

**TRANSMEDIA NARRATIVES:
THE USE OF SOCIAL MEDIA IN SKAM AUSTIN**

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Abstract

How television has been produced and distributed has changed overtime, as well as our practices of consumption of it. Technological advancements have made this more possible. The show SKAM was originally created Oslo, Norway to bring young audiences to the NRK website. The American version, SKAM Austin, delivers its content on Facebook Watch at the same day and time the action occurs. The purpose of this research is to look at the current landscape of transmedia productions using the case of SKAM Austin. I used Gambarato's (2014) analytical model for transmedia narratives to get a general understanding of the narrative, and social media use. Communicative affordances of mobile devices such as: portability, availability, locatability, multimediality and voyeurism/surveillance, are studied on how they are used in the story and how they make the audience's enjoyment possible. Although SKAM Austin fits the mold to what past authors have written about transmedia narratives, it also breaks the boundaries of it.

Key words: Transmedia Narratives, SKAM Austin, real-life, social media

I. Introduction

In the short lifespan of television, the way we consume it has changed drastically. We have gone from appointment viewing to on demand to streaming. These changes in viewing have also affected the way television shows are produced and distributed. Television is no longer broadcasted but streamed. Due to developments of the web and social media platforms, we have reached a point in which a show happens in real time, imitating the lives of their intended audience in order to have the message delivered.

The public broadcast network NRK of Norway, in hopes of attracting a younger audience to their website, created the series SKAM. The show developed a large following that has resulted in the creation of seven adaptations in different countries and languages: SKAM France, DRUCK (Germany), SKAM Austin (US), SKAM Italia, SKAM Spain, SKAM Netherlands, and wtFOCK (Belgium). The show presents the troubles and turbulences that are typical of teens, focusing each season on a central character. This story is unique and innovative not only for its narrative but for its delivery, which occurs through daily video clips, Instagram and Snapchat accounts, and images of private messages.

The delivery of a story across multiple platforms is known as transmedia narrative (TN). This is not a new subject and research shows that even before the emergence of the internet, stories were being told across different platforms. However, content such as SKAM have pushed the limits of what is understood as TNs, especially in terms of what can be conceived today as cross-platform and

cross content in the era of social media. This research, thus, aims to provide an updated definition of TN, as well as its principles and characteristics, based on one of the most recent and successful examples of it, such as the SKAM franchise.

II. Research Questions

This paper attempts to answer the following question:

1. What makes SKAM a transmedia narrative and in what ways does it expand our understanding of it?

Branching out from this question, this paper also looks to answer the following:

2. How is the narrative distributed among each platform?
3. How does each social platform contribute to the narrative?

III. Justification

SKAM has been studied through different disciplines and lenses, such as Linguistics and Literature (Duggan and Dahl, 2019; Fuller, 2019; Havik, 2018;), Pedagogy (Herold, 2018), and Media Studies (Pearce, 2019; Kruger and Rustad, 2017; Schanke Sundet, 2019; Walker, 2019). All the studies and articles label the show as a TN, most of them providing a quick definition of the term. However, little has been written about the show as a case study for TNs. The purpose of this article is to understand how content such as SKAM Austin update our understanding of TNs in the age of social media.

Another reason for the study of this type of production is the lack of previous research. Other research on TN focuses on film media franchises (Jenkins 2006, Scolari 2013, Dena 2009) such as The Matrix, Star Wars, Harry Potter, and The Marvel Universe, among others. However,

little has been written about current, natively digital content such as SKAM, which exist solely across digital platforms.

IV. Literature Review

A. Transmedia Narratives

The definition of transmedia varies from author to author. Marsha Kinder was the first to use the term in 1991 to refer to some global media franchises that were being distributed on multiple media (as cited on Giovagnoli, 2011, p.24). On the other hand, Laurel (2000) developed a model of eight rules for content production. The first of these rules state that “Since the beginning we should think in terms of ‘transmedia.’” (as cited on Montoya, Vásquez and Salinas, 2013, p.144). Later, in 2003, Jenkins starts to work on a definition that would afterwards be developed in his book *Convergence Culture*, where he writes: “A transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole” (2006, p.97-98).

In 2009, Christy Dena employed the term transmedia practices to encompass all of the different transmedia theories and practices being developed. This includes: “transmedia storytelling (TS),” “transmedia gaming” and “transmedia narratives”. Dena explains that the difference between is that “the study of transmedia storytelling, therefore, is the study of a story world unfolding across media platforms; unlike transmedial narrative or transmedial game, which is concerned with the study of medium-specific and non-medium-specific nature of narrative and game respectively” (Dena, 2009, p.18). However, Scolari, who has written extensively on the topic defines TN as “ a type of tale in which the story is spread

across multiple media and communication platforms and in which the consumer assumes an active role in the process of expansion” (Scolari, 2013, p. 39).

Nonetheless, transmedia should not be confused with cross-media practices, being this the narration or adaptation of a single story into different media (Montoya, Vázquez and Salinas, 2013, p, 144-145). Being that TN are developed and distributed across different platforms in which “each one does what it does best” (Jenkins, 2006, p.98), TS and TN create an immersive world distributed among different platforms and media to create audience participation. Giovagnoli (2011) explains that, in order for these products to function and motivate us as audience to participate, content creators should do two things: first, simplify the process by which the audience will access the content on the different media; and second, cultivate the desire for participation and sharing in the audience (pp. 34-35).

In several blog entries titled “The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling” (2009), Jenkins proposed seven principles of transmedia storytelling. Jenkins’ use “versus” to indicate contrasts, “but it does not mean that in the context of TS it is either” one or the other (Gambarato, 2013, p.84).

Spreadability vs. Drillability

For Jenkins, “spreadability” refers to “the capacity of the public to engage actively in the circulation of media content through social networks and expand its economic value and cultural worth” (2009-a, para. 13). However, for Jason Mitchell audience engagement with media content can best be described as “drillable”, seeing as “...they encourage a mode of forensic fandom that encourages viewers to dig deeper, probing beneath the surface to understand the complexity of a story and its telling” (2009-a, para. 14). Furthermore, for Mitchell and Jenkins the two concepts

are opposite modes of audience engagement, as spreadable media encourages viewers that not necessarily engage in the long term with the product and drillable media, although it usually engages with a smaller audience, tends to harvest the full energy and attention of its audience.

Continuity vs. Multiplicity

Jenkins explains fans' need for coherence and plausibility of fictional worlds, finding this continuity "...a real payoff for their investment of time and energy in collecting scattered bits and assembling them into a meaningful whole" (2009-1, para. 17). On the other hand, multiplicity offers fans "alternative retellings" and "fresh perspectives" (2009-a, para.19). This concept of multiplicity often refers to fan productions such as fan fiction.

Immersion vs Extractability

In his second article, Jenkins explains this principle as: "In immersion, then, the consumer enters into the world of the story, while in extractability the fan takes aspects of the story away with them as resources they deploy in the spaces of their everyday life" (2009-b, para. 4). In Star Wars immersion would be visiting the theme parks. While extractability would be something physical like a lightsaber.

Worldbuilding

For Jenkins, "this concept of world building is closely linked to what Janet Murray has called the "encyclopedic" impulse behind contemporary interactive fictions – the desire of audiences to map and master as much as they can know about such universes" (2009-b, para.8). In this sense this principle is closely related to the previously

mentioned principle. For in their need to immerse themselves into the fictional world of the story, fans will investigate the different aspects and details of the story world. Gambarato further explains that a transmedia story can support multiple characters and different narratives across multiple media (2012, p.7).

Seriality

This principle refers to creating “meaningful and compelling story chunks and then dispersing the full story across multiple instalments” and media systems (2009-b, para. 12). The rest of the platforms and media involved have a piece of the story arc that must be accessed by the audience in order to create the big picture. Is having YouTube as the main platform but also to post on Twitter or Instagram important information in the story.

Subjectivity

This refers to the extensions to the story that supporting materials such as diaries, letters or even tweets or Instagram Stories add to the main narrative. Most of these are performed from the perspective of secondary characters. These extensions can be used to “help further construct the relationships between characters.” (2009-b, para. 17)

Performance

This principle is summarized by Caddell as “the ability of transmedia extensions to lead to fan produced performances that can become part of the TN itself. Some performances are invited by the creator while others are not; fans actively search for sites of potential performance.” (2009, para. 9)

Categorizations of TN have been expanded by others. During a conference at Creating Blockbuster Worlds in 2007, Jeff Gomez proposed 8 characteristics of transmedia and, in 2013, Scolari summarized them:

Content is originated by one or very few visionaries

Scolari explains, it is necessary that the story is developed by a “reduced group of producers/writers in order to maintain coordination” and “reduce contradictions and parallel argument lines.” (2013, p.36). One thing leads to another, and fewer people involved in the writing and creation process would guarantee a more cohesive worldbuilding, eliminating contradictions and parallel argument lines.

Cross-media rollout is planned early in the life of the franchise

A transmedia project should be designed from the beginning as such; however, “this does not mean that all media and platforms have to be active at the same time.” Scolari adds that “the expansion should be progressive.” (p.36). On the other hand, Davidson talks about pro-active (planned since the beginning as transmedia) and retro-active (developed into other platforms after the success in a particular medium) transmedia projects (Davidson, 2010, p.17; Gambarato, 2013, p.87). This suggest that transmedia projects are not necessarily planned as such since the beginning.

Content is distributed to three or more media platforms

Transmedia implies the use of more than one media platform. For Gomez, the story must be a TN is one that is told by more than one media platform (as cited in Scolari, 2013, p.37). However, Perez agrees that transmedia can occur with only two

media platforms (2016, p.22). As Jenkins would concur, more platforms would mean more entryways into the story world for the audience.

Content is unique, adheres to platform-specific strengths, and is not repurposed from one platform to the next

Each platform and media should add something different to the story. It should not be a mere repetition or adaptation from one media to another. In this sense, Scolari argues that Gomez retakes one of Jenkins's statements that "each medium does what it does best" referencing "how specific is each communication language" (Scolari, 2013, p.37). The content uploaded to YouTube, Facebook, or any other platform should be the same. Under this principle Gomez discards adaptations from one medium to another as transmedia.

Content is based on a single vision for the story world

Scolari summarizes this principle as: "one story, one world, many media and platforms." (p.37). Similar to Jenkins' principle of worldbuilding, Gomez refers to the need of the producers to keep every aspect of the world they are creating in coherence with the rules they first established. The characters, the rules of the physical world in which they exist must be delineated since the beginning and continue throughout the story.

Concerted effort is made to avoid fractures and schisms

For Scolari, while "...it is necessary to maintain continuity and coherence of the narrative world, there comes a time in which control over the textual production becomes ineffective when users join the game." (pp.37-38). Although, it is important to mention, and Scolari highlights this, hardcore fans are the first to point out incoherence and lack of continuity in the story.

Effort is vertical across company, third parties, and licensees

In an effort to once again maintain continuity and coherence, this principle calls for every participant of the production of the story to work in unity (Scolari, 2013, p.38). This principle is very closely related to the previous. In a transmedia franchise such as Star Wars this would include, the creation of video games, toys, comic books, animated series, not only limited to the movies. All elements of the production company must present one single story.

Rollout features of audience participatory elements

Audience participation is should be present in the construction the story. “Every transmedia initiative must create spaces in the web to promote and hold the content generated by users. According to Gomez, it is essential that the public participate and interact with the story.” (Scolari, 2013, p.38)

B. A Methodology for Transmedia

Academic research on transmedia is as new as its production, and, as such, a concrete theory and methodology has not been defined yet. Transmedia research has been mostly focused on big network franchises. One reason for this is that these were the first examples of transmedia storytelling used by Jenkins (The Matrix, Star Wars, etc.). Another reason could be the lack of real low budget transmedia productions.

In 2012, Gambarato established some analytical considerations for the study of transmedia productions. The author traces the different definitions and characteristics that transmedia storytelling has received over the years. The author created an analytic model with ten areas of analysis. In 2014 she used the model to study the online Brazilian series

Final Punishment (2009). In this study, the author summarized her model as presented in Table

1.

Table 1

Concise description of the transmedia project design analytical model

Nr.	Topic	Practicable questions
1	<p>Premise and purpose State clearly what it is about and the reason why the project exists.</p>	<p>What is the project about? Is it a fiction, a non-fiction or a mixed project? What is its fundamental purpose? Is it to entertain, to teach or to inform? Is it to market a product?</p>
2	<p>Narrative The structure storyworlds evoke in the transmedia milieu.</p>	<p>What are the narrative elements of the project? What would be the summary of its storyline? What is the time-frame of the story? What are the strategies for expanding the narrative? Are negative capability and migratory cues included? Is it possible to identify external references and intertextual texts in the story?</p>
3	<p>Worldbuilding A storyworld or story universe should be robust enough to support expansions, going above and beyond a single story.</p>	<p>When does the story occur? Which is the central world where the project is set? Is it a fictional world, the real world or a mixture of both? How is it presented geographically? Is the storyworld big enough to support expansions?</p>
4	<p>Characters The features of the characters and the way they appear across all the platforms should be in unison.</p>	<p>Who are the primary and secondary characters of the story? Does the project have any spin-offs? Can the storyworld be considered a primary character of its own? Can the audience be considered a character as well?</p>
5	<p>Extensions Transmedia storytelling involves multiple media in which the storyworld will be unfolded and experienced.</p>	<p>How many extensions does the project have? Are the extensions adaptations or expansions of the narrative through various media? Is each extension canonical? Does it enrich the story? Do the extensions have the ability to spread the content and also to provide the possibility to explore the narrative in-depth?</p>
6	<p>Media platforms and genres A transmedia project necessarily involves more than one medium and can also embrace more than one genre (science fiction, action, comedy, etc.)</p>	<p>What kind of media platforms (film, book, comics, games, and so forth) are involved in the project? Which devices (computer, game console, tablet, mobile phone, etc.) are required by the project? How each platform is participating and contributing to the whole project? What are their functions in the project? Is each medium really relevant to the project? What is the roll-out strategy to release the platforms?</p>

		Which genres (action, adventure, detective, science fiction, fantasy, and so forth) are present in the project?
7	Audience and market Scoping the audience is fundamental to more appropriately deliver the transmedia experience. TS involves some level of audience engagement.	What is the target audience of the project? What kind of viewers (real-time, reflective, and navigational) does the project attract? Do other projects like this exist? Do they succeed in achieving their purpose? What is the project's business model (for instance, free, premium, and freemium)? Revenue-wise, was the project successful? Why?
8	Engagement All the dimensions of a transmedia project, at a lower or higher level, are implicated in the experience people will have when engaging with the story.	Through what point of view (PoV) does the audience experience this world: first-person, third-person, or a mixture of both? What role does the audience play in this project? What are the mechanisms of interaction in this project? Is there also participation involved in the project? Does the project work as a cultural attractor/activator? Is there user-generated content (UGC) related to the story (parodies, recaps, mash-ups, fan communities, etc.)? Does the project offer the audience the possibility of immersion into the storyworld? Does the project offer the audience the possibility to take away elements of the story and incorporate them into the everyday life? Is there a system of rewards and penalties?
9	Structure The organization of a transmedia project, the arrangement of its constituent elements and how they interrelate to each other can offer concrete elements to be analyzed.	When did the transmediation begin? Is it a pro-active or retro-active TS project? Is this project closer to a transmedia franchise, a portmanteau transmedia story, or a complex transmedia experience? Can each extension work as an independent entry point for the story? What are/were possible endpoints of the project? How is the project structured?
10	Aesthetics Visual and audio elements of a transmedia project should also contribute to the overall atmosphere and enhance the experience spread throughout multiple media platforms.	What kinds of visuals are being used (animation, video, graphics, a mix) in the project? Is the overall look realistic or a fantasy environment? Is it possible to identify specific design styles in the project? How does audio work in this project? Is there ambient sound (rain, wind, traffic noises, etc.), sound effects, music, and so forth?

Note: Reprinted from Transmedia storytelling in analysis: The case of Final punishment, (Gambarato, 2014).

Gambarato gathered everything written about transmedia and made this multimodal approach to transmedia projects. This is the first attempt at a methodology for

the study of transmedia narrative, considering all of its parts. In her study of *Final Punishment*, Gambarato studies the different dissects the story into smaller elements understanding how it was done and why it was so popular in Brazil.

C. SKAM

Schanke Sundet (2019) wrote about SKAM's new model of production, distribution and consumption in addition to the implications of a Norwegian series breaking into the American market with an English version (Austin). The author compares SKAM's success with other productions that have made it into international markets such as those from the genre of Nordic Noir. According to the author the original SKAM series started out in Oslo, Norway with the mission to attract younger audiences to the NRK public service broadcaster website and to provide content that would serve as public service. Mainly NRK wanted to give teens the tools they needed to navigate difficult teen life. However, SKAM is not the first "real life" teen drama that NRK has developed; since 2007 they have produced a variety of "character-driven" drama series. Just like SKAM, these series consisted of different types of daily posts in a blog (video clips, chat messages and pictures). Schanke Sundet also points out that the producers of SKAM did extensive audience research on 16-year-old Norwegian girls. Thus, it could be argued that SKAM's popularity did not come out of nowhere, more like it was tailor-made for a specific niche.

In 2016, Simon Fuller announced that his company had bought the rights to producer and English-language version of SKAM, which would be distributed by Facebook Watch (Schanke Sundet, 2019, p.2). However, for some this could be a problem. In 2018, Herold wrote for Education Week alerting about the boundaries between fiction and reality that Facebook breaks by producing SKAM Austin. The Education Week article signals to Facebook use of its various

platforms to co-opt organic fan participation by creating and organizing fan communities, creating profiles for fiction characters and paying social media influencers to promote the show. According to the author, what is even more alarming is the way Facebook and SKAM Austin mimic the real life of teens interactions with social media. It asks the question: “what does authenticity mean in the social media age?” (para.80).

The ability of SKAM to blur the lines between reality and fiction is one of the elements that most intrigues researchers. Another example of this is provided by Pearce (2017), who wrote about how SKAM is able to do this. According to the author, this sense of “realness” comes not only from the use of social media accounts for fictional characters but also from other areas. The animations of text messages on the video clips that mimic how each messaging app actually looks like, keeping the actors from posting or commenting anything about the series, and releasing daily clips that correlate with the time shown in them are a few of the ways that the shows crosses into our reality.

Other research on SKAM focuses on the practices of viewing. Bengtsson, Kallquist & Sveningsson (2018) view SKAM as an example of the change in television viewership. The article asks SKAM viewers how they use the different platforms to follow the narrative, categorizing viewers as real time viewers (those who watch the video clips and other updates at the moment they were posted) and traditional viewers (those who wait until the end of the week to watch a whole episode comprised of the small clips posted throughout the week). They state that the reasons for real-time viewing are a sense of reality, flexibility of viewing screens and discussions among an active community (pp.75-76). They argue that this real-time viewing is a return to the model of appointment viewing.

In 2019, Rueda Vázquez wrote about SKAM as a transmedia Storytelling. In her article she analyses the series through the framework of Jenkins' seven core principles of transmedia Storytelling. The article concludes that SKAM is indeed a transmedia story, however it falls short in completing all seven principles. The author notes that the series, most of all, lacks in engaging the audience in a more active role (Rueda Vázquez, 2019, p.26).

What results problematic of studying the original SKAM Oslo is that being the first version of the project, many of its initial mistakes were later improved on later adaptations. SKAM France for example has surpassed the original in number of seasons and stories presented.

1. SKAM Austin

SKAM Austin is one of seven adaptations of the series. This version is based on the city of Austin, Texas. Like OG SKAM and other adaptations, each season follows the life of a specific character. The first season aired on Facebook Watch on April 24, 2018 and followed the life of Megan Flores and her relationship with her boyfriend. The second season follows the life of Grace Olsen while she struggles with the conflict of liking an apparent player boy and her feminist ideals.

According to an article in Teen Vogue (2019), SKAM Austin's creative team works closely with the young actors in the series to create cohesive, true-life characters. In the article, Eleanor Laurence, leader of the transmedia team states:

Our North Star has always been about being authentic and making sure that whatever we're putting out via the post, via song, via an essay or something as simple as like changing a

profile picture or archiving a post, like all of that has to do with story and character and remaining true to the personalities of the show. (Bergado, 2019)

Both these articles refer to the transmedia element of the story as detective work. Max, in *The New Yorker*, wrote: “SKAM” is a kind of detective show, rewarding the viewer who is a skilled online stalker” (2018). This matches what Jenkins says about how necessary communities of knowledge are to fully experience a fictional world. For him, the audience must “assume the role of hunters and gatherers, chasing down bits of the story across media channels, comparing notes with each other via online discussions groups...” (2006, p.21). Simon Fuller, who bought the rights to produce the Austin version, told *The New York Times* in an interview that “Shame’ [SKAM] works across all platforms and that is what gives it a point of difference. We are looking to innovate and push the boundaries of how modern content is viewed and experienced” (Donadio, 2016).

V. Theoretical Framework

Much has been written about TNs. However, as Scolari has noted, one of the main challenges of transmedia research is to “define a group of categories and shared concepts upon which to construct a solid theory” (2013, p.310). For the purposes of this paper, I have adopted the definition of TNs provided by Scolari: “A type of tale in which the story is spread across multiple media and communication platforms and in which the consumer assumes an active role in the process of expansion” (Scolari, 2013, p. 39).

Although the practice of narrating a story through different media is not a new practice, social media and mobile devices have certainly helped in the creation and

proliferation of these practices. To look at SKAM Austin's use of social media I draw from Schrock's (2015) communicative affordances of mobile media. Schrock focuses on communicative affordances that are enabled by mobile media (laptops, mobiles, tablets), that he defines as "an interaction between subjective perceptions of utility and objective qualities of the technology that alter communicative practices or habits" (2015, p.1232). The author divides them into four affordances: portability, availability, locatability, and multimediality.

The first affordance, portability, is defined as "perception of physical characteristics such as size and weight, as well as those evaluated through use, such as battery life" (p.1236). This characteristic is what makes mobile devices portable, and socially acceptable to use in "different places and contexts." The second affordance is availability, which can be summarized as the "potential for perpetual contact" and the "strategies of disconnection or partial connection" (p.1236). Essentially mobile devices permit its user the possibility of being connected at all times, nonetheless it also provides the alternative of filtering which messages to respond or access depending on social contexts. Locatability refers to the ability of mobile devices to provide location-based services (p.1237). The affordance of locationality is closely related to coordination, surveillance and locational identity. Lastly multimediality refers to the ability provided by mobile devices to communicate by taking and sharing pictures and videos (p.1238). As Schrock cites, "Okabe and Ito (2006) describe three types of practices with images: those for personal enjoyment, everyday reporting, and intimate pictures between couples.

Further, I feel the need to add a fifth category or affordance, that is possible through mobile devices and especially available thanks to social media; Voyeurism / Surveillance. Granted Voyeurism is more often than not related to practices involving sexual implications, Calvert defined mediatic voyeurism as "the consumption of revealing images of and information

about other's apparently real and unguarded lives, often yet not always for purposes of entertainment but frequently at the expense of privacy and disclosure, through the mass media and Internet" (as cited on Su, 2012, pp.10-11). Although Schrock mentions a component of surveillance in the element of locatability, it mainly refers to the ability to track and surveil an individual through the use of GPS. However, by voyeurism and surveillance I refer to the ability of tracking and/ or spying on someone through social media.

VI. Methodology

To answer the research questions, of what makes SKAM Austin a TN and the two branching questions of how the narrative is distributed among each platform and how does each one contributes to it, an analysis of the narrative structure and the social platforms was performed in order to identify the elements and characteristics that make SKAM Austin a TN. For the purposes of this paper, I delimited the sample of the series to the second season, also known as Grace's Season.

The analysis was performed using Gambarato's (2014) analytical model previously presented (See Table 1). Researchers (Gambarato, 2013 & Hayes, 2011) suggest the creation of a map or chart in order to "facilitate the visualization of the project as a whole" (Gambarato, 2013, p.94). With the intention of mapping out every element of the season, I developed a ten-week calendar (See Annex 1, Table 2). It spreads out every content that formed part of the story during the course of the second season, from March 15, 2019 to May 25, 2019. The calendar was divided by Facebook daily clips, screenshots of private messages, Facebook weekly episodes, Instagram posts and stories, and SoundCloud uploads. However, a few weeks before the season started the

Instagram accounts of some characters uploaded content, for which I created a separate calendar spreading each element in it.

The Instagram posts were obtained by accessing the character's accounts. However, as part of the plot some character deleted some or all of their content in which case, I recurred to the fan account @skam.austin which during airing reposted everything that the characters would upload, to complete the table. The content was coded by identifying the character who posted it, categorized with an asterisk (*) if it was a Story, time posted, a brief description of the image or video and the caption was written in quotation marks (“”). The post's time was retrieved from the timestamp which is originally in UCT (Coordinated Universal Time, is the main standard time zone) and later converted to CT (Central Time, which is the local time zone of Austin Texas).

VII. Analysis

A. Premise and Purpose

Originally Oslo's NRK's goal in developing a project such as SKAM was to provide a public service to young teenagers and bring them to their website. After the success of the original, the American version follows the same storylines and multiplatform delivery. The American series follows a group of students at the Bouldin High School in Austin, Texas. These teens, much like in real life, must deal with situations pertaining to alcohol abuse, their sexuality, sexual abuse and the pressures of maintaining an image on social media.

SKAM is primarily streamed through Facebook Watch. Its acquisition is part of a bigger effort from the company to move forward their video streaming service. In doing this Facebook hopes that Watch will make tv “a social experience” (Tiffany, 2017, para. 5). Additionally, product management leader Daniel Danker said, “You discover videos through your friends. You

often find yourself discussing videos with friends. Video has this amazing power to bring people together and build community” (2017, para. 5). The second season of SKAM Austin was directed by Phillip J Bartell, after showrunner and creator Julie Andem stepped out to pursue other projects; and written by Sarah Heyward, Karen DiConcetto, Jessie Kahnweiler and Marlana Hope.

B. Narrative

During the first season, Kelsey had hooked up with popular boy, Daniel, who later dismissed her and took special interest in her friend Grace when she stood up to him. In this season, Grace struggles with her feelings for Daniel and is afraid of hurting Kelsey. After a while she cannot deny her feelings anymore and agrees to be with him in secret, although Kelsey finds out.

After a gruesome confrontation with a group of boys from a rival school, Grace comes to think that Daniel is violent and pushes him away. Upon realizing her mistake, she goes to find him only to find his brother Clay, who gets her drunk and takes advantage of her by taking pictures of her naked (but she does not know that yet). For two weeks we see Grace struggling with getting over what happened, being with Daniel and getting on with her academic work. It is only when she finally confides in her friends and cousin that she gets the courage to tell Daniel. However, Clay tells his version first and Daniel believes him, and leaves Grace.

She confronts Clay and learns the truth, that they did not have sex. Later someone who saw what everything tells her. She confronts Daniel and asks him to be together, he resists at first but in the end they are together. All of this happens in the timeframe of ten weeks.

With every short clip the audience is left on a cliffhanger. Friday's complete episode provides a complete flow of the story, by grouping together the week's daily clips. Even then, however, the audience is presented with an abrupt halt that leaves them looking for more, either on Instagram accounts or on Facebook for screenshot of conversations. This is particularly true during Grace's two weeks of darkness, between April 26, 2019, when Grace stayed at Clay's party and the next day on April 27, 2019.

As seen on Table 2, the first clip "Used," dropped on April 26 at 5:05 p.m. In it Grace finally confronts Kelsey and tells her the truth, only to find out that Kelsey already knows and tells her side of events, agreeing that it would take time to get over feeling used. The second clip of that day "Please Hang Up" dropped an hour later at 6:45 p.m. with Grace texting and calling Daniel and a third clip "You Should Stay" dropped at 8:06 p.m. in which she goes to see him at his house only to find his brother Clay, who tells her that she is being used by Daniel, hands her a shot and asks her to stay at the party. Usually there is only one clip dropped per day, with a maximum of two. Thus, it was a surprise when a fourth clip dropped at 11:14 p.m. Not much is seen, but it leaves the audience in tension because it suggests that Grace and Clay got in an accident. Being the 26th a Friday a complete episode was supposed to air. However, the episode did not air until well after the last clip dropped, a little after midnight, making it the next day.

The way one platform or connects to another to further the narrative is by the employment of migratory cues. There are specific moments on the clips and episodes that makes the audience jump from Facebook to Instagram or vice versa. The jump from Facebook to Instagram occurs whenever a character mentions or references a post from another character. For example, on week two during March 23's clip "Thirsty," that dropped at 10:05 a.m., in which various IG posts were referenced. The first post mentioned was Daniel's about being at Pen Jo's

beach house and was timestamped at 9:43 a.m. Later in the clip the girls decide to take a group photo with Megan's phone this picture was posted at 10:22 a.m. Grace then sees Tyler's post of Marlon with a girl which he captioned "upgrade." Although this post was later deleted, we can see that it was posted 23 seconds before the time Grace sees it. This action prompted the audience to look on Instagram for Daniel's, Tyler and even Megan's post to see what they were talking about.

A migratory cue from Instagram to Facebook is a little more difficult, however it is still there. Because Instagram is solely for characters who exist in real life, alerting of a post on Facebook would not be explicitly stated. However, every time a character posts on Instagram either on their stories or their feed, the audience is compelled to look on Facebook in case of a clip being dropped. Nonetheless, different fan accounts on Instagram, such as: @skamstan and @skam.austin, would alert the audience on IG of a clip or episode being dropped on FB.

C. Worldbuilding

SKAM Austin is a fictional story that takes place in the city of Austin, Texas. The second season aired from March 15, 2019 to May 24, 2019. The fictional location is primarily the Bouldin High School and shot on location at a real Texas High School. SKAM Austin use fictional characters to create real life scenarios and situations for teens. Although each season focuses on one character, this second season being centered on Grace Olsen, each episode present only scenes in which she is present, parallel and secondary storylines are developed in the episodes and specifically through Instagram.

Some of the other stories featured on season two and expanded through Instagram are: Megan and Marlon's relationship from the first season and Megan's developing

problem with alcohol; Kelsey’s interest on Daniel, being part of the Kittens (the dance team) and becoming popular; Jo and Pen Jo sudden blossoming relationship; Shay starting to question and struggle with her sexuality; Zoya dealing with xenophobia and racism towards her ; Abigail’s brief relationship with Hunter; and Tyler’s secret life. The most important story developed through social media, which is a recurring and central theme of the whole show is the friendship between Los Losers (Megan, Grace, Zoya, Kelsey and Jo). All of these parallel storylines make the story robust enough to support extensions into more than one platform, which will be later discussed on section E. Extensions.

D. Characters

On section B. Narrative, I established Grace Olsen as the central character of this second season. However, hers is not the only story we get to see. On Table 3 we can see the complete list of characters, their Instagram handle, their role during the second season and the actor or actress that gave them life.

Table 3

Characters on Season 2 of SKAM Austin

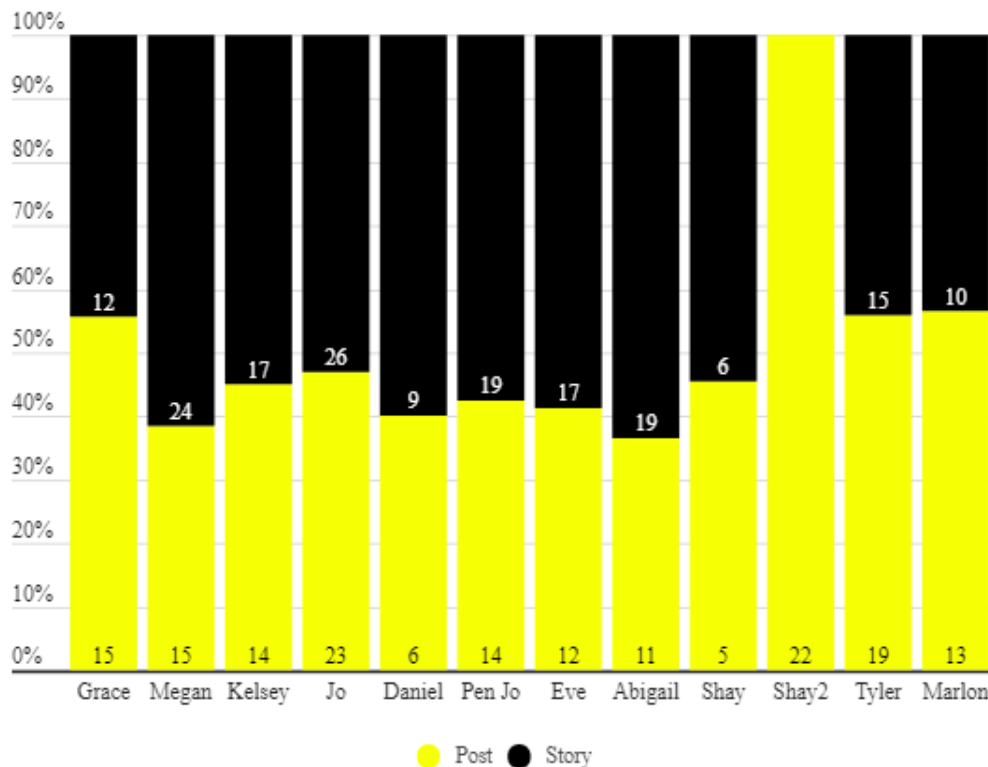
Character	Actor/Actress	Instagram	Role
Grace Olsen	Kennedy Hermansen	@maryswanson01	Central
Daniel Williamson	Austin Terry	@danielwilliamsson	Main
Megan Flores	Julie Rocha	@meglovessmoothies	Main
Kelsey Russell	Shelby Surdam	@kelseysbear2002	Main
Josefina Valencia (Jo)	Valeria Vera	@my_name_is_jo_in_spanish	Main
Zoya Ali	Aaliyah Muhammad	@zoy_latte	Main
Marlon Frazier	Till Simon	@marlonf9000	Recurring

Shay Dixon	La'Keisha Slade	@Shay_dee_bootie @minutexminute	Recurring
Tyler Nunez	Giovanni Niubo	@yeee.tyler @xxtrinity2121 (presumed)	Recurring
Jordan Diaz (Pen Jo)	Pedro Castenada	@juicy_jo	Recurring
Abigail Heyward	Sophia Hopkins	@abby_taffy	Recurring
Poonam Para	Praveena Javvadi	N/A	Guest
Eve Olsen	Sydney Chandler	@i.ate.the.apple	Recurring
Hunter Tomlinson	William Magnuson	@denimcowboy_	Guest
Clay Williamson	Jacob Audrisch	@claywilliamson	Guest
Nic	Kenah Benefield	N/A	Guest

Throughout the platforms, the portrayal of these characters is unified. Grace's Instagram posts go in unison with her character, her feminist ideals, her activism and journalism interests and her love for her cousin and friends. Being more reserved and not so dependent on social media for validation as the rest of her friends, she does not upload as much. Figure 1 presents the frequency of uploads of posts and stories of each character. As we can see the "most popular" characters are the ones who made the most uploads: Jo, Megan, Pen Jo, Tyler, Abigail and Eve.

Figure 1

S.2 Characters Posts/Stories Frequency



The audience becomes a character when they serve as fans to increase and legitimize Jo’s Instagram fame status and Cfgc success on SoundCloud. Since the first season Jo has acted as the aspiring influencer in the group by making make-up tutorial videos and ASMR food eating videos (where emphasis is placed on sound to provoke an autonomous sensory meridian response or sense of relaxation). This second season started with her making videos rating cupcakes with the mission to find the best cupcake in Austin. Her videos made her “Insta Famous” and resulted in a lot of people writing to her through the app and her developing an online relationship with a Dallas boy named Damien.

E. Extensions

Extensions are canonical as they are often referenced on the episodes and they help move the plot of various storylines forward. Even so, work of the extensions is to simulate the

existence of real-life characters. They do not work independently and are not entry points into the story. The platforms that were used to expand the narrative were: Facebook, Instagram, SoundCloud and Medium. In terms of quantity the extensions were divided as follow: 10 episodes on Facebook Watch; 68 clips dropped daily on Facebook; 69 screenshots of texts on Facebook; One (1) music video on Facebook; 20 Instagram accounts (characters and @overheardbouldin, @thebouldinbeat and @thebouldinkittens); around 210 Instagram posts; between 177-180 Instagram Stories; Three (3) SoundCloud songs; and One (1) Medium article.

F. Media Platforms and Genres

SKAM Austin's targets younger audiences, and as such, seeks to enter or invade the space this particular group most frequents. A first glance of Table 2 would make us think that its roll-out strategy is random, some clips here, some Instagram posts there. However, upon further reflection, it becomes clear that nothing was left to chance. This season counted with the fact that fans already were following the accounts of the characters, thus they noticed right away when some of them started posting again on March 1st. Then the Facebook trailer of season two was uploaded and other accounts continued on uploading, either on as posts or as stories creating backstory and teasing the audience before the season formally started on March 15. Following are some of the characteristics of each platform, its relevance to the project, and any problems that its use generated in terms of the narrative and overall project.

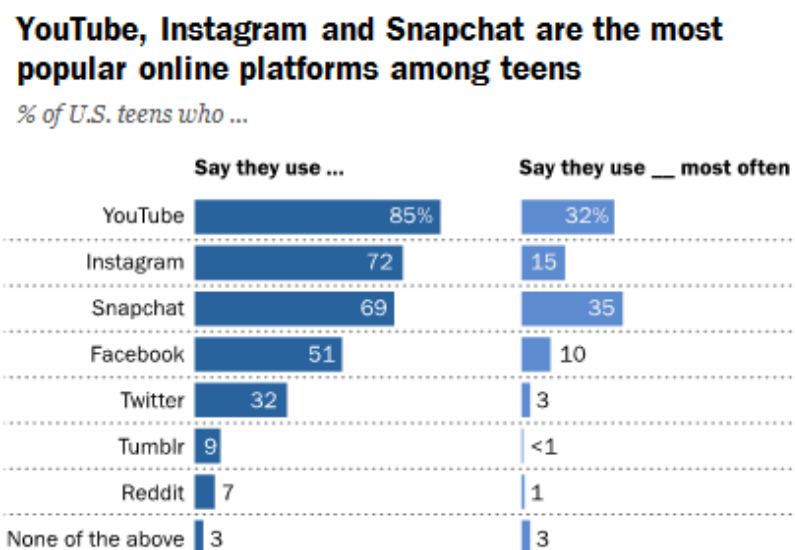
1. Facebook

A fact that Facebook has come to realize is that: it is not popular anymore. At least not for teens. Thus, sharing NRK's mission to bring younger users and audiences to the platform,

they ventured in the streaming of a series like SKAM Austin. Figure 2 shows the results from a study by the Pew Research Center (Anderson & Jiang, 2018) showing that Facebook falls into third place of most popular online platforms among teens.

Figure 2

YouTube, Instagram and Snapchat are the most popular online platforms among teens



Note: Figures in first column add to more than 100% because multiple responses were allowed. Question about most-used site was asked only of respondents who use multiple sites; results have been recalculated to include those who use only one site. Respondents who did not give an answer are not shown.

Source: Survey conducted March 7-April 10, 2018.

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SKAM Austin uses Facebook as the main entry point into the world of SKAM Austin, where the content is first accessed through the video streaming service Facebook Watch. Daily clips are uploaded from three to five times a week with weekly episodes every Friday. Additionally, FB allows for the sharing of screenshots of private messages without having to create a character that reveals this information, making the platform another character in the story. The way the clips are shot allows for viewing on small devices, making it portable.

However, it is also through FB that the audience mainly gathers to discuss the series. Enabling common practices of fan communities sharing user generated content, discussion forums and sharing of collective knowledge. Nonetheless, the audience must possess an account FB to take part in watch and the discussion.

2. Instagram

Instagram is most popular among teens. The goal for teens is to appear liked. Teens tend to use it to share from everyday moments to accomplishments. The same Pew Research Center study shows that: “Teens say social media helps strengthen friendships, provide emotional support, but can also lead to drama, feeling pressure to post certain types of content” (Anderson & Jiang, 2018, p.2).

In SKAM Austin the platform is used by the characters in order to bring a level of mimicry into the story. Each character has their own account and post content in accordance to their characters personalities. Grace who is a militant feminist posts content about rallies and marches; Megan who is yet not over her breakup last season with Marlon uses her account to upload pictures with him and her friends; Jo who is working towards becoming an influencer, her content is focused on makeup and eating food.

It is through Instagram that the main story is given key plot points. For example, when Grace reluctantly agreed to go on a date with Daniel, he took her to a park to watch bats. She gets excited about this. But the audience that is not paying much attention asks, why would he think that is a good date idea? The answer, he found it on Instagram. On March 2nd Grace posted three pictures of her with Eve looking at the sky looking for bats, which she captioned: “Bat nerd fails to find her creatures. Pt. I, II, and III. An odyssey” (See Table 2). It is with this post that we as an audience are first introduced to the character of her cousin, Eve.

Just as Instagram helps in developing Grace’s main story, it is also where secondary stories are developed even further. For example, in a clip uploaded on March 23 we can see that Tyler posted a picture of Marlon with his new girlfriend with the caption “upgrade”. Although they show us the post on the main story, the audience later finds that Marlon comments on, asking Tyler to delete the post, and him subsequently doing it. Instagram also serves to bring backstory before the season starts, for example Jo making videos trying cupcakes to find the best one in all of Austin, which later makes her “Insta famous”; or Abigail’s brief relationship with Hunter that further down the season creates more tension between her and Zoya; Daniel’s birthday celebration and his new Mercedes Benz as seen through the stories of his best friend, Pen Jo; and even the Kittens dance team plagiarism scandal which gives Kelsey the opportunity to tryout and finally become part of the group.

Notwithstanding the previously mentioned, Instagram is not without problems. The first being that to access the content the audience must be a user on the platform. Once again, we see the Facebook company not only looking for views like any other television series, but also users of their platforms. This is a great variation from NRK’s model of posting content on their public website.

One of the biggest problems for transmedia narrative in the long run is that by relying on Instagram Stories (pictures or videos posted for the time frame of 24 hrs.) or having characters delete photos for plot purposes is that later the audience would not get to experience the whole transmedia experience. This proved a difficulty when mapping out every element of the season for this research, because if stories were not saved in the character's highlights or they deleted something it was practically impossible to retrieve content, such as the case of Shay's main Instagram. Nonetheless, SKAM Austin has a very dedicated fan base. During all of the second season a fan page @skam.austin reposted every element of the story, with the date it was posted. It is with this type of user generated content that TNs such as SKAM Austin relies on to give future audiences the complete experience.

3. SoundCloud

Founded in 2007 with the idea of being the YouTube for music, hosting user generated music. This platform “helped fuel the rise of EDM and the raw, grunge-inspired genre that came to be known as SoundCloud rap” (Deahl & Newton, 2017, para.3). Platforms like SoundCloud have enabled multiple artists to rise to fame. Some examples, such as like Post Malone, Doja Cat, and Bad Bunny started out uploading their songs to the platform. As an article in LnwY resumes the characteristics of SoundCloud rappers that includes:

An emphasis on melody over rhythm; A proclivity towards somewhat nonsensical repetition over substantial lyrical content; Lo-fi, low budget and distorted production; Genuineness and social media prowess; An affinity for pop-punk; and Meme-worthy looks that tends to include colored dreads and/or face tattoos. (Scheinberg, 2017, para. 5-6)

In SKAM Austin, Soundcloud is used by Marlon, Shay and Tyler's band, Clout from Grandma's Closet (Cfge). The band aims to make it big as a band, and as any other real life prospective performers, they have taken into their hands the labors of producing, and distributing themselves through social media. Their tracks, probably produced in a professional studio still carry the low quality, do-it-yourself, indie feel. The artwork shows the genuineness of the band, and so does their music and overall performance.

The use of SoundCloud is ideal, not only for portraying the band's intentions of seriousness in their music career, but also for its easily access for audiences. First time users would not need to have an account to listen to Cfge's songs, unlike with Facebook or Instagram.

4. Medium

Medium was founded in 2012 by two of the founders of Twitter: Evan Williams y Biz Stone. According to an article from The Atlantic, Williams described Medium as: "a new place on the Internet where people share ideas and stories that are longer than 140 characters and not just for friends" (Madrigal, 2013, para.1). Currently Medium is used by established writers and up-and coming ones, like Grace, which is why the platform was used to publish her essay. This way the producers did not needed to create a whole website because users can publish their essays without having to go through an editor or submitting it.

Users do not need to create a backstory for the account or others that interact with it. Everyone can access it without an account. In the original version of SKAM, Noora's (Grace) article was published and read aloud in an episode; in Austin however, it is just mentioned and referenced by some of the characters and even shared on Instagram stories. To understand what they were talking about the audience needed to read it as well. The publication of this essay

symbolizes Grace's end of her struggle with what had happened with Daniel's brother, her fear of hurting one of her best friends and being brave for herself.

G. Audience and market

As previously pointed out by Schanke Sundet (2019), SKAM was created for teenagers, its target audience varies to those from 13-17 years old. This appears more clearly when considering the themes and topics that it touches on high school students. Other research into audience participation and practices suggest that there are different types of viewers. Because the core content comes in form of daily video clips and full episodes at the end of the week viewers can be divided into two categories: Real-time viewers who watch videos as they are being posted and the "traditional" viewer, who would wait until the end of each week or even each season to watch as a whole. Bengtsson, Kallquist & Sveningsson showed that both groups felt that the series allowed "flexibility" and "felt in control of the platforms" (2018, p.74). Fuller describes her experience watching SKAM: "watching Skam in real time was like a return to older forms of scheduled broadcasting, albeit without a publicized schedule" (2019, p.500).

H. Engagement

Even though the story centers on Grace, it is told from a third person point of view. However, the screenshots of text messages are taken from the first-person perspective of Grace. Instagram posts are also presented in first person perspective, where each character gives first-hand accounts of their day. Only those group accounts, like the Overheard Bouldin, The Bouldin Beat (the school newspaper), and The Bouldin Kittens, feature posts from a third person perspective.

An important aspect of transmedia narratives is the encouragement of audience participation. On SKAM Austin, the audience does not get to play much of an active role in terms of shaping the story. There is an event in which the audience had the power to choose what after school club Jo would join by answering a series of polls that she posted on her story on Instagram. She first posted the options on April 2nd, 2019, giving the audience 24 hours to answer. Later the next day (April 3rd), she re-posted the polls along with the results and comments on them. However, audience participation is greater with user generated content (UGC). UGC is present from reposts of each clip, episode and post on Instagram to mashups, memes, comedies and comparisons with other SKAM adaptations.

The only reward or penalty that the audience received from accessing every platform in which the story is spread or lack of it is to be able to get the full picture of the story, filling every plot hole made by the clips and the episodes. On the other hand, new audiences that find the series well after its airing season, will lack in key plot points that are shown on Instagram stories, for its characteristic of only being stored for 24 hours. Making it difficult for new audiences to get the full experience.

I. Structure

SKAM Austin is a pro-active project, meaning that since its conception it was thought as a transmedia narrative. It resembles a portmanteau transmedia project, in which every extension of the project serves to enrich and develop a single story. Thus, many of the extensions cannot perform independently. In addition, not every platform can work as an entry point into the story. On Instagram, for example, unless the audience knows what they are looking at or for, they would not differentiate the characters' posts from those of real-life High School Students. Even fans who have previously seen other adaptations of the series would have a difficult time just

stumbling upon the Instagram account for a character, because the names change with each adaptation.

The endpoint of the story is Grace being able to fully commit to Daniel. The final episode presents the complete or partial resolution of many of the secondary storylines, as well as revealing new information for future seasons. We are left with a cliffhanger as Tyler is revealed as the anonymous “girl” that approached Grace on Instagram to tell her that nothing had happened with Clay. This was done very subtly by showing Tyler with green nails, as this is the only thing that Grace remembers about that night.

J. Aesthetics

Each extension of the series presents a different part of the story in a unified aesthetic in each of the platforms used. One of the visual elements that characterizes SKAM in all of the adaptations is the use of various montage sequences in slow motion and with music in order to give emphasis and glamorize specific aspects of the story at the time. In a way, these montages resemble the typical fan production of montages with music that highlights a character or a relationship. The best example would be the “Not our boyfriend” clip of April 1, 2019 at 8:37 a.m. In it, the girls are sitting on a picnic bench talking about the fight that broke out during a party on the weekend, when a group of boys arrive at the school. As Pen Jo, with his face banged up, Daniel, and the rest of the football team enter the school and stop to greet Tyler, who is also banged up, they move in slow motion. All sound is muted except for the song that is playing, “No Devotion” by TENDER. The band Los Losers and everyone on the courtyard is looking at the group of boys walking in, and as they pass by the girls, sprinklers turn on, suggesting that is how the girls feel.

Although clips and episodes are shot from a third person view and scenes of conversations with angle/reverse angle shots, the camera is positioned almost in place of the character that is delivering the lines. This could be a strategy to place the audience in the action and make them emote with the scene. Clips from the first few weeks of the season are lit brightly and most of them use music at the beginning of the clips. Other clips during Grace's dark period reflect her feelings in that scenes are darker, or colors are muted, bringing the audience to see the world as dark as Grace is seeing it and feeling it. The last episodes return to the brightly colors and illumination of the beginning of the season, after everything was being resolved and Grace finally gets together with Daniel.

Instagram posts as, mentioned on section D. Characters, are homogenous with the characters' personalities. More importantly, they do not appear overly produced, although we know that every post and upload was carefully crafted, it is still compatible with the practices of teens on social media. The caption of these posts does not necessarily possess good grammar, since the producers wanted to emulate how actual teens talk and caption their posts on social media.

VII. Discussion

As previous research has pointed out, SKAM's appeal is the closeness to reality that drives its narrative (Pearce, 2017; Herold, 2018). Not only for its portrayal of real teen life, which was achieved by researching their target audience (Schanke Sundet, 2019) and having the actors/actresses consult on teen behavior, but also because of its use of technology and the same social media that its audience uses. In the following section, I discuss how the elements of SKAM Austin relate to the affordances of mobile devices.

A. Portability

According to the 2018 survey *Teens' Social Media Habits and Experiences* by the Pew Research Center:

Social media has given teens the ability to instantly connect with others and share their lives through photos, videos and status updates. Teens themselves describe these platforms as a key tool for connecting and maintaining relationships, being creative, and learning more about the world. But they also must contend with more negative aspects of social media use, such as drama and bullying or feeling pressure to present themselves in a certain way. (Anderson & Jiang, 2018, p.4)

The story can be accessed entirely through social media. Facebook is the main distributor of content, with Instagram (part of the Facebook company), being its secondary platform. Currently everything is accessed through mobile devices. Facebook and Instagram apps are available in most if not all app stores. The way that video clips are recorded and uploaded to Facebook Watch support the use of mobile devices to access everywhere, anytime. Which is convenient if you are on the subway on your daily commute and a clip drops and can be viewed at the exact moment, just like producers intended. Access to other social platforms instantly allows for real-time viewing and staying always updated and inside the story world.

The characters in the story also benefit or are troubled from the affordance of portability. For example, in Grace's story, there are at least three moments in which the portability issue of her phone played a central role in the plot. First on April 5th, the clip "Stranded" aired at 8:58 p.m. In it, Grace arrives at Daniel's party to look for Kelsey. She finds a drunk Megan and gives her the coat she was wearing, which had her keys and cellphone. When the party

was abruptly cut by Daniel, Grace found herself stranded because Megan had taken her stuff. This gave her time to spend with Daniel.

Another time when the lack of portability affected Grace was on the clip aired on April 26, at 8:06 p.m., “You Should Stay”. As mentioned before, Grace went to Daniel’s house to talk but found his brother instead. Her phone had just run out of battery and she asked for a charger. The need to connect her phone to electricity impeded her from going back to her house after realizing Daniel was not there. The clip of the following morning, “Up Early,” shows how Grace wakes up and hurriedly gets out of Daniel’s house. With her phone now charged, she uses a transportation app, much like Uber or Lyft to get to her house. Like in real life her mobile device lets her call a car whenever, wherever.

B. Availability

As Schrock argues, availability is the possibility of constant connection, of being reached at any time. It also means the refusal to answer to everyone all the time. The audience experiences this and understands when a character experiences it as well. Availability sometimes means that an individual does not want everyone to see everything that they post. A common practice is to create a second private account to which only a select group of people have access. Many teenagers, for example, have their primary account where they have their family as friends and a secondary one which they only share with their closest friends. This is what Shay does. Throughout the beginning of the season, she posts to her primary account on Instagram (@Shay_dee_bootie) while still posting to her second account or her “finsta” (@minutexminute). After Megan kissed her while drunk, Shay deletes all her posts from her primary account. It is not until Tyler accidentally tags Shay’s finsta in a picture that the characters and the audience realize the existence of this second account and start following her.

Availability also occurs in the forms of notifications. In his article, Max writes:

“Facebook and Instagram send viewers constant reminders to log back in and stay up to date: ‘abby_taffy just posted a photo’; ‘skam Austin posted a new episode on Facebook Watch.’ (These messages appeared on my phone’s lock screen next to announcements of my daughter’s Instagram posts about our family’s puppy.)” (Max, 2018, para.5). Thus, the audience gets constant reminders of the story in the same feeds in which they get updates from friends and family.

C. Locatability

Locatability is essential in audience experience in two regards: first, for understanding some activities and events that are mostly local; and, second, for how people watch the episodes. Firstly, some practices and events that take place in the series may be only characteristic of its regional or national context. For example, bat watching as a characteristic of Austin) or its proximity to the US- Mexico border and thus having a big community of Latinos in the area (Megan, Jo, Pen Jo and Tyler are all Latino characters) or even particularities of the US., for example, taking the SAT, going to Prom and coronating a King and Queen. Some of these elements could be difficult to understand for international audiences of SKAM Austin.

Unlike other versions of SKAM, the Austin adaptation is not geo-blocked, meaning that anyone anywhere in the world can watch it. However, the experience does not get to be the same because of time differences. This means that when a clip drops at ten in the morning central time, for someone living, say in Spain, it would be five in the afternoon CEST (Central European Summer Time).

D. Multimediality

In 2001, Cartwright and Sturken wrote: “We live in cultures that are increasingly permeated by visual images with a variety of purposes and intended effects.” Images, they continue, produce a wide range of emotions, such as “pleasure, desire, disgust, anger, curiosity, shock or confusion” (p.10). Mobile devices such as smart phones have facilitated immensely the production multimedia content and social media facilitated its distribution.

In the case of SKAM Austin, it is through social media that these teens make meaning of their real-life world. It is through images that they communicate with each other. It's no coincidence that the platform chosen for the characters to exist is Instagram, where communication happens mostly through images. Although research shows that Instagram is one of the platforms most used by teens (Figure 2), the fact that the platform is part of Facebook should also be of relevance. However, just like in real life, the different platforms involved in the expansions of the narrative make possible for stories like SKAM Austin to be shared through them.

E. Voyeurism / Surveillance

Research has shown that individuals possess the need for surveillance through social networks such as Facebook, (Su, 2012; Chaulk, & Jones 2011). Then it is not strange when SKAM Austin presents teens “stalking” each other for one’s one gain or in favor of others. An example of this is shown on the clip “Blocked” of April 22. In it, Megan thinks that Shay blocked her from Instagram and asks Grace to check if it's just her. Then Grace hovers over Daniel’s story bubble but does not check it. Megan offers to “stalk” him for her. Instagram allows the user to see who has seen their stories.

This same voyeuristic behavior is performed by the audience. As previously mentioned on section B. Narrative, migratory cues such as referencing a post on Instagram or showing it on a clip prompts the audience to delve into the platform to investigate more. Thus, the audience finds itself cross referencing dates, posts, and comments to figure out who is having a relationship with who. This is what Max referred to when he said that SKAM is a “detective work” and that it “rewards the viewer who is a skilled online stalker” (2018). For example, on April 13, after a party the day before in which Jo and Pen Jo started to hang out, both of them post to their stories a plate of scrambled eggs. Of course, what makes people think that they spent the night together and had breakfast together is the same design on the plates even if the pictures are taken from different angles.

IX. Conclusion

The purpose of this study was to understand the elements that make SKAM Austin a transmedia narrative. Focus has been given to how the narrative is dispersed through diverse media platforms and how they contribute to the story. An analysis of the narrative structure and the social platforms that support them was performed in order to answer the multimodal analytical model proposed by Gambarato (2014). Afterwards, through the lens of Schrock’s Communicative Affordances of Mobile Media (2015), and Su’s take on “mediated voyeurism” (2012), I was able to understand how social media has made possible the creation of narratives such as SKAM Austin.

The series is part of Facebook’s efforts to bring back younger users to the platform, it becomes the entry point into the story and where the main storyline takes place. It is then developed through Instagram with characters adding clues into their own storylines. Other platforms used by SKAM Austin serve to simulate that the fictional story world behaves just

like our real-life world. However, SKAM Austin lacks in having the audience take a more active role in the narrative, only being able to vote on a few posts. Aesthetically, the world of SKAM Austin looks and feels like our own, because it is a hyperreal version of it.

All of this is possible because of the affordances provided by the already existing media platforms and mobile devices. In terms of audience experience and the actual development of the story, this would not be possible without the platform's characteristics of portability, availability, locatability, multimediality and voyeurism/surveillance. The story's success is made possible because it enters the audience's space and does not really ask them to change their practices; in fact, it relies on them. Without portability, it would not make sense for the story to drop daily clips while the action takes place, because the audience would not see it right in a synchronous fashion. Social media and mobile devices in general provide the ability to select when and to whom we are available, and the story reflects these practices. Just like the characters, the audience also uses location-based applications. Images are how teens are communicating today, and most of the newest platforms are image based (YouTube, Instagram, Snapchat, Vine, and TikTok). SKAM thus exploits teens' use of these platforms. It also exploits spying practices of others through social media.

Everything that has been previously discussed drives me to the conclusion that novel examples like SKAM Austin render the definitions and characteristics of TN that have been thought as canonical outdated. When trying to place SKAM Austin into Jenkins' seven core principles of transmedia (2009) and Gomez's eight characteristics (as cited on Scolari, 2013), they fall short with all that the series offers.

In this respect, some principles should be added, such as the following:

- The use of social media platforms to push the story should follow the very native practices of its target audience;
- Events should be time and location specific
- Not every extension of the story should necessarily serve as an entry point, nonetheless, it should help in moving the narrative forward;
- Provide the viewer with different options of viewing practices.

However, a new definition of transmedia is hard to define based on only one season of one series. Other ongoing productions, like Bernie Su's "Artificial" (2018), are breaking ground in developing the story live on Twitch with great participation from the audience. In-depth research into the most recent digital productions should produce a more up-to-date definition of what is transmedia. What is certain is that these types of stories are moving towards blurring the lines of the real and the hyperreal.

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Annex 1

Table 2

Skam Austin Season Two Timeline

Instagram - Before start of Season two
March 1 – 14, 2021

1 Friday	2 Saturday	3 Sunday	4 Monday	5 Tuesday	6 Wednesday	7 Thursday
Shay- (deleted) Boiled egg on floor	Grace- (8: 53 pm) herself looking at the sky; with Eve; herself rolling her eyes. “Bat nerd fails to find her creatures. Pt. I, II, and III. An odyssey”	Jo*- Videos of herself eating cupcakes (4) Megan*- picture of cupcake tagging Jo Jo*-reposted Megan’s story saying “trolled” Marlon- with Tyler and Shay	Abigail*- with Hunter and Daniel in the background; with Hunter Jo*- Videos of herself talking about cupcakes (5)	Jo*- Videos of herself talking about cupcakes (4) [lowkey Daniel and Grace can be seen in the background] Jo*- Videos of herself talking about cupcakes (4) Jo- Herself with a cupcake Pen Jo- With Daniel and Hunter jumping off a table. “it’s the wild west out here”		Grace- banner of the Bouldin Beat “my happy place” Abigail*- Video with Hunter walking while talking about going to class Megan- Marlon. “Friendship is the new sex”
8 Friday	9 Saturday	10 Sunday	11 Monday	12 Tuesday	13 Wednesday	14 Thursday
Overheardbouldin-Kitten: Whoever ratted out those Kittens for cheating is fake af. Literally EVERYONE cheats. “And that’s the tea.	Tyler*- Video talking about the performance the band just had. Tyler*- picture with Marlon; picture with Megan		thebouldinkittens- Tryouts announcement. “EMERGENCY TRYOUTS. Tuesday 3/12 (tomorrow) after school. Come with short routine and	Pen Jo*- Video admiring Daniel’s new Mercedes Benz (4) Abigail*- Video the Kittens, Pen Jo and Hunter sing happy birthday to Daniel (3)		

Overheard in AP Calculus.”	Grace- Picture of Megan. “Part time lover, full time friend.”	athletic clothes. See you there!”	Abigail*- Picture of her with Hunter
Grace- Zoya, Kelsey, Jo and Megan laughing. “To all the women I’ve loved before// happy international women’s day folks”			Pen Jo*- Picture of Daniel with a piece of birthday cookie.
Megan*- repost of Grace’s post.			Abigail- picture of the kittens, Daniel, Pen Jo, Hunter and herself. “18 is looking good on you @danielwilliamsson”
Abigail*- Video of herself addressing rumors of a kitten cheating (3).; text: “One more thing... whoever started this rumor shld watch their back”			Kelsey- Herself crossing her fingers. “Your dreams are within your grasp. You just have to dare to reach.”
Jo*-Video talking about cupcakes (4)			Kelsey*- Video of her about to go to Kittens tryouts
			Pen Jo- Pictures of him and Daniel. (5) “hbd to the man. the myth. the legend.”

Platform and type of extension	Week 1 March 15 – 22, 20219							
	15 Friday	16 Saturday	17 Sunday	18 Monday	19 Tuesday	20 Wednesday	21 Thursday	22 Friday
Facebook Watch – Daily clips (Drops)	(4:29 pm) Basically Seniors		(4:11 pm) Mostly naked		(10:18 am) Know-it-all	(6:05 pm) Who is he?		(1:13 pm) Messed up
	(8:30 pm) Not a Good Person							
Facebook Watch Weekly Episode								E1- Not my type
SKAM Austin Official Facebook Page – Private Message Screenshot	(9 pm) Conversation with Daniel (June 5,2018 - March 15, 2019)	(4:15 pm) Conversation with Los Losers		(12:40 pm) Conversation with Nic and Poonam	(3:15 pm) Conversation with Los Losers		(11:15 am) Conversation with Kelsey	
		(4:30 pm) Conversation with Megan			(3:45 pm) Conversation with Megan			
Instagram	Kelsey- (5:31 pm) With Daniel “Making room for good things only in 2019” [later on 3/19/19, Megan commented: “‘fire emoji’ gorgeous Kitten baby goddess ‘fire emoji’”] Jo*-Holding a sign: “Keep the Earth Clean or Else!” #Fridayforfuture	Pen Jo*- Video on his car with Daniel and Hunter on their way to Port Orandus for Spring Break (5)	Jo- (4:31 pm) picture of herself “Did you know I’m 1/32 Irish?” Tyler- (5:06 pm) Shay, Marlon and himself “Sx got Clout” Megan-(5:02 pm) Los Losers in front of a stage “my beauties ‘blue heart emoji’ my creatures” [Jo commented:		Grace- (10:03 am) Nic and Poonam. “they love me :)” Daniel- (2:39 pm) Pen Jo and himself. “spf1000” [Pen Jo commented: “Sun gods”; Hunter commented: “great filters man” and “love ur feed”]	Pen Jo- Himself; with Daniel; Hunter. “we’ve got the horses in the back”	Abigail(deleted)- picture of Hunter. “The sun kissed him before I could”	Jo- (6:18 pm) Los Losers with spa masks (2) “they finally let me do facemasks!!” Shay*- Marlon with a girl. “Martian”

Platform and type of extension	Week 2 March 23 – 29, 20219						
	23 Saturday	24 Sunday	25 Monday	26 Tuesday	27 Wednesday	28 Thursday	29 Friday
Facebook Watch – Daily clips	(10:05 am) Thirsty		(11:01 am) We Want It		(12:55 pm) Legit Scared (8:19 pm) Lame AF	(2:56 pm) Potential	(6:15 pm) Not a Real Date
Facebook Watch Weekly Episode							E2- Carbs are my boyfriend
SKAM Austin Official Facebook Page – Private Message Screenshot		(1:21 pm) Conversation with Zoya		(5:12 pm) Conversation with Los Losers	(9:43 pm) Conversation with Megan	(9:50 am) Conversation with Eve	
Instagram	Daniel- (9:43 am) empty beach. “spring break. walk it off”[Pen Jo commented: “likes long walks on the beach”; Hunter commented: “we’re hungry. quit walking and lets get food”] Grace*- Megan looking at the sky. “rising and shining @meganlovessmo othies” Abigail (deleted)- Pen Jo, Hunter	Pen Jo- (2: 09 pm) Hunter, Daniel and Himself. “Texas Kings”	Overheardbouldin - (1:33 pm) Girl: What did you eat on Saturday? Boy: “A balanced diet is important. Overheard in bio. Shay (deleted)- Marlon and Tyler (3) “these fools think they cool” Abigail*- “Realizing ‘nice’ guys don’t actually exist. And there’s nothing I can really do about that. A little	BouldinBeat- (1: 03 pm) You Asked For It... By Poonam Para Q: “My best friend is dating a total jerk. How do I convince her to break up without ruining our friendship?” A: Sometimes people need to lean the hard way. I’d let her heart get stomped on so she’s more cautious in the future. NO one needs to be with their first love forever. Just look	Pen Jo-(8:38 am) Daniel and Himself at Gym. “coach said flex off season ‘football ball emoji’” Megan- (10: 08 pm) With Grace and Smoothie. “‘blue heart emoji’ wifey ‘blue heart emoji’”	Jo- (2:07 pm) Herself and Kelsey. “the true day 1 homie” [Kelsey commented: “luuuuuuuuuuv you”] Daniel*- Video at fast food, Hunter puts salt in Pen Jo’s cookies and he comes back and eats it (2). Pen Jo-(5:24 pm) Daniel, Hunter and Himself sitting at a fast food. “salty fresh”	Kelsey- (9: 33 pm) Zoya, Jo, Megan and herself; The kittens; Jo and Herself. “Old friends, new friends, best friends ‘heart emoji’ (x3) Shay2 (second account minutexminute)- (4:29 pm) Herself BouldinBeat- (1:10 pm) Remembering Bouldin High Core Values: Creative;

Platform and type of extension	Week 2 March 23 – 29, 20219						
	23 Saturday	24 Sunday	25 Monday	26 Tuesday	27 Wednesday	28 Thursday	29 Friday
and Daniel. “they’ve been better”			commitment would’ve been great, but I guess that’s too much to expect from a BOY. From now on, I’m looking for MEN only. Not about to let a nobody ruin my night. His loss.”	at Anna and Hans from “Frozen”. “Advice columnist Poonam Para is back with “You Asked for It,” in next month’s edition of the Bouldin Beat.			Connected; Courteous; Collaborative; Critical Thinkers; Culturally Invested. “When it comes to academic integrity, no all Kittens land on their feet,” writes editor Alison Collier. Study up on the facts of the cheating scandal in next month’s edition of the Bouldin Beat.
Tyler(deleted)- Marlon with a girl. ““up emoji’ grade” [Marlon commented: bro seriously take this down”]				Tyler- (1:04 pm) Poster with Marlon, Shay and himself promoting their band <i>Clout from grandma’s closet</i> . “Letting the music speak. Cfge single is out. You know where the link is.”			Abigail*- with Megan. “Found this beauty in the wild.”
Marlon- (10:10 am) Poster “it was all a dream”				Marlon- (1: 15 pm) Poster with Tyler, Shay and himself promoting their band <i>Clout from grandma’s closet</i> “And then it happens. Link in *~\@^”			Megan*- with Abigail. “Queen”
Megan- (10:22 am) Los Losers with banners. “precious cargo ‘top emoji’ handle with care”							Megan*- The girls are just saying “wait,” “what’s going on,” “what’s happening” while a bunch of the guys run off.
Grace- (10:51 am) banner saying: “do not give in hate will not win”. “make the future brighter”							
Jo-(10:52 am) holding a sing anti gun and cupcakes. “less guns more cupcakes, lets				Marlon- (6: 06 pm) Picture of			

Platform and type of extension	Week 2 March 23 – 29, 20219						
	23 Saturday	24 Sunday	25 Monday	26 Tuesday	27 Wednesday	28 Thursday	29 Friday
	make a better future”			himself. “it’s blue” [Tyler commented: “camera emoji’ creds: Marlon’s mom”; Marlon responded: @yee.tyler she knows my best angles bro”]			Pen Jo*- with his face all banged up. “My night was great. You?”
	Abigail*-3 plates of food						
	Megan*- herself holding banner that says “more kids less guns”						Tyer*- himself with bloody nose and banged face.
	Marlon*- repost of his original post “it was all a dream” tagging “@yeee.tyler chill”						
SoundCloud			Song release- Involuntary Teenage Rebel				
Other platforms not mentioned but not showed							
Platform and type of extension	Week 3 March 30 – April 5, 20219						
	30 Saturday	31 Sunday	1 Monday	2 Tuesday	3 Wednesday	4 Thursday	5 Friday
Facebook Watch – Daily clips	(9:34 am) Last Night		(8:37 am) Not our Boyfriends		(2:58 pm) No Thanks		(8:15 pm) Desire (8:58) Stranded

Platform and type of extension	Week 3 March 30 – April 5, 20219						
	30 Saturday	31 Sunday	1 Monday	2 Tuesday	3 Wednesday	4 Thursday	5 Friday
Facebook Watch Weekly Episode							E3- Stuck
SKAM Austin Official Facebook Page – Private Message Screenshot	(1:40 am) Conversation with Megan			(9:24 pm) Conversation with Los Losers	(12:45 pm) Conversation with Kelsey	(3:19 pm) Conversation with Poonam	(4:41 pm) Conversation with Los Losers
Instagram	Marlon- (1:20 pm) Tyler and Shay. “all rights reserved” Megan- (3:53 pm) Jo and Pen-Jo “Dos Jos” Grace- (5:07 pm) group of bats in the sky. “du-da-du-da-du-da bats man!” [Jo commented: “You finally saw them ‘hug emoji’”] Tyler*- Video of Tyler talking about the fight. He says: “I know what you are, and you know what you are, so...”	Eve*- with a facemask on. “it’s called selfcare sweetie” Grace*- Eve turns around with facemask on. “@i.ate.the.apple true artiste” Eve*- repost Grace’s story. “when the tag doesn’t work but you have to share”	OverheardBouldin- (8:43 am) Girl 1: Daniel missed the fight because he was on a date. Girl 2: Tbj his jawline would break their hands anyway. “Facts. Overheard at the morning track run.” Jo- (3:07 pm) Megan and Zoya. “Mama Zoya says eat your veggiez” Tyler- (5:07 pm) Himself, beaten up, the word “slime” written in the lockers. “It’s not that serious”	BouldinBeat- (8:03 am) 5 Things you need to know, Palm Oil. “Tomorrow’s special edition dedicated to the environment is available in the courtyard, ft. an all new column by staff writer Grace Olsen. Don’t sleep on it.” (6) TheKittens- (2:06 pm) Kelsey and other 3 kittens in hallway. “Kittens spotted in the halls... on the prow! ;)” Jo*- Tennis Club poster. “What	Tyler- (12:55 pm) Poster of <i>Clout From Grandma’s Closet</i> . “F R I D A Y _ C L O U T” OverHeardBouldin- (1:36 pm) “This just in...” Hottest Kittens: 1. Nadine R. 2. Abby H. 3. Gabriela W. 4. Emma C. 5. Olivia M. 6. Emma W. 7. Layla G. 8. Sara G. 9. Sarah Q. 10. Kelsey R. 11. Marie L. 12. Paola L. Grace- (1:45 pm) Poonam, Nic and	Jo- (9:50 am) Los Losers group photo in a stairwell. “Yesterday’s fits 10/10 ‘lollipop emoji,’ ‘ice cream emoji’ lookin like snacks ‘cupcake emoji,’ ‘cookie emoji’” [Megan commented: “photo cred @marlonf9000”; Kelsey commented: “omg so cute!!!”; Abigail commented: “wowwwee”] Eve*- herself with glasses; picture of posters on a wall	Eve-(9:16 pm) her legs and books. “the ~energy~” Eve*- Video burning sage (or something) over Grace.; playing pool with a girl.; Jo*- drinking from a glass. “Imma see star tonite”; Video Kelsey, MEgan (drunk), Zoya and herself at party.; Megan “found a megan in the wild” Megan*- Kelsey, Zoya and Jo. ; with Abigail “meow”; Video of

Platform and type of extension	Week 3 March 30 – April 5, 2019						
	30 Saturday	31 Sunday	1 Monday	2 Tuesday	3 Wednesday	4 Thursday	5 Friday
Grace*- Megan asleep. “Angelic sleeper”			Daniel*- Pen Jo. “gets in a fight one time”	club should I join?” Option to vote “yes” or “no”; Baseball Club poster. “Idk but maybe”	Grace with The BouldinBeat newspaper. “Couple of proud parents and a blurry hand”	“work work work work”	Clout from Grandma’s Closet on stage performing.
Megan*- Grace in her kitchen. “second round of smoothies before noon			Abigail*- Kelsey and Pen Jo. “MVPS @Kelseybear2002 @Juicy_Jo”	Option to vote “yes” or “no”; Jazz Band poster. Ption to vote “yes queen” or “this aint it”; Video of Bouldin Beat Staff. “@maryswanson0 I see u at the beat?!” Option to vote “girl yes” or “nahhhh”	Shay2- (4:04 pm) mashed carrot. “things I saw today. P.s. NO I don’t want a paper. Bye!”	Grace*- Video two dogs walking. “Pixie made a friend”	Pen Jo*- Daniel and Kelsey and Abby and himself at party. ; With a girl.
Shay (deleted)- herself in a chair. “*censored*”				Grace*- Repost of Jo’s story of the Beat. “joiiiiin usss ‘alien emoji’ @my_name_is_jo_in_spanish”	Kelsey- (4:07 pm) with the kittens at practice. “Practice makes prrrrrrrrfect ‘heart emoji”		Abigail*- with Megan who is asleep. “love this girl ‘heart emoji”
					BouldinBeat*- Poonam with a copy of the paper. “Get your copy of @the bouldinbeat now!”		Shay*-with Tyler. “Clout From Grandma’s Closet playing TN @marlonf9000 get ur a\$\$ here”
					Kelsey*-repost of Overheardbouldin ranking. “heart emoji (x3)”		Marlon*- reposting Shay’s story. “On my way you should be too”
					Abigail*- repost of		Tyler*- Marlon, Shay and himself in a hallway. “wyd we go on in 10”; Shay and

Platform and type of extension	Week 3 March 30 – April 5, 20219						
	30 Saturday	31 Sunday	1 Monday	2 Tuesday	3 Wednesday	4 Thursday	5 Friday
					Overheardbouldin ranking. “she’s flattered ;)”		Marlon.; Shay on stage;
					Jo*- repost of clubs with results: Tennis yes-59% no-41%; Baseball yes-36% no-64%; Jazz yes queen- 69% this aint it- 31% “yall think i can play an instrument?!!”; Beat girl yes-92% nahhhh-8% “okurrrr”.		
SoundCloud							
Other platforms not mentioned but not showed							

Platform and type of extension	Week 4 April 6 - 12, 20219						
	6 Saturday	7 Sunday	8 Monday	9 Tuesday	10 Wednesday	11 Thursday	12 Friday
Facebook Watch – Daily clips	(9:19 am) Nobody		(10:03 am) High Key		(2:55 pm) Oprah	(1:37 pm) Uninhibited	(9:23 pm) Chill Out
	(10:23 am) Harlot					(5:14 pm) Spring Showcase	

Platform and type of extension	Week 4 April 6 - 12, 20219						
	6 Saturday	7 Sunday	8 Monday	9 Tuesday	10 Wednesday	11 Thursday	12 Friday
Facebook Watch Weekly Episode							E4- Here I Am
SKAM Austin Official Facebook Page – Private Message Screenshot	(10:20 am) Conversation with Kelsey	(11:09 am) Conversation with BB Baddies (Nic, Poonam, Jo Valencia)		(7:16 pm) Conversation with Megan	(5:08 pm) Conversation with Los Losers	(5:23 pm) Conversation with Megan	
Instagram	Eve*- Video of her dancing at a bar with a friend; herself with a bunch of clothes on the floor. “calling all austinites clothing drive!!!!!!!!!!” Megan*- with Marlon, both with their eyes closed. Daniel- (12:04 pm)Pen Jo, Hunter and Himself (4)”Look alive out there” Megan- (3:14 pm) with Grace Sleeping.”angelic sleeper ;)”(2) Tyler- (3:37 pm) Shay and himself.	Megan- (11:44 am) Herself. “weekend mood ‘black emoji”” Jo- (5:07 pm) Video eating cupcake. “Cupcake queens!!! I’ve got a new video for you” [Megan commented: “‘heart emoji,’ Jooo ‘heart emoji,’ ur truly one of a kind”]; Kelsey commented: “omg Jo!!!”; Zoya commented: “if i hear the name Timothee Chalamet one more time ‘face with eye rolling emoji””	TheKittens- (12:32 pm) Kitten Spotlight- Taylor C. Jo*- at the Beat, selfie. Grace*- Brain poster underneath “just use it.” “~* is this thing on?” Shay (deleted)- with Marlon and Tyler in front of a pizza place. “unfortunately we’ve decided to move forward with other candidates”	OverheardBouldin- (1:26 pm) Boy 1: Alright, queens, what’s the mood for today? Boy 2: That girl licking that cupcake. Boy 1: Honestly, same. “If you haven’t seen it, do you even go to school in Texas? Overheard in the courtyard.” Megan-(4:46 pm) Herself. “I spy” Grace- (6:18 pm) Black Dog. “Back by popular demand” [Megan commented: “tell my girl hey”]	Abigail- (6:05 pm) Kelsey and Herself. “Stealing this one @meganlovessmothies” Jo*- Herself. “G morning mis amores”; walking in school with Kelsey and Zoya, asking her followers to follow them both. Pen Jo*- Poster for party. “Fundraiser party come get at ya bois hmu for the location”	Jo- (7:10 am) Zoya, Megan and Herself. “in case anyone’s been looking, this is it.”[Megan commented: “okerrrr ‘red heart emoji”” Megan*- Herself at Gym. “who gave her permission ‘skull emoji’ @my-name_is_j0_in_sp anish”; Her and Zoya.; Video of her and Zoya dancing; Repost Grace’s story. Grace*- Megan,Zoya and Jo at gym. “wait on the ep drop @meglovessmoot	Daniel- (8:51 pm) Pen Jo with a Jar of money. “much love to papa jo” Shay*- Video of Nic dancing at a Party. Pen Jo*- At party with a crowd chanting. Jo*- with Megan hugging. Tyler*- with Marlon. “‘rocket emoji”” (x3); With Pen Jo and Hunter “I’m a jock now”; Hunter and Marlon playing hand wrestling (3)

Platform and type of extension	Week 4 April 6 - 12, 2019						
	6 Saturday	7 Sunday	8 Monday	9 Tuesday	10 Wednesday	11 Thursday	12 Friday
“21st century let down”		Shay2-(6:19 pm) “reserved”		Kelsey*- To Do list. “Re-centering myself”		hies @zoy_latte @my_name_is_jo _in_spanish”	Abigail*- With Megan
Marlon-(4:18 pm) film strip of Tyler, Shay and Himself “hyphy”		parking space; flowers. “Trying to be mindful that my grades don’t define me. They don’t define my intelligence. And my intelligence doesn’t define me, or my worth. none of this keeps me from working hard, being honest with myself, or being kind. My abilities don’t really matter if I don’t do anything worthwhile with them”				Jo*- repost Megan’s story about her.	Shay*- with Nic, MArlon and Tyler.
Shay2- (6:39 pm) Herself. “Ok but I look good though, ty Mar”						Daniel*- Pen Jo with a weight donut. “@juicey_jo that’s how u get swol	Jo- (9:23 pm) Zoya, Grace and Herself at party. “I don’t have a caption, we just look good like DAMN”
						Pen Jo*- with donut weight. “how we gym”; Videos of Him, Daniel and hunter doing various exercises at gym”	Shay2- (9:27 pm) Video of her walking; Tyler, Nic and Herself; another video of her walking. “best part of tonight is that it’s over”
							Marlon*- With a girl.
							Abigail-(11:03 pm) Herself. “I’m doing great sweetie ‘kiss emoji x3””
SoundCloud							

Platform and type of extension	Week 4 April 6 - 12, 20219						
	6 Saturday	7 Sunday	8 Monday	9 Tuesday	10 Wednesday	11 Thursday	12 Friday
Other platforms not mentioned but not showed							
Platform and type of extension	Week 5 April 13 - 19, 20219						
	13 Saturday	14 Sunday	15 Monday	16 Tuesday	17 Wednesday	18 Thursday	19 Friday
Facebook Watch – Daily clips	(1:30 am) All Good		(10:37 am) Not Okay	(1:16 pm) Late for Class (4:44 pm) Complicate	(1:02 pm) Queen (5:45 pm) Secret	(7:45 pm) Look at Them	
Facebook Watch Weekly Episode							E5- Great Guy
SKAM Austin	(10:14 am)	(2 pm)		(1:10 pm)	(12:36 pm)	(10:23 am)	(10:32 am)
Official Facebook Page – Private Message Screenshot	Conversation with Daniel	Conversation with Los Losers		Conversation with Daniel	Conversation with Daniel	Conversation with Los Losers	Conversation with Daniel
	(10:57 am) Conversation with Los Losers	(11:39 pm) Conversation with Daniel		(5:38 pm) Conversation with Zoya			(11:16 am) Conversation with Los Losers
							(11:58 am) Conversation with Zoya
Instagram	Pen Jo*- scrambled eggs. “recovery” Jo*- plate of scrambled eggs. “migas or bust”; Megan	Eve*- Grace with a mug “she cute” Pen Jo- (12:55 pm) Himself and Team at Party. “Consider us #blessed”	OverheardBouldi n- (5:05 pm) Football Boy: Did yall see that girl flirting with Hunter? Kitten: Yeah. Guess his type is girls who	Kelsey- (10:47 am) Zoya, Jo, Megan and Herself. “red heart emoji” OverheardBouldi n- (1:15 pm)	Pen Jo*- Daniel running to class with hair messed up, Pen Jo comments on it. TheKittens- (11:42 am) the	Tyler-(2:39 pm) picture written with “... food 4 thot, relatable mess” Danel*- Hunter and other boys on	Pen Jo-(11:25 am) Himself on top of truck; Other guys and himself on truck; All the boys on Hunter’s truck; Hunter talking on a radio.

Platform and type of extension	Week 5 April 13 - 19, 20219						
	13 Saturday	14 Sunday	15 Monday	16 Tuesday	17 Wednesday	18 Thursday	19 Friday
	<p>“@meglovesmot hies waitin for tacos”; Megan flipping her hair “Update: still waiting for tacos”; Zoya with a taco.</p> <p>Megan*- with Zoya and Jo at food truck.; repost Zoyas story of Jo, and the two of them “taco baby @meglovesmoot hies tender moment w taco”</p> <p>Tyler- (3:06 pm) Himself (2) “follow the lines”</p> <p>Jo- (3:47 pm) Zoya, Megan and herself drinking smoothies. “Struggling for the group pic until some rando swooped in. The universe is magical. Shoutout to the kind</p>	<p>TheKittens- (10:16 am) Posing during Practice. “Good luck to our Kittens auditioning TODAY for the Spring Showcase!”</p> <p>Abigail*- with a Kitten stretching. Jo- (3:25 pm) cactus plant. “Lil succulent”</p> <p>Jo- (3:31 pm) Picture of woman breastfeeding (apparently her cousin). “Proud to welcome a new Valencia into the world!!! ‘baby bottle emoji x3’ My cousin had a BABY ‘baby bottle emoji x3’”</p>	<p>are like badasses. “Salsa girl come get your mans. Overheard at the Spring Showcase auditions.”</p> <p>Marlon*- The girl he has been hanging out with on a swing set.</p> <p>Pen Jo*- Daniel, Hunter and himself jumping a fence at school. (3).; With the boys eating at the bleachers (5)</p> <p>Tyler*-Shay on the floor reaching for an ice cream. “got @shay_dee_bootie a new drumstick; An ice cream on the foreground and Shay and Marlon eating ice cream.; Marlon eating ice cream “ok Mar”</p>	<p>Senior: I didn’t realize El Capitan was real. I thought it was just like an OS update... “Class of 2019 yall. Overheard at lunch.”</p> <p>Eve*- Her friend cartwheeling. “study break we fly”</p> <p>Eve- (5:06 pm) herself drawing on a notebook. “Very serious about my craft”</p> <p>Shay2- (5:35 pm) Videos of herself ranting.(2) “Feel dumb putting this into a video but sometimes you just gotta rant.”</p>	<p>backs of three kittens. “Kittens on their way to class. Can you say friendship goals?”</p> <p>Kelsey- (1:21 pm) Jo, Zoya and Herself. “Could not be prouder of @zoy_latte on her nomination for prom court!!”</p> <p>Daniel*- Pen Jo and HUNter against a wall “go to class”</p>	<p>a truck. “yee yee boys”</p> <p>Pen Jo*- On the back of Hunter’s truck with other boys goofing around.(2)</p> <p>Jo- (7:14 pm) Megan, Grace, Zoya and herself. “check it, babes” [@juicy_jo commented 4/22/19: “Ontas?”]</p> <p>Abigail*- The Kittens. “Peyton lookin like a (prom) queen!! ‘pink heart emoji x3’”</p> <p>Grace*- Zoya and Megan on a bridge.</p> <p>Megan- (9:16 pm) Jo sleeping. “sweet bb”</p>	<p>“Y’all don’t know ish about cowboys”</p> <p>TheKittens- (2:51 pm) Kitten Spotlight- Kelsey</p> <p>Marlon, Shay, Tyler*- posted the same artwork of a “Clout juice” can spelling “Hyphy”.</p>

Platform and type of extension	Week 5 April 13 - 19, 20219						
	13 Saturday	14 Sunday	15 Monday	16 Tuesday	17 Wednesday	18 Thursday	19 Friday
	humans in the world.” (2)						
SoundCloud	Song Release-Hyphy						
Other platforms not mentioned but not showed							

Platform and type of extension	Week 6 April 20 – 26, 20219						
	20 Saturday	21 Sunday	22 Monday	23 Tuesday	24 Wednesday	25 Thursday	26 Friday
Facebook Watch – Daily clips	(8:50 pm) Violent Person		(6:58 pm) Blocked	(11:03 am) ...	(4:49 pm) Always Being Right		(5:05 pm) Used (6:45 pm) Please Hang Up (8:06 pm) You Should Stay (11:14 pm) Distorted
Facebook Watch Weekly Episode							
SKAM Austin Official Facebook Page – Private Message Screenshot	(10:41 am) Conversation with Megan	(11:46 am) Conversation with Los Losers (6:38 pm) Conversation with Eve	(7:59 pm) Conversation with Megan	(12:41 pm) Conversation with Jo Valencia, Kelsey and Megan	(2:03 pm) Conversation with Zoya	(2:05 pm) Conversation with Jo Valencia	(6:06 pm) Conversation with Megan and Zoya

Platform and type of extension	Week 6 April 20 – 26, 20219						
	20 Saturday	21 Sunday	22 Monday	23 Tuesday	24 Wednesday	25 Thursday	26 Friday
Instagram	<p>Eve- (11:07 am) Herself through flowers. “Stay thirsty ;)”</p> <p>Megan- (12:41 am) Herself on a bridge. “Why she gotta be so extra?”</p> <p>Pen Jo- (4:21 pm) Himself with tray of brownies. “Are these edible”</p> <p>Eve*- at a table with a friend. “oh hiiii”; With a group of friends taking pictures. ; with group of people “bless ingrid”</p>	<p>Kelsey*-Selfie. “ask and it will be given to you; seek, and you will find; knock and it will be opened to you. For everyone who asks receives and the one who seeks finds, and to the one who knocks it will be opened.”</p> <p>Abigail-(2:36 pm) with the kittens in a park. “Looking for something sweet this Easter ‘bunny emoji’”</p> <p>Eve- (3:17 pm) With friends at party. “wow i love my friends”</p> <p>Kelsey- (4:26 pm) Herself in a park. “every good and perfect gift is from above, James 1:17. Happy Easter Sunday ‘hands up</p>	<p>BouldinBeat- (9:02 am) 2019 Prom Court NOMinees. “Announcing your Prom Court Nominees for the 2018-2019 school year! Voting begins THIS WEDNESDAY during your 1st Period classes, so make sure you’re on time to cast your vote.” (3)</p> <p>Shay*- picture of the sky. “find me irl”</p> <p>Daniel*- Doing handstand. “Dallas ain’t ready”</p> <p>Kelsey- (5:35 pm) Herself. “Nothing makes me feel better than starting the week sweating out the negativity and feeling the burn.</p>	<p>OverheardBouldin- (12:56 pm) Sophomore: Talking to him is so hard, like water is more interesting. “Quench your thirst. Overheard in the cafeteria. ** Hear something funny in the halls? DM us your overheards from aaround Bouldin!”</p> <p>TheKittens- (3:22 pm) Kitten Spotlight- Peyton Nandi.</p> <p>Jo*-herself in front of crown cupcakes. “working on something real special for yall”</p>	<p>Eve- (11:21 am) Drawing of armadillo. “Armadillos R GrB”</p> <p>Tyler*- Marlon eating and pointing to the camera; Shay looking serious and sad.</p> <p>Marlon- (6:55 pm) picture of himself with a Dorito hat. “chips ahoy”</p>	<p>Shay2-(10:11 am) Herself eating doritos; Marlon eating doritos; video of marlon eating dorito. “hi everyone, my name is Shay and i love guac. Also Marlon can’t dance but i love him anyway”</p> <p>Pen Jo-(1:09 pm) Himself. “Menso”</p> <p>Megan-(3:13 pm) Kelsey, Zoya, Jo and Herself. “My friends are goals”</p> <p>Abigail- (4: 32 pm) The Kittens. “Love my girls ‘red heart emoji’”</p> <p>Jo- (6:51 pm) Video of herself eating. “Hey guys, I’ve got a new video for you! Yall ain’t ready... I posted the full video on IGTV because</p>	<p>Jo*-Words have power. 1) Observe 2) Investigate 3) Report. “U know it”</p> <p>Marlon*- Boomerang of himself.</p> <p>Tyler*- Video with bunny filter; video of marlon with filters (2)</p>

Platform and type of extension	Week 6 April 20 – 26, 20219						
	20 Saturday	21 Sunday	22 Monday	23 Tuesday	24 Wednesday	25 Thursday	26 Friday
		emoji 'praying hands emoji'"	#monday motivation" Megan*- with Grace and a SAT prep book. "SAT prep is literally killing me"			that's a thing and I'm trynna be fancy" Jo*- ASMR: Crunchy foods with Jo	
SoundCloud							
Other platforms not mentioned but not showed							
Platform and type of extension	Week 7 April 27 – May 3, 20219						
	27 Saturday	28 Sunday	29 Monday	30 Tuesday	1 Wednesday	2 Thursday	3 Friday
Facebook Watch – Daily clips	(6:58 am) Up early (8:34 am) Cocoon (3:11 pm) Go Away	(8:35 pm) What's going on?	(10:32 am) All I Get	(1: 17 pm) Feel Like Me	(4:22 pm) Worried		
Facebook Watch Weekly Episode	E6- Doesn't Want You					E7- Bad Girl	
SKAM Austin Official Facebook Page –	(4:38 pm) Conversation with Los Losers	(12:09 pm) Conversation with Megan	(2:17 pm) Conversation with Eve	(3:11 pm) Conversation with Los Losers		(11:59 am) Conversation with Daniel	(2:26 pm) Conversation with Los Losers

Platform and type of extension	Week 7 April 27 – May 3, 20219						
	27 Saturday	28 Sunday	29 Monday	30 Tuesday	1 Wednesday	2 Thursday	3 Friday
Private Message Screenshot				(4:48 pm) Conversation with Kelsey			
Instagram	<p>Eve*- carton of eggs and shredded cheese. “cooking with Eve”; Video showing ingredients and utensils (3); egg in a bowl and thumbs up “it’s going well”; with pan where making eggs and cheese.; Videos of breaking eggs into bowl (2)</p> <p>Jo*- two sets of legs with roller skates; Zoya pushing Megan on the floor “don’t push a girl when she’s down”</p> <p>Megan*-Jo trying to hold onto a table “bb bird bout to flyyyy”; Boomerang of her and Kelsey rollerskating</p>	<p>Jo- (11:01 am) Herself in roller skates. “Rolling with the homies”</p> <p>Daniel*- SMU BLD highway.; University building “stay gold pony boy”; Street sign that says Williamson “!!!!”</p> <p>Kelsey*- Weekly planner meal prep. “Organization is the key to success! Meal prep for the week!!”</p> <p>Eve- (7:07 pm) Herself dressed as a “Vampire/Bunny” . “black heart emoji x3’ Celebrating Orthodox Easter</p>	<p>TheKittens- (9:23 am) Kelsey and Abigail practicing (3). “Inside look at a Kittens rehearsal for the Spring Showcase this weekend. Hardwork and fun!”</p> <p>BouldinBeat- (12:50 pm) May 3 & 4 @7:30 pm 2019 Spring Showcase. “DON’t MISS: The Bouldin High School Spring Showcase is this Friday and Saturday. Tickets are on sale all week during lunch.”</p> <p>Eve- (5:12 pm) with friends at costume party (5). “Twilight. A pivotal moment in</p>	<p>TheKittens- (9:23 am) Kelsey and Abigail at practice (3)</p> <p>Kelsey- (5:18 pm) Megan, Jo, Zoya and Herself on a big chair. “#IMWITHZOY A Every day I am so inspired by Zoya. She’s unapologetically herself and genuine and so caring. Her strength and resilience in the face of any challenge just goes to show how amazing she is. Zoya deserves to be Prom Queen, and she’s got my vote.”</p> <p>Shay2- (6:03 pm) Video of herself talking about her</p>	<p>Tyler- (11:05 am) Marlon (3) “Call 1-800-SOFT-BOY for help // find this face on stage in two weeks CFGC”</p> <p>Megan-(1:03 pm) Zoya on a bridge. “#IMWITHZOY A She’s beautiful inside and out. A friend who will stand up for you during hard times... Also, always there to provide a reality check ‘red heart emoji’ She’s got my vote for prom queen, and for queen of the WORLD ‘red heart emoji’”</p> <p>Daniel*- Pen JO with doritos in his mouth. “bro</p>	<p>TheKittens- (9:22 am) Kitten Spotlight Ijeoma L.</p> <p>Jo- (12:41 am) Herself and Zoya. “She’s my queen so make her yours too #IMWITHZOYA ”</p>	<p>BouldinBeat- (9:26 am) What we wish we said to the “wyd” text: “So what is this? Are you trying to hang out or what? I don’t understand what you’re saying please for the love of god be clearer.” The Reality: “nm, hbu”. “Lost in Translation, an in-depth look at modern love and communication you can find in this month’s Bouldin Beat.</p> <p>Kelsey- (6:15 pm) In Dance team attire. “After years of trying out an d not making the team, I always told myself, “Just Keep going. Just one more time.”</p>

Platform and type of extension	Week 7 April 27 – May 3, 20219						
	27 Saturday	28 Sunday	29 Monday	30 Tuesday	1 Wednesday	2 Thursday	3 Friday
	Kelsey*- with Jo.	with a Vampire/Bunny Party ‘black heart emoji x3’” Eve*- Doll head with face painted and hanging from string light; Her with other party guest; girl with bunny ears	American culture.” Eve*-pictures of various party guests in costumes(8). “about last night” “no animals were harmed” Tyler- (9:22 pm)himself with someone that is painted over . “Ssssory ssssnake”	hair. “my scalp hurts”	change ur passcode 5555”		And now I’m about to perform in my first show with the Kittens. It takes a lot to persevere and keep trying after you don’t quite make it, but if you keep going and reach for the stars, you’ll land where you’re meant to be. ‘heart emoji’” Abigail*- behind curtains. “great show tonight girls!”
SoundCloud							
Other material	(FB) 4 posts Information for RAINN’S National Sexual Assault Hotline						

Platform and type of extension	Week 8 May 4 - 10, 20219						
	4 Saturday	5 Sunday	6 Monday	7 Tuesday	8 Wednesday	9 Thursday	10 Friday
Facebook Watch – Daily clips	(9:04 am) Pretty Easy		(3:19 am) Not Tired	(1:14 am) Night	(2:18 pm) Not There Yet	(8:54 pm) Want my Cousin Back	(8:51 am) Daniel
Facebook Watch – Weekly Episode			(12:42 pm) Too Extra	(5:01 pm) Day	(5:33 pm) Something Happened		E8- Not your Fault
SKAM Austin Official Facebook Page – Private Message Screenshot	(11:19 am) Conversation with Daniel	(11:21 am) Conversation with Megan	(1:26 pm) Conversation with Megan	(3:58 pm) Conversation with Daniel	(4:21 pm) Conversation with Los Losers	(7:29 pm) Conversation with Daniel	
Instagram	Jo*- Megan posing in the middle of the park. “avoiding SATs like...” Kelsey*- herself with thumbs up. “finished with SATs forever” Daniel*- repost of Hunte’s story of Pen Jo waiving a flag. ; Pen Jo with a lifesaver “send help”	Eve*- covered in blankets “me hiding from studio” TheKittens- (1:33 pm) two kittens backstage (2) “Backstage this weekend. Congrats to all our Kitten on a successful Spring Showcase!” Jo- (6:36 pm) Herself and Zoya with crown.	Megan*- repost of Zoya, of herself covering her face with he hair. Zoya’s og post: “i thought I was the badass” Megan’s repost: “I aspire to be @zoy_latte” BouldinBeat- (9:22 am) 2019 Enchanted Garden Prom tickets on sale now. “It’s your last week to purchase tickets for PROM 2019.	BouldinBeat- (10:03 am) How to save for that festival (your parents won't pay for) 1.Skip tech Trends 2. Make Your Iced Coffee at Home 3. Gather all that loose change in the house. “Getting your parents to buy tickets can be hard, but staff writer Sullivan Smith has a few tips to help you	Tyler*- Marlon looking at his shirt; on tracks with Shay and Marlon eating (2). Pen Jo*-Poster of “Vote Jordan Diaz Prom King!” “give me those pity votes” Marlon*- Shay sitting on floor with arms crossed “fry guy”; gummies on floor.	Jo*- Zoya in front of one of her posters. Abigail*- Video with Peyton and other Kitten Abigail- (4:52 pm) The Kittens. “Oh Hi” Tyler- (5:06 pm) Eating a hamburger; food on a track. “V see them t^^”	Grace- (8:10 am) Zoya and Herself. “#imwithzoya Since the first day we met, Zoya has lead by example as a pillar of strength, (brutal) honesty, and a giver of of unconditional love. I can honestly say I wouldn’t be where I am as a human without her. She deserves to be queen of the

Platform and type of extension	Week 8 May 4 - 10, 2019						
	4 Saturday	5 Sunday	6 Monday	7 Tuesday	8 Wednesday	9 Thursday	10 Friday
Pen Jo*- going upstairs in a boat with Daniel. ; Daniel looking down the water “#soft”	“Makeup fit for a QUEEN! Find the latest vid on my IGTV channel ;) #IMWITHZOYA”	Don’t miss out on the memories! Tickets on sale Monday-Friday during lunch.”	save enough money to buy them yourself. Find out how in the latest copy of the Bouldin Beat!	Jo*- Megan at thrift shop and Grace sitting on the floor. “Prom shopping 2019 let’s goooo”			world, but I guess prom will just have to be the first step. Now this is getting shmaltzy so I gotta go find some tissues.”
Daniel- (4:37 pm) Pen Jo and himself on a boat with lifesavers.(2). “I’ll never let go, Jack”		Megan*- gummy people on trash can. “lil friends”	Kelsey*- Posters of Queen of hearts cards the read “Vote Zotya Ali for Prom Court”. “Queen of our hearts #IMWITHZOYA @ZOY_LATTE”	Kelsey*-With Zoya both wearing glasses and Megan and Grace in the background. “we look gud”; Jo with glasses			BouldinBeat- (12:32 am) Vote . “TODAY is your LAST CHANCE to cast your vote for prom king and queen. See you on the dance floor tomorrow!”
Jo*- hyping up Kelsey who is about to go perform (5); with kelsey “i’m a very proud friend”		Shay2-(6:10 PM) Picture of herself; video of her eating doritos (comes out in the comments). “1. i like girls 2. i like/d ur gf LOLLLL PSYCH”	Jo- (1:04 pm) Herself (2). “Sometimes the light be like that.”	Jo- (5:23 pm) Zoya in Thrift Store hiding in racks. “Shirts: \$20 Hat: \$30 Zoya: Priceless”			
Kelsey*- with Jo, “love ma girl”			Shay2- (4:57 pm) Her boots. “I reinvent myself every time I buy a new pair of sneakers”	Megan*- Zoya, Kelsey and Jo in Charlie’s Angels pose. “my angels”			
Megan*- Kelsey “meow”; Kelsey and Abigail behind curtains		Tyler- (8:24 pm) green and purple photograph written “loly”. “glitch *~/”		Marlon- (6:26 pm) Shay and himself sitting and eating on the tracks. “Can we interest you in an exciting			

Platform and type of extension	Week 8 May 4 - 10, 20219						
	4 Saturday	5 Sunday	6 Monday	7 Tuesday	8 Wednesday	9 Thursday	10 Friday
					investment opportunity?" [Tyler commented: "high key why u look like a giant" Marlon responded: "it's all them shakes bro"]		
SoundCloud							
Other platforms not mentioned but not showed							
Platform and type of extension	Week 9 May 11 - 17, 20219						
	11 Saturday	12 Sunday	13 Monday	14 Tuesday	15 Wednesday	16 Thursday	17 Friday
Facebook Watch – Daily clips	(11:26 am) Home (4:30 pm) Ready to Talk (7:30 pm) God is a Woman (10:04 pm) #Prom	(1:18 am) Welcome to my life	(4:33 pm) Usually Never Wrong				
Facebook Watch Weekly Episode							E9- Thought You Were Chill

Platform and type of extension	Week 9 May 11 - 17, 20219						
	11 Saturday	12 Sunday	13 Monday	14 Tuesday	15 Wednesday	16 Thursday	17 Friday
SKAM Austin Official Facebook Page – Private Message Screenshot		(2:39 pm) Conversation with Los Losers (6:09 pm) Conversation with Megan		(10:41 am) Conversation with Los Losers	(5:37 pm) Conversation with Eve	(11:41 am) Conversation with xxtrinity2121	(6:41 pm) Conversation with Los Losers
Instagram	Grace- (6:21 pm) Feet and socks. “Rock ur socks” Abigail- (6:01 pm) Dressed for Prom with the Kittens and Pen Jo (2). “Prom 2k19” Jo*- Megan lying in bed smiling. ; wearing makeup and rollers in her hair “rollers staying in all right”; Video asking Los losers how they feel about prom Abigail*- hugging Pen Jo “friends 'heart emoji”; with Kittens and boys in limo; Herself “No boy	Kelsey- (10:04 am) Los Losers at Prom. “I could not ask for bettter friends ‘heart emoji’ Congrats, Zoya! You deserve this” Megan- (11:06 am) Los Losers at Prom silly faces. “A queen & her court”[kelsey commented: “‘silly face emoji’ Lolll never looked better ‘silly face emoji”” Pen Jo- (1:07 pm) with the boys and Kittens at Prom. “One for the books”	BouldinBeat*- Hey! Class of 2020 Senior Merch is now on Sale Head to the cougar cafe and fill out an order form” Shay2- (11:11 am) herself and a vinyl of a photographer on the wall in the background. “The one friend who’s never ready to take the group photo” Shay2- (9:52 pm) Screenshot of facetime with Marlon. “This fool really is my oldest friend like for real”	Kelsey*- Poster of Summer Camp hiring. “turned in my application!!!!” Megan-(1:06 pm) Kelsey, Grace and herself. “If you want a queen, earn her” Jo*- with a pineapple plushee. “The world is made up of two tupes of women, the simple girls and the Katie girls. I’m a Katie girl” Eve- (5:53 pm) Display of designs of her Intro to design class (5). “Intro to	Eve*- with friends at river. “made it out of finals aliveee”(3) Megan*-notebook with notes and signatures. “lol @ my notes” Marlon- (4:46 pm) Shay. “moody” Eve- (6:28 pm) Sleeping in a body of water(river most probably). “Catch me sleeping from now until September”	Kelsey*- at a park “Almost Summer” Tyler- (5:21 pm) Shay; himself; Marlon. “Involuntary Teenage Rebels// Link in Bio” Shay2- (7:07 pm) Painting pants (3) Marlon*- Glow in the dark pants. “we made a thing. Link in Bio”	TheKittens-(11:09 am) sitting in a row all the kittens, Kelsey is with her eyes closed. “These Kittens are ready for summer! So proud of all their hard work this year, on the dance team and in the classroom. Keep up the good work, girls!” Marlon*- with Tyler and Shay eating. Tyler*- scratching a dog. “whose dog is this?”; Videos of him playing with dog “Clout dog”;

Platform and type of extension	Week 9 May 11 - 17, 20219					
	11 Saturday	12 Sunday	13 Monday	14 Tuesday	15 Wednesday	16 Thursday
gonna stop my shine ;)"	Abigail- (3:11 pm) with Two Kittens at Prom.	Tyler- (11:26 pm) "1"Photograph painted over and underneath written: "done that" [if you look closely is the picture of the girl on the swing set that was hanging out with Marlon, Krystal]	design was a bad b *** Prompt was to "develop four images or posters that sell the audience on your views about an aspect of American culture." I wanted to create these images about subverting the idea of roles cast for women,and present them in a way that felt like you were seeing them on modern propaganda posters."			selfie; Marlon playing with dog.
Pen Jo*- Video with boys and Kittens heading to get into limo; In limo with Hunter, Peyton and Abigail	"Love my ladies 'heart emoji'"	Tyler-(11:30 pm) "2" photograph painted over				Tyler- (6:51 pm) Himself with a Dog. "family portrait"
Jo- (8:21 pm) Kelsey, Zoya and Herself in prom dresses or getting ready, holding up a "is it 2020 ye?" button. "Prom Queen ain't the only vote that matters"	Jo- (3:15 pm) Los Losers at Prom with crowned queen Zoya. "Mis amigas son tan bonitas. AND ZOYA MY QUEEN!!!"	Tyler- (11:33 pm) "3" photograph painted over "revival"				Marlon-(7:07 pm) Shay and Himself. "trying really hard"
Megan*- Grace and Kelsey in the background getting ready.; with Grace; Pen JO and Jo hugging; video with Abigail and Kelsey	Grace- (4:56 pm) Los Losers at Prom hugging. "These girls are my world, love ya losers"					
Kelsey*- Los Losers sitting in	Abigail*- Polaroids of Prom with the Kittens Pen Jo- At Prom with Hunter, the Team and the Kittens Shay2-(5:07 pm) Brownie on the gravel. "woulda gone to prom if I					

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	<p>bed “Prom!!!!”; repost of Zoya’s story of her with Kelsey. Zoyas’s og post: “Why she look like that” Kelsey repost: “Love you enough to ugly cry”</p> <p>Grace*- Selfie with prom at the background “#prom”</p> <p>BouldinBeat*- Poonam reporting from Prom; Nic dancing; Poonam with snacks; Poonam interviews Grace; Poonam and Nic; Poonam interviews Kelsey with Zoya in the background;Poon am interviews Zoya: Poonam Interviews Hunter; Poonam interviews Megan; Poonam with Poster:</p>	knew they had snacks/					

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	11 Saturday	12 Sunday	13 Monday	14 Tuesday	15 Wednesday	16 Thursday	17 Friday
	“Bouldin HS Prom 2019”; Poonam talking about the floral arrangement backdrop						
SoundCloud							
Other	<p>Posted on Facebook by Clout From Grandma’s Closet: “Sound to visuals. Check out our music video for our song ‘Involuntary Teenage Rebel’</p> <p>Follow us on insta too: https://www.instagram.com/yeee.tyler/ https://www.instagram.com/shay_dee_bootie/ https://www.instagram.com/marlonf9000/”</p>						

Platform and type of extension	Week 10 May 18 – 24, 20219						
	18 Saturday	19 Sunday	20 Monday	21 Tuesday	22 Wednesday	23 Thursday	24 Friday
Facebook Watch – Daily clips	(11:11am) Something Else	(5:36 pm) Future (8:47 pm) Life in Italics		(10:51 am) Can't with you	(5:33 pm) What Happens Now		(1:02 pm) Losers (4:15 pm) Ready
Facebook Watch Weekly Episode							E10- Next Phase
SKAM Austin Official Facebook Page – Private Message Screenshot	(2:49 pm) Conversation with Eve		(10:12 pm) Conversation with Daniel (12:58 pm) Conversation with Daniel	(12:13 am) Conversation with Daniel	(6:19 pm) Conversation with Eve	(4:31 pm) Conversation with Los Losers	(2:56 pm) Conversation with Daniel
Instagram	Eve*- with a scooter; Video with a friend riding on a scooter Eve- (4:25 pm) With a friend and electric scooter; sitting on electric scooter. "SWcoot scoot" Abigail- (7:01 pm) Herself and the Kittens. "Feeling pretty in pink"	TheKittens- (10:01 am) The Kittens in formal attire for their Banquet. "Got formal on a Saturday for Kittens Banquet 2019. Thanksto all our Kittens for a great year!" Shay2- (4:01 pm) Reflection of lights on water. "trying not to dwell on the bad thing that happened. Letting go means I have	Marlon-(10:21 am) film strip of Shay, Tyler and Himself. "thought about starting a band once / we got a new song out" Tyler- (11:31 am) in front of mirror with bananas. "~promotes new song~ " [someone comments that it looks like someone else took the photo]	Megan*- Zoya, Kelsey, Jo and herself making silly faces. Kelsey*- Zoya, Jo and her "study buddies"; Video of Megan spinning a jack on top of a notebook. Shay2- (2:07 pm) paws painted on floor. "I'm not athletic but I love a good workout playlist"	Kelsey*- jumping in school hallway with poster in background that says: "Super Talented Academic Achievers Rock (spell STAAR)" Shay2- (10:48 am) videos of Herself in different hairstyles (2). "googled vain and found a picture of myself"	Eve*- Video of her at grocery store, Grace can be heard in the background. "where the ice cream at?" Shay2- (11:18 am) Mashed pizza on floor. "Had an idea: let's be nice to each other. Profound right? Tune in for more deep thoughts." BouldinBeat- (12:46 pm) Describe this	Shay2- (12:47 pm) Rosary picture editing. "I'm sick. I can't think" Tyler- (1:16 pm) Shay and Himself. "black heart emoji" Megan- (1:28 pm) Los Losers with senior's fanny packs. (2) "Will probably master the group pic by senior year"

Platform and type of extension	Week 10 May 18 – 24, 20219						
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Kelsey- (7:05 pm) The kittens and Herself dressed formally. “Showing some @thebouldinkittens pride xox”	one less heavy thing to carry around.” Shay2- (12:07 am) Smashed doritos. “Really love riding that wave of anxiety the night before a show. Doesn’t make me feel panicked or uncomfortable or sick to my stomach AT ALL” Marlon*-Shay with a wig on and drumsticks and one glow in the dark shoe. “fresh”; him with a suitcase full of clothes and the logo of the band.; Tyler and Shay sitting and laying on a couch Eve*- With Grace at event.	Shay2-(10:48 pm) Night Sky and electrical cables. “took a dip into someone’s dream yesterday and it was amazing” Kelsey, Megan, Eve and Daniel posted on their story Grace’s Medium article: “Be Kind. Always.”		Shay2- (11:06 am) Street label “Shook” at light intersection. “I really don’t get how I can make a 94 on a test and still get crap about grades like it’s a 94 stfu” BouldinBeat-(12:46 pm) You Know what’s best. “A little positive affirmation to get you through finals.” Kelsey- (4:31 pm) Herself in front a “have a great summer” message. “Taking a moment to appreciate the lessons learned this year. Feeling incredibly blessed heading into the summer” Tyler-(7:30 pm) Painting	semester in 3 emojis. “We’ll start: ‘Cowboy Hat Face emoji,’ ‘fireworks emoji’ ‘notebook emoji’ [Kelsey commented: ‘paws emoji’ ‘dancer emoji’ ‘heart emoji’; Jo commented: ‘cupcake emoji’ ‘broccoli emoji’ ‘video camera emoji’] TheKittens- (4:33 pm) Abigail. “Congratulations to your new Captain, soon-to-be-senior Abigail Heyward! We know you’ll help lead us to great things and we can’t wait for the 2019 football season! Go Coogs!” Eve- (5:26 pm) Slow-motion video of Grace	Megan*- with Abigail. “Senior year ain’t ready”; Kelsey, Damien and Jo.; with Marlon Grace*- plates of appetizers.; Eve in hammock while Daniel moves it “quality bonding” Daniel- (3:45 pm) Grace in a Hammock. “She’ll probably make me delete this” [Grace commented: “not this time ‘double heart emoji’ ‘ok emoji’”] Pen Jo-(4:27 pm) Daniel, The Team and Himself. “everyone say cheese” Abigail*- with Megan. “lil one” Eve*- with friends in the	

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	18 Saturday	19 Sunday	20 Monday	21 Tuesday	22 Wednesday	23 Thursday	24 Friday
		<p>Megan*- video of crowd cheering while Cfgc performs. (2); with Grace at event</p> <p>Grace- (3: 56 am) Eve, Megan and Herself sitting on a couch. “This is the real real ‘cool emoji’ ‘alien emoji’”</p> <p>Tyler*-him with a poster of ‘hyphy’; Shay still with a wig smiling</p>				<p>tossing limes in the cart at a grocery store. “Exceptionally talented lime thrower”</p> <p>Grace- (6:02 pm) Eve and Herself at a grocery store with bottles of alcohol. “Topo chicas”</p>	<p>patio. “tongues out, humans”; with a friend “dis human”</p> <p>Abigail-(7:22 pm) The Kittens. “Up to no good”; with Kelsey</p> <p>Kelsey- (10:05 pm) Herself. “Let’s glow this summer!”</p> <p>Kelsey*- Jo and Damien sitting on the grass.; herself selfie</p> <p>Pen Jo*- Hunter with a tower of Jenga “focus”; with Daniel with hand interlocked while eating tacos</p> <p>Jo- (10:26 pm) Blurry of Megan, Kelsey and herself in hammock. “Love a good blurr”</p>

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	18 Saturday	19 Sunday	20 Monday	21 Tuesday	22 Wednesday	23 Thursday	24 Friday
							Pen Jo- (10:41 pm) With Daniel. “come get ya mans”
							Eve- (10:46 pm) Herself sitting on steps with various dead plants. “Can’t remember the last time I watered these guys”
							Marlon- (10:55 pm) Tyler and Shay. “ma & pa”
							Grace- (12:01 am) with Daniel (2). “Her’s alright”
SoundCloud			Song release- Life in Italics				
Other platforms			Medium: Grace article: “Be Kind. Always.”				

Note: (*) Instagram Story post (“”) quotes on story posts or captions (#) number of the same pictures/videos pictures in carrousel (;) separates different pictures/videos uploaded in the same post or same day in the case of stories. The captions were collected *ad verbatim* as they were posted.

