



1. General information

Course: TRANSMEDIA PROJECTS

Type: CORE COURSE

Degree: 401 - UNDERGRADUATE DEGREE PROGRAMME IN AUDIOVISUAL COMMUNICATION

Center: 12 - FACULTY OF COMMUNICATION

Year: 4

Main language: Spanish

Use of additional languages: English

Web site:

Code: 16528

ECTS credits: 12

Academic year: 2023-24

Group(s): 30

Duration: AN

Second language: English

English Friendly: Y

Bilingual: N

Lecturer: MARÍA JOSEFA ESTABLÉS HERAS - Group(s): 30				
Building/Office	Department	Phone number	Email	Office hours
	DPTO. EN CONSTITUCIÓN		Maria.Estables@uclm.es	
Lecturer: ADRIAN EVANGELIO MOLINA - Group(s): 30				
Building/Office	Department	Phone number	Email	Office hours
	SISTEMAS INFORMÁTICOS		Adrian.Evangelio@uclm.es	
Lecturer: ANA SERRANO TELLERIA - Group(s): 30				
Building/Office	Department	Phone number	Email	Office hours
2.12	DPTO. EN CONSTITUCIÓN	4795	Ana.Serrano@uclm.es	They will be published at the beginning of the course.
Lecturer: CARLOS VALLE CASAS - Group(s): 30				
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	ARTE		Carlos.Valle@uclm.es	

2. Pre-Requisites

Not established.

3. Justification in the curriculum, relation to other subjects and to the profession

The subject 'projects' ('audiovisual projects', 'ideation and creativity' and 'transmedia projects') aims to provide students with the knowledge and skills necessary to devise, plan and justify communication projects. Through the three subjects that make up the subject, the student will achieve the skills to develop all the phases of creating a communicative project from teamwork and transversal knowledge.

The subject 'ideation and creativity' for audiovisual projects includes basic aspects of any communicator: creativity, imagination and innovation. The other two, 'audiovisual projects' and 'transmedia projects' focus on two basic formats for the industry.

The subjects respond to a pressing need of the information market: to train communication professionals, in the field of theory and practice, capable of devising and executing audiovisual products adapted to a versatile and flexible digital communication environment.

The subjects are key in the context of audiovisual production since they enable the creation, dissemination and implementation of audiovisual journalistic and/or cinematographic products.

Its inclusion in the third and fourth year of the audiovisual communication degree is justified by establishing as a starting point the knowledge acquired by students in subjects previously studied.

4. Degree competences achieved in this course

Course competences

Code	Description
CB02	Apply knowledge to the craft or vocation in a professional manner and possess the skills to develop and defend arguments and solve problems within the field of study.
CB03	Gather and interpret relevant data (usually within the area of study) in order to make value judgements that include a reflection on relevant social, scientific or ethical issues.
CE12	Know, analyse and apply the mechanisms and elements of the construction of audiovisual narratives, regarding different genres, formats and audiovisual production technologies.
	Define audiovisual projects, assume leadership, and plan and manage human, technical and budgetary resources in the different

CE23	phases of production based on principles of social responsibility.
CE24	Know and apply the techniques for the design, management and development of multimedia and transmedia projects.
CE25	Apply the techniques and processes of audiovisual production in different formats and media.
CE26	Analyse and implement marketing strategies for the development, distribution and consumption of market-oriented audiovisual products.
CG02	Develop creativity to take risks in the definition of research or creative topics from an innovative perspective that contributes to the knowledge, interpretation or development of audiovisual languages and/or formats.
CG06	Know the state of the world and its recent historical evolution as well as acquiring the concepts necessary for understanding its political, economic, technological and sociocultural dimensions in such a way that they serve as an instrument in the resolution of professional problems and challenges.

5. Objectives or Learning Outcomes

Course learning outcomes

Description

Expose a topic in a correct and satisfactory way, as well as the results of the work.

Apply digital animation technologies for the creation of 2D and 3D contents and spaces where virtual reality and augmented reality are applied.

Put into practice the essential elements of professional practice, including the ethical principles and legal responsibilities derived from audiovisual production.

Know the grammar and composition of the image and interpret and analyse iconic representations.

Know and manage the processes of documentation for the production of audiovisual content in the contemporary context.

Develop basic research skills.

Design, plan and execute audiovisual and transmedia projects.

Convey information and content by adapting and combining it to the most appropriate media, platforms and supports, simultaneously when necessary.

Value diversity and interculturality as a basis for teamwork.

Acquire the working method of the project.

6. Units / Contents

Unit 1: Conceptualization of transmedia. Terminological differentiation, principles and historical evolution.

Unit 2: Approach to the strategic use of the different genres, languages and narratives used in transmedia through various media, platforms and supports.

Unit 3: Case studies. Transmedia as a form of expression in different contexts: advertising, news content, fiction, cultural content, etc.

Unit 4: Productive context: Producers, consumers and digital content creation platforms.

Unit 5: Identification of the strategies, resources and combination of formats adapted to the ecology of the media involved in the project.

Unit 6: Transmedia narrative techniques: Storyboard, non-linear.

Unit 7: Transmedia architecture and interface design.

Unit 8: Financing and marketing strategies for transmedia projects.

Unit 9: Presentation of projects, creative actions, etc.

Unit 10: Technological support: Introduction to graphic engines for transmedia applications.

ADDITIONAL COMMENTS, REMARKS

This subject is oriented towards carrying out transmedia projects and is focused on two aspects. An applied development of the project and complementary training through theoretical deepening seminars. The theoretical seminars will address the fundamentals of transmedia communication, addressing the following questions:

-Conceptualization of transmedia. Terminological differentiation, principles and historical evolution.

-Approach to the strategic use of the different genres, languages and narratives used in transmedia through various formats, media, platforms and supports.

-Case studies. Transmedia as a form of expression in different contexts: advertising, news content, fiction, cultural content, etc.

-Productive context: producers, consumers and digital content creation platforms.

In the development of the applied transmedia project, all the phases involved must be attended to: pre-production, production and post-production. During the execution the following elements will be worked on:

- Identification of the strategies, resources and combination of formats adapted to the ecology of the media involved in the project.

- Transmedia narrative techniques: storyboard, non-linear script.

- Transmedia architecture and interface design.

- Financing and marketing strategies for transmedia projects.

- Presentation of projects: creative actions, dissemination strategies, etc.

7. Activities, Units/Modules and Methodology

Training Activity	Methodology	Related Competences (only degrees before RD 822/2021)	ECTS	Hours	As	Com	Description

Workshops or seminars [ON-SITE]	Workshops and Seminars	CB02 CB03 CE12 CE23 CE24 CE25 CE26 CG02 CG06	2	50	Y	N	The teacher will explain the basic contents of the subject and will propose works to extend them based on the interests and needs of the students.
Class Attendance (practical) [ON-SITE]	Guided or supervised work	CB02 CB03 CE12 CE23 CE24 CE25 CE26 CG02 CG06	2.8	70	Y	N	The students will carry out the transmedia project with the guidance of the teacher.
Writing of reports or projects [OFF-SITE]	Self-study	CB02 CB03 CE12 CE23 CE24 CE25 CE26 CG02 CG06	7.2	180	Y	Y	The students will carry out the transmedia project autonomously.
Total:			12	300			
Total credits of in-class work: 4.8			Total class time hours: 120				
Total credits of out of class work: 7.2			Total hours of out of class work: 180				

As: Assessable training activity

Com: Training activity of compulsory overcoming (It will be essential to overcome both continuous and non-continuous assessment).

8. Evaluation criteria and Grading System			
Evaluation System	Continuous assessment	Non-continuous evaluation*	Description
Final test	15.00%	15.00%	Unity
Portfolio assessment	70.00%	70.00%	Elaboration and presentation of the transmedia project.
Final test	15.00%	15.00%	Dossier
Total:	100.00%	100.00%	

According to art. 4 of the UCLM Student Evaluation Regulations, it must be provided to students who cannot regularly attend face-to-face training activities the passing of the subject, having the right (art. 12.2) to be globally graded, in 2 annual calls per subject, an ordinary and an extraordinary one (evaluating 100% of the competences).

Evaluation criteria for the final exam:

Continuous assessment:

The student must create a transmedia project accompanied by the corresponding oral presentation (70%), and also two final tests: unity (15%) + dossier (15%). The rules of plagiarism and common spelling correction for the Degree will be applied. This subject will apply the evaluation criteria agreed in the UCLM Evaluation Regulations, as well as the specific evaluation standards approved by the Center's Faculty Board.

This planning may be adapted and slightly modified in the event that any extraordinary measure is undertaken. However, even in an unforeseen scenario, they will try to maintain the evaluation percentages with the maximum fidelity to what is indicated in this guide.

Any student may switch to the non-continuous assessment modality as long as they have not participated during the class teaching period in assessable activities that together account for at least 50% of the total assessment of the subject. If a student has reached that 50% of evaluable activities or if, in any case, the class period has ended, they will be considered in continuous evaluation without the possibility of changing the evaluation modality.

Non-continuous evaluation:

The student must create a transmedia project accompanied by the corresponding report and oral presentation (70%), and also two final tests: unity (15%) + dossier (15%). The rules of plagiarism and common spelling correction for the Degree will be applied. This subject will apply the evaluation criteria agreed in the UCLM Evaluation Regulations, as well as the specific evaluation standards approved by the Center's Faculty Board.

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Specifications for the resit/retake exam:

The student must create a transmedia project accompanied by the corresponding report and oral presentation (70%), and also two final tests: unity (15%) + dossier (15%). The rules of plagiarism and common spelling correction for the Degree will be applied. This subject will apply the evaluation criteria agreed in the UCLM Evaluation Regulations, as well as the specific evaluation standards approved by the Center's Faculty Board.

This planning may be adapted and slightly modified in the event that any extraordinary measure is undertaken. However, even in an unforeseen scenario, they will try to maintain the evaluation percentages with the maximum fidelity to what is indicated in this guide.

Any student may switch to the non-continuous assessment modality as long as they have not participated during the class teaching period in assessable activities that together account for at least 50% of the total assessment of the subject. If a student has reached that 50% of evaluable activities or if, in any case, the class period has ended, they will be considered in continuous evaluation without the possibility of changing the evaluation modality.

Specifications for the second resit / retake exam:

The student must create a transmedia project accompanied by the corresponding report and oral presentation (70%), and also two final tests: unity (15%) + dossier (15%). The rules of plagiarism and common spelling correction for the Degree will be applied. This subject will apply the evaluation criteria agreed in the UCLM Evaluation Regulations, as well as the specific evaluation standards approved by the Center's Faculty Board.

This planning may be adapted and slightly modified in the event that any extraordinary measure is undertaken. However, even in an unforeseen scenario, they will try to maintain the evaluation percentages with the maximum fidelity to what is indicated in this guide.

Any student may switch to the non-continuous assessment modality as long as they have not participated during the class teaching period in assessable activities that together account for at least 50% of the total assessment of the subject. If a student has reached that 50% of evaluable activities or if, in any case, the class period has ended, they will be considered in continuous evaluation without the possibility of changing the evaluation modality.

9. Assignments, course calendar and important dates

Not related to the syllabus/contents	
Hours	hours
General comments about the planning: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 1 (de 10): Conceptualization of transmedia. Terminological differentiation, principles and historical evolution.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	2
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	5
Writing of reports or projects [AUTÓNOMA][Self-study]	2
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 2 (de 10): Approach to the strategic use of the different genres, languages and narratives used in transmedia through various media, platforms and supports.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	2
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	5
Writing of reports or projects [AUTÓNOMA][Self-study]	3
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 3 (de 10): Case studies. Transmedia as a form of expression in different contexts: advertising, news content, fiction, cultural content, etc.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	4.4
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	5
Writing of reports or projects [AUTÓNOMA][Self-study]	15
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 4 (de 10): Productive context: Producers, consumers and digital content creation platforms.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	5
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	5
Writing of reports or projects [AUTÓNOMA][Self-study]	20
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 5 (de 10): Identification of the strategies, resources and combination of formats adapted to the ecology of the media involved in the project.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	5
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	8.8
Writing of reports or projects [AUTÓNOMA][Self-study]	20
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 6 (de 10): Transmedia narrative techniques: Storyboard, non-linear.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	5
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	5
Writing of reports or projects [AUTÓNOMA][Self-study]	20
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 7 (de 10): Transmedia architecture and interface design.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	5
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	5
Writing of reports or projects [AUTÓNOMA][Self-study]	20
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 8 (de 10): Financing and marketing strategies for transmedia projects.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	5
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	8
Writing of reports or projects [AUTÓNOMA][Self-study]	20
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 9 (de 10): Presentation of projects, creative actions, etc.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	8.3
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	11.6
Writing of reports or projects [AUTÓNOMA][Self-study]	30
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Unit 10 (de 10): Technological support: Introduction to graphic engines for transmedia applications.	
Activities	Hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	8.3
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	11.6

Writing of reports or projects [AUTÓNOMA][Self-study]	30
Comment: You can vary the calendar and the teaching period of each subject depending on the development and needs of the students and their transmedia projects. Continuously and proactively applies theory to practice.	
Global activity	
Activities	hours
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	50
Writing of reports or projects [AUTÓNOMA][Self-study]	180
Class Attendance (practical) [PRESENCIAL][Guided or supervised work]	70
Total horas: 300	

10. Bibliography and Sources						
Author(s)	Title/Link	Publishing house	Citv	ISBN	Year	Description
Serrano Tellería, Ana	BETWEEN THE PUBLIC AND PRIVATE IN MOBILE COMMUNICATION. https://www.taylorfrancis.com/books/e/9781315399294	ROUTLEDGE STUDIES IN NEW MEDIA AND CYBERCULTURE. ROUTLEDGE		978-1-138-22555-8	2017	
Bernardo, Nuno	CREATE AN ENTERTAINMENT BRAND USING A TRANSMEDIAL APPROACH TO STORYTELLING.	BEACTIVE BOOKS		1909547018	2014	
Scolari, Carlos Alberto	NARRATIVAS TRANSMEDIA: CUANDO TODOS LOS MEDIOS CUENTAN.	DEUSTO		978-84-234-1336-2	2012	
Scolari, C., Bertetti, P., Freeman, M.	TRANSMEDIA ARCHAEOLOGY. STORYTELLING IN THE BORDERLINES OF SCIENCE FICTION, COMICS AND PULP MAGAZINES. https://www.palgrave.com/gp/book/9781137434364	PALGRAVE MACMILLAN		978-1-137-43437-1	2014	
Irigaray, Fernando y Renó, Denis (comps.)	TRANSMEDIACIONES. CREATIVIDAD, INNOVACIÓN Y ESTRATEGIAS EN NUEVAS NARRATIVAS. http://catedratransmedia.com.ar/2016/10/21/libro-transmediaciones-creatividad-innovacion-y-estrategias-en-nuevas-narrativas/	LA CRUJÍA		978-897-601-247-8	2016	
Renó, Denis; Campalans, Carolina; Ruiz, Sandra y Gosciola, Vicente (Eds.)	PERIODISMO TRANSMEDIA: MIRADAS MÚLTIPLES.	UOC Y UNIVERSIDAD DE ROSARIO		978-84-9064-237-5	2014	
Serrano Tellería, Ana	JOURNALISM, TRANSMEDIA AND DESIGN THINKING WITHIN MOBILE DEVICES. https://libros.cc/Active-Audiences.htm#sinopsis	MC GRAW HILL INTERAMERICANA S.L.		8448620038	2020	
Murch, Walter	EN EL MOMENTO DEL PARPADEO: UN PUNTO DE VISTA SOBRE EL MONTAJE CINEMATOGRAFICO (FAHRENHEIT 451)	OCHO Y MEDIO, LIBROS DE CINE		8495839482	2003	
Vogler, Christopher	EL VIAJE DEL ESCRITOR	MA NON TROPPO		9788495601513	2012	
Evans, Elizabeth	UNDERSTANDING ENGAGEMENT IN TRANSMEDIA CULTURE. https://www.routledge.com/Understanding-Engagement-in-Transmedia-Culture/Evans/p/book/9781138632790?gclid=EAlaIqobChMmPXEsufC8QIVCcPVCh33GgsPEAAAYASAAEgJJDJ_D_BwE	ROUTLEDGE.		9781138632790	2020	
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Serrano Tellería, Ana	TRANSMEDIA JOURNALISM WITHIN MOBILE DEVICES. http://www.labcom-ifp.ubi.pt/livro/289	LABCOM BOOKS		978-989-654-369-3	2017	
Serrano Tellería, Ana	DISEÑO DE NODOS INICIALES EN CIBERMEDIOS: UN ESTUDIO COMPARATIVO. http://hdl.handle.net/10810/12425	UNIVERSIDAD DEL PAÍS VASCO		978-84-9860-415-3	2010	
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Phillips, Andrea	A CREATOR'S GUIDE TO TRANSMEDIA STORYTELLING: HOW TO CAPTIVATE AND ENGAGE AUDIENCES ACROSS MULTIPLE PLATFORMS.	MCGRAW-HILL EDUCATION	0071791523	2012
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Dena, Christy	Transmedia Practice: Theorising the Practice of Expressing a Fictional World across Distinct Media and Environments	University of Sydney.		2009
Hayes, Gary P	How to Write a Transmedia Production Bible. A Template for Multi-Platform Producers	Screen Australia		2011
Altozano, José	El videojuego a través de David Cage		978-8494534966	