

CONNECTED LEARNING THROUGH TRANSMEDIA: FROM THE PAST TO THE PRESENT - *LA FAMILIA TELER N*.

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Abstract

Nowadays, new media have given rise to new ways to consume children content, where the audience has an active role. This experience in digital media allows to connect with social values and school activities, but also to enhance the link between adults and children (Lafaurie, 2014; Ito et al., 2013; Jenkins, 2006). The main objective of this paper is to analyse the new release of the successful and recognised fiction of *La Familia Teler n*, from the 60s. We want to discover how these cartoons have been revisited by production company Anima Kitchent in order to create new content using a transmedia strategy. Adopting a digital anthropology approach (Horst & Miller, 2012), our data comes from big data, a focus group and the virtual ethnographic method.

Objectives

La Familia Teler n was a famous TV spot made by Estudios Moro in 1964. This clip was used to differentiate children and adult contents in TV programming for almost thirty years. Even now, this TV spot is regarded as remarkable content in several countries such as Spain, Mexico, Uruguay, Chile, Venezuela, Costa Rica, Peru, El Salvador and Nicaragua. The production company Anima Kitchent recently recovered these cartoons and is about to release new content using a transmedia strategy.

For this reason, the main aim of this paper is to understand how successful animation children's content such as *La Familia Teler n* is transformed. This has left a mark on the collective imagination becoming a TV classic as well as a prestigious cultural phenomenon. These are the specific aims:

1. To understand the value of using *La Familia Teler n* content, which has been well received by critics and audiences alike, in today's interactive context, defined by the role of new technologies and aimed at a young audience.
2. To discover and analyse the transmedia strategies behind *La Familia Teler n*, which involves a process in which the elements of this phenomenon are systematically dispersed across multiple distribution channels. This way, every medium makes a unique contribution to the development of the story.

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3. To evaluate the adequacy of *La Familia Teler n's* design for the different sites proposed, trying to generate a learning experience in the information age where the children's interests can be used in school environments to introduce social values.

Development

Our theoretical framework focuses on children audiences, transmedia storytelling and connected learning:

Children's content in mass media was an important sociability agent. The aims used to be to entertain and to inform while setting beliefs and attitudes. Nowadays, new media have created new ways of consume this kind of content: through new communication environments, technological displays and interactive activities (Lafaurie, 2014). This approach requires an audience which, in addition to consuming content, will become a producer of meaning in its relationship with media (Orozco, 1997). Therefore, we want to know how new media are present in the social life of children by discovering both the language of the media as a form of expression and discursive practices of use. In this case, we want to analyse how a classic such as *La Familia Teler n* can become a transmedia content (Ferrer, 2009; Praten, 2011, 2015) for children in the 21st Century.

We've talked about a phenomenon that involves the creation of content and characters across multiple media platforms. In the ideal form of transmedia storytelling, each medium does what it does best (Jenkins, 2006). According to this author, most transmedia content serves one or more of the following functions: 1) Offer backstory through scattered elements across multiple platforms; 2) Maps the world from multiple pieces that come together in interactive contexts; 3) Offer us other character perspectives on the action, and 4) A deeper audience engagement through participation in the story world. In this sense, we try to connect those functions to our case study, *La Familia Teler n*, which we chose for its value in the past and its adaptation-based transmedia routines.

How do we approach these new audience and the new transmedia functions? Connected learning (Ito et al., 2013) is realised when a young person is able to pursue a personal interest or passion with the support of friends and caring adults, and is in turn able to link this learning and interest to other areas of their life. This model is based on evidence that the most resilient, adaptive and effective learning involves individual interest as well as social support to overcome adversity and provide recognition. This concept seeks to build communities and collective capacities for learning and opportunity. In doing so, *La Familia Teler n* could use the opportunities provided by digital media to link values, skills and learning activities between the home, the community, peer contexts of learning and intergenerational connections based on shared interests (parents and children).

Considering the method, we adopt a digital anthropology approach (Horst & Miller, 2012), and our data comes from three different sources:

- 1) Big data (Wu et Al., 2014) were collected through social media in order to contextualise the impact of *La Familia Teler n* nowadays.
- 2) A focus group discussion (Kamberelis & Dimitriadis, 2014) with the production team of Anima Kitchent helped us understand the designed strategy.
- 3) We analysed transmedia content using a virtual ethnographic method (Boellstorff, 2012) focusing in the connected learning odds.

After the context study, the research team analysed all the virtual data. NVivo was the tool used to process all sorts of multimedia documents in order to describe audiovisual products and transcribe verbal discourse. Then, these texts were categorized to interpret discourse and explain processes (Gee, 2014).



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Conclusions

Considering the main goals, the results gave us preliminary conclusions for discussion:

- 1) *La Familia Teler n* is a well-known children's content by people over thirty. Therefore, adults play an important role in order to transmit their recognition and emotional attachment to these cartoons to children. Thus, we expect this new content to succeed through interaction between adults and children.
- 2) Transmedia storytelling is an extraordinary resource to engage audiences nowadays. In this case, the contents are spread taking into account both the habits and the contexts in which children play during the day. Therefore, *La Familia Teler n* is one of the very first transmedia content designed beyond mass media.
- 3) Connected learning allows us to mix children's interests, friendships and academic achievements. Clearly, *La Familia Teler n* provides an excellent example of content which introduces values, skills and learning activities specific to school settings while maintaining the quality of any commercial animation production. However, it is necessary to improve the participation of children by making meaningful contributions and creative activities.

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Questions and considerations for discussion

Regarding the conclusions, we propose some questions in order to expand our research project:

- How important is the role of the adult in the success of a children's content?
- Is a transmedia strategy enough to promote the participation of children in a story world?
- Could *La Familia Teler n* be considered as a suitable connected learning context?