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Activism, transmedia storytelling and empowerment[1]

This work explores activism through new media by applying narrative power analysis and story-based strategies for social change. From an interdisciplinary and internationally discussed theoretical and methodological framework based on peace research, communication theories and cultural studies, this paper aims at gathering a series of criteria to critically analyze and assess the new media politics of social movements. Specifically, it reviews a selection of present day activist discourses to propose a communication model defined from culturally effective practices aimed at peace cultures, cultural wisdom and empowerment for conflict transformation. This analysis elaborates on previous empirical research (Pinazo and Nos Aldás, 2013) which tested protest communication scenarios as the more adequate to boost social justice, engagement and empowerment. This text therefore takes as a case study some good practices of transmedia storytelling for social change and, through discourse framing analysis, it develops on how activist empowering frames, values and emotions of social change for social justice are an effective cultural alternative to hegemonic negative frames. All in all, this paper intends to further advance conclusions on new media politics for social justice from the experience of new social movements communicative scenarios of social empowerment through transmedia storytelling.

Introduction

This work approaches new trends in communication for social change in the context of present day transmedia activism as a political engagement scenario. Specifically, it reviews the cultural consequences of the communicative innovations and engagement successes of the 15M movement in 2011 in Spain (the #SpanishRevolution) and the numerous initiatives occurred around it (such as the Platform of the Affected by Mortgages -PAH-), in digital networks and in the world since its inception. Coincidentally, I am finishing this text during the days when the new political party "Podemos" (which means "We can"), in part inspired in the 15M open code and boosted by its grassroots politics philosophy, has attained surprising results in the European Elections in Spain achieving five members in the European Parliament in their first elections ever. Precisely, the proposals developed in this paper hold a dialogue with contemporary activist discourses as culturally effective practices aiming at peace cultures through cultural wisdom and empowerment for conflict transformation, ideas I will further develop in the text.

The main aim here is gathering and sharing a series of criteria (as work in progress) to critically analyze the new media politics of social movements and learn from them in order to be able to compare their achievements to the needs of other civil society organizations and organizing initiatives. Such research springs from the concern on the effects of symbolic constructions in real life, on the power of stories, of those control myths that maintain hegemonic relations of certain groups over others, of certain ideas over others, of certain cultures over others. In other words, the focus of this paper is the symbolic ties that facilitate and legitimize certain political actions, but, also, the educative (transformative) effects of certain narratives and communicative scenarios and dynamics. This means that our focus is on the capacities and potential of storytelling (primarily transmedia storytelling) for social change. In terms of the Center for Story-based Strategy (CSS), "story-based strategy links movement building with an analysis of narrative power and places storytelling at the center of social change" (http://www.storybasedstrategy.org/).

To deepen into this field of study, together with narrative power analysis and story-based strategies for social justice, we will apply an interdisciplinary combined methodology from peace research, critical communication theories and cultural studies; more specifically, communication and discourse analysis, social psychology, critical education and ethically committed epistemological approaches tested previously in empirical research centered on the potentials of protest communication models to increase people's engagement with social justice (Pinazo and Nos Aldás, 2013).

The case study for this work will be present day scenarios where new social movements are proving to be really active and achieving real changes in public opinion and citizenry political engagement, but also coexist numerous escalating and dramatic police and some protesters violence (failures of peaceful activism). Specifically, we will explore a selection of good practices of transmedia storytelling coming from structured civil society (such as the Center for Story-based Strategies –CSS- and the film project *Interferences* in Spain with an anticooperation narrative) as well as social movements' actions (such as a video for the call to the 15O United for Global Change protests in 2012 or the strategies of the Platform of the Affected by Mortgages -PAH- in Spain). By sharing and analyzing these stories, we consider we can advance knowledge on the possibilities of communication for citizens' empowerment for conflict transformation.

Towards a cultural wisdom based on social justice engagement and peace activism

This paper is built around three considerations: firstly, the core of its theoretical framework is *peaceful* activism (as the 15M and its actions have been defined by the movement in every moment); secondly, the strength of stories and memes in transmedia scenarios are the network for collective imaginaries that support our cultures (approached here from the era of transmedia online and offline communication and its options and characteristics); and thirdly, *social justice* and *civic and communicative* engagement are the final aim to strive for.

The theoretical lenses we start from are Peace Studies and Peace Research. Galtung's concept of "cultural peace" (1990; 1996) takes us to focus on a positive transformation of "cultural violence" as a long term goal for activist communication. Peace activism through transmedia storytelling seeks to transform "cultural violence" (the violence embedded in language, symbols and metaphors) into "cultural peace", into social justice in all different layers of society (included de symbolic ones which legitimize and foster other sorts of direct and structural violence and injustice). In this way, we look at the social and cultural effects of communication by linking justice and development to a culture of peace (as much more than the absence of war) and proposing a global concept of cultures of peace involving all different

variables ranging from respect to all different identities (from ethnic identities to gender identities) and freedom to basic needs (symbolic, structural and interpersonal aspects).

These communicative responsibilities are translated into the concepts of "cultural efficacy" and "cultural efficiency" as part of social change communication strategy (Nos Aldás, 2013). They constitute working criteria in order to think communication from the aforementioned long term social and cultural aims and consequences. Our intention is to embed as part of communication planning cultural transformation indicators in order to anticipate advances or undercuts through communication towards equality, collective justice and peaceful collective action. We refer here to not only consider compulsory to incorporate social and cultural aims in advocacy, awareness or educative campaigns, but also in any institutional or promotional campaign. Every communicative move, from every source, contributes to the sort of collective imaginaries and frames we live by (either peaceful and conciliatory or violent and discriminatory). For this reason, civil society actors need to incorporate in their communication policies and responsibilities to contribute to positive frames of justice, engagement attitudes and peaceful values.

A general indicator to assess cultural efficacy of communicative actions would be whether they add up to a collective political "cultural wisdom" (as a cross final goal). We define "cultural wisdom" as a process that starts from an "illusion to be informed" (Alfaro, 2005), a starting goal for empowerment communication. This is conceived as awakening in citizenry a motivated demand for information and, as a result, a will to learn more on the economic and political system, on all different cultures involved in it (with their strengths and weaknesses). This social, political and cultural knowledge is the basis to face, fight, transform and eradicate inequality and injustice by each individual applying them to transform certain violent policies, structures or actions: through responsible and ethical consumption, through political participation (formal and non-formal), through ethical professional activities... In other words, when we learn how to apply these new political knowledge to improve our life and other's lives, we acquire that cultural wisdom that is founded on peaceful political engagement stemming from collective concerns. Such cultural wisdom includes conflict transformation and non violence communication skills (Nos Aldás and Pinazo, 2013).

This complex learning process towards a transformative and peaceful cultural wisdom -which has as a main element social justice engagement- is not only linked to knowledge as content or reasons, but also to emotions and feelings. Therefore, we dialogue in this study on social engagement for peaceful activism with social psychology concept "moral sensitivity". Engagement has a lot to do with developing an ethical sensitivity that allows us to detect injustice as an ethical dilemma we need to act for. "Moral sensitivity" refers to an individual's personal engagement with injustice and immorality. Specifically, it comes from Jonathan Haidt's (2003) and James R. Rest's (1983) empirical studies on cognitive psychology on an individual's ability to detect an ethical dilemma and foresee how our actions in relation to it will affect others. Thus, we test moral sensitivity[2] on how certain scenarios of communication can prompt ethical judgments that arise empathic emotions (such as compassion) and empowering emotions (such as indignation).

This is one of the reasons that take us to apply 15M in Spain and the PAH as case studies, because they have indignation arisen from injustice and the violation of civil, economic and political rights as a cause and real actions to recover them as a plan of action. As protest scenarios, they approached social problems as unethical or unjust from a perspective of human rights framing, what increases social action (either economic or political). That is, protest scenarios highlight the social condemnation of unjust behaviors and decisions that have caused suffering and poverty. That condemnation involves judgment in the receivers, which leads to engagement (based on a combination of emotions and beliefs). Moreover, engagement increases when we realize the effect of our actions in others and we see others (re)acting to the consequences of injustice (Pinazo y Nos Aldás, 2013). This engagement stimulus result of realizing that my fellow citizens are involved in social justice actions can be fostered both by communicative scenarios such as street protests or, in the digital arena, and that is one of the focuses of this paper, by online viral actions based on ethical denounce (justice frames), in which I realize that my fellow internet users are engaged in certain topics or campaigns.

In this line, we compare to the field of international social movements previous research by Darnton and Kirk (2011) on international NGDOs by connecting what both their communicative realities have of activism. These authors have studied how the transformative long term inefficacy of the communication of these Third Sector organizations (focused and approached in part on Development Education) has to do with the widespread current frames based on the superiority of the Global North and charity and aid relations (see chart below). At the same time, they have proposed a series of alternative frames to work on as a basis for social engagement to eradicate poverty, which we can also compare to

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[2] Here on we will substitute "moral" by "ethical" to avoid connections to an imposing morality concept.

those necessary to arise engagement for a broader social justice and which are found in present day discourse of peaceful social movements:

Current (negative) frame	Alternative (Positive) Frames?
Charity	*Justice; Fairness*
Charities	*Movements; NGOs*
Aid	*Mutual support; Partnership*
Development	*Well-being; freedom; Responsibility*
Corruption; Aid effectiveness	*Good/bad governance; Fraud*
Communications	*Conversations*
Campaigns	*Engagements; Dialogues*

Darnton and Kirk (2011, 94; 103)

However, these alternative frames find barriers in the general public due to the fact that society has repeatedly been exposed to images of poverty framed as pity and need of assistance instead of being framed as structural violence or injustice; in other words, they have been educated in a culture of charity (Smith, 2004, 661). People do not have the tools to relate to messages of condemnation of poverty (for instance, among other social justice issues) designed from a political pedagogy model for public engagement (Pinazo y Nos Aldás, 2013, 16). The same logics can be applied to the repeated framing of social action as dangerous and undesirable. People are constantly faced in mainstream media to the negative side of social movements, of street action as a battle full of dangers, instead of recovering the positive aspects of active, peaceful and creative protest as a social dialogue to improve social conditions collectively[3].

A very timely study that applies and broadens Darnton and Kirk's (2011) by presenting an interesting proposal on the necessary values to be spread through innovative transmedia storytelling is Mesa et al (2013). This report develops and translates the different categories of values proposed by Schwartz (1992; 2004), inclusive, universal and emancipated values, into graphic discourses that show the difference between the use of certain metaphors and symbols or others, by framing woman activists as strategic actors for peacebuilding (35). The profiles of these activists, therefore, are represented -as an interesting model- through ideas associated to values of collectivity, dynamism, movement, creativity, resistance, change... and so many positive and empowering others. Therefore, for our field of study, we also need to counteract those frames of social movements as radical, violent, undesirable and against the system coming from mainstream media and government construction by spreading all the positive frames and inclusive, universal and emancipated values that their solidarity and networking imply as a plurality and dialogic openness.

From this conceptual and methodological framework, we are going to look now at the experience of some organizations and movements as communicative actors for peaceful social change by anticipating the relevance of how they frame the issues they work on and the emotions they arise as a way for social justice collective engagement.

Stories make History: justice transnarratives

Engagement communication, thus, points to activist empowering frames, values and emotions as an effective cultural alternative to hegemonic negative frames (as a continuation of former research such as Benford & Snow, 2000), and, therefore, a starting path towards a collective cultural wisdom.

In terms of the positive frames necessary for these social engagement processes to take place, we refer to frames and beliefs that activate social condemnation and peaceful activism, and those are frames of injustice, indignation, equality and social change. In other words, they are collective action frames (Sireau en Darnton y Kirk, 2011). These frames are in dialogue with certain values, beliefs, emotions and resulting behaviors. Due to those connections among the way people frame reality and how they consequently act depending on the beliefs and values associated to the frames and emotions that

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[3] I recommend to further explore that side of protest the collective work Boyd, A. and O. Mitchell, D. 2012. *Beautiful Trouble. A Toolbox for Revolution.* OR Books.

communicative experiences activate in them, thinking social communication and foreshadowing the frames and stories behind it becomes a key element.

Nonetheless, according to previous literature on framing and social movements and culture and social movements (Jaspers, 2007), another relevant element to take into account for effective social movement framing is what is called "cultural resonance" (Benford and Snow, 2000, 618). When these authors develop on the idea of "variable features of collective action frames", they point out to the "degree of resonance". This "resonance" involves "two sets of interacting factors" which influence frame resonance: "credibility of the preferred frame and its relative salience" (619-622). Apart from activating people's ethical sensitivity by showing the inacceptable side of an issue as an injustice, we want to link it to what has been remarked by this previous literature in the topic: that a key element to engage the majority into a social movement, is dealing with an issue through a determinate frame that connects very closely to people's interests, beliefs, values and worries in a certain moment.

If we put all previous reflections and proposals in dialogue, we find in the different traditions who have searched justice narratives certain discourse strategies effective to call sensitivity and cultural resonance towards indignation, action and empowerment. Such discourse elements and strategies extracted from awareness communication theories are irony, polyphony, adopting a perspective close to the subjects of the issue (through personalization, life stories and daily routines and comparing and combining different times and spaces, among others) and conveying the complexity of realities (Nos Aldás, 2013, 104-113). These discourse strategies, extracted mostly from the strength and sincerity of testimonies, support engagement processes by increasing the understanding of other's experiences by distant receivers and their involvement in the cause by feeling closer and connected to the subjects who tell it (mostly thanks to an ethical connection).

If we add to these justice rhetorics the main traits of transmedia narratives, that is, contemporary transmedia logics, we can say we face all necessary ingredients to implicate interlocutors in the story through different engagement strategies. Transmedia discourse comprises dialogue, polyphony, information, infotainment, participation and experience among other communicative and learning experiences. As Jenkins (2010; 2014) highlights, in present day transmedia communication scenarios, new prosumers jump from media to media and interpret facts and situations by listening to the story through different media, and by contributing to it, we can add. In the same way, movements, organizations and brands, plan and spread their discourse through transmedia storytelling, what has a lot to do with a move from mere creativity and persuasion to content and interest, to interaction and dialogue.

These discourse contexts acquire even more communicative energy for engagement when they are the means for "interconnected multitudes" (people from all over the world sharing interests and worries to join and interact together towards a common goal by using a same code) and, therefore, build a "network consciousness" that result in global action, as exposed and proposed by the research group on the technopolitics of 15M coordinated in IN3/UOC (#15mp2p) by Toret (2013). The heritage of distributed politics through transmedia communication previous to 15M was a central part of the socio-communicative facts known as 15 M occurring (Toret et al, 2013) and a main variable of the boost of platforms of citizens connected to it such as PAH. By combining multimedia, discourse, networks and emotions analysis, their study shows the success of 15M in terms of connected multitudes, a main goal and way for social justice engagement and peace activism. In the period "between 2007-2011, in a context of increasing unrest in Spain connected to the crisis, there were innovation and learning, reappropriation and creation of digital tools and networks for communication, organization, and collective action. A rise of what we call technopolitical practices" understood as "tactical and strategic use of digital tools and online collective identities for organization, communication and collective action" (Toret et al, 2013: 17-18), as a basis for network consciousness (20).

To further understand these activist communicative scenarios and further explore their potentialities for peace activism and social justice engagement and contribute to a collective toolbox, we are going to briefly review a series of good practices or challenging examples for cultural efficacy: a meme, a short media piece, an experimental film (also fragmented in chapters and part of a comprehensive online project) and some of the communication actions of the PAH in Spain[4].

The first example is one of the case studies of the CSS: a meme on the dangers of natural gas for the environment due to fracking. This is part of a broader communicative action for Climate Justice movement building. We have chosen this example to start as a discursive framework that exemplifies the story-based strategies mentioned before. This meme (see image A) appeals to the frame that represents natural gas as a clean and safe energy and establishes an intertextual dialogue with the TV series *Breaking*

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[4] They are sequenced here not depending on the producer (social movement or structured civil society) but depending on the length and complexity of the discourse (from shorter to longer or more complex).

Bad in order to change that story (that control myth) to a denounce and condemnation one. In order to denounce the dangers of fracking, they build a metaphor (allegory) between Natural Gas companies and the drugs cartels of methamphetamine, and the methane as contamination for the environment and the dangers of drugs for the body. By applying story-based strategies, they choose as their point of intervention for the action the "point of destruction" (in this case the point of extraction), that at the same time appeals to the point of assumption (the underlying beliefs of the people on gas natural being the cleanest and safest energy)[5]. The new story refers to the dangerous and contaminating extraction method of this resource and activates the frames used for drugs, cartels and illegal businesses when we think from then on about natural gas.

Apart from the connection with the frames of popular culture (*Breaking Bad* TV series), and therefore the fact that it starts a dialogue with TV and mass media fiction, this campaign travels through transmedia scenarios by including two hashtags (#BreaktheAddiction #FrackingBad) that link the message as well to twitter and its rhetoric and logics. However, one of the more important elements here is how this specific meme links to broader stories, and how the action definitely exploded when it was linked in twitter to the broader and transformative hashtag #PowerShift. This instance incorporates the reappropriation trend, the cultural resonance in a moment that the TV drama "Breaking Bad" is a mass phenomena, and the focus on changing the story by putting into question and substituting an established frame by a transmedia and multilayered meaningful communicative process that asks for people's involvement through sharing and making it viral. It is possible to find different versions of the meme applied to the fracking issue in different geographical areas and applied to local and specific situations (see example B with a Valencian, Spanish, politician involved in allowing fracking as the main character).

A

B

This dialogue and the addition of hashtags in twitter for transmedia has become a constant in most of the media materials of new social movements as an interconnection and networking element. In this sense, this case study appeals to ethical sensitivity and cultural wisdom by focusing on the effects that supporting natural gas has in others ("cooking our planet") and also by appealing to other's involvement through viral campaigning, so that we see other's acting and increase our engagement.

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[5] This methodology of analysis and communication production can be found at http://www.storybasedstrategy.org/sites/smartmeme.drupalgardens.com/files/201306/CSS_POINTSINTERVENTION_WORKSHEET.pdf Las retrieved 30th May 2014.

The second example (a short media piece distributed by youtube to call for 15O, the event of 2012 United for Global Change), already connected to 15M as a reference movement for this paper, reflects very well the communicative characteristics of 15M and other calls of similar social movements for dignity: https://www.youtube.com/watch?v=c4YExuTJffk. In this video the hashtags #15o #15 #razones15o [translation: #reasons15o] #spanishrevolution #greekrevolution #worldrevolution #occupywallstreet #15octchile appear as a steady text on the upper side of the image. Connecting as well with the rhetorics of memes, this video shows from the first seconds of its narrative slogans that were shout, written and shown in the 15M protests from the beginning, the ones that framed its discourse ("Our dreams don't fit in your ballot boxes", "You don't represent me", "System failure", "Power to the people", among others), as well as shots showing the values and principles defended: "Non-violence resistance", "In defense of social rights we have inherited", "Our lives or their profits?", "15O from indignation to peaceful action".

The way this video tells the story presents the daily life of a woman who participates in the Plaza Cataluña camp of 15M. The narrative focuses on the common elements of that woman routine with any other person before going to work, not falling in the stereotypes used by the media for the 15M protesters (which would try to focus on a young "crusty" or "gutter punk", a hippie). The video avoids to simplify or oppose positions, as sometimes the media do. Just the opposite: this story shows a common woman in parallel to a common man, a young journalist, who decides to join the assemblies in the camp to know better, to experience, to share, to understand the situation. It is a very brief story but contains all the

elements of storytelling, including suspense and resolution. It arouses interest and also shares an invitation to join the street movilizations, from the plurality of possible identities (shows tens of different faces, from all ages, cultures and styles, smiling), and with a very clear message of "peaceful action" written on the screen in the final passages. At the same time, by using a repetitive soundtrack only composed of the song by Moby, "Why does my heart feel so bad?", it appeals emotions and the lyrics boost reflection on the "Why?," on the ethical feelings, on feeling bad if not participating, or because of what is happening to others… In a simple and creative way the story goes from private daily space (common) to public space. In this case study, ethical sensitivity and cultural wisdom again are appealed by focusing on the effects that not joining a peaceful protest for global change has in others (police violence, but also showing how the people in the camps take care of each other, support each other, work together and dialogue) and again showing other's involvement by including images of peaceful previous protests all over the world.

The third example, from the Third Sector (or structured civil society), is authored by the Catalan Foundation Quepo and the Observatory of Debt in Globalization (ODG). It is a collaborative film under Creative Commons Licence "Interferences" (#interferencias, #interferències) as a good practice of "anticooperation" narrative and justice storytelling in the logic of transmedia scenarios[6]. It deals with the world global crisis from a human rights approach that deconstructs the traditional approach to foreign debt. This media project represents and interacts with people's doubts on international cooperation and development, questions people's dilemmas and gives them resources and tools to act in response by showing their same doubts and fears in the actors of the play reproduced in the film (individuals like them reflecting and discussing about the human and political implications of their work in the backstage).
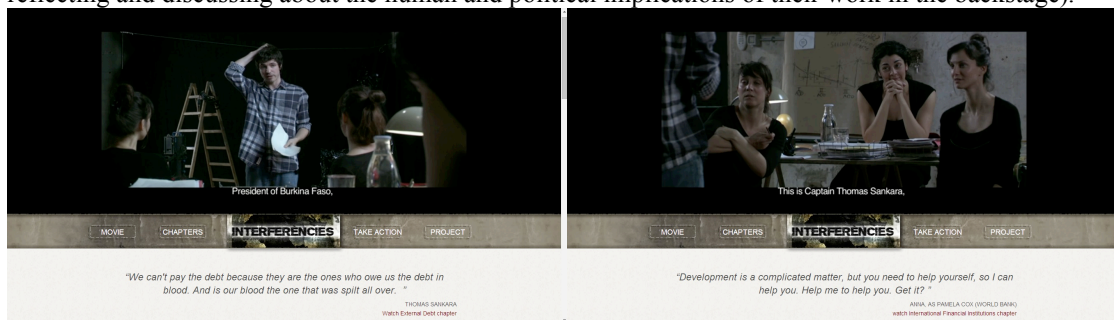
Through its rhetoric, it contributes effectively to cultural wisdom through irony, polyphony, condemnation of the political and economic practices that support hunger, violence and inequality and catches the interlocutors by showing all different paths to get involved and engaged in the necessary structural changes towards social transformation. All by means of a theatrical metanarrative that reflects on the feelings and values involved in activism engagement (or the lack of it), such as responsibility versus guiltiness, and the huge challenge of communicating this topics with the adequate discourse to make the broader quantity of society possible aware of these topics and engaged in their solutions.

Precisely, in the same line, connecting with the worries of the majority of a culture, with their feelings and beliefs, has been one of the big wins of the PAH (achieving that "cultural resonance" we have mentioned before). This social platform has focused on stopping the evictions in Spain but also changing the related legislation to improve such situation from a global social justice transformation. With this aim, they have combined all different communication for social justice strategies: on the one hand, they have developed direct nonviolent action in the streets (general protests and marches, protests in the eviction places and building occupations as well as "escraches" in front of the houses of the politicians who were against the legal changes proposed to transform such violence and injustice); on the second hand; they have worked with an institutional focus to achieve political and legislative results (advocacy actions working together with representatives of local, national and international political parties and institutions and participating in the national and European parliaments); and thirdly, they have put a lot of energy and organizational strategy in supporting the affected population (by means of empowerment processes that combined self-esteem and cultural/political/legal technical capacities). Together with all of this, they have "made strategic use of the media, including the mass media, conscious

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[6] In the following links the reader can find the film and the complete project: http://www.interferencies.cc/en; http://www.youtube.com/watch?v=0XerZqztw6c&list=PL341813D1D2FBA48C; http://www.youtube.com/watch?v=HvnwgzVObjA&list=PL341813D1D2FBA48C&index=11

of its importance in making problems visible" (Romanos, 2014, 6). All in all, the wins of PAH has a lot to do with combining activism, collective advice and nonviolent civil disobedience (Mir Garcia, França, Macías and Veciana, 2013).

These good practices, therefore, support and apply these ideas, both from structured civil society initiatives which acknowledge the influence of the 15M (the "Interferences" film mentions it on their webpage) and from the communication strategies resulting of 15M communicative style itself (horizontal communication, cooperative learning, culture of sharing, non violence communication and creativity, ethics of care, empowerment focus). In the light of all these examples and trends, framing, memes and story-based strategies through transmedia storytelling become central new (political) strategies to work communicatively, consistently and collectively (from all different social spheres) in the transformation of cultural violence towards peacebuilding.

Conclusions.
Sharing communicative criteria and indicators towards social engagement for social justice

As mentioned before, the communicative philosophy and communicative basis for social change explored in this paper shares strategies and codes with the previous social movements and online networking and organizing of 15M (Haro Barba y Sampedro, 2011), the events themselves related to 15M and all the consequent social movements and actions. All the aforementioned transmedia network consciousness online and offline takes us to the following preliminary conclusions of our work in progress. We conclude this paper sharing some indicators to assess and address communication which compare all previous ideas with the successful movilizing, engaging, empowering and effective communicative experience of the PAH in Spain as a good practice to learn from as a collective identity in itself that shares communicative elements with the rest of examples analyzed in this paper as part of an activist social justice and nonviolent communication tradition.

*Visibiliby (media, streets, digital scenarios, networks): memes such as "Sí se puede (pero no quieren)" ("Yes, it is possible, but they don't want", referring to the political and economic powers).
*Collective (social) goals and strategy: non-(political)party character, cross topics and open ideological frames.
*Equal participation (horizontal communication, distributed politics and network consciousness).
*Cooperative learning: hacker ethics (shared and open code) and the culture of sharing (sharing information and knowledge, building wisdom cooperatively).
*Peace activism/peaceful protest basis and non violence communication strategies (from creative street protests to actions in all other transmedia scenarios, including humor and arts).
*Empowerment focus and care ethics: spreading frames and values link to "change is possible".
*Specific demands and steady success (focalization): hope and possibility emotions and beliefs.
*Structural, institutional and cultural goals: advocacy, demands and new frames visibility.

These are just some criteria recovered from present day social movements. Of course there are limits and challenges we keep exploring in networks of researchers, activists and professionals of communication and other sectors (and that you can join through the hashtag #comunicambio). We need to further explore ways to counteract and displace the frames of violence linked to street protests and protest scenarios (and change them into recognition frames and dialogue). For instance, the "escraches" technique has opened a big debate regarding the peacefulness of 15M and PAH activism. However, in Spain, the Court of Law of Madrid officially defined them as a democratic practice of participation and an expression of pluralism (http://www.publico.es/politica/499862/la-audiencia-de-madrid-dice-que-el-escrache-de-la-pah-a-saenz-de-santamaria-fue-democratico).

To sum up, the potential of viral storytelling and cultural memes has been proved through the last trends of social movements together with the information and participation options of transmedia a key element in these scenarios of social change. They have cracked the spirals of silence described by Noelle Neumann (1974; 1993; Martín Galán, 2013) and have started a new era for social action and communication.

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