TRANSMEDIA NARRATIVES FOR THE COMMUNICATION OF CULTURAL HERITAGE AND MEMORY OF THE CITY OF SÃO BERNARDO DO CAMPO IN ABC PAULISTA

Narrativas transmídia para o patrimônio, cultura e memória de interesse público da cidade de São Bernardo do Campo no ABC Paulista

Narrativas Transmedia para la Comunicación del Patrimonio Cultural y la Memoria de la Ciudad de São Bernardo do Campo en ABC Paulista

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ABSTRACT:

Cultural heritage is a relevant contemporary theme and must be rethought in a more inclusive way, to give visibility to new narratives evidenced by the memories of the inhabitants of the city of São Bernardo do Campo, and to assume contemporary narrative forms to enhance the communication of cultural heritage of public interest with their own local community. With a qualitative, documentary approach, and a theoretical-methodological framework aligned with Cultural Studies, this work seeks to point out the possibilities of transmedia communication in the dissemination of cultural heritage, formulated through the oral and photographic narratives of residents of the city. The research results enabled the development of the transmedia product *Caçadores de Histórias do ABC* and indicate the innovative potential of oral and photographic narratives for communication studies of public interest for the appreciation of the heritage, memory and culture of the cities.

Keywords: cultural heritage, social memory, public interest, transmedia storytelling, city of São Bernardo do Campo.

RESUMO

O patrimônio cultural é uma temática contemporânea relevante e deve ser repensado de modo mais inclusivo, incluindo as memórias dos habitantes das cidades, a fim de assumir formas narrativas contemporâneas que valorizem a comunicação de interesse público do patrimônio com sua própria comunidade local. Com uma abordagem qualitativa, de delineamento documental, com referencial teórico-metodológico alinhado aos Estudos Culturais, esse trabalho busca apontar as possibilidades da comunicação transmídia na disseminação do patrimônio cultural da cidade de São Bernardo do Campo, no Estado de São Paulo, formulado por meio das narrativas orais e fotográficas de moradores da cidade. Os resultados da pesquisa possibilitaram o desenvolvimento do produto transmídia *Caçadores de Histórias do ABC*, e indicam o potencial inovador das narrativas orais e fotográficas para estudos de comunicação de interesse público para a valorização do patrimônio, da memória e da cultura das cidades.

Palavras-Chave: patrimônio cultural, memória social, interesse público, narrativas transmídia, cidade de São Bernardo do Campo

RESUMEN

El patrimonio cultural es un tema contemporáneo relevante y debe ser repensado de manera más inclusiva, para dar visibilidad a las nuevas narrativas evidenciadas por las memorias de los habitantes de la ciudad de São Bernardo do Campo, y asumir formas narrativas contemporáneas para valorar la comunicación de interés público del patrimonio con su propia comunidad local. Enfoque cualitativo, documental, y un marco teórico-metodológico alineado con los Estudios Culturales. Busca

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señalar y explorar las posibilidades de la comunicación transmedia en la difusión del patrimonio cultural, formuladas a través de las narrativas orales y fotográficas de los habitantes de la Ciudad. Los resultados de la investigación posibilitaron el desarrollo del producto transmedia *Caçadores de Histórias do ABC* e indican el potencial innovador de las narrativas orales y fotográficas para estudios de comunicación de interés público para la valorización del patrimonio, la memoria y la cultura de las ciudades.

Palabras clave: patrimonio cultural, memoria social, interés público, narración transmedia, ciudad de São Bernardo do Campo

Introduction

In contemporary times, sociocultural changes driven by new information and communication technologies have given rise to new narratives and a participatory culture that favors the development and application of transmedia strategies in various areas beyond entertainment, such as education and culture. Among these areas, cultural heritage stands out, directly related to social memory, culture, and communication. It consists of preserving meanings, making "visible" the "invisible" dimension of culture This occurs through material artifacts and/or knowledge, actions, and practices existing in social life. These can constitute references that refer to the identity and memory of specific groups, serving as a resource for the development of cities, as prescribed in Article 216 of the 1988 Constitution (Brazil, 1988).

Cultural heritage constitutes a field of relationships and disputes involving various social actors. It can be considered a "public space" of common interest and a right of all citizens, according to Held (*apud* McQuail, 2012). This presupposes the need for communication initiatives to value such heritage as a greater good. Thus, it becomes important to rethink the issue of cultural heritage in a more inclusive way and from the perspective of new narratives, making it more permeable to society as a whole and enabling the involvement of a wider community in the production and sharing of narratives related to its social memory. This also requires reflection, debate, and decision-making regarding the safeguarding of cultural assets that take into account the appropriation of spaces by people in their daily lives. These spaces are therefore essential for shaping the cultural identity of these communities, since it is through them that cultural meanings and knowledge are shared.

Transmedia narratives are contemporary narrative forms characterized by their narrative unfolding across multiple communication platforms, with discourses that can be verbal, visual-verbal, verbal-sound or audiovisual in nature, from which the story is presented across multiple media and communication platforms, involving the active participation of its users/interactors (Scolari, 2013; Santaella, 2018).

According to Bourdaa (2018), the use of transmedia in the field of cultural heritage enables a new way of telling stories that value heritage and culture. It is already present in several museums and cultural institutions around the world, seeking to attract a wider audience, particularly younger audiences, through transmedia narratives that have a cultural function, producing greater interaction, immersion, and/or engagement of participants in factual story worlds. Furthermore, the use of transmedia narratives is justified by the fact that disseminating stories across multiple media platforms makes it possible to reach diverse audiences and allows these audiences to play an active role in the debate, creation, production, and sharing of content that promotes the cultural heritage of their own community.

In this context, it is important to consider that transmedia storytelling, integrating memory and new interactive digital technologies for communication focused on the appreciation of cultural heritage, enables users to experience history in a more dynamic and participatory way, contributing to motivation and engagement in narrative environments that "regardless of form, explore stories of experiences, and these experiences are fundamental to constituting memory, communication, and the very knowledge of subjects" (Field, 2009 *apud* Busarello, 2016, p.10).

This work presents the transmedia product named "Caçadores de Histórias do ABC", which seeks to identify and explore the possibilities of transmedia storytelling in the dissemination of the cultural heritage of the city of São Bernardo do Campo, giving visibility to new heritage narratives developed from the memories of the inhabitants of the city of São Bernardo do Campo in the ABC Paulista region. Such memories are represented through oral narratives of life history (Perazzo, 2015) and reports obtained from photographs, to the local community itself, as a memory of public interest, that is, one that becomes visible, that comes to light, that can be seen and heard by everyone, as defined by Hannah Arendt (Arendt, 2000 *apud* Schittino, 2016, p.38).

The conception and construction of the transmedia product "Caçadores de Histórias do ABC" (ABC Story Hunters) is the result of qualitative, exploratory-descriptive, documentary research (Chizzotti, 2000; Gil, 2008), with the search, selection, and analysis of oral and photographic narratives that evoke memories of the city, obtained from collections of reference and research institutions in the area of heritage, memory, and culture related to The city of São Bernardo do Campo, such as the collection of testimonies of oral narratives of life history from the HiperMemo digital system of the Municipal University of São Caetano do Sul (USCS), and the Oral History Bank and Online Collection of photographs from the Memory Center of The city of São Bernardo do Campo, as well as on websites and social networks, such as the group "Fotos Antigas de São Bernardo do Campo", existing on Facebook, which contains narratives from residents of the city and region.

The oral and photographic narratives obtained in the documentary research were analyzed in an integrated manner, with the selection of contextualized excerpts and "speeches", based on criteria proposed by Kossoy (2014)

with emphasis on iconological analysis, seeking aspects related to the content that contributed to the production of meaning of the photographic images, together with the categories and/or elements that make up the image of a city, proposed by Lynch (1997).

The research and transmedia product "Caçadores de Histórias do ABC" were developed with a theoretical-methodological framework that starts from the close relationship between the concepts of communication, culture and identity and the interrelationship between communication, memory and the city aligned with the perspective of Cultural Studies, which, in turn, provide the subsidies for the understanding of the image of the city of São Bernardo do Campo in memories of public interest, produced through the oral and photographic narratives of the city's inhabitants, enabling the development of the dynamics and specificities of the content of transmedia narratives for the communication of the cultural heritage of this city.

Communication, Culture, and Identity

Cultural Studies address and integrate themes related to culture, communication, identity, and memory, considering their close relationship. From this perspective, "culture" is linked to any symbolic productions and/or practices of human beings in their daily lives, as these are the main articulators of identity processes and the construction of perceived reality in the world. The media can be considered a cultural production embedded in a particular historical and social context.

In his epistemological reflections on communication, culture, and identity, Giménez (2011) states that the boundaries between communication and culture blur as culture presupposes and is communication: any communicative act not only conveys a message but is a social phenomenon that implies the existence of a culture expressed in the process of interaction between individuals or social groups. Culture and identity are inseparable concepts because identity processes are present and constituted by cultural contexts and the type of social relationship existing between interlocutors. If social identity modulates and conditions the communicative process, the latter is decisive for the construction of social identity, which, in turn, is formed from social representations and/or shared memories.

In the conceptions of culture of Cultural Studies there is a valorization of everyday culture, which involves a process in which cultural objects and practices acquire a symbolic social meaning (construction of meaning), rather than an archive of heritage assets of selected symbols of a society.

For the field of Cultural Studies, identity always involves a "positioning," as Hall (1996) argues, raising the question of the non-existence of a single, hegemonic identity, but of an identity conceived "as a 'production' that is never complete, that is always in process ("identification" rather than identity), and is always constituted internally and not externally [to forms of] representation" (Hall, 1996, p. 65), which includes cultural practices, practices of signification, and the symbolic systems that enable the production of meanings, and the "positioning" of oneself as an individual. Thus, identity is always "in context," a shared culture (or cultural systems unify individuals in frames of reference), is socially constructed, articulates the past with the present and unfolds into the future, being constituted both by public discourses and by the subjects' own practices and experiences, inserted in a social and historical context, which enable the "belonging" of these subjects to ethnic, linguistic, and other cultures.

Identity involves "identifications" and can be thought of as a process involving "mediations": the media mediate the construction of identities and the formation of communities, conceived through "communicative interactions" (Martín-Barbero, 2003).

Such interactions, in turn, occur in a context of "cultural hybridity," that is, they are constituted through the complex interaction between existing traditions and the diverse and unequal modernities that coexist in Latin American countries. These interactions involve the city and the rural environment, articulated by electronic media, which establishes a new (fragmented) structure and new flows in urban spaces. Thus, cultural identities emerge "not as a timeless essence that manifests itself, but as an imaginary construction that narrates itself" (Canclini, 1999, p.148), constituting a narrative that is continually constructed and reconstructed by various social actors.

Communication, Memory, and City

Social memory involves a system of meanings, a cultural system constructed over time and constituted by a set of social and historical processes and narratives, expressions, and experiences lived in space and time. It is an important reference for the construction of individual or collective identity, offering a certain stability and fixation of the established identity, even if imaginary (Le Goff, 1994). Memory can be cultural and communicative. The former enables the construction of a narrative of the past and, consequently, influences the process of forming our self-image

and identity. The dynamics of cultural memory are related to the forms, transitions, and transformations that involve communicative memory, which is the memory that lives in everyday interaction (Assmann, 2016).

In digital environments, recent studies broaden the conceptualization of social memory, considering lived memory, of the present time, which expands the present moment, characterized by immediacy, when events are narrated and experienced simultaneously (Virillo, 2006).

Memory narratives, constructed and reconstructed from fragments shared online, arise from objects created by digital technologies, the arrangement/organization of such objects in interfaces, and the possibilities and actions related to their access, involving "mediated memories" (Dijck *apud* Falci, 2013).

Studies conducted by Casalegno (2006) postulate that social memory is constituted as a network and is shaped when the entire community can access and nurture it, acting as a collective intelligence along the lines of Lévy (1999) and promoting the sharing of everyday and informal memory, as well as "historical" and formal memory, and, most importantly, the memory lived, remembered, and interpreted by the people who participate in its creation, forming communities. Memories produced in online environments can be considered unfinished memories, continually under construction, involving the production of new events.

Several studies on this topic also explore the spaces, places, artifacts, and everyday relationships that influence memory and the importance of places and memories for the configuration of physical and/or digital communities, cultures, and social relationships.

Urban planning studies indicate that a city's image is directly related to the associations each citizen makes with parts of that city and is imbued with memories and meanings, which can be articulated by the interrelationship of five elements: streets, boundaries, neighborhoods, intersections, and landmarks (Lynch, 1997).

Mitchell (2006) explores the concept of "symbiosis" between the physical and digital environments, suggesting a "symbiosis" of memories, which, experienced in the physical environment, are recombined with those experienced through digital media and complement each other through socialization and information sharing.

Given this contemporary scenario, Massey (2000) proposes a new way of thinking about the concept of place, whose specificities stem from networks of social relations. Each place can be seen as a particular, unique point, as a moment of articulation within this network, which contains a particular constellation of social relations that meet and are intertwined, as a "meeting place."

Cities can also be related to the metaphor of the palimpsest, as they are environments (and places) with diverse inscriptions and layers that hold traces or traces of memories that synthesize experiences and experiences throughout history (Nunes, 2014).

The Image of the city of São Bernardo do Campo in Memories of Public Interest

The image of the city of São Bernardo do Campo should be conceived as a network of associations, memories, and meanings that residents attribute to urban spaces and buildings. This network can be disseminated, cultivated, and revived by different generations, constituting itself from "memories of public interest," produced through oral narratives and accounts obtained from photographs.

The use of oral narratives is a relevant issue today, as they serve as social texts that provide evidence of everyday experiences, and the imagination present in culture. The application of oral history methods has been increasingly valued in the humanities and social sciences, and specifically in the field of Communication, as it is an interdisciplinary field grounded in human interaction, providing support for the study of memory and oral life story narratives, and their interrelationship with communication processes and culture (Perazzo, 2015).

According to Perazzo (2015), such narratives are no less true than those found in official histories, but they result from the subjectivity of each narrator who, based on objective facts, creates their own account, selecting what makes sense throughout their life trajectory, according to their perception of themselves and reality. Life story narratives introduce innovations and expansions into research in the field of Communication because they enable "the understanding of multiple meanings, communication processes and their connection with everyday life, memory, and diverse social practices" (Perazzo, 2015, p. 123).

Associated with oral narratives, the reports evoked from the photographs act as a visual text that involves the author, the reader and the text itself, considering that the photographic images constitute sources of historical reconstruction and memory of multidisciplinary scope, which raise the possibility of constructing diverse narratives.

According to Kossoy (2004), photography constitutes a relevant means of knowledge that visually records micro-aspects related to settings, events, and characters, acting with documentary and expressive power to fix the individual and collective memory of experiences lived by individuals and social groups in urban spaces.

The figures 1 to 5 exemplify the oral narratives and accounts obtained from photographs evoked by the

memories of residents of the city of São Bernardo do Campo.

Figure 1: Downtown São Bernardo in the 1960s

Source: São Bernardo do Campo Memory Center/PMSBC. Online Archive and Memory Portal. Municipality of São Bernardo do Campo (online, 2022).

Alt text: Photograph in black and white with an aerial view of downtown São Bernardo do Campo in 1960, showing houses in the center. On the left, the tower of the Igreja da Matriz, and on the right, the first ten-story building in the city.

(1) *To make a comparison, it resembled a small, rural town today. There were no buildings. The only one that existed, with ten stories, was the building on the corner of Dr. Fláquer and Marechal, which still stands today. The rest were houses, simple businesses, warehouses, bakeries—very simple things. Many neighborhoods that are well-inhabited today were just scrubland back then. Assumpção, Hilda Breda (Source: Assumpção /HiperMemo, 2005).*

(2) *I was a little boy. I have no idea what the city was like in the late 1950s, because it was small. I remember the city's 80th limits. The city went as far as Baeta, that was the final limit. On the other side, it went as far as Volkswagen, a little before, where João Ramalho is. On the other side, it went as far as the DER (Department of Motor Vehicles), because of the construction of Via Anchieta, which created the DER favela. That was it. It was very small. Abreu, Luis Alberto de (Source: Abreu /HiperMemo, 2005).*

According to the narratives found, the image of the city of São Bernardo do Campo is associated with memories related to the city's general configuration and size, structured by the perception of its boundaries. Until the 1950s, these boundaries encompassed the urban area extending from the center to the Baeta Neves neighborhood, on one side, and from the Volkswagen plant to the Highway Department, on the other, during the construction of the Anchieta highway. This configuration results from a series of experiences and memories related to residents' mobility, primarily within the city center in their daily lives. Other neighborhoods further away and/or adjacent to the center, such as Assunção and Baeta Neves, are remembered and/or mentioned either for their unique characteristics or because they were once home to several of the interviewees.

Figure 2: Marechal Deodoro Street, 1950s

Source: São Bernardo do Campo Memory Center/PMSBC. Photograph published in the Facebook group *Old Photos of São Bernardo do Campo*. Online Archive and Memory Portal. Municipality of São Bernardo do Campo (*on-line*, 2022).

Alt text: Black-and-white photograph depicting an aerial view of Marechal Deodoro Street in the 1950s, with a partial view of Praça da Matriz featuring the chapel of Nossa Senhora da Boa Viagem, the Casa do Norte on the corner of São Bernardo Street, eucalyptus utility poles, and cobblestone streets.

(1) *I arrived in São Bernardo in 1958. My first steps in the city were right there in the famous Marechal square, in front of the main square. Meireles, Francisco (Source: Meireles /Facebook).*

(2) *Eucalyptus poles, cobblestone street... that's where our beautiful and wonderful city was born...Fiuza, João Toniato (Source: Fiuza /Facebook).*

(3) *It used to be called Vergueiro Road (it was the sea route). We have pieces of these old sea routes: Liberdade Avenue... Vergueiro Street... Dr. Rudge Ramos Avenue... Senador Vergueiro Avenue... Marechal Deodoro Street... Dr. José Fornari Avenue... Vergueiro Road... Martim Afonso de Souza Road going down the bridge where Sabesp is located, then passing close to Estoril Park and continuing to the mountains. Kurbacher, Pedro (Source: Kurbacher /Facebook).*

The image of the city of São Bernardo do Campo is strongly associated with the initial conditions of the settlement's formation, which refer to its status as a thoroughfare, established by the existence of the old Sea Road, now known as Marechal Deodoro Street, and its surroundings. The city is remembered for the roads and intersections in the central area, where Marechal Deodoro Street is located, and its surroundings, such as Jurubatuba Street and Main Church Square (Figs. 1 and 2). This road has been inextricably linked to the city's development since its beginnings and articulates most of the central area's references that make up the collective imagination of São Bernardo do Campo, articulating social interactions involving the sacred/religious, the artistic/cultural, and the industrial, conferring meaning and identity on daily life and ensuring the legibility of the city's urban/cultural landscape.

Taking Marechal Deodoro street and its surroundings as a starting point, it is possible to highlight some buildings that constitute important references, such as the religious buildings, such as Nossa Senhora da Conceição da Boa Viagem Main Church (Fig. 2), Nossa Senhora da Boa Viagem Chapel and Santa Filomena Chapel, which are closely linked to the history of São Bernardo do Campo since its foundation, and still maintain several religious celebrations and various social and/or symbolic practices that move urban spaces and promote the residents' sense of belonging to the city.

Figure 3: Former Nossa Senhora da Boa Viagem Main Church(1930)

Source: São Bernardo do Campo Memory Center/PMSBC. Photograph published in the Facebook group *Old Photos of São Bernardo do Campo*. Online Archive and Memory Portal. Municipality of São Bernardo do Campo (*on-line*, 2022).

Alt text: Black-and-white photograph of the façade of the old Igreja Matriz de Nossa Senhora da Boa Viagem, with the church tower on the left. In front of the church, there is a square with a tree-lined garden and a wooden bandstand on the left-hand side.

(1) *My mother got married in this church. I was baptized, confirmed, made my first communion, and got married in this church, too. I really enjoy telling stories about my city, especially old stories…* Mozeli, Vilma (Source: Mozeli/Facebook.

(2) *Dorival Gonçalves I also remember... [the bandstand] I went with my sisters to mass on Sundays (the parish priest was Fr. Pedro Celoto)... After mass, we would sit for a while waiting for the musicians to play.. miss you Silva, Lannd S. (Source: Silva / Facebook)*

Just like a palimpsest, as Nunes (2006) postulates, the city of São Bernardo do Campo brings together elements from different eras, involves several layers or inscriptions in time and space, which hold clues or traces of memories that reveal experiences and experiences throughout the city's history, and which allow references from the past to coexist and be articulated in the present.

Figure 4: São Bernardo Cinema, Marechal Deodoro Street, 1967

Source: São Bernardo do Campo Memory Center/PMSBC. Photograph published in the Facebook group *Old Photos of São Bernardo do Campo.* Online Archive and Memory Portal. Municipality of São Bernardo do Campo (*on-line*, 2022).

Alt text: Black-and-white photograph of Marechal Deodoro Street in 1967, with cars and buses circulating along the road, and on the right, Cine São Bernardo with its illuminated marquee. In the background, a building under construction can be seen.

Marechal Deodoro [Street] had two lanes, practically the only street. Jurubatuba [Street] didn't exist. João Pessoa [Street] only had a section, Faria Lima Avenue was out of the question, it was a stream, and there was a soccer field in the center. It was really funny, because we had two movie theaters, São Bernardo Cine and Anchieta Cine. Anchieta Cine was very big. It was so big that the most elegant political rallies were usually held there. Jânio Quadros held a rally there, as did Lauro Gomes. ROSSETI, Sérgio Luís (Source: ROSSETI/HiperMemo, 2005)

Like traces that evoke memories of a presence that no longer exists, these memories allow us to recover oral narratives evoked from photographs that demonstrate a large number of buildings remembered and valued as cultural assets, as well as social, artistic, and cultural practices associated with buildings that still form part of the imagination and social memory of the city's residents.

Among these assets, we highlight the buildings that housed artistic and cultural activities during the 1940s to 1960s, such as São Bernardo Cine (Fig. 4), Anchieta Cine, Vera Cruz Film Studio, and Independência Radio, among others that are physically nonexistent today, related to labor activities, such as those that housed furniture factories in the early 20th century (Fig. 5).

The narratives studied reinforce part of the history of the city of São Bernardo do Campo, which is still present today when its urban elements are mentioned, clearly demonstrating the association of the surroundings in the formation of memories. This association reinforces the importance of these elements/places to local history and culture, making the city a collective construction created through the perspective of its residents. As a collective construction, the city therefore involves the interrelationship of memories, facts, and places, which are constituted through social practices.

Figure 5: Cassetari & Comp Furniture and Chair Factory, in 1923

Source: São Bernardo do Campo Memory Center/PMSBC. Photograph published in the Facebook group *Old Photos of São Bernardo do Campo.* Online Archive and Memory Portal. Municipality of São Bernardo do Campo (*on-line*, 2022).

Alt text: Black-and-white photograph of the façade of the Cassetari & Comp Furniture and Chair Factory in 1923. In front of the factory, there are three rows of people. In the two back rows, men stand in work clothes. In the front row, seated, are boys. In front of everyone, two men are seated—one in worker's clothes and the other in a suit jacket.

(1) *There are those who helped build our city! They were artisans, my father also worked since he was thirteen, and he made beautiful chairs!* Bueno, Neide Suster Serafim (Source: Bueno/Facebook).

(2) *Pedro Mutton, those were different times. Very different from today. There were no full-time schools, no daycare centers. Children went to work with their parents and, as they grew older, took care of the younger ones. [...] But I'm sure the vast majority there were happy; they had their own time to play, lived in a world with very little violence, and grew up to be very responsible people who knew the value of work. Giudici, Leandro (Source: Giudici /Facebook)*

Oral narratives and accounts of memories evoked by photographs clearly indicate that Marechal Deodoro Street is a reference point for local urban memory. Given its appropriation by social groups from diverse locations, this street constitutes a site of memory formed by a multiplicity of meanings and a network of associated memories, arising from the repetition of practices and discourses of diverse cultural manifestations that feed the social imagination and constitute identity markers of the city throughout its history. Thus, Marechal Deodoro Street constitutes a representative site of memory for the city, which, according to Massey (2000), can be seen as a meeting place, where social relations and practices intertwine, producing plural identities, defining its specificity as a place continually (re)produced.

As one of the research findings, it is interesting to note that many of the memories evoked and published in the form of comments are fragmented, establishing communicative links between group participants, and are characterized by a degree of incompleteness. Memories evoked by photographs on social media are continually constructed, creating a "symbiosis of memories," as Mitchell (2006) indicates, since memories experienced in the physical environment are recombined with those generated through observation of photographic images, complementing each other through socialization and information sharing. In this process, new meanings are produced, and new memories are constructed that shape the image of the city of São Bernardo do Campo.

Therefore, it is important to consider the strategies used by communities to build and preserve their memories when developing communication products of public interest, which include the visibility and appropriation of these memories by the community itself in digital media.

The city of São Bernardo do Campo through Transmedia Narratives

Following the theoretical and methodological approach and the results obtained from the documentary research, several transmedia products in digital environments focused on cultural heritage were analyzed. Several strategies and visual and audio elements were established that enable navigation, interactivity, and hypertextuality, considered essential for the development of transmedia narratives focused on cultural heritage.

Based on the previously presented questions about the need to value and disseminate cultural heritage and its relationship with social memory through the use of oral life story narratives and photographic records, the product developed from the research consists of the production of transmedia narratives that articulate memories of public interest in The city of São Bernardo do Campo, through a website and profiles on two social media platforms: Instagram and TikTok.

This product seeks to reach a broad audience with a diverse profile, and should consider the fragmentation of stories over time and their unfolding on these platforms, the textual associations that provide information about the stories, and the diversification of ways of representing these stories, as well as enabling interaction, access, and co-participation of individuals/users of different ages and social levels in the creation, publication, sharing, and organization of related content, promoting the social construction of knowledge and the formation of a collective memory network based on oral narratives of life stories and their relationship with the urban spaces and architecture of The city of São Bernardo do Campo.

"Caçadores de Histórias do ABC" project is a transmedia product consisting of a website (http://www.cacadoresdehistorias-abc.com.br), which contains the main narrative, presenting content related to the memories of public interest of the city's residents, obtained through oral and photographic narratives, as well as other related materials, such as documentaries, audiovisual works, and musicals, which evoke social and urban memories related to daily life in the city (Fig. 6). It is anchored in a narrative universe set in the downtown area of the city of São Bernardo do Campo, highlighting the street that contains the main references related to the urban memory, heritage, and culture of this city.

Figure 6: Home screen and open menu of *Caçadores de Histórias do ABC* website

Source: GUARALDO, Franceli. **As Cidades do ABC Pelas Narrativas Transmídia**: questões de patrimônio, memória e comunicação de interesse público. 2022, 204p. (Mestrado Profissional em Comunicação de Interesse Público). Universidade Municipal de São Caetano do Sul, São Caetano do Sul.

Alt text: Black-and-white screenshot of the *Caçadores de Histórias do ABC* website, showing four photographs of different parts of the city, and in the center a floating menu with the site's navigation options.

The website is trilingual and responsive, featuring a non-linear navigation structure that allows users/interactors to choose their navigation paths and interact with the content available in various interconnected languages (photographs, videos, audio, texts, infographics). It can be navigated via a menu at the bottom of the screen (in Memories of the City: Oral Narratives, Circuits, and Stories and Memories). It has a cartographic system, available both on the screens of the items that comprise Memories of the City and independently in Places of Memory. Through this system, users can access the collection of audio recordings of five residents with photographic images that complement these narratives, the collection of photographs of various places of memory in the city (Circuits), the

collection of videos presenting various stories and memories of witnesses, and documentaries about the city (Stories and Memories). In Circuits, which comes from the collection of photographs, these are classified into three thematic circuits or paths that involve the categories of the sacred/religious, the artistic/cultural and the industrial, bringing together diverse images that relate to the memories and stories of five characters and, in general, with memories of public interest obtained in documentary research.

The cartographic system consists of an interactive map of the city, which contains information and files accessible by users, and which are of a textual, visual and audiovisual nature, from oral narratives of life history and photographic records that are interconnected, referring to the various urban spaces of the cities related to the social memory, heritage and culture of the local community.

Through the map, users/interactors can locate and explore their various places of memory. When selected, visitors can access the same oral narratives and photographs provided through texts, images, sounds, and videos. It also allows them to trace routes between the city's various locations, recording comments and recommendations from their visits, which can be shared with other users. Through the website, users can tell and submit their own story (Your Story), as well as earn a bonus by creating a "rephotograph," an image created from a composite of old and recent photographs of the same location, which can also be shared. *Caçadores de Histórias do ABC* website is connected to Instagram and TikTok, and its content can be shared on social media.

Instagram profile shares the memories of São Bernardo do Campo residents through the posting of photographs or video excerpts with oral narratives of the life stories of local residents, organized into specific and relevant themes that have contributed to the region's development, such as the film industry, cinema, the automotive industry, etc. Recent videos taken in various locations throughout São Bernardo do Campo can be liked, commented on, and shared by users. Each theme presented may include live streams, tests, and informative and playful quizzes in various formats (text, images, animations, etc.) available in Stories, as well as a challenge inviting users to tell a life story related to a place in the city, submitted in the form of text, videos, and photographs. Selected stories will be shared publicly on the social network itself and will become part of the gallery of memory records available on the proposed website.

In TikTok, a popular platform for young people aged 16 to 24, features short, humorous videos (15 to 60 seconds) about topics that spark users' curiosity about the memories of urban spaces and architecture in the city of São Bernardo do Campo. These videos feature tests and quizzes, allowing users to expand their knowledge on the topic and ensure their participation through playful interaction with the content. Following these videos, users will be invited to access the other two platforms to learn more about the topic. These videos must also pose a challenge to produce a short video related to the topics covered.

Table 1 lists the main lines of action and specifications proposed for Caçadores de Histórias do ABC transmedia product.

Table 1 - Specifications of *Caçadores de Histórias do ABC* product

		Access Collection/Gallery Oral Narratives/ Photographs Textual/Visual/Sound/Audiovisual
WEB SITE **bilingual/responsive/hypermedia/ non-linear navigation** Inform Tell Non-Sequentially Interact Participate Explore		**Interactive map**: locate and explore various places in the city (pins), plot routes, check in after physical visits, record comments and recommendations, share content on social media **Challenge**: more than two visits, with comments and recommendations. Bonus: rephotography
REDES SOCIAIS Participate Comment Chat Share Exchange	**INSTAGRAM**	**Specific ABC Memory Themes** Oral Narratives/Photos/Videos/Lives/Quizzes Likes, comments, and shares
		Challenge: tell a life story in a place in one of the three cities/**Bonus**: sharing on the profile and composition of the website's collection/gallery
	TIKTOK	**Curiosities About ABC Memory** Videos/ Tests/Quizzes Likes, Comments, and Shares
		Challenge: Produce your own video **Bonus:** Share on both social media profiles

Source: GUARALDO, Franceli. **As Cidades do ABC Pelas Narrativas Transmídia**: questões de patrimônio, memória e comunicação de interesse público. 2022, 204p. (Mestrado Profissional em Comunicação de Interesse Público). Universidade Municipal de São Caetano do Sul, São Caetano do Sul.

Final Considerations

The memory of the city of São Bernardo do Campo is thus constructed through images formulated in oral narratives of life stories and photographs constituted as cultural heritage. They form a memory of public interest, driven by communication, aiming to value local cultural heritage, which should be considered a public right, a greater common good, of common interest to all citizens (McQuail, 2012).

These new narratives should be publicized within the local community itself, fostering greater community engagement, reflection, and debate regarding its own public memory and decisions about the preservation and appreciation of local heritage. This involves considering access, communication, and appreciation of cultural assets through contemporary narrative forms, such as transmedia storytelling, which engage the collective, enable the sharing and socialization of information to produce new meanings, and promote narratives collaboratively by the community itself.

The results obtained in the research, in theoretical terms and in terms of application for the development of *Caçadores de Histórias do ABC* transmedia product, validate the potential of transmedia narratives created from oral and photographic narratives, involving the collective and/or public interest in the appreciation and preservation of memory and culture associated with the cultural heritage of the cities of ABC, allowing a significant socio-cultural impact for the construction of the local collective identity.

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