



VI International conference

Storytelling Revisited

2023

Narrating within the Cultural Industries.
Platforms, Stories and Narratives

ABSTRACTS

Amb el suport de:



Amb la col·laboració de:





PLENARY SESSIONS

Plenary session 1

22nd November, 11:00 – 12:00

Dr. Isabel Cadenas Cañón (New York University)

If you want to create good stories in audio: listen, listen, listen

How do we turn an idea, an investigation, into an audio documentary? How do we communicate with the audience in a close but also direct, emotional, and effective way?

Perhaps one of the keys is listening: listening to the person who owns the story. Listening to oneself in the creative process. And also, listening to the one who will listen to the story once it's created. From this shared listening, audio stories are born, and also something that may be called "magic" (why not): that moment when the listener of that sound documentary, at home, during lunch, or while ironing, hears something that makes them pause for a second, look towards the radio (or the phone, or their own headphones), and stop to listen.

Plenary session 2

23rd November, 9:00 – 10:00

Dr. Joan Ramon Rodríguez Amat (Sheffield Hallam University)

"Yo solo hago música, perdón que te salpique": Influencers and distributed interpretive networks

Platforms serve as intricate intermediaries in contemporary societies, mediating between online communities, and the underlying infrastructures of ownership and value of the cultural and creative industries. Studies on platformisation provide a lens through which to understand the multifaceted dynamics at play in this digital ecosystem of creativity, ownership, and social interaction. From labor conditions to economic processes, platforms exert a far-reaching influence on various aspects of modern life, ultimately reshaping the landscape of cultural identities, production, and consumption.

This paper leans on computational methods for data collection and analysis to discern the role of Spanish speaking social media influencers in the cultural industries platform ecosystem to promote the song shared by Shakira on BZRP YouTube channel in January 2023 coinciding with the marital rupture with the Football player Gerard Pique. The collection of over 6 million tweets posted the week around the event and the analysis helps tracing the promotional campaign, its effects across the Spanish speaking geography, showing how influencers play not only a role in disseminating the new song, but also in feeding and extending the interpretive chain of the meaning of its lyrics.



ROUND TABLES

Round Table on Successful Storytelling Experiences in Digital Platforms

22nd November, 15:30 – 17:00

Núria Net (La Coctelera Music)

Dr. Guillermo Parra (freelance translator and podcaster)

Eloi Barrera (Catalunya Ràdio)

Round Table on Cultural Industries with a Social Perspective

23rd November, 15:30 – 17:00

Els van Driel (Shadowgame)

Dr. Oksana Rudych (Poltava V.G. Korolenko National Pedagogical University)

Ariadna Seuba (freelance social documentalist)

COMMUNICATIONS

Pannel 1: 22nd November, 9:15 – 10:30

Dr. Anna Vallbona (Universitat de Vic-UCC)

Storytelling through Computer Mediated Communication with Young EFL Learners

Technology-mediated task-based language teaching (TBLT) facilitates and supports second language development and performance (Ziegler (2016). Technology can contribute to our understanding of how task design and task implementation may influence the success of second language acquisition. However, the symbiosis between these two fields of research remains underexplored especially when the learners are very young. This presentation compares interaction in two communication modalities: Synchronous Computer-Mediated Communication (SCMC) and Face-to-Face (FTF). The goal of the study is to examine how task modality affects (1) the way students interact to create the content of the story, (2) how often students focus on form to solve linguistic problems, (3) how much metatask talk is generated while negotiating the story. The study also compares the frequency and function of L1 use in the two modalities. The findings are considered in the light of previous task-based interaction research with young L2 learners (García Mayo, 2018) and studies comparing FTF and CMC interaction with older students (Cerezo, 2021).

References

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- García Mayo, M. P. 2018. Child task-based interaction in EFL settings: research and Challenges. *International Journal of English Studies*, vol. 18 (2), pp. 119–143
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Pannel 1: 22nd November, 9:15 – 10:30

Dr. Rossella Certini (University of Florence)

Christian Distefano (University of Florence)

The use of new digital devices as educational and teaching tools

Since their first appearance, new digital devices have revolutionized our everyday life from multiple points of view: they have replaced some of the actions we perform every day, they have changed our approach to reality, and they have finally also affected the way we learn and develop educational processes. Although their excessive use can be the cause of negative behaviors for people (for example, the development of new digital-related addictions), the new devices can also be used, with a critical approach, for the development of good educational practices, in formal and nonformal settings.

This is the case of four projects developed in recent years, involving the University of Florence and other partners (including the University of Vic), where technology has been used as a tool to promote social and individual well-being, practices of inclusion and respect, and cultural dissemination. In particular, the WIN - Writing for Inclusion project used storytelling as an educational tool for elementary school children to construct inclusive stories, also reflecting on everyday phenomena. The second project, LEARN - Mother Tongue and Other Languages, involved the use of the Interactive Multimedia Whiteboard in schools to promote plurilingual contexts: in particular, activities were developed for the teaching of Arabic language and culture within three Florentine primary schools. The third and fourth projects involved the use of podcasts for the dissemination of socio-historical pedagogical issues: one (already published) on women's work during the Risorgimento, the other (not yet published) on raising awareness of the importance of pedagogical work in different life contexts.

After a brief introduction on new digital devices, the speech intends to deepen the four mentioned projects (focusing particularly on the last two), describing how the use of technologies has promoted innovative educational processes.

Moreover, since scientific research and dissemination activities are increasingly connected, it is necessary to make, today, a critical reflection on the importance of Media Education (to reflect on educational strategies to learn and how to use new technologies critically).

Pannel 1: 22nd November, 9:15 – 10:30

Dr. Núria Camps-Casals (Universitat de Vic - UCC)

Dr. Mireia Canals-Botines (Universitat de Vic - UCC)

Dr. Núria Medina-Casnovas (Universitat de Vic - UCC)

How storytelling can enhance reading comprehension: Teachers' and pre-service teachers' perceptions

This study aims at deepening into the identity of teachers and how the teaching style and the areas of expertise can evolve into the use of the didactics of storytelling or English language learning. One of the ways to teach English language to primary pupils is storytelling which can be considered an optimal didactic resource. In this sense, this research is focused on how storytelling is applied in English language learning in primary education classes. It will offer a description of the techniques and benefits of storytelling, using vocabulary expansion, language acquisition, listening and comprehension skills, reading practice, speaking and pronunciation skills. The study includes 35 4th year primary education students minoring in English. Conclusions will show how storytelling provides the tools for a dynamic process to practice English language skills, making language learning a more memorable and enriching experience.

Pannel 2: 22nd November, 12:15 – 13:30

Dr. Raúl Terol Bolinches (Universitat Politècnica de València)

Dr. Maria Gutiérrez Garcia (Universitat Autònoma de Barcelona)

The narrative strategy in true crime podcasts. A new way of telling stories

"The podcast has turned true crime into the sub-genre that brings news events, once located in the news section, to the audience. However, with *Serial*, a mode of narration was inaugurated that focused on the protagonists and even turned the journalist into one of them (Sherril, 2020). This type of approach is embedded in narrative journalism, which should be understood as a new model of journalistic story production and sound narration (Gutiérrez & Sellas, 2022; Gutiérrez & Sellas, & Esteban, 2019; Kischinhevsky, 2017; Lindgren, 2016; De Beauvoir, 2015).

It is safe to say that true crime is a consolidated sub-genre in the podcast universe thanks to its great acceptance by the audience. In Spain, an example of this is the success of *Crims*, which was born as a section of a magazine on the Catalan public radio station, *Catalunya Ràdio*, and can now be considered a cross-media product that is also present on Catalan public television and a digital audio platform.

A relevant factor in the success and distribution of *Crims* to other media and markets is its narrative strategy (Verma 2022; Lindsey, 2020), which combines journalistic rigour with elements associated with fiction. Today there is a long list of sound content labelled as true crime, but is most of it the result of fiction-non-fiction hybridisation as observed in *Crims*? Furthermore, what factors define true crime as a sub-genre of narrative journalism?

The aim of this paper is to answer both questions. To this end, three true crime podcast titles are analysed: *Crims*, *Criminopatía* and *Crímenes el Musical*, to which the listening close analytic methodology (Spinelli & Dann, 2019; Sellas & Gutiérrez, 2022) is applied. This instrument allows us to detect formal aspects related to sound language, the role of the protagonists and the journalist, as well as news production routines that give rigour to the content presented.

The first preliminary conclusions reveal different levels of treatment, ranging from the monologue that reconstructs the storyline of the event to the creation of their own stories that go beyond the news event. Moreover, it seems to be perceived that not all true crime can be framed as narrative journalism.

Pannel 2: 22nd November, 12:15 – 13:30

Dr. Ana Sofia Paiva (ICNOVA)

Being in the center of the story: the use of binaural sound in audio journalism

"The binaural sound has been at the center of new experiences in many fields, and journalism is no exception. This technology allows the listener to hear determinate sounds in the same way that commonly perceives the "consequence of natural human listening in an air medium" (Roginska & Geluso, 2018, p. 5). Binaural sound is a technology that transports the listener to the center of the action, with a sense of immersion (Dominguez, 2017, p. 2), creates empathy and emotions with the listeners (Wahl-Jorgensen, 2019) and preferentially non-traumatic experiences to the journalistic experience (Laws, 2020, p. 225).

Binaural sound has experienced a crescent use mainly because of the rise of the smartphone and the crescent use of headphones in the digital age, alongside affordable sound equipment and open free audio software. This technology can put the listener in the center of the story and immerse them in the narrative.

But when we talk about audio, we no longer talk exclusively about radio. Audio journalism uses some characteristics of radio such as intimacy, presence, and "talk to the ear", along with innovation in the storytelling and "(...) a new generation of audio journalists is transforming the medium" (Dunham, 2020). However, the binaural sound is used less frequently to tell journalistic stories. An investigation shows that binaural sound is mainly used in entertainment podcasts rather than journalistic (Paiva & Morais, 2020), and in the academic field, there is only one project that investigates the potential and the disadvantages of 3D sound in journalism so far: the Spatial Audio Journalism Project, led by Abigail Wincott and his team (Wincott et al., 2020).

In this sense, this exploratory study aims to answer the following research question: How has binaural sound been used in journalistic features in Portugal? We collected journalistic features from 2018 to 2021 in Portugal to answer these research question and did a content analysis. But more than understanding these journalistic features, this exploratory study aims to highlight the potentialities and disadvantages of binaural sound in journalism.

Pannel 2: 22nd November, 12:15 – 13:30

Dr. Irene Solanich-Sanglas (Universitat de Vic - UCC)

Interactive and transmedia narrative in crime fiction

Mystery and detective novels, subgenres of British crime fiction (with exponents such as Conan Doyle or Agatha Christie) have been adapted to a large number of media. Riddles, puzzles, and cryptic messages need to be solved by the protagonist, thus engaging the reader who involuntarily tries to anticipate the actions in the plot. The structure of a certain number of characters in a specific space has made it easy to move the action to new plot dimensions.

Through the interactive and transmedia narrative, the aim is to explore how this genre has been adapted to other works that have been able to use new structures, supports, and channels. Board games, escape rooms, treasure hunts, and interactive books are some of the tools that are often also used to introduce new readers to different genres or characters to be worked on. The study will address some specific examples of interactive and transmedia works that have been tested in classrooms.

Pannel 3: 23rd November, 10:00 – 11:30

Dr. Oksana Rudych (Poltava V.G. Korolenko National Pedagogical University)

War-Focused Social Documentary as a Tool for Global Change

The article observes the war-focused social documentary use while calling for global change. It considers a form of documentary photography within the idea to draw the wide public attention to vital ongoing war-caused social problems and issues.

We also characterize social documentary as a critical genre of photography, dedicated to reflection of the life of different people, underprivileged or disadvantaged as a result of the war. The terms “war”, and “war of aggression” are concretized. It is also stated, that while conversations, political speeches, press reports or publications, the word “war” may be used to express any serious struggle, strife or campaign. Thus, references are frequently made to “war on corruption”, “war against drug dillers”, “war of worlds” or “war of genders”: the metaphor of war usually serves to convey the stressfulness of the situation, and such a metaphor must not be taken literally.

Also, the difference between Social Documentary and Photojournalism is characterized: photos are usually taken for the future reference, whereas photojournalism images are predominantly meant for the short-term public involvement. Social Documentary images definitely may be stored for the long-term study, enabling better understanding of the modern world we live in, making sense of our living, discovering the way other people live.

The article characterizes the main thematic motives of social documentary, such as: child labor, child neglect, homelessness, poverty, impoverished children and the elderly, and hazardous working conditions, and outlines the peculiarities of their interpretation in the context of war.

Social documentary is to preserve the most important events or parts of the history – some details or archival footage that would rather be buried. This gives not only a better understanding of current events, but also a prospective of what we might face in the future.

Social documentary can be an affective tool to influence our preconceptions and develop empathy towards human beings or any creature suffering. By bringing personal stories to light, documentaries can aim much-needed wider audience awareness on to war-caused social problems and facilitate the search for solution.

The article also deals with the difference between Social Documentary and Pictorial Manipulation, which are often used to shape public opinion within global digitalized informational space.

Pannel 3: 23rd November, 10:00 – 11:30

Max Baldwin (Universitat Autònoma de Barcelona)

Dr. Pilar Orero (Universitat Autònoma de Barcelona)

Carina in Distress: Lessons learnt from an Afghan Women network in 360 audiovisual narrations

Audiovisual formats are the most popular narratives these days. TikTok has been a huge success as an audiovisual narrative platform. It has over 1 billion active users worldwide, and its users create billions of videos every day. A step away is the possibility of creating XR narratives to increase engagement both by author and audiences. This has been the research topic for the past three years in the EU funded project Media Verse[1]. The EU-funded Innovation Action (IA) that brought together technology developers, social researchers, media publishers, and artists. Their main goal: To help diverse media content creators produce and share state-of-the-art media while allowing them to keep control of their intellectual property rights.

Over three years MediaVerse produced many successful cases of 360 video creation with diverse authors: school children [2, 3], refugees [4, 5], people with cognitive disabilities [6], or nursing students [7, 8]. Given the good results of these experiences, we decided to use 360 video narratives as a presentation for Carina [9], a newly created network for Afghan women. Carina aims to pitch funding opportunities to start their own cultural activities to promote education and training away from the Taliban.

Challenges for the audiovisual narrations through a media platform In Europe were related to: accessibility, copyright, ownership, distribution rights, minting and authentication. These Western issues were sophisticated compared to the basic problems in Afghanistan. Faces could not be shown, voices had to be anonymised, the language spoken in the video needed translation, avoidance of geo location, and finding ways to generate content without the correct IT were amongst the issues faced. We raised to the challenge and this presentation will show the lessons learnt when the impossible is tamed through creativity.

The first part of the presentation will show the Media Verse platform, and the solutions for accessibility, minting, copyright, and content distribution. Some of the 360 videos created by diverse non-professional authors will be showcased. The second part will present Carina, the challenges and how they were partially solved. The final solution will only be achieved when women are liberated from such political regime.



References

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Pannel 3: 23rd November, 10:00 – 11:30

Alireza Dezfooli (Universitat de Vic - UCC)

Analyzing the representation of the main role's gender in European and non-European movies which were selected by YouTubers

Recently, with the advancements in technology, storytelling has developed considerably, especially with the help of platforms such as YouTube and the development of movie recaps. The aim of this study is to compare the main roles of the chosen films by digital storytellers from a gender lens. By investigating 50 movie summaries from the YouTube channel 'MocieRecapsOfficial', it was discovered that there is a notable gender bias, with the domination of male main roles in both European and non-European movies. We highlight the need for more broad storytelling on digital platforms. Admitting the limitation, we believe further exploration should be done.



Pannel 3: 23rd November, 10:00 – 11:30

María Escobar-Aguar (Universitat de Vic - UCC)

Stories of the (Translated) Archive: the disappearance of Mothers of Plaza de Mayo as narrated in a database of translated declassified documents

After years of negotiation, the US government released in 2019 a collection of declassified documents issued by US intelligence agencies and departments (e.g. CIA, FBI, Department of Defense, among others). These documents, consisting of 49,000 pages, were linked to the last military dictatorship of Argentina (1976-1983). This is the largest government-to-government declassification release in US history.

Understanding that declassification is a key step but also acknowledging the need to go further in the construction of memories, three Argentinian human rights NGOs (CELS, Abuelas de Plaza de Mayo and Memoria Abierta) launched an ambitious project of their own: the joint creation of an open-access database that systematises the information collected from these declassified documents. These NGOs have taken it upon themselves to guarantee one of the most important human rights of our era: their project aims at granting access to information by facilitating the navigation through and the reading of this exceptionally large amount of documents. Within this project, a group of volunteer translators render the declassified documents into Spanish providing a critical interpretation of the texts by following a feminist and human right agenda.

Storytelling as a sense-making activity has the potential of subverting established power relations and hegemonies and it allows societies to interpret their past and build their collective memory (Stocchetti, 2016). The redemptive power of storytelling (Benhabib, 1990) is particularly relevant in communities which have undergone dictatorial and genocidal periods. This presentation draws from my research as a doctoral student at Universitat de Vic-Universitat Central de Catalunya and examines the role played by translation in social storytelling to make sense of a traumatic past. Understanding this open-access database as a platform that includes several instances of selection and (re)translation, this presentation explores a series of declassified documents to analyse how the disappearance of three Mothers of Plaza de Mayo is narrated in the archive. We will then examine the partial translations into Spanish to determine how translation in a platform environment (i.e., the database) affects the narration of these disappearances. We ultimately seek to understand an instance of platformised narrative that contributes to the building of a microhistory (Levi, 1991; Munday, 2014) of Mothers of Plaza de Mayo and of memories of Argentina's recent past.

We part from the assumption that the stories featured in an archive are fragmented and disperse and that it is the translators' task to make a coherent narrative out of it. As a provisional hypothesis, we argue that, because of the various collaborative processes of institutional (re)translation that take place within the construction of the database, the narrative of the Mothers' disappearance in the translated discourse constitutes a refracted representation of the story. In other words, the selected fragments translated into Spanish are metonymically constituted in the database of Proyecto Desclasificados following the virtual environment requirements and the project's and the translators' militant agenda (Escobar-Aguar, forthcoming).

Pannel 4: 23rd November, 12:00 – 13:15

Dr. Albert Armisen (Universitat de Vic - UCC)

Dr. Clara de Uribe-Gil (Universitat de Vic - UCC)

Dr. Nuria Arimany (Universitat de Vic - UCC)

Storytelling: Tales of a Warming World

As the world grapples with the profound implications of an escalating climate crisis, the significance of digital platforms in advancing carbon offsetting initiatives has come to the forefront. These platforms serve as crucial intermediaries in bridging the gap between individuals and collective action, catalyzing efforts to counteract the detrimental impact of carbon emissions. Central to our study is the introduction of storytelling as an innovative dimension within the realm of carbon offsets. This fresh perspective offers a nuanced understanding, highlighting the transformative power of narratives in shaping public perception and action regarding climate change.

Stories, by their very nature, resonate with human emotions and values. By tapping into this intrinsic human connection, the narrative-centric approach promises to amplify individual engagement, fostering a deeper, more meaningful relationship with environmental campaigns. The benefits of such an approach extend beyond mere engagement metrics. Narratives possess the unique ability to enhance the intrinsic motivation of individuals, thereby elevating the overall efficacy of carbon offset campaigns. Furthermore, by strengthening the ties between expert users, regular users, and the overarching goal of climate advocacy, storytelling can create a cohesive community bound by shared values and aspirations.

This research offers an in-depth exploration of the role and influence of expert users within carbon offsetting platforms, with a particular emphasis on the pioneering platform, KlimaDAO. Expert users, marked by their heightened engagement levels and propensity to influence, emerge as instrumental figures within the digital community. Their actions, behaviors, and decisions often set the tone, catalyzing trends that ripple across the broader user base. This study uses statistical tests with data from a natural experiment where over 4000 offsets were executed on KlimaDAO, intriguing patterns surface that delineate the behavioral nuances between experts and regular users.

One of the standout revelations is the discerning nature of Regular Users when it comes to the quality of carbon emissions offset. These users tend to prioritize more premium, impactful offsets compared to their regular user counterparts. However, when frequency of offsetting is considered, both cohorts display a remarkably similar pattern. Reporting behaviors further differentiate the two groups; Regular Users exhibit a pronounced inclination towards obtaining formal, detailed reports post-offsetting, a trend less prevalent among regular users. Communication dynamics present another layer of differentiation. Expert users, in their interactions, consistently radiate a more optimistic and positive tone, especially when discussing carbon offsetting, as opposed to the slightly more reserved tone of Regular Users.

In conclusion, this research underscores the multifaceted dynamics at play within carbon offsetting platforms. By unearthing the behavioral nuances of different user segments, it provides actionable insights for platforms like KlimaDAO. These insights pave the way for strategies and setting the stage for future research endeavors in this vital domain.

Pannel 4: 23rd November, 12:00 – 13:15

Dr. Sabrina Ensfielder (University of Antilles)

Platformization in Trinidad and Tobago carnival

In Trinidad and Tobago, carnival is a major cultural industry that has become significant in the Caribbean for its contribution to the international promotion of the region. With events ranging from parades, concerts or music contests to name a few, the festival has travelled through the ages and can be considered as part of the historical and social narrations about the island. As such, it participates, with the various actors who enter the scene, to define cultural trends. Over the years, the forms used to promote and recount carnival have gone from drawings and pictures to novels, audiovisual documentaries and more recently to videos of social media platforms. As a major cultural hit in Trinidad and Tobago, carnival has adapted to socio-economic demand or international interest and concerns about the platformization of the festival have become crucial and relevant to analyze when one considers its popularity and the business it generates. In the 1970's, Trinidad carnival was a symbol of political claims and identity affirmation. In the twenty-first century, these claims have evolved and one may wonder how carnival storytelling is now serving the entertainment industry. Indeed, the broadcasting of events, shows or advertisements related to the promotion of carnival becomes a valuable asset that addresses a targeted audience. Carnival also voices economic and political interests what will lead us to address the topic from marketing and cultural perspectives and analyse how the cultural productions that derive from it (carnival) might be shaped by platforms demands and standards.



Pannel 4: 23rd November, 12:00 – 13:15

Dr. Svitlana Shekhavtsova (Matej Bel University in Banska Bystrica)

Cross-Cultural Competence: from Storytelling to Preservation of Ukrainian Heritage

The paper deals with the current war conflict which happened in Ukraine. A large number of Ukrainians have migrated to different European countries. Hence, the Ukrainians have appeared in host European countries. The cultural adaptation of adults has started in different ways. Within the paper we draw our attention to the Ukrainians' cultural adaptation, which requires crucial formation of their cross-cultural competence. The paper is a try to prove the fact that the process of sharing personal cultural adaptation storytelling into a host country culture is able to have a positive influence on adults' and children's rehabilitation after the war conflict in Ukraine.

The aim of the paper is to collect documenting storytelling of cultural adaptation of Ukrainians in the host culture, preserving Ukrainian identity and heritage. The displacement and war caused a wide range of problems and difficulties, which were followed by negative impacts on adults' and children's mental health. It usually manifests in the fact that parents often notice children's emotional and behavior changes. The children's physical development is especially significant, but the children's emotional and cognitive abilities are essential for successful social adaptation in a host country. Thus, the crucial outcomes of the paper will be practical recommendation of how efficiently to develop cross-cultural competence of Ukrainians, which will promote the rapid emigrants' adaptation into European society and stimulate the ability to preserve Ukrainians' cultural heritage.