"NARRATING MY CITY" IN NETWORKS
Online Socialisation Communication Strategy for a Participatory Audio-Visual Literacy Project

DAGMAR HERRERA BARREDA [1], LAURA LÓPEZ MONTOTO [2]
[1] University of Extremadura, Spain / University of La Habana, Cuba
[2] University of La Habana, Cuba

KEYWORDS	ABSTRACT
Participatory communication strategy *Social networks* *Audiovisual literacy* *Teenagers* *Educational project* *Heritage* *Narrating My City*	*The article presents the communicative strategy of the online socialisation of Narrating My City, an audiovisual literacy project for the rediscovery of heritage. This strategy was developed following a participatory diagnosis of the competences and presence in networks of its members, in order to contrast with theory and similar experiences. The methodology employed is Participatory Action Research (PAR), and the techniques utilised are bibliographical-documentary research, surveys, content analysis, participatory group techniques specific to the chosen methodology, and triangulation. The resulting strategy offers the possibility of socialising the project and fulfils the educational objective of generating competences for a conscious use of social networks in the new generations.*

1. Introduction

I n a networked society, the lack of communication in networks results in the non-existence of that which is not communicated. For the younger generations, the communicative context is increasingly limited to interpersonal, face-to-face communication, in competition with technologically mediated, networked communication.

Virtual space has been legitimised as a means of socialisation in its own right, which we must inevitably join if we want to communicate at scale. Traditional media and strategies are no longer sufficient. This is why, when we were considering the most appropriate means of disseminating Narrating My City, a project we undertook in collaboration with young people, we had to address the issue of networks.

To begin, it is necessary to define what Narrating My City is. The project is a research, participatory and social development initiative conducted by the ARDOPA Group (Archival Research and Documentation of Historical Heritage Research Group/Grupo de Investigación Archivística y Documentación del Patrimonio Histórico) of the University of Extremadura. It is funded by a grant for the re-qualification of the Spanish university system, in the María Zambrano modality. The project's objective is to provide children and young people with audiovisual tools that allow them to produce stories based on rediscovering the heritage values of their city and interacting with social actors in a process that strengthens local identity, while providing tools for the use and appropriation of technology.

During the academic year 2023-2024, the project was carried out in the the Assumption School. Josephine Sisters of Cáceres (Colegio La Asunción. Josefinas de Cáceres). A total of 62 students and five teachers participated in the project. The children learned elements of the audiovisual language, created audiovisual products, and now face the challenge of socialising these proposals. This represents a higher phase of development of the project and a way of fulfilling the educational objective of generating competences for a conscious use of social networks in the new generations.

Furthermore, our strategy had to be conceived in a participatory way. The Narrating My City project is based on Participatory Action Research (PAR) as a fundamental methodology and on communication for social change as a unifying theory. The processes developed, facilitated by the teachers, are the result of group proposals and active student participation. The aim is to facilitate personal and collective growth for all those involved in the different phases of the processes experienced.

Another distinctive feature of our project is that, from its research component, all the work carried out is recorded through the systematisation of experiences (Jara, 2018), a methodology that emphasises the value of particular experiences as a means of learning and generating knowledge. Consequently, the project has an extensive documentation comprising reports, photographs and videos of each workshop and educational action carried out.

One of the project's objectives is to facilitate the socialisation of the experiences generated in the workshops and complementary actions, with a particular focus on the audiovisual productions created by the students. The fact that the young people involved see their stories shared and know the reaction of others when they consume them not only satisfies their ego as filmmakers but also imposes on them the obligation to work with quality, as they are aware that others will judge what they do. This complements their training as communicators, responsible for what they put out there, an issue we believe to be of the utmost importance.

In the context of the growing volume of documentary material and the need to disseminate the resulting productions, the proposal we share in this document has been developed. The overarching objective of the subsequent pages is to devise an online socialisation strategy for the audiovisual literacy project for heritage rediscovery, Narrating My City.

In order to achieve this, the following specific objectives must be met:

- To identify the principal theoretical and conceptual elements that underpin the design and implementation of a communication strategy based on active participation.
- To diagnose the potential of social networks for the socialisation of educational and audiovisual projects, based on theoretical elements and the recording of empirical cases.
- To establish a participatory process for the design of the strategy.

2. Methodology

The strategy presented is the result of a collaborative effort between the project's various actors. It was developed with consideration of the group's cohesion and the technological skills acquired. In accordance with the tenets of popular education and communication for social change, the PAR methodology was employed as the principal instrument for guiding the process. The techniques employed included bibliographical-documentary research, surveys, interviews, content analysis and participatory group techniques, which were specific to the selected methodology. Finally, triangulation allows for the dialectical cross-referencing of the information gathered.

The bibliographic-documentary research has enabled the appropriation of theoretical-conceptual elements pertaining to communication strategies, the specificities of the use of social networks by adolescents, and the potential of these for the socialisation of projects.

The methodology employed involved the implementation of a diagnostic survey, which was followed by a focus group. This approach enabled the collection of data pertaining to the utilisation of technology by the participating adolescents, their technical abilities, and their engagement with social networks.

The survey was distributed to attendees of the inaugural workshop, comprising students from the Assumption School of Compulsory Secondary Education. The survey was completed by 28 students aged 14 to 15 and 29 students aged 15 to 16. The survey was administered to the first group on Monday, 2 October and to the second group on Tuesday, 3 October. The survey was conducted within the allocated time for the project, from 11:15 am to 12:05 pm. The survey was concise and comprised primarily open-ended questions, which were read and explained in the classroom. The survey was conducted with the assistance of two teachers from the school in each case, under the guidance of the main coordinator. The questions posed were as follows:

1. How would you define your relationship with technology (on a scale of 1 to 10, where 10 is the highest possible score)?
2. What technology do you use frequently (mobile phone, computer, etc.)?
3. What do you use it for?
4. Do you have social networks? Which ones?
5. Do you have any skills related to working with technology? Which ones?
6. Do you consider yourself a content creator? Why?

The results were presented in plenary during the first workshop, after which a group technique was conducted in which students provided additional insights based on their personal experiences. The opinions expressed were documented.

Throughout the course, individual, semi-structured interviews were conducted with adolescents who reported having a stronger connection with technology or social networks. In addition, their online profiles and the manner in which they share content were observed.

On Tuesday 20 February 2024, a new participatory group technique, entitled "Narrating My City in Social Networks", was carried out with a total of 16 students aged 15 to 16. This allowed the students to suggest concrete actions for the development of the strategy through teamwork. In groups of four and with the assistance of a teacher, the students made suggestions on the proposed topics, which were then shared in plenary, agreed and documented. The strategy was thus established with the following starting points:

- The social networks most consumed by each team.
- The networks to be used for the project.
- The audiences targeted by these networks.
- The specialised actions to be carried out in each of them.
- The characterisation of the messages to be conveyed.
- The resources needed to carry out the actions.
- The assessment of the impact.

In order to ascertain the potential of social networks for the socialisation of educational and audiovisual projects, a content analysis was carried out of the websites and social networks belonging

to the five analogue projects currently supported by the Spanish Ministry of Culture and the Spanish Institute of Cinematography and Audiovisual Arts (ICAA). The analysis criteria selected were as follows:

The following information was gathered for each project:

- Name of the project
- Affiliation
- Place of action
- Website
- Social media
- Characteristics of publications per network (profile, number of publications, videos, reels)
- Characteristics of the publications (photo, videos, text, content)
- Good practice benchmarks

The triangulation of the information obtained from the different research techniques allowed the participatory elaboration of the online socialisation strategy of Narrating My City, which was finally put to the consideration of the project members in a new participatory workshop. The suggestions were then employed to enhance the proposal and modify certain elements of the plan.

3. Theoretical references

3.1. Communication Strategy

A strategy is a series of programmed and planned actions that are implemented on the basis of certain interests and needs, in a space of human interaction, in a wide variety of times, with the objective of meeting specific objectives. It is characterised by a principle of order, selection and intervention on an established situation. It may be defined as "the art of developing actions through a systematic method" (Arellano, 1998).

A communication strategy may be defined as a comprehensive plan designed to effectively communicate key messages to a specific audience. Communication strategies are designed to respond to clearly defined objectives, which are established at the outset to ensure that the strategy remains focused. The initial phase of the process involves a diagnosis or analysis of the context in relation to the potential impact on the company or organisation. This is followed by the determination of the main financial, material and human resources required to respond to the communicative objective. This is based on the elaboration of a work plan in which the activities and those responsible for each one are specified. Furthermore, they have quantifiable indicators to monitor and evaluate their implementation.

In the case of a strategy conceived in a participatory manner, it can be defined as a horizontal instrument with educational purposes. In this context, the participation of the affected or executing communities in all phases of design, implementation and evaluation is of particular importance. The participatory strategy is the result of a gradual process, the fruit of successive approaches, and is linked, as we shall see in the following section, to the trends in communication-action in the Latin American context.

In essence, the study of the experience of this continent suggests that a participatory strategy begins with the answering of questions such as: The initial step in the participatory strategy is to define the identity of the group, organisation or institution that is proposing to implement the strategy (Saladrigas, n.d.). This involves clarifying the role of the protagonists, the essence of the organisation, the mission or basic creed, and the set of principles, values, interpretations and proposals that give unity and strength to the strategy and express the group's will for the future. Another pertinent question is "What do we want?" This is based on the analysis and presentation of the objectives that make the mission or basic creed concrete.

Similarly, it is necessary to ascertain with whom the messages are to be shared. This entails defining and characterising the co-protagonists of the strategy and the public that it is intended to focus on. In what context is the action to be developed? This is based on the identification of obstacles and opportunities to deploy the strategy, limits and orientations that are given by the environment, and finally, what resources are available or could be counted on. This is analysed in terms of logistics.

Once the aforementioned questions have been answered, the communicative objectives are defined, the key messages and the basic discourse are characterised in order to ensure coherence around the

proposed objectives. The means to be used are determined according to the needs of the participants, roles and responsibilities are assigned, an implementation plan is designed which includes actions and a calendar of events, a graphic design line is proposed, a detailed chronogram is drawn up, the allocation of resources for the execution of the strategy is analysed, and finally, an instrument is created to guarantee its monitoring and evaluation.

3.2. Popular Participation as a Communication Strategy

The objective of Narrating My City is to devise a participatory communication strategy that will enrich the experience of social actors and actively involve them in the process of creating and disseminating audiovisual content about their heritage environment. The strategy facilitates a greater sense of belonging and empowerment among citizens, in this case teenagers, by enabling them to share their own stories and perspectives. Additionally, it facilitates the formation of a collective narrative that reflects the diversity and cultural richness of the community. The conceptualisation and implementation of the project is underpinned by a range of theories and approaches that highlight the importance of active community participation in communication processes.

The Latin American popular educator Paulo Freire (1970) proposed an emancipatory educational approach that emphasises the active participation of individuals in the construction of their own knowledge and the transformation of their environment. Freire proposes a pedagogical model that promotes dialogue, critical reflection and transformative action, which are aligned with the objectives of Narrating My City. The integration of these principles aims to empower participants to act as active agents in the creation and dissemination of audiovisual content that reflects their experience and perspective on their heritage and cultural environment.

The theoretical foundation of the project and the transformative actions it generates is also Communication for Social Change (CSC), which advocates for the active participation of social actors in the various stages of the projects they are involved in, thereby fostering personal and collective growth. "A process of public and private dialogue through which people determine their identity, aspirations, needs, and collectively pursue their goals and improve their lives" (Rockefeller Foundation, 1999).

CSC is a participatory communication model (Gumucio-Dagron, 2011; Obregón, 2009; Servaes, 2008), which acknowledges the community as the primary agent of its own development. The communication process is a mechanism for horizontal, two-way, full, participatory dialogue and exchange, which shapes social behaviour in accordance with the values and norms of the community. In turn, development actors become communicators, determining the scope of the processes, the media, the messages and the actions to be implemented. This concept of communication is thus restored to its original meaning of establishing a common ground, whether through the act of creation or transformation. Consequently, the appropriation of the media is not the sole concern; rather, it is the lived process that is of primary importance. In this process, the meaning created, shared, and generated as a whole takes precedence over the information transmitted.

Other significant references can be found in Jürgen Habermas' theory of communicative action (1984), which provides a conceptual framework for understanding how participatory communication can contribute to the construction of a democratic public sphere. In contrast, Henry Jenkins (2006) examines the impact of media convergence on participatory culture, highlighting how consumers are becoming active producers of content. This perspective informs the vision of the project as a space where participants, in addition to consuming information, actively contribute to the creation and dissemination of content that reflects their experience and worldview.

Michel de Certeau's (1980) earlier perspective already offered a critical examination of cultural consumption practices and everyday resistance. His analysis of the agency of individuals in the appropriation of the media provides a valuable perspective for understanding the use of audiovisual technology in the expression of identity and the appropriation of common narratives.

3.3. Adolescents and Social Networks

In terms of action, the current scenario presents a challenge and an opportunity for any communicative offer. The advent of new technologies, multi-formats and multi-screens, which are part of the new media ecology (Scolari, 2010), has brought about a narrative and aesthetic revolution in the audiovisual

domain. This revolution has seen the emergence of alternative ways of telling stories that adapt more than to pre-established formats, to the story itself that is being told. The audiovisual is a multifaceted entity that seeks to inform, promote citizenship, facilitate experimentation, provide relaxation, entertain, and convey information in new audiovisual narrative forms or "narratives of existence" (Rincón, 2011: p. 47-48). In the aforementioned sections, it is evident that the interest in the aesthetic form of the producer is evident, with stories, formats and times that adjust to the narrative being told. There is no rigidity, allowing for a variety of styles to be employed. The sound of the environment is considered to be the truth, with the use of a range of technologies, including mobile phones, photography and video. The narrative is produced and narrated by a variety of actors, including those working on the street, without the use of stars and for all screens. The producers and narrators are from the street, with the people, without stars and for all screens. It is therefore necessary to posit that a message can only be conveyed if there is something to say. This multiplicity in turn makes possible the representation of multiple identities and sensibilities, including an interest in delving into everyday life and ordinary people.

In this context, social networks represent the most powerful contemporary socialisation channel. They provide a virtual space for interaction and communication that has transformed the way multimedia content is consumed and shared. Since their inception, social media have established themselves as socio-cultural and creative media that enable interactive participation and reach more diverse audiences than traditional media, particularly among young social groups.

Adolescents, for instance, exploit the opportunities afforded by connectivity to a greater extent than any other age group, leading and actively participating in social media life. Teenagers are playing a pivotal role in defining music trends, creating short narratives through video editing, and fostering social interaction on these platforms. The pervasive use of social media, particularly among younger demographics, has garnered significant market attention and sparked interest from public institutions and society at large. In light of this, it is evident that educational institutions must not remain passive, particularly given the necessity to utilise and encourage the utilisation of these communication tools to facilitate the exchange of information (Dans et al., 2019).

A study by Qustodio (2023), a parental control tool and online safety software, indicates that Spanish children and teenagers aged 4-18 spend on average, one hour per day online. This time is spent watching videos on TikTok, sending messages on the X platform (formerly Twitter) and checking profiles on Instagram or Facebook. The study was based on surveys of 400,000 families in five highly developed countries, including Spain.

In comparison to their counterparts in the United Kingdom, France, Australia, and the United States, Spanish children and teenagers engage in social networking for a longer duration. In this context, TikTok is the most popular among Spanish teenagers, with an average daily viewing time of 59 minutes on the platform, followed by Instagram as the second most used. In addition to these two, other popular platforms among Spanish children and teenagers are, in that order, X and Facebook (Qustodio, 2023).

While these platforms present a challenge to teaching due to the saturation of content and fragmentation of attention that they can generate among users, they offer a valuable opportunity to enrich the learning process by providing access to a wide range of educational resources, facilitating collaboration among students, and so on.

Numerous studies have demonstrated that teenagers play an active role in both the creation and dissemination of social media content. This social group is increasingly demonstrating how they can leverage digital platforms to disseminate their own perspectives and experiences to a global audience. They are becoming increasingly adept at producing and disseminating audiovisual materials that reflect their vision.

3.4. Networks' Potentials for Project Socialisation

The advent of digital social networks has also transformed the manner in which audiovisual materials are socialised and disseminated. As evidenced by recent events, these platforms offer a vast and global reach, enabling creators to reach diverse audiences in a timely and cost-effective manner. Furthermore, they facilitate direct interaction between creators and audiences, thereby enabling the receipt of instant feedback and the adaptation of projects based on the preferences and comments of followers.

As highlighted by Jenkins et al. (2016), digital platforms facilitate the dissemination of a diversity of voices and perspectives, obviating the need for reliance on traditional distribution channels. This has

resulted in a greater diversification of audiovisual content and an expansion of the reach of previously ignored or marginalised stories.

Another significant benefit of social networks is their ease of use and viral potential, which facilitates the socialisation of audiovisual projects. The rapid and simple sharing of content among users exponentially increases its visibility and reach. This virality effect enables content to be discovered by new audiences, thereby amplifying the impact and relevance of any socially distributed project.

Furthermore, social networks facilitate the formation of online communities centred around shared interests, thereby enhancing audience engagement and loyalty (Rheingold, 2012). Users are able to engage in active participation in discussions, debates and collaborations related to audiovisual projects.

4. Results

The participatory design and implementation of a communication strategy commences with a diagnosis. In our case, this was conducted in two ways: firstly, an internal diagnosis of the skills, potential and shortcomings of the workshop members with regard to the use of technology and social networks; and secondly, a second study of similar experiences to identify good practices to follow or methods to discard.

### 4.1. Initial Internal Diagnosis

The initial survey, which was designed to diagnose the ways in which the workshop members interact with and utilise technology, yielded intriguing results. A synthesis of the data indicates that all respondents have a relationship with technology that they consider to be medium to advanced. They interact with it and integrate it into their daily actions. However, the high number of students (39 out of 57) who state that they lack the skills to use it is noteworthy. Nevertheless, the majority of respondents (53 out of 57) own and frequently use mobile phones, followed by computers, televisions and PlayStations.

The responses indicate that the primary purpose of technology use is for communication with close contacts, including family and friends. This aligns with the typical usability expectations at this age. The utilisation of technological tools for educational purposes or the exploration of the creative potential offered by technology is limited. This presents an opportunity for educational institutions and projects to develop initiatives that utilise technology to enhance learning.

There is evidence to suggest that students aged between 15 and 16 are more likely to be active on social networks than students aged between 14 and 15. This is consistent with the generalised use of mobile phones and the higher appreciation by older students of their connection with technology.

Although only one respondent considers himself an influencer and very few (5) content creators, most respondents have social networks, with the highest presence on Instagram (43 out of 57), TikTok (39 out of 57) and WhatsApp (36 out of 57), followed by YouTube and Boreal, with 11 students having an open account in each case.

Figure 1. Social media presence of the teenagers participating in Narrating My City.
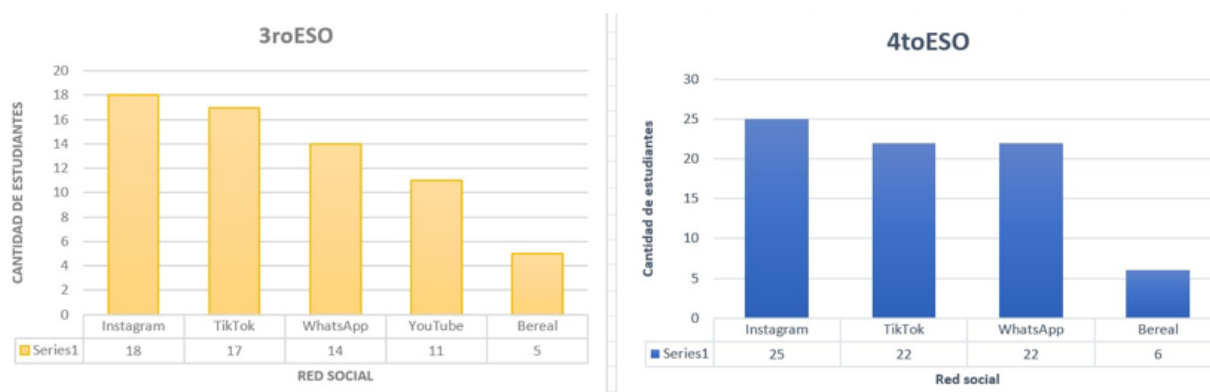
Source: Own elaboration.

The results are pertinent to the study. The coordinator's presence at the plenary debriefing as a participant observer also facilitated the acquisition of knowledge regarding elements that were not necessarily reflected in the written answers but were mentioned in the final report of the technique.

4.2 Analysis of Related Experiences

In order to identify relevant reference elements for our proposal, we conducted a study of the manner in which other digital literacy projects utilise social networks for socialisation. Given the diversity and plurality of experiences found on the Internet, we elected to limit the search to the Spanish context and to analyse the projects that have been officially recognised at ministerial level.

In the second decade of this century, the Ministry of Education, Culture and Sport officially recognised 30 audiovisual literacy projects in Spain, also supported by the Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA) (MCU, 2013). A decade later, the Ministry of Culture and the ICAA continue to maintain a connection with this type of project, with five projects currently listed on their official website. Of these, only two remain from the previous list (ICAA, 2024). Consequently, a content analysis was conducted on the five aforementioned projects. The following five projects were selected based on the criteria outlined in the methodological section: A Bao a Qu, ClassroomForFilm (Auladcine), ClassroomFilm (Aulafilm), Cultural Association Ikertze and Cultural Association Irudi Bixziak.

As a preliminary finding, it was observed that all the entities had established their online presence through the creation of their own websites. This indicates a commitment to digital visibility and dissemination of their activities and objectives.

Regarding the utilisation of digital social networks, all of the selected projects have profiles on Facebook, while three are active on Instagram and the same number on X. With respect to video platforms, four of the projects are present on Vimeo and two on YouTube. Of the five, A Bao a Qu stands out for its extensive presence on various social media platforms, including Instagram, Facebook, X, LinkedIn and Vimeo. LinkedIn, which is only present in this project, is employed as a promotional and networking tool, although it is not yet a priority for the other projects analysed.

Figure 2. Presence of the projects analysed in social networks
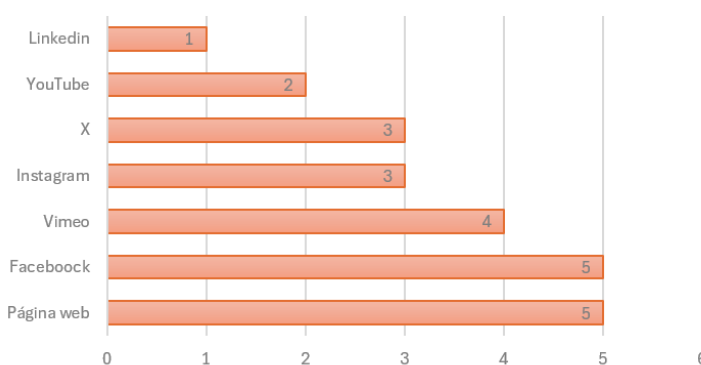
Source: Own elaboration.

The absence of TikTok from the project is also noteworthy, given the platform's considerable influence, particularly among younger demographics. This may impede the project's capacity to reach new audiences, participate in viral trends, and maintain a contemporary and pertinent image in the digital domain.

In particular, on the Instagram platform, A Bao a Qu is the most active profile, with more than 750 posts, due to a continuous engagement with its audience. The three projects that utilise this social network are A Bao a Qu, Auladcine and the Cultural Association Ikertze. They primarily utilise it to disseminate information regarding their progress and results, as well as calls for entries to festivals and participation in events. It is noteworthy that A Bao a Qu and Auladcine utilise the use of featured stories to classify content.

It is noteworthy that the profiles of A Bao a Qu and Cultural Association Ikertze publish all their content in Catalan and Basque, respectively. This is a commitment to the preservation and promotion of

local languages and cultures in Catalonia and the Basque Country, the places where their activities are focused.

The frequency of publication varies considerably between profiles. While A Bao a Qu publishes an average of 15 posts per month, Auladecine publishes an average of four to five posts per month.

It is evident that the correct use of emoticons is employed across all profiles, as is the use of simple language. Another beneficial practice is the use of tags to identify other individuals and institutions involved in each post.

Although all the projects have a presence on Facebook, only one of them (Aulafilm) updates its profile. This is despite the fact that it has been on the platform for more than six years. The content uploaded includes items related to the catalogue of audiovisual works, calls for work, updates on project activities, and other relevant information.

The three projects present in X (A Bao a Qu, Auladecine and Aulafilm) utilise this social network to disseminate information regarding new, transient events. However, Aulafilm also employs the platform to disseminate updates to its audiovisual catalogue, while Auladcine utilises it to publicise audiovisual activities or events taking place in Andalusia.

YouTube is a leading platform for online audiovisual content. However, only two of the five projects analysed have chosen to use it (Auladcine and Aulafilm). Auladcine, however, has a significantly larger number of videos posted on the platform, with a total of 213. In this case, all five projects employ the horizontal format, primarily disseminating interviews, news, "video-evidence" from project actors, as well as thought-provoking short films on the correct use of audiovisual language and its components. This strategy demonstrates a focus on the production of high-quality and educational content that contributes to the projects' media literacy mission.

In general, the publications analysed exhibit a limited degree of interaction across platforms. Those publications that depict learners engaged in activities related to audiovisual language, such as using cameras or conducting interviews, tend to receive a greater number of reactions from the audience. This could indicate that the audience responds more enthusiastically when the learners' hands-on learning process is shown. These publications are effective in attracting attention and interest, while demonstrating the benefits and impact of the media literacy project on the education of new generations.

4.3. Ideas for Socialisation: Group Proposal

A crucial phase in the participatory design of the socialisation strategy was the involvement of the workshop members in the planning, design and implementation process. To this end, a workshop was conducted with 16 students from secondary school, aged 14 to 15 and two teachers, based on the application of the participatory technique "Narrating My City in Social Networks", as described in the methodological section.

This technique enabled the identification of the principal networks in which to disseminate the project, the nature of the messages, content and target audience in each of them, the requirements to be met, the main coordinators and the specific actions to be developed.

In accordance with the findings of previous research, the young people selected Instagram, TikTok, Facebook, and, to a lesser extent, Twitter as the primary platforms for disseminating the project.

The young people associated the first two networks with a diverse and varied audience, although primarily young people. They perceived their presence on Facebook as a means of informing their parents and grandparents about the project, as they classified the site as "for an older audience." It is recommended that publications in this case be more elaborate and careful.

It is noteworthy that all the students cite TikTok as a favoured venue for social interaction. This is pertinent when considering the outcomes of the preceding methodology, wherein none of the analysed projects had an account on this platform. This is an intriguing observation that underscores the appeal of this social media platform to the younger generation and the necessity of incorporating it into any communication strategy targeting this demographic.

It is proposed that TikTok be employed primarily for the dissemination of information pertaining to the activities conducted within the context of the workshops and outings. The Instagram account would be primarily dedicated to sharing stories and photos. The students are aware that this network is intended for a broad and heterogeneous audience.

Furthermore, additional suggestions were made, including the following:

- Replicating posts on members' WhatsApp statuses to reach a larger number of followers.
- Dissemination via the official networks of the University of Extremadura and the Faculty of Communication of the University of Havana.
- Create a mailing for the project, which it was agreed would be narrarmiciudad@gmail.com.

Another significant outcome of the project is that participants proposed extending the dissemination of the project beyond digital platforms to include conventional methods. This includes the delivery of presentations at educational institutions to showcase the audiovisual productions, the publication of the project in the school newspaper, and the implementation of other initiatives outside the digital domain.

4.4. Online Socialisation Strategy

Who Are We?

The Narrating My City project is currently being developed in Extremadura, Spain. It is a non-profit audiovisual literacy project with practical and investigative components. The objective of the project is to encourage the rediscovery of heritage and the reinforcement of identity in children and adolescents through the acquisition of skills for the creation of audiovisual stories that connect with local history and values. The project aims to facilitate the individual and collective growth of the actors involved, developing their critical capacity, citizen empowerment, and the strengthening of values. Additionally, it seeks to enhance group work.

What Do We Want?

In the current context, where social networks play a pivotal role in disseminating information about any given story, experience, or project, we have opted to develop a participatory communication strategy with the following overarching objective:

- To disseminate the results of the My City project to the local and virtual communities.
- Furthermore, specific training and dissemination objectives have been proposed:
- To encourage active and collaborative participation of project members in the creation and dissemination of content.
- To instil in the younger generation the ability to utilise social networks and audiovisual technology in a conscious, responsible and creative manner.
- To promote cultural identity and local heritage through audiovisual storytelling is also a key objective.

Who do we want to share our messages with?

It is necessary to determine the target audience for the messages that are to be disseminated.
The primary *actors* involved in the design of the strategy and the implementation of the various actions are as follows:

- The coordination team, workshop facilitators and guides in the storytelling process.
- The young people involved: The principal participants in the project are those who actively contribute to the creation of audiovisual content. The participants develop skills in research, script writing, recording and editing. Furthermore, they gain an understanding of the significance of local heritage.
- The educational community, including schools. The project is supported and promoted by the heads of the educational institution, as well as the teaching and administrative staff.

Other actors who can be considered as external and internal audiences, depending on their role, include:

- Families: Furthermore, they facilitate the learning process and the dissemination of the project within the family environment. Furthermore, they may participate in project presentation events and contribute to the dissemination of the project in social networks.
- Local community: Local authorities, cultural organisations and other actors who can contribute to the dissemination and support of the project.
- Other research groups: They engage with the project through tangible actions, thereby facilitating the generation and dissemination of content and knowledge.

The external public:

- The Extremadura society
- Adolescents and young people who may be interested in the contents of the workshop.

In what context should the intervention be developed?

The socialisation strategy, which is characterised by its online nature, will utilise social networks as the primary context for action. On the basis of the initial diagnostic assessment, the results of the group work and the analysis of analogous experiences, it was determined that the social networks described below would be most appropriate for the implementation of the intervention.

- Instagram: A social media platform that is particularly focused on photography and other forms of visual content. The platform is particularly well-suited to the sharing of images, brief videos, narratives and live content. It is recommended that content be posted that is visually appealing and of high quality, including landscapes, portraits, short videos, and behind-the-scenes content.
- TikTok: This platform is dedicated to the creation and dissemination of short, engaging videos. The content on this platform is characterised by its visual appeal, creativity and potential for virality. It is recommended that content be shared that is brief and dynamic, capable of capturing the viewer's attention rapidly. Such content may include dances, challenges, comedy sketches, quick tutorials, and music content. It is of the utmost importance to adhere to prevailing trends and utilise popular music in order to enhance the virality of the content.
- Facebook: It is a widely used platform that offers a variety of features, including text posts, photos, videos, events, groups and pages. It is recommended that content be created which encourages community interaction and participation, such as discussions, contests and polls.
- X (Twitter): A social networking platform that facilitates the dissemination of brief, succinct messages, commonly referred to as tweets. It is a platform that is popular for the sharing of news, opinions, links and short content. It is advisable to utilise concise and attention-grabbing tweets that are capable of capturing the audience's interest in a prompt manner. It is of significant importance to utilise pertinent hashtags and to mention relevant accounts in order to enhance the dissemination of the content.
- YouTube: An online video platform that enables users to upload, view and share videos. The platform is renowned for its extensive range of content, encompassing a multitude of genres, including music videos, vlogs, tutorials, documentaries, and more. It is recommended that content be shared that is visually appealing and of high quality. Videos uploaded to this platform are typically more complete.

What resources are available to us?

The fundamental human, infrastructural and technological resources are guaranteed to initiate the implementation of the strategy. The human component comprises five teachers who will be responsible for the direct execution of the actions. The main coordinator of the project will oversee the implementation of the strategy, while a specialist in audiovisual communication will provide expertise in this field. Additionally, four teachers will be involved, two of whom will possess

audiovisual skills and one of whom will have a mastery of social networks. In addition, a journalist and a specialist in social networks have been involved in the conceptualisation of the strategy, whose contributions have been of vital importance. A total of 62 adolescents are participating in the project, with the majority of them being frequent users of mobile phones and computers, as evidenced by the results of the initial diagnostic assessment.

In order to facilitate the implementation of the communicative actions and messages, the school has provided dedicated spaces for the workshops and group work, which will be used for the definition, execution, editing and publication of the project.

In terms of technology, the photographs and videos will be captured using the students' and teachers' mobile phones, two mobile phones specifically designed for the project, two video cameras, three tripods, and a microphone belonging to the teachers. The initial editing of the stories will be conducted primarily with CapCut, a software with which the students have already been introduced in previous exercises.

Assigning Roles and Responsibilities

The opinions of the students, as gathered through participatory techniques, led to the formation of two working teams, each overseen by the principal investigator of the project. Each team was led by a teacher. One team was tasked with the responsibility of facilitating online socialisation, while the other was charged with the same objective in the offline domain. In each case, the members were selected based on their communication skills, their existing connections with technology, and their demonstrated proficiency in navigating social networks.

The online work team will be divided into smaller teams, each responsible for managing a specific network and creating publications tailored to that network. It is therefore necessary to take into account the format of the recording, which will depend on the network in question. For example, the format will be horizontal for Facebook and YouTube, and vertical for Instagram and TikTok. Additionally, two further teams have been constituted. One comprises three students, each of whom is versed in music, and is tasked with composing original pieces that authentically reflect the project's sonic identity, thereby preventing plagiarism. The other team, comprising two students and the coordinator, is responsible for overseeing the project's visual identity.

Characterisation of Messages

It is imperative that the messages do not contain any content that could be deemed offensive or lewd, as this could have a negative impact on the actors involved. Furthermore, they must not be used for any purpose other than that which is directly related to the project. It is assumed that this is an educational project, and therefore prior authorisation has been sought from the students and their parents for the use of their images in the different actions that are to be carried out.

The messages will be aimed primarily at five purposes:

- To demonstrate the workshops developed by the project as part of the training, as well as the actions carried out during visits or walks around the city.
- To illustrate the audiovisual productions resulting from the different exercises carried out.
- To present the opinions of members and external actors who have had links with the workshop.
- To showcase the city and its heritage values.
- To introduce elements of audiovisual language, based on the project participants' own interpretation.

The following table presents a summary of the target audiences, the type of messages, the frequency of publications and the format of the audiovisual products, based on the different socialisation spaces selected:

Table 1. Social media strategy

Social Network	Target Audience	Publication Frequency	Type of messages	Audiovisual Product Format
TikTok	Adolescents (13-18 years)	3-5 times per week	Short, entertaining and dynamic content on cultural and heritage aspects of Extremadura. Incorporate elements of humour and popular music.	Short videos (15-60 seconds) with creative editing, attractive visual effects and use of catchy music. Use of trends and challenges to increase virality.
Instagram	Adolescents (13-18 years) and Youth (18-25 years)	2-3 times a week	Visual and educational publications on the culture and heritage of Extremadura. Include photographs of emblematic places, historical curiosities and interesting facts. Use stories for more ephemeral and closer content.	High quality images and videos that show the beauty and diversity of Extremadura's cultural heritage. Use creative design elements such as infographics and collages to increase visual appeal.
Facebook	Adolescents (13-18 years), Youth (18-25 years) and Families	1-2 times per week	Informative and participatory publications that promote interaction and knowledge about the culture and heritage of Extremadura. Encourage community participation through surveys, debates and competitions.	Informative and didactic videos of longer duration (up to 5 minutes) that delve deeper into specific cultural topics. Publications with descriptive text and links to longer content on other platforms.
X	Young people (18-25 years) and adults (25-60)	2-4 times per week	Short and concise publications that highlight interesting aspects of Extremadura's culture and heritage. Use hashtags and mention relevant users to amplify the reach of the content.	Using images and short videos to complement the message and increase engagement. Using unique features of the X platform, such as pinned tweets and retweets, to increase content visibility.
YouTube	Adolescents (13-18 years) and Youth (18-25 years)	1 time per week	Longer videos offering educational and entertaining content about Extremadura's culture and heritage. Include virtual tours of historical sites, interviews with local experts and tutorials on cultural activities.	Documentary videos, vlogs and tutorials with careful production and engaging narrative. Incorporate interactive elements such as audience questions and links to additional resources.

Source: Own elaboration

Evaluation

The evaluation of the actions undertaken as part of the strategy will be enhanced through the definition of quantifiable indicators that permit the efficacy of each action to be determined and that can be modified or reinforced. Similarly, a comprehensive evaluation will be conducted every six months, providing an overview of the state of implementation of the socialisation strategy. The evaluation will be conducted by coordinators and a team of adolescents participating in the project.

5. Discussion and Conclusions

In the context of Narrating My City, participatory communication is presented as a tool to promote citizen participation in the preservation and promotion of cultural and urban heritage, as well as to strengthen ties within the group and foster intergenerational dialogue on local history and identity.

As Maturana (2008) notes, the advent of new information and communication technologies has become a fundamental tool for the development of the indispensable competences that are necessary for the practice of democracy and for the active, critical and creative participation in the construction of fairer societies.

Media literacy is presented as an effective instrument for combating existing inequalities of knowledge and power among information producers. Consequently, the provision of competencies for the conscious and effective use of technology has the potential to render citizens more active and empowered.

The implementation of the strategy, which was designed based on the initial opinions and competences of the students, offers the possibility of socialising the project and fulfils the formative objective of generating competences for a conscious use of social networks in the new generations. The strategy presented is comprised of three phases:

- Phase 1 Design
- Phase 2 Implementation, derived from the expertise of the project partners
- Phase 3 Evaluation of the strategy

In this article, we have outlined the elements that comprise the first of these entities, providing an overview of their general conception. Phase 2 and 3 have been implemented since March of this year and will continue for at least one year, based on the design of specific actions that have not been included to meet the spatial requirements of the article.

Following an analysis of the social networks of five media literacy projects and the results of the techniques applied in the workshops, several effective practices in the use of social networks have been identified that may be relevant to the digital strategy of Narrating My City. These practices include the following:

- Platform diversification: It is advisable to maintain an active presence on a variety of relevant social platforms in order to reach a wider audience.
- Engagement with audiences: Publishing content that directly showcases students' hands-on learning process tends to generate greater interest and engagement.
- Use of local languages: It is recommended to publish content in the local language in order to demonstrate commitment to the preservation and promotion of local culture.
- Regular publication: It is beneficial to maintain a constant and consistent publication frequency in order to build loyalty, engagement and attention from the audience.
- Utilising featured stories: The utilisation of features such as featured stories serves to organise and highlight relevant content, thereby making it easily accessible to followers.
- Producing high-quality educational content: The production of high-quality educational content, such as interviews, news and practical demonstrations, contributes significantly to the project's mission.
- Engaging with the audience: The active engagement with the audience through the response to comments and direct messages serves to build strong relationships with followers.
- Correctly utilising emojis and tags: It is recommended that emojis and tags be used strategically to add personality and increase the visibility of the content.
- Tag the pages or profiles of the project partners in all publications.
- Replicate the contents, as well as the links of the publications, in the WhatsApp statuses of the project members.
- Ensure the presence of the project on the official Instagram and Facebook accounts of the Faculty of Documentation and Communication Sciences of the University of Extremadura.
- Ensure the presence of the project on the Facebook page of the Department of Journalism of the Faculty of Communication of the University of Havana.

- Strive to strengthen links with other projects with a similar profile, including research groups and work teams at the University of Extremadura and the University of Havana.
- Create specific hashtags.
- Create an interactive website for the project that includes sections showcasing the work in the workshops and various stages of the learning and audiovisual creation processes. Additionally, a section should be dedicated to the materials produced. The forum and discussion space should be used as a platform for interaction between participants.

It is important to note that by focusing the strategy on social networks, the "social" character is resized. In other words, users can interact with the messages and content transmitted, and must be given follow-up and attention. This includes answering questions and comments and creating even greater links, as these users will become potential replicators of the experience. Consequently, the establishment of a dedicated team with expertise in the management of these networks is recommended.

6. Acknowledgements

References

Arellano, E. (1998). La estrategia de comunicación como un principio de integración/interacción dentro de las organizaciones. *Razón y palabra*, enero- marzo, Vol. 3, [Edición especial]. http://www.razonypalabra.org.mx/anteriores/supesp/estrategia.htm

Certeau, M. de. (1980). *La invención de lo cotidiano*. Universidad Iberoamericana.

Dans, I., González-Sanmamed, M., & Muñoz-Carril, P. C. (2019). Redes sociales, adolescencia y familia: desafíos y oportunidades. *Publicaciones*, *49*(2), 117–132. https://doi.org/10.30827/publicaciones.v49i2.8527

Freire, P. (1970). *Pedagogía del Oprimido*. Siglo XXI Editores.

Gray-Felder, D. (1999). *Comunicación para el cambio social. Documento programático e Informe sobre una Conferencia*. New York, Fundación Rockefeller.

Gumucio-Dagron, A. (enero – junio, 2011). Comunicación para el cambio social: clave del desarrollo participativo. *Signo y Pensamiento*, *30*(58), 26-39. https://doi.org/10.11144/Javeriana.syp30-58.cpcs

Habermas, J. (1984). *The Theory of Communicative Action: Reason and the Rationalization of Society.* Beacon Press.

Jara Holliday, O. (2018) *Orientaciones teórico-prácticas para la sistematización de experiencias: práctica y teoría para otros mundos políticos*, (1ed) Centro Internacional de Educación y Desarrollo Humano - CINDE, 258.

Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. NYU Press.

Jenkins, H., Ford, S., & Green, J. (2016). *Cultura transmedia: La creación de contenido y valor en una cultura en red*. Gedisa.

Maturana, L. A. (2008), Alfabetización televisiva en el «jardín de infancia» *Comunicar*, *Revista Científica de Educomunicación,* 16 (31), 319-323. https://doi.org/10.3916/c31-2008-03-013

Ministerio de Cultura. (2024). *Educación, Proyectos de Alfabetización Audioviovisual*. https://www.cultura.gob.es/cultura/areas/cine/datos/directorio-cine/educacion.html

Ministerio de Educación, Cultura y Deporte. (2013) *Proyectos de Alfabetización Audiovisual.* Recupedado de http://www.mcu.es/gabineteprensa/notas/34322013/alfabetizacion280613.pdf en febrero de 2024.

Obregón, R. (2009). Comunicación, desarrollo y cambio social. *Portal de la Comunicación,* InCom-UAB. www.portalcomunicacion.com/eps/n_aab_lec_pdf.asp?id_llico=49

Qustodio. (2023). *Nacer en la era digital: La generación de la IA. Informe Anual.* https://static.qustodio.com/public-site/uploads/2024/01/19122643/ADR_2023-24_ES.pdf

Rheingold, H. (2012). *Net Smart: How to Thrive Online*. MIT Press.

Rincón, O. (2011). Nuevas narrativas televisivas: relajar, entretener, contar, ciudadanizar, experimentar. *Comunicar, Revista Científica de Educomunicación*, 18 (36), 43-50. https://doi.org/10.3916/C36-2011-02-04

Saladrigas Medina, Hilda: (S/F). *Investigación y estrategias. Relación de concomitancia en la comunicación persuasiva*. Facultad de Comunicación, Universidad de La Habana.

Scolari, C. A. (2010). Ecologia dels mitjans. Mapa d'un nínxol teòric. *Quaderns del CAC*, *13* (34), 17-25.

Servaes, J. (2008). *Communication for Development and Social Change*. Unesco.