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Call for Papers:

## Latin American non-fiction: from interactive to transmedia documentary

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### ***Introduction***

In recent decades, several processes of digital and technological convergence have made possible the mutation of narrative formats and the appearance of new forms in the field of communication. Non-fiction narratives were not alien to these transformations. On the contrary, many documentary and journalistic projects began to assume interactive and transmedia formats and involved experimentation with multiple languages, the development of participatory strategies and stories that spread across different platforms and media.

In Latin America, non-fiction has deep roots, sustained in the writing of its great chroniclers and in the audiovisual productions of its schools of political and social documentary. This stamp of identity can also be traced in interactive formats, sometimes referred to as webdocs, idocs, interactive multimedia documentaries and even in documentary or journalistic transmedia projects.

Interactive and transmedia documentary in Latin America has now been under development and in consolidation for over two decades. Throughout the continent's extensive geography, it is possible to recognize some production poles that are very active in the search for innovative formats and in experimentation with new technologies to tell stories of the order of reality. This issue of Hipertext.net proposes a critical perspective from which to map the state of the art while historicizing documentary productions, analyzing their intrinsic characteristics, reviewing their experiences of narrative design, circulation, and consumption, and identifying the challenges and opportunities that arise for interactive and transmedia non-fiction in this region of the world.

On this occasion, the guest editors have had the pleasure of inviting interactive and transmedia documentary researchers and producers to submit their proposals. The topics proposed are for guidance purposes only and are not exclusive:

- Interactive and transmedia documentary in Latin America: theoretical approaches, history, evolution, and conceptual definitions.
- Documentary and journalistic interactive and transmedia productions in Latin America. Case analyses.
- Interactive and transmedia narrative design in Latin American productions.
- Participatory, collaborative, and co-creative strategies in interactive and transmedia documentaries in Latin America.
- Latin American interactive and transmedia productions: the main thematic areas, production poles, influences, and references.
- The role of the universities in interactive and transmedia documentary productions: innovation, support, and production.
- Use of audiovisual, sound, photographic, infographic and animated languages in non-fiction transmedia and interactive projects in Latin America.
- Links and connections between narrative and territory in Latin American projects. Expanded territoriality in interactive and transmedia non-fiction.
- Gamification and immersion in Latin American non-fiction.
- Challenges and opportunities for the interactive and transmedia production of non-fiction in Latin America.
- The role of technologies, platforms, social networks, and the involvement of new users.

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**Author guidelines:** <http://raco.cat/index.php/Hipertext/about/submissions>

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- **Papers.** Original texts of between 4,000 and 8,000 words, excluding the bibliography. Recommended structure: introduction, theoretical framework, methodology, results, discussion, and references.
- **Analysis and case studies.** Texts of between 4,000 and 8,000 words, excluding the bibliography. With free structure.
- **Letters.** Texts of between 1,000 and 3,000 words. Recommended structure: introduction, report, discussion, references.

#### *Languages:*

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