

Functional Models Of Transmedia; Towards A Didactic Theory Of Digital Cultural Appropriation

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Abstract:

This article addresses the problem and need to understand and optimize teaching and the appropriation of culture in the digital realm. It identifies the dichotomy between how culture has been transmitted and how its understanding could be facilitated in the contemporary era. The main objective is to reflect on and understand the fundamental contexts and postulates of a didactic theory. It also seeks to analyze the relationship between models of digital understanding and new mediations for content dissemination. The methodology is based on reflection and analysis of data and indicators from two institutional documents of the Ministry of Information and Communication (MINTIC) in Colombia. On the one hand, it focuses on the basic models of cultural understanding: the reproduction model, which shows the teaching and appropriation of digital culture through elites, and the cultural appropriation model. On the other hand, the media hybridization between communication and transmedia is addressed, offering countless platforms for publishing content thanks to digitalization and media convergence, in order to understand transmedia didactics, with its multiplicity of platforms and formats, as well as digital cultural appropriation in a more dynamic and accessible way.

Keywords: Culture, Didactics, Transmedia, Models, Digital Appropriation

INTRODUCTION.

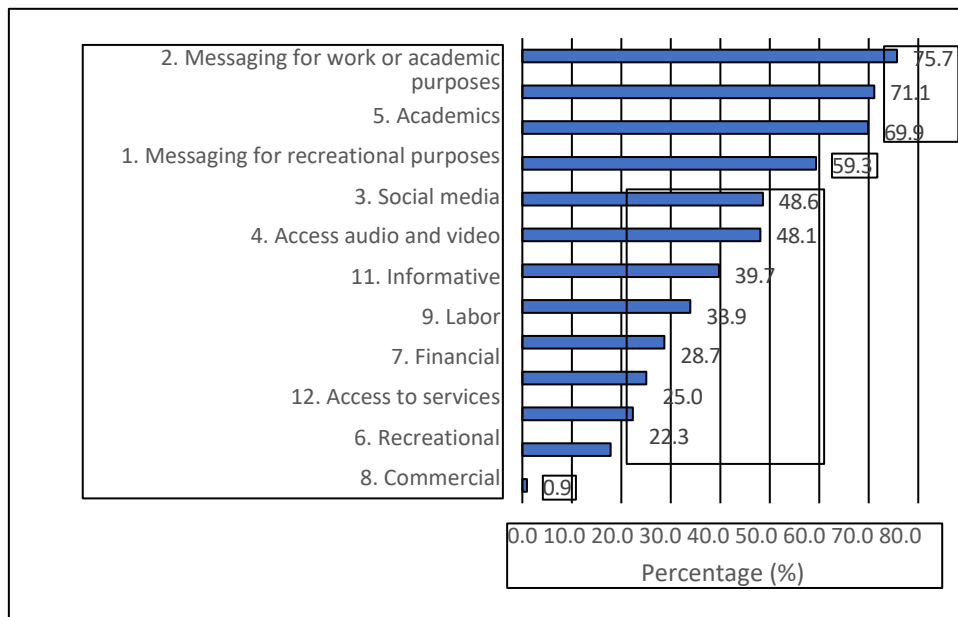
Cultural appropriation between culture, didactics and transmedia

The teaching of culture has been considered a challenge, especially in an increasingly interconnected and digital world, therefore, "the wide dissemination of content that would otherwise be inaccessible to users, which in itself does not guarantee the optimal use of the experience or the ephemeralization of the educational process, unless the contents are integrated into an ecosystem congruent with this vision" (Piscitelli, 2017, p.34), which lies in how we can transmit precisely that richness, transcending the models of transmission that are often limited to reproduction. This article addresses precisely this problem by exploring an innovative response, crossing Bernardo Subercaseaux's postulates on "cultural appropriation in Latin America" with Miriam Kap's ideas about transmedia didactics.

In a reflection on how the functional models inherent to transmedia can constitute an important didactic theoretical base, capable of facilitating not only teaching, but, crucially, the appropriation of the cultural. To this end, the dichotomy proposed by Subercaseaux (1988) between the model of cultural reproduction – where cultural transmission falls to the elites – and the model of cultural appropriation is analyzed, contrasting it with media hybridization

and the multiplicity of platforms that Kap's (2020) transmedia didactics offers. Transmedia is not only a tool, but a conceptual framework that can transform cultural didactics, fostering a more dynamic interaction and a deeper understanding in the context of cultural teaching. "The training processes that use ICT as a means to mobilize teaching-learning must be considered from their conceptualization, design and implementation, under clear and flexible pedagogical and didactic orientations" (Ospina et al., 2020, p. 92), for this purpose the relations of cultural reproduction and appropriation; they highlight the role of enlightened elites and intellectuals in the dissemination and teaching of culture. "The culture of participatory learning, which is conceptualized and configured by referring to the impacts of transmedia narrative, allows us to talk about new forms and tools for learning" (Garcés & Correa, 2022 p. 5), here, culture is transmitted from the top down, with an emphasis on preservation and the established canon. As we can see in the following graph that refers to the digital divide:

Graph 1 Types of Internet Use



Source: CNC, follow-up survey (Week 2) on uses and intentions of internet use.

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In the graph above, it can be verified that 71.1% use the Internet for matters related to academics and education, understood as content, consultations and content production, publication of articles and other pedagogical strategies. Teaching focuses on the transmission of pre-existing knowledge validated by these groups. Subercaseaux (1988) also introduces us to a model where culture is actively appropriated and resignified by different social actors.

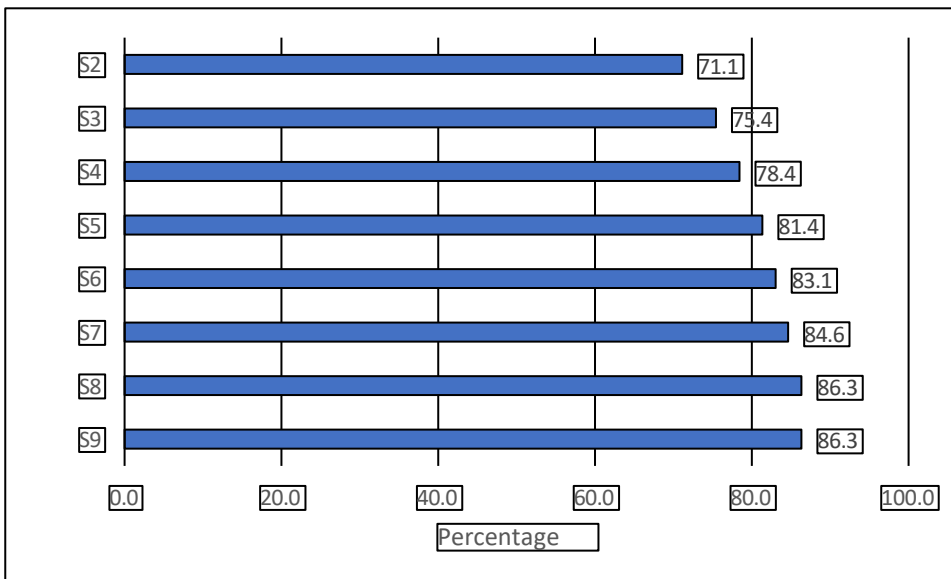
"Phenomena must be studied in their natural context" (Tapia de la Fuente & Martínez, 2023, p.3), which suggests a more active and creative participation in cultural construction, where knowledge is not only received, but also interpreted and adapted to specific contexts, "In other words, educational innovation is multidirectional, since its implementation generates an impact on many aspects and areas" (Palacios, Lourdes & Toribio, 2021, p. 137), these models provide us with a fundamental framework for understanding how culture is manifested and taught, raising the question of whether cultural didactics has historically focused on reproduction or whether it has succeeded in fostering true appropriation. In transmedia didactics and new mediations, "Technologies are constantly advancing, changing people's culture and way of life.

Thus, throughout history, advances and progress have been achieved in societies, problems have been transformed into creative solutions, often with the technological playing a leading role" (Fonseca et al., 2023 p.3), in contrast to the traditional models of cultural transmission, Miriam Kap immerses us in a revolutionary didactic paradigm with her concept of "*transmedia didactics*". Its approach is crucial in the digital age and a period marked by a deep media hybridization that redefines interaction with knowledge. In fact, Kap (2020) emphasizes that, "The possibilities offered by transmedia storytelling to support some of these fundraising initiatives demand serious consideration by multidisciplinary research" (Pinto & Ríos, 2028, p. 10), and how they offer endless platforms for the creation and publication of content, a scenario that has been possible thanks to digitization and convergence. In addition to digitalization, and the convergence of media that have transformed the way we interact with information, according to Kap (2020), transmedia didactics is nourished and benefits directly from this multiplicity of channels and formats. It allows the construction of cultural narratives that are deployed organically through various platforms, videos, podcasts, social networks, in relation to this, "Multimodal narrative stands out as a crucial field of research to understand the new ways in which users interact with transmedia content through various platforms and formats, highlighting the need for new professional profiles and new communication strategies to understand the effects of transmedia narrative, taking advantage of the potential of multimodality in the digital age". (Bohórquez, et al., 2025, p. 18) , this means that a cultural concept can be explored through informative texts, complemented with explanatory videos, deepened with podcasts, debated on social networks or even experienced through interactive games. Each of these platforms and their specific formats provide a different layer to the understanding and enrich the cultural experience of the student, in this sense, "The new generations of consumers have become hunters and gatherers of information" (Scolari & Establés, 2017, p. 8). this approach not only diversifies the points of access to knowledge, making it more accessible to different learning styles, but also actively encourages student participation, "It is understood that reading comprehension as an important process in the academic and cultural life of people, which extends throughout life itself, and in all disciplines of knowledge and knowledge" (Montoya, et al., 2023, p.86), by offering multiple ways to explore culture through their own interests and preferences, transmedia didactics becomes a powerful tool to transcend mere reception and promote authentic cultural appropriation.

Subercaseaux (1988), in his model of reproduction, refers to the role of elites in Latin America in relation to the rest of the world in which he thematizes the role of enlightened elites or intellectuals. On the other hand, Kap (2020), in his article, makes a synthesis from methodological approaches in which he makes important approximations to didactics and teaching as processes of learning transformation; their meanings, their cognitive processes that are demonstrated in the contexts of cultural dissemination , "In this context, it is crucial to reflect on what knowledge is generated for, which has to do with the contribution that this knowledge makes to the understanding and transformation of life itself and the problems that may arise in different contexts." (Montoya, 2025, p. 312) from the cultural process that Subercaseaux (1988) speaks, seen from a dual vision of Latin American culture, indigenous or rural, and on the other hand from an enlightened, foreign and enlightened component, the relevance of the transmedia theme arises, in which "The media and digital scenarios have changed considerably in recent decades. New mediations and forms of representation and configuration of symbolic realities have emerged with the transformation of societies and cultures on the basis of a socio-cultural system." (Bustamante, et al., 2021, p.2), and its

relationship in how content is approached on various platforms from different perspectives of culture, approaching the models proposed by Bernardo Subercaseaux (1988). From the didactics, this cultural stance must be treated from the media to improve representations from the social context, where "educational innovation must be understood as a complex process that includes a systemic set of guidelines whose purpose, although it is to raise the quality of learning, is also to offer a solid response to social changes and the constant evolution of scientific knowledge" (Seminario, et al., 2024, p. 4), crossing the contexts, the true synergy lies in the intersection of these two theoretical frameworks. While the models of Bernardo Subercaseaux (1988) reveal how culture has traditionally been "taught" — often through a model of reproduction that privileges transmission by enlightened elites — Miriam Kap's (2020) transmedia didactics provides us with the tools and conceptual framework for true cultural appropriation, exposing "the social appropriation of technologies is a topic that has been positioned more as a discourse in public policies than as a clear reality. However, research on the appropriation of technologies has acquired more and more relevance and specificity, especially since the appearance of the Internet, and one of the fields where interest in its study has grown the most is education." (Álvarez & González, 2022, p.3), it is here that transmedia emerges as a solid didactic proposal, capable of transforming the teaching of culture, transmedia, with its inherent ability to generate immersive and multidimensional experiences, "the main platforms that integrated the transmedia ecosystem of the series in digital supports, this in order to check if the platforms used for transmedia narrative generated interaction, discussion, dialogue and above all an approach of users". (Atarama & Requena, 2018, p. 198), is crucial to overcome the limitations of the reproduction model, as it diversifies voices and perspectives, instead of a single imposed cultural narrative, transmedia facilitates the inclusion of multiple voices and points of view on the same topic (Kap, 2020). This not only enriches understanding, but also stimulates critical thinking by exposing students to cultural complexity and heterogeneity, "While transmedia narratives have been positioned in the academic world since 2003, starting with the studies of Henry Jenkins, the concept of transmedia literacy is more recently addressed, since the 2010s" (Gomero & Hernández, 2023, p. 155). On the other hand, participation in transmedia platforms is actively encouraged that invite students to go beyond being only consumers of content, transforming them into creators, "With the emergence of new technologies, the discussion that arises between traditional print media, radio and television and new digital media, online platforms and electronic devices". (Jauregui & Ortega, 2020, p.4), this can manifest itself in the development of multimedia projects, online research, participation in discussion forums or the creation of their own cultural interpretations. This interactivity is essential for cultural appropriation and for adaptability to different learning styles, by offering information in various formats; visual, auditory, interactive, kinesthetic, thus, "In the world of media convergence, all the important stories are told, all the brands are sold and all consumers are attracted through multiple media platforms" (Jenkins, 2008, p. 14), and transmedia caters to the diversity of learning styles. This makes culture more accessible, engaging, and meaningful to a wider spectrum of learners that helps them connect with culture with their own everyday lives, since transmedia is deeply embedded in students' digital lives, this manages to establish more direct and relevant bridges between cultural concepts and their personal experiences (Kap, 2020).

Graph 2 Accumulation of use – 5. Academic



Source: CNC, follow-up survey (Weeks 2-9) on uses and intentions of using the internet.
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In the previous one, it is referenced how academics increased in relation to graph 1, in graph 2 it increased exponentially between the reference weeks of observation going from 71.1% to 86.3%, this is a positive factor for the growth in the use of the internet. Cultural learning becomes something relevant and rooted in their reality. In this sense, the functional models of transmedia — such as interactivity, multiplicity of platforms, and fragmented but inherently coherent narrative — become a powerful didactic theory (Kap, 2020). This theory empowers students to transcend mere cultural reproduction, allowing them to actively embrace and participate in the cultural appropriation that Subercaseaux (1988) describes, transforming the educational experience into a dynamic and constructive process, "Appropriation is the process by which a person takes something that belongs to others and makes it his own; in the technological field, appropriation transforms the user and technology simultaneously" (García, et al., 2023, p. 39) for the appropriation of prosumers who appropriate the content, on didactic mutations in relation to learning communities in which it comes from different epistemic fields, which specify "the type of curriculum to be implemented, as well as both formative and summative activities that involve the use of technological resources for the construction of knowledge" (Veytia, et al., 2023, p. 60) in the classroom, the reconstruction of different contexts and social and cultural movements is carried out where learners appropriate content that articulates their real contexts. "In this way, premature attempts to understand digital literacy focused on defining the set of skills and competencies related to the emergence of information technologies in school environments, in particular with the need to cultivate new ways of reading and writing in virtual scenarios" (Reyes & Avello, 2021, p.8). This can show that the cultural appropriation model not only offers a pertinent lens to analyze how societies relate to their heritage, but also proves to be crucial to understanding the dynamic interaction between current and past thinking. Culture is not a static artifact to be simply transmitted, but a living process of constant reinterpretation and resignification, "This communication process operates in accordance with the structure, culture, organization and communication

technology of a given society." (Castells, 2009, p.24), the omnipresence of mobile devices, online platforms and digital tools has democratized access to information and, more importantly, the ability to manipulate and transform it, "In this new media ecology there is room for infinite interfaces, formats, platforms and types of media. For this reason, it is sometimes difficult to understand what we are talking about when we talk about transmedia" (Cardona & Quiceno, p.7), at the same time, audiovisual media have undergone an unprecedented evolution. Not only are they becoming more powerful in their production and editing capabilities, but they have also become more friendly to home production. Intuitive software, high-quality cameras on personal devices, and accessible editing platforms have empowered individuals, including students and teachers, to create and share multimedia content with an ease unthinkable just a few decades ago, but; "In the last decade, a group of professors has been consolidated at the Ibero-American level that meets periodically and has mechanisms for the dissemination and dissemination of their research" (Sánchez, 2022, p. 95), thus, the teacher ceases to be the sole custodian and transmitter of knowledge, and becomes a facilitator, a guide who helps to navigate, selecting and co-creating meanings. For his part, the student is no longer a passive receiver, but an active agent, a "prosumer" producer and consumer of culture. "Transmedia narrative worlds constitute a real challenge for narratology and narrative textual semiotics" (Guerrero & Scolari, 2016, p. 185), allowing interaction with the past and the present to take place in a more personal, participatory, and creative way, moving away from mere reproduction to embrace the active construction of knowledge and cultural meaning. "The main meeting point between the two lies in transmedia narratives, complex narratives that flow through multiple media and supports and that ultimately count on the collaboration of audiences for their expansion" (Piñeiro & Crespo, 2022, p.1), Transmedia represents much more than a simple convergence of media; it involves the orchestration of inherently divergent communicative paths (Kap, 2020). This means that narrative or cultural content expands across multiple platforms and formats, each contributing a unique piece to the puzzle of understanding is "The discussion about the social contributions of technological devices in the lives of users in communication is quite broad and complex, it is important to consider that analyzing digital communication as part of a larger process needs to specify in the elements that characterize it and the factors that determine its functioning" (Jauregu & Ortega, 2020, p.362), This expansive nature entails the need to consider complex linked languages, where each medium (text, audio, video, interactivity) has its own rules and grammars, but all work together to build a holistic experience (Kap, 2020). These processes of transmedia creation and consumption occur fundamentally in intersubjectivity, "the transmedia narrative in an informal way, outside the school environment" (Rodríguez 2021, p.2). It is not a unilateral transmission of information, but a space where meaning is co-constructed between creators and participants, who interact with the content from their own interpretations and contexts. This active interaction allows for collective transformations without totalizing pretensions. "As a consequence of this dialogue, transmedia narratives can be incorporated as a resource that makes dissemination more attractive and inclusive, as it helps to incorporate audiences that were usually excluded in these contexts" (Ortega et al, 2024, p.7), that is, transmedia does not seek to impose a single truth or cultural interpretation, but rather fosters a diverse and nuanced understanding, recognizing the plurality of perspectives (Kap, 2020). Its approach underlines how different audiovisual narratives, in particular, become key vehicles for integrating culture in various dimensions. This means that, through formats such as interactive documentaries, web series, narrative podcasts or augmented reality experiences, historical, social, artistic and experiential aspects of culture can be addressed and intertwined.

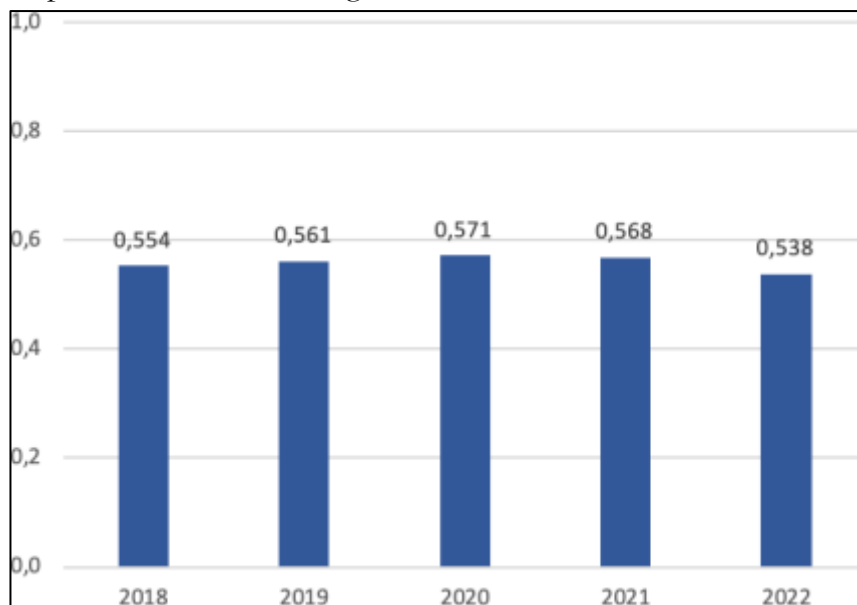
"In the same way, the text in its traditional nature has also undergone transformations. It no longer retains a static character preserved in a book, on the contrary, through screens and media variety." (Rodríguez, 2021, p.2) This multidimensional integration, facilitated by the richness and flexibility of transmedia, allows students not only to understand cultural facts, but also to experience their complexities, their emotions, and their implications on a deeper and more meaningful level.

METHODOLOGY

Data Analysis and Findings

For this article, a methodology for the analysis of established data and institutional indicators of the type of reports carried out by the Colombian government through the MinTic published in 2022 was addressed, investigating the categories of interest for the study of digital skills, access to material, academic use of citizens consulted in different cities of the country. Data extraction was performed to interpret the usability flow of the Internet in the aforementioned categories. The instruments applied by the MinTic of Colombia were the interview and the survey to collect the data. Bernardo Subercaseaux (1988) invites us to reflect on two interconnected central concepts: cultural appropriation in Latin American thought and culture. Its analysis goes beyond mere description to delve into how societies and individuals, historically, have assimilated, interpreted and transformed cultural elements. "the study of the transmedia phenomenon as a set of intertextual relations that involves not only narrative conditions, but also anthropological ones" (Montoya & Arango, 2015 p.1), This includes both the way in which culture has been thought and theorized in the region, as well as the cultural manifestations themselves that arise from these processes of interaction.

Graph 3 Results for the digital skills dimension between 2018 and 2022

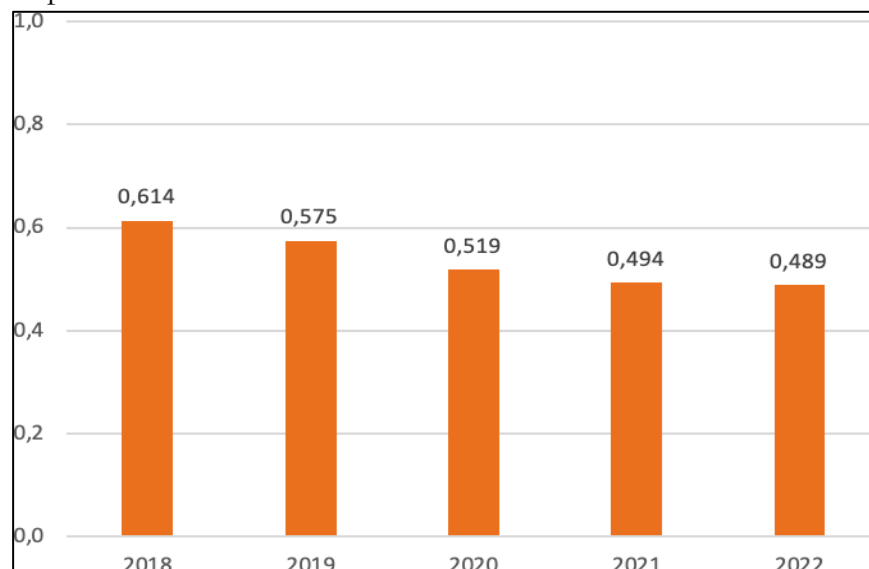


Source: MinTIC, IBD 2022.

The above graph interprets the skills scale according to the MinTic, IBD report for the year 2022, "During the period 2018 to 2020 in the dimension of digital skills presented an increase in the gap, however, since 2021 the trend changed and by 2022 it reached a

value of 0.538, decreasing 0.030 compared to 2021. Between 2018 and 2022 the dimension gap was reduced by 2.9%." (MinTIC, IBD 2022). It is crucial to understand that, for Subercaseaux, this appropriation is not passive, but an active process where cultural elements are resignified, often moving away from their original intention or the way in which they were transmitted by elites or institutions. "The epistemological perspectives of this research are based on the essential characteristics of the concepts of sustainable development and/or sustainability". (Padilla & Flores, 2022, p. 5). For all of the above, it is concluded that the didactic processes, in their interaction with communication and, fundamentally, with the transmedia mentioned by Miriam Kap (2020), show an undeniable transformative power. This convergence has the capacity to energize and reconfigure the way in which culture is facilitated with "the academic discussions that have been generated around educational innovation in recent years in three steps. First, a conceptual proposal; second, a paradigm coexistence associated with the conceptual proposal; and, finally, an openness to its dimensions of action". (Orrego, 2022, p.97). When these elements are linked to a specific cultural context, they make possible an appropriation of genuine and meaningful culture, as well as of the multiple manifestations of representations of society. In this way, "transmedia narratives have a great diversity of approaches that invite us to think about the concept, from multiple angles and theoretical and methodological possibilities" (Corana, 2016, p. 4). It is a symbiotic relationship: transmedia didactics and contemporary communication mutually enhance each other to offer unprecedented paths towards understanding and cultural integration. The one, intrinsically linked to the other, configures a fertile ecosystem for cultural learning. "Technology has been a transformative factor in human behaviour and in the dynamics of daily life, which has led to a cultural convergence with new forms of communication, interpretation, creation, consumption and participation". (Montoya & Páez, 2021, p.3) immersed in a digital culture, are precisely what allows the long-awaited process of cultural appropriation.

Graph 4 results for the dimension of access to material at the national level between 2018

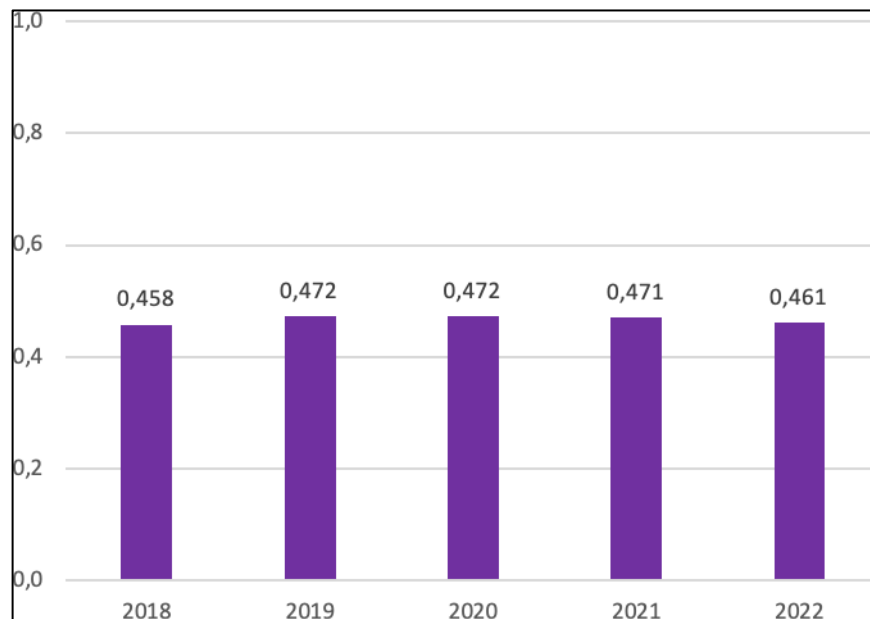


Source: MinTIC, IBD 2022.

In the above graph, the following can be interpreted according to the MinTic, IBD report for the year 2022: "The gap in the dimension of Material Access decreased 0.005 compared to 2021 and presents a decrease of 20.4% compared to 2018, maintaining its downward trend. The material access gap for the year 2022 was 0.489; where Bogotá D.C. obtained the

lowest value within the dimension with 0.351 and Vaupés with 0.896 It was the department with the highest value" (MinTIC, IBD 2022). It is in this digital and transmedia environment where it is possible to incur in the deployment and dissemination not only of a regional cultural theme, with its particularities and local riches, but also of thought at a level of intellectual representation, which is "One of the greatest challenges in research and innovation projects is the effective communication of processes, findings, learning, scope and impact of research towards non-specialized audiences." (Manzano & Ramírez, 2025, p, 63) This means that complex ideas, theories, and cultural interpretations can be accessible and appropriated by a wider audience, transcending geographical and academic barriers, where from "technological and symbolic transformation, various problems arise that teachers must solve in order to direct the literacy of the future" (Castro & Hidalgo, 2021, p.9). The interactivity and multiplicity of formats offered by transmedia make it easier for both popular and high culture, and the critical thinking inherent in both, to be understood, discussed and, ultimately, appropriated by new generations, thus fostering a deeper and more active connection with their heritage and their present.

Graph 5 Results for the dimension for the dimension of use at the national level Colombia between 2018 and 2022.



Source: MinTIC, IBD 2022.

According to the MinTic Colombia report, the use of the internet for social effects and appropriation refers to the following: "The dimension of Exploitation began to decrease as of 2021, after the increase observed during the years 2019 and 2020. For the year 2022 it reached 0.461 presenting a decrease of 0.010 Compared to 2021, however, this value is higher than that of 2018" (MinTIC, IBD 2022)

CONCLUSIONS:

In conclusion, it can be said that the exploration of the analysis of government data in the case of Colombia, in terms of the usability of the internet, followed by the approach of categories,

it is inferred that, in the temporality of the study, a line with ups and downs is evidenced, on digital cultural appropriation, and with respect to transmedia didactics, it reveals a synergistic convergence that traces a profoundly promising path for the teaching and appropriation of the digital. "The proposal from academia to think of a space that would allow the reflection, analysis and production of narrative discourses conceived from new information and communication technologies" (Ramírez & Moncayo, 2020, p. 4), This analysis demonstrates that transmedia didactics, by capitalizing on the inherent flexibility and vast scope of digital media, not only enriches and diversifies the arsenal of teaching tools, but, crucially, significantly enhances cultural appropriation. "Within the framework of the social sciences, the products of Social Appropriation of Knowledge (CSA) are a strategy of a sensitive nature, adequate to guarantee effective participation in processes of social construction of knowledge." (Cardona et al., 2025, p. 275), The model of cultural reproduction is thus transcended, where transmission occurs in a unidirectional way by the elites, to give way to a paradigm that actively encourages interaction, creation and dynamic reinterpretation of culture in "The present holds challenges in the educational future, which involve the study and positioning of the various pedagogical tools, to give context to the contents and knowledge that are exposed in training institutions". (Jerez, 2025, p. 246), by consciously and strategically integrating the functional models of transmedia into didactic practice, we are able to radically transform the teaching of culture. From being an often passive and one-way process, it becomes a vibrant, dynamic and deeply participatory experience. "Scholarly production around studies that include the terms transmedia and cross-media has maintained a growing interest over the past two decades." (Villa & Montoya, 2020, p.8). In this new didactic scenario, students cease to be mere receivers to emerge as true protagonists of their own learning and cultural construction. "Innovation has always been at the center of reflections and discussions on the economic and social future of countries due to its importance for Development" (Pérez & Lutsak, 2017, p. 156), therefore, transmedia and digital with their ability to generate expanded narratives and immersive environments, allows them not only to understand culture, but also to understand culture, but also to understand the environment. but also co-create and reinterpret it, consolidating a process of appropriation that is authentic and meaningful to their realities.

Bioethical Criteria:

This article supports universal principles such as decency, truthfulness and honesty, fundamental characteristics as professionals in the human and social sciences, and meets criteria specific to the disciplinary field.

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