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Webdocs: Social interaction and transmedia

Abstract

Webdocs are facilitating the appearance of documentary projects in which the interaction and participation of all the partners implied −authors, community and audience− generate a shared space of documentation which in turn become part of a collective memory. In these projects, the authors articulate the dialog with and among such communities with digital and transmedia communication strategies, in which social networks play a central role. In this paper the results about the participation and transmedia strategies on i-docs are presented. Research is based on a triangulation of methods using study of literature, analysis of 3 case studies and interviews with the i-docs authors and producers. We argue that these projects present the following key characteristics: ability to adapt to each specific context, a main goal is to transcend the digital space and positively affect the participant communities, but also the difficulties to find a role and space within the larger media context.

Keywords

Web documentary, i-docs; transmedia, interactive documentary, participatory culture, webdoc.

Título

Documental Web: interacción social y transmedia

Resumen

El webdoc está facilitando la emergencia de proyectos en los que la participación y la interacción de todas las personas implicadas, ya sean autores, comunidad sobre la que se actúa o audiencia, se articulan para generar un espacio de documentación compartido, de historias que devienen memoria colectiva. En estos proyectos se dinamizan y articulan comunidades ciudadanas por medio de estrategias de comunicación digital y transmedia, en los que las redes sociales juegan un rol determinante. Se presentan resultados de las estrategias de participación transmedia en webdocs. La investigación se realiza a partir de una triangulación metodológica formada por la revisión bibliográfica, el estudio de caso de 3 proyectos y entrevistas con los autores y productores de esos proyectos. En el estudio se constata: la diversidad de procedimientos, la capacidad de adaptación a la realidad de cada escenario, la voluntad de trascender el espacio digital e incidir en las comunidades participantes, así como la dificultad para inscribirse en el escenario mediático.

Palabras clave

Documental web, i-docs, transmedia, documental interactivo, cultura participativa, webdoc.

1. Introduction

Transmedia storytelling, a term first coined by Henry Jenkins in 2006, describes the creation of narrative experiences that are dispersed systematically across multiple channels or platforms of delivery so as to create a unified entertainment experience – a narrative world – incorporating varying degrees of unity and coordination (Jenkins, 2006; 2011). One area in which transmedia storytelling has acquired particular relevance is that of the online interactive documentary or webdoc, a work situated in the documentary tradition but distributed via the web and incorporating multimedia and interactivity (Nash, 2012).

In recent years, many webdoc authors claim to have adopted the postulates of transmedia theory in designing their projects, be it in relation to their methods of production, the construction of their narrative or their means of promoting audience participation. Indeed, this is evident in many of the works compiled by the main directories and specialised web portals (MIT – Docubase, NFB/Interactive, i-Docs, IDFA DocLab, docSHIFT Index, among others). At the same time, preliminary research charts the emergence of transmedia storytelling in the world of the interactive documentary, as well as the diversity and singularity of the projects, which greatly hinders their characterisation (Freixa, Sora, Soler-Adillon & Ribas, 2014; Freixa, 2015; Sora, 2016a; 2016b; Freixa, Pérez-Montoro & Codina, 2017; Soler-Adillon, 2017; Miles, Sora, Fetzner & Aston, 2017; Sora, 2018).

What is becoming increasingly evident is that a number of these projects have the ability to energise and empower citizen groups (whole communities even), and to promote processes of communication based on the creation of collective archives and stories. More often than not they are not large ventures but, rather, projects with strong local roots that exploit transmedia storytelling as a means of interacting with the community in and with which they work. Above and beyond their use of transmedia strategies, these successful productions are characterised by the ties they establish with the territory in which they are made; yet, they cannot, as a matter of course, depend on stable production resources or notable means of distribution, although, in many cases, they can count on the exceptional participation of unidirectional media, such as TV channels, and funding, albeit only ever partial and always insufficient, from public or private grants.

This study focuses its attention on this specific category of transmedia project. More specifically, we present a selection of works that highlight the informative potential and the capacity for citizen empowerment of projects developed and implemented by exploiting transmedia strategies and which concern themselves with local problems capable of generating global communication processes. Each of them can be defined as a digital media product; they each use, exploit and define themselves in terms of social networks and seek to transcend

the digital environment in order to impact social policy and affect the lives of the people that participate in them.

2. Objectives and methodology

This study seeks to identify and define different transmedia strategies by undertaking several case studies of these projects and by interviewing their authors and producers. In so doing, we employ a methodological triangulation that combines the following approaches: case study, bibliographic review and in-depth interview. Unlike transmedia projects in the world of entertainment or fiction, transmedia documentaries seek the incorporation of the audiences and the communities involved in them throughout the different phases of production, that is, from their very ideation to the contribution of their actual content and their ultimate dissemination. Their authors aim to adapt their proposal to the participation of the audience and the flows of communication that the project generates.

Our primary objective here, therefore, is to sketch out an initial characterisation of the transmedia strategies developed by these interactive webdocs. To do so, we present an exploration of the communicational effectiveness and discursive possibilities of these webdocs that use the basic structures of transmedia and interaction as fundamental strategies of their operational dynamics. Specifically, we have selected three examples of what can be considered successful webdocs insofar as they have achieved the results their authors expected from exploiting these novel procedures.

To select our case studies, in an initial exploratory phase, we conducted a review in specialised directories of works meeting the conditions. On this basis, three works were selected on the grounds of their illustrative value, the possibilities they afforded for study (Stake, 1995; Yin, 2013) and the nature of their impact on the community in which and for which they were created. For the interviews, several of their authors were invited to participate in a round table organised within the framework of the *III Conference on Interactive Communication and Cybermedia*, CIC2017, held at the Universitat Pompeu Fabra. In the case of *Proyecto Quipu*, an in-depth interview was conducted individually with the author.

Title	Authors	URL address	Year
Cuentos de viejos (seasons 3 & 4)	Marcelo Dematei, Carlos Smith, Laura Piaggio & Anna Ferrer	http://cuentos-deviejos.com	2016 and 2017
Proyecto Quipu	Rosemarie Lerner & María Court	https://interactive.quipu-project.com	2015
Orgull de Baix	Isabel Fernández	http://www.orgull-debaix.cat/	2016

Table 1. List of webdocs analysed.

3. State of the art

In the course of the last two decades, authors, academics and theorists in the field of communication have debated at length the properties and characteristics of interactive journalism and documentaries in the digital media. The webdoc, i-doc, web documentary or interactive documentary has been studied from a wide range of different approaches, from within many different theoretical frameworks and in many distinct disciplines. As an audiovisual text, deemed complete when accessed by a viewer, authors such as Kate Nash and Richard Walsh have characterised interactive works by their ability to permit the emergence of content as they are explored and read by the user (Walsh, 2011; Nash, 2014). For Aston and Gaudenzi (2012), what makes interactive stories different from other discursive forms is their ability to propose conversational, participatory, experiential and hypertextual solutions of their own. For most authors, interactivity and participation define the specific qualities of the interactive story, where interactivity is construed in relation to the semantic capacity of the markup language that provide the hypertext, later hypermedia, links, as first developed by Nelson and Landow (Nelson, 1983; Landow, 1991; Pavlik, 2001; Aston, 2003). Interactivity, as an element of computational communication, forms part of the technological characteristics that define and condition digital communication, and which have facilitated the definition of tools and resources for dialogue, in the form of platforms and protocols, procedures and processes. The conception of interaction as a set of technological tools has allowed, as a consequence, the study of the limiting and conditioning capacity of communication models (Schultz, 1999; McMillan, 2002).

Another of the fundamental qualities of the interactive documentary is the lengths it goes to involve the participants in it and its efforts to ensure a greater degree of audience engagement than one would expect in a traditional documentary. In a number of projects, these objectives have been pursued using strategies of co-creation (Miller & Allor, 2016) as well as co-design (Green et al., 2017), which means participation is not necessarily limited to content creation, but it can also permeate the whole process of shaping the interactive documentary. Hence, the interface acquires central importance, since it is not merely a means of presentation, but also an essential part of the experience itself. In exploring the documentary, the interface design facilitates the creation of experiences, the different elements of the content forming links with each other in ways that are more complex than in a linear experience, thus simulating "chance encounters" (Stewart, 2019) with the different characters, spaces or objects that make up the documentary.

We are dealing with documentaries that, quite clearly, do much more than simply present their content online: they are medium-specific, native web projects. This makes it possible to create experiences that, according to the creators of i-docs, are remarkable for their playfulness, but also for their technical complexity, which in turn cannot be separated from the

handicaps that this represents in terms of their reaching broad audiences. Yet, such projects call into question the way in which the documentary genre in general is understood, especially with regard to the relationship they establish with their audiences via their very specific form of presentation (Cucinelli et al., 2018) – a form that centres on interaction. However, some authors consider their interactivity to be a limiting factor when compared to the traditional format. They argue that their works sacrifice the narrative force of the linear story for that of free exploration, more akin to navigating in a database (Forceville, 2017).

Moving from analyses of modes of interaction in webdocs to their content, some studies have centred their attention on the discursive qualities of their structures. These new digital narratives – thanks to current web technologies (Sora, 2015) – are nourished by small individual syntactic forms that are distributed and interconnected so as to generate multiple narratives (Miles, 2017). These rhizomatic structures facilitate the configuration of new narrative codes where the contributions of the users not only complement the discourse, but also form an actual part of the narrative construction.

In this sense, the fact that interactive documentaries can be generated from a large number of audience contributions – the case of those studied in this article – means that they can be considered as living products, their shape evolving with the links they forge with the community for which they are created, together with the audiences that become an active part of the dialogue, generating conversations between the witnesses, the audiences and the authors of the projects. These are veritable processes of co-authorship and, often, of co-design too (Rose, 2011), that are generated in longer, more complex periods of produc-tion and with greater polyphonic potential (that is, accommodating multiple voices) (Aston & Odorico, 2018), which try to incorporate different participating voices into all their processes. In this regard, ideas concerning models of audience participation in digital documentaries as defined, among others, by Rose (2011), Jenkins & Carpentier (2013) and Nash (2014) are of interest to our discussion here.

Nash differentiates between participation "*in media*" and "*through media*" (2014, p. 5). She uses the former to refer to the classic approach of representing the voices of those bearing testimony within the digital documentary, while the latter is used to emphasise the potential of interactive projects to create spaces for collective participation where testimonies and opinions can be expressed in a more open way, a way that is less dependent on the author of the project. This allows a more extensive dialogue to be obtained, one that can reach more participants not actually present during the production of the project and the greater community surrounding the project. This second category, participation through the digital documentary, is closely related to the technical possibilities afforded by online participation in social networks, or platforms programmed for this use. For Jenkins & Carpentier, being able to contemplate participation through the media "allows us to zoom in on decision-making

processes within media organizations themselves and analyze how equal or unequal the power relations in these settings are" (2013, p. 274).

The three interactive documentaries that we analyse in this article present social dialogues articulated via digital interfaces that respond to the previously mentioned categories of social interaction. They are non-linear projects, involving complex iterations in which personal stories are intertwined in multiple temporal layers (Sora, 2018) offering alternative spaces for communication and social denunciation to the hegemonic circuits of linear documentaries.

4. Case studies

The three projects selected boast remarkable longevity. They are all far-reaching projects, developed using complex participatory procedures and designed to have a permanent active presence on the web, limited only, as we shall see, by cost and maintenance factors. The three interactive documentaries have in common their use of transmedia narrative strategies that seek to give a social value to user participation and, in this way, to create not only projects about a specific local reality, but works that have intrinsic value for the communities involved.

4.1. *Cuentos de Viejos*

Cuentos de Viejos (Old Folks' Tales), a transmedia project that was begun in 2012, continues to have an active presence on the web and is currently preparing its fifth season [http://cuentosdeviejos.com/convocatoria-tu-viejo-en-la-tele]. It defines itself as a "collaborative transmedia documentary [...] that is developed on television and the internet, as well as in homes and schools. A user experience that can start with the animated TV documentary series or via the collaborative online platform, or by participating in a school project" (Dematei, Smith, Piaggio & Ferrer, 2012). The project is a pioneer insofar as it links elements of the collaborative tradition with transmedia documentary and audiovisual production. After five years of online activity, it can be considered quite a rarity given its uniqueness but, perhaps, its most notable quality is its ability for engaging audiences, establishing and maintaining links with the traditional media, and for having created a stable transmedia strategy, in which each part of the project complements each other. In the words of Laura Piaggio, one of the project's co-producers, its success in encouraging audience participation can be attributed to the challenging nature of what the audience is required to do.

In our case, I believe the relevance of what we're asking from the audience is also important. I mean, we're asking for a lot. We ask them to go and talk to an elderly person, decide what they want to talk about, and if it seems interesting, to get a camera and record it. But it has to come out well. If not, they have to go back and record it again – then they must edit the video, they have to make cuts, as it can't be longer than three minutes. They have to fill out a form, get a whole bunch of authorisations and, finally, they can upload the video. The whole job takes a

week, minimum. It's not simply about giving a 'like,' it's not a selfie; we're asking them to do something that is far from trivial. (Piaggio, 2017)

Figure 1. A screen shot of the topics page of the web project *Cuentos de Viejos.* Source: http://cuentosdeviejos.com/explora-los-temas

What the audience is required to do is to record a short video – no more than three minutes long – in which an elderly person recounts a childhood memory, a memory that is of interest both to them and to the person recording it, who could be their son or daughter, grandchild, neighbour or friend. It is, in the words of the authors, a project about both the individual and collective memory of a country, Colombia, in which an entrenched silence has suppressed any talk of the tragedies that have afflicted the country since the middle of the last century. The topics addressed include the forced displacements, war, violence and fear, all told in the first person. The building up of stories in this way has made it possible to create a collective story that had hitherto never been told. Some of the stories – chosen by the public and the producers – have been made into short animated clips and today form part of the free-to-air broadcasts of *Cuentos de Viejos* on the *Señal Colombia* TV channel.

I think the important thing, what we've managed to achieve, and here the TV series was fundamental, was that people could see how important their stories were for us. The work we did on their stories, [...] What we ask them to do, the more challenging we make it, the more relevant it has to be and, so, the more it is valued [...] The main thing is that people have to feel that you value what you're asking them to do, and that it makes sense for them to do it. (Piaggio, 2017)

The transmedia project is made up of three main sections: the animations that are broadcast on television; the webdoc containing the collection of stories uploaded and ordered by location, author and topic; and, finally, agreements and collaborations with libraries and schools to investigate personal stories and to construct micro-stories from the memories and to establish reflective learning practices in relation to collective memory.

The project is interested, above all, in exceptional, unique stories, ostensibly quite small, that refer to, and allow the listener to subtly approach, the bigger stories, those which because
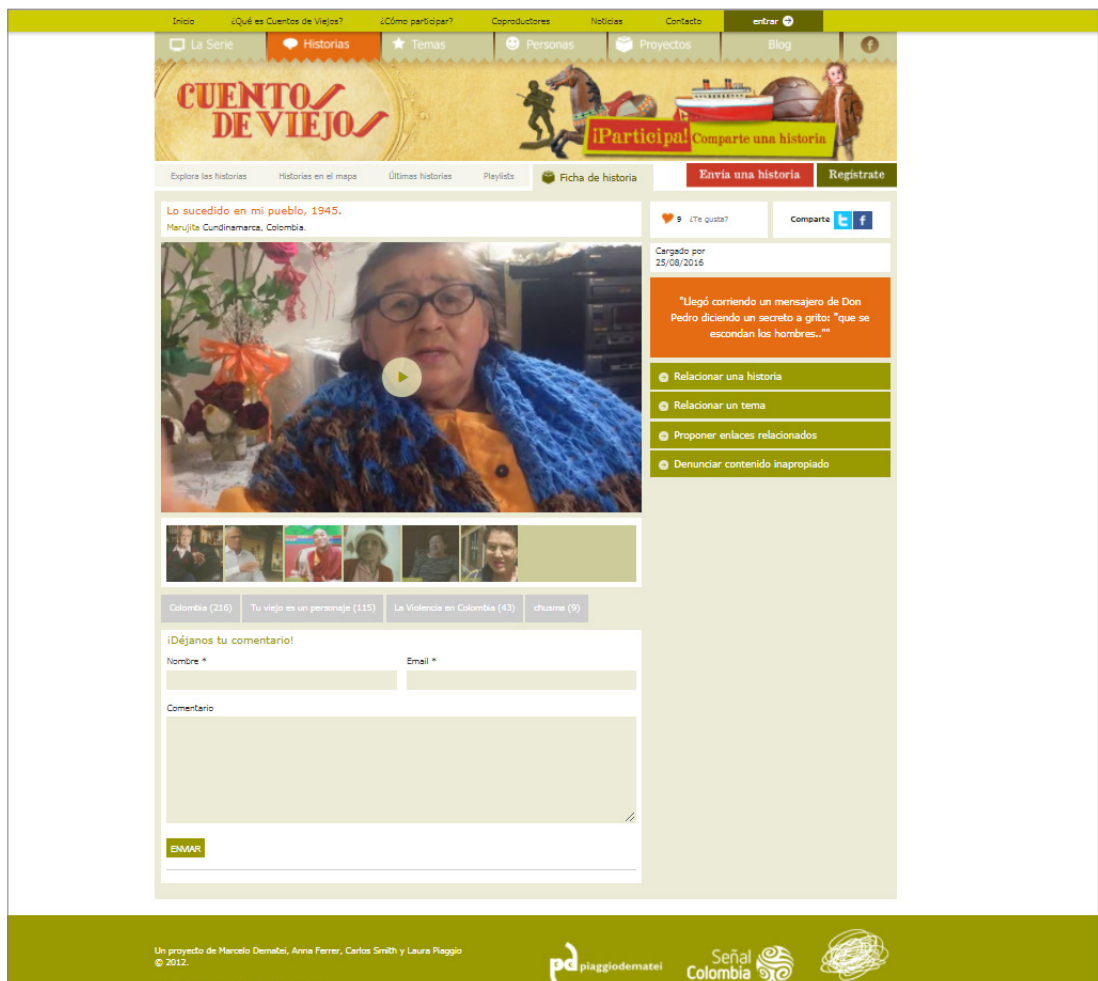

Figure 2. Screen shot of one of the testimonial videos contributed by a user of the web project *Cuentos de Viejos.* http://cuentosdeviejos.com/explora-los-temas

of their content threaten to overwhelm us. All the stories selected form part of the project's online collection, which in the years up to 2016 received more than 200,000 visits from 40,000 unique users. A few, as we have said, are then chosen for animation and are broadcast on free-to-air television, but they must first be edited, scripted, directed and produced, a task involving more than 30 people, including animators, illustrators, musicians and editors (Piaggio, 2017).

> *The project proposed undertaking a very specific exploration of the concepts of oral narratives and portraits from the point of view of animation which, when used as a documentary, proved to be a tool for making the invisible visible: a tool that's allowed us to reconstruct not only the historical dimension of the memories narrated, but more especially, their emotional dimension, highlighting at the same time the mechanisms of memory. (Dematei & Piaggio, 2015)*

The project is one of many recent, fruitful experimental productions based on transmedia narrative to be carried out in Latin America (Alberich-Pascual & Gómez-Pérez, 2016). In common with other works, including *Pregoneros de Medellín* (2015), it shares a commitment to the educational value of the project itself. To this end, it encourages collaboration with schools and libraries to expand the project and so connect with potential end users, inhabitants of the territory with whom it wishes to enter into dialogue and build a community. But probably its greatest potential lies in its commitment to the recovery of the oral memory. Cuentos de Viejos is a tribute to the oral tradition, to the ancestral ability to recount one's memories and stories so as to reconstruct the local microhistory, unique to that place. This recovery of the oral legacy is the most obvious link between the *Cuentos de Viejos* project and the next project we wish to describe, *Proyecto Quipu.*

4.2. *Proyecto Quipu*

Proyecto Quipu was published on the Internet in 2015. However, it was first set in motion in 2011 by Rosemarie Lerner and María Court, when they began their investigation into the National Program of Reproductive Health and Family Planning, established during the 1990s by the then president of Peru, Alberto Fujimori, and the denunciation of thousands of forced sterilisations carried out under the cover of this ministerial program. Proyecto Quipu began life as an experimental project, initiated by the two authors on the completion of their studies in documentary making:

> *I'd been exploring participatory methodologies on my Master's degree that year and had carried out a neighbourhood project in London, in which we invited neighbours to share their memories about a city block that was to be demolished. I'd begun to experiment with ways of opening up the narrative, looking at the neighbours in a way that extended beyond the mere perception provided by an author. It struck us as interesting if this project could do something similar, in some way be interactive between its different areas, as the topic was so huge, making a film seem to fall well short of the mark. (As reported in Freixa, 2019)*

The project involved a huge amount of documentation and gathering of information, but perhaps the most remarkable thing about the project lies in the efforts made by its authors to establish links with the communities affected, in order to activate their participation and to get them to denounce what had happened to them. It is basically about creating a virtual context for and with the collective in which the documentary provides spaces for dialogue about a silenced reality (Court & Lerner, 2015a).
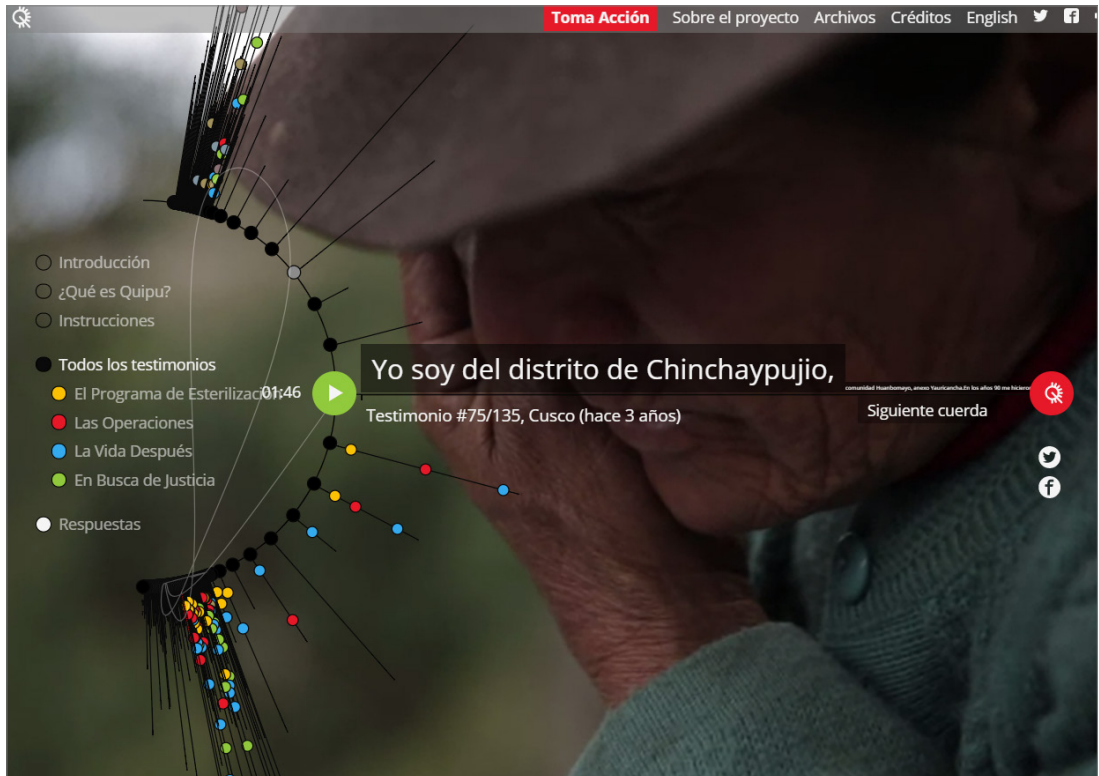

Figure 3. A screen shot of a page from *Proyecto Quipu* showing an interaction with one of the testimonies recorded. https://interactive.quipu-project.com/#/es/quipu/listen/61.

María Court speaks of the difficulties they faced in getting the project up and running:

> *The stage in which we managed to connect on the ground with the women's associations was long and drawn out. It was a year and a half before Cusco gave us the go ahead, that's right, more than a year; things were a bit easier in Huancabamba. Of course, at the outset, when I, a Chilean, turned up, the questions began: Who are you? With Rose, who's Peruvian, it was a little easier. Her father [Salomón Lerner Febres] had been involved in putting together the report of the Truth and Reconciliation Commission in Peru. So, slowly, but very slowly, we began to win their trust. Because obviously, it was a community that had been badly let down, they were frustrated and also distrustful of journalists, in general, and also of anyone who came with a camera to steal their story. It was never easy. (As reported in Freixa, 2019)*

In *Proyecto Quipu*, the authors made interactivity, related above all to participatory processes, their main design feature. Those affected, the protagonists of Quipu, are essentially

inhabitants of the Peruvian Andes. Many of them are speakers of Quechuan and its dialects. Many of them with few notions of Spanish.

The authors of the project designed a detailed transmedia strategy (see Figure 4) so as to establish contact with the inhabitants in their different dialects and to design protocols for obtaining and recording their testimonies. To do so, they established links with local radio stations – spokespersons for the project – and designed a telephone system for the anonymous recording of testimonies. The set of testimonies makes up the collective voice that denounces the genocide perpetrated in Peru. They are presented in the project interface by means of a *quipu*, a set of knotted strings used by the Inca people for collecting data, comprising numerous threads and coloured knots, that facilitates the ordering, classifying and archiving of the collective history of the community. This interactive device allows users to consult and read all the oral records, which are categorised, but not in any pre-established order. The user can activate and listen to them in any order they want and from any corner of the world. The project provides a digital platform, a means by which users can record new testimonies and listen to the archived stories. It proposes the pro-active involvement of the audience in favour of a culture of collective participation and empowerment, in which the authors of the project give control to the collective over future actions and the proposals made via the platform (Aston, Gaudenzi & Rose, 2017; Vázquez-Herrero & Moreno, 2017).

As Rosemarie Lerner and María Court point out, Quipu can be construed as an information system (Freixa, Perez-Montoro & Codina, 2017; Court & Lerner, 2015b): in the initial phases, the basic operating elements related to technology (use of telephone system, servers, file encoding, etc.) were characterised; next, the procedures, operating protocols and objectives of the action plan were defined with the users and agents involved; then, during the implementation stage, which in this case lasted several years, the interface was specified, the actions to be undertaken defined and the discursive features of the work given shape; finally, the videos were edited, and decisions were taken about the visual and sound quality.

As a structured, interactive information system, it was published and is maintained as an active platform on the web and, unless its authors decide to close it down, it has no expiry date. The platform is designed to allow the addition of new testimonies, both from affected parties and viewers who wish to record their responses. It is this participation and contribution of content in the conceptualisation phase that characterises the work as a collaborative transmedia project (Fox, 2017; Ortuño & Villaplana, 2017).

As in Katerina Cizek's webdoc, *Out My Window* (2010), in Proyecto Quipu technology plays a major role not only as support for its content, archiving and processing, but also in the definition of procedures and the development of the documentary process. This choice does not correspond to the fact of having registered to a certain platform, system or technology chosen a priori; each element, the use of radio stations, telephone lines, file storage, data processing
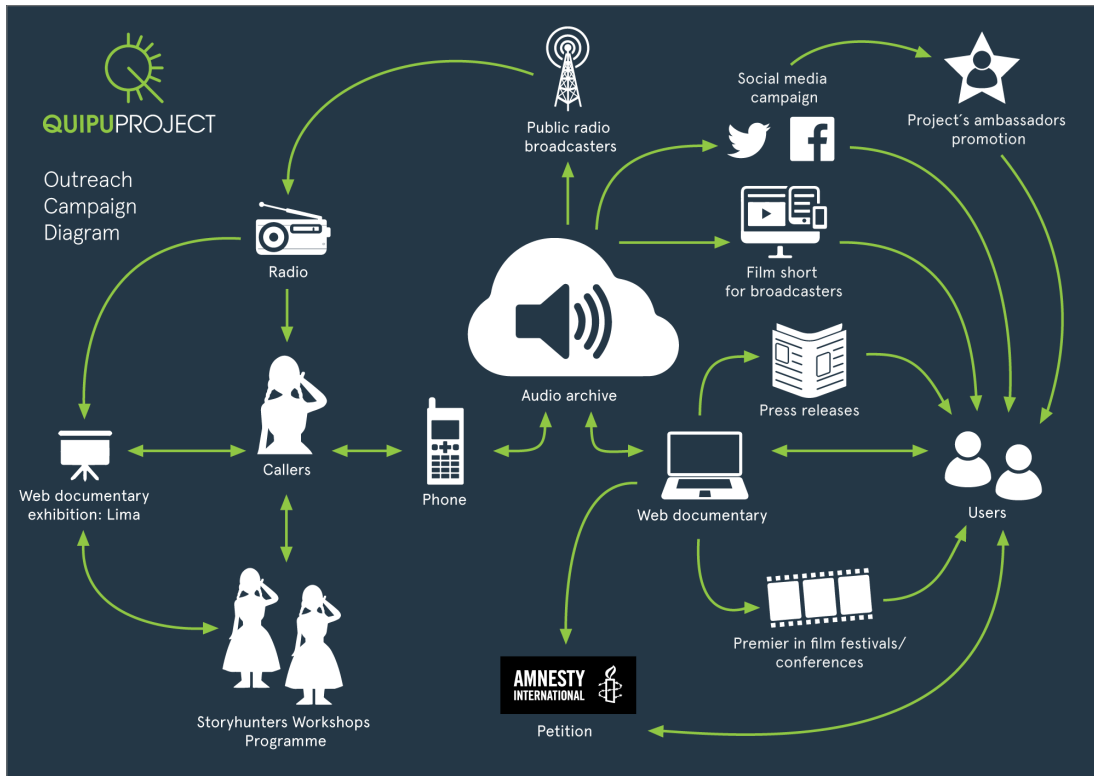
Figure 4. An illustration of the organisation and transmedia strategy deployed by *Proyecto Quipu.* Published at: http://blog.proyectoquipu.com/proyecto/#system.

according to standard languages, etc., responds to the will to adapt to the specific needs of the content (Freixa, 2018).

As Brown and Tucker (2017) are quick to point out, people who connect to the system can listen to the testimonies of all those that have gone before them and send a message back to them. This provides an opportunity to observe the collective dimension that the sterilisation process represented for the country. At the same time, it enables us to understand and to be aware of the potential of collective stories, in which any individual can decide to take part. Indeed, the project maintains the presence of the project's authors hidden – they remain very much in the background – so as to promote at all times the value of the collective and of participation. In this way, the project manages to transcend anonymity and become a collective voice.

Figure 4 highlights the dual global and local dimension of Proyecto Quipu, organised around the use of audio files. The identification and recording of testimonies (left-hand side) is carried out using public radio stations, mobile phones and, above all, as a result of the work of a significant number of volunteers who interact in situ with the affected parties and activate the chain of information essential for the project's success. This approach can be identified

as a form of transmedia activism to use the term proposed by documentary filmmaker Lina Srivastava (in Jenkins, 2016).

Proyecto Quipu has been a project with a fairly lengthy period of gestation, its development being helped by a number of different scholarships and grants and with funding from the British REACT program and the Tribeca Film Institute, among others. The support of the news media has been forthcoming at a somewhat smaller scale; in its final phase, in 2017, The Guardian helped finance the short film associated with the project (Freixa, 2019).

4.3. *Orgull de Baix*

This project took over the baton from a previous initiative, *El Pati del darrere* (The Backyard) a linear documentary, made in collaboration with the Catalan television company, TV3. It presented a portrait of the comarca or county of Baix Llobregat and which allowed, during its production, relationships and links to be established with the majority of actors, groups and entities that live in the territory and who would later go on to participate in the making of *Orgull de Baix.* Isabel Fernández and Anna Carreras joint directors and producers of the project *Orgull de Baix*[1] conclude that the success of the project is due to the role that social networks have played and continue to play in the development and implementation of the project. As they themselves say, "the social networks in Orgull de Baix have not been used as marketing tools, but rather they have allowed the construction of complementary spaces for debate, research, the gathering of information and for forging relationships with the audience" (2017).

Orgull de Baix is presented on the screen by means of a three-dimensional reproduction of the territory, in the form of a map of the whole comarca. A collection of micro-narratives that make up the project have been placed at the surface (Figure 5). As if taking a trip or playing a video game, the viewer can travel around the territory, activate each of the geolocated pieces on the ground and discover the stories, characters and themes it contains.

The project focuses its interest on the survival of agriculture in urban environments under the pressure of the metropolis. It explores the tensions between urban and rural models related to such issues as sustainability, ecological balance, and the determination on the part of the inhabitants to maintain their way of life. Isabel Fernández explains that at the beginning of the project: "We were exploring how to bring the documentary to the web and how best to play with interaction […] We were very interested in how we could conquer the audiences of the 21st century" (Fernández, 2017). The virtual community created in the development of

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1   In Catalan, *Orgull de Baix*, "Baix Pride", is a reference to the Baix Llobregat (Lower Llobregat), a comarca in the metropolitan area of Barcelona, one of the agricultural areas subject to the greatest urban and industrial pressures in the whole of Spain. However, it is also a play on words, with a clear reference to the strong working-class pride in this agricultural county that contrasts starkly with the city of Barcelona, with baix also meaning lowly, or poor – hence, a pride in their social status too.

Figure 5. Main page of the project *Orgull de Baix*. Published at: http://www.orgulldebaix.cat/#es/map.

the project has now taken it over: "They have identified with the *Orgull de Baix* brand and they have promoted it via the #orgulldebaix hashtag, which appears each day in multiple posts related to the agro-ecological and social debate in the comarca [...] on Twitter and Facebook" (Fernandez, 2017).

In common with *Cuentos de Viejos*, a television channel – in this case a public one – Televisión de Catalunya (TV3), has participated in *Orgull de Baix* by disseminating the linear version of the project. Indeed, initially, TV3 explored the narrative possibilities of using a second screen and broadcast the linear version synchronised to the exploration of the online webdoc. In this way, the web used the broadcast as a second screen of the web exploration. The project's transmedia strategy also includes the implementation of training activities so that the people of Baix Llobregat can interact with the project. To this end, a series of workshops entitled "*Orgull de Baix*, memories of the landscape" has been organised, in which some thirty people, ranging from high school students to the over 65-year-olds, have participated. In teams that combined young and old and over a period of two months, the participants produced a two-and-a-half-minute micro-documentary, made and edited on smartphones. These documentaries have been gradually incorporated into the work. For Isabel Fernández, the webdoc, the interactive documentary is one of the best contemporary forms available for exploring citizen empowerment:

Figure 6. Screen shot from one of the microstories that make up the *Orgull de Baix Project*. Fuente: http://www.orgull–debaix.cat/#es/map

What I'm always looking for are doors: "What doors can I open to get people to come in?" Here, what I detected and what really motivated me was that I could really begin to shake things up with this project [...] I was looking for something that would mobilize people, an issue that would show the power civil society has to transform something [...] I thought, if these people, by remaining silent, [...] have managed to preserve a large part of this comarca, there must still be a space from which they can make their voices heard and from where this movement can grow; [...] there is now much greater synergy among these people. Before, although they shared the same space, working for the same cause, they were working from different angles, their paths never crossed and, of course, when they called a meeting or something only ten people showed up. Now, thanks to our work, there is much more communication. And, yes, [...] this is transmedia, but it is no longer digital, it is very much human. [...] You get the idea that when those working with traditional audiovisual speak, we are somehow inhuman, that we are like machines, but no, no, we are more human than anyone. (Fernandez, 2017)

5. Discussion and results

Each of the three projects outlined above has developed its own unique transmedia strategy to organise its various component parts into an interactive participatory project, a project, as we have seen, of transmedia activism. *Quipu* and *Orgull de Baix* prioritised the establishment of a dialogue with the community during the ideation and definition of their projects and with their respective community of participants, the guidelines, the tone and the objectives sought

were all debated and established. The gathering of content was, in all three projects, essential for their existence and success; in each, the content is representative of the high level of commitment to the project. All three, moreover, involved the implementation of the different phases that make up an audiovisual production: the definition of content, its production and direction, the audio and/or video recordings, their editing and publication. *Proyecto Quipu* allows, moreover, the contribution of content from a part of the audience that identifies with its goals, the public not directly affected by the sterilisations but those who want to participate and show their support for the project.

Another important characteristic of these projects is the degree of control that the authors exercise over each part of the process. Thus, they are responsible for the financing and production of the work, as well as for defining the basic elements that make up the information system: the technologies and programs used, the creation and definition of the databases, the coding system and the procedures and functionalities that facilitate their use. They also assume, in all three cases, the maintenance and promotion of the project in the social networks, the engine, according to all of them, of the success in the creation of linked communities, the main objective of all three.

Interaction via the interface takes the form of discovery in *Orgull de Baix* and *Quipu*. Both projects place the viewer in front of an interface that organises the content by means of semantic layers: *Orgull de Baix* uses the metaphor of the map and the territory to geolocate its content; *Quipu* uses the Andean set of knotted strings of the same name to order the stories that make up the project's auditory archive, the voices of the testimonies.

In all three cases, the authors seek to ensure their proposals have an impact beyond the digital space. They aspire to influence media agendas and local and global policy through citizen empowerment. Laura Piaggio, in reflecting on the *Cuentos de Viejos* project, concludes:

> *There is a shroud of silence over the violence that wracked Colombia fifty years ago and which led to forced displacements from rural towns to the big cities, where there were all kinds of violence; sexual violence, physical violence, economic violence, deaths, violence of all kinds. Many people refused to speak about it and just got on with rebuilding their lives. "We came here, we had to come – end of story". And no one asked any questions and everyone kept their mouths shut. But then these stories began to appear. The grandmother telling her story about what she had seen before leaving her village and, in the comments, you get to hear how her family felt about that. And that's where you feel the transformative power lies. Suddenly there is something that, maybe, you didn't think would amount to much when you were planning it, but, no, it's there, and it quickly emerges from the digital medium. (Piaggio, 2017)*

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