

# **Transmedia as a Tool for the Reconstruction of Collective Memory in Post Conflict Scenarios in Colombia**

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## **Abstract**

In the context of Colombia's reconciliation process, and in light of the dynamics of country reconstruction in which post-conflict is framed, it is necessary to create spaces for the construction of collective memory and future scenarios that allow the rapprochement between the actors of the Conflict to be able to consolidate a new vision of its reality. In this sense, alternatives should be sought that, in the light of the new forms of representation, allow the formation of narratives and facilitate the participants of this type of process to understand the new scenario that they pose and of which they are art and part for the consolidation of Truth and trust.

The development of transmedia scenarios, allows the generation of a redimension of the reality of a collective, and thus build a proper sense of narrative that facilitates to the actors of this type of conflicts the search of the channels that more conform to their Situation, the media that actually identify them, and the possibility of varying the information systems that serve as a sieve for the evidence of situations that in themselves have been difficult and should be expressed for conciliation.

## **Keywords**

Memory, Transmedia, Postconflict, Collective, Hypermedia Narratives.

## **Introduction**

The impact sought in rural areas has as an objective not only to recover the memory of the groups involved, but also to achieve greater inclusion in the processes of technological democratization of the country, to serve as a model for other areas and for those who live in cities are also sensitized to a changing scenario that requires the understanding of the whole nation. All the above in the dynamics of truth and reparation not only between the actors who lived the war but between the city and the countryside that have progressively distanced themselves in the events of the last 50 years, generating implausible imaginary of the realities that occur in the environments of the deep province.

In the context of the armed conflict in our country, the report "Enough now! Colombia: Memories of War and

Dignity" of the National Center for Historical Memory (CNMH, 2013) reports the existence between 1985 and 2012 of a total of 5,712 .506 forced displacements, 27,023 abductions in the period 1970 and 2012, 25,077 forced disappearances between 1985 and 2012, 10,189 victims of antipersonnel landmines and 1,982 massacres in the same period (Amnesty International, 2013).

On the other hand, there are the demobilized of the different groups outside the law. The Presidency of the Republic shows in its statistics through the ACR (2011) that between August 2002 and October 2009, 51,992 people demobilized (individually and collectively). 61% of peace negotiations with self-defense groups. In addition, the Humanitarian Assistance Program for Demobilization (2011) indicates that as at 31 March 2008, 31,196 elders were active participants in the reintegration process. During this period, 15,242 persons belonging to illegal armed groups manifested their willingness to demobilize individually.

Colombia is currently in a process of peace and reconciliation with the FARC, but for these processes to be generated favorably it is necessary to restore trust between the victims and the perpetrators. One of the ways to recover it is to establish the truth of the facts, because victims need to know why, how and where their relatives are, but also be able to account for those events after the initial damage, i.e, those related to the search for truth, justice, and reparation. Establishing the truths will help the reconciliation and, therefore, the trust and solidarity between the direct actors of the conflict, as well as the society in general. To this end, institutions, programs, events, projects, resources and digital platforms have been created, among others, to generate the reconstruction of the memory of the conflict from its own actors.

However, when specifically reviewing the virtual tools and other technological means, it is observed that there are few in the country and all of them oriented

towards the memory of the victims and individual testimonies that have fragmented truths of the facts. In order to reconstruct the truth, it is necessary to exercise collective memory so that victims, excombatants, and society, in general, can help to establish the facts that have occurred from the many experiences of the actors. Equally, it is necessary for communities to begin to construct the possible scenarios of their future, to visualize their projects of individual and collective life, for the construction of trust and peace.

### **A Look at the Processes of Peacebuilding in Colombia and the Emergence of the Collective Memory Category**

In the research process, it is important to recognize the construction of an information search of the antecedents related to the direction of the research problem, which is addressed by the construction and research for peace. This research has the purpose of making an approximation and deepening of the studies and investigations obtained in relation to the research problem, for this antecedent four investigations are taken: “The state of conflict research, post-conflict, reconciliation and Role of civil society in Colombia” (María del Rosario Guerra, 2005), “Studies on armed conflicts and peace: a field in permanent evolution” (Carlos Nasi, 2005), “Research for Peace: Representations, Imagery and Strategies in the Armed Conflict” (Paz-ando, 2013 vol.6), and “Scientific research for Post-Conflict” (Castillo, 2015) is based on a follow-up period from 2005 to today, understanding that in this period, significant new studies and related investigations have been carried out in the construction of peace, conflict, and post-agreement. This research is of academic and pragmatic interest in the sense of supporting the identification of the knowledge necessary for society in a post-agreement way, accompanied by more general reflections based on the knowledge and debates produced by the social sciences.

In the research by María del Rosario Guerra and Juan José Plata, entitled “Situation of research on conflicts, post-conflict, reconciliation and the role of civil society in Colombia”, it is this research explores the conditions of post-conflict studies, coexistence and the role of civil society, it is taken into account that there is a whole line of research on the alternative resolution of conflicts in educational media.

On the part of the central government, but also the

existence of non-governmental organizations that in the interior of the country have studied the processes of building a democratic culture in school or conciliation in school sponsored by NGOs such as CEPECS Foundation (Center for Economic and Political Economic Studies) and SOCOLPE (Colombian Society of Pedagogy). These studies relate how conflicts are handled, how conflicts are handled, adaptive processes, strategies, and imaginary conflicts, are the product of many institutions such as school, family and the context in which the subject is. This exhibition gives an account of a small field of research concerning the studies that have been carried out on the subject, in the same way, reveal that the dynamics is greater and even better knowing that the country has been consolidated for a community of Researchers.

In the same research by María del Rosario Guerra and Juan José Plata, they present a query in the ScienTI Network of Colciencias where information about the research groups presented to the 2002 group summons; by the word convivencia we found 5 groups; by the word democracy, 3 groups; by the word conflict, 8 groups; by the word violence, 7 groups and by the word political culture, 11 groups; which in total gives us 34, working on topics of interest for the public policy of coexistence and citizen security, as can be deduced from the topics of the declared lines of research. This indicates that the emergence of academic groups in charge of the subject has been increasing in recent years and research in relation to the political culture in the conflict scenario.

In the second study, his research work, Carlos Nasi and Angelika Rettberg, entitled “Studies on armed conflict and peace: a field in constant evolution”, the main objective of this study is to identify some of the main lines of research have developed in the field of armed conflicts and peace studies in the last decades. This suggests that over the years literature has become increasingly complex, diverse and sophisticated and has shown a remarkable capacity for adaptation and transformation to the new conceptual and empirical challenges. It also begins by showing the most relevant research on the Colombian conflict that has been legitimized for more than 50 years. This content shows that in Colombia there has been the desire to be able to classify the different typologies of the armed conflict that the country has or to think if the country suffers an internal civil war, the text informs that from the same Congress of the Republic arises the question of

whether the country suffers a terrorist threat (which would require a mainly repressive response), and not an armed conflict or a civil war (in which parties have political agendas that may eventually give legitimacy to become interlocutors, not simple enemies) from this point of view in a very radical position, the author maintains that Colombia must be considered in a state of civil war that gives an argument on the literary bases on the political economy of the armed conflicts developed by the Pioneering studies cited by Collier and Hoeffler (2000), David Keen (2000, 2001), Berdal and Malone (2000)), this literature is based on statistics produced from databases of hundreds of internal armed conflicts throughout the world.

In the third research entitled *Studies for Peace: "Representations, Imagery, and Strategies for Conflict"*, the central objective is to show the role that social research has played in the Colombian conflict process. Peace (irenology) is a new field of study as a novel in Colombia compared to studies that already have of war or armed conflict (polemology). Although both for one field and for the other, it would be misleading to argue that there are no studies to respect within the literature and production hitherto developed, like-wise it is not unknown that our intellectual and literary production is characterized by showing Polemological studies (armed conflict), while studies of ireneological (peace building) are scarce or very few. Stating this manifestation has led to support in the social sciences and by analysts that "our armed conflict is over-diagnosed, and that production has reached its peak in the attempt to try to account for all those elements characteristic of our internal war. Justifications about why one form of literature abounds over the other are abundant; However, two are usually the most recurrent. Those who are part of the field of knowledge itself and in which it is held that "to know peace it becomes necessary to know war" while, from the other side, "to know peace, it becomes necessary to study peace" (Paz-ando, 2013).

The authors conclude that in this way, since the field of peace studies is a relatively new field, it is clear that the volume of production, compared to studies on conflict and violence will be minor. In this way, we continue to study wars and violence, but peace, as an object of the study appears as something unknown and little considered within the academy.

In the fourth "scientific investigation for the post – Conflict" Humberto Librado Castillo of the Faculty of

Law of the La Gran Colombia University, he reports on the actions for peacebuilding that carry some methods and techniques, since it is necessary to build meetings in the different approaches existent for the construction of peace scenarios, with respect to the investigations there appears the challenge of not losing the objectivity on the part of the investigator, since it can fall in redundancy of uncertain information that affects the normative sense of the investigation for the peace and the resolution of conflicts. The ability to influence policy-makers is key to thinking about processes and evaluating their outcomes in a way that allows for an incremental development of policy. It is therefore necessary to strengthen not only instances of dialogue and more influence on government decisions, In this way the role of the researcher in the pursuit of peace plays an important role, since this work of investigating peace must be recognized as a commitment to memory, the gathering of information, the ways in which observations are made, narrating the victims without losing their objectivity.

In the light of the peacebuilding tracing for post-conflict scenarios, it is proposed for the Colombian scenario the need to advance processes of recovery of the collective memory of the peacebuilding initiatives that various actors are negotiating requires us to review some categories that are central: Collective morality is one of the fundamental ones.

Collective memory is part of living memory. Perhaps that is why Halbwachs (2004) affirms, advances paralleling it to official history and written history. It is a memoir that does not speak of a learned past, but of a lived past. In this sense, says the same author, is a memory that articulates our small inner world and the society that surrounds us. It is a memory that is distinguished by our state of consciousness on the place where we are located. Therefore, it is a reflexive memory through which we modify our ideas of the past. As Halbwachs himself says, memory is largely a reconstruction of the past with the help of the present (of information of the present). Indeed, it is a memory that can be opened even when it does not open; this is because it is marked by our memories and those of others. There is no need for other men in the immediate environment to remember, since we always carry with us and in ourselves a certain number of them, those others.

Although the debates are diverse, the fact is that collective memory as a category of analysis allows us to understand that our memory is never individual, or

at least not the only individual. We can't say that we are alone or we remember alone. The new images are outlined on other memories that remained, it is possible that some indecisive or inexplicable. We describe and explain what surrounds us from our experience and from those with whom we have lived. The memoir is enriched with each contribution, is rooted and finds its place. Hence the importance of others, of the group that welcomes us or of the community in which we live: we are able to fuse our past with theirs (Halbwachs, 2004). We carry them in our tracks and beyond them. These memories have the ability to slow, modify, break or accelerate the pace of life.

In this vein, we assume that the versions that subjects and communities elaborate on past events are a constituent part of social practices. For this reason, as Manero Brito and others (2005) affirm in speaking of memory, we do not refer to a constituted memory but to a constitutive memory. That is to say, we are faced with a memoir that is, in effect, a constructor of social reality that is involved in the same modes of the constitution of subjectivity and of the social processes that act in their social context. Hence, Manero Brito and his colleagues affirm the collective dimensions of memory (2005).

### **The Emergence of Documentary and Fictional Narratives for the Recovery of Social Stories in Latin America**

The media have evolved in the last century to such a level that they are increasingly transcending the limits of their own technology. Lev Manovich (Manovich, 2002, p.4) in his text "The Language of the New Media" even suggests that this route marks a line of convergence that since the nineteenth century seeks to relate directly two phenomena historically separated as are the computer technologies and the media, coming to flow in what he calls new media, allowing the processes of communication and entertainment to achieve increasingly integrated associations in human daily life. Information representation technologies such as printing or photography, among others, affected in a very specific manner aspects of the media distribution or particular types of cultural communication, but the revolution of the computer media especially since the second Half of century XX in words of Manovich:

"Affects all phases of communication, and covers uptake, manipulation, storage, and distribution; As well as affecting media of all kinds, whether texts, still images and in motion,

sound or spatial constructions" (Manovich, 2002, p.4).

In the mid-1990s, it was common to see how the fusion of the print and digital media was well received, generating a different type of reading that in a romantic way was expected - within the so-called digital utopia - will solve as it mentions Scolari "... If not all, at least most of the problems of humanity - and experimenting with new forms of online communication" (Scolari, *Clique: Toward a Partnersemiotic of Digital Interactions*, 2004a, p.195). Over time, society has realized that in the idea of maturation of hypertext, it has only allowed it to be more evident and to be taken to a higher plane, the activity of interactivity that is already found in any process of reading (Scolari, 2001a in Scolari, 2004, p 211).

Although this research does not seek to determine if there are "new" or "old" media, or if only the evolution of traditional media to a new format is present, it is important to take into account that the forms of cultural appropriation they nowadays involve different ways of relating to information, managing it, constructing it and articulating it in communication systems which in turn no longer depend on a single channel of production and distribution, but have been appropriated by the users/prosumers, those who consume / produce content and link participative, creative, collaborative and contributory actions to their consumption process. The foregoing brings to the forefront a wellknown and accepted an assertion that every means of expression exists insofar as its users act or do not act in it and with it (Levis, 2009, p 221).

Under this space of techno-social hybridization, the construction of transmedia narratives can be translated as a process of cultural ensemble derived from the impact of new technologies on the forms of thought and generation of identity in the various emerging social groups at present. The multiplicity of channels of information circulation and convergence systems that have been gradually developed allow us to envisage an increasingly complex scenario in terms of the construction of stories that can be transmediated and the subsequent systems of appropriation by users. To design a strategic model for the construction of transmedia narratives that imply the character of interactive becomes a necessary topic in the development of a specific definition of the subject approach in the local, national and transnational context.

On the basis of this view, it can be said that Latin America is immersed in a significant search for its own

capacity for self-representation, without this implying disconnection from the current global context. Martín-Barbero (Martín-Barbero, *Memory and Form in the Latin American Soap Opera*, 2008, pp.2-7) argues that in the evolution since the late nineteenth century, through the “radial theater” in Argentina and groups Reading in the tobacco factories in Cuba, to the Latin American novel that took a toll in the 90’s, one can perceive the connection between the melodrama and the cultural history of our continent.

This type of productions that transferred different types of media - cirque theater, oral narratives, the radio novel and that come to impact the television and the cinema itself - have as particularity the fusion between the oral histories proper of the rural environments with the new urban dynamics, constituting the key to the national identity imaginaries, which, in turn, are presented as narrative systems of “open structure” in which the perception of the audience actually allows to modify the original script line, arrive to advocate what Martín-Barbero defines as (with) fusion of fiction and life:

“Whether individually and collectively the possibilities of being recognized, of being taken into account and of counting in the decisions that affect us depend on the ex-pressiveness and effectiveness of the stories in which we tell our stories, this is even more decisive in this permanent “laboratory of identities that is Latin America” (Martín-barbero, 2002, p.9).

The melodramatization of everyday life in fictional forms of representation has allowed us to generate a sort of narrative profile that has been appropriate from Mexico to Argentina, but which, in its globalized transit process, is permeated by archetypes that must be inserted in other areas, causing even the blurring of “Latin American” in order to integrate into new markets.

On the other hand, the written press, like the radio, has served as a diffuser of the narrative constructions throughout the continent, and its contribution is not only limited to the journalistic but in a chronic sense contributes to the generation of forms To tell our stories that progressively are mutating to the new digital platforms. In the last decade, the migration to these new formats generates doubts, concerns, conflicts and searches that make the consolidation of new forms of appropriation of the traditional systems of content construction still very complex.

The current forms of information appropriation constantly present new routes for the construction

of narratives that interact in much more accessible mediums in the region in the last 20 years than their comparable throughout the twentieth century. By making a preliminary sweep of transmedia productions across the different countries that make up Latin America, a strong tendency towards documentary over fiction can be perceived. This makes it possible to demonstrate the need for Latin American filmmakers to identify and represent the reality in which they find themselves, and that a system of communication such as the internet with the capacity to impact globally directly without being permeated by large Industries or governments also serves as a reporting system that demonstrates the “real” context of the cultural, political and economic situation in the region.

Countries such as Argentina, Brazil, and Colombia in transmedia aspects have widespread tendencies to social issues-environment, ethnics and childhood -, cultural and scientific when the projects originate in the academy. Nevertheless, the extensive tradition developed since the melodrama in the continent, allows a germinal base of narrative construction that begins to have enough exponents from the commercial fields like base of a new generation of productions that focus on this sort, and that can use the new forms of communicational convergence to make viable achievements that might otherwise be impossible to carry out. This impact capacity derived from digital systems and the hybridization between formats allows the exploration of devices of different nature as cultural interfaces of development and communication, which contribute a “calorific” socializing factor in our context.

In the context of the collective memory recovery process, two cases in South America have been emblematic, which have been supported by the development of transmedia platforms to consolidate a narrative collection of the facts, actors, victims, reconstruction and symbolic reparation of pain and the damage done to the social fabric in the face of war events. The proposals called “Malvinas 30” (<http://www.inter-doc.org/malvinas-30-un-documental-transmedia-interactivo/>) and “Walsh Project” (<http://proy-ectowalsh.com.ar/>), the first of They break with the traditional documentary scheme where the spectator sees an earlier event that is presented as if it happened in real time. In this narrative logic “Malvinas30” told what is happening, the present of the year 1982. A sort of virtual time machine that proposes a non-traditional

approach to one of the most controversial events in recent Argentine history. The social networks are a fundamental part of the project, they serve to narrate in real time the conflict, to publish voices in the first person and to generate participation and interactivity with the users. From the account @Malvinas30 were published on Twitter the alternatives of war and what the Argentine and foreign press commented, in addition, it was transmitted in streaming TV programs of the time so that the user could observe how Argentine society was informed at that moment. In addition, the project had interviews with journalists, historians, infographics, photo-galleries, a large press archive and special productions that were posted on the site.

The “Walsh Project”, for its part, is a periodic experiment that sought to remix or “remix” an outstanding work of classic Argentine journalism, Operation Massacre (by Rodolfo Walsh), with a modern vision of the discipline supported by various digital tools of publication “created by digital media researcher Álvaro Liuzzi and journalist Vanina Verghella. Walsh Project comprises three main axes, around which a great variety of narrative resources were grouped to count who Walsh was and to recreate the day to day of its investigation for Operation Massacre, “respecting the original times of publication that maintained during the years 1956 And 1957”. The website - which, among other things, offers a PDF of the original book - collects all the material produced by the project between 2010 and 2012, which includes interviews with journalists, documentalists and colleagues of Rodolfo Walsh, the record of chronological information and work which was done in social networks to create the effect of “present time”, and a detailed record of the impact of the project on the media.

For the national case, the most relevant project that has been consolidated as transmedia production is called “4Ríos” (<http://4rios.co/>), which narrates the events that took place in the so-called “Naya Massacre” in the Timba, Cauca. A massacre committed by the AUC self-defenders of the Calima block, led by the paramilitary Hébert Veloza, aka H.H. Where more than 46 peasants, indigenous and Afrodescendants were murdered; The platform has an interactive comic and animated short on the website, as well as the possibility of having the printed content, digital content triggers in applications and models with augmented reality elements that show infographically the events.

These experiences are considered as transmedia platforms for the recovery of collective memory because they make a historical narrative of the event, gives rise to the various actors of the conflict in the context of what happened and seek to generate a communicative-participatory processes with the users that allow them to build processes critical and reflective about the place of events in the context of war and peacebuilding.

### **Hypermedia Narratives and Collective Memory**

What does the act of narration offer? The possibility of participating from a proper aesthetic, where you can best explain the reality. When narrating an event the narrator describes himself and in doing so, one can find his feelings, desires, and sufferings, making possible the approach to his thinking and his feeling. His narratives are then lexical, language games that show desires, lack, feelings, in short, a structuring of possible realities against a given context. This set of expression systems, enhanced by the process of collective reconstruction of memory, allows the ability to observe reality lived in perspective, and identify itself as a being that linked to it, now brings new moments of social reconstruction.

On the construction of realities, Norbert Bolz states that “instead of representation, today we find the concept of construction” (Bolz, 1998a, p299), both collectively and individually all the time are constructed concepts of “I am a subject, I have concepts and the best thing that can happen to me is to have with my concepts an adequate image of reality there” (Bolz, 1998b, p 299).

Information and communication technologies occupy a privileged place as a vital scenario for narrating and narrating, the inclusion of digital interactivity understood as the process through which people interact with other agents - people or systems - through of products of a communicative nature applied to digital interactive media, offers the possibility of constructing stories closer to the divergent forms of representation of groups immersed in a system that should not only be circumscribed to themselves, but also be a projection screen of the reality of others.

In this scenario of re-representation and searching for new forms of integration of reality systems, the concept of the calorific factor arises again (Vásquez Rodríguez, W. & Herrera, S., 2011), which is then given when the subject It does not conceive the interface as a software or hardware, or a conjunction of elements closer to the machinic than to the interacting, but as an

entity of effective communication and dialogue under common semantic and metaphorical codes between organisms. The interface gets a quality of transparency, which begins to communicate with the digitally encoded culture. In the words of Scolari (2004, p.40), the interface “is no longer considered a kind of membrane separating two spaces or proportions of matter, but a device that guarantees communication”, therefore understanding the interface as text implies analyze the interaction between the individual and the computer, as well as the exchange of information resulting from this relationship outside this dual agency.

Cultural interfaces allow the connection with the other, the connection to social processes of interaction that are not subject to the fact of being connected, processes that involve reading, listening or seeing the other that is re-represented through the interface. It is therefore that the character of virtuality is important to analyze it in the light of interactions between agencies, building then virtual spaces of an eminently

Having said the above talk of the “phenomenon of transmedia narratives” involves expanding the space regime and the interface frame, designing those leads to thinking in the first instance the construction of the story and its expansion, as well as the identification of the user. In addition, it is vital to identify the structural elements on the way to a construction of logical and hypertextual connections, generating narrative universes that are deployed in multiple media. That is why the importance of analyzing the interface not as a machine but as an agency. With regard to the construction and execution of a project designed from a transmedia logic Gallego (2011), states that the stories conceived can start from an event that happened on the plane of everyday life. By getting a group interested in it, look for information to identify its genesis, generate collective construction processes and additionally mechanisms or platforms are available from the media for their dissemination and feedback, it generates a narrative and transmedia experience.

The transmedia narrative undeniably is largely circumscribed in the processes of collective creation that are typical of the last three decades with the exponential emergence of the Network, which has explicitly favored distributed coordination, group production and the construction of knowledge fed by an endless number of cultural nuances, on the part of groups of people, regardless of their number or if they are distant from one

another (Casacuberta, 2003, p.10) (Levis, 2009, p.

It becomes a priority to understand the underlying processes within the generation of transmedia proposals, the development of scripts or the adaptation of the same, the structuring of systems of transmission and diffusion channels, to evaluate the real needs of each nascent proposal and the logistical feasibility and financial in the middle of an unstable socio-economic situation in many occasions, among other factors. It is there that the user emerges as co-creator and producer of new dynamics that not only oxygenate the stories and provide diversity, freshness and dynamism, but also participate in the collective expansion, including the budget contribution as in the crowdfunding projects, and the generation of a timeline that transcends the concept of information, consumption, the need for company, or the possibility of being part of a collective identity, and becomes a narrative universe that is enriched by the cultural nuances of those who become fans.

It is thus that the geographical origin, transited by the processes of globalization and cultural integration, influence decisively in the current systems of globalized information distribution, providing an egalitarian process of contribution and construction that lead to the emergence of a new informative culture (Casacuberta, 2003, p 53), which, as Pierre Lévy (2004) puts it, becomes the manager of his own sense of existence.

Currently, the common Colombian citizen, ignores the dynamics and structures of the armed conflict in the country, since those who have done research have focused on issues about the historiographical reconstruction of the facts, but have neglected to put in common in civil society the findings, and have tried to propose strategies for building peace in post-conflict scenarios ignoring the high degree of misinformation and apathy people have about what happened. The initial screening shown in this article reports on investigations into the nature of the confrontations on the national scene, but not on effective socialization alternatives involving the communities that are being harmed and the current and new generations that will be the subjects to be appropriated and to be proponents of the new scenarios of social co-existence in the post-conflict period.

Although the Center for Historical Memory has been carrying out documentary work that records and perpetuates the type of events that have been tried to show in this document, its scope remains limited because it has not permeated communication systems

and narrative forms that are closer to the groups prevailing in the national panorama, and which, have been influenced by media constructions drove even as a strategy of disinformation to precisely block the peace processes and reconstruction of the truth.

That is why the transmedia is considered as a distributed information system, not subject to the pressures and coercions traditionally possessed by the traditional media by political sectors or participants of the conflict, allowing the interaction and collective contribution, opening spaces of denunciation, exposure and evidence of violations of rights during the Colombian internal conflict by visibly violated actors, such as indigenous groups, afrodescendants, women and entire peoples, who have been invisibilized, thus generating a loss of collective identity that affects the possibility of reorienting the vital, cultural, ethnic and political projects of these communities, and that through these types of proposals, they can reconfigure the identity senses as collective subjects, and recognize themselves in the context of diversity and Plurality of the nation; fundamental step to think of a post-conflict society.

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### Authors' Biographies

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Social Worker, Specialist in social policy, magister in family studies and development, Doctorate in Social Anthropology, with work experience in processes of social reintegration and formulation of social projects; She has worked as a national and international consultant in international cooperation processes for development in community, social and social movements. He has set up experiences of constructing memory and peace in armed conflict scenarios in the processes of demilitarization in the periods 2006-2010 by the Presidential Agency for social reintegration and the European Union. She currently works as a researcher at the University of La Salle in the areas of formative and thematic research on



memory and peace.

**Jesús Alejandro Guzmán Ramírez**

He is currently linked as an Associate Professor at the Jorge Tadeo Lozano University, attached to the School of design, photography and audiovisual realization since 2013. Magister in Design and Interactive Creation of the University of Caldas in 2012 (Thesis Meritoria), Specialist in video and digital technologies Off-line and on-line in agreement with MECAD University of Caldas UNESCO in the year 2007, Visual Designer of the University of Caldas in the year 1999 and Professional Director in 3D Animation of the Image Campus of Buenos Aires in the year 2011. Currently is a student in the Design and Creation Doctorate.

Coordinator of SemillaLab - Laboratory of digital contents and the Semillero Design of Motion. At the moment he is an academic pair of CNA Colombia, animation director, and evaluator of projects, scientific texts and research products in different universities of the country.