MÚSICA TRANSMEDIA EN REDES SOCIALES

TRANSALFABETIZACIÓN Y NARRATIVAS CULTURALES A TRAVÉS DEL FANDOM

TESIS DOCTORAL

Arantxa Vizcaíno-Verdú



Directores:
Dra. María Dolores Guzmán-Franco
Dra. Paloma Contreras-Pulido
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Universidad de Huelva



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Doctorado Interuniversitario en Comunicación
UNIVERSIDAD DE HUELVA
Huelva 2023

Música transmedia en redes sociales. Transalfabetización y narrativas culturales a través del fandom

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Programa de Doctorado
Interuniversitario en Comunicación, 2023
Educomunicación y Alfabetización Mediática

La presente tesis doctoral ha sido financiada por el Ministerio de Universidades de España a través de la Ayuda del Programa de Formación de Profesorado Universitario (FPU) (REF. FPU18/00892) dentro del Pro-grama de Promoción del Talento y su Empleabilidad, en el marco del Plan Estatal de Investigación Científica y Técnica y de Innovación 2017-2020 en I+D+i.



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7:02
PLAYING FROM PLAYLIST
This Is XXXTENTACION
why am I so in love)
XXXTENTACION
1:22
2:40
LYRICS

AGRADECIMIENTOS

A mis padres, por alentar mis sueños y apoyar mi realidad.
Por acompañarme siempre desde el más incondicional amor.
Por prestar oídos al "lorito" que pocos han escuchado durante horas.
Por motivar mi educación pese a las vicisitudes de una familia humilde, trabajadora, zapatera.

A Dani, mi compañero de vida. Por hacerme reír en los momentos más difíciles.
Por soportar (y sostenerme) en las batallas internas, por celebrar los más nimios éxitos.
Por regalarme palabras de amor y bondad que animan el corazón, que invitan a continuar.

A mi queridísima Paloma. Por su infinita paciencia, tiempo, ánimo, fuerza y cariño. Por confiar en mí desde aquel día que llegaba ojerosa del trabajo a su despacho para presentar el índice de TFM. Por alejar ese insistente síndrome de la impostora en cada café-desayuno, cada llamada, cada abrazo.

A Mariló. Por su sonrisa, vitalidad y cariño incondicional en cada fase del camino.
Por apoyarme en los arduos procesos burocráticos y por creer plenamente en mí.

A mis brillis y compis. Por su apoyo, sororidad y línea abierta 24/7 en WhatsApp para atender la salud mental.
Por unos años que no hubiesen sido posibles sin emoticonos, GIF's y self-deprecating humor.

A Crystal. Por invitarme a reflexionar sobre cada concepto, frase, epígrafe.
Por su paciencia corrigiendo mi inglés, sus infinitas y constantes revisiones, y sus 'well done, A!'.
Por enseñarme a valorar mi bienestar pese a las exigencias de la academia. Siempre admirable.

A Ignacio, Amor y Ángel. Por la confianza, el afecto y los incontables retos.
Por disponer siempre de tiempo para guiarme.

A la familia alicantina y onubense.
Por acortar distancias y hacerme sentir en casa,
ya sea con un vídeo colmado de risas de mis amadas Lucía y Alba,
o con un riquísimo puchero de fin de semana.

A mis tres peluditas.
Mika, por tus incansables horas de compañía escuchándome recitar apuntes.
Te extraño, pero siempre presente.
Runa, por adoptarme. Por enseñarme el maravilloso mundo de las mamás,
las galletas y las extensas horas de paz.
Terra, por iluminarme con tu alegría. Por demostrarme que siempre,
siempre hay un motivo para mover la cola.

Gracias por acompañarme en este viaje de aprendizaje sin fin.
Por creer en una ingenua niña de pueblo levantino que disfruta
dibujando, leyendo, escribiendo, investigando.

Gracias. Siempre gracias.



PRELIMINARES

RESUMEN

Las redes sociales han marcado un hito en la historia de la humanidad, introduciendo nuevas vías para la expresión ciberciudadana. En este contexto, usuarios y (micro)influencers convergen en la creación de contenidos audiovisuales, donde la música adquiere un papel protagonista. Especialmente en plataformas de amplio reconocimiento y popularidad como YouTube y TikTok, hoy se descubren historias en las que la música, la ficción y lo digital ofrecen un sinfín de posibilidades edu-creativas. Este estudio se enfoca en el análisis de las narrativas y alfabetización transmedia con la finalidad de comprender la resignificación musical en Internet para la expresión, construcción y difusión de la identidad cultural de individuos y colectivos. Partiendo de (1) un cuestionario sobre competencias musicales transmedia a 603 YouTubers hispano-anglosajones, (2) un análisis de contenido cualitativo de 300 covers musicales de animación Disney en YouTube, (3) y un análisis de contenido cuantitativo de 100 vídeos de TikTok, junto con un análisis de sentimiento mediante machine learning de 8.877 comentarios, el presente trabajo aborda la música transmedia como un hilo conductor para el aprendizaje, la narrativa, el empoderamiento y la auto-expresión ciudadana. Este compendio apunta hacia la descolonización musical, en la que los usuarios reconfiguran y expanden mediante challenges, duetos, videoclips y covers el significado de narraciones ficcionales y personales.

Palabras clave

Música transmedia, plataforma digital, narrativas transmedia, fandom, musicking, retos musicales.



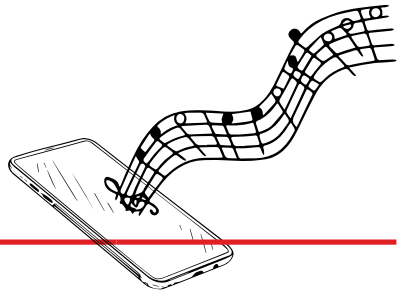
ABSTRACT

Social media represent a milestone in the human history, opening up new avenues for netizen expression. In this context, users and (micro)influencers converge to create audio-visual content, in which music plays a leading role. Especially in platforms of widely recognized and popular platforms such as YouTube and TikTok, today we can find stories about music, fiction and digital content offering endless educational-creative opportunities. This study focuses on the analysis of transmedia storytelling and literacy with the purpose of understanding musical reinterpretation on the Internet to express, construct and spread the cultural identity of both individuals and collectives. Based on (1) a questionnaire on transmedia music competencies to 603 Spanish-Anglo-Saxon YouTubers, (2) a qualitative content analysis of 300 Disney animation music covers on YouTube, (3) and a quantitative content analysis of 100 TikTok videos, together with a sentiment analysis using machine learning of 8,877 comments, this study addresses transmedia music as a guiding thread for learning, storytelling, empowerment and citizen self-expression. This research points towards musical decolonization, in which users reconstruct and spread the meaning of fictional and personal stories through challenges, duets, music videos and covers.

Palabras clave

Transmedia music, digital platform, transmedia storytelling, fandom, musicking, music challenges.


ROCK
COVERS



INTRODUCCIÓN

1. CONTEXTO Y RELEVANCIA DE LA INVESTIGACIÓN

En 2003, el padre de las narrativas transmedia (*transmedia storytelling*), Henry Jenkins, introducía el concepto en la revista *MIT Technology Review* con el fin de desentrañar las fronteras del universo narrativo a través de diferentes plataformas vinculadas a la industria del entretenimiento: cine, televisión, libros, cómic, y otros. Una expansión informativa que se ha visto respaldada (y dilatada) por la que él mismo denomina «cultura de la convergencia», que se comprende como algo «más que un mero cambio tecnológico. La convergencia altera la relación entre las tecnologías existentes, las industrias, los mercados, los géneros y el público» (Jenkins, 2008: 26). Como indicaba el autor, este proceso cultural se ha convertido en el núcleo de la aclamada convergencia mediática, que ha generado modelos de comunicación híbridos (Islas, 2009) a través de los cuales los usuarios comparten contenidos en un remodelador paisaje transmediático (Hovious et al., 2021).

Este contexto ya venía dilucidado bajo el halo apocalíptico recogido por Marshall McLuhan en la obra «La aldea global», donde las extensiones de la conciencia humana parecían proyectarse hacia el medio a través de la electrónica, lo que empujaba a la humanidad hacia un futuro robótico (McLuhan & Powers, 1995). Es decir, hacia la capacidad del *ser* consciente para participar en varios lugares al mismo tiempo. Esta simultaneidad espacio-temporal se ha convertido en el motor propulsor de la convergencia, protagonizada por usuarios cada vez más proactivos en el consumo y creación de contenidos digitales. La habilidad para generar y compartir este tipo de creaciones se

ha convertido en una suerte de «lógica cultural» fundamentada en el negocio electrónico y en las prácticas corporativas que se dedican a explotar los contenidos de la cultura participativa. De hecho, en el texto *Cultura transmedia* (Jenkins et al., 2015) se reitera este desarrollo transaccional acontecido en la mayoría de los contenidos generados por el usuario (CGU), ya sea desde un punto de vista fanático, educativo, cívico, político, etc. En este punto, Toffler (1980) apuntaba que la convención del siglo XX definiría el mercado como un fenómeno puramente capitalista, cuyas redes de intercambio modificarían la relación entre creadores, públicos y productores mediáticos. Si bien, en la actualidad estos procesos están siendo sometidos a cambios estructurales a favor de la cultura participativa, en tanto que diariamente surgen formas, *affordances* y formatos de interacción y conversación que abogan por crear, consumir, compartir, publicar, recomendar, comentar, «memetizar» y resignificar contenidos (Kumari, 2021).

Mientras se han introducido fenómenos convergentes relativos a lo empresarial, tecnológico, profesional y comunicativo, la convergencia cultural se entiende hoy como una vía idónea para lo transmedia (Scolari, 2013). En este contexto, la cultura participativa, construida sobre la base de productos industriales previos incluso a la popularidad de tecnologías específicas o plataformas comerciales (Jenkins et al., 2015), se concibe como un proceso de desafío constante donde las comunidades son más rápidas que la normalización de las reglas digitales, así como de un cambio en los modos de pensar sobre las relaciones con las plataformas y la cultura popular.

En el transcurso y evolución de las redes y plataformas digitales, los usuarios prosumidores parecen aproximarse de forma activa y comunitaria a estos productores culturales, traspasando la era radiotelevisiva de las audiencias (Abellán-Hernández & De-Miguel-Zamora, 2016), y formando parte de lo que hasta entonces se consideraba multimedia e interactivo: lo transmedia. En efecto, a lo largo de los años se han expresado diferentes concepciones semánticas en la transmisión de textos mediáticos que van desde el *crossmedia* hasta las multiplataformas, medios híbridos, bienes intertextuales, mundos transmediales, interacciones transmediales, multimodalidad y transficcionalidad (Corona-Rodríguez, 2016).

De este compendio parte el término «transmedia», que, de origen anglosajón, su representación española (neologismo o barbarismo) no está contemplada en el diccciona-

rio de la Real Academia Española (RAE). Desde el ámbito científico se comprende, por tanto, que el prefijo latino «trans-» atiende a tres acepciones: 1) «cambio o transformación»; 2) «Algo que va a través de»; 3) Y «algo que va más allá o del otro lado». Y «media» (en inglés), se traduce como «medios de comunicación», derivando en una palabra adjetiva al emplear el compuesto «transmedia storytelling» (Corona-Rodríguez, 2016). En este orden, las narrativas transmedia se constituyen como la extensión de una narración cultural preexistente a través de dos o más medios, formatos, plataformas o textualidades por parte de los usuarios/audiencias (Jenkins, 2003), que siempre cuentan con un principio, pero no con un final (Scolari, 2013). Otros investigadores las definen como una forma hipertextual característica de Internet; una narrativa multimedia; una forma de crear historias digitales y convencionales; un proceso narrativo no lineal desplegado en diferentes formatos y plataformas; una narrativa participativa y co-creativa; viral y difusible; un proceso donde conviven formas tradicionales y cotidianas; una gestión multiplataforma global; y un fenómeno que va más allá de la convergencia, el multimedia o el *crossmedia* (Guerrero-Pico & Scolari, 2016).

En este marco convergente, cultural y transmediático, se atiende al valor de la música como eje vertebrador de la comunicación y el aprendizaje digital. La unión entre música y transmedia evoca el término *Gesamtkunstwerk* u «obra de arte total». Con la llegada del romanticismo, la música adquirió importancia en un sentido más amplio a nivel estético y retórico, pues esta se consideraba elemento unificador de todas las artes (Jones, 2021). Según Sánchez-Porra (2013), desde el inicio de la humanidad, la música se ha empleado para expresar emociones, estados de ánimo, sucesos… considerándose un medio de comunicación en sí mismo. Pese a su amplio recorrido estético-retórico, la música y, concretamente, la industria musical, se ha visto reinventada en un cúmulo consecutivo de nuevas formas culturales basadas en modelos de negocio (Baym, 2018). Dicha naturaleza cambiante y corporativista fue afianzada por el nacimiento del canal *Music Television* (MTV) el 1 de agosto de 1981 (Caro-Oca, 2014). De hecho, su lanzamiento supuso el acercamiento entre la industria de la música y la publicidad (Sánchez-Olmos y Viñuela-Suárez, 2017a), siendo considerada, en su totalidad, como una producción publicitaria (Kinder, 1984). Hoy, el principal canal de emisión de la música es Internet. Mientras el presupuesto para vídeos musicales bajaba a razón de la crisis discográfica

(Caro-Oca, 2014), el videoclip se trasladaba de la parrilla televisiva a vídeos y audios efímeros, virales y meméticos (Abidin & Kaye, 2021), tomando como cuartel central las redes sociales (Sánchez-Olmos & Viñuela, 2017b). Así, la unión entre imagen, texto y música (Riera, 2013) supone un aspecto fundamental en la configuración de la música transmedia, pues se intuye cómo la producción *mtviniana* comienza a transformarse en contenido digital adscrito a los procesos informales y socio-culturales. O, como señalaba Kinder, «a new combination of music and images that redefines audiovisual relations in the mass media» (1984: 2). Por tanto, en la esfera cultural contemporánea, la música, el vídeo y el audio se establecen como pilares para el empoderamiento y la gestión de contenidos en línea (Sedeño-Valdellós, 2017). Este proceso reivindicativo deviene en lo que Vizcaíno-Verdú y Aguaded (2022) denominan música activista (o música para el empoderamiento), por medio de la cual los individuos y colectivos se apropian de piezas segmentadas o completas en redes sociales para visibilizar injusticias, reafimar la autoestima, respaldarse y, *grosso modo*, exponer la inquina perspecución de grupos marginados tradicionalmente por (ciber)acoso, racismo, misoginia, homofobia, entre otros. Esta organización comunal y audiovisual viene dada por la evocación visual de imágenes en la mente del individuo anunciada por Kinder (1984), de manera que, cada vez que estos usuarios escuchan una canción carente de soporte gráfico, rememoran posibles e infinitos significados que los agrupan por afinidad (Vizcaíno-Verdú & Abidin, 2022). En especial, plataformas como YouTube o TikTok ponen al servicio de los usuarios herramientas y *affordances* en las que la visualización de la música y musicalización de lo visual se antepone (Sedeño-Valdellós et al., 2016), propiciando un desarrollo (trans)mediático sin precedentes (Scolari et al., 2018).

Estas construcciones músico-transmedia unifican contenido, computación, educación y comunicación en un motivado interés cultural y social, que parte de la voluntad de narrar historias que rompen con estereotipos, combaten discursos de odio, y visibilizan intereses plurales y heterogéneos. O expresado de otro modo, los usuarios de redes sociales y los reconocidos (micro)*influencers* parecen apropiarse de la música industrial (comprendiéndose esta desde una perspectiva mercantilista, discográfica y publicitaria), para expresar nuevas crónicas, convirtiéndose en los principales aprendices y expertos de los vernáculos musicales en red (Kidd, 2021).

Para simplificar, la trayectoria transmedia de la música crea una simbiosis vídeomusical que ha generado en Internet una suerte de *fan vids,* retos musicales y audio-memes, que expanden una narración preexistente a través de propuestas creativas que difieren de su historia original, dirigiendo sus pretensiones hacia la resignificación de nuevas y ricas experiencias en formato sonoro. Así, se entiende que la música, como conductora de expresiones socio-culturales bajo una ineludible inteligencia colectiva, favorece la descolonización del producto originariamente industrial, por medio de procesos digitales, datificados y esencialmente plataformizados.







INTRODUCCIÓN

1.1. ENFOQUE Y NATURALEZA DE LA TESIS POR COMPENDIO

Relatar historias forma parte de la esencia de la humanidad, señalaba Yuval Noah Harari a lo largo de tres extensos volúmenes sobre la evolución del *Homo Sapiens*. Y es que la naturaleza e interés popular por narrar crónicas, memorias, anécdotas, efemérides, leyendas, fábulas, entre otras narraciones, constituyen el enfoque principal de la presente tesis doctoral. Desde una perspectiva eminentemente comunicativa y educativa, así como desde un enfoque epistemológico empirista-inductivo, este compendio científico aborda una temática emergente que imbrica música, redes sociales y cultura *fandom*. Tres pilares que han dirigido las investigaciones recopiladas a continuación, y que han supuesto el crecimiento y ruptura, para mi persona, de los preceptos musicales, ficcionales y ciberculturales atribuidos a las corrientes *mainstream*.

Este trabajo, y particularmente su temática, nace de un evidente interés personal. Melómana y amante de los universos *fandom* referidos a la ficción televisiva, cinematográfica, y de animación y cómic japonés (anime y manga), hoy me encuentro ante estas páginas, en las que trato de expresar lo que siento (y soy) sobre y a través de estos universos mediáticos. Todo comenzaba con una melodía popular, «Game of Thrones Main Title Theme». En mi trabajo final de Grado en la Universidad de Alicante, allá por el año 2016, me sorprendía observando lo que, por entonces, despertaba debates entre mis amistades y familiares: la serie «Juego de Tronos». Fueron tales las vibraciones y emociones que evocaba la secuencia musical de apertura compuesta por Ramin Djawadi, que me pregunté, «¿alguien sentirá lo mismo?». Mi ineludible y orgullosa condición ge-

neracional *millennial* me dirigió hacia YouTube (que entonces se erigía como plataforma audiovisual referente entre la juventud), donde tecleé por vez primera «cover Main Title Juego de Tronos». Cuál fue mi sorpresa al obtener un registro de respuestas creativas de usuarios de todo el mundo que tenían algo que contar a través de violines, pianos, e incluso instrumentos de percusión improvisados con elementos reciclados en casa. Contaban historias. Resignificaban la narración. Aprendían y enseñaban. Descubrían nuevas vías para la expresión creativo-audiovisual. Por medio de las narrativas transmedia, que con nostalgia me recuerdo descubriendo en «Semiótica de la comunicación de masas», y mediante el disfrute de las lecturas «Convergence culture: la cultura de la convergencia de los medios de comunicación» o «Fans, blogueros y videojuegos: la cultura de la colaboración» de Henry Jenkins, me sumergía en los modos en que los usuarios expandían un mundo ficticio a través de vídeos musicales en YouTube. Por supuesto, la historia no terminaba ahí.

Tras mi paso por el Máster de Comunicación y Educación Audiovisual en la Universidad de Huelva, retomaba mis inquietudes en torno a las creaciones músico-visuales en redes sociales con mi trabajo final de Máster. Esta vez me cuestionaba si estas producciones tenían propósitos comerciales, y me centraba en violinistas, pianistas y vocales de éxito que, en YouTube, construían masas de seguidores (de las que, por supuesto, yo formaba parte), para analizar su impacto social. Entre composiciones de videojuegos que estimo como «League of Legends», «Bioshock» «Skyrim – The Elder Scrolls», «Final Fantasy», «Assassin's Creed» o «Child of Light», de filmografías como «The Greatest Showman», «The Lord of the Rings», «Gladiator», «The Phantom of the Opera» o «Harry Potter», de animes como «Fullmetal Alchemist Brothers», «Shingeki no Kyojin», «One Piece», «Pokemon» o «Bleach», y de series como «Juego de Tronos» o «Stranger Things», mis días transcurrían rodeada de ficciones y música creada por usuarios e *influencers* para fans. En efecto, en ese recopilatorio no podían faltar las piezas musicales de animación Disney que, con frenesí, cantaba (canto) a viva voz. No podía faltar una tesis doctoral que me explicara por qué todos participábamos y compartíamos ese sentimiento de pertenencia hacia un universo ficcional por medio de notas musicales.

Como citaba al inicio, este trabajo se enmarca en la tesis por compendio de publicaciones científicas, a la que, como investigadora emergente, debo confesar, me oponía.

Ya sea por mi arraigado síndrome de la impostora, o por mis primeros interrogantes como «acafan» (académica y fan), que resultaron en dos proyectos de investigación que satisfacían mis ganas de leer y escribir (¿he dicho ya que también soy amante de la lectura de fantasía?), no acababa de concebir el desarrollo satisfactorio de este proceso doctoral. De hecho, los primeros años de esta investigación distaban de lo que hoy estás leyendo. El título original de este trabajo iniciaba con «Música transmedia en YouTube. Expansión del fenómeno Disney a través de las competencias digitales, creativas y musicales de jóvenes usuarios españoles». Más tarde se acotaba a «Música transmedia en YouTube. Evaluación del grado de transalfabetización en jóvenes usuarios españoles a través del fenómeno fan de Disney». Hoy, el proyecto aterriza con «Música transmedia en redes sociales. Transfalfabetización y narrativas culturales a través del fandom». Estas variaciones no fueron baladíes, pues se atribuían a fases de maduración personal y científica que no dependían exclusivamente de las investigaciones que aquí confluyen, sino de otros análisis que han alimentado todas esas teorías compartidas por la academia. Confieso escribir casi trescientas páginas de revisión de literatura previa tesis por compendio durante casi dos años, que han dado vida a todos los artículos temáticos (y no temáticos) que aquí se reúnen. Por ende, aunque todo comenzaba con el «Main Title» de «Juego de Tronos» y las narrativas transmedia, mis aprendizajes vitales, ya sea como ilustradora, publicista, *copywriter*, educomunicadora, no podían eludir mis dudas sobre las prácticas participativas de la ciberciudadanía para crear estos productos narrativos que definen (sub)culturas heterogéneas, creativas, ricas, plurales. Las bondades y retos que estos escenarios que emergían mediáticos, se consolidaban digitales, y hoy se dirigen hacia la datificación, debían, desde mi perspectiva, presentarse de un modo que respetara mi caos académico y fan. O expresado de otro modo, este trabajo no trata exclusivamente de música, de YouTube, o de universos *fandom*. Este proyecto versa sobre cómo los usuarios (prosumidores), (micro)*influencers*, fans y, en suma, los usuarios, coinciden en esta red de datos cada vez más inteligentes para conformar una suerte de homofilia e inteligencia colectiva. Una agrupación consciente y compartida que aboga por la reivindicación y el empoderamiento, que lucha contra los discursos de odio, y que ensalza la singularidad y la pasión cultural a través de narraciones musicales originadas en la industria discográfica, transformadas en Internet. Intuía, según avanzaba en mis

estudios, que la mera expansión musical no prescribía. Las apropiaciones constantes y meméticas se extendían para decir algo más. Para gritar a vivo son.

En este orden, podría afirmar que no hablamos tanto de cuál es la naturaleza de esta tesis, sino de la naturaleza fan, observadora y artística de esta servidora, que ha investigado sobre YouTubers de la música, BookTubers, divulgadores científicos en redes sociales, vernáculos de Instagram, *fanbullying*, retos musicales en TikTok, subcultura *TeachToker*, entre otros tantos planteamientos y conceptos que definen un interés sostenible por la cultura participativa en plataformas sociales, ilustrado en el «Glosario acafan» recogido al final de este proyecto. Ya sea por medio del análisis de contenido, la teoría fundamentada, la etnografía digital o el cuestionario, lo que construye hoy «Música transmedia en redes sociales» es la pasión de una investigadora que cada día experimenta saber menos, cada día se pregunta más. Un volumen breve, pero minuciosamente reflexionado, en el que presento los resultados de «YouTube musicians and self-perceived multimedia, hipermedia, intertextual and transmedia competencies» publicado en *Learning, Media & Technology* (JCR-JIF Q1) (ver Anexo I), «Understanding transmedia music on YouTube through Disney storytelling» en *Sustainability* (JCR-JIF Q2) (ver Anexo II), y «#ThisIsMeChallenge» and music for empowerment of marginalized groups on TikTok» en *Media and Communication* (JCR-JIF Q2) (ver Anexo III). De forma complementaria introduzco, también, ideas extraídas de trabajos como «TikTokers y objetivación sexual de género en retos musicales» de *Media Education* (Agenzia Nazionale di Valutazione del Sistema Universitario e della Ricerca de Italia), «Music challenge memes on TikTok: Understanding in-group storytelling videos» de *International Journal of Communication* (JCR-JIF Q4), u «Online prosumer convergence: Listening, creating and sharing music on YouTube and TikTok» de *Communication & Society* (Scopus Q2). En suma, a continuación, recorreremos el proceso metodológico y reflexivo sobre la resignificación musical en redes sociales a través de creaciones basadas en la ficción y la expresión narrativa.



INTRODUCTION

2. RESEARCH CONTEXT AND IMPLICATIONS

Henry Jenkins, pioneer of transmedia storytelling, introduced this concept in 2003 in the *MIT Technology Review* journal with the aim of describing the boundaries of the fictional universe across different platforms linked to the entertainment industry: cinema, television, books, comics, and others. This informational spread is supported (and extended) by the so-called "convergence culture", which is understood as something that "is more than simply a technological shift. Convergence alters the relationship between existing technologies, industries, markets, genres, and audiences" (Jenkins, 2008: 15). As the author indicated, this cultural process is the core of the renowned media convergence, which led to hybrid communication models (Islas, 2009) through which users share content in a changing transmedia landscape (Hovious et al., 2021).

This context has been already addressed by Marshall McLuhan from an apocalyptic perspective in *La aldea global*, where the extensions of human consciousness were projected into the midst of the whole world through electronics, pushing humanity towards a robotic future (McLuhan & Powers, 1995). This means that the human being evolves into a self-conscious individual who can engage in several places at the same time. This space-time simultaneity propels convergence, which is a dynamic process led by users who are increasingly proactive in the consumption and creation of digital content. In this regard, the ability to generate and share content has fostered a kind of "cultural logic" based on e-business and corporate practices devoted to exploiting the products of participatory culture. In the text *Spreadable media* (Jenkins et al., 2015),

the authors reaffirm such transactional development occurring in most user-generated content (UGC) for fanatical, educational, civic, political, etc. purposes. On this point, Toffler (1980) pointed out that the 20th century convention would define the market as a purely capitalist phenomenon, whose exchanges networks would modify the relationship between creators, audiences, and media producers. Currently, these processes are experiencing structural changes in favor of participatory culture. Modes, affordances, and formats of interaction and conversation emerge daily to create, consume, share, publish, recommend, comment, "memeticize" and resignify content (Kumari, 2021).

While phenomena related to business, technology, vocational, and communication emerge, today cultural convergence is understood as an avenue for transmedia (Scolari, 2013). In this context, participatory culture builds on the basis of industrial products prior even to the popularity of particular technologies or commercial platforms (Jenkins et al., 2015). I am arguing a challenging process in which communities move faster than the normalization of digital trends. This involves a paradigm shift in the ways we think about platforms and popular culture.

As digital networks and platforms evolve, prosumers seem to approach cultural providers in an actively communitarian mode, crossing the broadcasting era of audiences (Abellán-Hernández & De-Miguel-Zamora, 2016), and becoming part of what we considered multimedia and interactive: this is transmedia. Indeed, over the years we have known different concepts regarding the dissemination of media texts. These varies on crossmedia to multiplatforms, hybrid media, intertextual assets, transmedia worlds, transmedia interactions, multimodality, and transfictionality (Corona-Rodríguez, 2016).

In this terminology collection, the concept of "transmedia" stems from an Anglo-Saxon concept whose Spanish meaning (neologism or barbarism) is not reflected in the dictionary of the *Real Academia Española* (RAE). In Spanish, the Latin prefix "trans-" is understood in the following three senses: (1) "change or modification"; (2) "something that crosses over"; (3) and "something that goes beyond or to the other side". As for "media" (in English), we understand the mass media, which is a word that functions as an adjective when it is used in the compound concept transmedia storytelling (Corona-Rodríguez, 2016: 42). Thus, we understand transmedia storytelling as the spreading of a pre-existing cultural narrative across two or more media, formats, platforms or

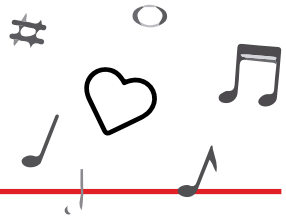
textualities by users/audiences (Jenkins, 2003). What is really significant is that these stories always begin, but never ends (Scolari, 2013). Some researchers define transmedia storytelling as a hypertextual mode characteristic of the Internet; a multimedia narrative; a way of creating digital and conventional stories; a non-linear narrative process deployed in different formats and platforms; a participatory and co-creative narrative; viral and spreadable; a process where traditional and every day forms coexist; a global multiplatform management; and a phenomenon that goes beyond convergence, multimedia or crossmedia (Guerrero-Pico & Scolari, 2016).

In this converging, cultural and transmedia framework, we shall focus on the value of music as the core of digital communication and learning. The connection between music and transmedia brings to mind the term Gesamtkunstwerk or "total artwork". At the advent of Romanticism, music assumed prominence in a broader sense aesthetically and rhetorically, as scholars considered it to be a unifying force for the art (Jones, 2021). According to Sánchez-Porra (2013), since the beginnings of humanity, music has been used to express feelings, moods, events... so it could be considered a mass media. Despite its broad aesthetic-rhetorical trajectory, music and specifically the music industry have consecutively restyled new cultural forms based on business models (Baym, 2018). This changing and corporate nature has been anchored by the birth of the *Music Television* (MTV) channel on August 1st, 1981 (Caro-Oca, 2014). In fact, its launch meant the rapprochement between the music industry and advertising (Sánchez-Olmos and Viñuela-Suárez, 2017a). Thus, the connection between image, text and music (Riera, 2013) represents a critical aspect of how transmedia music emerges, as we can perceive the way in which the mtvinian output becomes into digital content belonging to informal and socio-cultural dynamics. In the words of Kinder, "a new combination of music and images that redefines audiovisual relations in the mass media" (1984: 2). Consequently, in our current cultural realm, music, video and audio constitute the basis for the empowerment and management of online content (Sedeño-Valdellós, 2017). This vindicatory process evolves into what Vizcaíno-Verdú and Aguaded (2022) term activist music (or music for empowerment), through which individuals and collectives appropriate segmented or complete songs in social media to visibilize injustices, strengthen self-esteem, support each other and, grosso modo, reveal the perspective of

groups traditionally marginalized by (cyber)harassment, racism, misogyny, homophobia, among others. This in-group and audio-visual structure stems from the visual evocation of images in the mind of the individual announced by Kinder (1984), so that each time these users listen to a song lacking graphic support, they recreate possible and infinite meanings that group them by affinity (Vizcaíno-Verdú & Abidin, 2022). Notably, platforms such as YouTube or TikTok provide users tools and affordances in which the visualization of music and musicalization of the visual prevail (Sedeño-Valdellós et al., 2016), leading to an historically unprecedented (trans) media development (Scolari et al., 2018).

These music-transmedia creations merge content, computation, education, and communication in a motivated cultural and social concern, based on the desire to tell stories that break stereotypes, challenge hate speeches, and visibilize diverse and heterogeneous interests. Expressed differently, social media users and recognized (micro) influencers appear to appropriate industrial music (understood from a mercantilist, discographic, and advertising perspective), to express new narratives, becoming them as the main learners and experts of networked musical vernaculars (Kidd, 2021).

Briefly, the transmedia trajectory of music creates a video-musical symbiosis through the Internet, which leads to a kind of fan vids, musical challenges, and audio memes, spreading a pre-existing narrative through creative proposals that differ from their original story, and focusing their efforts towards the re-meaning of new and enriching experiences in sound format. Therefore, music, as a means of driving socio-cultural expressions under an elusive collective intelligence, encourages the decolonization of the originally industrial output through digital, datafied, and primarily platformized forms.



INTRODUCTION

2.1. SCOPE AND NATURE OF THE COMPILATION DISSERTATION

Yuval Noah Harari noted throughout three voluminous books on the evolution of *Homo Sapiens* that stories are the essence of humanity. The nature and popular interest in telling chronicles, memoirs, anecdotes, ephemeris, legends, fairy tales, among other narratives, constitute the main focus of this doctoral dissertation. From an essentially communicative and educational perspective, as well as from an empiricist-inductive epistemological approach, this scientific study addresses an emerging trend that merges music, social media, and fandom culture. I am referring to three aspects that led the research presented below, representing my growth and mainstream bieases disruption in terms of musical, fictional and cybercultural flows.

This project and particularly its topic derives from my personal interest. I am a music and fandom lover of fiction universes referred to television, film, animation and Japanese comics (anime and manga), all of which made me write these lines. In these ones I try to express what I feel (and I am) about and through these media worlds. Everything started with a popular melody, "Game of Thrones Main Title Theme". In my final Degree project at the University of Alicante in 2016, I found myself surprised by observing what was then arousing debates among my friends and family: the series "Game of Thrones". Such were the vibes and emotions evoked by the opening musical sequence composed by Ramin Djawadi that I asked myself, "will anyone feel the same?". My unavoidable and proud millennial generational position directed me to YouTube (which was then the leading audio-visual platform among the youth), where I typed for the first time "cover Main Title

Game of Thrones". I was surprised when I got a huge amount of creative responses from users worldwide telling stories through violins, pianos, and even percussion instruments made from home's recycled products. They told stories. They redefined storytelling. They learned and taught. They discovered new ways for creative-audio-visual expression. Through transmedia storytelling, which I nostalgically remember learning about in "Semiotics of mass communication", and by enjoying the readings "Convergence culture: where old and new media collide" or "Fans, bloggers, and gamers: exploring participatory culture" by Henry Jenkins, I immersed myself in how users spread a fictitious world through music videos on YouTube. Of course, the story would not end there.

After my Master's Degree in Communication and Audio-visual Education at the University of Huelva, I continued researching about musical-visual creations in social media. This time I wondered whether these creations had commercial purposes, and I focused on successful violinists, pianists and singers who built mass followers on YouTube (which, naturally, I belonged to), in order to analyze their social impact. Among videogames that I consider valuable such as "League of Legends", "Bioshock" "Skyrim - The Elder Scrolls", "Final Fantasy", "Assassin's Creed" or "Child of Light", films such as "The Greatest Showman", "The Lord of the Rings", "Gladiator", "The Phantom of the Opera", "The Greatest Showman", or "Harry Potter", anime like "Fullmetal Alchemist Brothers", "Shingeki no Kyojin", "One Piece", "Pokemon", or "Bleach", and series such as "Game of Thrones" or "Stranger Things", my daily life surrounded by fictions and music created by users and influencers for fans. Indeed, in that collection could not miss the musical themes of Disney animation which, with enthusiasm, I sang (and continue singing) loudly. I could not miss a doctoral dissertation that would explain to me why we all participated and shared that feeling of belonging to a fictional universe through musical notes.

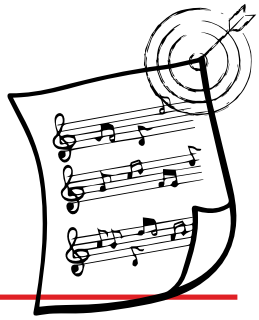
As mentioned above, this research is framed in the dissertation as a scientific paper collection, to which I must confess that as an emerging researcher I resisted. Whether because of my deeply rooted impostor syndrome, or because of my first questions as an "acafan" (academic and fan), which resulted in two research projects that satisfied my desire to read and write (did I mention that I am also a devotee of fantasy reading?), I could not quite imagine the satisfactory development of this doctoral process. Actually, the first years of this research were far from what you are reading today. The original

title of this project started with "Transmedia music on YouTube. Expanding the Disney phenomenon through the digital, creative and musical competences of young Spanish users". Later it was shortened to "Transmedia music on YouTube. Evaluation of the degree of transliteracy in young Spanish users through the Disney fan phenomenon". Today, the project debuts with "Transmedia music in social media. Transliteracy and cultural storytelling through fandom". These changes were not trivial. They were attributed to my personal and scientific maturation stages, not depending exclusively on the research that here converges, but on other analyses that contributed to all those theories shared by the academy. I must confess to writing almost three hundred pages of previous literature review for almost two years, which resulted in all the thematic (and non-thematic) articles compiled below. Therefore, although this all started with the "Main Title" of "Game of Thrones" and the transmedia storytelling, my life learning, whether as an illustrator, advertiser, copywriter, educommunicator, could not avoid my concerns about the participatory practices of cybercitizenship to create these narrative messages that define heterogeneous, creative, diverse (sub)cultures. The benefits and challenges of these emerging media scenarios, which were consolidating digitally and today are heading towards datafication, needed, from my perspective to be presented in a way that honored my academic and fan chaos. In other words, this dissertation is not exclusively about music, YouTube, or fandom worlds. This project is about how users (prosumers), (micro)influencers, fans and, in short, users, collide in this network of increasingly intelligent data to constitute a sort of homophily and collective intelligence. This awareness and shared grouping supports vindication and empowerment, confronts hate speech, and celebrates cultural uniqueness and passion through musical storytelling originated in the label industry and morphed across the Internet. As I progressed throughout my research, I felt that mere musical spread did not necessarily finish. Continuous and memetic appropriations spread to express further. To loudly sing out.

In this sense, I could affirm that we are not discussing the nature of this dissertation, but rather about the fan, analytical, and artistic nature of her researcher. I have researched about YouTubers of music, BookTubers, scientific disseminators in social media, Instagram vernaculars, fanbullying, musical challenges on TikTok, TeachToker subculture, among many other approaches and concepts that define my sustainable interest

in participatory culture on social platforms, which is illustrated in the "Acafan glossary" available at the end of this project. Whether through content analysis, grounded theory, digital ethnography or questionnaires, what makes "Transmedia music in social media" is the passion of a researcher who every day experiences knowing less, every day wonders even more. This brief, but thoroughly reflected work presents the results of "YouTube musicians and self-perceived multimedia, hypermedia, intertextual and transmedia competencies" published in *Learning, Media & Technology* (JCR-JIF Q1) (see Annex I), "Understanding transmedia music on YouTube through Disney storytelling" in *Sustainability* (JCR-JIF Q2) (see Annex II), and "#ThisIsMeChallenge" and music for empowerment of marginalized groups on TikTok" in *Media and Communication* (JCR-JIF Q2) (see Annex III). In addition, I also introduce ideas drawn from papers such as "TikTokers and sexual objectification of gender in music challenges" from *Media Education* (Agenzia Nazionale di Valutazione del Sistema Universitario e della Ricerca of Italy), "Music challenge memes on TikTok: Understanding in-group storytelling videos" from *International Journal of Communication* (JCR-JIF Q4), or "Online prosumer convergence: Listening, creating and sharing music on YouTube and TikTok" from *Communication & Society* (Scopus Q2). To sum up, we will now go through the methodological and reflexive process of musical re-signifying in social media through creations based on fiction and storytelling.





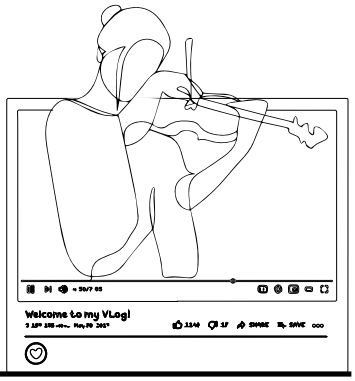
OBJETIVOS DE LA INVESTIGACIÓN

El proyecto introduce una serie de objetivos (general y específicos) cuya finalidad es fundamentar la tesis por compendio a través de enunciados claros, concisos y canalizadores. Estas premisas, vinculadas a la lógica de las acciones y los significados analizados, han facilitado la formulación de interrogantes que, a su vez, han evolucionado hacia objetivos específicos en cada una de las propuestas presentadas.

Pregunta de investigación. *¿Qué papel juega la resignificación musical a través de la expresión narrativa del fandom en redes sociales?*

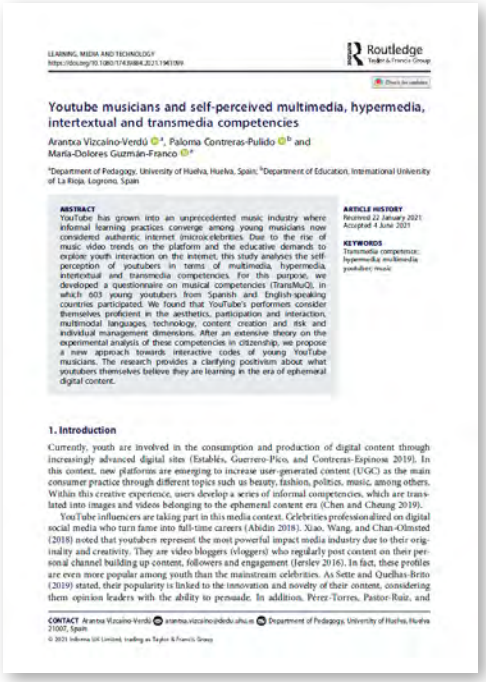
- **Objetivo 1**. Analizar la autopercepción sobre el grado de competencia multimedia, hipermedia, intertextual y transmedia de usuarios de redes sociales dedicados a resignificar la música en redes sociales.
- **Objetivo 2**. Comprender y definir el fenómeno participativo de la música transmedia en redes sociales.
- **Objetivo 3**. Profundizar en la música transmedia para el empoderamiento mediante casos canalizados por el *fandom*.





3.1. TRANSALFABETIZACIÓN Y MÚSICA EN YOUTUBE

El primer artículo responde a los dos primeros objetivos de la tesis, partiendo del estudio de las competencias multimedia, hipermedia, intertextuales y transmedia en la plataforma YouTube. Específicamente, los objetivos que se derivaron de este análisis permitieron articular un compendio de competencias (ocho dimensiones y 52 indicadores), así como comprender la autopercepción de los principales creadores de contenidos en esta red social reconocida mundialmente.


Routledge

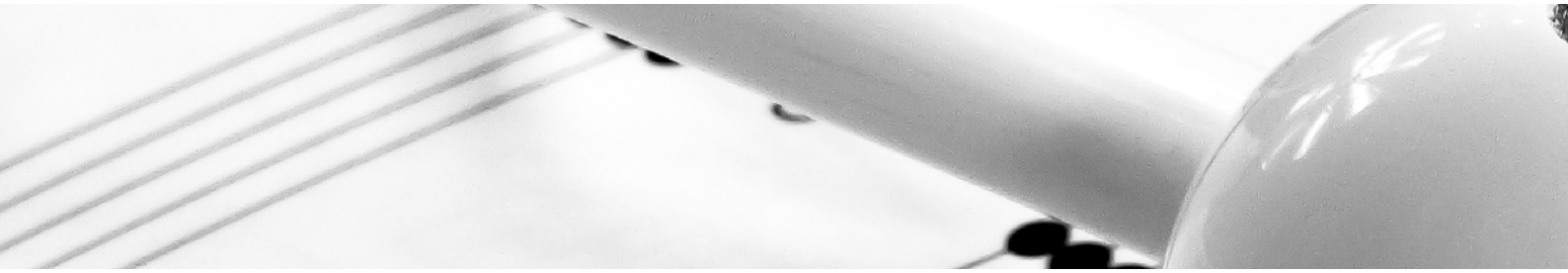
Youtube musicians and self-perceived multimedia, hypermedia, intertextual and transmedia competencies

Arantxa Vizcaíno-Verdú, Paloma Contreras-Pulido and María-Dolores Guzmán-Franco

ABSTRACT

1. Introduction

Partiendo de la creciente y exponencial relevancia del Contenido Generado por el Usuario (CGU), al tiempo que de la implicación de los usuarios *amateurs* que han adquirido fama en la Red (micro-*influencers* e *influencers*), este estudio pretendía comprender la autopercepción de los YouTubers productores de vídeos musicales relacionados con universos *fandom* en términos de competencias multimedia, hipermedia, intertextuales y transmedia en escenarios de habla hispano-anglosajona.



3. 2. MÚSICA TRANSMEDIA Y FANDOM EN DISNEY



sustainability

MDPI

Article

Understanding Transmedia Music on YouTube through Disney Storytelling

Arantxa Vizcaíno-Verdú [1,*], Ignacio Aguaded [1] and Paloma Contreras-Pulido [2]

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Abstract: Transmedia storytelling has been integrated into contemporary society through social media, where influencers have enabled the building of worlds. Within this environment of human interaction, fiction and converging social realities have become an essential tool to tell stories. On YouTube, storytelling has expanded to music, where cover videos take on great relevance. The aim of this study is to understand the transmedia music phenomenon due to the impact of music on the platform. To this end, we applied a methodology that stemmed from Grounded Theory principles in the analysis of 300 Disney animation song covers in three stages: (1) deductive and inductive codebook development; (2) social network analysis; and (3) statistical test. The results showed that youtubers highlight specific audiovisual codes from the film and cultural industries. Furthermore, we observed these productions often display configurations that expand the original story through performance, location, costumes, make-up, among others. We argue that, on the digital sphere, a sustainable transmedia music paradigm is developing, where performers construct more meaningful and valuable stories.

Keywords: transmedia music; music storytelling; musicking; transmedia storytelling; YouTube

1. Introduction

In the past, telling a story was a joyful experience. Fairytales, myths, and family anecdotes were part of people's culture and memories [1]. Currently, we live in an environment where social media has changed human relationships through diversified communication patterns. These stories, which today build parallel fictional universes, full of characters, places, and multiple realities, have spread across digital platforms as part of what scholars have termed transmedia storytelling.

Transmedia music is a concept that was initially proposed by Stuart Sanders Smith in 1975 to describe a musical composition comprised of different musical instruments and genres, and the concept expanded and changed over the years under different conceptualizations [2]. For example, the term transmedia intertextuality was developed to illustrate the relationships between different platforms, such as television, video games, cinema... [3]. However, the concept of transmedia storytelling was established much later [4]. This notion represents the integration and circulation of parts of a story through different channels (media, social media platforms, among others), understood as the different outlets where narratives develop, or as the Greek philosopher Aristotle quoted, in his rhetorical study and contemporary understanding of synergy, "the whole is greater than the sum of parts". This sequence, initially planned by a sender and appropriated by several individuals interacting with the story, aims to recontextualize and add value to the story [5].

As a result of the vast studies related to transmedia storytelling, a series of patterns have been identified: story, navigation, and instance. Story patterns focus on the relationship between the media and narrative (telling the story itself, being involved in or enhancing it). This means exploring the relationships between the different ways of

Sustainability 2021, 13, 3667. https://doi.org/10.3390/su13073667 https://www.mdpi.com/journal/sustainability

En primer lugar, describir las características de la música transmedia siguiendo los *covers* de animación Disney en YouTube. Y, en segunda instancia, comprender qué características del lenguaje audiovisual facilitan la expansión de la narración en materia sonora (musical) y visual.



3.3. #THISISMECHALLENGE, TIKTOK Y EMPODERAMIENTO MÚSICO-CULTURAL



COGITATIO

Media and Communication (ISSN: 2183–2439)
2022, Volume 10, Issue 1, Pages 157–172
https://doi.org/10.17645/mac.v10i1.4715

Article

#ThisIsMeChallenge and Music for Empowerment of Marginalized Groups on TikTok

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Submitted: 19 July 2021 | Accepted: 21 September 2021 | Published: 24 February 2022

Abstract

Media convergence is generating many collective performances on social media, where the rise of short-form videos has created a new opportunity for the empowerment of society on online platforms. In this context, TikTok appears as an application for creative expression through music clips and lip-syncs. Through the #ThisIsMeChallenge hashtag, which introduces the musical theme of *The Greatest Showman* film, we analyze a new online practice within messages from traditionally marginalized groups throughout individual and collective life events. In order to understand TikTok as a music venue for social empowerment, we conducted a quantitative content analysis of 300 TikTok posts under the hashtag, and an artificial intelligence sentiment analysis across 8,877 comments. The results show a wide range of performance work that addresses issues of gender, sexual orientation, racial discrimination, and other types of current hate speech. In short, we conclude that TikTok has become a platform that seems to motivate activism and empowerment of marginalized groups through music frameworks that challenge social discrimination.

Keywords

#ThisIsMeChallenge; empowerment; marginalized groups; social media; TikTok; transmedia music; video activism

Issue

This article is part of the issue "New Narratives for New Consumers: Influencers and the Millennial and Centennial Generations" edited by Luis M. Romero-Rodríguez (Rey Juan Carlos University), Santiago Tejedor (Autonomous University of Barcelona), and Inmaculada Berlanga (International University of La Rioja).

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1. Introduction

Social media has become an essential space for the study of empowerment in terms of identity negotiation among individuals, and as a window into the self-expression by users interacting with each other and for each other (Literat & Kligler-Vilenchik, 2021). In this "post-Internet" environment merging digital networks, portable devices, and peer-to-peer knowledge sharing, users experience positive feedback which reflects the community's possibilities for motivation and perceived belongingness (Waugh, 2017). In other words, participatory culture facilitates individuals interacting in different digital networks to represent their identities through social perceptions and expectations (Literat et al., 2021).

TikTok plays a significant role in this context. The platform, available internationally in Apple, Android, and Amazon app stores since 2018, is an algorithm-driven app that presents short video content to users via various interaction and navigation options—likes, follows, views, among other affordances. The app is characterized by a video feed, "For You Page," in which users view one video at a time, swiping up or down for new or previous posts, and by an extensive music and audio library that supports each one. A spinning circle appears at the bottom of each video to click and learn more about the audio: videos that have used it, the song itself, or the option to add it to your favorites (Anderson, 2020). This sound appropriation process has generated a wide range of popular content and challenges, as well as a wave

El tercer trabajo responde al tercer objetivo específico. En este caso, la investigación se enfocó hacia el análisis práctico de la música transmedia en redes sociales emergentes como TikTok por medio de un *hashtag challenge*. *#ThisIsMeChallenge* fue el fenómeno y movimiento social en red central que facilitó el estudio del rol de la música como vía activista, basándose en la resignificación de una de las canciones de la banda sonora cinematográfica de «The Great Showman».

Las preguntas de investigación que orientaron el estudio pragmático de la música transmedia fueron: 1) Comprender cuál es el rol de la música en los vídeos musicales del reto en TikTok; 2) Explorar la correlación entre la representación y reflexividad (empoderamiento) de los grupos participantes en estos contenidos; 3) Y profundizar en la reacción de la comunidad ante las expresiones de los grupos tradicionalmente marginalizados por medio de sus comentarios (impacto).


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METODOLOGÍA

Los métodos que componen el presente proyecto se han adecuado a los diferentes objetivos y contextos de análisis, cuya variación requería de técnicas pertinentes para la comprensión, profundización o resolución del problema planteado (Manzano-Arrondo, 2012). Específicamente, las fases que facilitaron la concreción de las conclusiones fueron:

1) Revisión sistemática y cuestionario cuantitativo con análisis estadístico descriptivo-correlacional.

2) Teoría fundamentada, análisis de contenido cualitativo y análisis estadístico correlacional.

3) «Walkthrough method», análisis de contenido cuanti-cualitativo y análisis de sentimiento.

4.1. Revisión sistemática y cuestionario

De acuerdo al primer manuscrito, «YouTube musicians and self-perceived multimedia, hypermedia, intertextual and transmedia competencies», y con la finalidad de profundizar en la autopercepción de jóvenes YouTubers dedicados a la música en materia de competencias multimedia, hipermedia, intertextuales y transmedia, se desarrollaron una revisión sistemática y un cuestionario. La revisión sistemática estuvo compuesta por cinco documentos que constituyeron el subsiguiente instrumento, denominado *TransMuQ* (por sus siglas en inglés *Transmedia Music Questionnaire*). Las dimensiones e indicadores relacionadas con la competencia mediática, audiovisual y transmedia, y recogidas en los estudios de

Livingstone y Helsper (2009), Jenkins et al. (2009), Ferrés y Piscitelli (2012), Mascheroni y Murru (2014), Scolari et al. (2018), Akcayoglu y Daggol (2019) y Mateus et al. (2019), delimitaron una herramienta compuesta por 52 ítems, seis sociodemográficos y 46 de tipo escala Likert (clasificada del 1 al 4, donde 4 comprendía una elevada autopercepción). Los ítems, a su vez, se estructuraron por (a) estética, (b) participación e interacción, (c) lenguajes multimodales, (d) tecnología, (e) actitud crítica, ideología y ciudadanía, (f) creación, apropiación y difusión de contenido, (g) performance, simulación y juegos, (h) riesgos y gestión individual (Vizcaíno-Verdú et al., 2022).

La muestra estuvo constituida por 603 YouTubers que respondían al perfil de usuario que crea contenido regularmente en inglés o español, que tiene entre 16 y 35 años, y cuya temática principal se enfoca a la producción musical. En especial, se contemplaron aquellos creadores/as de contenido que, ya sea con una mínima o amplia comunidad, se consideraban YouTubers *amateurs* o profesionales (con seguidores que rondaban entre los 3.870 y 3,05 millones en el caso español, y 6.350 a 12,9 millones en el caso inglés en el momento de la recolección de datos). Los participantes respondieron progresivamente entre marzo y noviembre de 2020. Todos los datos fueron procesados a través del programa estadístico SPSS 24.0 por medio de un análisis cuantitativo descriptivo de todas las dimensiones, y una prueba no paramétrica U de Mann-Whitney que relacionaba ambas muestras.

4.2. Teoría fundamentada y análisis de contenido

Tras abordar la autopercepción de estos perfiles y comprender cómo se posicionaban como usuarios de influencia en esta vorágine participativo-digital, se procedió al análisis de los productos desarrollados en la misma plataforma con el trabajo «Understanding transmedia music on YouTube through Disney storytelling». Partiendo de un caso de estudio como el de *The Walt Disney Company*, y en particular la banda sonora de sus películas de animación, se analizaron *covers* creados y compartidos por otros YouTubers dedicados a la música, para comprender qué caracteriza el proceso de música transmedia y la relación entre los aspectos audio-lingüísticos y narrativo-transmediáticos. Para ello, se aplicó la teoría fundamentada (Strauss & Corbin, 2022) por medio de un análisis de contenido cualitativo y un análisis cuantitativo correlacional con Chi-cuadrado entre códigos coocurrentes.

En este orden, se llevó a cabo un proceso de codificación en dos fases: (1) definir códigos deductivamente con base en teorías previas; (2) definir códigos inductivamente durante el análisis en el programa de transcripción, codificación e interpretación de datos cualitativos Atlas.ti 9; (3) y analizar las coocurrencias entre códigos del lenguaje audiovisual y narrativo transmedia. La muestra estuvo constituida por 300 vídeos musicales seleccionados mediante la fórmula de búsqueda en YouTube «Spanish/English title of the Disney animated film + cover» (filtrados por «relevancia»). En este compendio se contemplaron hasta 15 películas por su lanzamiento cronológico, entre las que se encontraban «Coco», «Vaiana», «Frozen», «Enredados», entre otras.

El libro de códigos, construido sobre la base deductivo-inductiva anteriormente citada, estuvo compuesto por siete categorías y 31 códigos: (1) código visual (plano, ángulos, movimiento, color); (2) código gráfico (texto, créditos y comentarios, créditos y logotipo); (3) código sonoro (voz, ruido, efectos de sonido); (4) código de sintaxis (introducción, transición y efectos de imagen); (5) código de narrativa transmedia (música, letra de la canción, vestuario, maquillaje, objetivo, iluminación, instrumentos, interpretación, localización, origen, chroma key, escena cinematográfica de transición); (6) código de participantes (un/a intérprete, dos intérpretes y más de dos intérpretes); (7) y código de escenario (auriculares y micrófono).

4.3. Estudio de caso, walkthrough method y análisis de contenido

Por último, se profundizó en el proceso de la música transmedia en un contexto real audio-musical emergente como TikTok, partiendo de la composición «This is me» de «The Greatest Shoman» y el reto «#ThisIsMeChallenge». El *fandom* suscitado por esta canción facilitó el siguiente proceso metodológico.

En primer lugar, se dirigió un «walkthrough method», que consistió en la inmersión rutinaria en la plataforma para identificar y comprender el fenómeno, así como sus contenidos potencialmente populares (Light et al., 2016) (registro y entrada a una cuenta única, acceso diario de una hora del 7 al 18 de febrero de 2021, y suspensión, cierre y salida del recorrido). Esta inmersión permitió la localización de hasta 100 vídeos creados por los usuarios entre 2019 y 2021, en los que, por criterios de inclusión: 1) debía

emplearse alguna de las versiones originales de la canción señalada; 2) y seguir una secuencia memética de cuatro fases donde la persona debía (a) aparecer frente a cámara de forma neutra, (b) comenzar a maquillarse, (c) cubrir su rostro de texto con palabras negativas dirigidas (supuestamente en su pasado) hacia su persona, (d) y mostrar su verdadero yo (orgulloso) con un maquillaje colorido, sonriente y festivo.

Seguidamente, se desarrolló un libro de códigos basado en aspectos observables de TikTok (George et al., 2021), en la representación y reflexión de la identidad (Meneses-Rocha & Castillo-González, 2016), y en los discursos de odio en TikTok (Weimann & Masri, 2020). Este libro estuvo, a su vez, validado por la prueba estadística Fleiss Kappa en SPSS v. 25 por medio del análisis de 15 vídeos aleatorios en dos períodos diferentes (entre diciembre de 2020 y marzo de 2021). En contraste con este análisis, enfocado a la perspectiva de los creadores/as, se analizaron los comentarios de los usuarios que participaban en dichos *posts* para comprender el impacto del *fandom* en la construcción de una narrativa cultural empoderada. En este caso, se aplicó el procesamiento del lenguaje natural mediante análisis de sentimiento con la finalidad de conocer la subjetividad y polaridad de las respuestas. Se empleó la librería TextBlob a través de una línea de código con Python y el lenguaje de programación PyCharm.

En total, 8.877 comentarios fueron analizados, excluyendo de entre los 15.000 previamente seleccionados aquellos que no aportaran información valiosa o dificultaran el análisis textual (por ejemplo, textos en los que se separaban las letras de un término con espacios, «w o n d e r f u l», o que solo mencionaran con etiqueta a otro sujeto «@ejemplousuario»). Antes de llevar a cabo el análisis, los textos, originalmente en español, francés, alemán, japonés, koreano, tailandés, malasio, sueco, italiano, entre otros, fueron íntegramente traducidos a inglés para el análisis coherente según los requerimientos del sistema mencionado.

4.4. Consideraciones éticas

Por lo que se refiere a las cuestiones éticas en materia de tratamiento de datos en redes sociales, se atendieron las siguientes consideraciones. En el primer estudio se anonimizaron los datos de los participantes del cuestionario para garantizar su priva-

cidad de acuerdo al Código Ético de la American Psychological Association. En el segundo trabajo se matuvieron las capturas más destacadas de los códigos ejemplificados para comprender el fenómeno de la música transmedia, seleccionando los trabajos de los denominados (micro)*influencers* o YouTubers. Esta decisión se justifica sobre la base de la teoría de la celebrificación, por medio de la cual los perfiles analizados se correspondían con usuarios que buscaban de forma intencionada visibilidad online (Abidin, 2016), en una suerte de construcción de «super públicos» que se adaptan a las arquitecturas digitales en su relación con otras personas, con los contenidos, y con los medios y plataformas (boyd, 2013). Finalmente, en la tercera investigación, puesto que se introducían vídeos creados por usuarios potencialmente pertenecientes a grupos e individuos marginados tradicionalmente (en materia de racismo, homofobia, acoso, entre otros), se ilustraron los ejemplos más característicos, anonimizando los datos de los *posts* mediante la «fabricación creativa» (Markham, 2012), que permite transfigurar datos visuales originales para preservar la privacidad de los usuarios de Internet.



Figura 1. Metodologías de la tesis según objetivos específicos.



ARTÍCULOS TEMÁTICOS DE LA TESIS POR COMPENDIO

JCR-JIF Q1

YouTube musicians and self-perceived multimedia, hypermedia, intertextual and transmedia competencies

Arantxa Vizcaíno-Verdú, Paloma Contreras-Pulido & María-Dolores Guzmán-Franco

Learning, Media & Technology, 46(4), 515-530.

https://doi.org/10.1080/17439884.2021.1941099

YouTube has grown into an unprecedented music industry where informal learning practices converge among young musicians now considered authentic internet (micro)celebrities. Due to the rise of music video trends on the platform and the educative demands to explore youth interaction on the internet, this study analyses the self-perception of youtubers in terms of multimedia, hypermedia, intertextual and transmedia competencies. For this purpose, we developed a questionnaire on musical competencies (TransMuQ), in which 603 young youtubers from Spanish and English-speaking countries participated. We found that YouTube's performers consider themselves proficient in the aesthetics, participation and interaction, multimodal languages, technology, content creation and risk and individual management dimensions. After an extensive theory on the experimental analysis of these competencies in citizenship, we propose a new approach towards interactive codes of young YouTube musicians. The research provides a clarifying positivism about what youtubers themselves believe they are learning in the era of ephemeral digital content.

LEER ARTÍCULO COMPLETO EN ANEXO I



JCR-JIF Q2

Understanding transmedia music on YouTube through Disney storytelling

Arantxa Vizcaíno-Verdú, Ignacio Aguaded & Paloma Contreras-Pulido

Sustainability, 13, 3667.

https://doi.org/10.3390/su13073667

Transmedia storytelling has been integrated into contemporary society through social media, where influencers have enabled the building of worlds. Within this environment of human-interaction, fiction and converging social realities have become an essential tool to tell stories. On YouTube, storytelling has expanded to music, where cover videos take on great relevance. The aim of this study is to understand the transmedia music phenomenon due to the impact of music on the platform. To this end, we applied a methodology that stemmed from Grounded Theory principles in the analysis of 300 Disney animation song covers in three stages: (1) deductive and inductive codebook development; (2) social network analysis; and (3) statistical test. The results showed that youtubers highlight specific audiovisual codes from the film and cultural industries. Furthermore, we observed these productions often display configurations that expand the original story through performance, location, costumes, make-up, among others. We argue that, on the digital sphere, a sustainable transmedia music paradigm is developing, where performers construct more meaningful and valuable stories.

LEER ARTÍCULO COMPLETO EN ANEXO II



JCR-JIF Q2

#ThisIsMeChallenge and music for empowerment of marginalized groups on TikTok

Arantxa Vizcaíno-Verdú & Ignacio Aguaded

Media and Communication, 10(1), 157-172.

https://doi.org/10.17645/mac.v10i1.4715

Media convergence is generating many collective performances on social media, where the rise of short-form videos has created a new opportunity for the empowerment of society on online platforms. In this context, TikTok appears as an application for creative expression through music clips and lip-syncs. Through the #ThisIsMeChallenge hashtag, which introduces the musical theme of The Greatest Showman film, we analyze a new online practice within messages from traditionally marginalized groups throughout individual and collective life events. In order to understand TikTok as a music venue for social empowerment, we conducted a quantitative content analysis of 100 TikTok posts under the hashtag, and an artificial intelligence sentiment analysis across 8,877 comments. The results show a wide range of performance work that addresses issues of gender, sexual orientation, racial discrimination, and other types of current hate speech. In short, we conclude that TikTok has become a platform that seems to motivate activism and empowerment of marginalized groups through music frameworks that challenge social discrimination.

LEER ARTÍCULO COMPLETO EN ANEXO III





ARTÍCULOS COMPLEMENTARIOS

INVESTIGACIONES CONTRIBUYENTES AL DESARROLLO DE LA TESIS DOCTORAL

Las conclusiones y líneas de investigación derivadas de este proyecto no fueron ajenas al aprendizaje progresivo en el campo de la investigación. En términos temáticos, teóricos, metodológicos y analíticos, a continuación se recogen, de forma breve y estructurada, los trabajos que han contribuido a la comprensión de los procesos que componen un estudio empírico, literario y crítico. Ya sea en la profundización de los fenómenos narrativos y transmedia, el exhaustivo análisis de la alfabetización y competencia mediática, la exploración de los fenómenos culturales emergidos en redes sociales, la construcción y desarrollo de un instrumento de análisis, o la exposición concisa de los datos, estos trabajos formaron parte del avance anual de la tesis, ampliando el abordaje analítico de la cultura en Internet a razón de los manifiestos intereses de la investigadora para con el universo *fandom*. Particularmente, los artículos que se presentan en las siguientes páginas se organizan por indexación en bases de datos de reconocimiento internacional tales como *Web of Science* (JCR-JIF), *Scopus* (CiteScore) y otras.

1.1. ARTÍCULOS CIENTÍFICOS JCR-JIF

Lectura y aprendizaje informal en YouTube: El booktuber / Reading and informal learning on YouTube: The booktuber

JCR-JIF Q1 | Arantxa Vizcaíno-Verdú, Paloma Contreras-Pulido & María-Dolores Guzmán-Franco
Comunicar, 59, 95-104 (2019)
https://doi.org/10.3916/C59-2019-09

La era digital ha perpetuado nuevas pedagogías de participación colectiva en red que requieren una reflexión en el área educativa, en tanto que YouTube, como plataforma audiovisual de sobresaliente reconocimiento, concentra un extenso repertorio de prácticas de aprendizaje informal y juvenil. En este caso, la investigación se centra en una forma de expresión literaria impulsada por la comunidad Booktube, que se dedica a la recomendación de libros y al fomento de la lectura focalizando sus mensajes a través del formato videoblog. Dicha vertiente, estrechamente popularizada en la plataforma, nos permite profundizar en nuevas prácticas juveniles fuera del aula que remiten a la promoción de libros y a la expresión crítica y juiciosa sobre aspectos relacionados con el contenido, los formatos, los géneros y los autores en un contexto auspiciado por la ecología mediática. Con el objetivo de profundizar en los motivos por los que la juventud lee actualmente, desarrollamos una revisión bibliográfica a partir del alfabetismo transmedia evaluando las competencias narrativas y estéticas, y aplicamos un análisis de contenidos mediante un estudio de caso que recoge los canales de dos booktubers españoles con amplia repercusión y comunidad: Javier Ruescas y Fly like a Butterfly. Los resultados atisban un espacio de afinidad ligado a la opinión entre pares que promueve la lectura y escritura, y a la capacidad para interpretar, describir, comparar y reflexionar sobre el contexto literario.

Divulgación científica en YouTube y su credibilidad para docentes universitarios

JCR-JIF Q1 | Arantxa Vizcaíno-Verdú, Patricia de-Casas-Moreno & Paloma Contreras-Pulido
Educación XXI, 23(2), 283-306 (2020)
https://doi.org/10.5944/educXX1.25750

Los artículos, libros, capítulos, conferencias y seminarios tradicionales dan paso a nuevas herramientas de difusión del conocimiento científico como las redes sociales, apostando por la concepción de la ciencia abierta. Esta se entiende como la distribución pública de los resultados de investigación de forma deliberada, para que el público acceda libremente a los conocimientos universales. De este contexto, nace el presente estudio, que tiene por objetivo reconocer temáticas científicas en tendencia propuestas por jóvenes youtubers dedicados a la divulgación científica, así como obtener una valoración de docentes en Educación Superior sobre la fiabilidad y conveniencia de los contenidos y argumentos proporcionados por esta vía. El procedimiento metodológico parte de una exploración cuanti-cualitativa mediante análisis de contenido de cuatro canales con 12 unidades audiovisuales y 144 minutos de visionado, y de un cuestionario online que acoge la opinión de 205 investigadores universitarios. Los resultados cualitativos presentan un índice medio-alto de rigurosidad, credibilidad y fiabilidad por parte de los youtubers, así como un interés de los usuarios por las pseudociencias, las enfermedades de transmisión sexual, las matemáticas y las creencias dogmáticas. Contrariamente, los docentes encuestados declaran una falta de coherencia y criterio científico por parte de los influencers. Esta paradoja apunta hacia YouTube como una plataforma reveladora para la comunicación del saber, dirigida esencialmente a los jóvenes y sustentada por la libertad para aprender y enseñar ciencia. Se introduce, en suma, una nueva, innovadora y juvenil vía de difusión del conocimiento más controvertido, político, social y educativo, mediante recursos audiovisuales online, sociales y generalistas.

Music challenge memes on TikTok: Understanding in-group storytelling videos

JCR-JIF Q3 | Arantxa Vizcaíno-Verdú & Crystal Abidin
International Journal of Communication, 16, 883-908 (2022)
https://ijoc.org/index.php/ijoc/article/view/18141

Through visual and audio elements in videos no longer than three minutes, TikTok has created new interactive modes to understand music. Amid its growing popularity, this study focuses on posts nestled under the hashtag #MusicChallenge to understand what constitutes a "music challenge" on TikTok, how this trend comprises a mode of storytelling rather than a competition, and what in-group affiliations occur through audio memetic music via image, audio, text, and story strategies. Through a qualitative content analysis via a music storytelling codebook consisting of image, audio, text, storytelling, and in-group affiliation codes, we analyzed 150 posts in English, Spanish, Portuguese, and French. This trend revealed a series of immersive-narrative patterns that define the music challenge meme as a phenomenon of transmedia storytelling, self-expression, and connecting people with in-group affiliations related to nostalgia, expertise, friendship, citizenship, and age, among others, mediated by music.

Thanks for joining our life: Intimacy as performativity on YouTube parenting vlogs / Gracias por formar parte de nuestra vida: Intimidad como performatividad en los vlogs familiares de YouTube

JCR-JIF Q2 | Arantxa Vizcaíno-Verdú, Patricia de-Casas-Moreno & Daniela Jaramillo-Dent
Profesional de la Información, 31(4) (2022)
https://doi.org/10.3145/epi.2022.jul.07

YouTube is currently becoming one of the main international platforms for amateur creators attempting to attract followers through a multiplicity of audiovisual content and engagement strategies based on search and algorithmic recommendation systems. In many cases, this environment, and especially its users, try to adapt to a celebrity network pattern on the basis of the construction of seemingly authentic and close relationships, leading to relevant phenomena such as parenting vlogs. This kind of content is focused on the presence of intimate moments that reflect the daily life of influencers or micro-influencers, capturing large numbers of followers, as well as important communication and information strategies. From this perspective, and through a quantitative content analysis of 1,034 videos and more than 900 viewing hours on two very popular YouTube family influencer channels, this study explores the degree of intimacy portrayed in their video content as performative strategies that configure the profiles' post through interactions with followers, brands, and self-promotion. The results suggest that the degree of intimacy shown in this content becomes a performative process for these family youtubers, whereby the more intimate the exposure, the more popular the information offered to the user. In short, this type of content prioritizes the routines of the youtubers, who include their closest family members and friends as a means of attracting attention, while dedicating their time to interacting with brands (advertising) and recording, editing, and submitting a vast amount of personal and private information on the platform (dissemination) in a sort of promotional–private performativity.

Paradigm changes and new challenges for media education: Review and science mapping (2000-2021) / Cambios de paradigma y nuevos retos para la educación mediática: Revisión y mapeo científico (2000-2021)

JCR-JIF Q2 | Ignacio Aguaded, Sabina Civila & Arantxa Vizcaíno-Verdú
Profesional de la Información, 31(6) (2022)
https://doi.org/10.3145/epi.2022.nov.06

Information, communication, and digitalization technologies have driven the unlimited access to knowledge, thereby promoting creativity, economic and cultural development, and the emergence of a global world at breakneck speed over recent decades. Across its multiple dynamics, this digital revolution has opened new educational opportunities that are closely connected to emerging technologies and, recently, to artificial intelligence. These advances have had an unexpected impact on people's lives, altering the values of society and our understanding of the role of education and the modern school in this scenario of global communication. In this context, media education arises from the clear influence of electronic devices and digital technology on society. The aim of this study is to review our understanding of the scientific relevance of the terms "media education" and "educommunication" during the last two decades to describe its evolution on the basis of its terms, locations, thematic stages, and methodological approaches using a systematic quantitative–qualitative review of 598 articles collected from the Web of Science between 2000 and 2021. The results suggest that such scientific interest can be divided into two stages, viz. reflections on media education in its terminological diversity (2000–2012) and measurement, implementation, training, and educommunicative digitization in terms of technological–digital development (2013–2021). We conclude that studies in this transdisciplinary field, which have historically been spread across North and South America, Europe, North Africa, and the North/South East Asia–Pacific region, have broadened their perspective from early criticism of media education to consider the "glocalization" of media education, directing interest toward the cultural digitization of the Global South, algorithmic literacy, and the digital and ethical–critical (self-)management of individual and collective identity.

TeachTok: Teachers of TikTok, micro-celebrification, and fun learning communities

JCR-JIF Q1 | Arantxa Vizcaíno-Verdú & Crystal Abidin
Teaching and Teacher Education, 123 (2023)
https://doi.org/10.1016/j.tate.2022.103978

This study explores the subculture of teachers and teaching on TikTok, known in the vernacular as 'TeachTok', through a daily walkthrough method, a digital ethnography immersion, and an audio-visual content analysis to understand how teachers participate in the micro-celebrification process. By curating a framework that assesses teachers' identities on social media, from May to July 2021 we closely monitored the accounts of 12 teachers alongside the general discourse of teaching on the platform to understand how they discussed their 'responsibilities', 'commitment', 'authority', and 'recognition' among their communities. 'TeachTok' was observed to adopt micro-celebrification practices through empathetic, resilient and storytelling dynamics.

(Re)coding TikTok: The Memetic Interactivity Codebook for content analysis

JCR-JIF Q1 | Arantxa Vizcaíno-Verdú & Daniela Jaramillo-Dent
Television & New Media, forthcoming (2023)

TikTok is one of the fastest-growing short-video platforms in the world. Its unique format and interaction possibilities make it a prime space to understand contemporary creators, their practices and strategies. This social medium has been described as structurally memetic, promoting imitation and interaction through its affordances and configurations. The range of creation possibilities enables TikTokers to curate, re-signify and generate content of interest. Traditional research methods such as content analyses require adaptations to effectively decode the features of complex social media such as TikTok. In response to this, we introduce the Memetic Interactivity Codebook (MIC), which is a flexible method that facilitates the analysis of the diverse connections, grammars and affordances of the platform. This paper fills the gap in the consideration of social media content as static objects to acknowledge their evolving nature by offering additional analytical dimensions that adapt to TikTok.

1.2. ARTÍCULOS CIENTÍFICOS SCOPUS

¡Soy músico YouTuber! Construcción de la identidad artística a través del cover y la ficción. El caso de las violinistas Taylor Davis y Lindsey Stirling

Scopus Q2 | Arantxa Vizcaíno-Verdú & Paloma Contreras-Pulido
Revista Mediterránea de Comunicación / Mediterranean Journal of Communication, 11(1), 25-36 (2020)
https://doi.org/10.14198/MEDCOM2020.11.1.1

La creciente actividad audiovisual en redes sociales ha provocado que YouTube se convierta en un espacio internacional creativo y social en el que se dan cita contenidos generados por el usuario, medios de comunicación, empresas y comunidades online. Un escenario digital que identifica la figura del youtuber y, concretamente, la de aquel sujeto cuyas dotes artísticas y musicales se ven expandidas a través del cover ficcional. La presente investigación trata de analizar la construcción de este perfil desde su origen amateur hasta el profesional por medio de Taylor Davis y Lindsey Stirling: violinistas norteamericanas dedicadas a la música, los videojuegos, las películas, las series, entre otros. Para ello, exploramos sus canales mediante un análisis de contenidos cualitativo, logrando aproximarnos a un fenómeno mainstream que aúna bajo un mismo paraguas universo fandom, música y éxito artístico.

Construcción del concepto fanbullying: Revisión crítica del acoso en redes sociales

Scopus Q2 | Arantxa Vizcaíno-Verdú, Paloma Contreras-Pulido & María-Dolores Guzmán-Franco
Pixel Bit, 57, 211-230 (2020)
https://doi.org/10.12795/pixelbit.2020.i57.09

La cultura participativa extendida en el entorno online ha expandido las oportunidades de la ciudadanía en materia de aprendizaje y empoderamiento. En este contexto, se disponen nuevos medios sociales para la ruptura de las relaciones tradicionales, donde se establecen protocolos de interacción digital, así como desbordamientos de los códigos éticos preestablecidos. El presente estudio tiene como propósito navegar en la construcción del concepto del fanbullying como la relación perniciosa entre fan y artista de la Industria Televisiva a través de las redes sociales. Para ello, desarrollamos una revisión de literatura, ampliando el espectro de los excesos ciudadanos en la era digital por medio del bullying, cyberbullying y el discurso del odio, y un análisis de casos mediáticos de las series 13 Reasons Why, Game of Thrones y The Walking Dead. Los resultados descubren el uso desproporcionado de estas plataformas por parte de la comunidad fan, donde el artista se ve expuesto como figura pública a burlas, humillaciones y amenazas constantes. Por lo que, más allá de las relaciones personales adyacentes y el entorno puramente escolar, concluimos que en los entornos digitales se están gestando nuevas prácticas de fanbullying sin medida donde se difuminan los límites entre realidad y ficción.

La televisión sensacionalista y hábitos de consumo en España e Italia

Scopus Q3 | Patricia de-Casas-Moreno, Arantxa Vizcaíno-Verdú & Ignacio Aguaded
Estudios sobre el Mensaje Periodístico, 26(2), 483-496 (2020)
https://doi.org/10.5209/esmp.67582

La televisión, como medio de comunicación de masas por excelencia, es considerada como un instrumento de socialización, modelador de conciencias e incitador de la opinión pública. Esta investigación se enmarca en la sociedad de la información y el espectáculo. El objetivo es analizar los tipos de audiencia y hábitos de consumo de los programas de carácter sensacionalista, además de la recepción de los mensajes. Mediante un análisis cuantitativo, consistente en un cuestionario, se ha analizado una muestra significativa de 544 sujetos, repartidos entre España e Italia. Los resultados obtenidos demuestran que la población española consume con mayor frecuencia este tipo de programas. Además, el progresivo incremento de estos espacios ha provocado que existan diferencias estadísticamente significativas. Las conclusiones demuestran la falta de calidad informativa en los programas de tipo sensacionalista, convirtiéndose en un tema relevante para los estudios científicos, justificando la falta de códigos deontológicos que apoyen e incentiven una televisión de calidad.

Semiótica de la inteligencia colectiva en la serie Stranger Things / Collective intelligence semiotics in the Stranger Things series

Scopus Q3 | Arantxa Vizcaíno-Verdú, Paloma Contreras-Pulido & María-Dolores Guzmán-Franco
Comunicación y Sociedad, 1-24 (2021)
https://doi.org/10.32870/cys.v2021.7825

El presente estudio analiza la serie original de Netflix, Stranger Things, como constructo de inteligencia colectiva emergente. Para ello, desarrollamos un análisis semiótico mediante tres fases inductivas e interpretativas: aplicación del Sistema Intertextual Transmedia, identificación de referencias preexistentes y análisis de reacciones en el universo fandom. El trabajo descubre la producción como una obra intertextual transmedia maestra que apunta hacia una asombrosa canonización del producto mediático-nostálgico y a una consecuente ejecución de la memoria cultural colectiva.

Consumo televisivo e interacción en redes sociales entre jóvenes seguidores de la serie Élite

Scopus Q3 | Aurora Forteza-Martínez, Patricia de-Casas-Moreno & Arantxa Vizcaíno-Verdú
Doxa.Comunicación, 33 (2021)
https://doi.org/10.31921/doxacom.n33a1470

El ecosistema audiovisual actual está evolucionando a un ritmo vertiginoso. Las nuevas formas de interacción narrativa a través de las redes sociales (RRSS) han generado una revolución en los medios de comunicación en general y en la televisión en particular, concediendo la posibilidad de acceder a los contenidos a través de diferentes formatos y canales. En este sentido, el presente trabajo analiza los hábitos de consumo de la población adolescente ante los nuevos formatos narrativos y su función como prosumidores frente a las RRSS. Para ello, se ha seleccionado la serie de ficción "Élite" como parte de la muestra de estudio. Se ha llevado a cabo una metodología mixta por medio del análisis de contenido de la serie en busca de las temáticas emergentes, y de encuestas con la colaboración de una muestra de 505 jóvenes españoles de entre 12-18 años. Los resultados apuntan hacia una preferencia por ver series de televisión, siendo las plataformas de pago el medio más frecuente de uso; además, los jóvenes muestran un interés en temáticas relacionadas con los adolescentes. Por último, los encuestados registran una participación constante a través de las diferentes cuentas de RRSS, afirmando indagar sobre la serie de ficción.

Agenda-setting invertida: Ciudadanía juvenil (in)formada en redes sociales / Reversed agenda-setting: Youth citizenship (in)formed in social media

Scopus Q2 | Macarena Parejo-Cuéllar, Arantxa Vizcaíno-Verdú & Patricia de-Casas-Moreno
Icono 14, 22(2), 1-28 (2022)
https://doi.org/10.7195/ri14.v20i2.1869

La convergencia digital y la plataformización han transformado los procesos tradicionales de interacción en medios de comunicación. Con jóvenes prosumidores cada vez más activos en redes sociales, la conformación del modelo convencional de agenda mediática ha experimentado alteraciones bajo una supuesta brecha entre la fijación de noticias y contenidos informativos. Este estudio trata de comprender si las redes sociales contribuyen a la ruptura de la Agenda-Setting convencional por otra práctica juvenil informal, paralela e inversa. Para dar respuesta a este planteamiento, se realizaron entrevistas en profundidad a jóvenes españoles, cuyas perspectivas facilitaron, mediante un proceso analítico inductivo-abductivo, la identificación de 21 códigos. Los resultados mostraron una preocupación juvenil por los modos en que se seleccionan y difunden actualmente las noticias en medios convencionales y digitales, con reflexiones morales sobre sus oportunidades e inconvenientes. Este segmento poblacional, considerado tradicionalmente vulnerable ante la influencia de los productos informativos, aboga por una Agenda-Setting invertida, construida sobre la base de la pluralidad ciudadana en la que se amplíe la información que, actualmente, ya se propaga fugazmente por las redes sociales en contenidos que se extienden en escasos minutos.

The impact of post-pandemic learning loss on education development: A systematic review

Scopus Q1 | Ignacio Aguaded, Arantxa Vizcaíno-Verdú, Victoria García-Prieto & Patricia de-Casas-Moreno
Review of Communication Research, forthcoming (2023)

The Covid-19 pandemic constituted a critical issue for education, impacting the teaching-learning processes. Educational institutions, families and teachers faced unique challenges to ensure quality education supported by the Internet and technology. This study aims to review the latest literature on learning loss in different contexts to understand how this phenomenon could potentially impact the educational development due to the lack of technological and digital possibilities for learning. We found that even though the learning loss occurred during periods of physical disconnection between teachers and students, the pandemic resulted in an unexpected shock in which the gap between them was digital. This study underlines the factors contributing to this digital learning loss, on which educational and governmental agencies should focus on media literacy to prevent the absence of technological resources, the limited involvement of the family, and the lack of digital competences of society.

Online prosumer convergence: Listening, creating and sharing music on YouTube and TikTok

Scopus Q2 | Arantxa Vizcaíno-Verdú, Patricia de-Casas-Moreno & Simona Tirocchi
Communication & Society, 36(1), 151-166 (2023)
https://doi.org/10.7195/ri14.v20i2.1869

Social media and prosumers have encouraged participatory creativity in the era of platformization. In this context, successful platforms such as YouTube and TikTok have facilitated users interact with music content in a wide variety of meaningful and evocative videos. In the light of research on the cultural prosumption of Internet content, as well as the global exchange of musical data, which is leading an emerging and innovative digital convergence, this study analyses the intersection between digital music and users through the Music Prosumer Questionnaire (MuPQ), consisting of three dimensions and 21 items based on (a) music preferences, (b) use of social media, and (c) music engagement. For this purpose, we collected the response of 698 users from Spain and Italy. The results showed that digital and visual music is essential to users' life as a means of expression and relationship with other people. In particular, in their role as music curator, are more interested in "music watching" than in blind listening, which is related to mainstream music viewing dynamics. These findings provide new insights for understanding how music evolves according to the relationship between users and social media beyond technological progress.

1.3. OTROS ARTÍCULOS INDEXADOS

JCR-JCI ESCI Q4
Vizcaíno-Verdú, A., Contreras-Pulido, P., & Guzmán-Franco, M.D. (2020). **'La Bella y la Bestia' y el movimiento LGTB en Disney: Empoderamiento y activismo en YouTube**. *Área Abierta, 20*(1), 75-93. https://doi.org/10.5209/arab.63129

JCR-JCI ESCI Q3
Forteza-Martínez, A., De-Casas-Moreno, P., & Vizcaíno-Verdú, A. (2020). **El grado de alfabetización digital en el profesorado de inglés en Educación Primaria**. *International Journal of Educational Research and Innovation, 14*, 76-90. https://doi.org/10.46661/ijeri.4038

LATINDEX + DIALNET
Vizcaíno-Verdú, A., & Contreras-Pulido, P. (2019). **Del aula a la escuela en línea universal: Dimensiones temáticas en canales de YouTube**. *Hamut'ay, 6*(3), 12-25.
https://doi.org/10.21503/hamu.v6i3.1841

LATINDEX + DIALNET
Vizcaíno-Verdú, A., & Aguaded, I. (2020). **Análisis de sentimiento en Instagram: Polaridad y subjetividad de cuentas infantiles**. *ZER, 25*(48), 213-229. https://doi.org/10.1387/zer.21454





CONCLUSIONES

En el transcurso de cinco años, y partiendo de los análisis que en este proyecto se describen, se cierra un capítulo, pero se abren nuevos enfoques para la comprensión de la música y su popularización en Internet. Al inicio, mencionaba que música es sinónimo de cultura, en tanto en cuanto evoca sentimientos, emociones, aprendizajes, estados de ánimo, y otros sucesos. Desde sus antecedentes románticos como «obra de arte total» (Jones, 2021), hasta su alcance como elemento comercial «mtviniano» (Caro-Oca, 2014), de alguna forma, la música siempre ha acompañado a la historia de la humanidad fluyendo entre sus corrientes sociales. Y aunque pueda resultar evidente pensar en *ella* como un producto con la capacidad de resignificar historias y universos, cuando comenzaba esta investigación siquiera cabía la posibilidad de pensar en redes sociales como TikTok. Con esto quiero expresar que la música ya apuntaba, una vez manifestada su esencia en la Red, hacia una «transmediatización» que hoy deviene en audio memes, retos musicales, *covers*, y composiciones sonoras infinitas.

En este período doctoral me sorprendían fundamentalmente dos estudios que mencionaran de forma explícita los términos «música» y «transmedia». Uno describía los sistemas «trans-media» para la composición musical en una combinación múltiple de instrumentos de la mano de Stuart Sanders Smith (Atarama & Menacho-Girón, 2018), otro ilustraba la música como un activo transmedia en sí mismo (Brembilla, 2019). Es decir, se vislumbraba el valor de la música como un elemento capaz de recombinarse, replicarse, reproducirse, resignificarse. Desde un enfoque narrativo-transmediático, el segundo caso señalaba con mayor prudencia a lo que me refiero cuando hablo de «mú-

sica transmedia» en redes sociales. Esta autora señalaba que una canción o un álbum no podrían considerarse en sí mismos transmedia, ya que estos datos o archivos, hablando en términos transhumanísticos, solo se restringirían a la redifusión y consumo a través de múltiples plataformas. Definición que, a propósito, nos podría recordar al fenómeno *crossmedia*.

En este proyecto la música constituye ese activo transmediático que tiene la capacidad de fluir a través de estrategias socio-digitales. Y con esto debo acentuar la relevancia de lo humano en su comprensión, pues el fenómeno se corresponde con la interrelación entre persona-música-medio. En mis primeros estudios en YouTube, esta idea guiaba el hipotético enfoque del análisis, donde una canción ficcional se reconstruía para expresar, describir y contar historias paralelas a un universo preexistente. La apropiación de una composición musical y su expansión narrativa desde el espectro *fandom* facilitaban la construcción de comunidades mediante la inteligencia colectiva. Esto es, me encontraba ante subculturas que rendían homenaje al *nosotros*, que propiciaban el aprendizaje y motivaban el empoderamiento.

Qué decir de la capacidad transmedial de la música cuando citamos TikTok. En este escenario se convierte en un archivo de audio reproducible. Los vídeos, emoticonos, textos, *hashtags* y elementos que la acompañan reconfiguran por completo su narración en una consecución memética y algorítmica. Por consiguiente, y como reflexionaremos a continuación, la música, valga el oxímoron, se ha convertido en un producto transmedia sonoramente intangible que ya forma parte de la cultura popular en redes sociales. Un medio (de comunicación) que sirve (y se sirve) de la creatividad y competencia humana, así como de las *affordances* de la propia plataforma para desmitificar lo que un día fue un producto meramente industrial. Hoy, la música transmedia tiene la capacidad de liberar culturas, narrar historias y construir un lenguaje descolonizador.

O1. *Analizar la autopercepción sobre el grado de competencia multimedia, hipermedia, intertextual y transmedia de músicos en redes sociales*

Partiendo del caso de YouTubers dedicados a la creación de contenidos musicales, en el primer trabajo analizaba la autopercepción que estos perfiles desarrollan en relación con la plataforma, los medios y las tecnologías. En especial, cuán competentes se consideraban en materia de competencias multimedia, hipermedia, intertextuales y transmedia en un universo hiperdigitalizado. En este primer acercamiento a su comprensión del *yo* en el mundo digital y a su capacidad para aprender, observaba que el amateurismo

musical en redes sociales es una fase de iniciación que motiva a la producción, compartición y gestión de contenidos y comunidades desde la perspectiva de la celebridad en Internet. Es decir, los más de 600 YouTubers que participaron en el primer estudio se autopercibían significativamente competentes, lo que en muchas ocasiones les motivaba a dedicar más tiempo a su aprendizaje, mejorando sus estrategias de creación, visibilización y gestión de contenidos.

Ya fuera para reconocer temas, géneros musicales o tendencias artísticas, estos (micro)*influencers* parecían buscar la calidad visual, acústica e interpretativa en sus vídeos musicales con la finalidad de generar *engagement* y alimentar su popularidad en la Red, simulando los renombrados procesos promocionales de la MTV. Destacaban principalmente sus capacidades para interactuar con las plataformas digitales y los agentes que participan en ellas. Es decir, siendo su concepción estética, participativa, interactiva, multimodal y tecnológica sobresalientes, los YouTubers resaltaban su competencia para apropiarse y resignificar historias por medio de la música. Debo añadir que, en contraste con los hallazgos de la investigación publicada en Communication & Society, «Online prosumer convergence: Listening, creating and sharing music on YouTube and TikTok» (Vizcaíno-Verdú et al., 2023), donde analizaba la perspectiva de usuarios en materia de prosumo musical en YouTube y TikTok, los (micro)*influencers* parecen aprender y enseñar con y a través de las plataformas, procesos mediáticos y tecnologías, mientras que los usuarios que no buscan tal popularidad, se limitan a escuchar-visualizar vídeos, así como a participar en tendencias y retos populares. En especial, en ambos casos resaltaba la facilidad que otorgan las redes para crear y compartir narrativas musicales en una suerte de «curación musical» que faculta la filtración, creación y difusión contenidos con valor añadido entre una extensa red de usuarios conectados por una memoria cultural heterogénea y creativa. En este halo de consensuado positivismo sobre la autogestión del contenido y los procesos transmediáticos en relación con la música, continuamos hacia la profundización y comprensión del fenómeno.

O2. *Comprender y definir el fenómeno participativo de la música transmedia en redes sociales*

Esta vez, me sumergía en el contenido de estos creadores en un proceso metodológico iterativo para comprender cómo la música se puede llegar a convertir en un activo canalizador y propagador de nuevas narrativas en redes sociales. Entre un vasto imaginario *fandom* construido por la Walt Disney Company, abordaba los *covers* compartidos

por los YouTubers a razón de las bandas sonoras de animación. Los vídeos analizados proporcionaron las bases para la comprensión de la música transmedia, empezando por la conexión entre el YouTuber y la narrativa. En especial, cómo este forma parte del activo narrador como participante o potenciador de la historia ficcional. O expresado de otro modo, cómo el músico/a se involucraba personalmente en la expansión de la historia con su/s instrumento/s, canto y/o interpretación, convirtiéndose en un «fan-imaginador» (siguiendo la concepción del «imagineer» de Disney).

Otro factor relevante para comprender las narrativas transmusicales fueron las sinergias entre la disposición de recursos en el vídeo (lenguaje audiovisual) y el significado de la narración. En estas creaciones solo la iluminación, el color o el atrezo en el escenario podían denotar el carácter de un personaje o expresar su lado más oscuro, brillante, humorístico y romántico. En este orden, comenzaba a comprender que la música transmedia se constituye como fenómeno sostenible potenciado por la industria cultural (pero consolidado por las redes sociales), que desarrolla patrones de expansión narrativa en una interacción entre el ser humano, la música (ficcional o no) y las historias. Si bien, esta aproximación teórica requería una profundización pragmática sobre los acontecimientos.

O3. *Profundizar en la música transmedia para el empoderamiento y el activismo mediante casos canalizados por el fandom*

Siguiendo el reto «#ThisIsMeChallenge» en referencia a la canción «This is me» de la filmografía «The Greatest Showman» en TikTok, que se consolidó durante el proceso de la tesis como una plataforma emergente en materia audio-musical, estudiaba el alcance de la apropiación, creación y compartición de contenidos «resignificadores» de la música. Con fines sociales, esta investigación ofreció una visión sobre las posibilidades de la música transmedia en redes sociales, especialmente en relación a la superación personal y la autoestima de grupos tradicionalmente marginados. Esto es, por medio de un movimiento social bajo el «hashtag challenge» mencionado anteriormente, los usuarios compartían historias que construían una narración subcultural unificada para el empoderamiento ante un acoso solidificado históricamente (machismo, racismo, homofobia...). Los resultados reflejaban la naturaleza de historias que confluían sobre la base de la igualdad, la capacidad, el reconocimiento y el orgullo, con un aliento compartido por el grupo a través de una secuencia vídeo musical. La canción en cuestión, que expresa un proceso de reivindicación de la autoestima individuo-social, muestra una tendencia

videoactivista y transmedial en la que la música alimenta la diversidad y pluralidad. Es decir, aquí, un audio musical ficcional y preexistente convertido en activo memético (puramente transmediático), inspira movimientos sociales e interculturales para el emporamiento de la ciberciudadanía. De nuevo, los elementos del lenguaje audiovisual (iluminación, ángulos...) y los elementos funcionales de la plataforma (texto, audio, imagen...) se combinan con la narrativa humana, inspirando un fenómeno donde se instituye el *nosotros* (Vizcaíno-Verdú & Abidin, 2022), y donde la música invita al *fandom* narrativo.




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LIMITACIONES Y FUTURA LÍNEA DE INVESTIGACIÓN

Pese a los hallazgos teórico-prácticos de los estudios compilados, este proyecto no está exento de limitaciones. Y es que, aunque se adoptaron diferentes procesos metodológicos que parten de la etnografía digital, el trabajo se focalizó en el análisis de contenido cualitativo, así como en las respuestas de un cuestionario o el tratamiento de datos mediante sistemas informatizados. Estos resultados, desde una perspectiva exploratoria, enfatizan los acontecimientos socioculturales que se gestan en redes sociales con base en la música. Sin embargo, se omite una perspectiva fundamental para la comprensión del fenómeno. Véase la visión de los creadores que participan en la consecución de la música transmedia, así como el impacto de esta realidad en otros contextos y entre otros usuarios. Se mencionaba previamente que esta manifestación resulta de una interacción humana-musical-mediática. Si bien, esa fracción humana, y especialmente su implicación, requieren análisis complementarios con mayor profundidad.

Con la finalidad de comprender el fenómeno, desarrollaba un primer trabajo dirigido al estudio de caso del «#ThisisMeChallenge». Empero, la música en redes sociales como YouTube, TikTok o Instagram (*reels*) está adquiriendo tal protagonismo (activo transmediático), que el análisis de este producto históricamente cultural debe orientarse hacia su fragmentación e impacto en otros tantos casos y contextos ciberculturales. Como contemplamos en los trabajos, las plataformas facilitan el flujo musical supeditado a sus *affordances*, es decir, a la relación entre el usuario con las prestaciones de la plataforma, emergiendo ingentes encauzamientos socio-creativos y narrativos. Estas investigaciones dan cuenta de la música como un recurso para la reivindicación y el empoderamiento colectivo, o para la expansión de un universo ficticio preexistente. En otros trabajos no focales en el proyecto, pero igualmente relevantes para el conocimiento de esta manifestación, abordaba la música como potencial conductora de la objetivación sexual del género femenino, como

producto sonoro de consumo visual preferente, como constructora de vernáculos para la agrupación homofílica e intercultural, o como medio para la promoción y gestación de la celebridad en Internet.

Otra cuestión destacable es que, cuando hablo de música transmedia en redes sociales, se podría errar en la presunción de que los estudios emprenderían un análisis sobre aplicaciones exclusivamente musicales como Spotify, Apple Music, Last.fm, entre otras (tal y como exponían algunos de los revisores durante el proceso editorial). Si bien, aun cuando diferentes trabajos han planteado exploraciones sobre la interacción de los usuarios con estas *apps*, debo puntualizar que la música transmedia es un proceso orgánico y vernáculo que nace en las redes sociales, y que surge de la relación e intención narrativa del usuario con y a través de la plataforma, no delimitándose meramente al prosumo de canciones. Véase como producto ejemplar la composición del músico David Rees, que con el vídeo «De ellos aprendí»[1] consiguió millones de suscriptores en tan solo unos días en YouTube.

En otro orden de cosas, los enfoques recopilados bajo el espectro de la música transmedia se enfrentan actualmente a los avances científicos en materia de datos y algoritmos. Aludíamos al inicio de la tesis la perspectiva transhumana, que está adquiriendo cada vez mayor relevancia entre los estudios (y estudiosos) del campo de las Ciencias Sociales. Aquí, analizamos un suceso en el que la creatividad humana y su relación con la plataforma pueden verse suplantadas por sistemas que procesan y actúan racionalmente. A saber, la inteligencia colectiva que se construía con base en la colaboración de individuos sobre un tópico específico para generar un conocimiento común, hoy evoluciona hacia inteligencias artificiales apoyadas por procesos computacionales implícitos y potencialmente creativos. Jaime Altozano, YouTuber, músico, compositor y productor musical, explicaba en algunos de sus vídeos sugerentes curiosidades sobre las inteligencias artificiales para la producción musical[2] y, en general, para la creatividad humana[3]. Como consecuencia, y a razón de este proyecto y las nuevas preocupaciones que manan y se debaten entre los creadores de contenidos y sus comunidades, se vislumbran nuevas vías para la comprensión del alcance de la música transmedia en relación a la inteligencia colectivo-artificial. Con esto quiero expresar que el trabajo continúa. Esta futur(ista) línea de investigación, así como otros tantos intereses acerca de la cultura popular en Internet seguirán brotando de esta investigadora, señalaba al comienzo, académica y fan de los fenómenos *fandom* y las tendencias digitales.

[1] Ver vídeo en https://bit.ly/2H28mFj.
[2] Ver vídeo en https://bit.ly/3BMHZxK.
[3] Ver vídeo en https://bit.ly/3VbwDKE.



CONCLUSIONS

Over a period of five years and departing from the analyses described above, I close a chapter, but open new approaches for understanding music and its popularity on the Internet. Initially, I referred to music as synonymous of culture, insofar as it evokes feelings, emotions, learning, moods, and other events. From its romantic background as a "total artwork" (Jones, 2021), to its scope as a "mtvinian" commercial asset (Caro-Oca, 2014), somehow, music has always followed the history of humanity, flowing among social trends. And although it may be evident to think of music as a resource capable of re-signifying stories and worlds, when this research started, I could not even imagine the possibility of a social networking site such as TikTok. By this, I mean to emphasize that music was already pointing, once its essence was manifested on the Net, towards a "transmediatization" that currently turns into audio memes, musical challenges, covers, and infinite sound creations.

In this doctoral period, I was fundamentally surprised by two studies that explicitly used the terms "music" and "transmedia". One described "trans-media" systems for musical songwriting in a multiple combination of instruments by Stuart Sanders Smith (Atarama & Menacho-Girón, 2018), and another illustrated music as a transmedia asset in itself (Brembilla, 2019). Namely, there was a sense of the value of music as an element capable of being remixed, replicated, reproduced, re-signified. From a storytelling-transmedia approach, the second example pointed out more cautiously what I am referring to when I discuss "transmedia music" in social media. This author noted that a song or an album could not in itself be considered transmedia. In transhumanistic terms, data

or files would only be restricted to redissemination and consumption through multiple platforms. Thus, this definition could remind us of the crossmedia phenomenon.

In this project, music constitutes such transmedia asset, which is able to flow through socio-digital strategies. And with this I should underline the relevance of the human in its understanding since the phenomenon relates to the interrelationship between person-music-media. In my early studies on YouTube, this idea led the hypothetical approach to the analysis collected. These showed that a fictional pre-existing song could be recreated to express, describe, and tell new stories. This adaptation of a musical piece and its storytelling spread from the fandom arena facilitated the construction of communities through collective intelligence. That is to say, I found myself before the subcultures that paid homage to the "us", encouraged learning, and motivated empowerment.

What can we say about the transmedial power of music when we refer to TikTok. In this environment, music turns into a streamable audio file. The videos, emoticons, texts, hashtags, and other elements completely reshape its narration in a memetic and algorithmic pursuit. Consequently, and as I will reflect below, music has become a sonorously immaterial transmedia asset that is already part of the popular culture in social media. It is a (communication) resource that uses (and makes use of) human creativity and skills, as well as the affordances of the platform itself to demystify that purely industrial output. At present, transmedia music is able to liberate cultures, tell stories, and emerges a decolonizing language.

O1. *Analyzing the self-perception of the degree of multimedia competence, hypermedia, intertextual and transmedia competence of musicians in social media*

On the basis of the case of YouTubers devoted to the creation of musical content, the first paper analyzed the self-perception that these profiles develop in relation to the platform, the media, and the technologies. Specifically, how proficient they considered themselves in terms of multimedia, hypermedia, intertextual, and transmedia competences in a hyperdigitalized reality. In this preliminary approach, which tried to understanding how the perceived themselves in the digital world, I found that musical amateurism on social media represents an introductory phase. This stage appears to motivates the production, sharing, and management of content and communities from the perspective of celebrity on the Internet. In other words, the more than 600 YouTubers who participated in the first study perceived themselves as significantly competent,

which often encouraged them to spend more time learning, improving their strategies for content creation, visibility and management.

Whether it was to recognize themes, musical genres or artistic trends, these (micro) influencers seemed to seek visual, acoustic and interpretative quality in their music videos in order to generate engagement and enhance their online popularity, simulating the renowned promotional processes of MTV. They mainly highlighted their skills to interact with digital platforms and the users involved in them. I mean, YouTubers seems to excelled in aesthetic, participatory, interactive, multimodal and technological aspects, emphasizing their skills to adapt and re-signify stories through music. It is worth adding that in contrast to the findings of the research published in Communication & Society, "Online prosumer convergence: Listening, creating and sharing music on YouTube and TikTok" (Vizcaíno-Verdú et al., 2023), where we analyzed the user perspective on music prosumption on YouTube and TikTok, (micro)influencers seem to learn and teach with and through the platforms, media processes and technologies, while users who do not seek such popularity, limit themselves to listening-viewing videos, as well as participating in popular trends and challenges. In both cases, especially, they underlined the ease with which networks make it possible to create and share musical stories in a sort of "musical curation" that facilitates the filtering, creation and dissemination of content with added value among an extensive community connected by a heterogeneous and creative cultural memory. In this positive consensus on the self-management of content and transmedia processes regarding music, we continue towards the deepening and understanding of the phenomenon.

O2. *Understanding and defining the participatory phenomenon of transmedia music on social media*

On this occasion, I immersed myself in the content of these creators in an iterative methodological process. I tried to understand how music can be transformed into an asset for promoting and spreading new narratives in social media. Among a vast imaginary fandom built by the Walt Disney Company, I approached the covers shared by YouTubers on the basis of animation soundtracks.

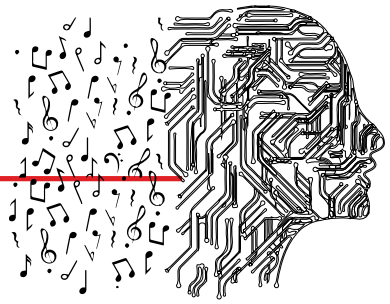
The videos analyzed provided the basis for understanding transmedia music, focusing on the connection between the YouTuber and the storytelling. In particular, how this is a part of the active storyteller as a participant or promoter of the fictional story. Alternatively expressed, how the musician became personally involved in the expanding

of the story with his/her instrument/s, singing and/or performing, thus becoming a "fan-imagineer" (following the conception of Disney's "imagineer").

A further significant aspect in understanding the transmedia storytelling was the synergies between the disposition of resources in the video (audio-visual language) and the meaning of the storytelling. In these creations only the lighting, color or props on stage could denote the nature of a character or express its darker, brighter, humorous and romantic side. Along these lines, I was just realizing that transmedia music is a sustainable phenomenon empowered by the cultural industry (but consolidated by social media), which develops patterns of storytelling development in an interaction between the person, the music (fictional or not), and the stories. Nevertheless, this theoretical framework required a pragmatic deepening in terms of events.

O3. *Deepening the transmedia music for empowerment and activism through fandom mediated events*

Following the challenge "#ThisIsMeChallenge" in reference to the song "This is me" from the film "The Greatest Showman" on TikTok, which was consolidated during the process of the dissertation as an emerging platform in audio-musical matters, I examined the scope of adaptation, creation and sharing of "re-signifying" content of music. For social purposes, this research provided insight into the possibilities of transmedia music in social media, especially related to the self-improvement and self-esteem of traditionally marginalized groups. Thereby, through a social movement under the aforementioned hashtag challenge, users shared stories constructing a unique subcultural storytelling for empowerment in the face of historically consolidated harassment (sexism, racism, homophobia...). The results reflected the nature of stories that converged on the basis of equality, capability, acknowledgement, and pride, echoing the encouragement shared by the group through a music video loop. The song concerned, expressing a process of vindication of individual-social self-esteem, shows a video-activist and transmedia trend in which music draws on diversity and plurality. In other words, in this case the fictional and pre-existing musical audio turned into a memetic asset (purely transmedia), inspiring social and intercultural movements for the empowerment of cybercitizenship. Again, the elements of audio-visual language (lighting, camera angles...) and the features of the platform (text, audio, image...) merge with the human storytelling, inspiring a phenomenon where the “us” is newly established (Vizcaíno-Verdú & Abidin, 2022), and where the music invites to engage in storytelling and fandom.



LIMITATIONS AND FUTURE RESEARCH INTERESTS

Despite the theoretical and practical findings of the studies reported, this project is not exempt from limitations. Although I adopted different methodological processes based on digital ethnography, I focused on the analysis of qualitative content, questionnaire responses, or data processed by computerized systems. These findings, from an exploratory perspective, underline the sociocultural events that occur in social media based on music. However, they miss a critical perspective for the understanding of the phenomenon. Let's see the perspective of the creators who participate in the achievement of transmedia music, and the impact of this phenomenon in other contexts and among other users. As mentioned previously, this event is the consequence of a human-musical-media interaction. Nevertheless, this human dimension and especially its involvement require further in-depth analysis.

For the purpose of understanding the phenomenon, I conducted a first research aimed at the case study of the "#ThisisisMeChallenge". Music in social media such as YouTube, TikTok or Instagram (reels) is assuming such prominence (transmedia asset) that the analysis of this historically cultural output should be targeted towards its framing and impact in so many other cases and cybercultural frameworks. According to the papers, the platforms facilitate the musical flow conditioned to their affordances, i.e. to the relationship between the user and the platform's features, emerging large social, creative and storytelling connections. These studies present music as a source for collective vindication and empowerment, or for the spread of a pre-existing fictional world. In other non-focal studies of this project, which were equally useful for the knowledge of this phenomenon, I approached music: (1) as a potential means of sexual objectification of the female gender; (2) as an audio mainly consumed visually; (3) as a generator of vernaculars for homophilic and intercultural grouping; (4) or as a means for the promotion and development of celebrity on the Internet.

When we refer to transmedia music, we could be tempted to assume that the studies compiled would focus exclusively on music applications such as Spotify, Apple Music, Last.fm, among others (as some of the reviewers stated during the editorial process). Even though different research explored the interaction of users with these apps, I should clarify that transmedia music is an organically and vernacular process born in social media. This phenomenon emerges from the relationship and storytelling purpose of the user with and through the platform. Indeed, transmedia music is not merely limited to the prosumption of songs. See as an exemplary case the David Rees' video "De ellos aprendí"[1] (From whom I learned), which achieved millions of subscribers in just a few days on YouTube.

Additionally, the approaches collected under the transmedia music perspective are currently facing scientific advances in terms of data and algorithms. We referred above to the transhuman perspective, which is growing in popularity among studies (and scholars) in the field of the Social Sciences. Here, I analyze an event in which human creativity and its relationship with the platform may be replaced by systems that process and operate rationally. Namely, the collective intelligence that was constructed on the basis of the collaboration of individuals on a specific topic to generate a common knowledge today evolves towards artificial intelligence. These systems backed by implicit and potentially creative computational dynamics. Jaime Altozano, YouTuber, musician, songwriter, and music producer, explained in some of his videos interesting curiosities about artificial intelligence for music production[2], and in general for human creativity[3]. Due to this project and the new discussions arising among content creators and their communities, we should pay attention to transmedia music in relation to collective-artificial intelligence. By this, I would like to convey that this research continues. This futuristic research line, as well as many other interests about popular culture on the Internet will continue flourishing from me. As I pointed out first, I am a scholar and fan of fandom phenomena and digital trends who will continue enjoying these phenomena.

[1] See video at https://bit.ly/2H28mFj.
[2] See video at https://bit.ly/3BMHZxK.
[3] See video at https://bit.ly/3VbwDKE.

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ANEXOS

LEARNING, MEDIA AND TECHNOLOGY
https://doi.org/10.1080/17439884.2021.1941099

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Youtube musicians and self-perceived multimedia, hypermedia, intertextual and transmedia competencies

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ABSTRACT

YouTube has grown into an unprecedented music industry where informal learning practices converge among young musicians now considered authentic internet (micro)celebrities. Due to the rise of music video trends on the platform and the educative demands to explore youth interaction on the internet, this study analyses the self-perception of youtubers in terms of multimedia, hypermedia, intertextual and transmedia competencies. For this purpose, we developed a questionnaire on musical competencies (TransMuQ), in which 603 young youtubers from Spanish and English-speaking countries participated. We found that YouTube's performers consider themselves proficient in the aesthetics, participation and interaction, multimodal languages, technology, content creation and risk and individual management dimensions. After an extensive theory on the experimental analysis of these competencies in citizenship, we propose a new approach towards interactive codes of young YouTube musicians. The research provides a clarifying positivism about what youtubers themselves believe they are learning in the era of ephemeral digital content.

ARTICLE HISTORY
Received 22 January 2021
Accepted 4 June 2021

KEYWORDS
Transmedia competence; hypermedia; multimedia; youtuber; music

1. Introduction

Currently, youth are involved in the consumption and production of digital content through increasingly advanced digital sites (Establés, Guerrero-Pico, and Contreras-Espinosa 2019). In this context, new platforms are emerging to increase user-generated content (UGC) as the main consumer practice through different topics such us beauty, fashion, politics, music, among others. Within this creative experience, users develop a series of informal competencies, which are translated into images and videos belonging to the ephemeral content era (Chen and Cheung 2019).

YouTube influencers are taking part in this media context. Celebrities professionalized on digital social media who turn fame into full-time careers (Abidin 2018). Xiao, Wang, and Chan-Olmsted (2018) noted that youtubers represent the most powerful impact media industry due to their originality and creativity. They are video bloggers (vloggers) who regularly post content on their personal channel building up content, followers and engagement (Jerslev 2016). In fact, these profiles are even more popular among youth than the mainstream celebrities. As Sette and Quelhas-Brito (2019) stated, their popularity is linked to the innovation and novelty of their content, considering them opinion leaders with the ability to persuade. In addition, Pérez-Torres, Pastor-Ruiz, and

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Abarrou-Ben-Boubaker (2018) pointed out there are two main groups of youtubers on the platform: 'standard youtubers' (who create and share content with friends and family) and 'special youtubers' (who interact with a wider online community, generating interactions and subscribers). For this research we will consider the youtuber as the link between these two concepts, taking into account the conditions of celebrity and micro-celebrity. In other words, youtubers are users who pursue a video production through *Do it yourself* (DIY) dynamics to become professional content creators. Within a changing environment which combines career and leisure aspirations, youtubers should be provided with a range of competencies to deal with such professional and social challenges.

Furthermore, music is currently the most popular topic on YouTube (Baños-González, Canorea-Tiralaso, and Rajas-Fernández 2020). An audio-visual format which has become highly relevant among amateur users, who are building new videos to teach, learn, share and create music (Cayari 2017; Eke et al. 2020; Kapaniaris and Stogiannidou 2020; Vizcaíno-Verdú, Aguaded, and Contreras-Pulido 2021). Considering the role of YouTube, music and (micro)influencers, this article aims to understand the self-perception in terms of multimedia, hypermedia, intertextual and transmedia competencies of Spanish-English young music youtubers. This topic has recently gained significant scholarly attention (Waldron 2013; Cayari 2017; Adeyinka, Okemute, and Tella 2018; Smith and Secoy 2019), although these studies have not explored youtubers' own perception of their competencies.

1.1. Musical performance on YouTube

The music industry began broadcasting its content through radio stations and MTV. A communication process that today has been replaced by online systems characterized by extensive intercultural dissemination. In this sense, music videos have become promotional tools for artists and major music labels in the digital society (Airoldi, Beraldo, and Gandini 2015). Music performance has changed the way society listens and watches music today: from concert hall to physical recording and now social media.

Such developments are leading the amateur, professional and corporation content creation (Burgess and Green 2009). As a result, YouTube, the world's most popular video streaming platform hosted by Google, has been developed into a global music repository with a vast number of followers. So, as Cheon-Cha et al. (2020) pointed out, the current structure of the music market has been decentralized. Artists and audiences around the world can now create and remix musical content through on-demand online service that Márquez (2017) called musical 'youtubification'. In just seven years, music videos take almost fifteen times less to reach one billion visits (Baños-González, Canorea-Tiralaso, and Rajas-Fernández 2020).

As an interactive mechanism that coordinates creativity and meaning, YouTube introduces identities related to the participatory culture (Sánchez-Olmos and Viñuela 2019). This is a site where, according to Park, Park, and Park (2018), UGC and company-generated content (CGC) are shared. In other words, we find two different approaches in the field of YouTube music: amateur and professional. Jost (2017) noted that the platform originally intended to make the private public, creating great appeal for musicians around the world. So the platform has not only expanded the music industry, but has incorporated a new music market for all users (Tan 2013; Viñuela 2020).

Consequently, to post a music video on YouTube has turned into a contemporary process that Macchiarella (2017) describes as 'musiking'. This is an emerging procedure towards celebrity and interaction with audiences that have the potential to reshape learning and teaching about music mediated by technologies (Marone and Rodriguez 2019). In this context, Smith and Secoy (2019) referred to the fact that few studies have been carried out on the musical identity of people without a formal musical education.

1.2. Competence approaches in the digital era

When Buckingham (2006) asked why young people needed to know about the digital media, Scolari et al. (2018) introduced a new question into the field of media education: how can researchers know what young people are doing with digital media. Now we ask: Do young people feel themselves to be learning in the digital arena of ephemeral UGC? We are finding increasing numbers of vlogs, *stories*, *tiktoks*, memes and *likes* on the Net. Thus, it is clear that Generation Z young people are today immersed in social media where they consume creative images and short-form videos (Álvarez-Ramos, Heredia-Ponce, and Romero-Oliva 2019).

The evolution in media ecology has modified the concept of media education, integrating numerous proposals with new ways of learning through technology. As Scolari (2018) pointed out, we have experienced a transition from the broadcasting to the networking ecosystem, where the inappropriate incorporation of technology into the teaching and learning processes increase pedagogical difficulties. That is, the relevant task of educators is understanding the way in which young people learn today.

According to Masanet, Guerrero-Pico, and Establés (2019), many skills related to digital technologies are currently known. The main issue is that many of these skills are developed through informal learning spaces connected to individual and collective experiences, business interests, relationships with peers and mentors, and civic contexts. Santoveña-Casal and Bernal-Bravo (2019) added that teaching and learning through social media is essential to build links with young people and bringing these experiences into the classroom.

In light of the different perspectives on media and digital competencies addressed by many studies, we need to understand the close relationship between education, communication technologies and competencies. For instance, in their study on the opportunities and risks of internet use by teenagers, Livingstone and Helsper (2009) emphasized the relevant role of online skills by a questionnaire that collected items related to access, use, internet literacy skills, self-efficacy, opportunities and risks. Then, Ferrés and Piscitelli (2012) presented a proposal articulated in six dimensions (languages, technology, interaction processes, production and dissemination processes, ideology and values and aesthetics), in order to research the audio-visual, multimedia and hypermedia competencies of the citizens. Mascheroni and Murru (2014) added the advancement of media literacy towards civic literacies through accessing, evaluating and creating content as democratic self-expressions. Hobbs (2017) highlighted the need to analyze media competencies from different contexts and perspectives within the area of social sciences and humanities, especially the extensive research using performance-based measures. Finally, Pérez-Escoda, García-Ruiz, and Aguaded (2019) compiled the five indicators of digital literacy assessment in such a way as to discuss the educational landscape and training interests related to technology-specific issues internationally. Currently, experts invite to develop skills adapted to the new streaming, para-social and social media influencing realities. As Lange (2014) indicated, YouTube is considered a potential place for informal learning between young people: performative identity, media and technological disposition, interpersonal peer group dynamics, experiences and viewpoints (Sulaimanu et al. 2019). For this purpose, Scolari et al. (2018) introduced transmedia skills in order to understand the production, sharing and media consumption of youth citizenship.

1.3. Self-perception from literacies

From the perspective of (micro)celebrity identity, the narcissistic nature of social media profiles has been discussed extensively. Barry et al. (2017) emphasized that such narcissism comprises grandiose self-presentation, typified by vanity and a strong desire for feedback from other users. In contrast, Taber and Whittaker (2018) introduced personality (and not narcissism) as the central element for self-building. It could be understood as a pattern created in social media and composed of thoughts, feelings, social attitudes and behaviors, as well as expectations and values. In this sense, self-

perception allows us to analyze people's reactions, problem-solving and well-being in digital platforms. Specifically on youtubers, Chen (2014) referred to these profiles as a cross-cultural and digital presentation of the self.

The self-awareness in terms of traditional media and digital platforms represents one of the most analyzed approaches in studies on media, informational and digital competencies in citizenship. From different sociodemographic scopes, media literacy experts have addressed how the citizens self-perceive their access to, use and understanding of both media scenarios. For instance, Rozukalne, Skulte, and Stakle (2020) were interested in public perception of media systems. Akcayoglu and Daggol (2019) and Livingstone (2014) focused on self-perception in media competencies of students from childhood to higher educational levels. Mateus, Hernández-Breña, and Figueras-Maz (2019) and Ortiz-Colón, Ortega-Tudela, and Román-García (2019) focused on those of teachers and schools. And, finally, Mickles and Weare (2020) on the self-perception of subscribers of a YouTube channel dedicated to gameplays. However, none of these studies focused on the self-perception of the creators of the videos themselves, the youtubers.

2. Materials and method

In order to find out the self-perceived multimedia, hypermedia, intertextual and transmedia competencies of young YouTube musicians and the difference between Spanish and English content, we applied a quantitative analysis through a questionnaire.

2.1. Sample

We contacted an initial sample of 631 youtubers (300 English-content and 331 Spanish-content) according to the following inclusion criteria: (1) youtuber; (2) main content in English or Spanish; (3) age between 16 and 35; (4) mainly musical topic; (5) contact (email) available in the 'information' section of YouTube. A total of 603 YouTube musicians completed the questionnaire. As noted previously, we considered users who create content on the platform, whether for a large or a small community, as part of the 'youtuber' category. Accordingly, no parameters relating to followers or interactions were addressed in the inclusion criteria, although we noted the channel with the largest and smallest subscribers for both groups (3870 to 3.05 million for Spanish, and 6350 to 12.9 million for English).

They were collected via YouTube, adding the following search criteria: 'cover + title of a song included in the MTV hits' for the English sample, and the 'LOS40 hits' for the Spanish sample (from December 2019 to February 2020). Once we compiled all the contacts, we sent the same email requesting participation in the study to the whole sample during the months of March, May, July, September and November 2020.

2.2. Questionnaire creation and validation procedure

We developed the self-perception questionnaire in multimedia, hypermedia, intertextual and transmedia musical competencies (TransMuQ) by applying the variables according to the contributions of Livingstone and Helsper (2009), Jenkins et al. (2009), Ferrés and Piscitelli (2012), Mascheroni and Murru (2014) and Scolari et al. (2018). In parallel, the self-perception element was adopted as a concept of media competence self-evaluation based on the Likert-scale questionnaires of Akcayoglu and Daggol (2019) and Mateus, Hernández-Breña, and Figueras-Maz (2019).

The questionnaire included eight dimensions with 52 items, 6 socio-demographic issues and 46 Likert-scale questions. For all these scales, high self-perception of competence was understood as the highest values (e.g., on a scale of 1–4, 4 would be a high self-perception).

The items were structured by: (a) aesthetics; (b) participation and interaction; (c) multimodal languages; (d) technology; (e) critical attitude, ideology and citizenship; (f) creation, appropriation

and dissemination of content; (g) performance, simulation and games; (h) risks and individual management (see full questionnaire at https://doi.org/10.6084/m9.figshare.13503372.v1). At the same time, in view of the differences between the proposals, the items were discussed according to the type of competence performed. In this sense, we considered the classification of the questions by multimedia (using different physical or digital media to create or communicate information; item 2, 3, 11, 13 and 32), hypermedia (writing and creating content through different media in a navigation that connects some media with others; item 8, 9, 10 and 15), intertextual (relating a cultural product to a pre-existing cultural one; item 1, 4, 5, 12 and 38), transmedia (spreading a text across different media and platforms in a coordinated sequence targeted to engage audiences; item 6, 7, 14, 36 and 39), and others such as technical, ethical or civic competencies (item 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 37, 40, 41, 42, 43, 44, 45, 46).

The instrument was validated by 11 experts in media literacy with $\alpha = .958$, which indicated high reliability. Furthermore, it was translated into English and Spanish.

3. Results discussion

3.1. Sociodemographic data

From an initial sample of 631 individuals, 603 youtubers completed the questionnaire ($n = 308$ Spanish-content and $n = 295$ English-content). From the English-speaking sample, $n = 158$ were women and $n = 137$ men; and from the Spanish-speaking sample, $n = 159$ women and $n = 149$ men. As shown in Table 1, we found a series of outstanding sociodemographic characteristics.

The English-speaking YouTube group was mainly located in the United States ($n = 191$) and the United Kingdom ($n = 40$), while the Spanish group was located in Spain ($n = 214$) and Mexico ($n = 40$). It was also found that the musical activity of these samples were primarily focused on YouTube, Instagram, Twitter and Facebook. As an additional proposal, the musicians incorporated other platforms such as TikTok, Twitch, Patreon, Discord, LBRY or Spotify. Then, we developed the analysis of competencies variables using the statistical SPSS 24.0 software.

Table 1. Sociodemographic characteristics.

	Country	Occupation	Age	Musical activity in digital platforms
English-content sample	$n = 191$ United States	$n = 136$ Employee	$n = 95$ (16–21)	$n = 295$ YouTube
	$n = 40$ United Kingdom	$n = 71$ Self-employed	$n = 88$ (22–25)	$n = 221$ Instagram
	$n = 25$ Canada	$n = 69$ Student	$n = 99$ (26–30)	$n = 175$ Twitter
	$n = 13$ Australia	$n = 19$ Unemployed	$n = 13$ (31–35)	$n = 173$ Facebook
	$n = 5$ Netherlands			$n = 74$ Discord
	$n = 5$ Sweden			$n = 45$ TikTok
	$n = 5$ Norway			$n = 17$ Patreon
	$n = 3$ Irland			$n = 12$ Spotify
	$n = 3$ Belgium			
	$n = 1$ Austria			
	$n = 1$ Denmark			
	$n = 1$ New Zealand			
	$n = 1$ Finland			
	$n = 1$ Switzerland			
Spanish-content sample	$n = 214$ Spain	$n = 120$ Employee	$n = 118$ (16–21)	$n = 308$ YouTube
	$n = 40$ Mexico	$n = 109$ Student	$n = 72$ (22–25)	$n = 198$ Instagram
	$n = 17$ Argentina	$n = 40$ Self-employed	$n = 98$ (26–30)	$n = 126$ Facebook
	$n = 15$ Chile	$n = 39$ Unemployed	$n = 20$ (31–35)	$n = 100$ Twitter
	$n = 10$ Colombia			$n = 9$ TikTok
	$n = 4$ Ecuador			$n = 9$ Twitch
	$n = 3$ Venezuela			$n = 7$ Spotify
	$n = 3$ Peru			$n = 5$ LBRY
	$n = 1$ Guatemala			
	$n = 1$ Bolivia			

3.2. Aesthetic dimension data

We started the analysis by the first dimension core with five items (Table 2).

Item 1, 'When you watch a music video, how often do you recognize … ?', included three questions. The first one (item 1.1), 'the topic of the video', introduced $M = 4.08$ and SD = .610. The second one (item 1.2), 'The musical genre', introduced $M = 4.12$ and SD = .695. And the third one (item 1.3), 'Visual aspects that accurately represent the text of the song', presented $M = 3.39$ and SD = .749. In all three cases we observed a mean close to 4 with SD close to 1. It indicated a high self-perception in recognizing themes, music genres and audio-image concordance in music videos by youtubers, without statistical significance.

We analyzed eight questions for item 2, 'When you watch a music video, how satisfied are you with … ?' This section also revealed means close to 4 and SD to 1. Youtubers again emphasized the high satisfaction with the visual indicators observed in the music videos. Particularly significant were items 2.5, 'Acoustic and visual quality', 2.6 'Musical style' and 2.7 'The performer'.

The item 3, 'When you create music videos, how much do you pay attention to … ?', introduced nine cases. At this point, youtubers paid more attention with means above 4 and SD close to 1 (without statistical significance), for items 3.1, 'Lighting'; 3.2, 'Perspective and/or camera focus angle(s)'; 3.5, 'Acoustic and visual quality'; 3.6, 'Musical style'; 3.7, 'The presence/absence of the performer(s)'; and 3.9, 'The presence/absence of the instrument(s)'.

Finally, in the item 4, 'When you watch a music video, how often do you perceive pre-existing artistic trends (classical, renaissance, romantic, baroque, impressionist, modernist music …)', we observed $M = 2.81$ with SD = 1.006 (no statistical significance). Over a maximum of 4, we noted a high self-perception to recognize artistic trends in music videos. Also, in item 5, 'When you watch a music video, how often do you perceive that it perpetuates or breaks the canons and/or pre-established types of artistic models in the world of video clips (new forms of video editing)?', we found a similar finding. This suggested that youtubers also perceived that they perpetuated or broke the canons and/or pre-established artistic styles in music videos.

Table 2. Aesthetic dimension.

	N	Min.	Max.	Mean	SD
Item 1.1	603	2	5	4.08	.610
Item 1.2	603	3	5	4.12	.695
Item 1.3	603	2	5	3.39	.749
Item 2.1	603	2	5	3.83	.676
Item 2.2	603	2	5	3.66	.737
Item 2.3	603	2	5	3.55	.806
Item 2.4	603	2	5	3.68	.905
Item 2.5	603	3	5	4.26	.764
Item 2.6	603	2	5	3.82	.800
Item 2.7	603	1	5	3.72	.874
Item 2.8	603	2	5	3.63	.954
Item 3.1	603	2	5	4.30	.838
Item 3.2	603	2	5	4.10	.937
Item 3.3	603	2	5	3.57	1.000
Item 3.4	603	1	5	3.52	1.105
Item 3.5	603	3	5	4.46	.596
Item 3.6	603	2	5	4.31	.949
Item 3.7	603	1	5	4.35	.976
Item 3.8	603	1	5	3.79	1.228
Item 3.9	603	2	5	4.11	1.052
Item 4	603	1	4	2.81	1.006
Item 5	603	1	4	2.49	.879
Valid *N*	603				

3.3. Participation and interaction dimension data

In the 'Participation and interaction' dimension we found five items summarized in Table 3.

In the item 6, 'When you create a music video, do you think that the production of the message can target audiences from different cultures?', the youtubers thought that their videos were mostly targeted to different cultures with a minimum statistical significance (SD = .651).

Regarding the item 7, 'When you manage your YouTube channel, how much time do you spend caring for your fan community?', we noticed a high level of commitment to community care by YouTube influencers with a minimum statistical spread (SD = .571).

Item 8, 'When you publish a music video on YouTube, how important is the suitability of the advertising inserts in your content?', showed a $M = 2.65$ and SD = .862. These data showed that youtubers placed enough significance on the advertising included in their videos.

In the case of item 9, 'How often do you broadcast your music videos through other social media or digital platforms?', we observed a very high mean of almost 4, with a minimal statistical dispersion (SD = .574). In this sense, music performers usually broadcast their videos through other platforms outside of YouTube.

We also found in item 10, 'Do you collaborate with other types of media (TV, radio, print/digital press, etc.) to disseminate your music videos', that youtubers hardly ever disseminate their videos in traditional media ($M = 1.72$ and SD = .944).

Thus, music youtubers showed a high self-perception of competence in cultural community participation and fan interaction, as well as an inherent concern for sharing their videos across different digital media.

3.4. Multimodal languages data

Table 4 provides the items analyzed for the 'Multimodal languages' dimension.

The item 11, 'Do you choose an audio/video format according to the digital platform?', showed a high mean value. Youtubers pointed out that, in statistical agreement, they usually choose a video-audio format depending on the platform they use to broadcast it. Afterwards, item 12, 'When you visualize covers, do you recognize the original piece of music?', showed a mean of almost 4 ($M = 3.79$), with a minimum statistical significance with a wide variation (SD = .410). Therefore, youtubers considered that they use and develop multimodal languages without any difficulty.

3.5. Technological dimension data

Regarding the technological issues, in Table 5 we observed the analysis of items related to digital environments, devices, etc.

The item 13, 'YouTube is a hypermedia environment that integrates hypertext (hyperlinked of content) with multimedia (combination of image, video, sound formats, etc.). How do you perform in this environment?'; the item 14, 'The transmedia environment is the narration and expansion through different media and platforms. Do you manage adequately in this environment? How do you perform in this environment?'; the item 15, 'How easily do you recognize similarities and

Table 3. Participation and interaction dimension.

	N	Min.	Max.	Mean	SD
Item 6	603	2	4	3.08	.651
Item 7	603	2	4	3.38	.571
Item 8	603	1	4	2.65	.862
Item 9	603	2	4	3.68	.574
Item 10	603	1	4	1.72	.944
Valid *N*	603				

Table 4. Multimodal languages dimension.

	N	Min.	Max.	Mean	SD
Item 11	603	1	4	2.82	.819
Item 12	603	3	4	3.79	.410
Valid *N*	603				

Table 5. Technological dimension.

	N	Min.	Max.	Mean	SD
Item 13	603	1	4	3.28	.740
Item 14	603	1	4	3.21	.716
Item 15	603	1	4	3.15	.664
Item 16	603	2	4	3.83	.444
Item 17	603	1	4	3.38	.999
Item 18	603	1	4	3.56	.785
Valid *N*	603				

differences between traditional media, social media, video games, mobile applications, technology industries, software/hardware?'; the item 16, 'How often do you use software to edit your music videos (video and image editors, special effects, programing languages, etc.)?'; the item 17, 'Do you use additional hardware to edit of your music videos (professional microphones, for example)?'; and the item 18, 'How often do you use more than one digital device and/or social media platform simultaneously?', presented high means for nearly 4 with SD around 1 (except item 16, where a minimum statistical significance of SD = .444 was observed). These data indicated that youtubers are considered to be highly competent in technological and digital terms. The main emphasis in these cases is on editing music videos through image processing software, special effects, etc.

3.6. Critical attitude, ideology and citizenship dimension data

In Table 6 we analyzed the ten items relating to the critical, ideological and citizenship attitude of the youtubers.

This dimension generally showed a decreasing trend in means. In the item 19, 'When you receive/search for information and watch videos in media and digital platforms, how often do you pay attention to the reliability and credibility of the source?'; the item 20, 'How aware are you of the positive and/or negative effects that infoxication (information saturation) or disinformation can generate?'; the item 21, 'When you produce music videos, how often do you intentionally reflect cultural, political and/or religious values?'; the item 22, 'When you consume information on digital media and platforms, how often do you identify values and ideology?'; the item 23, 'When you select one or another digital medium/platform, how often do you do so taking into account

Table 6. Dimension of critical attitude, ideology and citizenship.

	N	Min.	Max.	Mean	SD
Item 19	603	2	4	2.93	.709
Item 20	603	1	4	3.15	.611
Item 21	603	1	4	2.01	.876
Item 22	603	2	4	3.01	.713
Item 23	603	1	4	2.51	.944
Item 24	603	1	4	2.72	.966
Item 25	603	1	4	2.23	1.086
Item 26	603	1	4	2.39	.947
Item 27	603	1	4	3.24	.646
Item 28	603	1	4	3.19	.839
Valid *N*	603				

your values and ideology?'; the item 24, 'How often do you actively participate in communities with virtual representation?'; the item 25, 'Do you consider yourself part of a socially stereotyped virtual community?'; the item 26, 'How often do you actively participate in breaking stablished stereotypes?'; the item 27, 'When you publish content on digital platforms, are you conscious of their ethical, legal and pre-established policies?'; and the item 28, 'When you participate in virtual communities, how do you take into account the ethical and legal implications pre-established by industry and society?', we found means close to 3, which indicated a positive critical attitude. Nevertheless, compared to previous dimensions, self-perception of competence decreases in this case, demonstrating lower critical, ideological and citizenship skills in the youtubers' community. Especially relevant (with means close to 2) are the items about the reflection of ideological, religious and cultural values in music videos, and the items about considering oneself part of a stereotyped community or the reduced involvement in breaking stereotypes.

3.7. Creation, appropriation and dissemination of content dimension data

The dimension related to the contents developed by the youtubers is summarized in Table 7.

Once again, we observed a trend above the high mean (around 3), with two main exceptions. The item 29, 'How often do you recognize the differences between an individual and/or a collective audio-visual production?'; the item 30, 'How often do you recognize the differences between a professional and non-professional production?'; the item 31, 'How often do you recognize the differences between content subject to creative commons rights and those subject to copyright?'; the item 32, 'Are you familiar with the current production systems, as well as the techniques for programing and broadcasting audio-visual content on social media and other digital platforms?'; the item 33, 'When you produce, edit and/or audio-visual content in a digital media, are you concerned about infring the authorship or intellectual property rights of third parties?'; the item 34, 'When you produce and/or publish your own content, are you concerned about protecting it (Creative Commons, copyright, patents, etc.)?'; and the item 35, 'When you are going to adapt or share content from third parties, how often do you take into account their intellectual property rights and/or reproduction possibilities on YouTube?', reported a mean according to SD which did not show remarkable statistical significance. However, the item 36, 'How often do you adapt exiting audio-visual content to produce content with that conveys new meaning?' and the item 37, 'How often do you create and/or design your own cosplays/costumes?' were the lowest means ($M = 2.4$, SD = .911; and $M = 1.86$, SD = .1.031). In short, youtubers presented a high mean competence in terms of proper source and copyright management. But they only sometimes generated content with new meanings, or created their own costumes.

3.8. Performance, simulation and games dimension data

For the 'performance, simulation and games' dimension, we found very low means, as shown in Table 8.

Table 7. Dimension of creation, appropriation and dissemination of content.

	N	Min.	Max.	Mean	SD
Item 29	603	1	4	3.18	.935
Item 30	603	2	4	3.56	.520
Item 31	603	1	4	3.14	.858
Item 32	603	1	4	3.24	1.044
Item 33	603	1	4	3.21	.922
Item 34	603	1	4	3.36	.789
Item 35	603	1	4	3.41	.616
Item 36	603	1	4	2.04	.911
Item 37	603	1	4	1.86	1.031
Valid *N*	603				

Table 8. Performance, simulation and games dimension.

	N	Min.	Max.	Mean	SD
Item 38	603	1	4	2.84	.975
Item 39	603	1	4	1.69	.963
Item 40	603	1	4	1.27	.554
Valid *N*	603				

Music youtubers did not show a high self-perception about the competencies related to item 38, 'How often do you use digital platforms (social media, blogs, wikis, etc.) as a sources to solve real and/or virtual problems?', item 39, 'How often do you adopt alternative virtual identities in order to achieve goals and discover new horizons?' and item 40, 'How often do you break the rules of applications, software and hardware through cheating and modification?'. The use of digital media to simulate problems and solve them (or learn how to solve them), as well as adopting other identities to achieve goals or modify software/hardware patterns was not the modus operandi of this community. Thus, we found means around 2 with SD without remarkable statistical significance.

3.9. Risks and individual management dimension data

To conclude, we analyzed the dimension relating to risks, opportunities and individual management of youtubers (Table 9).

In this dimension we found wide disparities between the items. Firstly, we found that the items 43.2, 'I am addicted to social media, digital platform(s) or video game(s)', 46.2, 'Creating alternative digital identity makes me feel better', 46.4, 'Following the content or information of unknown third parties makes me feel better', 46.6, 'Social media influences my life negatively' and 46.7, 'Technological devices influence my life negatively' showed a mean close to 2 and below. These items reflected a positive attitude of youtubers towards technology and digital platforms. This means that they did not consider themselves addicted to these emerging platforms, nor did they have a negative influence on their lives. They also did not feel better about creating alternative identities or following other people' content (which indicated an interest in the authenticity of their person in the digital environment).

Table 9. Risks and individual management dimension.

	N	Min.	Max.	Mean	SD
Item 41	603	1	4	2.57	.771
Item 42	603	1	4	2.91	.877
Item 43.1	603	1	4	3.53	.588
Item 43.2	603	1	4	2.34	.729
Item 43.3	603	1	4	3.02	.687
Item 44.1	603	2	5	4.03	.931
Item 44.2	603	1	5	3.52	1.183
Item 44.3	603	1	5	3.75	1.304
Item 44.4	603	1	5	3.24	1.061
Item 45.1	603	2	4	3.23	.687
Item 45.2	603	2	4	3.50	.542
Item 45.3	603	1	4	3.65	.578
Item 45.4	603	1	4	2.70	.741
Item 45.5	603	1	4	2.71	.715
Item 46.1	603	1	4	2.55	.806
Item 46.2	603	1	4	2.15	.806
Item 46.3	603	1	4	3.19	.655
Item 46.4	603	1	4	2.32	.840
Item 46.5	603	1	4	2.96	.539
Item 46.6	603	1	4	1.97	.743
Item 46.7	603	1	4	2.01	.844
Valid *N*	603				

For items 41 ('How often do you use security systems available through software and hardware devices as well as digital platforms to protect your identity, data and privacy?'), 42 ('Are you aware of the risks involved in creating your digital identity on digital platforms?'), 43.3 ('Some family and/or friends are addicted to social media, digital platform(s) or video game(s)'), 44.4 ('Detect, read and accept/reject tracking cookies'), 42.1 ('I manage all my devices with agility and ease'), 45.4 ('I evaluate and manage the time spent using technology and digital platforms'), 45.5 ('I evaluate and manage time by learning about digital technologies and platforms'), 46.1 ('Using social media makes me feel better'), 46.3 ('I experience real emotions when perceiving information through digital and technological means (social media), instant messaging services, etc.') and 46.5 ('Following the content or information from family/friends or relatives makes me feel better'), We found a higher mean, around 3. This indicated that youtubers were aware of digital identity, privacy and cookie policies, the negative effects of social media and digital platforms on society, the use and learning in these contexts, emotions …

Hence, with a mean around 4, we found the items 43.1 ('I am conscious that technology and digital media can generate different degrees of addiction'), 44.1 ('Indicates how often you are careful about digital content downloads through the internet'), 44.2 ('Indicates how often you are careful about detect and block hackers on devices'), 44.3 ('Indicates how often you are careful about detect and block hackers on digital platforms'), 42.2 ('I manage online digital platforms with agility and ease') and 45.3 ('I manage and am able to learn how to use new software/hardware'). To sum up, the last two data sequences (items 41–46.5, and 43.1–45.3) showed that youtubers perceived themselves as competent in managing the risks and opportunities of these platforms in their daily lives.

3.10. Self-perception contrast of multimedia, hypermedia, intertextual and transmedia competencies between English and Spanish content

After applying the Kolmogorov-Smirnova standard test to all items (as $n \geq 50$), we checked that the significance level is not higher than $K\text{-}S(603) = .469$, $p = .001$. Following this test, we applied Mann–Whitney U for non-parametric data.

To understand the differences between dimensions for youtubers with content in English and Spanish, we examined Table 10. Considering the dimension as an independent variable and the English-Spanish sample as a dependent one, we detected two dimensions with significant statistical differences: (a) aesthetic dimension ($U(N_{\text{english-content}} = 295,\ N_{\text{spanish-content}} = 308) = 27263.0,\ z = -8.495,\ p < .001$); (b) technological dimension ($U(N_{\text{english-content}} = 295,\ N_{\text{spanish-content}} = 308) = 29373.5,\ z = -7.625,\ p < .001$). Both cases were close, but dispersed ($M_{\text{aesthetics-english}} = 3.3$, SD = .27 and $M_{\text{aesthetics-spanish}} = 3.5$, SD = .26; $M_{\text{technology-english}} = 3.5$, SD = .22 and $M_{\text{technology-spanish}} = 3.3$, SD = .32).

Table 10. Self-perception differences in competencies between English-Spanish YouTube musicians.

Variables	English-content $n = 295$	Spanish-content $n = 308$					
Dimensions	Mean Rank	Mean Rank	*Z*	*U*	*p*	1 −*β*	*d*
Aesthetics	240.42	360.98	−8.495	272	.001	1	.75*
Participation and interaction	326	279.01	−3.372	383	.001	.95	.30**
Multimodal languages	317.18	287.46	−2.293	409	.022	.96	.31**
Technology	356.43	249.87	−7.625	293	.001	1	.67*
Critical attitude, ideology and citizenship	308.38	295.89	−.887	435	.375	.27	.11
Creation, appropriation and dissemination of content	299.65	304.25	−.325	447	.745	.06	.03
Performance, simulation and games	296.59	307.18	−.765	438	.444	.11	.06
Risks and individual management	286.75	316.61	−2.112	409	.035	.77	.22

Note. *High probability. **Medium probability.

We also found a significant statistical mean difference in the cases of: (c) participation and interaction ($U(N_{\text{english-content}} = 295, N_{\text{spanish-content}} = 308) = 38350.0, z = -3.372, p < .001$); (d) multimodal languages ($U(N_{\text{english-content}} = 295, N_{\text{spanish-content}} = 308) = 40951.5, z = -2.293, p < .022$). One more time, we found close but dispersed means ($M_{\text{participation-english}} = 2.9$, SD = .26. and $M_{\text{participation-spanish}} = 2.8$, SD = .35; $M_{\text{languages-english}} = 3.4$, SD = .22 and $M_{\text{languages-spanish}} = 3.2$, SD = .59).

For the other dimensions, the differences were not particularly significant, so minimal fluctuations were introduced between English and Spanish self-perception: (e) critical attitude, ideology and citizenship ($M_{\text{attitude-english}} = 2.7$, SD = .23; $M_{\text{attitude-spanish}} = 2.7$, SD = .29); (f) Creation, appropriation and dissemination of content ($M_{\text{content-english}} = 2.8$, SD = .29; $M_{\text{content-spanish}} = 2.7$, SD = .29); (g) Performance, simulation and games ($M_{\text{performance-english}} = 1.9$, SD = .39; $M_{\text{performance-spanish}} = 1.9$, SD = .37); (h) Risks and individual management ($M_{\text{management-english}} = 2.9$, SD = .15; $M_{\text{management-spanish}} = 2.9$, SD = .20).

4. Conclusions

The growth of platforms and the rise of social media such as YouTube have uncovered young profiles born in the digital age. In this environment, UGC created from all over the world with just a smartphone and internet access, has changed the way we understand education today. From total amateurism to corporate expertise, the new generations are learning to produce, share, remix and manage communities of thousands and millions of followers (Abidin 2018).

In this sense, we found that much of the research in the area of media education conducted to date about youth dynamics focused exclusively on defining and analyzing pedagogical-technological competencies and strategies (Ferrés and Piscitelli 2012; Hobbs 2017; Scolari et al. 2018; Pérez-Escoda, García-Ruiz, and Aguaded 2019). This study provides a further step forward by offering a self-perception of the youtuber as the main user of the platform. So, through a questionnaire with more than fifty items, we have explored what YouTube musicians think they have learned on the Net through music videos. In other words, we have implemented the Lange's (2014) proposal: understand the point of view of youtubers.

From an essentially musical perspective, considering one of the platform's most performed topics (Cheon-Cha et al. 2020), we asked new questions about the development of multimedia, hypermedia, intertextual and transmedia competencies by non-professional youtubers. We consider that a youtuber, as an internet (micro-)celebrity par excellence, is a highly competent profile on a media, digital, interactive and social scale. This fact increases its significance in our results, but it shows some divergences.

In this case, we looked at a comparative, but equally dedicated sample of youtubers producing videos in English and Spanish. In general terms, these influencers are self-considered significantly competent in several multimedia, hypermedia, intertextual and transmedia competencies. For example, we analyzed how from an intertextual perspective, they considered themselves highly proficient in recognizing themes, genres and images rooted in music. They were also highly satisfied with content that featured better acoustics and visual quality, as well as videos with a defined musical style and outstanding performer, characteristic of MTV's mainstream music videos (Airoldi, Beraldo, and Gandini 2015). They also believed themselves mainly competent in recognizing artistic trends, along with the transmedia ability to perpetuate or break such canons with new storylines (Sánchez-Olmos and Viñuela 2019).

Concerning the participating and interactive dimension, musical youtubers are presented as natural members of the digital era, as pointed out by Álvarez-Ramos, Heredia-Ponce, and Romero-Oliva (2019). For this reason, they prioritized their hypermedia interactions on digital stages, where they target a vast intercultural community, avoiding their immersion in traditional media landscapes. In fact, as a complement to this online trend, youtubers declared that their music videos are indeed designed and adapted for the digital platforms. That is indicative of a

high degree of awareness about multimodal languages and identity of the young people (Tan 2013; Viñuela 2020).

Regarding the technological competence to perform in hypermedia, transmedia, video games and social media environments, this group is considered highly proficient. Indeed, they are particularly experienced in editing music videos using software processing systems. Similarly, they also believed themselves extremely transmedia and technical qualified to create, appropriate and disseminate online content, taking into account copyright. In contrast, we found that they considered themselves less skilled in critical attitude, ideology and citizenship, and performance, simulation and games' dimensions. While traditional broadcasting models strongly stereotyped musical genres and artists (Monedero-Morales 2020), in the musical field of YouTube this phenomenon is decreasing. They prioritized technical and transmedia creativity rather than cultural reflection on their music videos. We also found that creating and assuming identities was not their interaction style on the internet, in contrast to what Pérez-Torres, Pastor-Ruiz, and Abarrou-Ben-Boubaker (2018) stated.

Then, in the individual management dimension we verified that young musicians agree worldwide on a technical and ethical self-management skill for responsible content in social media. That is, as opposed to what they believed with respect to other people (friends, family, followers …), they considered using social media such a positive process to avoid risks and enhance opportunities (Livingstone and Helsper 2009).

Finally, we compared the self-perception of youtubers who produce music videos in Spanish and English, in order to clarify whether these insights are reproduced in a similar way internationally. As commented in the results, the data showed significant differences in aesthetic, technological, participation and interaction competencies, and in multimodal languages. Less relevant differences were found in the case of ideological and citizenship competencies, content creation, performance and risk and individual management. For the first cases, we found the self-perception of young youtubers with English content to be mainly higher compared to Spanish content (except in the case of technical and intertextual aesthetics). Consequently, international youtubers from the United States, United Kingdom, Canada, Australia … feel themselves more skilled than those from Spain, Mexico, Argentina, Chile … The most interesting point of this study, however, is to prove that in both cases youtubers are considered highly multimedia, hypermedia, intertextual and transmedia proficient. This means that although we noticed that some dimensions highlighted more than others, the means trended towards digital optimism.

In short, we present a research that argues for emerging practices from an international musical influencer's amateur-professional perspective, where there are new ways to understand the digital-media experiences requested by Sulaimanu et al. (2019) and others (Livingstone 2014). Although the sample may be considered limited, we propose the basis for a wider research. The study provides the TransMuQ questionnaire with new insights into how these perceptions are reflected or opposed in other key areas such as music (e.g., fashion, parenting vlogs, gamers, etc.), allowing whether self-perception analysis is consistent with the presented competencies of YouTube musicians.

Disclosure statement

No potential conflict of interest was reported by the author(s).

Funding

This work was supported by 'Alfamed' (Euro-American Research Network), under Grant R+D+I Project (2019-2021), entitled "Youtubers and Intagrammers: Media competition in emerging prosumers", with code RTI2018-093303-B-I00, financed by the Spanish Ministry of Science, Innovation and Universities and the European Regional Development Fund (ERDF), and the R+D-i Project (2020-2022), entitled "Instagrammers and youtubers for the transmedia empowerment of Andalusian citizens. The media competence of instatubers", with code P18-RT-756,

financed by the Andalusian Regional Government in the 2018 call (Andalusian Research, Development and Innovation Plan, 2020) and the European Regional Development Fund (ERDF).

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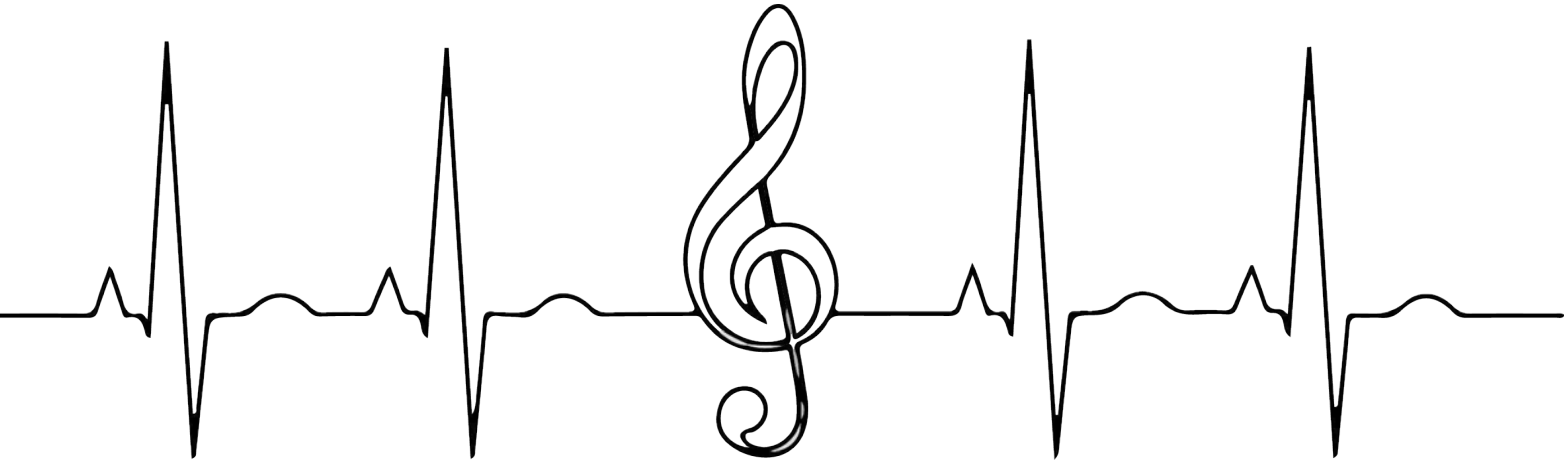
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Vizcaíno-Verdú, Arantxa, Ignacio Aguaded, and Paloma Contreras-Pulido. 2021. "Understanding Transmedia Music on YouTube Through Disney Storytelling." *Sustainability* 13 (7): 3667. doi:10.3390/su13073667.

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ANEXOS

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Understanding Transmedia Music on YouTube through Disney Storytelling

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Abstract: Transmedia storytelling has been integrated into contemporary society through social media, where influencers have enabled the building of worlds. Within this environment of human-interaction, fiction and converging social realities have become an essential tool to tell stories. On YouTube, storytelling has expanded to music, where cover videos take on great relevance. The aim of this study is to understand the transmedia music phenomenon due to the impact of music on the platform. To this end, we applied a methodology that stemmed from Grounded Theory principles in the analysis of 300 Disney animation song covers in three stages: (1) deductive and inductive codebook development; (2) social network analysis; and (3) statistical test. The results showed that youtubers highlight specific audiovisual codes from the film and cultural industries. Furthermore, we observed these productions often display configurations that expand the original story through performance, location, costumes, make-up, among others. We argue that, on the digital sphere, a sustainable transmedia music paradigm is developing, where performers construct more meaningful and valuable stories.

Keywords: transmedia music; music storytelling; musicking; transmedia storytelling; YouTube

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Citation: Vizcaíno-Verdú, A.; Aguaded, I.; Contreras-Pulido, P. Understanding Transmedia Music on YouTube through Disney Storytelling. *Sustainability* **2021**, *13*, 3667. https://doi.org/10.3390/su13073667

Academic Editor: Gisela Cebrián

Received: 11 February 2021
Accepted: 22 March 2021
Published: 25 March 2021

Publisher's Note: MDPI stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.

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1. Introduction

In the past, telling a story was a joyful experience. Fairytales, myths, and family anecdotes were part of people's culture and memories [1]. Currently, we live in an environment where social media has changed human relationships through diversified communication patterns. These stories, which today build parallel fictional universes, full of characters, places, and multiple realities, have spread across digital platforms as part of what scholars have termed transmedia storytelling.

Transmedia music is a concept that was initially proposed by Stuart Sanders Smith in 1975 to describe a musical composition comprised of different musical instruments and genres, and the concept expanded and changed over the years under different conceptualizations [2]. For example, the term transmedia intertextuality was developed to illustrate the relationships between different platforms, such as television, video games, cinema... [3]. However, the concept of transmedia storytelling was established much later [4]. This notion represents the integration and circulation of parts of a story through different channels (media, social media platforms, among others), understood as the different outlets where narratives develop, or as the Greek philosopher Aristotle quoted, in his rhetorical study and contemporary understanding of synergy, "the whole is greater than the sum of parts". This sequence, initially planned by a sender and appropriated by several individuals interacting with the story, aims to recontextualize and add value to the story [5].

As a result of the vast studies related to transmedia storytelling, a series of patterns have been identified: story, navigation, and instance. Story patterns focus on the relationship between the media and narrative (telling the story itself, being involved in or enhancing it). This means exploring the relationships between the different ways of

telling a story (multiple media to tell several or a single story). Navigation concerns how individuals navigate through it, and how they select the channel (experience a story sequentially, through multiple options or combining it—linear, non-linear, cumulative, or connected). Additionally, instance relates to how the audience consumes the story (passively or actively—role-play, audience-centric, live event, artefact) [6]. In this sense, the purpose of transmedia storytelling is to create synergies and participatory experiences among audience to make sense of the stories [7].

While previous statements are a reasonable starting point, the potential of transmedia channels, texts, and tools empowering individuals may be missed. Indeed, community-created stories take advantage of the semiotic possibilities of digital platforms, creating dynamic, engaging and creative storytelling environments [8]. Narratological worlds involve increasingly sophisticated and expressive discourse that is adapted to human and technological realities. Thus, some authors have stressed the need to distinguish between "fiction" and "narrative". Fiction would be understood as the creation of worlds, and narratives as the process of organizing discourse. This means that all fiction is structured by a narrative, although narratives are not necessarily fictional [9]. In this way, we understand transmediation as a wider phenomenon of re-mediation, in which traditional and digital media establish several connections, often integrating narrative.

Transmedia storytelling, albeit a consolidated process, is currently adapting to digital cultures with great potential. Digital storytelling is not far removed from earlier storytelling forms, as both involve new criteria for analysis, such as audiovisual language. The use of visual and audio representations of language enables a reshaping of digital messages [10]. Therefore, audiovisual language provides additional meaningful reality-fiction performances. The final goal of this approach is to promote interaction between different perspectives to articulate and connect communities and stories.

This article considers audio and video as popular community storytelling forms and as effective avenues for transmedia storytelling. Technical resources that are available to storytellers on relevant social networking sites, such as YouTube, create new synergies and meanings around inspirational ideas [11]. In this context, fans are engaged to produce symbolism that is derived from the cultural industry's outputs to tell their own stories through growing creative performances [12].

While the transmedia perspective on fictional storytelling has been widely explored, few studies have addressed the phenomenon of music, which precedes this narratological process that was suggested by Stuart Sanders Smith. We find research on the spread of fiction through *Star Trek* music videos [5], transmedia storytelling in the *Nier* video game mentioning the soundtrack [13], the selective musical and transmedia analysis of *The Beatles Anthology* [14], the parodied *fanvids* of the *Game of Thrones* series [15], or the transmedia and musical stories about the video game *Los Rios de Alice* by Vetusta Morla [16]. These cases offer limited examples of research focusing on music from a transmedia perspective, despite the transmedia storytelling's solid presence in the literature.

This paper departs from a shared premise: music video as a transmedia spreadable form with an active participation in the co-creation of stories [17,18]. Although the relationship of music and digital platforms has been thoroughly researched from various perspectives [19–23], the present study advances a starting point and in-depth analysis of music videos as a transmedia vehicle for franchise content, as exemplified by the study of Disney covers on YouTube. The purpose of this research is to address this gap in the literature through a grounded theory analysis to provide a starting point allowing for the consolidation of the basis for the analysis of musical blockbusters in terms of storytelling and user-generated content.

1.1. Disney's Transmedia Experience through Music

There are few fictional productions that have received as much criticism and media attention as Disney's films. The fact is that discussing animated films and fandom requires a familiarity with industry leaders, such as Disney, Pixar, Studio Ghibli, among

others [24]. The Walt Disney Company has become the largest audiovisual content producer in the world, monopolizing children's audiences. Authors have coined the concept media "*Disneyization*" to describe this phenomenon [25]. Disney manages all activities that are related to the exploitation of characters, licensed products, and fictional worlds [26]. Moreover, the company has its own *Disney Consumer Products and Interactive Media* platform, dedicated to the innovation and creation of digital experiences: video games, apps, books, toys, and shirts. In short, Disney is known as a transmedia brand itself [27].

Its relationship with music constitutes a cultural strategy that distinguishes the company. Its founder, Walt Disney, considered music to be a powerful art and mass culture resource, responsible for creating imaginaries that transcended people's diverse backgrounds, such as socioeconomic conditions, age, or country [28]. For this reason, today we can find great composers, orchestras, singers, and bands performing the popular musical compositions of his films [29]. In this landscape, animated films become especially remarkable, as their technical refinement and evolution in terms of quality have improved [30]. The interplay between sound and image is essential for the film, but also for the artist and the audience [31]. Starting with "'Who's afraid of the big bad wolf?" and "Zip-a-dee-doo-dah", Disney's music and songs have been part of its identity and culture for generations [32,33].

Although Walt was neither a musician nor trained in the field, he acknowledged the significance of music in society, particularly in animated films targeted to families [29]. In this sense, the role of Disney's imagineers is remarkable. These are professionals in charge of creating a wide variety of musical narratives to surprise theme park guests, in order to experience fiction [34]. Disney understood that adding sound and music to the images could radically change the audience's perception. Thus, anodyne images could convey emotions [35]. The film Fantasia became Disney's iconic "*Imagineering*" example, where they merged science, creativity, and musical engineering [36]. It was an addition of meaning and emotion based on synaesthesia (fantasound), where music steered the animation. The film, which featured cinematographers and an orchestra, grossed more than ninety million dollars [37].

We consider that music has taken its own particular role in animated film. Thanks to industry icons, such as Disney, today we can no longer imagine a film without editing, script, photography, and, of course, soundtrack [38]. This research acknowledges Disney's extensive history in transmedia production and the significance attributed to music from the beginning. Therefore, we assume that analyzing the phenomenon of transmedia spread through this company's songs becomes essential in understanding the process into other fictional worlds. Specifically, across platforms that also emphasize the musical character of contemporary forms of creativity and content production: YouTube.

1.2. Music and Covers on YouTube

Similar to the ways in which music has impacted cultural industry companies, such as Disney, it has also played a significant role on the Internet and digital platforms. More concretely, audiovisual venues, such as YouTube, which has resulted in countless music videos created by fans from all over the world. Music fandom activity has joined creative diversification in a way that is unparalleled in human history [39].

Music has been a cornerstone of social interaction since the MTV era in the 1980s, where music videos are the most consumed content in today's video-sharing services [40,41]. The networked access to music and videos has influenced music reception cultures among users. As a consequence, music videos are now a significant digital model of production, distribution, and consumption [42].

In this context, there are several publications on musical behavior in social media. Studies that highlight the didactic use of video tutorials and informal online musical learning [43,44], or those focusing on musical exchange communities and virtual performances [45–47]. This environment encourages music video's popularity as a storytelling and promotional tool. YouTube is particularly noteworthy in this context.

The platform, similar to Disney, has experienced great growth among audiences around the world, turning into a video-centered ecosystem of free-to-use content that supports music [48,49]. In fact, most of the content on YouTube involves music: from official record labels, such as Warner Music Sound, or multinational video hosting service and multi-channel network, such as VEVO—where participate various record labels—to cover songs, parodies, remixes, or mash-ups [50]. These user-generated contents, and especially covers, are extremely influential in the fictional universe, which makes them the quintessential channel for fan expression.

A cover music video on YouTube refers to a musical version that modifies and, in some cases, expands the original in many aspects (interpretative, instrumental, aesthetic...) [51]. The creation of cover versions leads to a sort of musical hierarchy that is based on non-professional routines and performance as entertainment addressed to mass audiences [52,53]. The relevance of this audiovisual product stems from the relationship between the musician and cultural prosumer. Today, this becomes more evident in a digital experience [54]. The Internet has provided amateur musicians a space for creating and sharing inter-creative (interactive and creative) works, leading to The Cover Age. In this context, the cover is undergoing "re" patterns, including repetition, retrieval, reincarnation, recycling, redesign, and reprocessing [55]. The link between music and image turns YouTube, among other pop platforms, such as TikTok, as suitable platforms for storytelling development and innovation [56], which will be analyzed in the following sections.

2. Materials and Methods

We followed a methodology integrating mixed methods and Grounded Theory in order to achieve the main objective [57]. Our aim was to apply specific and systematic methods of data collection and analysis in several stages of coding to understand the transmedia music phenomenon [58].

As illustrated in Figure 1, we conducted an initial iterative coding process in two qualitative stages: (1) deductive through pre-designed theoretical codes (analysis from general theories applied to individual units); and, (2) inductive (analysis of individual elements to understand a whole theory) through content analysis in the qualitative Atlas.ti 9 software (whose purpose is to transcribe, code, and interpret data through abstraction patterns). In this sense, memoing process serves to make conceptual leaps from raw data in order to explain a phenomenon. Subsequently, we carried out a third categorization to assess transmedia codes to identify the highest co-occurrence rates. In the last advanced coding stage, we performed a correlation analysis using a Chi-square statistical test to determine the relationship between transmedia and YouTube cover variables.

The research questions that guided this research were, as follows:

- RQ1: What characterizes transmedia music on YouTube cover versions of Disney songs?
- RQ2: What audiovisual language characterizes music videos that spread the narrative (music/image)?

2.1. Sample

We selected a sample based primarily on cover versions. The reason is that this type of adapted music video is one of the most common formats in content created by YouTube musicians, becoming extensively famous on the platform [55]. As we discussed before, the present study combines three emerging insights to understand the (trans)music networked culture: YouTube, Disney fandom, and cover songs [59].

We selected a sample comprised of English and Spanish covers in order to provide an expanded theoretical and international perspective. Videos were collected from YouTube through a simple random browser search, selecting a total of 300 videos. The criteria involved the formula: "Spanish/English title of the Disney animated film + cover" (filtered by "relevance").

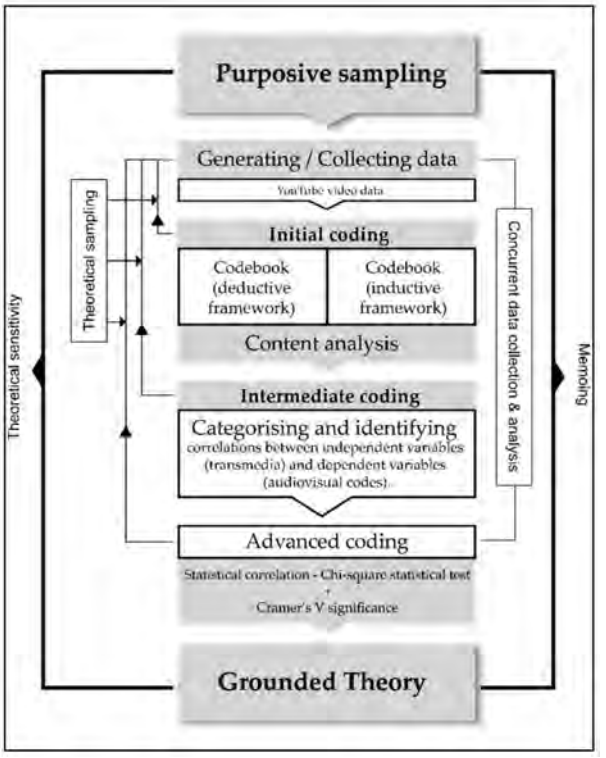


Figure 1. Methodological process through theoretical memoing.

We randomly selected 15 Disney animated films based on their chronological release dates in the film industry, collecting 10 Spanish covers and 10 English covers (Table 1).

Table 1. Simple random sample.

Disney Film	Release Year	No. of Covers	Total
The Little Mermaid	1989	20	300 covers of Disney animation films
Beauty and the Beast	1991	20	
Aladdin	1992	20	
The Nightmare before Christmas	1993	20	
The Lion King	1994	20	
Pocahontas	1995	20	
The Hunchback of Notre Dame	1996	20	
Hercules	1997	20	
Mulan	1998	20	
Tarzan	1999	20	
The princess and the frog	2009	20	
Tangled	2010	20	
Frozen	2013	20	
Moana	2016	20	
Coco	2017	20	

2.2. FirstStage: Deductive Codebook

We focused on four studies on semiotic and content analysis about music videos and transmedia storytelling in order to develop a deductive, theoretically derived codebook [60–63].

We used a codebook that included audiovisual categories (content) and codes to evaluate how the story spreads (transmedia), according to Table 2.

Table 2. Deductive codebook.

Categories of (Trans) Music Storytelling	Codes	Definition
Visual code Explicitly visual contents related to the image and cinematographic mise-en-scène. It is the composition of the audiovisual setting.	Shotsize	Extreme close-up, close-up, medium close-up, cowboy shot, medium full shot, full shot, long/wide shot, extreme wide shot . . .
	Angles	Worm's eye view, low view, neutral view, high view, bird's eye view
	Move	Static, pan, travelling, rotation, zoom in/out, focus, deep field . . .
	Colour	Dominant colour or colour palette
Graphic code Text introduced throughout the video, which includes information, onomatopoeias and other written resources.	Text	Titles, subtitles, texts . . .
Sound code Audio resources applied in the video in addition to the music. These sound elements can be diegetic –belonging to the fictional world– or extradiegetic –an artificially incorporated sound, outside the fiction–.	Voice	In, off
	Noise	External noise
	Sound effects	Additional sounds produced or modified artificially
Syntax code Visual resources applied throughout the video to give continuity or modify the image.	Transition	Continuity, cut, defocus, fade in/out, wipe, morph, washout . . .
	Image effects	Illusions or visual tricks created using VFX software
Transmedia storytelling code Image-audio elements likely to be extended in a narrative sense.	Music	Musical arrangement of the original version
	Lyrics	Remixing of the lyrics (from the original version)
	Costume	Costumes worn by the performer(s) (original fictional character costumes
	Make-up	Performers' make-up (make-up inspired by the film or a character)
	Object	Noteworthy pre-existing objects from original film
	Lighting	Set lighting referring to original film locations
	Instruments	Musical instrument(s) visible on screen
	Performance	Performance: imitation of characters by the youtuber
	Location	Location resembling the original film
	Origin	Original fictional piece on which the story is based

Thus, we formulated a codebook that consists of five categories and 20 codes. These were entered into the Atlas.ti 9 software, where the codes were distributed and processed in a first analysis that lasted four months (from October 2020 to January 2021).

2.3. Second Stage within the Qualitative Process: Inductive Codebook

After finishing this preliminary coding, we proceed with the inductive stage. In this case, we applied the saturation coding system [64]. This approach enabled the identification of codes that were repeated several times, which could be added to the previously defined categories, or used to create new ones.

We inserted the following codes to our initial research instrument: (1) "credits and comments" (performer's comments with credits on the video/platform channel/music); (2) Graphic code: "credits" (video/cover title, performer's name, or additional data regarding the video) and "logo" (the graphic mark, emblem, or symbol to promote and identify Disney's company); (3) Syntax code: "intro" (original introduction or presentation adapted from Disney's corporate teaser); (4) Transmedia storytelling code: "chroma key" (chroma key resource from film or audio-visual elements that are related to the movie) and "transition film scene" (clips and images from the original film). On the other hand, we added the categories and codes listed below: (5) Background codes: "headphones" and "microphone"; and, (6) Number of People codes: "one performer/musician", "two

performers/musicians", and "more than two performers/musicians". In summary, seven categories and 31 codes were added.

2.4. Third Stage: Integrating and Correlating Codes

Once the codes were identified throughout the 300 Spanish–English videos of the Disney fandom world (1267 entries), we proceeded to integrate and relate the "audiovisual content" codes with the "transmedia" ones. Our purpose was to understand how the independent variable (transmedia) was related to the dependent variables (content), in order to connect the concepts. To this end, we applied a co-occurrence analysis in Atlas.ti. Through this system, we located the main correlations between codes, in order to determine the statistical associations via Chi-square test in SPSS v. 24.

3. Results

Once the coding process was finished, we conducted an analysis of code co-occurrences and correlations, using a mixed qualitative and quantitative approach. First of all, to obtain an overview of the code network, we entered the results from the content analysis into the Gephi 9.2 software. Data were filtered by the average path length and distance between centrality evidenced various co-occurrences within the network, which resulted in 31 nodes and 210 edges (Figure 2).

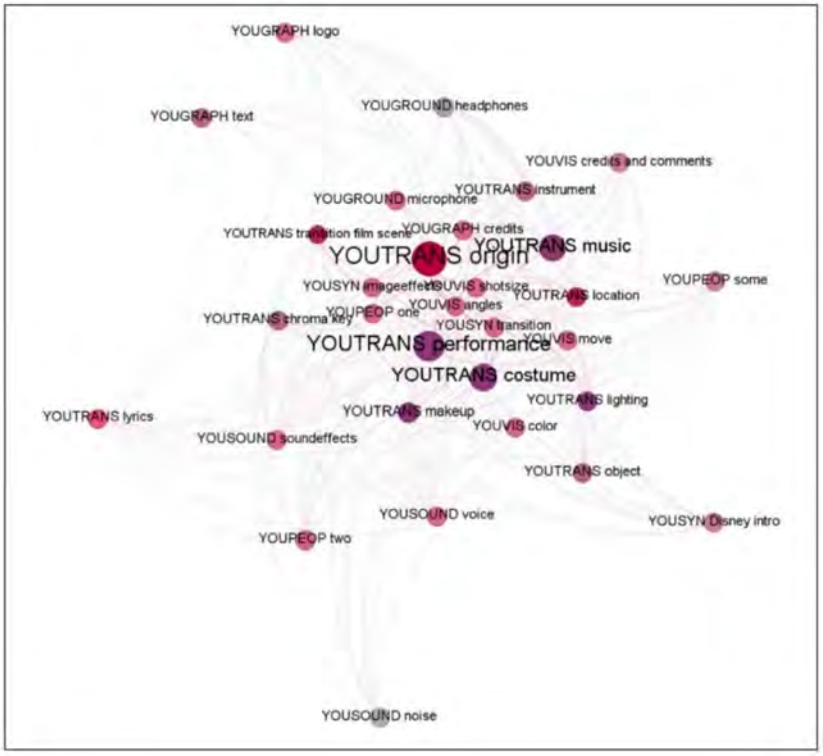


Figure 2. Network analysis of the transmedia music phenomenon.

Following this preliminary approach to the phenomenon, we noted that the code "origin" (original Disney song) had a high degree of centrality. This means that, as suggested in studies on transmedia storytelling [1,2,5,7], fictional narratives depart from a starting point. In this case, we found the "origin" code reflected as the central element of the network, from which the other elements involved in the story start. As a result, the transmedia code was highlighted in terms of "music", "performance", "costume", "location", among others. In this sense, we evaluated this general overview through co-occurrences of transmedia-content codes.

3.1. Trans(music) Storytelling Analysis of Co-Ocurrence

3.1.1. Music

The code "music" refers a different instrumental arrangement that, in some cases, changed the musical genre when compared to the original song. "Music" presented a high correlation with the visual codes "shotsize" (n = 225, r = 0.71) and "angles" (n = 225, r = 0.71), also with syntax codes "transition" (n = 150, r = 0.51) and "image effects" (n = 86, r = 0.34), and within number of people codes, "one-person" (n = 64, r = 0.25), and "credits" (n = 113, r = 0.40).

This was present in 121 videos. In this type of content, youtubers performed musical arrangements of the original song with a different melodic, rhythmic, or harmonic base, and post-processing of sound (Figure 3).



Figure 3. Disney song performances with musical instruments displayed visually.

Throughout the sample, we observed how the original piece was adapted to single-instrument creations and entire musical genres. Particularly outstanding were the use of the piano, classical and electric guitar, drums, violin, ukulele, cello, violoncello, harp, saxophone, flute... Genres included heavy metal, pop, rock, garage rock, jazz, bachata, and folklore cover songs from the Disney franchise also stood out. In many cases, the performers combined one or several voices in post-production in order to create melodies, rhythms, harmonies... That is, complex single-person a cappella forms.

3.1.2. Lyrics

The code "Lyrics" involves changing the original words of the Disney song. When compared to the musical code, in this case we found fewer co-occurrences among the content variables. With a mean coefficient of 0.02, the number of people code "one-person" (n = 5, r = 0.02), and the syntax codes "image effects" (n = 6, r = 0.03) and "transition" (n = 5, r = 0.02) are noteworthy. Only six cases appeared in the entire sample.

3.1.3. Costume

Throughout the analysis, we identified that the transmedia code "costume" was the one most commonly used by youtubers to spread Disney narratives. Often, they played the role of the character itself (top left frame and bottom right frame), or generated new stories with costumes based on the settings or movie events (top right frame and bottom left frame) (Figure 4).

The most relevant co-occurrences between transmedia and content variables were: within number of people codes "one-person" (n = 103, r = 0.37), within syntax codes, "image effects" (n = 120, r = 0.44), and "transition" (n = 166, r = 0.50), within visual codes "colour" (n = 72, r = 0.35), "angles" (n = 184, r = 0.45), "move" (n = 87, r = 0.41), and "shotsize" (n = 186, r = 0.45). In this sense, aesthetical aspects prevailed. We identified 176 costume codes.



Figure 4. Film costume examples.

3.1.4. Make-Up

Make-up, alongside costume, constituted another of the most representative codes in our analysis. From 139 cases located, we identified maximum co-occurrences with "one-person" (n = 80, r = 0.30), "image effects" (n = 89, r = 0.33), and "transition" codes (n = 112, r = 0.32), as well as "angles" (n = 143, r = 0.34), "colour" (n = 54, r = 0.29), "move" (n = 55, r = 0.26), and "shotsize" (n = 144, r = 0.34). In this case, aesthetics in transmedia musical storytelling stood out again.

The make-up code was applied as part of the characters' portrayal by the youtubers. Nevertheless, in many cases, this resource was used to refer to fictional universes (Figure 5). For instance, the song "La Llorona" sung by "Catrina" (Dapper Skeleton) from the movie *Coco*, or a zombie, wolfman, and demon singing "This is Halloween" from the *The Nightmare before Christmas*.



Figure 5. Make-up examples to expand youtubers' musical stories.

3.1.5. Object

The "object" code embodies all of those living or inanimate items that remind us of the original film. Repeated examples can be seen in *Beauty and the Beast* (the rose), *The Little Mermaid* (seashells), *Frozen* (the nose of Olaf character), *Aladdin* (the magic lamp), among others (Figure 6).

We identified 63 objects in the sample. Co-occurrences with "transition" (n = 63, r = 0.20), "angles" (n = 68, r = 0.16), and "shotsize" (n = 68, r = 0.16) were highlighted. This could be due to the importance of emphasizing objects from the original story in the video, by editing through extreme close-ups that amplify the original story.

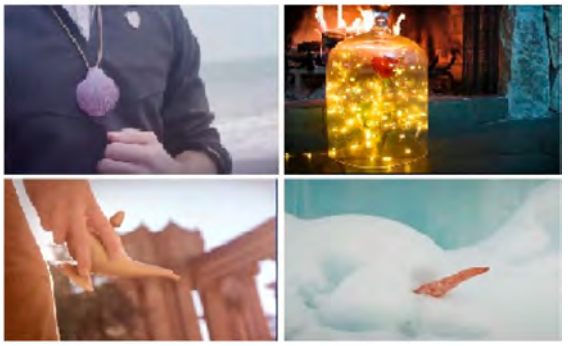


Figure 6. Example of fictional objects highlighted in the videos.

3.1.6. Lighting

The "lighting" code was found in 111 covers. A resource adopted in different sets to take the audience to scenes from the original film. Figure 7 illustrates lighting in songs, such as: "Arabian Nights" from *Aladdin* and "I won't say (I'm in love)" from *Hercules* with a night scene, or "Circle of life" from The Lion King and "I see the light" from Tangled with a daylight scene.

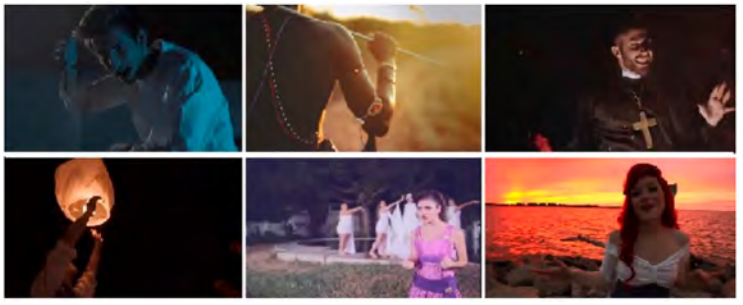


Figure 7. Film lighting examples.

Light is also used in these music videos to emphasize the character's identity (hero = lightness/villain = darkness). For example, two examples of this story-lighting trend are shown in the two frames on the right of Figure 6: at the top in dark light, we see the villain from *The Hunchback of Notre Dame*, Judge Claude Frollo, in the song "Hellfire", while, at the bottom image, we find Ariel from *The Little Mermaid* with a sunset reflecting the loving nature of the song "Kiss the girl".

We found seven co-occurrences coded, as follows: number of people code "one-person" (n = 55, r = 0.21); syntax codes "image effects" (n = 68, r = 0.26) and "transition" (n = 109, r = 0.34); visual codes "angles" (n = 120, r = 0.29), "colour" (n = 66, r = 0.46), "move" (n = 81, r = 0.52), and "shotsize" (n = 120, r = 0.29).

3.1.7. Instruments

Similar to the previous musical code, the instruments were visually present in many covers. Although the frequency was lower (n = 83), co-occurrences with visual and syntax aspects are becoming more prominent. This included syntax codes "image effects" (n = 42, r = 0.16) and "transition" (n = 78, r = 0.24) (syntax code); and, visual codes "move" (n = 41, r = 0.25) and "shotsize" (n = 100, r = 0.25). The instruments, as with objects, were part of the performance, contributing to the narrative value of the videos.

Figure 8 shows that the instruments suited the musical personality of the character/song. The frame on the upper left belongs to the villain's song "Friends on the other side" from *The Princess and the Frog* (electric guitar), and the one on the right to *Aladdin*'s genie in "Friends like me" (trumpet). On the lower left we find a screenshot of "A whole

new world" from *Aladdin* with different instruments (violin, violoncello, and piano), and to the right "Sally's song" with piano in *The Nightmare before Christmas*. These examples illustrate the musical code (the genre), whereas their usage fits the role of the characters. In other words, when an electric guitar appears in a heavy metal composition, it fits Facilier's villainous character; jazzy trumpets to Aladdin's genius; or, a single piano for Sally's lament.



Figure 8. Examples of instruments supporting the song.

3.1.8. Performance

The "performance" code was particularly relevant throughout the sample (n = 275). The performance style of the youtubers emerged, even in cases where other transmedia codes were not visible. In this case, we found a significant sample of fans' expression in Disney films. Youtubers played the role of the characters or were involved in the universe of the story. In Figure 9, we noted the performance of Belle and the Beast (top left frame) in "Beauty and the Beast", Pocahontas and John Smith (top right) in "Colors of the wind", Li Shang (bottom left) in "I'll make a man out of you", and Moana (bottom right) in "How far I'll go".



Figure 9. Example of youtuber performance frames.

The content codes that were directly related to the transmedia variable were graphic code "credits" (n = 109, r = 0.25); background code "microphone" (n = 96, r = 0.29); number of people codes "one-person" (n = 155, r = 0.48) and "two-person" (n = 69, r = 0.25); sound codes "sound effects" (n = 66, r = 0.23) and "voice" (n = 54, r = 0.19); syntax codes "image effects" (n = 171, r = 0.53) and "transition" (n = 212, r = 0.55); and, visual codes "angles" (n = 292, r = 0.73), "colour" (n = 88, r = 0.31), "move" (n = 109, r = 0.37), and "shotsize" (n = 292, r = 0.72). The youtuber musician's performance depended on the visual and sound settings. For this reason, the sound and visual effects are especially relevant.

3.1.9. Location

"Location" was a code mainly related to aesthetic categories (n = 117). Noteworthy co-occurrences were involved syntax codes "image effects" (n = 62, r = 0.23) and "transition"

codes (n = 115, r = 0.35); as well as visual codes "angles" (n = 126, r = 0.31), "colour" (n = 51, r = 0.31), "move" (n = 85, r = 0.54), and "shotsize" (n = 126, r = 0.30).

As shown in Figure 10, we noticed two trends: (1) locations that remind us of the film's environments, even if they were not exactly the same; and, (2) locations where the set is completely changed to confer additional value to the story. In the first case (upper images), we found Ariel from *The Little Mermaid* on the boat singing the song "Kiss the girl" and Santa Claus from *The Nightmare Before Christmas* performing "Oogie Boogie's Song". In the second one (images below), we found the youtuber standing in a children's pool spraying water on him, surrounded by a garden, and performing the song "Under the sea" from *The Little Mermaid*, and another youtuber singing "When will my life begin?" in real life (in a confined pandemic situation) resembling Disney's *Tangled*. Moreover, we also found the youtuber's interest in parodying the context. Thus, the parallelism between every day or current footage with film performances suggested the significant interest for adding humorous content to the musical clip. Accordingly, this category could be considered to be a potential code for analysis in future research.



Figure 10. Examples of film and additional universe locations.

3.1.10. Transition Film Scene and Chroma Key

The codes "transition film scene" and "chroma key", which were added in the second stage analysis due to their frequency in the covers, were analyzed together, due to their aesthetic nature. These two codes were combined, since, in many cases (Figure 11), the chroma key was used to introduce original frames from the film.



Figure 11. Combined examples of chroma key and transition film scene.

For videos involving a chroma key, the following codes were relevant: "image effects" (n = 61, r = 0.26), "transition" (n = 58, r = 0.17), "angles" (n = 74, r = 0.18), and "shotsize" (n = 75, r = 0.18); and, for film transitions: "image effects" (n = 80, r = 0.29), "transition" (n = 109, r = 0.31), "angles" (n = 114, r = 0.26), "shotsize" (n = 120, r = 27), as well as the "headphones" (n = 66, r = 0.30) and "one-person" codes (n = 70, r = 0.26). Both content codes focused on the visual features. Furthermore, transitions were inserted in scenes that were not set in the same location as the original film (transmedia code "location"). This means that it was limited to the youtuber's recording site (his bedroom, a recording

studio, etc.). This is why they incorporated background equipment, such as headphones and microphones.

3.1.11. Origin

The code "origin" refers to the recognizability of the original song from the film. Because the sample was comprised of cover versions of Disney animated films, we found this code in all of the videos. Thus, its co-occurrence with content codes was not considered to be significant throughout the analysis. Nevertheless, this code was taken into account to identify the songs, as well as for future research on transmedia music.

3.2. Trans(music) Storytelling Correlation Analysis

We carried out a Chi-square test in order to establish the effect of the content characteristics coded on the dissemination of transmedia cover versions. The objective of this analysis was to determine the significance of the correlation between the content of the cover and transmedia storytelling.

In this sense, we found that χ^2 = 628.96, p = *0*.001, 1-β = 1., W = 3.92, gl = 198. The effect size (1-β) and statistical power (W) exceeded the standards (W = <0.50), with a statistical significance of 0.001. That is, the relationship is not random and it shows a correlation between the cover version and transmedia storytelling. The test proved significant differences between the transmedia-content groups, showing high association values that can be extrapolated from the sample to a broader population. Therefore, fandom-musical content developed by youtubers spreads the Disney franchise narratives.

4. Discussion and Conclusions

Audiovisual language codes and narrative analysis allowed for us to explore the concept of transmedia music. The in-depth and detailed analysis process made it possible to build a synergy among the parts that constitute the Disney fiction cover songs in order to assemble a theoretical whole [4,5,7]. Our aim was to make sense of the vast fandom-musical production around imaginary worlds: from Disney animated films to video games, series, apps, and comics [5,13–16]. We intended to address a practice that is increasingly popular on social media, where new platforms are joining the audiovisual presence that YouTube consolidated. For example, Instagram TV/stories or TikTok videos [65].

Based on the first analysis, we found that, understandably, the transmedia component [58,59] prevailed over the audio-visual content codes [60,61]. We are faced with a phenomenon that emphasizes the original piece (the pre-existing musical composition that is produced by the cultural industry), spreading through codes related to creative configurations, such as the use of instruments, costumes, lights, performance, and make-up. We provide answers to the research questions in order to understand these links.

4.1. RQ1: What Characterises Transmedia Music on YouTube Cover Music Videos of Disney Songs?

For the first question guiding the analysis, we found a series of aspects that revealed the spread of Disney's narratives through cover music videos on the platform. We drew from the three patterns of transmedia storytelling in order to identify the ways in which audiovisual creative strategies were executed in youtubers' productions: story, navigation, and instance [6].

The story pattern, which connects media and narrative (telling the story, being involved in the story, or enhancing the story), was present in most of the videos analyzed. The youtubers, as we showed in the results, were part of the story, playing the main character (or the secondary characters, when a capella arrangements made by one person in post-production were present). Thus, in those productions where the transmedia aspects matched the audiovisual aesthetics, the performer was immersed in the story. In some cases, the youtuber appeared in the space-time of the imaginary world of Disney [38]. As an example, we found covers in which the singer/musician was the main character, imitating the original character (e.g., telling the story dressed like Megara from *Hercules*

and mimicking her attitude). Covers in which the singer/musician was placed within the fictional universe, even though he/she was not part of it (telling the story as a singer dressed as a sailor on the seashore to sing the song from *The Little Mermaid*). Or enhance the story with additional meaning (the very essence of transmedia), comparing the qualities of *Aladdin*'s genie to the skills of new parents whose friendship is unique [5]. In this pattern, the "performance" code was noteworthy, being one of the most common and significant in the analysis.

Subsequently, we examined the navigational pattern, referring to the ways in which these youtubers participated in the story. In these cases, they made use of audiovisual language resources based on more than the character's performance. As we noted, lighting techniques, make-up, costumes, special effects, and image effects all played an influential role in the way in which they portrayed the story. Many youtubers preferred to appear in front of a microphone and sing the song or play one or more instruments (without significant emphasis on storytelling), and others favored dressing up as characters from the original film or in costumes from the film's fictional universe. Many of them often used lighting to enhance their musical performance. Taking part in daytime or nighttime segments of the story, bringing the lyrics of the song to life through locations that evoked the film, or adding objects that reminded the original environments present in the film were frequent patterns. Consequently, these practices are also related to the manner in which youtubers are active consumers of the story, becoming fan-imagineers [34].

In addition to these considerations, we found a significant relationship between these phenomena through statistical correlation analysis, which is especially transferable to other scenarios (that are not linked to YouTube or Disney). In short, the codes applied show a prevalence of full narrative dissemination in a large and diversified sample.

4.2. RQ2: What Audiovisual Language Characterizes Music Videos That Spread the Narrative (Music/Image)?

Aesthetic and musical aspects were both emphasized in the music videos analyzed, as we mentioned throughout the analysis. That is, we did not identify a prevalence of one language over each other. These videos are characterized by the synergy of both resources to spread the story [3,4].

Whereas, the lyrics of the song were hardly changed in the corpus analyzed, the musical basis was particularly influential. In other words, the musical genre, together with the special effects, transitions, lighting, color, angles, camera moves and shotsize, and performance, were essential in providing value and meaningfulness to the performance. As we discussed, it was very common to employ heavy metal genres for the villains, or pop/classical themes for the heroes. It was also quite typical to use bright and warm-colored scenes for happy and joyful stories, or dark and dull scenes for sad or dark stories. The interaction of content and storytelling codes resulted in a specific language of transmedia music that we consider in the next section [58].

5. Future Studies in (Trans)Music Analysis

The present study explores a well-established transmedia storytelling concept [5–8], but, so far, barely documented (trans)music practice in existing literature. Even though Stuart Sanders introduced the concept [2], previous research on the spread of fictional storytelling through music had not focused on human practices. In other terms, this experience enhances the historical and human value of storytelling over the mere mix of musical instruments [8].

This phenomenon is characterized by a specific audiovisual language that develops on social media: image and sound effects, illumination, texts, performance, and others. Transmedia music suggests a new sustainable practice that disseminates fictional worlds and imaginaries [13–16,41] through audio-visual strategies that are adjusted to the digital platform (in our case, YouTube). The sustainability aspect of the phenomenon is essential in understanding this musical practice in social media. In this sense, we understand sustainability as the development of communication networks that address the human cultural

and media interrelation demands. In other words, the new generations participate and decide how to tell stories in the digital sphere, which strengthens a social and sustainable paradigm over time. Therefore, a combined structure stands out between the content-story and the performer-story through a media cluster, co-constructing new stories that take music as the origin of new and continuous performances [17,18].

To sum up, we understand transmedia music as a sustainable phenomenon that stems from the cultural industry and developing into human-story interaction patterns on social media. A performance where the musical background determines how a story with new meanings are told. Accordingly, we realize that, outside the thresholds of fandom itself, this storytelling strategies can also be present in other contexts where fiction and reality are portrayed. As a result, we propose a new paradigm that is based on the rise and diversity of social media. Transmedia music may provide an open framework for specific studies on the musical spread on TikTok, IGTV, Spotify Storyline, among others.

Author Contributions: Conceptualization, A.V.-V.; methodology, A.V.-V.; software, A.V.-V.; validation, A.V.-V. and P.C.-P.; formal analysis, A.V.-V.; investigation, A.V.-V.; resources, A.V.-V.; data curation, A.V.-V.; writing—original draft preparation, A.V.-V.; writing—review and editing, A.V.-V., I.A. and P.C.-P.; visualization, A.V.-V., I.A. and P.C.-P.; supervision, I.A. and P.C.-P.; project administration, I.A.; funding acquisition, I.A. All authors have read and agreed to the published version of the manuscript.

Funding: This work was supported by "Alfamed" (Euro-American Research Network), under Grant R + D+I Project (2019-2021), entitled "Youtubers and Intagrammers: Media competence in emerging prosumers", with code RTI2018-093303-B-I00, financed by the Spanish Ministry of Science, Innovation and Universities and the European Regional Development Fund (ERDF), and the R + D-i Project (2020-2022), entitled "Instagrammers and youtubers for the transmedia empowerment of Andalusian citizens. The media competence of instatubers", with code P18-RT-756, financed by the Andalusian Regional Government in the 2018 call (Andalusian Research, Development and Innovation Plan, 2020) and the European Regional Development Fund (ERDF).

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Data Availability Statement: The study does not report any data.

Conflicts of Interest: The authors declare no conflict of interest.

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ANEXOS

COGITATIO

Media and Communication (ISSN: 2183–2439)
2022, Volume 10, Issue 1, Pages 157–172
https://doi.org/10.17645/mac.v10i1.4715

Article

#ThisIsMeChallenge and Music for Empowerment of Marginalized Groups on TikTok

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Submitted: 19 July 2021 | Accepted: 21 September 2021 | Published: 24 February 2022

Abstract
Media convergence is generating many collective performances on social media, where the rise of short-form videos has created a new opportunity for the empowerment of society on online platforms. In this context, TikTok appears as an application for creative expression through music clips and lip-syncs. Through the #ThisIsMeChallenge hashtag, which introduces the musical theme of *The Greatest Showman* film, we analyze a new online practice within messages from traditionally marginalized groups throughout individual and collective life events. In order to understand TikTok as a music venue for social empowerment, we conducted a quantitative content analysis of 100 TikTok posts under the hashtag, and an artificial intelligence sentiment analysis across 8,877 comments. The results show a wide range of performance work that addresses issues of gender, sexual orientation, racial discrimination, and other types of current hate speech. In short, we conclude that TikTok has become a platform that seems to motivate activism and empowerment of marginalized groups through music frameworks that challenge social discrimination.

Keywords
#ThisIsMeChallenge; empowerment; marginalized groups; social media; TikTok; transmedia music; video activism

Issue
This article is part of the issue "New Narratives for New Consumers: Influencers and the Millennial and Centennial Generations" edited by Luis M. Romero-Rodríguez (Rey Juan Carlos University), Santiago Tejedor (Autonomous University of Barcelona), and Inmaculada Berlanga (International University of La Rioja).

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1. Introduction

Social media has become an essential space for the study of empowerment in terms of identity negotiation among individuals, and as a window into the self-expression by users interacting with each other and for each other (Literat & Kligler-Vilenchik, 2021). In this "post-Internet" environment merging digital networks, portable devices, and peer-to-peer knowledge sharing, users experience positive feedback which reflects the community's possibilities for motivation and perceived belongingness (Waugh, 2017). In other words, participatory culture facilitates individuals interacting in different digital networks to represent their identities through social perceptions and expectations (Literat et al., 2021).

TikTok plays a significant role in this context. The platform, available internationally in Apple, Android, and Amazon app stores since 2018, is an algorithm-driven app that presents short video content to users via various interaction and navigation options—likes, follows, views, among other affordances. The app is characterized by a video feed, "For You Page," in which users view one video at a time, swiping up or down for new or previous posts, and by an extensive music and audio library that supports each one. A spinning circle appears at the bottom of each video to click and learn more about the audio: videos that have used it, the song itself, or the option to add it to your favorites (Anderson, 2020). This sound appropriation process has generated a wide range of popular content and challenges, as well as a wave

of audio and video memes—audios and videos that are continuously replicated, acquiring and adding meanings of belonging among the user community (Zulli & Zulli, 2020). As noted by journalists and communication scholars Fang et al. (2019) in their study on the concept of "anesthesia" in short video apps, this dynamic consumption of content evolves into an "anesthetic effect" that provokes users to consume TikTok posts for long periods of time out of curiosity, similar to the algorithmic system of YouTube.

What makes TikTok particularly interesting is that as indicated by Internet anthropologist Abidin (2021) in her platform mapping from the perspective of celebrities, communities, and topic thresholds in this app have led to controversy and content removal when TikTokers—users who create content on the app—reach their popularity due to issues of social (in)justice. Since its launch, this social networking site has been trying to reach young people through silly, shameless, and unfiltered content. As a result, the app avoids the seriousness and the perfect variety of filters of Instagram, the ephemeral stress of Snapchat's 24-hour content, or the verbal warfare of Twitter's discussion threads (Kennedy, 2020). TikTok prevents these formats inviting users to create videos under the guise of normality, creativity, and realness, concealing the toxic nature of harassment and other social media conflicts. In other words, masking the "aggressive architecture" of the Internet (Harvey, 2019), which is based on urban studies, through which governments discourage some kinds of activities in public spaces. Such "aggressive architecture" on the Internet refers to hostile innovations that prevent undesirable interactions on platforms, constricting what creators consider desirable publics, and systematically disadvantaging those who have not been valued in the digital environment. Considering this, digital content created in other platforms around different minority communities such as immigrants (Civila et al., 2020; Jaramillo-Dent et al., 2021), LGBTIQ+ (Craig et al., 2021), people with disabilities (Harb & Sidani, 2020), among others, have resulted in representations involving expectations, prejudices, or prevailing norms. Albeit, individuals are not handicapped by these social and digital perspectives, cultivating close relationships with others that share similar interests to offer a more honest portrayal of themselves (Sachs et al., 2021). This insight is grounded in the online hate moods analyzed by media and culture scholar Kilvington (2021), who introduces a hateful belief that represses users on the Internet. Hence, content sharing on social media such as TikTok emerges as a liberating process for individuals and communities to express themselves, providing a diversity of identities that pursue positive emotions (Wahl-Jorgensen, 2020).

In this regard, music has become a source to share life experiences (Born & Tilley, 2011), which is the main feature of TikTok. The opportunities for identity self-expression lead to new forms of digital culture on TikTok, involving a music-making relationship that is understood as a democratization of music-based content (Chambers, 2021). Such approach is further strengthened on a study conducted by psychologists and musicians Anderson et al. (2020) about musical self-representation on Spotify, which concludes that personality is conveyed through musical preferences and performances. In this case, we discuss appropriation and musical sharing on TikTok through hashtags and music challenges, comprised as a trend preceded by hashtag symbol "#" to promote online events, discussions, and social phenomena (Vizcaíno-Verdú & Abidin, 2021). Thus, we are faced with social trends of self-representation and community imaginaries based on transmedia music, which is a practice for content spreading through user-appropriated music aimed at disseminating new storytelling meanings (Vizcaíno-Verdú et al., 2021).

Focused on the self-expression of identity through this short video storytelling perspective, we propose a study that aims to explore the role of the music #ThisIsMeChallenge phenomenon on TikTok to connect traditionally marginalized groups within an empowering digital activism posts. This music challenge comprises the hashtag and audio from "This Is Me" by Michael Gracey's musical drama film "The Greatest Showman," addressing the social demotion of "freak performers" in "Barnum's Circus." The challenge consisted of presenting discrimination and coping experiences by marginalized groups, seeking to emphasize their identity and value as a symbol of empowerment.

2. Social Media Movements and Empowerment

The plethora of social media has created a set of collective and multidimensional interactions characterized by constantly varying causes of social justice. From a sociological-anthropological approach, we need to understand a social movement as a collective, voluntary, and coordinated action, articulated around a cause or claim that defines an opponent or situation to be changed (Asún & Zúñiga, 2013). This means that social media movements pursue collaboration between individuals who combine efforts to express themselves as a group, trying to change or improve a situation of disadvantage (García-Galera et al., 2017). Beyond this macro-concept, we focused on the empowerment phenomenon. Empowerment is understood as the result of a process—social movement—which may occur in different degrees and areas of life, where power relations between individuals and social groups undergo transformation through three critical processes: (a) changing ideologies that justify inequalities; (b) changing patterns of economic, natural or intellectual access, or control; (c) changing structures that reinforce and maintain unequal powers; and (d) changing prejudices and preconceived values that denigrate people's human capabilities and conditions (Maiorano et al., 2021). This network-based power of communication and content convergence serves as an alternative tool for the discussion and

expression of communities that claim their rights and motivate equality (Kumari, 2020).

2.1. Discrimination and Marginalized Groups on the Internet

Collectives and individuals who are marginalized through discriminatory conditions such as racism, homophobia, ableism, gender identity, religion discrimination, ideology, among others (Place, 2021), employ emancipatory technologies such as digital platforms to expose the truth and drive social change (George et al., 2021). In this sense, in this study we considered significant understanding social discrimination and marginalized groups, since the song analyzed was related to coping the social exclusion.

From the perspective of social behavior, discrimination refers to the unequal treatment of individuals or groups based on racial, religious, physical, political, gender, age, sexual orientation, among other aspects (Velasquez & Montgomery, 2020). At this point, social media has caused great discrimination towards marginalized groups, which are communities excluded from mainstream society, as well as from economic, educational, and cultural life (Parson, 2019). This leads people to face prejudice, bullying, exclusion, violence, in the hopes for equality and social acceptance (Meyer, 2019). On the internet, intergroup contacts made these marginalized groups more sensitive to possible identity prejudice (Mancini & Imperato, 2020) and collective activism (Smith et al., 2020). In this regard, human behavior scholars Spears and Postmes (2015), on a study focused on group identity and social influence, pointed out that this online activist motivation can be turned into presentations of the self that reinforce in-group and outgroup social identities.

2.2. Sympathy, Empathy, Representation, and Reflexivity on TikTok

The social media movements could be observed on platforms such as TikTok, where video activism—understood as an audio-visual complaint located outside governmental and marketing logics—is increasing (Askanius, 2013). This sort of message can attract the sympathy of public opinion and transform it into empathy (Chanan, 2011). This means that sympathy, which is understood as a subjective action, generally aimed at rescue, aid, or assistance (Olinick, 2014), may be transformed into an active and empathetic community. Thus, we understand empathy as the capacity to relate to another's emotional state, grounded in the emotion regulation theory—which is based on sharing sympathetic and familiar expressions (Yalcin & DiPaola, 2018). In this regard, video activism is transferred to TikTok and relies on the appropriation of a media and storytelling discourse through representation (the set of words, statements, and emotions concerning an injustice or inequality) and reflexivity (the set of confronted values where community notions are expressed; Meneses-Rocha & Castillo-González, 2016). Therefore, reflexivity is a resilient process by which people express values that enhance a community sense of freedom, choice, and empowerment (Givropoulou & Tseliou, 2021).

On TikTok, we may find two different scientific perspectives. On the one hand, media scholars Weimann and Masri (2020) point out that the innocence of the platform is pushed back to a sinister side: the hate speech phenomenon. On the other hand, theologian Zhang (2020), in his study on the "infrastructuralization" of the platform as an entertainment channel, argues for an app that deepens power relations between the different groups of users. For this reason, in this article we try to understand the second perspective through the potential of TikTok music challenges for empowering different grouping social movements.

3. Methodology

We conducted a qualitative walkthrough method, and a quantitative and correlational analysis using content analysis and natural language processing with sentiment analysis (SA). The walkthrough method led us to understand the music challenge phenomenon by immersing ourselves daily on TikTok (Light et al., 2016). Quantitative content analysis is a systematic method concerning the characteristics of messages through accepted meanings (Neuendorf, 2016). These approaches allowed us to examine the social movements that characterize #ThisIsMeChallenge posts on TikTok. On the other hand, SA enabled the computational exploration of polarized and subjective opinions expressed by users viewing these contents (Medhat et al., 2014). Thus, these methods provided an understanding of both TikToker content (creator of content) and the user (receiver of content). We defined the following research questions to carry out the analysis:

RQ1: What role does music play on TikTok's #ThisIsMeChallenge posts?

RQ2: Is there a correlation between the representation and reflexivity (empowerment) of TikTok groups participating in the #ThisIsMeChallenge?

RQ3: The comments of #ThisIsMeChallenge posts on TikTok support the appearing marginalized groups?

3.1. The Hashtag Case #ThisIsMeChallenge

For the analysis of empowering social movements described by Place (2021) on TikTok, we selected the hashtag #ThisIsMeChallenge. This challenge, which had received 71.4 M views at the time of the analysis in February 2021, introduces a clip of the song "This Is Me" from the film *The Greatest Showman* released in

October 2017. This pop song was the promotional single for the film and won a Golden Globe for Best Original Song. We chose this challenge because of its popularity in terms of views, and the emotional impact on the individuals who participated in it.

3.2. Walkthrough Method and Quantitative Content Analysis of Video Empowerment

The first stage to understand the empowerment phenomenon on TikTok through the hashtag #ThisIsMeChallenge was use of music for storytelling on posts. We intended to comprehend how music moves beyond the fictional environment through other meanings (transmedia music; Vizcaíno-Verdú et al., 2021). To do so, we performed a walkthrough method (Light et al., 2016):

1. Registration and entry: Creation of a unique TikTok profile for analysis.
2. Everyday use: Immersion for one hour daily from February 7–18, identifying how TikTok music (audio) relates to visual content (image).
3. App suspension, closure, and leaving: Ending the analysis and interpreting the observations.

Content analysis is an empirical-systematic method used to analyze audio, text, and image data (Krippendorff, 2004). This process consists of analyzing content variables through units of analysis and a codebook. The units of analysis are the measurable content, and the codebook is a collection of observable codes (Bock et al., 2011). In the quantitative method process, these codes are labeled using a numerical system that facilitates the statistical analysis.

In this study we built a codebook based on studies about digital empowerment to define the sociodemographic variables of TikTokers (George et al., 2021), on the representation and reflexivity of identity (Meneses-Rocha & Castillo-González, 2016), as well as on hate speech on TikTok (Weimann & Masri, 2020) to analyze the performances (see complete codebook at https://doi.org/10.6084/m9.figshare.14903064.v1). As we highlighted above, representation referred to unjust or unequal issues (Meneses-Rocha & Castillo-González, 2016), and reflexivity concerned a resilience process whereby a community expresses its value (Givropoulou & Tseliou, 2021).

We validated this codebook using the Fleiss' kappa statistical test in the SPSS v. 25 software. The procedure consisted in testing the inter-rater agreement on the "representation" and "reflexivity" variables. The test was selected based on 15 random videos from the sample detailed below, involving the same rater in two different periods—December 2020 and March 2021 (Fleiss et al., 2003). For the variable "representation" we obtained a Fleiss' kappa coefficient $\kappa = .751$, $p = .001$, which reflected a statistically significant good agreement, according to Cohen's kappa classification (between .61–.80 is good). With regards to the variable "reflexivity" we scored a Fleiss' kappa coefficient $\kappa = .825$, $p = .001$, which also represented a statistically significant very good agreement (between .81–1.00 is very good). Then, we proceeded to the descriptive and correlation analysis.

3.2.1. First Sample: The Creators

The sample comprising the first analysis was manually collected through the TikTok platform by following the next sequence:

1. Searching the #ThisIsMeChallenge hashtag on the "Discover tab";
2. Filtering the results by the "videos tab";
3. Filtering the contents by "All time" in "Date posted" and sorting by "Relevance."

The videos were registered and stored considering the following selection criteria: (a) posts featuring only one person and (b) posts employing the sounds "Original sound—itsbybrandon," "Original sound—Maria Clarin," "This Is Me—Keala Settle & The Greatest Showman Ensemble," "This Is Me (From The Greatest Showman)—Kesha," which introduced similar musical versions. The dataset consisted of 100 videos released between 2019 and 2021. The sample was targeted to answer the first two research questions, related to the TikToker (creator) and social movements.

3.3. SA of User Comments

SA is a natural language processing task aimed at mining opinions from texts. This technique is mainly used in the fields of affective computing research and emotion recognition (Poria et al., 2017), which are key to the development of artificial intelligence. This system is considered a text classification task because it performs two analyses: polarity (the level of positivity or negativity of a text) and subjectivity (the level of subjectivity or objectivity of a text; Birjali et al., 2021).

For the analysis of polarity and subjectivity we used the TextBlob library through a line of code with Python programming language in PyCharm. PyCharm is an integrated development environment for computer programming. Through this system we collected the sample detailed below and checked whether user comments viewing the 100 TikTok posts were mainly positive and subjective, i.e., whether they turn the viewers' sympathy into empathy. We related the polarity–subjectivity variables to sympathy–empathy by looking at the comments, considering those that introduced sympathetic expressions according to the emotional regulation theory (Yalcin & DiPaola, 2018).

3.3.1. Second Sample: The Users

The second sample, related to the third research question, comprised comments from users. We decided to apply the TextBlob library tool to comments because it worked exclusively with text, preventing the reading of files such as images or videos. Also, we decided to analyze the comments that users made on the videos to get an insight into how they felt about the marginalized groups in the #ThisIsMeChallenge.

To maintain an equal data pattern, we first downloaded 150 comments for each video. The data was then comprised in a dataset of 15,000 comments and transformed into an Excel spreadsheet. Then we processed the text on SA and excluded from the spreadsheet comments that obtained neutral values in polarity and subjectivity. When filtering the data on Excel, we realized that the detection system did not recognize text with emoji, words with split letters (e.g., "w o n d e r f u l"), and tags (e.g., @userexample). In other words, all the comments that did not give information were removed. Once filtered, we analyzed 8,877 comments through an automated content analysis which consisted of measuring the mean polarity–subjectivity of the entire sample. We also conducted a qualitative content analysis to group the comments by behavioral categories that would allow us to understand the community's perspective on marginalized groups.

Before submitting the data to the SA, we translated the comments into English using the TextBlob library. We identified comments in English, Spanish, French, German, Japanese, Korean, Thai, Indonesian, Malay, Danish, Tagalog, Russian, Swedish, Croatian, Italian, Catalan, Portuguese, Vietnamese, Arabic, Finnish, Dutch, Greek, Polish, and Norwegian.

3.4. Illustrated Examples and Ethical Concerns

The TikTok posts presented in this article were included after checking that their creators intended to circulate their posts publicly on the platform. Such reasoning was supported as the sample of 100 selected videos was derived from the "Relevance" tab of TikTok, which refers to the most searchable and findable posts by users. Thus, the posts illustrated below are considered as "superpublic" content (boyd, 2013), which consists of data that pursues high visibility (Abidin, 2016). In addition, to avoid infringing the image rights of individuals, the authors created illustrations about the most characteristic examples, anonymizing the data profiles.

4. Results and Discussion

4.1. The Music Role on the #ThisIsMeChallenge Phenomenon

Following the walkthrough method, we delve into the music's role in the challenge. As we previously commented, this hashtag refers to the song "This Is Me" composed by Keala Settle and released as a single in *The Greatest Showman: Original Motion Picture Soundtrack* for the 2017 film *The Greatest Showman*. During the analysis we found the following audios: "Original sound—itsbybrandon," "Original sound—Maria Clarin," "This Is Me—Keale Settle & The Greatest Showman Ensemble," "This Is Me (From the Greatest Showman)—Kesha," and "Original sound—Linda Marin Sanchez." Nevertheless, we found that the most significant sections of the song were repeated to highlight individual stories. According to the musical translation project of *The Greatest Showman* soundtrack (García-Moreno, 2020), we focused on organizing the challenge in two forms: audio-meaningful storytelling and image.

Firstly, we observed the same pattern in all the audios, i.e., mixing chorus sections in a different way than in the original song. As shown in Figure 1, the videos always started with "I am brave, I am bruised," referring to the TikTokers self-presentation. This kind of introduction could be related to the argument that marginalized groups are usually motivated to reinforce their in-group and out-group social identities on social media (Spears & Postmes, 2015).

During the next musical transition starting with the lyrics "Look out 'cause here I come" (1st, 2nd, and 3rd sections), the TikTokers linked several transitions gradually making-up their faces. Throughout this sequence, they kept a peaceful facial expression ending as the song claimed not to apologize for being who they are. Then, a new video transition showed the lyrics "When the sharpest words wanna cut me down" (4th section) with the female vocalist, without musical instruments, in which the TikTokers showed insulting words over their unhappy face. The most frequent insults were collected in Figure 2.

Once the sad section ended with "This Is Me" lyrics, we listened to the final chorus where all the music instruments were played again (5th section). Just like in the film, in this final video sequence we found several transitions, colors, and the challenging happiness of the TikTokers, showing that they successfully coped with all their social discrimination issues. Thus, we visually identified the following challenge stages (Figure 3).

4.2. Representation and Reflexivity Through #ThisIsMeChallenge

To answer the second research question, related to the 100 posts of the challenge, we performed a correlational statistical analysis between the code "representation" and "reflexivity." The aim was finding out whether there was any relationship between both variables involved in identifying the injustice perceived by the individual (referring to a marginalized group or social movement) and how this was a symbol of reflexivity throughout resilient stories (empowerment).



Figure 1. Comparing the original "This Is Me" lyrics and the audio's TikTok lyrics.

Considering that our aim in this stage of the analysis was to relate both variables, prior to the selection of the correlation statistical test we administered the Kolmogorov-Smirnov test of the equality of continuous and one-dimensional probability distributions (as $n \geq 50$). This test confirmed that the significance was not higher than $K\text{-}S(100) = .36$, $p = .001$. Following this criterion, we then followed the Spearman's test, which is a nonparametric measure of the strength and direction of association between two variables.

After mining the data, we found that some of the "representation" variables did not occur within the sample (for example, injustices or inequalities caused by age, language, ideology, or poverty). Below, we analyze the identified variables. In this sense, we coded the following number of videos for each one: racism

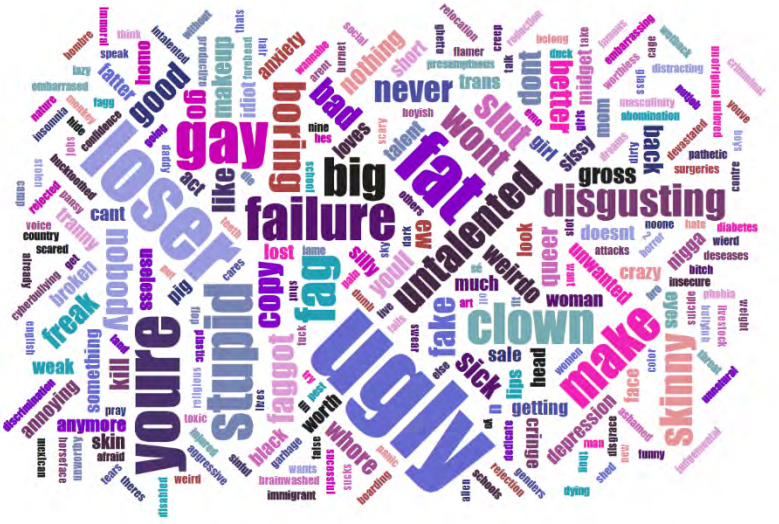


Figure 2. Self-perceived insults by TikTokers in #ThisIsMeChallenge.

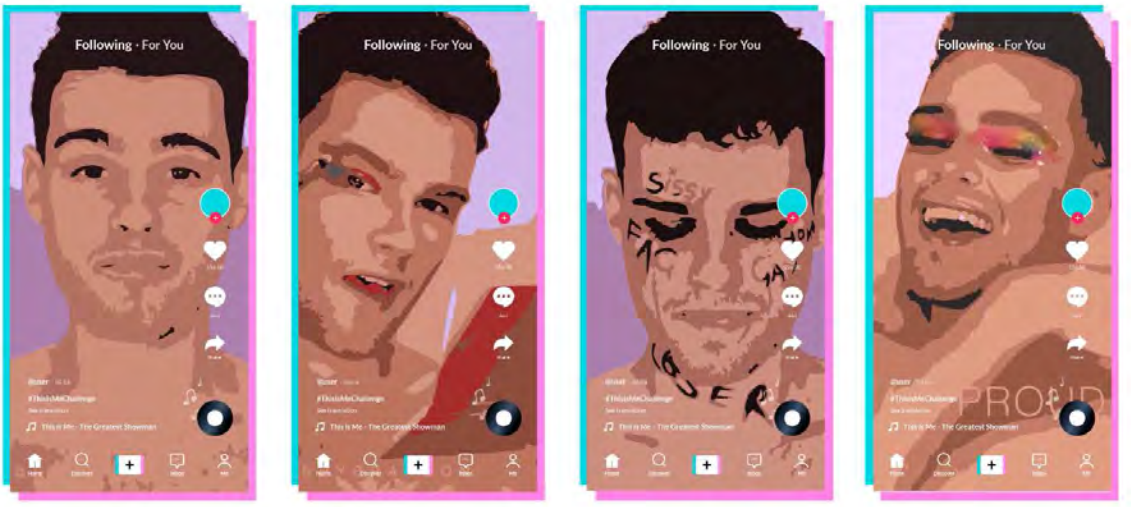


Figure 3. Main stages of #ThisIsMeChallenge. From left to right: TikTokers appearing in front of the camera in a close-up shot; singing the song as they make-up through several transitions; covering their face with negative words; appearing in colorful make-up, smiling, and singing happily.

(n = 9), colonialism (n = 2), homophobia (n = 30), ableism (n = 5), religion discrimination (n = 1), gender identity (n = 27), bullying (n = 26), culture (n = 2), other (n = 9). We observed cases where the same post could be classified into more than one category, e.g., a transgender TikToker could be targeted in homophobic and gender identity issues.

4.2.1. Racism

Racism is understood as an aggravation of the rational sense of an ethnic group that usually motivates the discrimination of individuals, which is usually extended to groups. In this sense, we are referring to the anthropological-philosophical perspective based on racial supremacy, which is scientifically fallacious and socially iniquitous, unjust, and dangerous (Urquidez, 2021). The most significant and generalizable correlation was between racism and reflexivity: $rs(100) = .921$, $p < .001$, $r^2 = .95$, $1 - \beta = .1$. The TikTokers identified, besides negative words, their foreign status in a different country and in many cases its consequences (Figure 4). Many of the racism-related posts referenced accusations of theft and unjustified hatred towards physical aspects such as skin color. In fact, there were examples involving the #BlackLivesMatter message—which is a decentralized international movement to ensure justice and equality for black people since the death of the African American Trayvon Martin (Gatwiri et al., 2021).

Another statistically significant relationship was between racism and capability, $rs(100) = .836$, $p < .001$, $r^2 = .92$, $1 - \beta = .1$, through which self-described TikTokers highlighted their aptitude to adapt to foreign environments in spite of adversity and discrimination. Subsequently, in order of statistical significance and sample relevance, we highlighted tradition, $rs(100) = .521$,

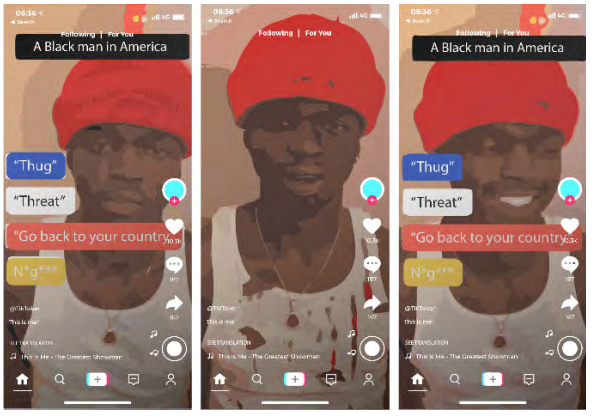


Figure 4. Illustrated TikTok post about racism and reflexivity.

$p < .001$, $r^2 = .72$, $1 - \beta = .1$; other, $rs(100) = .521$, $p < .001$, $r^2 = .72$, $1 - \beta = .1$; equality, $rs(100) = .463$, $p < .001$, $r^2 = .68$, $1 - \beta = .99$; pride, $rs(100) = .303$, $p < .002$, $r^2 = .55$, $1 - \beta = .99$; and acknowledgement, $rs(100) = .68$, $p < .001$, $r^2 = .82$, $1 - \beta = .1$.

4.2.2. Colonialism

Colonialism is defined as a social and economic system whereby a foreign state dominates and operates a territory, usually by military, political, economic, and social pressure, appropriating the land, resources, and culture of a community (Mouton & Burns, 2021). This variable showed a significant and meaningful relationship between colonialism and tradition, $rs(100) = .99$, $p < .001$, $r^2 = .99$, $1 - \beta = .1$, and colonialism and other, $rs(100) = .99$, $p < .001$, $r^2 = .99$, $1 - \beta = .1$, in which TikTokers discussed the traditional aspects appropriated from their ethnicity or territory (Figure 5). Compared to studies that have analyzed data colonialism (which consists of the commodification of the minority groups' information for capitalist purposes; Couldry & Mejias, 2019), we observed traditional protests about the cultural, territorial, and historical discrimination experienced by native communities.

It was followed by the correlations less statistically significant such as capability, $rs(100) = .623$, $p < .001$, $r^2 = .78$, $1 - \beta = .1$; reflexivity, $rs(100) = .565$, $p < .001$, $r^2 = .75$, $1 - \beta = .1$; acknowledgement, $rs(100) = .354$, $p < .001$, $r^2 = .59$, $1 - \beta = .99$; and equality, $rs(100) = .241$, $p < .001$, $r^2 = .49$, $1 - \beta = .99$. In this case, we did not find a significant relationship between colonialism and pride, as the results were not consistent in terms of $p < .05$.

4.2.3. Homophobia

Homophobia refers to the hostility towards homosexuality of both women and men, though it usually extends to people of sexual diversity (bisexual, transsexual, and transgender individuals), which in the latter two cases is referred to as transphobia. The term refers to the irrational rejection of these groups, frequently entailing violence and discrimination (Sell & Krims, 2021). The relationship between homophobia and equality was statistically significant, $rs(100) = .896$, $p < .001$, $r^2 = .94$, $1 - \beta = .1$, as many of the TikTokers identified in this category urged to end the hate towards them (Figure 6). This idea is supported by the great presence of LGBTQ+ collectives on

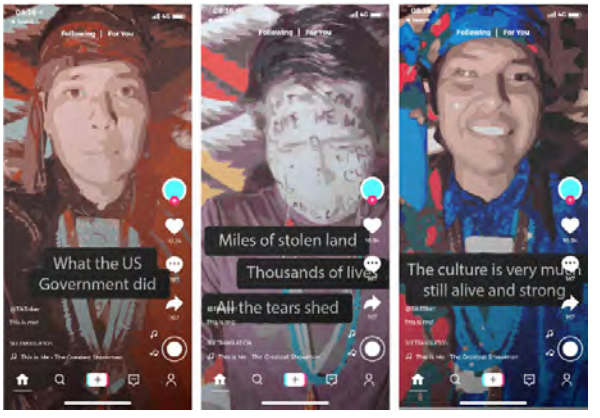


Figure 5. Illustrated TikTok post about colonialism and tradition.

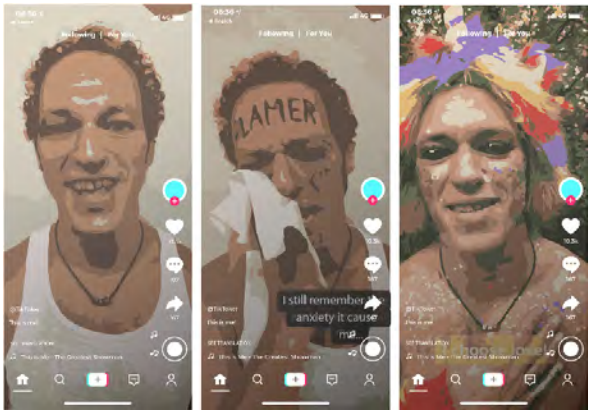


Figure 6. Illustrated TikTok post about homophobia and equality.

social media, where there is a praxis for creating, sharing, and caring for each other in community (Jenzen & Karl, 2014).

Also noteworthy, ranked by significance, were the relationships related to acknowledgement, $rs(100) = .760$, $p < .001$, $r^2 = .87$, $1 - \beta = .1$; pride, $rs(100) = .587$, $p < .002$, $r^2 = .76$, $1 - \beta = .1$; reflexivity, $rs(100) = .476$, $p < .001$, $r^2 = .68$, $1 - \beta = .99$; capability, $rs(100) = .432$, $p < .001$, $r^2 = .65$, $1 - \beta = .99$; tradition, $rs(100) = .269$, $p < .001$, $r^2 = .51$, $1 - \beta = .99$; and other, $rs(100) = .269$, $p < .001$, $r^2 = .51$, $1 - \beta = .99$.

4.2.4. Ableism

Ableism is a form of discrimination or social prejudice against people with disabilities (Cooper-Stoll & Egner, 2021), who are those that have developed a physical, intellectual, or sensory deficiency (Iezzoni et al., 2021). For this variable we found a significant and relevant relationship between ableism and capability, $rs(100) = .99$, $p < .001$, $r^2 = .99$, $1 - \beta = .1$, where TikTokers showed their professional success despite the difficulties (Figure 7).

Next, there were significant and statistical relationships with reflexivity, $rs(100) = .908$, $p < .001$, $r^2 = .95$, $1 - \beta = .1$; other, $rs(100) = .623$, $p < .001$, $r^2 = .78$, $1 - \beta = .1$; tradition, $rs(100) = .623$, $p < .001$, $r^2 = .78$, $1 - \beta = .1$; acknowledgement, $rs(100) = .569$, $p < .001$, $r^2 = .75$, $1 - \beta = .1$; equality, $rs(100) = .387$, $p < .001$, $r^2 = .62$, $1 - \beta = .99$; and pride categories, $rs(100) = .254$, $p < .002$, $r^2 = .50$, $1 - \beta = .99$.

4.2.5. Religion Discrimination

Religion is defined as a cultural system characterized by behaviors and practices, worldviews, ethics, texts, and other human history events that constitute group experiences, meanings, convictions, and beliefs based on a self-transcending dialectic (Paloutzian & Park, 2021). For this group we identified a significant relationship between religion and tradition, $rs(100) = .704$, $p < .001$, $r^2 = .83$, $1 - \beta = .1$. In this case, the TikTokers showed their beliefs as part of themselves mostly on a spiritual perspective (Figure 8).

Statistically less significant relationships were found in terms of other, $rs(100) = .701$, $p < .001$, $r^2 = .83$, $1 - \beta = .1$; capability, $rs(100) = .438$, $p < .001$, $r^2 = .66$, $1 - \beta = .99$; reflexivity, $rs(100) = .398$, $p < .001$, $r^2 = .63$, $1 - \beta = .99$; and acknowledgement, $rs(100) = .249$, $p < .001$,

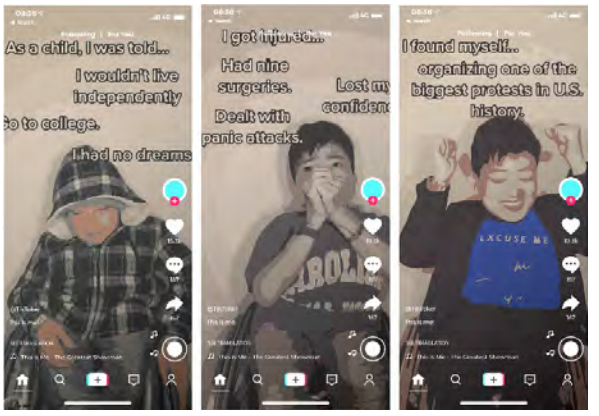


Figure 7. Illustrated TikTok post about ableism and capability.

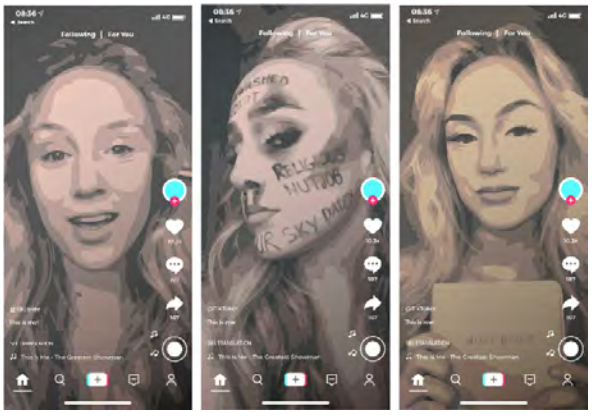


Figure 8. Illustrated TikTok post about religion and tradition.

r^2 = .49, 1 − β = .99. We found no relationship with equality and pride in the absence of the statistical assumption, p < .05.

4.2.6. Gender Identity

Using a social sciences approach, we understand gender identity as a concept that depicts human identity groups based on socially defined roles, behaviors, activities, and physical-psychological attributes (female, male, non-binary, and gender fluid; Kime-Scott, 2021). The most significant correlation was between gender and equality: rs(100) = .975, p < .001, r^2 = .98, 1 − β = .1. Similar to the homophobia variable, the TikTokers claimed equality because of their gender (Figure 9). In fact, the second relationship emphasized was between gender and pride: rs(100) = .672, p < .002, r^2 = .81, 1 − β = .1. Addressing the inclusion of an unsatisfactory democratic gendered citizenship approach to expressing digital self-identity debates (Ortega-Sánchez et al., 2021), in this study we found a positive and proactive counternarrative. The TikTokers who were classified in this group explained their identity, or else how they found themselves, i.e., their experience in identifying their gender in a healthy and comfortable manner.

The rest of the variables that were significantly correlated were related to acknowledgement, rs(100) = .663, p < .001, r^2 = .81, 1 − β = .1; reflexivity, rs(100) = .415, p < .001, r^2 = .64, 1 − β = .99; capability, rs(100) = .377, p < .001, r^2 = .61, 1 − β = .99; tradition, rs(100) = .235, p < .001, r^2 = .48, 1 − β = .99; and other, rs(100) = .235, p < .001, r^2 = .48, 1 − β = .99.

4.2.7. Bullying

Bullying is any form of psychological, verbal, or physical mistreatment directed towards a person repeatedly over a defined period of time in physical or digital space (cyberbullying). This kind of violence is characterized by targeting a person through intimidation, abuse of power and physical aggression, among others (Ansary, 2020). Bullying was significantly correlated with equality, rs(100) = .99, p < .001, r^2 = .99, 1 − β =.1, followed by acknowledgment, rs(100) = .681, p < .001, r^2 = .82, 1 − β = .1, and pride, rs(100) = .655, p < .002, r^2 = .80, 1 − β = .1. In these cases, the TikTokers highlighted the physical or psychological abuse perpetrated against them (Figure 10).

The other relationships, which were less significant, were related to reflexivity, rs(100) = .426, p < .001,

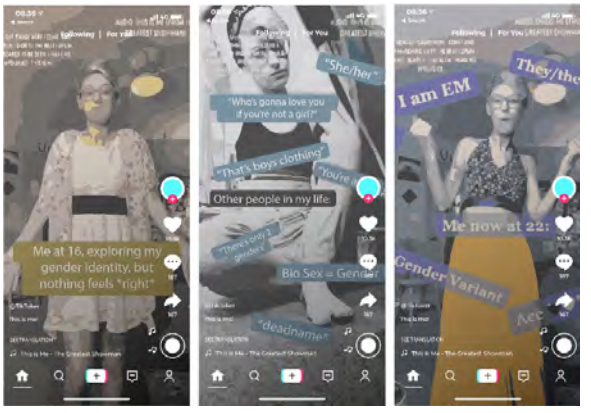


Figure 9. Illustrated TikTok post about gender and equality.

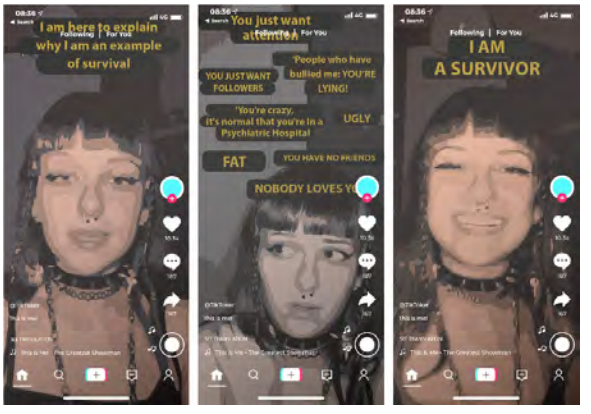


Figure 10. Illustrated TikTok post about bullying and equality.

r^2 = .65, 1 − β = .99; capability, rs(100) = .387, p < .001, r^2 = .62, 1 − β = .99; tradition, rs(100) = .241, p < .001, r^2 = .49, 1 − β = .97; and other, rs(100) = .241, p < .001, r^2 = .49, 1 − β = .97.

4.2.8. Culture

Culture is a polysemous term extensively discussed by anthropologists, which is mainly grounded in the appreciation of fine arts and humanities, and in the knowledge, beliefs, and behaviors of a social group (Fox & King, 2020). We found a statistically significant relationship between culture and tradition, rs(100) = .99, p < .001, r^2 = .99, 1 − β = .1, and culture and other, rs(100) = .99, p < .001, r^2 = .99, 1 − β = .1. In the latter case we found a cosplayer, who is a person belonging to a Japanese culture phenomenon associated with dressing up as fandom characters, in which the TikToker showed her skills (Figure 11).

Relatively less significant were the relationships with capability, rs(100) = .623, p < .001, r^2 = .78, 1 − β = .1; reflexivity, rs(100) = .565, p < .001, r^2 = .75, 1 − β = .1; acknowledgement, rs(100) = .354, p < .001, r^2 = .59, 1 − β = .99; and equality, rs(100) = .241, p < .001, r^2 = .49, 1 − β = .99. The pride variable was excluded for not complying to the assumption of p < .05.

4.2.9. Other

Finally, we included those issues not considered previously, listing particular cases related to acknowledgment, rs(100) = .99, p < .001, r^2 = .99, 1 − β = .1. We identified hate towards influencers for their popularity on TikTok (Figure 12), as well as skin-related and other diseases (alopecia or vitiligo), in which they proudly showed their identity and/or problem.

Less remarkable were the relations with equality, rs(100) = .681, p < .001, r^2 = .82, 1 − β = .1; reflexivity, rs(100) = .626, p < .001, r^2 = .79, 1 − β = .1; capability, rs(100) = .569, p < .001, r^2 = .75, 1 − β = .1; pride, rs(100) = .446, p < .002, r^2 = .66, 1 − β = .99; tradition, rs(100) = .354, p < .001, r^2 = .59, 1 − β = .99; and other categories, rs(100) = .354, p < .001, r^2 = .59, 1 − β = .99.

4.3. Supporting Marginalized Groups Through Polarity and Subjectivity

We analyzed the polarity and subjectivity of 8,877 comments to find out whether users viewing the 100 posts turned their sympathy toward empathy (Chanan, 2011; Olinick, 2014). First, we averaged both cases. Taking the SA criteria, by which values from 0 to 1 indicate positive

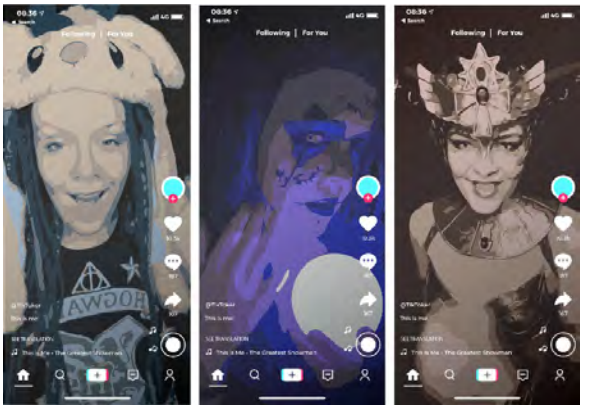


Figure 11. Illustrated TikTok post about culture and other (cosplay).

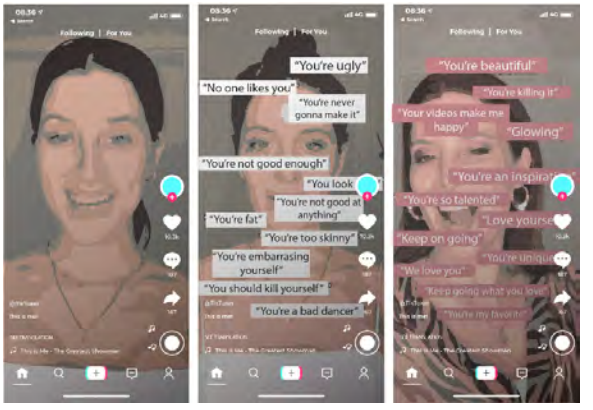


Figure 12. Illustrated TikTok post about other and acknowledgment.

content, and from 0 to –1 for negative content, we found a mean of .528 for polarity. Likewise, we found a mean of .788 for subjectivity. This means that the extensive community posted primarily positive insights with high subjective value. Beyond these data, we choose the most positive comments to understand if sympathy (positivity) reflected support for the identity/injustice shared by the TikTokers (Figure 13).

In contrast to the negative words introduced by the TikTokers, in the comments we found a large number of positive adjectives and emoji characterized, for example, by the LGBTIQ+ flag, and supportive speech (up to 784 comments reported 1 polarity point, i.e., maximum positivity). We found a wide variety of comments that emphasized the beauty of the TikTokers, e.g., "beautiful," "awesome," "amazing," "spectacular 🎉 ☺,'' "gorgeous," "perfect👏👏👏,'' among others. We also found terms that referred to the empowerment of these marginalized groups with messages such as "powerful and strong message," "keep fighting for your dreams," or "it's empowering 😍😘❤.'' On the other hand, we found expressions that praised the content created by TikTokers: "your transitions are amazing 💯🤝💪,'' "look at that picture quality," "those transitions are cleaner than my face 😳,'' "super talented 😻♡,'' and "you are a crack and you deserve to be duetted." In most cases we observed that comments introduced multiple emoji with attitudinal meaning that differed from the linguistic prosodic pattern, making evident other emotions (Logi & Zappavigna, 2021). For the cases previously reported, we found facial expressions that consumer science scholars Jaeger and Ares (2017) classified as (a) ☺ = happy, satisfied; (b) 😎 = excited, happy; and (c) 😳 = surprised, shocked. As a result, we observed a high degree of subjectivity in the comments, as well as a clear positive attitude, showing the community's support for the empowerment of these groups. These data demonstrated growing activist support for marginalized groups through expressions of free and inclusive self-choice (Givropoulou & Tseliou, 2021).

5. Conclusions

In this research we explored the role of music for cybercitizen empowerment within TikTok and the #ThisIsMeChallenge trend. This is a phenomenon based on the transmedia music concept (Vizcaíno-Verdú et al., 2021), whereby fictional songs serve as a driver for appropriating, creating, and sharing meaningful content. Departing from the "This Is Me" song theme and drawing explicit references to the self-improvement and self-esteem of traditionally marginalized groups, we focused on anthropological and sociological aspects related to participatory culture. This approach revealed how identities are shared through social movements that add cultural value using transmedia music (Vizcaíno-Verdú & Abidin, 2021; Vizcaíno-Verdú et al., 2021). Despite the animosity and the dark side of social media emphasized by Kilvington (2021) and Weimann and Masri (2020), in this analysis we have found the opportunities involving music-making interactions for citizen democratization (Chambers, 2021).

Our results reflect the contrasting nature of stories told by TikTokers, which are turned into a motif for reflexivity, equality, capability, acknowledgement, and pride, with the unconditional encouragement of users commenting the posts. If the personality shared through the pre-existing song (Anderson et al., 2020) already makes

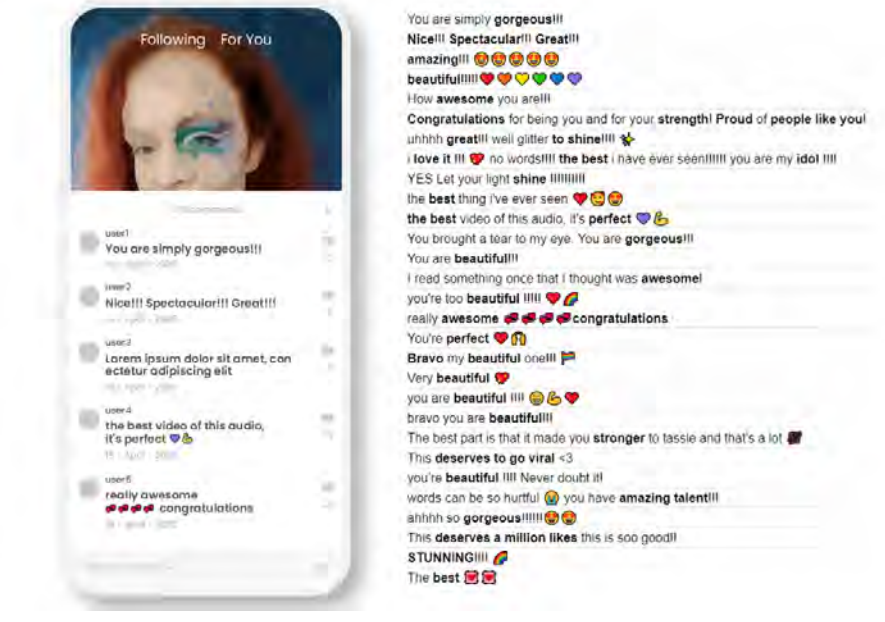


Figure 13. Top positive comments on #ThisIsMeChallenge.

us aware of how strong and capable the TikTokers are, even more so the thousands of comments contributing to the support of the individual or collective identity (Asún & Zúñiga, 2013). Albeit the interaction was asynchronous and there was no direct relationship between the TikToker and user (because the amount of comments may not necessarily be associated with true followers in view of the platform's varied content in the "For You Page" feed), the volunteer comments showed the result of what Maiorano et al. (2021) described as empowerment. Precisely, we relied on aspects related to changing preconceived prejudices about the human condition. In other words, the TikTokers shared fears, anxieties, and negative experiences that were supported by messages that ensured diversity, equality, affection and, ultimately, empathy (Chanan, 2011). As such, we could consider that these empowering practices, in which the assumedly normal and real content prevails, disrupts the "aggressive architecture" of the internet (Harvey, 2019). In this sense, we might also suspect that such marginalized groups occupy a high priority for TikTok, especially in the prevention of social discrimination.

In this context, we are faced with a transmedia-empowered video activism approach in which music is motivating individuals and collectives to learn about diversity in cultures and societies. This means that users have initiated a phenomenon that consists in the appropriation of an audio meme (Zulli & Zulli, 2020) inspired by the soundtrack of an original fiction text to express their emotions through a film's story about self-esteem (Vizcaíno-Verdú et al., 2021). Considering the injustices, individual coping, and community support observed, it seems that we are moving towards a transmedia music phenomenon that motivates the empowerment of traditionally marginalized groups (Spears & Postmes, 2015). While this music challenge became a trend with extensive views and engagement, the #ThisIsMeChallenge phenomenon emerging from a film's song lyrics represented a small sample of a broader international social movement related to the decolonization of the global south, LGBTQ+, #MeToo, or #BlackLivesMatter protests.

This study's major limitations are in terms of the sample, statistical power, and SA. Although the statistical-methodological proposal provided insights into a phenomenon grounded in the era of ephemeral content and memes, we found that the limited number of TikTok videos was not statistically significant for all the marginalized groups proposed. In fact, we observed that some of the previously introduced social discriminations (Velasquez & Montgomery, 2020) were not found in the sample. This issue was mainly due to the limited posts created for #ThisIsMeChallenge. In addition, we noted that the SA approach was created by predesigned algorithms that did not provide a semiotic discourse analysis of aspects such as emojis (Logi & Zappavigna, 2021), which produced biases between polarity–subjectivity and reality. Accordingly, we suggest that future research approaches music empowerment on social media using the proposed codebook, as well as diving deeper into the aspects that make music a transmedia storytelling tool for platforms such as TikTok.

Acknowledgments

We thank the anonymous referees for their useful suggestions, which improved the quality of the article. We would also like to thank Daniela Jaramillo-Dent for her valuable and thoughtful comments in reviewing the final version.

Funding

This work was supported by Alfamed (Euro-American Research Network), under Grant R+D+I Project (2019–2021), entitled Youtubers and Intagrammers: Media competition in emerging prosumers, with code RTI2018-093303-B-I00, financed by the Spanish Ministry of Science, Innovation and Universities and the European Regional Development Fund (ERDF), and the R+D-i Project (2020–2022), entitled Instagrammers and youtubers for the transmedia empowerment of Andalusian citizens. The media competence of instatubers, with code P18-RT-756, financed by the Andalusian Regional Government in the 2018 call (Andalusian Research, Development and Innovation Plan, 2020) and the European Regional Development Fund (ERDF).

Conflict of Interests

The authors declare no conflict of interests.

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GLOSARIO «ACAFAN»

a

Activo transmedia | Transmedia asset
Elemento o archivo con la capacidad de recombinarse, replicarse, reproducirse y resignificarse.

Affordances
Propiedades hardware y software con las que se relacionan las personas en redes sociales, plataformas, apps y tecnologías, delimitando modos de expresión y usabilidad específicos.

Amateurismo | Amateurism
Actividad desarrollada sin conocimientos, posición o relación profesional, en la que la persona no obtiene remuneración por su práctica/producción.

Anime
Animación de origen japonés que ha generado un fenómeno cultural de masas para el entretenimiento de todos los públicos.

Anime Music Videos (AMV)
Vídeos musicales creados por fans y construidos sobre la base de animes.

Arquitectura agresiva | Aggressive architecture
Innovaciones digitales hostiles que impiden interacciones deseables en las plataformas, constriñendo lo que sus creadores corporativos consideran "públicos deseables", y desfavoreciendo sistemáticamente a quienes no han sido valorados positivamente.

Audio meme
Segmentos de audio flexibles para remezclarse, resignificarse y replicarse mediante yuxtaposiciones auditivas o visuales adicionales.

Auto-red | Self-network
Colaboración y cooperación de usuarios que se constituyen como comunidad (nosotros).

b

Binge-watched music
Acción de escuchar música en formato digital de forma continua (maratón musical).

c

Convergencia cultural | Cultural convergence
Proceso que va más allá del cambio tecnológico, en tanto que relaciona tecnologías, industrias, mercados, públicos y sistemas datificados.

Contenido efímero | Ephemeral content
Cualquier contenido cuya programación digital lo hace desaparecer tras un período de tiempo estipulado (ej. los stories de Instagram se ocultan tras 24 horas). Ver también *Contenido perenne*.

Contenido generado por el usuario (CGU) | User-generated content (UGC)
Cualquier tipo de contenido (texto, vídeo, imágenes, audios, etc.) creado por usuarios en Internet.

Contenido generado por compañías (CGC) | Company-generated content (CGC)
Cualquier tipo de contenido creado por empresas, agencias, asociaciones, entre otros organismos institucionales.

Contenido perenne | Evergreen content
Cualquier contenido digital atemporal, siempre disponible y vigente (o hasta que su propietario lo elimine), que no tiene fecha de caducidad y que puede resultar de interés para los usuarios tras el paso del tiempo. Ver también *Contenido efímero*.

Cover
Es una versión o reinterpretación de una canción previamente compuesta y grabada por un compositor/a diferente al original.

Crossmedia
Extensión de una historia a través de diferentes soportes y plataformas cuyo significado no cobra sentido si no se experimentan los diferentes universos narrativos. Véase, por ejemplo, la saga *Star Wars*, cuya historia se construye a través de películas, cómics, series, animaciones, videojuegos, y otros.

Curador musical | Music curator
Persona que selecciona, investiga y genera listas y patrones de recomendación que le permitan compartir contenido musical de valor para la audiencia, a fin de generar audio memes, retos musicales o tendencias.

Cultura participativa | Participatory culture
Conjunto de conocimientos, ideas, tradiciones y costumbres que caracterizan un entorno con límites relativamente reducidos para la expresión artística y el compromiso cívico, avalado por la creación, intercambio y tutoría informal entre usuarios experimentados y amateurs de todo el mundo.

Cultura popular | Popular culture
También conocida como cultura de masas o cultura pop, se constituye como un conjunto de prácticas, creencias y producciones artísticas dominantes o prevalentes en un momento dado, que devienen del resultado de la interacción de las masas con esos objetos dominantes.

d

Descolonización musical | Music decolonization
Independencia de los productos musicales (álbumes, canciones, singles…) tradicionalmente producidos y difundidos por la industria musical y discográfica, que se basa en su apropiación y resignificación digital por parte de cualquier usuario con fines no comerciales ni publicitarios.

Disneyficación | Disneyization
Concepción referente a la Walt Disney Company, que implica la transformación (homogeneización) de algo para idealizarlo (hacerlo más agradable y sencillo), con base en los parques temáticos de la compañía.

Do it yourself (DIY)
Práctica o ética que rechaza la idea de adquirir bienes o servicios, incentivando la fabricación, creación y reparación propia por medio de la motivación, el interés y la destreza.

e

Experiencias musicales cumbre | Peak music experiences
Prácticas en las que se comparte el afecto por la música, creando una suerte de memoria cultural colectiva que conecta a comunidades de todo el mundo con gustos musicales heterogéneos.

f

Fan
Aficionados de los cómics, películas, series, videojuegos y otros productos provenientes de la industria cultural. Ver también *fandom*.

Fanbullying
Relación vejatoria que se basa en el acoso o intimidación continuado a través de medios digitales por parte de fans a personas célebres (o entidades de reconocimiento público), en la que el fandom no es capaz de vislumbrar la diferencia entre el personaje ficcional y la persona real.

Fan edits
Versión de una película modificada por un fan, en la que se suprime, reordena o añade material para generar nuevas interpretaciones sobre la fuente original.

Fan imagineers
Personas que crean productos y contenidos mediante el proceso imagineering. Ver también *Imagineering*.

Fan trailers
Versión tráiler de una película modificado por un fan, en la que se suprime, reordena o añade material, centrándose en tramas o personajes para generar nuevas interpretaciones respecto a la fuente original.

Fandom
Comunidad de aficionados a un pasatiempo, persona o fenómeno en particular. Ver también *fan*.

Fan vid / vidding
Vídeos musicales creados por fans de productos culturales en los que se insertan clip fragmentos sobre tramas, personajes, bandas sonoras, entre otros.

Ficción | Fiction
Conjunto de acontecimientos y personajes que conforman mundos no reales a partir de la imaginación. Ver también *narración*.

g

Geek
Personas que muestran un especial interés por la tecnología, la informática y los datos.

h

Hipermedia | Hypermedia
Espacio o entorno multimedia que incorpora la extensión del hipertexto, facilitando la vinculación de esos fragmentos con otros fragmentos de Internet. Ver también *multimedia*.

Hiper-narración | Hyper-narrativity
Proceso de circulación serializada de narraciones dentro y fuera de la esfera digital conectadas por redes sociales comunitarias. Un ejemplo de estos textos hiper-narrativos serían, por ejemplo, los memes.

Homofilia | Homophily
Atracción de una persona por homónimos con los que siente guardar atributos similares en materia de edad, sexo, creencias, intereses, educación, estrato social, entre otros.

i

Imagineering
Proceso de creación de productos y servicios promovido por la Walt Disney Company, por medio de la cual convergen la ciencia, la creatividad e ingeniería.

Industria cultural | Cultural industry
Conjunto de empresas que producen, distribuyen, comercializan productos y servicios que pertenencen categóricamente a las artes creativas. Algunos de estos comprenderían libros, películas, series, música, y otros.

Industria musical | Music industry
Conjunto de empresas que crean, graban, producen y distribuyen música, comprendiendo desde discográficas y estaciones de radio hasta pequeños clubs y sellos discográficos pequeños.

Inteligencia colectiva | Collective intelligence
Proceso mediante el cual un grupo de individuos reúne y comparte su saber, datos y habilidades, con el fin de construir un conocimiento común para comprender o resolver cuestiones sociales.

Interpretación musical | Music performance
Acto de interpretar música (tocar instrumentos, dar conciertos, actuar en vídeos musicales, entre otros).

Intertextualidad | Intertextuality
Conformación del significado de un texto con base en las relaciones o vínculos percibidas por el público en otros textos, empleando para ello estrategias compositivas deliberadas como la cita, la alusión, el plagio, el pastiche, la parodia, entre otras.

m

Manga
Término genérico para referirse a una amplia variedad de cómics y novelas gráficas producidas y publicadas originalmente en Japón.

Mash up
Tipo de música o vídeo editado compuesto por partes de diferentes canciones y/o imágenes combinadas.

Meme
Elemento de comunicación digital que se propaga rápidamente entre los usuarios, y que se construye con imágenes, vídeos, GIF, audios, entre otros formatos, representando una idea o sentimiento común relacionado con una cultura o subcultura que lo reconoce públicamente.

Memeficación | Memefication
Diseño consciente de memes para transmitir información por medio de mensajes eficaces y virales.

Mtviniano | Mtvinian
Aquello caracterizado por el sistema de producción del programa Music Television (MTV).

Multimedia
Espacio o entorno destinado a la difusión combinada de textos, fotografías, vídeos, imágenes y audio.

Música activista (para el empoderamiento) | Activist music (for empowerment)
Composiciones musicales que siguen una línea de acción narrativa y sonora para organizar, denunciar y visibilizar injusticias sociales.

Música mainstream | Mainstream music
Composiciones musicales (ya sean géneros o canciones concretas) reconocidas y escuchadas por la mayor parte del público, normalmente producidas por la industria discográfica, estaciones de radio, entre otros.

Música transmedia | Transmedia music (transmusic)
Composición musical creada por fans que expande una historia basada en un producto cultural preexistente, y que resulta de la interacción entre el ser humano, la música y la narración.

Musicking
Proceso por el cual se participa en la interpretación musical, ya sea escuchándola, componiéndola, ensayándola, practicándola, bailándola, u otra.

n

Narración | Narrative
Secuencia y organización de acontecimientos y personajes que constituyen un relato. Toda ficción está estructura como una narración, pero no todas las narraciones son necesariamente ficcionales. Ver también *ficción*.

Narrativa digital | Digital storytelling
Secuencia de acontecimientos expresados mediante lenguaje audiovisual propio del entorno digital, donde se promueve la interacción por medio de historias y relatos.

Narrativas transmedia | Transmedia storytelling
Representan un proceso en el que los elementos integrales de una ficción se propagan sistemáticamente a través diferentes canales para crear una experiencia de entretenimiento unificada y coordinada en la que las personas (fans) contribuyen en el desarrollo de la historia original.

o

Otaku
Personas aficionadas a la cultura popular japonesa, en especial a todo lo relacionado con el manga y el anime.

p

Plataformización | Platformization
Es un proceso similar al de la industrialización, que se refiere a la transformación multifacética de las sociedades globalizadas en las que predomina el control de las plataformas e Internet.

Prosumidor | Prosumer
Persona que produce y consume simultáneamente contenidos en medios e Internet.

r

Retos musicales | Music challenges
Tendencias musicales difundidas por Internet, precedidas por el símbolo hashtag (#) con la finalidad de promover eventos, debates y fenómenos socio-culturales.

s

Sonido fantástico | Fantasound
Adición de significado y emoción basada en la sinestesia, por medio de la cual la música dirige el contenido gráfico.

t

Transalfabetización | Transliteracy
Capacidad para leer, escribir, interactuar, comprender y razonar críticamente en (y sobre) el uso de plataformas, herramientas tecnológicas, medios digitales y redes sociales.

v

Vernáculo digital | Digital vernaculars
Lenguajes, prácticas y costumbres nativas de Internet y redes sociales.

Vídeo activismo | Video activism
Composición audiovisual cuyo discurso se sitúa fuera de las lógicas gubernamentales y del marketing en un intento por difundir mensajes que atraigan la simpatía de la opinión pública para transformarla en empatía y acción.

Vidmanip
Composición audiovisual con segmentos originales de un videoclip que insertan elementos de otros productos mediáticos.



Música transmedia en redes sociales. Transalfabetización y narrativas culturales a través del fandom

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Las redes sociales han marcado un hito en la historia de la humanidad, introduciendo nuevas vías para la expresión ciberciudadana. En este contexto, usuarios y (micro)influencers convergen en la creación de contenidos audiovisuales, donde la música adquiere un papel protagonista. Especialmente en plataformas de amplio reconocimiento y popularidad como YouTube y TikTok, hoy se descubren historias en las que la música, la ficción y lo digital ofrecen un sinfín de posibilidades edu-creativas. Este estudio se enfoca en el análisis de las narrativas y alfabetización transmedia con la finalidad de comprender la resignificación musical en Internet para la expresión, construcción y difusión de la identidad cultural de individuos y colectivos. Partiendo de (1) un cuestionario sobre competencias musicales transmedia a 603 YouTubers hispano-anglosajones, (2) un análisis de contenido cualitativo de 300 covers musicales de animación Disney en YouTube, (3) y un análisis de contenido cuantitativo de 100 vídeos de TikTok, junto con un análisis de sentimiento mediante machine learning de 8.877 comentarios, el presente trabajo aborda la música transmedia como un hilo conductor para el aprendizaje, la narrativa, el empoderamiento y la auto-expresión ciudadana. Este compendio apunta hacia la descolonización musical, en la que los usuarios reconfiguran y expanden mediante challenges, duetos, videoclips y covers el significado de narraciones ficcionales y personales.

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