Transmedia in Higher Education. A qualitative research

El transmedia en la Educación Superior. Una Investigación cualitativa

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ABSTRACT
Introduction: The relation between education and transmedia storytelling has been developed through diverse paths and based on different criteria, such as genre, source, temporality, and the given education level observed. The present study aims to contribute to the understanding of ongoing processes that transmedia storytelling is going through, and its space in higher education on both sides of the Atlantic. **Methodology:** With this goal, a structured interview was designed and validated, addressing 21 academic directors and experts in the field of communication and interactive media in higher education in Latin America, Spain, and Portugal. **Results:** The findings show a current map of transmedia storytelling in universities through the observation of its human and material resources, as well as evidencing discussions on terminological and conceptual points of view and, consequently, their instrumentalization in praxis. **Discussion and Conclusions:** These findings also show a progressive advance in the presence of transmedia storytelling higher education curriculums, and an academic void, pointed out by faculty members, regarding concrete training initiatives from their university centers, aimed at them as current teachers and researchers.

RESUMEN
Introducción: La relación entre la educación y las narrativas transmediáticas ha atravesado caminos diversos, a partir de criterios como el género, la procedencia, la temporalidad y el nivel educativo observado. La presente investigación pretende contribuir a la comprensión de las narrativas transmediáticas desde su inclusión en la Educación Superior a ambos lados del Atlántico. **Metodología:** Se ha diseñado, validado y conducido una entrevista dirigida a 21 directores académicos y expertos en el ámbito de las comunicaciones y los medios interactivos en la Educación Superior de América Latina, España y Portugal. **Resultados:** Los hallazgos plantean un mapa del *transmedia storytelling* en el espacio de la universidad desde la observación de sus recursos humanos y materiales, con relevantes discusiones terminológicas y conceptuales y, en consecuencia, con un impacto en la instrumentalización de las mismas en la praxis. **Discusión y conclusiones:** Se constata un avance progresivo en la presencia del *transmedia storytelling* en los currículos universitarios y un vacío, señalado por parte de los docentes, con respecto a las iniciativas de capacitación concretas dirigidas hacia ellos como profesores e investigadores por parte de los centros de estudio.

Palabras clave: Transmedia; Alfabetización transmedia; Competencias transmediáticas; Educación superior; Latinoamérica; España; Portugal.

Translation by **Paula González** (Universidad Católica Andrés Bello, Venezuela)

1. Introduction

1.1. Literature review: Transmedia Literacy in Education

Although transmedia narratives have been positioned in the academic world since 2003, based on the studies of Henry Jenkins, the concept of transmedia literacy has been addressed more recently, since the 2010s, until it became one of the most recurrent topics in the research of this object of study. In this sense, interesting analyzes and experiments have been developed in the field of secondary education (Barredo et al., 2021). Specifically, on the relationship between transmedia and teaching, there is evidence of a growing research interest in its use in primary, secondary, and higher education (Alper & Herr-Stephenson, 2013; Fleming, 2013). In secondary education, for example, simple activities are used, such as asking students to search for transmedia extensions in digital formats based on films that have been adapted from books and that they have also consumed (Roccanti & Garland, 2015). This type of action responds to the fact that transmedia storytelling requires different types of literacies that include digital and textual, visual, and sociocultural capacities; On this, Alper and Herr-Stephenson (2013) identified five characteristics of the game in transmedia that are useful in learning spaces: inventiveness, sociability, mobility, accessibility, and replayability.

In higher education, there have been important proposals on the use of transmedia in the Spanish sphere (Ossorio, 2014). However, there is still a lot of room to expand the mapping of the impact that transmedia narratives have in this specific educational sector. In this line, the present research tries to contribute new ideas to place the debate on transmedia narratives in a scenario such as the Ibero-American one, in which an irregular incidence of this phenomenon is observed. Although projections made in the previous decade already predicted the unstoppable impact of Information and Communication Technologies (ICT) in classrooms and in the educational ecosystem (Coll, 2013), which includes the "node space" (Gros, 2013), this digital revolution has faced numerous shortcomings in the aforementioned context (Santibáñez et al., 2016) and the weakness of teacher (Ramírez and

González, 2016), or student education (Medina and Ballano, 2015). The amount of analysis and experiments carried out on the impact and incidence of transmedia in the classroom have multiplied among research communities (González-Martínez et al., 2018), due to the importance of this type of storytelling for the innovation of the communication of the media or organizations, as pointed out by Barredo et al. (2021).

In this regard, it is necessary to mention projects that have stood out for their impact and scope (Scolari, 2018a; Jenkins et al., 2009). These studies reveal substantial results, especially regarding the media used by the youngest and how they interact with transmedia narratives. On this particular, the team led by Jenkins et al. (2015) has proposed 12 specific skills that are articulated with the well-known transmedia browsing, which makes sense in the context of media convergence and participatory culture. For their part, Galindo et al. (2015) and Piñeiro and Costa (2015) have pointed out that the implications of the application of transmedia in teaching must go beyond the use of digital tools and media. Therefore, necessarily, this training process must integrate learning objectives through the application of specific communication structures that propose a technical and literary script that uses digital apps, as well as the dissemination of micro-stories in different media and network ecosystems. It seeks to generate, in this way, the convergence and consolidation of different processes and ways of teaching and learning, besides the use of tools corresponding to and motivating the development and enhancement of specific cultural skills such as historical memory, individual self-understanding, or work in society (Acosta and Pérez, 2019). These research works have led to the ongoing evaluation of the multiple potentialities that this new way of narrating has in the 21st century in secondary education and in university education, which is what is addressed in this document.

1.2. Necessary terminological clarifications

This study limits the field of research to a specific space, namely, transmedia in the university. As background, there are various research works focused on this object of study since the early 2010s and, more specifically, in the Spanish sphere (Grandío, 2016; Torres-Martín et al., 2022), which have been growing from Latin America and other teaching spaces (Alonso and Murga, 2018; González, 2019; León, 2021). Many of these research works have evaluated the development of transmedia storytelling as a pedagogical vehicle or as a creative instrument for the student, or both in the same process (Gutiérrez-Pequeño et al., 2017), which represents an important advance in the matter; however, there is still a wide field to explore, such as the role of teachers in these processes. From this approach, the development of this study began by applying the necessary conceptual rigor that leads to delimiting the semantic field of a term that, at first sight, is already assumed by an important volume of academics and in full dissemination expansion. Likewise, we find it necessary to update the concept of transliteracy (Grandío, 2016; Frayberg, 2017), a term that is summarized in the current context in contributions such as those of Lugo (2016) and Scolari (2018a, 2018b), where it is mentioned that transliteracy works on the formation of the reception and production of media in favor of personal and community development, considering the facilities offered by contemporary platforms to promote interaction, participation, and coexistence. Furthermore, the recent reviews that have been carried out on the concept of transmedia literacy in the environment have been considered, where the need for a rigorous clarification of the term is highlighted (González-Martínez et al., 2018).

It is also important to clarify what this research understands as transmedia storytelling, a term whose definition does not have an absolute consensus. For this, there is a definition work that includes these senses and meanings in which the various contributions to this task are valued and collected in the broader framework of these narratives (Hernández-Ruiz, 2017). Similarly, the transmedia storytelling concept has been practically defined by applying it to the case study of the transmedia universe of Plot 28 (Hernández-Ruiz, 2018), a pioneering project in Spanish developed in 2013, added to a proven

experience both in the study of academic environments (Trámpuz et al., 2019) and in comparative research with an emphasis on new narratives and cybermedia (Barredo et al., 2019; Gomero, et al., 2020), which provide relevant keys to this study for understanding the reception mechanisms of the 21st century. This research is part of the so-called "critical digital studies" proposed by researchers Hidalgo-Toledo et al. (2020) in the introduction to an interview with Carlos Scolari.

1.3. Singularities of the Ibero-American university environment in transmedia literacy

The university has been the origin of multiple transformations in the industry. Specifically in the area of communications, university centers are spaces in which there is room for new theoretical formulations and trends that have a direct impact on this industry. This characteristic creates an unstable and dynamic field (González-Sanmamed et al., 2020) that, in turn, is mediated by negotiation strategies typical of the area (Siota et al., 2016). To this panorama we must add the permanent need to update the teaching staff, the various processes that must be given to be able to carry it out, and, at the same time, deal with the obsolescent quality of knowledge (Inamorato et al., 2019). From the methodological dimension, in the following pages, it is proposed to go beyond the scope of those studies that have been limited to the use of platforms (Ossorio, 2014), to the technological implications, or those that focus solely on the study of quantitative aspects. The study is interested in the approach, content, and context, mentioned by Grandío (2016), as well as in the creative and participatory dimension of students and teachers concerning the challenges presented by transmedia storytelling in the classroom; It seeks to research not only the conceptions that are held about these narratives in the classroom and their characteristics but also their functions (Corona, 2016). The fact that there are variations on the concept according to the discipline, the historical moment, or the method from which it is viewed has been considered (Mora, 2014). Thus, concepts such as multimodality, cross-modality, transfictionality, or transmedia worlds find adjacent spaces with transmedia storytelling (Corona, 2016). In particular, in the field of Communication, the study confronts the conceptions that are most affected by the academic field, on the one hand, and by professional praxis, on the other. In this way, it is considered that it is possible to have an approach to an evolutionary term since Jenkins et al. (2009) and, before, Kinder (1991), raised dimensions in the concept that encourage the debate.

In recent times, various research works have been carried out on media skills concerning teaching. The Horizon Report on Higher Education (Adams et al., 2017) underlines the importance of carrying out an analysis that goes beyond the various uses of advanced technologies and, in this sense, calls for an additional focus on understanding the profound impact that they generate. In Europe, for example, critical and safe use of digital tools is promoted, both at work and leisure (European Commission, 2006), and digital skills are pointed out as decisive in the training of teachers in an environment where the trend is oriented towards open education (Castaño et al., 2014). Along these lines, Duran et al. (2019) pointed out that different forms of evaluation have been proposed, but almost all of them have focused on instruments that have analyzed only the self-perception of teachers about their levels of competence and the uses given to digital tools. These areas of teaching digital competence include the following: i) general knowledge and functional skills in the use of technology; ii) communication and collaboration; iii) information; iv) privacy, security, and legal aspects; v) everyday use and problem resolution; vi) attitude towards technologies and understanding of their social impact; vii) content creation; viii) professional development and creative use; ix) curriculum design and development; x) educational management; xi) research and innovation (Durán et al., 2019; Durán et al., 2016).

It is expected that this research contributes to the understanding of the nature of transmedia teaching, both at a theoretical and practical level, as a phenomenon of communication and an instrument of media literacy, knowing, moreover, that the topic is part of the unstable socio-labor reality of teachers (González-Sanmamed et al., 2020).

2. Objectives

This research has the following objectives:

General objective: To compare the perceptions around the conceptualization and implementation of transmedia among Ibero-American university teachers.

From the previous general objective, these specific objectives emerge:

O1: Identify the material and technological resources necessary for the implementation of transmedia in the university environment in Ibero-America.

O2: Analyze the presence of transmedia in curricula and academic programs in the Ibero-American university field.

3. Methodology

The present study has a non-experimental character and a descriptive, cross-sectional scope, with a qualitative approach. The chosen technique has been the interview, responding to previously defined objectives to help draw a reliable map of the development of transmedia narratives in Higher Education in these contexts and to detect similarities and discrepancies. Consequently, a script was designed for the operation and collection of data that was divided into five thematic blocks related to: i) the conceptual definition of transmedia, ii) infrastructure, iii) available human and material resources, iv) the specific training of teachers, and v) the mechanisms of transfer both to students and to society in general.

The first draft of the script was sent to experts in transmedia narratives belonging to the Nar-Trans transmedia research group, belonging to the Universidad de Granada (Spain), and the CIAC communication research center in Portugal, in February 2020, who expressed their observations and points of view on the quality, clarity, and relevance of the questions. After receiving these observations and considerations, the feedback issued by the experts was implemented, resulting in a total of 27 questions. Then, in the first phase, through the database of the thematic group 19 Digital communication, networks, and processes that belongs to the Latin American Association of Researchers in Communication (ALAIC by its acronym in Spanish), a list of 24 experts from the Ibero-American context was drawn up in the which was later included another 6 academics from Spain and Portugal. These experts were selected through a non-probabilistic sampling by judgment and taking into account criteria of regional diversity, as well as demonstrable previous experience. To contact the experts, a standard email was drafted that was sent in successive rounds during March 2020. This first phase was carried out amid the global crisis generated by the COVID-19 pandemic; therefore, significant difficulties were encountered in accessing the interviewees. At that first moment, 12 Ibero-American experts or managers from Argentina (n = 2), Colombia (n = 2), Ecuador (n = 1), Spain (n = 2), Mexico (n = 1), Peru (n = 2), and Portugal (n = 2) were interviewed.

In a second phase, between November 2020 and January 2021, the sample was increased by including academics who carry out their profession in the same geographical contexts and who do not necessarily do research on transmedia, but who, due to their quality of teachers of topics related to culture and digital media, they know the subject of transmedia narratives closely and have proven experience in its theoretical and practical teaching. During this second phase, 11 teachers joined. With this inclusion, the diversity of the sample amounted to 21 interviewees and varied geographically as follows: Argentina (n = 3), Colombia (n = 2), Ecuador (n = 2), Spain (n = 4), Mexico (n = 1), Peru (n = 6), Portugal (n = 2), and Costa Rica (n = 1).

The interviews were carried out via video calls, telephone calls, emails, and digital audio files. The interviewees had, on average, an age of 42 years. Taking into account that the answers may contain confidential content from the study centers, when referring to an interviewee, their comment has been anonymized and a number from 1 to 21 has been placed.

Regarding the analysis process of the interviews, it was carried out as follows. All the interviews were transcribed, to then use an open coding process, following the recommendations of Taylor et al. (2015). This process consisted of the search for elements of consensus and dissent within the answers. This procedure was developed with the support of a matrix in which we listed all the answers to be able to identify the related indicators. Finally, from the contrast and comparison between the indicators, we proposed some categories, connected and described through the support of previous literature.

4.   Results

4.1. Concept of transmedia according to the consulted experts

As it is a concept that seeks to expand content through user participation (Grandío, 2016; Lugo, 2016; Hernández-Ruiz, 2017), its assimilation and implementation depend largely on updating the knowledge on the part of teachers, their experience or professional background, or the updating of the program in which they perform it. Thus, when asking the experts about the constitutive elements of transmedia narratives, a consensus was observed in the perceptions that synthesize the storytelling with participation. Consequently, transmedia would be, precisely, the combination between the two: "(...) [it is] a new structuring of the stories, where the story expands through different media and platforms, and there is an active participation of the audience". "(...) the constituent elements are the story, the media, and the users" (1).

And although most experts link transmedia and user participation, there is disagreement among four of the 21 respondents, who point to the participatory strategy as optional. Participation is seen as risky, due to its impact on the direction that the story can take; too much collaboration planning can also discourage creativity and spontaneity in prosumers. The key, according to our interpretation, lies in the autonomy that the different platforms have in transmedia storytelling. Many transmedia products or campaigns have a specific origin -such as a book or a movie-, but the level of autonomy of their multimedia expansion will depend on the planning of each project. It is not about proposing adapted dissemination (multimedia), or dissemination of a story from the integration of resources (cross-media) but about promoting dissemination with a unified sense, which optimizes the expansive possibilities from the use of resources and characteristics of each platform: "Each story must be autonomous. As the creator of the content, you cannot tell the viewer that the experience is incomplete, because that can lead them to not feel part of it". "(...) Expansions must be autonomous" (15).

Although autonomy favors the subsequent narrative expansion from each space in which the story is disclosed, the experts indicated that the media must maintain a level of interdependence in a broader panorama, that is, in the transmedia universe. This happens, for example, with comics or fragmented stories on social networks, since all media offer a distinctive version and have a high use of plastic potential; but, at the same time, all of them introduce the viewer into the same narrative universe, which can undergo certain alterations to encourage autonomy, respecting certain common elements.

However, even though there is a general agreement on the canonical definition, a high dispersion in the narrative appropriation could be noted, a dispersion that had already been warned by previous literature (González-Martínez et al., 2018), while it was pointed out that, on occasions, there is a disparity of conceptual criteria. According to the interviews carried out, some of the definitions are too theoretical,

perhaps because transmedia is taught from a more theoretical than practical approach; others are too broad, insofar as the basic principles are mentioned, but a clear strategy for their application in real professional environments is not specified; and only a few present an approach that dialogues between the theoretical and the technical: "(...) There are two types of doing transmedia storytelling, the derivative and the comprehensive, which is done from the beginning or is derived from the same production (...)" (4).

For experts, there are differences between transmedia and transmedia storytelling: the first of them, transmedia as an adjective, is used as a way of giving meaning to a process, and the circulation of content through different platforms and languages. The second, transmedia as a storytelling approach, requires the development of a strategy so that the same story circulates and expands in different locations and under a common objective, as one of the interviewees points out: "I consider that transmedia is the adjective, that is, the word that assigns a quality to the noun it accompanies. While, when combined with storytelling, it refers to the story that expands throughout the communication ecosystem" (11).

Despite this, a minority of experts pointed out that transmedia and transmedia storytelling refer to the same thing and that, therefore, there are no differences between the two formulations.

4.2. The teaching of transmedia storytelling

When asking the experts when the studies on transmedia in their programs began, three time-cuts were found (the interviewee designated number 19 did not answer the question). These cuts were:

1. Those who devised it around 2005 or 2006, but implemented it around 2009 or 2010, after the publication of the book Convergence Culture by Henry Jenkins in 2008 (4, 6, 8, and 9).

2. Those who introduced it from 2011 to 2016 (1, 2, 5, 6, 10, 12, and 14).

3. Those who introduced it from 2017 to 2021 (3, 11, 13, 15, 16, 17, 18, 20, and 21).

A greater part of the interviewees (9/21) detected the presence of transmedia in their programs in the last four years. Behind this lack of integration in some of the answers, the slowness of the internal or external regulatory bodies of the institution in the processes of updating programs was noted. Precisely, some previous works coincide in the weak conceptualization within the academic programs; among them are the studies carried out by Ramírez and González (2016), Pérez and Delgado (2012), and Ferrés (2007).

Transmedia, according to the interviews carried out, tends to be taught through the following practices or devices:

- The teaching of transmedia storytelling as part of a subject. This is the modality preferred by most programs: transmedia is introduced as specialized knowledge or as part of a subject related to communication production. In one of the cases (14), the existence of a cycle made up of six subjects was recognized, all of them related to this narrative. But, in general, rather than being viewed as a cycle, it is introduced as a type of storytelling of integrating nature in dialogue with the other narratives (multimedia and cross-media).

- The creation of a subject exclusively associated with transmedia storytelling. Some of the experts consulted argued that transmedia is the main topic of a subject that addresses issues such as storytelling in journalistic or organizational practices. Some responses pointed in that direction, that is, in the creation of a specific subject as part of the natural evolution of the programs.

- As part of the research lines of the teaching team. Transmedia is studied in the different academic centers consulted, which can be verified through the production derived from specialized studies, conferences, and outreach talks, among others.

- As part of the theoretical-practical work of the educational offer. In the works associated with the performance of the subjects or in the final degree works, a tendency was found to incorporate transmedia together with other types of storytelling. These works not only reflect on this area but even use it to generate a greater connection with the users they are targeting.

- As the main topic of the education programs. To a lesser extent, a response (16) was found that pointed to the existence of a Bachelor's Degree in Transmedia "which has had little participation, perhaps they do not see much job prospects for it", in the words of the interviewee. Two answers underlined the existence of a specialized diploma in transmedia (4) and a master's degree in Transmedia Communication (13).

Given that in most of the programs consulted, transmedia storytelling is introduced as part of a course or as a specific course, the experts were asked about what resources are used in their academic centers to reinforce the teaching and learning processes associated with this type of storytelling:

Figure 1. *Resources used in Ibero-American programs for the teaching-learning processes of transmedia storytelling (2021)*
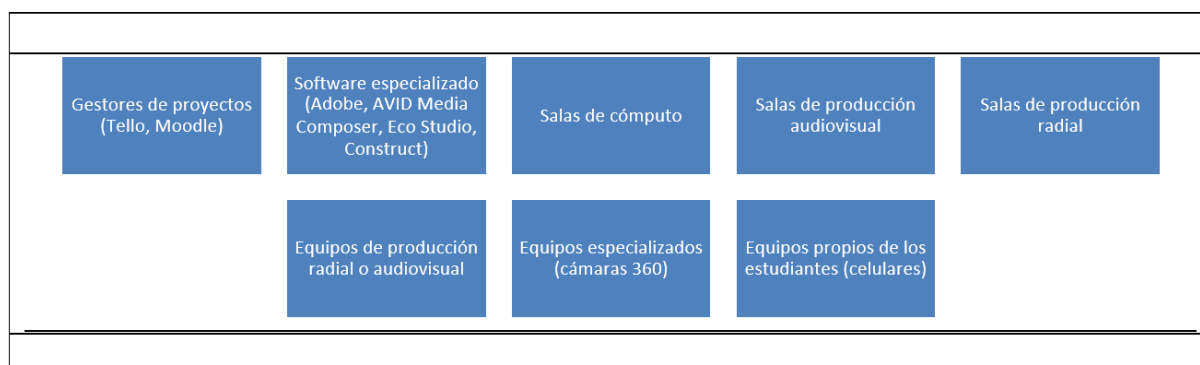
Source: Own elaborationa.

In most academic centers, as shown in Figure 1, common spaces are used with other areas of audiovisual communication, radio production, or journalism. Therefore, computer rooms are important, some of which have advanced technological elements with iMac computers, audiovisual or radio production rooms, and professional or semi-professional equipment. In case a program is taught online, some experts recognized that, given the technical difficulties, the use of the students' own equipment is proposed in combination with the use of free tools or software that allow them to reinforce the production and post-production processes: "In its face-to-face mode, the course had all the university equipment. In virtual mode we opted (...) [to] introduce the use of mobile devices" (17).

To avoid the inconveniences that arise from this excessive technical learning described by Marín et al. (2013), the previous resources have to dialogue with the bibliographic sources on the subject. As we observed in a previous study (Gomero et al., 2020) when asking the experts about which works they use in their academic centers, a preference was found for internationally canonical authors such as

Henry Jenkins, Pierre Lévy, Werner Wolf, and Gary Hayes, mainly; the most named Latin American authors were Carlos Scolari, Denis Porto, and Omar Rincón. Of all the experts from the academic centers that participated in this study, only two highlighted the use of their own materials, that is, practical or theoretical materials produced by the center's teaching team.

As well as the different infrastructure resources, the consulted experts assured that the experience of the teachers is key and that research in the field is the main way in which that experience can be obtained, given that it implies deep reflection at a theoretical and practical level. Professional experience is also an asset that must be taken into account, to the extent that the work environment is perceived to be more developed than the academic environment. As is the case in other areas (Santibáñez et al., 2016), the updating of knowledge in transmedia storytelling does not occur only through formal teaching, but also from the integration of the experience with other individual scenarios. On this point, 15 of the 21 experts consulted assured that the academic center in which they work has not promoted any type of professional updating in this field. The most complex aspect of transmedia narrative for teachers is the incorporation of the professional versatility that is typical of 21st-century communication (Salaverría and García, 2008), which entails training in the skills proposed by Jenkins (2009), or the characteristics pointed out by Alper and Herr-Stephenson (2013). That is, teaching this field means first acquiring a myriad of skills and tools, as one of the interviewees pointed out: "[those of us who teach transmedia…] are a small number, approximately 4. You need very particular profiles. Teachers need to have varied knowledge, handle design, digital marketing, planning, project management, not just be a technician, it is a complex profile" (17). On the other hand, a total of 17 of the 21 experts indicated that there are research groups or projects related to transmedia storytelling in their respective academic centers. But the situation is practically reversed concerning transfer since only 12 of the 21 experts who participated in the study recognized possible knowledge transfer initiatives within the institutions.

5.   Discussion and conclusions

Similarly to what was pointed out in studies such as the one by Barredo et al. (2021), in this work it was found that the transmedia narrative depends closely on the type of study center in which the communication program takes place. In other words, this is a concept that cannot be separated from other quality indicators such as infrastructure, available equipment, updating of the curriculum, or the knowledge of teachers, among others. In this sense, the experts consulted showed a high level of knowledge about the concept of transmedia. They are experts, therefore, who know very well the different experiments that have been carried out to introduce transmedia storytelling in classrooms (González-Martínez et al., 2018) and outside of them (Scolari, 2018a; Barredo et al., 2021).

However, a notorious disparity of criteria was found both in the application and in the very conception of transmedia, its properties, and uses. These criteria depend, among others, on the levels of appropriation between some experts and others based on their professional backgrounds. Both the organization of the institution —which in cases such as that of Spain is usually limited, as described by Ramírez and González (2016)—, as well as the work overload of teachers (Medina and Ballano, 2015), are factors that can decisively affect teaching and learning practices on transmedia narratives. Faced with other phenomena, we must not forget, on the one hand, that the updating of teachers who teach subjects associated with transmedia occurs in an empirical and non-regulated manner, as it is a field of study that has been consolidating in less than two decades; On the other hand, professional versatility (Salaverría and García, 2008) is critical in this area, since technical knowledge about content production must be added to those others that are linked to its dissemination and promotion. This means that the 12 skills indicated by Jenkins (2009) are increasing based on the expansion of technology itself.

Among the findings, there is a generic advance in the presence of transmedia narratives in study programs, the recurrence of "study cases" of this type, and, also, of transmedia praxis with students. But, at the same time, the majority of university teachers emphasize that this process must be increased by achieving greater budgetary and technological means that enhance practices, as well as progress in the consolidation of transmedia in the curricula, degree programs, and training of teachers by institutions. However, this study has some limitations; the first one refers to the limited, although heterogeneous, sample that has been considered. Therefore, this study considers that future research should take into account new study centers, as well as new experts or emerging experts in this space, and academic figures who, from an executive position, are influencing the content received by young college students. An approach to the perception of the student body of the reception of this knowledge would be relevant, something that, in any case, is considered a future possibility of research.

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7. Annex

Instrument

Interview data
Date:
Time:
Duration:
Interview medium (Email, video call, telephone):
Place:
General questions to characterize the sample
Name:
Age:
Gender:
In which study center do you work?
How long have you been working at that center?
What position do you hold in the center where you currently work?
How long have you been in that position?
Tell me, please, in which study centers have you worked in the last 5 years?

Block 1. Main ideas associated with transmedia.

1. How is transmedia taught in your program? That is, through what mechanisms, subjects, or strategies?

2. What do you consider the constitutive elements of transmedia?

3. Are there differences between transmedia and transmedia storytelling? If so, what are they?

4. Are there differences between transmedia expansion and the transmedia universe? If so, what are they?

5. (Transmedia expansion from content eg Harry Potter, Lost; Transmedia Universe eg Collapsus (2010))

6. Are there differences between transmedia and cross-media? If so, what are they?

7. What is the level of narrative autonomy that each of the parties has in a transmedia universe?

8. Do you consider the parts of a transmedia universe inseparable and interdependent? If so, why?

9. In your experience with the academic content of the program you direct, in what year did the term transmedia appear in the curriculum/program?

10. Do you consider that for a universe to be called transmedia there must be a source text or initial narration from which other parts begin to emerge?

11. Should there be a participatory strategy for transmedia to exist?

Block 2. Infrastructure and available resources facilitated by the program.

1. What are the main bibliographic sources used in your curriculum/program for the definition or introduction to transmedia?

2. What kind of resources are available to students for the development and management of a transmedia project? (online resources, software, hardware, professional equipment in general).

3. Are case studies used to explain transmedia storytelling?

Block 3. Specific training/careers of teachers.

1. Do the professors on your staff have experience in the conceptualization, development, and/or management of transmedia projects?

2. If so, how many teachers are there? How many teachers are there in total?

3. And if so, could you describe some of the projects carried out by the teachers?

4. Does the program or the University facilitate the updating of knowledge through a course, workshop, or seminar on transmedia for the teaching team?

5. If so, please name the course, workshop, or seminar

6. Do teachers participate in research groups or projects on transmedia?

Block 4. Transfer mechanisms of transmedia to students.

1. Is transmedia a curricular axis in your study center?

2. How many courses/subjects does transmedia occupy in the curriculum/program of your educational center?

3. In which courses/subjects of the curriculum/program of your study center is the teaching of transmedia explicitly present?

4. Is there any mention of the term transmedia in the offer of your degree?

Block 5. Transfer mechanisms from students/teachers to the society.

1. Has any product or transmedia content developed in your study center been published?

2. If so, please name the product or content and the year in which it was published.

3. Where does the funding for these products come from? Examples: from the University, the State, private companies, and financial institutions, among others.

4. A part from the transmedia narrative, do they have other media or supports dependent on the program in which they publish the content generated by students and teachers?