Lost In Trans'media': Where The Intersection Between Media Convergence And Missions Is

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By

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Dedication

My Parents - Timothy and Sharon Cosner

And

My family and friends

Acknowledgments

Abstract

Throughout history there has been a constant need among humans to create an avenue by which we share a connection of commonalities and differences. This desired avenue may be reflected through the exchanging of language with another which is commonly known as, communication. During this time there have been a wide variety of technological advancements invented for the purpose of connection. A newly emerging media term called transmedia authored by Henry Jenkins, was analyzed within this study. Transmedia is a method that communicates different portions of a fictional story each across different media. This thesis was conducted for the purpose of determining if transmedia could be applied to Christian missions for further dispersion of the Gospel message globally. These core goals summarize the research questions for this study.

The core method used within this study to determine the use of transmedia is Jenkins Seven Principles of Transmedia which include *Spreadability vs. Drillability*, *Continuity vs. Multiplicity, Immersion vs. Extractability, Worldbuilding, Seriality, Subjectivity* and *Performance.* These principles assisted in establishing the criteria for how a transmedia story world is built and the methods used in doing so.

The results showed that transmedia could be applied to a non-fictional story world and could also be used within Christian missions. However, there were limitations present in building a non-fictional transmedia story that was already created and where the message would still maintain its authenticity. The results concluded that in order to overcome this limitation then fictional elements, such as portraying a character from a different perspective, would be incorporated within the non-fictional story world. Therefore, the message would maintain its authenticity but the audience would be given the opportunity to engage and become involved

within the story world based upon the fictional elements. This ultimately allows for social

exchange to occur where a variety of cultures and people groups are reached based upon the

variety offered. As a result, further dispersion of the Gospel occurs.

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Chapter I: Introduction

Throughout history there appears to be an innate belief that in order to share what we as humans have in common, there is a need to create an avenue by which we share a connection of commonalities and differences. This desired avenue may be reflected through the exchanging of language with another which is commonly known as, communication. It's vital and its universal importance is stated by author W. Barnett Pearce: "Instead of a process that should be odorless, colorless, tasteless, and with neither redundancy nor distortion, the characteristics of communication are seen as endemic to human nature" (16).

Based upon Pearce's stance, the characteristics of communication and human nature blend together, thereby forming a dependency and connection with one another resulting in social interaction. In a study conducted by John Durham Peters in relation to communication and human nature he stated,

> Communication was only recognized as a general category of human activity following the rise of electronic communication media from the last half of the nineteenth century, beginning with the telegraph. These developments encouraged scholars and other commentators to think of diverse practices of social interaction. (Jenson, 4)

As a result, these developments have changed throughout history, ultimately shifting the manner in which communication transpires. This shift became evident in 1831 when "Joseph Henry and Michael Faraday worked with electromagnetism, thus marking the opening of the era of electronic communication" (Akter, Reaz, Mohd-Yasin & Choong, 900). This creation ultimately led to what is now known in the 21st century as the "Technological or Digital Age" in which digitization emerged and in turn "set the conditions for convergence" within our culture. (Jenkins, 11) Therefore, this has created a culture where technology forms a union with other technologies. This union has shaped what author and Professor Henry Jenkins refers to as a

convergence culture which will form the basis of this study. Jenkins defines convergence as, "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who would go almost anywhere in search of the kinds of entertainment experiences they wanted" (Welcome to Convergence Culture).

Defining Terms

For the purpose of gaining a greater understanding of a convergence culture, both current and newly emerging media terms will be implemented within this study. It is imperative to first define these terms but, to more specifically define the three main terms within this study that will necessitate additional clarification due to their complexity - adaptations, media convergence and transmedia.

Let us begin with *adaptations*. This term can be defined as "signify[ing] an artistic composition that has been recast in a new form, an alteration in the structure or function of an organism to make it better fitted for survival" (Shiloh). More specifically, adaptations are "an intertextual practice, contributing to a dynamic interpretive exchange between the literary and cinematic texts, an exchange in which each text can be enriched, modified or subverted" (Shiloh). To define in simpler terms, an adaptation "takes the same story from one medium and retells it in another" (Transmedia 202: Further Reflections).

A combination of these three definitions will be implemented within this study by way of providing examples of adaptations that encompass specific parts of each definition. It is important to do so because each one provides a more in-depth understanding of how to better identify what an adaptation may consist of and when it occurs. Therefore, examples of adaptations within this study will consist of an exchange between the literary and cinematic arts

(Shiloh's definition), whereby a story is told through a medium and then altered within its structure and function to fit within another medium (Shiloh's definition). Thus, the same story is retold each time it is adapted through a different medium (Jenkin's definition). The purpose of this is so that the story maintains a sense of sustainability.

Unlike adaptations, *media convergence* does not focus specifically on the story itself. Rather, the process by which the story is told through the joining together of various media. Author Klaus Jenson noted that "media convergence can be understood as a historically open-ended migration of communicative practices across diverse material technologies and social institutions" (15) More specifically, "media convergence is more than simply a technological shift. Convergence alters the relationship between existing technologies, industries, markets, genres and audiences. Convergence refers to a process, but not an endpoint" (The Cultural Logic, 34).

To sum up, media convergence is the joining together of old or traditional media (ex. television and radio) with newer media (ex. internet) through focusing specifically on creating a story. It is imperative to note that media convergence does not necessarily seek to create new media to tell a story. Rather, its focus is solely on joining its former and current resources together resulting in creating new content from those resources. The content is new but the resources are not, while in adaptations the content is the same but the resources (media) by which the story is told is new.

Lastly, the most integral term that this study will focus upon is, *transmedia storytelling* which is the central concept for the purpose for this study. As Henry Jenkins has written:

Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a

unified and coordinated entertainment experience. Ideally, each medium makes its own

unique contribution to the unfolding of the story ("Transmedia Storytelling 101")

Thus what defines the difference between media convergence and transmedia is how the story is

told across various media. When applying the use of media convergence, each medium that the

story was retold through merges together to create a new retelling of the story that will bring

depth and greater understanding to the story as a whole. However, when applying the use of

transmedia, one portion of a story is told across one medium while another portion of the story is

told across another medium. Each portion creates the whole of the story. Transmedia does not

merge media together to create new media; rather, it merges the stories together to create a world

or universe.

A working model of transmedia would then consist of a story broken into sections with

each section communicated across different media. The medium chosen to distribute a certain

portion of the narrative is done so based upon how it will best communicate its content to the

viewer. Therefore, as an effective alternative to using one medium in communicating the whole

of a story, various mediums are brought into union through using each in accordance with the

media strong points. Rather than each medium battling with the other, they instead come together

to better communicate a message or story as a whole resulting in the creation of a story world.

To summarize each term in a single and simplified statement, an adaptation is a story as a

whole being continuously retold through different media one at a time. Media convergence is a

process, not an endpoint, which occurs when former and current adaptations of the same story

work (converge) together rather than working separately as single adaptations often do.

Transmedia follows the same process as media convergence but then takes the new content and

disperses different pieces of it independently through different media.

A more in-depth understanding of the concept of transmedia within a convergence culture will be researched within this study in greater detail. This will be implemented through a brief history of transmedia before and at its conception along with analyzing various applications of transmedia's use in both fiction and non-fiction. The study will conclude with the presence of transmedia applied specifically within the realm of Christian missions. The purpose of this is to implement a current technological process for furthering the spread of the Gospel message in a manner that is most effective to its distribution.

The purpose in doing so is to create a clearer path to breaking down the complexity of the term transmedia so that two specific research questions may be answered, Can transmedia be applied to a non-fictional story world and is it possible for transmedia to be applied to Christian missions? These two questions ultimately present an additional problems and limitations when determining the answers to both.

Statement of Problem and Limitations

In order for transmedia to be applied effectively within Christian missions, it is important for a working model of transmedia to be examined. Both the strengths and limitations of the models will be evaluated for the purpose of understanding various ways in which a transmedia model can be developed and applied. This will be done through analyzing a non-religious organization, *Invisible Children*, and a religious-affiliated organization, *Campus Crusade's for Christ*. Doing so will provide a diversity of information from both sides that will allow for an unbiased representation of how both organizations apply the use of transmedia.

Invisible Children is a non-profit, humanitarian organization that seeks to secure freedom for child soldiers in Africa along with justice for those who lead in such atrocities. Researching this organization is pertinent to the study for several reasons: First, because of the unique history of how this organization began, and through its strategically developed recognition. In addition,

the organization drew upon its past to use the new transmedia approach which resulted in the *Kony 2012* campaign.

Before examining specifically what the campaign consisted of, it is imperative to understand more about who Joseph Kony is and what role he plays within the LRA. Kony, who was born sometime between 1961 and 1964, is the Leader of The Lord's Resistance Army (LRA), a guerilla group which used to operate in Uganda. While initially purporting to fight against government suppression, the LRA allegedly turned against Kony's own supporters, supposedly to "purify" the Acholi people and turn Uganda into a theocracy. Kony proclaims himself the spokesperson of God and a spirit medium. Ideologically, the group is a syncretic mix of mysticism, Acholi nationalism, Islam, and Christian fundamentalism, and claims to be establishing a theocratic state based on the Ten Commandments and local Acholi tradition.

As a result of the atrocities that Kony began to enforce on the natives of Uganda the Invisible Children's campaign was created. Their central goal was to exploit Kony through "mak[ing] [him] famous [by] creat[ing] global awareness of the LRA atrocities" (invisiblechildren.com). Their additional goals included: "increase protection of civilians from LRA attacks," "pressure international governments to support the regional efforts to stop the LRA" and to "see Joseph Kony and his top commanders captured by regional forces and tried by the international Criminal Court (ICC)" (invisiblechildren.com). They intended to use transmedia to create a campaign where portions of the story and the media were matched for maximum effectiveness. The purpose was to reach audiences of each particular medium, and the content was tailored to draw each audience toward the rest of the story in other media.

After this organization's application of transmedia is studied, this study will also analyze how the use of transmedia has sought to be applied within an organization that specifically seeks

to further spread the Gospel message. Therefore, the researcher will analyze Campus Crusade

and its use of transmedia through *The Jesus Film* Project. More commonly known as CCC and

now as Cru, this organization was founded in 1951 by Bill Bright for the purpose of not only

spreading the Gospel message, but equipping individuals with the most effective tools to share

this message on college campuses through discipleship. Bright envisioned, spreading the Gospel

through feature films and in 1979 *The Jesus Film* was distributed. From the beginning, Bright

desired to expand beyond college campuses into international missions work. Thus, 1981 marked

the opportunity to do so through launching *The Jesus Film* Project as a means to distribute the

feature film internationally. Therefore, an analysis of this organizations use of transmedia to

spread the Gospel will also be conducted. After an analysis of the organizations, a comparison of

both will then be applied within the conclusion to determine the effective and ineffective

strategies employed with these models.

Limitations arise when determining the criteria for transmedia and whether Invisible

Children and Cru have effectively applied transmedia based upon this criteria. Transmedia by

definition is applied within a fictional story world; thus, it remains an open question whether

transmedia is truly applicable to non-fiction. Building a story world where the narrative has

already been created and therefore cannot be changed or altered may provide difficulty in

effectively communicating each portion of the narrative across different mediums. This has

limited the ability of both organizations to fit the criteria for transmedia that has been researched

within this study.

Within transmedia, a story world is conceived first, and then all of its independent pieces

are created. However, the challenge for Indivisible Children and Cru has been to conceive a story

world around an independent piece that already exists - the atrocities performed by Kony and the

LRA, and the life and death of Jesus Christ. This then creates a question as to whether these organizations have effectively applied the use of transmedia within their campaigns. This question ultimately provides the justification for this study of whether transmedia can be applied effectively to a non-fictional story world and how this may be done so successfully.

In addition, because the use of mass media within Christian organizations has only recently emerged, limitations arise in relation to the acceptance rate at which Christian mission organizations may receive the suggestions set forth within this study. Therefore, providing a well-defined blueprint of a transmedia model for Christian mission's organizations to build upon will offer an explanation for its purpose.

Justification of the Study

The justification for building this transmedia model can first be seen in how transmedia has become a part of daily life by placing more opportunities in the hands of individuals to create their own media related products. Therefore, the tool availability and the mass acceptance of transmedia provides opportunities for Christians to learn transmedia, resulting in reaching a wide unchurched audience. This in turn will provide validation of transmedia use within Christian missions among society and the world. This validation will ultimately enable these organizations to gain more support from those who have an interest in partnering with the efforts of its institution. Such support might be financial, or because of the relatively user friendly transmedia tools and their easy accessibility, this may also include support with time and talent. That in turn should lead both to a renewal and rejuvenation of the supporters' own spiritual life along with yet more opportunities for the global spread of the Gospel.

In addition, gaining a deeper understanding of how social exchange through human nature plays a role in the fruition of transmedia within a campaign, movement or organization will be an essential key to this case study. The purpose in communicating portions of a narrative

across a variety different media is so that its message is able to reach a broader audience therefore seen as social exchange. Thus, using transmedia to advance the spread of the Gospel message to unreached or unchurched people groups will allow for further dispersion of its message globally.

Academic Significance of Study

This study holds significance within the academic community through broadening one's current knowledge and education on transmedia and how this may apply towards its integration within an organization, group, institute, or non-profit, company. Transmedia, by definition, "represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels" (Jenkins, weblog). Therefore, the expansion of transmedia beyond fiction to non-fiction will aid the researchers continued academic development.

In addition, a limited amount of research has been conducted in relation to applying transmedia within Christian missions; therefore, this study will provide a foundation for future academic research to develop on how transmedia may effectively be used within spreading the Gospel. Lastly, this study will allow researchers the opportunity to more clearly define what transmedia is by expanding upon its current principles and methods of use. This will ultimately assist in determining how transmedia

Spiritual Significance of Study

When applying the use of transmedia within a narrative there is a need for each portion of the story to be told through different mediums. As a result, this requires each portion to be told in greater detail and depth for the purpose of communicating in a manner that brings clarity to the story as a whole. In addition, clarity requires communicating in a manner that best uses each specific medium. The use of transmedia when communicating the Gospel message will in turn require greater knowledge and understanding of each specific area within its message.

Therefore, the researcher will seek to grow in her knowledge of how to effectively reach various people groups with the Gospel through building upon her current knowledge of its message. In addition, the researcher will seek to expand her understanding of how to communicate the Gospel message, in its entirety, through various mediums without changing the meaning of the message itself. Some churches have sought to change the Gospel message itself to ensure that conflict between the church and those outside of the church does not occur. As a result, this has created segmentation within the church and therefore unity within the body of Christ begins to diminish. In addition, this alteration of the message defeats the purpose of communicating the Gospel.

Therefore, rather than changing the message by way of diluting its truths into a form that appears to be less judgmental or condemning, it appears that a more appropriate approach would be to change the means by which the message is communicated. Understanding how to effectively implement the use of transmedia within the church will provide opportunities for personal and spiritual growth to occur. This growth will take the form of understanding each aspect of the Gospel message in greater depth along with effectively communicating its message in its entirety with accuracy and truth.

In addition, in order to understand how to effectively communicate a message it is imperative to first determine its effects on something. Therefore, the spiritual significance of this study will require the researcher of this study to determine how the Gospel message has affected her life personally. This will result in spiritual development towards the Gospel message and an understanding of how to effectively communicate this message through the use of transmedia.

Chapter II: Review of Literature

The term transmedia has taken on various meanings throughout history and for this reason as author Elizabeth Evans states, "it is essential to map out the differences between contemporary and historical uses of the term" (20). It is essential to note that the historical uses of the term are the traditional processes that have laid a foundation towards its contemporary use. Evan observes some of these traditional processes: "The first use of the term 'transmedia' was as a primary promotional practice involving merchandising, adaptations, sequels and franchising" (21). Understanding how these traditional processes have been used is essential to determining what transmedia is not and ultimately what it is within its contemporary use. Therefore, an overview of each will be provided.

Brief Historical Perspective of Transmedia Before and at its Conception

Beginning with adaptations, according to author Carolyn Handler Miller their use can be traced as far back as the ancient Greeks:

> Properties have been adapted from one medium and used in another ever since the days when we had at least one other medium to borrow (or steal) from. The ancient Greeks freely took stories from their myths and oral traditions and turned them into works for the theatre, just as many of today's movies are based on earlier source material, such as novels, plays, and comic books. (Miller, 47)

An article entitled "A History of Transmedia Entertainment" stated that "in ancient Greece, for example, mythological narratives based in oral traditions were simultaneously drawn on as transmedia in the visual artistry of potters" (Johnson). In comparison to this example, a more recent illustration can be seen in the case of *Hopalong Cassidy* in 1935:

> The films' star, William Boyd, purchased all rights to the Hopalong Cassidy character in the late 1940s when the B-Western seemed a moribund prewar relic. Eventually, Boyd

would license Hoppy adaptations for television, radio, comic books, newspaper comics and serial, all of which helped promote a highly profitable series of tie-in toys and other children's products. (Kackman, 76)

In addition, at the approach of the 1950's the adaptations of *Hopalong Cassidy* were offered around the world in "Mexico, Brazil, Venezuela, Puerto Rico, Cuba, Guatemala, Hondorus, Australia and most of the Western Europe" on radio and television that created a multitiered syndication model. (Kackman, 76) This was important due to the series not only reaching a variety of audiences but international audiences as well through the use of distributing its narrative among various media.

In the 1990's, a study was conducted by writer Marsha Kinder where she provided a model of adaptations in connection with the use of marketing. This connection ultimately formed as a result of what Kinder called, supersystem's - **"**a network of intertexuality constructed around a figure or group of figures from pop culture who are either fictional or 'real'" (122). Kinder associates this creation of supersystems with the use of transmedia by definition of intertexuallity:

 Intertextuality has come to mean that any individual text (whether an artwork like a movie or novel, or more commonplace text like a newspapers article, billboard, or casual verbal remark) is part of a larger cultural discourse and therefore must be read in relationship to other texts and their diverse textual strategies and ideological assumption. (2).

In addition, author Derek Johnson believed that the entertainment super systems "prepared children of the 1980s for the aesthetics of adult franchises like *The Matrix* a decade later, evincing the historical character of transmedia" (Johnson).

What a Transmedia World Is <u>Not</u>

It is imperative then, to understand that transmedia is not the adaptation of one story into a new medium. Instead, it is the converging of traditional media with new media through telling parts of a cohesive and consistent narrative across each medium. Writer Geoff Long stated that "retelling a story in a different media type is *adaptation,* while using multiple media types to craft a single story is transmediation" (22). Long defines the contrasting differences between adaptations and transmedia in a broader manner through stating that "while adaptations may bring new audiences to a story, and may serve as components of a branded franchise that stretches across multiple media forms, adaptations do not stand as distinct components of some larger shared narrative arc" (24). He provides an example of this through stating that "Peter Jackson's film versions of Lord of the Rings are adaptations of J.R.R. Tolkien's Lord of the Rings novels" (22). This meaning that both Jackson and Tolkien told the same story but did so through two different mediums - novels and film. Therefore, Long believes that this example "differs from transmedia storytelling due to one of the key components in Jenkins definition: distinction" (22). The narratives contents do not change when it is adapted into another medium; however, when a story is narrated within a transmedia universe each story within that universe is to be different or distinct from the other. The reason for this distinction is due to portions of the story being told throughout different mediums rather than telling the same story in different media. Adaptations can be seen as a part of true transmedia, but it is not the same as transmedia.

Designer/theorist, Christy Dena believed that an adaptation can be a subset to transmedia development. Dena believed that "in illuminating transmedia practices, [...there is] emphasis on the fact that adaptation is not to be usefully 'understood by an end-product trait such as expansion'. Rather, adaptation is one of a number of skills to be employed in the development of transmedia content across platforms" (Hutcheon, 194).

In response to an article written by Brooke Thompson on the effects of transmedia within Hollywood, Steve Peters of No Mimes Media and 4th Wall Entertainment made a distinction between 'franchising, stunt marketing, brand building or adaptation,' in contrast to transmedia as 'the new types of real storytelling that we're seeing now'" (Transmedia is Killing Hollywood, 2011). In response, co-producer of *The Blair Witch Trials* Michael Monello challenged Peters distinction by stating,

> Above you claim that Transmedia is being used to describe franchising, brand-building, and stunt marketing. If 'transmedia' is the movement of story across all kinds of media then can you specifically explain the differences? Was The Dark Knight 'transmedia' or was it brand building, or perhaps more accurately an extensive 'advergame? (Transmedia is Killing Hollywood, 2011).

However, Peters did not directly respond to Monello's comment; rather, Thompson commented by stating,

> I believe that franchising, brand-building, & stunt marketing can be transmedia or part of a transmedia something or other...The only transmedia, that I can see, with The Dark Knight comes from its marketing. Otherwise we just have a movie that's part of a trilogy. But the marketing included things like Gotham City Streets Chase (a flash game that was a race through Gotham), Gotham Tonight (a series of news mag[azine] style shows shown via Comcast-On-Demand), and Why So Serious? It also included a metric caption of merchandise and partnerships so you could, say, get a batman mask with your pizza. (Transmedia is Killing Hollywood, 2011).

Dr. Carlos Alberto Scolari further defined the role of franchising within transmedia:

Each medium does what it does best — so that a story might be introduced in a film,

expanded through television, novels, and comics, and its world might be explored and

experienced through game play. Each franchise entry needs to be self-contained enough

to enable autonomous consumption. That is, you don't need to have seen the film to enjoy

the game and vice-versa. (Scolari, 597)

The importance for each franchise entry to provide a customer with the ability to consume its

contents independently from that of another franchise entry, reflects itself as a function of

transmedia rather than transmedia itself.

What a Transmedia World <u>Is</u>

Now that an evaluation on what transmedia does not consist of was conducted, we will

now begin determining what transmedia does consists of. As Jenkins stated, "Transmedia

entertainment is not altogether new in its spreadable exchange; however, the conceptual frames

with which we imagine and make sense of that social use often are" (Johnson). Jenkins reflected

the importance of social use within transmedia when he stated that convergence culture takes

affect through "occur[ing] within the brains of individual consumers and through their social

interactions with others" (Jenkins, 3). This meaning that, a collective consumption of "bits and

fragments of information extracted from the media flow and transformed into resources through

which we make sense of our everyday lives" forms a collective process by which a convergence

culture occurs, thus forming what Jenkins termed as, transmedia storytelling. (Jenkins, 3-4).

This therefore leads to Jenkins most recent definition of this term when stated,

Transmedia storytelling represents a process where integral elements of a fiction get

dispersed systematically across multiple delivery channels for the purpose of creating a

unified and coordinated entertainment experience. Ideally, each medium makes it own

unique contribution to the unfolding of the story. (Jenkins, weblog)

Although there are many examples and definitions of what transmedia may consist of, the core

method that will applied within this section to effectively determine the use of transmedia will be

the seven principles of transmedia. In 2009, Jenkins wrote a blog detailing each of these seven

principles of transmedia storytelling. The purpose in doing so is to provide a practical criteria

that is easily functional in determining whether the use of transmedia has been applied. Each of

these principles will be evaluated at length within this section so that when the Kony 2012

campaign *The Jesus Film* Project are analyzed later within the study these principles may be

effectively applied to their campaigns. These principles consist of, *Spreadability vs. Drillability,*

Continuity vs. Multiplicity, Immersion vs. Extractability, Worldbuilding, Seriality, Subjectivity

and *Performance.* These principles which Jenkins established have become so influential in

transmedia that author Kevin Moloney expanded upon them.

Moloney provides a response towards Jenkins seven principles through an analysis of

each principle in an article he wrote entitled "Principles of Transmedia." Moloney's analysis of

Jenkins principles is key to this study based upon his belief that there are three principles which

at first sight appear to be contrasting, but are in essence options provided for the consumer to

choose from within the consumption of the story over different mediums. This then allows for

the articulation of a different viewpoint to emerge in relation to how Jenkins believes one may be

able to apply transmedia; this viewpoint states that there may be more than one way in which

transmedia may be utilized. Therefore, each principle will be specified through its original

definition given by Jenkins along with a look at Moloney's analysis of these principles.

Spreadability. Jenkins defined this principle as creating a world with the capacity to provide active engagement among fans, for the purpose of creating "circulation of media content through social networks" where the expansion of both economic and cultural value emerged. (Jenkins, "The Revenge of the Origami Unicorn").

Moloney stated in relation to this first principle,

> Stories are spread through fan interaction, these readers actively engage in the distribution of the material through their social networks and in the process expand its economic and cultural value. 'Going viral' is an Internet-age term for an idea or production that spreads like a benevolent or malevolent microbe through the mediascape. (Moloney)

Drillability. Jenkins also stated that author Jason Mitchell "proposed this countervailing principle" in response to Jenkins principle of *Spreadability* (Jenkins, *The Revenge of the Origami Unicorn*). Mitchell discussed his differences towards Jenkins principle of *Spreadability* in an article entitled, *To Spread or to Drill?:*

> Perhaps we need a different metaphor to describe viewer engagement with narrative complexity. We might think of such programs as drillable rather than spreadable. 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. Such programs create magnets for engagement, drawing viewers into the story worlds and urging them to drill down to discover more. (Mitchell)

As a result Jenkins notes the importance of media franchising in response to Mitchell's countervailing principle: "Mitchell invites us to think of a world where many of us are constantly

scanning for media franchises that interest us and they drill down deeper once we find a fiction

that captures our imagination" (Jenkins, *The Revenge of the Origami Unicorn*).

In addition, Moloney applied the media franchising term that was used by Mitchell,

through an analytical lens within *The Matrix* franchise: "The story captures a fan's imagination or

interest sufficiently to encourage deep investigation into the details" (Moloney). Moloney then

refers to the image of *Drillability* within *The Matrix* as the reappearance of the number 101

throughout the entirety of the film. "The franchise is game-like in its tug on fans to explore for

themselves, seeking answers to obscure questions unnoticed by the causal viewer" (Moloney).

Jenkins ends with stating that it is essential to note the believed reasons as to why a

contrast between Spreadability and Drillability exists:

> Both potentials may be built into the same transmedia franchise, yet they represent, as he
>
> suggests, different dimensions of the experience, and there may well be cases where a
>
> franchise sustains spreadability without offering any real depth to drill into or offers
>
> depth and complexity without offering strong incentives to pass it along through our
>
> social networks. (*The Revenge of the Origami Unicorn*)

Continuity. Jenkins defines this principle as a "'coherence' and 'plausibility' of [ones]

fictional world and that many hardcore fans see this kind of 'continuity' as the real payoff for

their investment of time and energy in collecting the scattered bits and assembling them into a

meaningful whole" (*The Revenge of the Origami Unicorn*). Moloney defines this as "a familiar

storytelling technique, and in the transmedia realm, though a story may unfold in separate lines

and across diverse media, it still should maintain the coherence and plausibility of the story as a

payoff to fans" (Moloney). This meaning that when parts of a story are told through different

forms of media then there needs to be a connection between them where the story remains

consistent throughout each medium. This element of transmedia storytelling can become difficult to maintain with different writers and authors all becoming co-creators of a transmedia world by way of each one contributing to the story. Therefore, maintaining consistency throughout the story world can prove to be a complex task to accomplish, but is necessary to be considered transmedia.

 Multiplicity. Jenkins notes that author Neil Young's concept of additive comprehension within transmedia appears to be a possible derivative of this principle; Young defines this as "the expansion of interpretive possibility occur[ing] when fictional franchises are extended across multiple texts and media" (Jenkins, 319). Jenkins states that within this principle it "allows fans to take pleasure in alternative retellings, seeing the characters and events from fresh perspectives" (*The Revenge of the Origami Unicorn*). This principle therefore, according to Jenkins may appear to be an expansion of *Continuity*, meaning this principle multiplies the characters role through other franchises rather than solely continuing the characters role throughout the story. Jenkins provides an example of this through the release of the *Star Trek* film:

> It [Star Trek] does indeed take place in the same universe as the original and is part of the
> original continuity, but the continuity has to be altered to make way for the new
> performers and their versions of the characters. ("The Revenge of the Origami Unicorn")

 In addition Moloney states that multiplicity is "varying story lines within the same continuous and coherent realm" (Moloney). Moloney also used the Star Trek universe as an example of this principle: it consists of "different fictional ships, crews and stations explore the same galaxy from different perspectives, in different time periods and facing different issues" (Moloney).

Immersion. Creating a world as such can result in what Jenkins calls *Immersion* which reflects the beginning of the third principle within this continuum. It is believed that immersion occurs inside the perimeters of suspending disbelief resulting in forgetting real-world circumstances. This can be seen through a conceptualized image "in the way a good movie seen in a darkened theater can swallow us and make us feel present in that scene, transmedia design should aim to draw a fan in deeply enough to forget his or herself" (Moloney).

Extractability. Jenkins states in part two of his blog, in relation to *Immersion* vs. *Extractability,* that "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" ("Revenge of the Origami Unicorn: The Remaining Four").

 Moloney further defines *Extractability* as "provid[ing] something for that fan to then take aspects of that story with him or her into the spaces of his or her everyday life" (Moloney). Disney's Davy Crockett's coonskin cap is an essential byproduct of this principle within transmedia; the 1950s television show's popularity among kids resulted in selling 5,000 coonskin caps a day. This product provided children with the opportunity to take an aspect of the Davy Crockett story and make it apart of their own world within their everyday life. In a more recent study Star Wars action figures served as an opportunity for consumers to use within their everyday lives. (Moloney)

World building. Jenkins defines this principle as a "long history in science fiction, where writers...construct interconnecting worlds which link together stories scattered across publications" (R*evenge of the Origami Unicorn: The Remaining Four).* According to Moloney, this principle is defined as the creation of "a rich enough tapestry on which the main story can unfold, allowing alternate stories based on different characters and circumstances" (Moloney).

One of the earliest examples seen through the application of this principle was a story by author L. Frank Baum in 1900 called, *The Wonderful Wizard of Oz.* This novel was the first manifestation of the story that later took fruition through the creation of "13 fellow novels, comic strips, multiple short stories and stage productions" and more recently in 2013 the release of the film *Oz the Great and Powerful.* (Moloney) In addition, "Jenkins describes Baum offering mock travelogue lectures where he showed slides and short films about this world" (Moloney). Each incarnation of this story has assisted in building a fictional world through a transmedia lens.

Seriality. This principle is represented and defined in a unique manner through Jenkins distinction made between story and plot:

> The story refers to our mental construction of what happened which can be formed only after we have absorbed all of the available chunks of information. The plot refers to the sequence through which those bits of information have been made available to us. A serial, then, creates meaningful and compelling story chunks and then disperses the full story across multiple installments (Re*venge of the Origami Unicorn: The Remaining Four).*

Seriality*,* therefore, differs from the previous principles through the manner in which it disperses the information made available. Oftentimes a narrative is dispersed into installments or chucks, known as a series, throughout the same medium. This can be seen in the form of a television series or a series of books. However, rather than dispersing chunks of a narrative throughout the same medium, seriality disperses the chucks and installments of the narrative through different mediums. Moloney stated that this principle is applied through a story unfolding across multiple media, not solely on one medium through a variety of segments.

For example, the story of Zorro may appear to take the form of seriality through its "1919 serialized pulp magazine stories, 59 other novellas and novels by creator Johnston McCulley as well as a dozen other books, five serialized film series, four television series, three animated series [and] seven feature films" (Moloney). However, where this differs from the principle of seriality is that "through all these permutations the story stays largely the same" (Moloney) Therefore, the principle of seriality requires that when the narrative is broken into different chunks or installments that it first does so through dispersing those chunks into different mediums and that those chunks are not another retelling of the same story but that the chunks provide different portions of the story, not the same.

It is also essential to note the manner in which Jenkins further defines this principle: "it is about breaking things down into chapters which are satisfying on their own terms but which motivate us to keep coming back for more" (Re*venge of the Origami Unicorn: The Remaining Four).* Within *Multiplicity* and *Worldbuilding* both principles state that there remains a need for a story to have rich enough material to be told through alternate stories. However, when applying the *Serial* principle the information only needs to be satisfying on one's own terms. Therefore, when a narrative is retold in the same manner then there is nothing left for the audience to wonder about or come back for because the story has already been told in its entirety. This is why the principle of seriality is essential because it requires for chunks of the narrative to be told across different mediums, not the same.

Subjectivity. Jenkins stated that "subjectivity refers to looking at the same events from multiple points of view" (*Transmedia Education: the 7 Principles Revisited). Moloney* stated that the definition of this term follows an apparent direct path to paralleling Jenkins definition: "the story is given complexity through the views of multiple characters or dimensions within the

story. This may come about by building a back story and character through other media such as

comics" (Moloney). This is exemplified through Bram Stokers, *Dracula* when the narrative's

history and back story were built, resulting in the ability to tell the story through different

perspectives:

> In *Dracula,* Stoker makes the reader feel her or she has come across a cache of letters
>
> where those opposing views build the story from frequently contradictory viewpoints.
>
> The story changes shape as much through our understanding that we are reading a
>
> singular viewpoint on events as it does because of the events or setting themselves.
>
> (Moloney)

> *Performance.* This principle completes the last of the core standing as to the creation of

transmedia storytelling. Within this stage, Jenkins describes how fans begin to take fragments of

the story by way of becoming a part of the world through performing within the transmedia

story. This meaning that within this stage the fans are given the opportunity to take action. *So*

You Think You Can Dance and *American Idol* are two examples in which this calls upon the

audience or fans active participation and involvement within this world.

Why a Change Towards a Convergence Culture has Occurred

It is essential to note that each of these seven principles play a significant part in both

developing and determining whether transmedia has been applied and therefore reveal more of

why a change towards a convergence culture has occurred. According to James Gentry Dean of

the University Of Kansas School Of Journalism, the reason for this change towards cultural

convergence can be seen when evaluating the current state of traditional and newer media.

Gentry stated,

> This is all in its infancy and it's happening because newspapers are seeing subscriptions
>
> declining and TV stations are watching viewers decline and they figure that if they can

cross promote each other and share resources, they can attract new audiences and save

money. (Lawson-Borders, 91)

Therefore, due in part to the current decline of traditional media, as a result of the

emergence of newer media models, this has presented an apparent need for convergence to occur

with an anticipation towards continued, overall utilization of both new and old media. (Lawson-

Borchers, 92)

Author Leigh Edwards notes that the use of coupling both old and new media together is

not a new development; however, "it is a booming media trend that reflects tendencies in the use

of digital culture in the context of today's convergence culture" (1-2). Therefore, "developments

like digitization and new patterns of cross-media ownership beginning in the 1980s helped drive

convergence culture" (Leigh, 2).

Writer Cecilia Roos focused specifically on the technological changes that have occurred

within our world resulting in a convergence culture: "as a result of these technological changes

many new ways of producing and distributing culture have been emerging" (Roos, 4). Roos

states that both culture and technology effect one another and therefore alter the manner in which

both work. "Thus, culture alters the way technology works. However, cultural and technological

shifts are part of a complex dynamic system where culture changes technology and technology in

turn changes culture" (Roos, 7).

In summary, the changes occurring within culture due to the emergence of technological

changes can be seen as a result in how a user of technology consumes media. "This new

consumer demands more from the producer than the old consumer and this is where transmedia

comes into the picture" (Roos, 8). It is also essential to note that even though new consumers

may demand more from the producer, the application of transmedia is not suitable for the fruition

of every story told. Rather, author Lawon-Borders believed that it is only essential when "the content and the delivery programs necessitate the arrangement" (94).

In an article written by journalist Forest Carr, he states that "one of the basic truths about convergence is that not every story or tip that excites one platform is suitable for another. Sometimes a good newspaper story is just that-a good newspaper story, not suitable for TV" (2002, par. 4). This means that not every story either has the ability or need to be transmedia and this is largely based upon the story itself. In addition, author Kevin Moloney states,

> I do not argue that every story should have a transmedia approach, nor should every story attempt to use every possible transmedia principle or medium in its creation. Many stories are brief, or straightforward, or — as we used to say on one staff — "a quick hit." But even those quick or simple stories lend themselves best to one medium or another. (Moloney, 2011)

Thus, the content chosen to be applied through either the use of one medium or through the use of various mediums depends upon an "understanding of users, and what their content delivery needs might be" (Lawson-Borders, 94). This in turn means that "convergence must be sensitive to the content and the channel through which it is emitted" (Lawson-Borders, 12).

The Application of Transmedia Within a Fictional World

In order to determine which stories are capable of implementing the use of transmedia, examples of both a fictional and non-fictional stories will be evaluated. In doing so, this provides a realistic and relatable example for the audience to understand more fully how both a fictional and non-fictional transmedia story world has been created.

Doctor Who. Beginning with an analysis of fictional story worlds, author Neil Perryman provides a case study of "the British science fiction series, *Doctor Who*." *Doctor Who* is said to have created a multimedia narrative through "mini-episodes on mobile phones, podcast

commentaries, interactive red-button adventures, video blogs, companion programming, and 'fake' metatextual websites" (Peryyman, 21). This world was launched in 1964 "with the release of a hardback Annual"(Perryman, 22). Perryman stated,

> The Annuals included comic strips and prose that featured the further adventures of the Doctor for fans to enjoy in tandem with the televised programme, and even the Doctor's archenemies, the Daleks, enjoyed their own series of spin-off books between 1965 and 1979...Not only did these early paperbacks provide fans with the ability to relive the television stories long before the advent of domestic video recorders, they would also flesh out the stories in far greater depth, sometimes providing extra scenes and information that could not be gleaned from the episodes themselves, while occasionally correcting factual or narrative errors that had crept into the original television text: an early example of what Jenkins calls 'additive comprehension'. (22)

With additive comprehension used as an essential block to building an effective Transmedia world, Neil Young then seeks to define this term; additive comprehension is "chang[ing] your whole perception of the film, your perception of the ending..." when a small segment is added to the story. (Jenkins, 127). In addition, based upon Neil Young's definition, Henry Jenkins defines additive comprehension as "refer[ing] to the degree that each new text adds to our understanding of the story as a whole" (Jenkins, online blog). In accordance with this definition, Perryman stated the appearance of additive comprehension through the production of the first of the Doctor Who *Annuals in 1964*.

In addition, "*Doctor Who* could also be experienced on both radio and long-playing record" with the release of *Doctor Who and the Pescantons*, along with the audio drama, *Slipback* which was a six-part adventure broadcast on BBC. (22)

The *Doctor Who* story world increased in its expansion of applying its story across various media through comic strips found in *TV Comic* and then continued in *Doctor Who Weekly*. However, throughout this intended completion towards creating a multimedia narrative, Perryman noted that "this is not to say that these early examples of multimedia narratives were prototypes of what we would now refer to as Transmedia storytelling" (23). Instead, as in the case of the Annuals, "little or no collaboration existed between BBC and the books' publishers, and more often than not the spin-offs were riddled with contradictions and surreal interpretations of the show's protagonist" (Perryman, 23). Perryman states that these surreal interpretations were the result of inconsistent depictions of *Doctor Who* in the Annuals as they did not reflect the televised character both in appearance and in personality.

Nevertheless, *Doctor Who* appears to step towards a convergence culture after its cancellation in 1989. This took place in the realm of a story that was released which led to "a mystery that was debated voraciously throughout *Doctor Who's* return to television [which] was the meaning that lay behind the repeated meme 'Bad Wolf'" (Perryman, 24). Perryman stated the important use of this term in connecting it with the criteria for forming a Transmedia world,

> The 'Bad Wolf' meme was propagated via ancillary media too: it appeared in all of the spin-off novels that featured Ninth Doctor and in the comic strip, 'A Groatworth of Wit,' which appeared in Doctor Who Magazine issue 363, a tavern sign featuring the image of a wolf's head with the initials, 'B.W' graffiti scrawled on a virtual wall. The solution to the mystery was finally revealed in the episode, 'The Parting of the Ways'. (27)

In addition, according to Perryman *Doctor Who* led to a groundbreaking experiment in the series of transmedia storytelling through the interactive adventure, *Attack of the Graske* (Perryman, 33). The producer, Sophie Fante stated that this game provided consumers and fans

an opportunity to "immerse themselves fully in the world of *Doctor Who*" (Perryman, 33). "The Attack of the Graske" provided audience members with access to "BBS's interactive television service to take part in a non-linear adventure with the Doctor as their guide and mentor" (Perryman, 33). Perryman stated,

> The 15-minute adventure revolved around a series of puzzles and observational games that were streamed across two different video channels; the stream the participant saw depended upon the decisions they made at any given time, with different sequences shot for each and every outcome, and at the end of the adventure the viewer was judged on whether they had what it took to be one of the Doctor's companions. (33)

Doctor Who completed many efforts towards building a transmedia world through the previously stated releases of TV series, comic strips, Annuals, magazines and interactive games. While each attempted format of application could certainly "complement the parent programme, they can never be integrated into the over-arching narrative to such an extent that it impacts directly upon it. In short, these platforms must stand alone" (Perryman 35). "A good storytelling experience" in transmedia terms only occurs when an entire world is built that can be "experienced across many different platforms and media channels" (Perryman, 34). Jenkins concludes that this world should include at least one good character that can "sustain multiple narratives" and a "good world [that] can sustain multiple characters (and their stories)" (Perryman, 35). Based upon Perryman's and Jenkins's principles it can be concluded that Doctor Who never truly created a transmedia experience with the products that were distributed.

The Matrix. Based upon Jenkins noted criteria for creating and sustaining "a good storytelling experience" he then describes in his book, *Convergence Culture,* what he believes were successful attempts at building a transmedia story world: *The Matrix* and *Inception*.

On March 31, 1999 siblings, Andy and Larry Wachowski released their second feature film called, *The Matrix.* Within this film, The Matrix consists of a "massive artificial intelligence system that has tapped into people's minds and created the illusion of a real world, while using their brains and bodies for energy, tossing them away like spent batteries when they're through" (*The Matrix: Synopsis*, 2014). It is believed that Thomas Anderson, also known as Neo, a "mild-mannered computer jockey," is the only who can "crack open The Matrix and bring his people to both physical and psychological freedom" (*The Matrix: Synopsis*, 2014).

After the release of this film, on May 7, 2003 the second edition to the trilogy was released, *The Matrix Reloaded*. Ultimately, this film set the stage on May 15, 2003 for the release of *Enter the Matrix* video game. This game was based upon *The Matrix Reload* and the *Matrix Revolutions*. The sole purpose for the creation and release of this game was a refocusing of the narrative around Niobe and Ghost. "Every element of the game went towards helping us understand who these people are" (Jenkins, 128). The relationship between *The Matrix Trilogy* and *Enter the Matrix* video game ultimately created a transmedia experience that effectively broadened the consumers understanding of the story and each character within it.

An example of this can be seen through the quantity of appearances the character Ghost made from the movie to the game. Ghost had less frequent appearances in the movie; therefore those who played the game understood in greater detail the role of Ghost than they would have solely watching the movie.

The emergence of this game therefore was believed to have brought to light an array of colors that transmedia reflects such as additive comprehension. Author, Sharon Marie Ross reflected a mirrored description of Henry Jenkins definition of additive comprehension, "each laying on of the story across a different medium both adds to and alters the whole, forcing the

participant to reassess the story" (Ross). This laying on of the story across a different medium, as previously noted earlier within the study, began with the release of *Enter the Matrix* and continued on May 26, 2005 when *The Matrix Online* appeared, occurring after the trilogy was complete. The use of this game ushered in a scene that Jenkins believed was what ultimately brought the trilogy to its completion. "May 26 2005, Morpheus, Neo's mentor, was killed off in The Matrix Online, while trying to reclaim Neo's body that had been carried away by the machines at the end of Revolutions" (Jenkins, 129). According to Jenkins, the Morpheus' death "was then used to motivate a variety of player missions within the game world" (Jenkins, 131).

   Inception. The film *Inception* should be analyzed within this research based upon the volume of interactivity, within the narrative, that was offered to consumers and fans before and after the release of the film. This interactivity encouraged fans to create portions of the story that added onto or built upon the former portions of the films narrative. An example of this interactivity offered was a viral marketing campaign, "MindCrime," that was released before the *Inception* film arrived in theaters in 2010. The purpose for its creation provided consumers and fans alike to take part in the narrative through a video game where they were led to a movie theater which showed the release of *Inception's* third movie trailer. Thus, the fans and consumers became a part of the narrative. *Inception's* third movie trailer could only be seen at the time through access into this game. In addition, *Inception: The Cobol Job,* an online comic book emerged in 2010 as a prequel to *Inception*. This comic book prepared a platform for the release of *Inception* in theaters through a narrative that plays out within the work that Cobb and his team perform. As a result this comic book applied an additive comprehension of the Inception narrative was appended through motion comics which "add animation" to the current comic through the use of motion graphics.

A graphic novel sequel was developed, *Inception: The Big Under* where interactivity among consumers and fans were encouraged through providing a comic cover art contest where contestants could create the cover for this comic. Lastly, another successful attempt towards building a transmedia world within the narrative of *Inception* was seen through the giving away of promotional shirts that "featured a picture of the 'Dream Machine' from the movie. On the back was a QR code which led fans to the new viral site PASIVDDecive.org" (IMDb). This provided those who were taken to this site with a detailed outlaying of the workings and purpose for this machine within the movie. This ultimately provided interactivity among consumers in preparation for the release of the film which also assisted in creating a world within the works of transmedia. Both films have reached the point of a convergence culture where the author of the stories was given the capacity to create a world where their story was told in fragments and dispersed throughout different mediums.

This point is found by applying what authors Henry Jenkins, Sam Ford and Joshua Green call the "Uncertainty Principle." In order to gain a greater understanding of Jenkins, Ford and Green's definition of the "Uncertainty Principle" it is necessary to first define the original term given by Werner Heisenberg: "The uncertainty principle says that we cannot measure the position (x) and the momentum (p) of a particle with absolute precision" (Jha, 2013). "One way to think about the uncertainty principle is as an extension of how we see and measure things in the everyday world" (Jha, 2013). Jenkins definition of the "Uncertainty Principle" reflects a similar approach through providing industries and consumers with a tool in hand to reduce the width and depth of the gap that this uncertainty carves as a result of "a long struggle with predicting and measuring their products success" (Jenkins, Ford & Green, 196). Elements that encompass this principle are overproduction, content spread-ability and attention to the patterns

and motivations of media circulation. Therefore, gaining knowledge of this principle is important as this will provide an understanding as to how *The Matrix* and *Inception* may have applied its elements, resulting in reducing the gap of uncertainty about the success of their products.

Jenkins states that University of Michigan professor, Amanda D. Lotz believes the 'key to understanding the entertainment-based media industries is recognizing the degree to which success is unpredictable. The primary response has been overproduction" (Jenkins, 197). Lotz then states in her own words,

> Television, film, and recording industry executives all work in a universe in which they
> know full well that more than 80 percent of what they develop and create will fail
> commercially. The key problem is that they don't know which 10 to 20 percent might
> actually succeed. So, while it is painful from a resource-allocation standpoint, the
> strategy has been to produce far more creative goods than might succeed and then see
> what works. (Jenkins, 197)

How *The Matrix* and *Inception* applied this element can be seen through the previous forms of media that were analyzed in relation to the creation of sequels, adaptations, franchises, promotional material, comic books, motion comics, etc. Both implemented their narratives over a plethora of mediums which resulted in overproduction and providing an opportunity for the element of this principle to take fruition, content spread-ability.

Jenkins and associates point out in this regard that, "Content is more likely to be shared if it is, available when and where audiences want it, [made] portable, easily reusable in a variety of ways and part of a steady stream of material" which can be done through "taking (or sending) material to where audiences will find it most useful" (Jenkins, Ford & Green, 197-198). This allows for portability to occur through providing audiences with the ability to move around

without being confined to one location. In addition, providing media texts that allow a multiplicity of uses among audience members also delivers content that appeals to a variety of audience types. Lastly, providing a steady stream of material that creates a "'viral' mentality [which] leads brands to invest all their energy in a particular media text that is expected to generate exponential hits" (Jenkins, Ford & Green, 198).

This can be seen through *Inception's* viral campaign where marketing occurred to support the film's release in theaters. This campaign consisted of "an official Facebook page to get people discussing what they had found and what the film might ultimately be about (this also paid off when the film came and many wanted to discuss it further)" (Heron). According to author Henron, Warner Bros created within this campaign various posters, trailers, TV spots and internet banners which supported the development of a Transmedia world. In addition, the "MindCrime game was a neat way of building viral buzz about the film whilst explaining too much" (Heron). Also, within a Youtube video entitled *Chris Nolan Research Footage* where the director of *Inception* Chris Nolan was interviewed "you will see a poster for Nolan's debut film *Following* in the background (a film also featuring a lead character called Cobb)" (Heron).

The Matrix and *Inception* both capitalized on these elements within the "Uncertainty Principle" through producing media that were relatable to their audience. They placed portability of this material into the hands of its users through making its content easily reusable and relevant to multiple audiences through viral campaigns. These viral campaigns reflected content such as interactive video games, comic books, comic strips, motion comics, Qr codes and contests which provided the audience with a sense of readiness to circulate this content continually. This in turn provided audience interaction and involvement with their products in a manner where the user became a part of the story world.

The Application of Transmedia in a Non-Fictional World

Although the principles used within both a fictional and non-fictional world are similar there are still a variety of differences that separate their transmedia story worlds. These differences will be seen within this section by way of evaluating several examples of the use of transmedia within a non-fictional world. The purpose in doing so is to first determine whether transmedia has been effectively applied to a non-fictional world and second, how this may be done for future applications. We will begin by analyzing a program called, Half the Sky, where the use of several media was used to narrative different parts of a story across each one.

Half the sky. Transmedia by Jenkins definition can be seen as the workings within and creation of a fictional world, but only a fictional one. Director and New York writer, Randy Astle argued this standing in an article published within the *Filmmaker Magazine* stating that the use of transmedia specifically with documentaries can prove successful. Astle stated, "one of the most intriguing things about transmedia when compared to traditional film, particularly documentary, is that through its multiple entry points and interactive experiences it has the potential to more fully engage viewers in causes" (Astle, 2012). Astle's belief was based upon analyzing a movement that emerged as a result of the 2009 book, Half *the Sky: Turning Oppression into Opportunity for Women Worldwide;* the movement took its name from this book. Astle believed in this movement as an authentic version of transmedia, "In fact, it may be possible that *Half the Sky* is the most important and ambitious social documentary transmedia project created yet" (Astle, 2012). In addition, Astle stated two elements that brought believed importance to this organization: content and support.

Content. The creation of the book, *Half the Sky* was based upon writers, Nicholas Kristof's and Sheryl WuDunn's desire to create an awareness and change of the oppression

against women in China and other regions. This story ultimately provided the narrative with greater opportunities for the use of transmedia to be implemented. Astle states,

> In fact, even before the film's director/producer Maro Chermayeff came onboard, Kristof and WuDunn were determined to incorporate multiple platforms simply because something like a Facebook game could reach an audience that wouldn't watch a PBS film or read a thick nonfiction book—and the subject matter deserved as large an audience as possible. (Astle, 2012)

Chermayeff stated her interest in providing transmedia content for consumers: "I'm really interested because I think the future really demands filmmakers to understand the next level of how people are consuming your content" (Astle, 2012).

Astle provided an analysis of the transmedia content created and implemented within the movement, along with emphasizing that the book serves as the foundation for the project. This movement involves a four-hour television series, *Half the Sky: Turning Oppression into Opportunity for Women Worldwide,* which included on-screen hashtags to prompt audience participation. In addition, "the project includes more than 20 short advocacy and educational videos on a variety of issues" (halftheskymovement.org). The purpose of these educational video modules is to "engage constituencies, communities, local governments and opinion leaders on key gender issues. Each video covers a critical issues in a way that best serves the organization's goals and helps to directly build their operational and outreach capacities" (halftheskymovement.org).

In addition, *Half the Sky* is "working with ITVS's Community Classroom program to create dynamic educational resources to inspire young people to engage in the most pressing issues facing women and girls worldwide" (halftheskymovement.org). Custom lesson plans that

"draw on content from the Half the Sky Movement website as well as the television series program" will be implemented. (halftheskymovement.org)

Also, a Facebook game (Reaching Beyond "The Choir"), three mobile games consisting of "*9 minutes* (on healthy birthing practice), *Worm Attack!* (de-worming awareness) and *Family Values* (highlighting the value of girls in families)" along with an active website pertaining to social advocacy was created. (halftheskymovement.org)

Support. "It was her [Chermayeff] first time working with transmedia on this scale, but with the backing of all these organizations and the impetus of the book behind her she was determined to exploit it to its fullest potential" (Astle, 2012). Thus, "there lies the second reason for Half the Sky's importance:"

> Six actresses/activists -Meg Ryan, Olivia Wilde, America Ferrara, Diane Lane, Eva Mendes, and Gabrielle Union - traveled with Kritof, Chermayeff, and the production crew to six different developing nations to depict conditions and showcase a local 'game changer' working in the trenches there. Dozens of other scholars and leaders like Hillary Clinton and Desmond Tutu appear on camera. Perhaps more impressively (at least for filmmakers weary of endless grant applications), over 50 NGOs and funding organizations have contributed to the project. (Astle, 2012)

This support specifically was essential for the fruition of *Half the Sky's* implementation of transmedia due to the media content that was provided as a result of the funding and support that were given. "The resulting media is impressive to say the least, particularly in the way some of it is designed for viewers who want to assist and some of it is to educate and train the people in at-risk situations" (Astle, 2012). In addition, the support that was specifically given to this team

through "a two-year grant from USAID" has provided for a greater opportunity for producers to expand on their use of transmedia. (Astle, 2012)

> Users can look at everything or focus specifically at one issue, like sex trafficking, that most interests them. It's easy to measure the usage of these components individually, but the *Half the Sky* team is working hard, with a two-year grant from USAID, to measure movement across platforms. Their methodology and findings there could help transmedia producers in the future as they design other multifaceted projects. (Atsle, 2012)

The literature reviewed provided evidence in relation to effectively building a story world where a compilation of different narratives across different media exists. Transmedia is the most current and effective term to apply in doing so; this term provides distinction between the content distributed, sustainability of each individualized content and complexity when the content is linked together. Traditional processes of the term such as adaptations, media convergence and franchises are solely functions of transmedia that have contributed to its development, but does not define the term itself. Much like transmedia consists of several different stories that stand alone but when linked together create a story world - adaptations, franchises and media convergence each stand alone in their use but each create a different function that ultimately led to the creation of transmedia

The most integral finding within the literature reviewed is the projected use of transmedia within a non-fictional story world. Jenkins's Seven Principles of Transmedia was defined as the current and effective tool to use when determining whether a narrative - both fictional and non-fictional - is transmedia. These principles provide a criterion that is essential and effective for evaluating content that is intended to create a true transmedia storyworld.

Therefore, the study will assist in exposing the projected use of transmedia within a non-fictional world through analyzing the media strategies of two non-profit organizations - Invisible Children and Campus Crusade for Christ. The coming chapter will discuss how this analysis will be conducted, the overall purpose of the study through an overview of the research questions offered and a suggested premise for applying transmedia as means for spreading the Gospel message more effectively.

Chapter III: Methodology

This case study will be conducted based upon answering whether transmedia can be applied to a non-fictional world and whether it is possible for transmedia to be applied to Christian missions. In answering these questions, it will assist in determining whether the use of both non-fictinal and fictional stories can be integrated into one story world so that the non-fictional message is still kept in its entirety.

"Understanding transmedia in terms of cultural exchange across and transformation through different media experiences means recognizing traditional processes of adaptation and translation of content as a foundation for the social exchange of spreadable media today" (Jenkins, Ford & Green). As previously stated within the justification section of this study, gaining a deeper understanding of how social exchange through human nature plays a role in the fruition of transmedia within a campaign, movement or organization will be an essential key to this case study. The purpose communicating portions of a narrative across a variety different media is so that its message is able to reach a broader audience therefore seen as social exchange. Thus, using transmedia to advance the spread of the Gospel message to unreached or unchurched people groups will allow for further dispersion of its message globally.

An overview of how this will be done will be provided. First, the research noted earlier within this study has consisted of various elements ranging from an analysis of transmedia from its inception to its current status of use. This element of the study is vital to gaining a greater understanding of transmedia beyond its original definition set forth by its creator, Henry Jenkins. As previously stated, the original definition is a story that is told through a fictional world. However, the remainder of this study will focus upon determining whether transmedia may also be effectively applied to a non-fictional story to the same standards as that of a fictional story. The purpose therefore of this study is two-fold, one being whether transmedia has the ability to

be applied to a non-fictional story and two, if this is possible then determining how transmedia may be applied to Christian organizations for the furtherance of the Gospel message.

As a result, the findings within this analysis will be applied through the lens of a qualitative study. More specifically, a case study analysis will be conducted of the application of transmedia within two differing organizations: Invisible Children and Campus Crusade. Both organizations have already attempted to apply transmedia to a non-fictional story. Invisible Children has done so through the *Kony 2012* campaign while Campus Crusade has sought to do the same through their production of *The Jesus Film*.

Upon completion of the case study, an analysis of the conception of Invisible Children, their transition towards transmedia through the *Kony 2012* campaign and lastly their current status in relation to their use of transmedia will be evaluated. In addition, the researcher will have also analyzed the conception of Campus Crusade and their use of transmedia through *The Jesus Film* along with its current status as well. A comparison between the two transmedia campaign's will then be applied through determining the strengths and weaknesses of both. Then, a determination will be reached as to the possible purpose(s) for why these strengths and weaknesses have occurred. Lastly, based upon this analysis this study's research questions will be answered through the researcher's findings.

Research Questions and Method Application

    A. Can transmedia be applied to a non-fictional story?

    B. Is it possible for transmedia to be applied within Christian missions and if so, how?

Case Study

Invisible Children and *Kony 2012*

- Analysis of the background and history of Invisible Children
  - The purpose for its existence

- o The story behind the campaign

- An analysis of the *Kony 2012* campaign

    - o *Kony 2012* Film

    - o Cover The Night Event

    - o Community Service Efforts

    - o Twitter and Facebook

    - o *Kony 2012*: Part II

    - o *MOVE* Film and MOVE: D.C.

    - o "Come Home" Programs

        - ▪ LRA Crisis Tracker

        - ▪ Early warning radio network

        - ▪ Defection fliers

        - ▪ Come home broadcasts

    - o Results of *Kony 2012*

- What makes the Kony 2012 campaign transmedia?

    - o Invisible Children's Four Part Model - Media, Mobilization, Protection and Recovery

    - o Jenkins Seven Principles of transmedia storytelling applied to the Kony *2012* campaign

        - ▪ *Spreadability vs. Drillability*

        - ▪ *Continuity vs. Multiplicity*

        - ▪ *Immersion vs. Extractability*

        - ▪ *Worldbuilding*

- *Seriality*

- *Subjectivity*

- *Performance*

Campus Crusade for Christ and *The Jesus Film*

- An analysis of the background and history of Campus Crusade for Christ

  o The story behind the project

- An analysis of *The Jesus Film* project

  o *The Jesus Film* (1979)

  o *The Story of Jesus for Children* Film (2000)

  o Old Testament Introduction and Conclusion (2003)

  o *JESUS: Fact or Fiction?* DVD (2003)

  o *Magdalena: Released from Shame* Film (2007)

  o *Following Jesus (India)* series (2007)

  o *Walking with Jesus (Africa) series* (2009 - 2010)

  o *Struggle and Triumph: The Eternal Triumph DVD* (2008)

  o *My Last Day* - Animation (2011)

  o *Rivka* (2012)

- What makes *The Jesus Film* project transmedia?

  o Jenkins Seven Principles of transmedia storytelling applied to the *Jesus Film*

    project

    - *Spreadability vs. Drillability*

    - *Continuity vs. Multiplicity*

    - *Immersion vs. Extractability*

- *Worldbuilding*

- *Seriality*

- *Subjectivity*

- *Performance*

Hypothesis

The premise of this study is built upon the researcher's belief in the importance of applying the use of transmedia to Christian outreach, noting that it can be done so effectively through the use of non-fiction rather than encompassing a fictional narrative. The researcher believes that this application is essential to the furtherance of the Gospel message due to its unique ability to reach out further to other cultures and societies which in turn meets social exchange needs that Jenkins defined as a motive for using transmedia. Applying transmedia principles to Christian missions will very likely affect a greater number of individuals throughout the world. By determining whether transmedia can be applied within a non-fictional world and more specifically within Christian missions will seek to also determine whether both non-fiction and fiction narrative may interrelate within the same story world so that the non-fictional message may be preserved.

Based upon the research that has currently been conducted the researcher expects to find a working, non-fictional transmedia project or campaign that will be used for the purpose of creating an effective transmedia model for Christian mission organizations to implement. In addition, this model will assist in providing opportunities of growth for current religious based transmedia projects to develop at greater heights.

In conclusion, an evaluation of the emergence of various definitions specific to transmedia have been analyzed along with an understanding as to why transmedia was chosen for this study. An assessment of how it has been applied through both fictional and non-fictional

worlds were evaluated through various examples. Lastly, an analysis will be conducted of

Invisible Children's *Kony 2012* campaign and Campus Crusade's *The Jesus Film.* This

application will occur for the purpose of evaluating transmedia outside of its fictional definition

as an opportunity to apply its elements within Christian missions for the furtherance in spreading

the Gospel to various cultures and social interactions.

Chapter IV: Application of Analysis and Results

Now that we have gained a clearer understanding of the former and current use of transmedia, an analysis of two non-fictional transmedia models within two differing organizations can now be conducted. After which, an evaluation of the elements forming both models will be conducted to determine whether one or both models meet the criteria for being transmedia. This will occur first through evaluating Invisible Children and their use of transmedia within the application of a campaign created to end the workings of Joseph Kony and the LRA. After which, an examination of Cru's use of transmedia through an application of the Gospel message will be conducted. Lastly, the findings and results of both projects will assist in determining whether a non-fictional transmedia world can be effectively created as that of a fictional world has.

Invisible Children

We believe in the equal and inherent value of all human life. We believe that a worldview bound by borders is outdated and that stopping injustice anywhere is the responsibility of humanity everywhere. We call this ethos Fourth Estate. (invisiblechildren.com/about)

Background and history. In 2003, founders of Invisible Children Jason Russell, Laren Poole and Bobby Bailey traveled to Uganda where they first encountered The Lord's Resistance Army who was led by Joseph Kony. In the 1980's the LRA formed anti-government movements for the proposed purpose of fighting for the interests of its citizens. However, when Kony began to lose support he in turn "targeted the very citizens it claimed to be fighting for, raiding villages for supplies and forcing children to carry the goods into the bush" (Rice, 2007). In 1987, the LRA and Kony began abducting children; by 2006 when they were forced to withdraw from Uganda they had abducted close to 66,000 children and youth. According to the U.S. Department of State,

Most of these children were only held for a brief period of time and then released or escaped, but others were forced to become child soldiers or sex slaves and commit unspeakable acts (state.gov).

Several attempts were made by the Ugandan government to prevent this movement from continuing but were done so to no avail. Conversely, this only strengthened the support given to the LRA by other governments such as Sudan. In addition, as a result of the continued Ugandan government attacks on the LRA, "abducted children would be killed, angering the local population" (Rice, 2007). Over the course of the LRA's existence in Uganda the attacks by Kony and the LRA continued to grow at a more rapid rate resulting in "a brutality unseen since the mid-90's" (Rice, 2007).

In order to reduce the possibility for more children to be abducted "the government of Uganda force[d] at-risk communities to leave home and live in camps for 'internally displaced persons' (IDPS)" (invisiblechildren.com/conflict).

As a result of the founders newly discovered knowledge, along with "met[ing] a boy named Jacob who feared for his life" during their trip to Uganda, Russell in turn made a promise to Jacob "that he would do whatever [they] could to stop Joseph Kony and the LRA" (invisiblechildren.com/kony). Therefore, "Invisible Children was founded in 2004 to fulfill that promise" (invisiblechildre.com/kony).

Motivated by Jacob's story and many others, the next step was to bring awareness to a world of many who were unaware that such acts were occurring in Uganda. Several speaking events were held at high schools and colleges to raise awareness of the operations that Kony and the LRA were performing, along with producing various films to bring a visual image of reality to the hearts of many. The efforts of Invisible Children were founded upon and currently are

conducted with an expectation that an increase in support and awareness will occur throughout our world. The hope of Invisible Children lies within a desire to work towards accomplishing the complete annihilation of the LRA through the capture of Joseph Kony. Therefore, "Invisible Children exists to bring a permanent end to LRA Atrocities" (invisiblechildren.com)

Kony 2012 film. Invisible Children sought ways in which to raise awareness through many events, films, rallies and other avenues; however, 2012 marked the year that the LRA and Kony gained most notable and rapid awareness within the world. This was a result of Invisible Children's online premiere of the Kony 2012 film on March 5, 2012. "Produced by the non-profit group Invisible Children, it has all of the elements of a powerful viral video: heroes and villains, heart, purpose and a call to action" (Ngak, 2012). The film began with a "goal of 500,000 views by the end of 2012" (invisiblechildren.com). However, what it received was over a 100 million views within six days after its release. At the end of 2012 more than "3.7 million people pledged their support for the efforts to arrest Joseph Kony" (invisiblechildren.com/kony).

This film was created with a two-fold purpose: creating awareness around the world in relation to "the deployment of about 100 troops to central Africa [in 2011] to help hunt down leaders of the LRA" and most importantly, to make Joseph Kony famous. (Elbagir, 2012) The purpose was to not only raise awareness of the horrific attacks led by Kony through the LRA but to assist in the capture and arrest of Kony before the end of 2012. Invisible Children sought to make Kony famous not through celebratory means but rather, through providing knowledge and understanding of who Kony was and the acts that he was performing. Their intentions in making Kony well-known were done so with the purpose that many would stand in alliance with the efforts that Invisible Children were seeking to employ through complete annihilation of the LRA along with bringing Kony to justice. "Russell says Kony is the 'most wanted man in the world

according to the ICC', and his documentary aim[ed] to put the name into every household's conversation" (news.com). The team at Invisible Children was fueled with the hope that as a result of making Kony well-known that in turn the world would work together to stop him.

The film "ends with a three point call to action: *1. 'Sign the Pledge to Show Your Support;' 2. 'Get the Bracelet and the Action Kit' (for $30); and 3. 'Sign Up to Donate a Few Dollars a Month;'"* all were to be used in raising awareness of and support for an event called Cover the Night. (Magid, 2012) To show their planned involvement for the event, supporters were asked to sign a pledge that included their name, email address, zip code, country and a box that was to be checked stating their participation. This resulted in "3.7 million people pledg[ing] their support for efforts to arrest Joseph Kony" (invisiblechildren.com/kony).

In addition to signing the pledge, many took action to show their continued support through also purchasing the *Kony 2012* Action Kit. Included within the kit was a *Kony 2012* T-shirt, a *Kony 2012* bracelet, an action guide, stickers, buttons and posters. (josepkony2012.co.za) The bracelet was to be used for the purpose of tracking one's impact that was being made in the city they were located. This was made possible by an ID number provided on the *Kony 2012* bracelet that the participant could use to register online. The action guide within the kit provided an overview of the products through stating their purpose and how to properly use each item for the Cover the Night event.

Cover the night. It is essential to note that the Cover the Night event was created for the purpose of gaining support of the *Kony 2012* campaign. As previously stated, the event "aim[ed] to bring infamy to Kony's name" (Vinh Tien Trinh, 2012). Writer Alex Langlands provides in greater detail what the event entailed,

The short film calls all supporters to arms on April 20, 2012 to stage their own guerrilla war, but instead of being armed with weapons similar to Kony's 30,000 strong child army, they will be armed with posters and stickers in what is one of the most diverse political campaigns seen to this day (2012).

Kony's face was depicted on the posters for the purpose of bringing a visual image of the LRA's leader to the world. In addition, on April 20th many advocates of the campaign spent the entirety of the night placing posters on the streets of every city. Co-founder Jason Russell described this day as,

The day when we will meet at sundown and blanket every street in every city until the sun comes up. The rest of the world will go to bed Friday night and wake up to hundreds of thousands of posters demanding justice (Langlands, 2012).

Community service efforts. Prior to the event, Invisible Children urged its supporters to take part in local community service events. The purpose of this was to give back to the community so that they would "earn the right to be heard globally by acting locally" (Winter, 2012). Invisible Children did so "with daily 'missions' to engage national and international leaders" (Jougelt, 2012).

In a blog written and posted on their website by one of Invisible Children's writers and bloggers, Azy Groth, a request was set forth to supporters. Within this petition Invisible Children urged those participating within the event to "begin the night by serving in [their] own community for at least three hours, because the human connection extends around the globe, but starts across the street" (2012). They encouraged them to "form a team with friends, neighbors, classmates and co-workers and register at Kony2012.com" (Groth, 2012). Invisible Children provided a list of five ideas that participants could implement within their community services

efforts which included, "park pick-up, campus clean-up, food bank, plant come trees and say thanks" to those within their community who have been influential within their lives.

In an article written by Noelle Jouglet, Director of Communications at Invisible Children, she provided an overview of the purpose, process, intended involvement and goals of what Invisible Children sought to implement through the Cover the Night event on April 20, 2012. She specifically noted how they intended to service locally to gain respect globally. She stated,

> Everyone who wants to participate is encouraged to form a small team with friends,
> colleagues, or neighbors. Each team should volunteer in their own communities for a few
> hours (picking up trash, washing cars for free, donating blood, etc.) and then spend the
> evening promoting justice for Joseph Kony in creative ways (posters in the windows,
> sidewalk chalk, painting a mural, etc.) (Jougelt, 2012).

Twitter and Facebook. One of the most noted avenues used was the implementation of social media within the campaign. The *Kony 2012* film was created with intentions that it's message would "encourage people to use social media to raise awareness about the movement" (Tsukayama, 2012). They did so with efforts towards seeking to connect both "culturemakers" and "policymakers" with the *Kony 2012* campaign by way of Twitter. Therefore, in an effort "to get the campaign off the ground quickly, the group had users send messages to 20 'culturemakers' and 12 'policymakers' with influential Twitter accounts urging them to support the effort" (Tsukayama, 2012). Within this message users were encouraged to use one of two hashtags, #StopKony2012 or #Kony2012 which assisted in providing recognition of the campaign to those within the Twitter community.

The list of influential individuals beginning with the 20 "culturemakers" who were asked to take part in raising awareness of this campaign through Twitter were "Oprah, Mark

Zuckerberg, Lady GaGa, Angelina Jolie, George Clooney, Bill O'Reilly, Bill Gates, Jay-Z,

Justin Bieber, Rick Warren, Ellen Degeneres, Ben Affleck, Rihanna, Stephen Colbert, Warren

Buffet, Taylor Swift, Ryan Seacrest, Tim Tebow, Rush Limbaugh and Bono" (Kosner, 2012).

The "policymakers" included, "George W. Bush, Condoleezza Rice, John Kerry, Bill Clinton,

Harry Reid, John Boehner, Kay Granger, Mitt Romney, Stephen Harper, Ban Ki-Moon, Ileana

Ros-Lehtinen and Patrick Leahy" (Kosner, 2012). These efforts set forth by Invisible Children to

receive both national and international recognition through the use of Twitter totaled at around 5

million "tweets about the video in the week after it was posted online on March 5" (Kanczula,

2012).

In addition to implementing the use of Twitter within the *Kony 2012* campaign the use of

Facebook was included as well. Facebook was used by its supporters and participants to send

event invitations to other Facebook users about the *Kony 2012* Cover the Night event that was set

to occur within their community, city or country on April 20, 2012. This in turn allowed for

greater opportunities of rapid dispersion of the event in manner that may have been more

difficult without the use of social media.

Kony 2012: Part II. In addition to the use of social media to publicize the Cover the

Night event as a means used to support the campaign, part two of the *Kony 2012* film, *Beyond*

Famous, was released in an effort to answer questions received from the film's critics. Many

critics believed that *Kony 2012: Part I* "turn[ed] an extremely complex issue into a simplistic tale

of good and evil that does not depict today's reality in Uganda and the surrounding region"

(Falkenthal, 2012). More specifically, the *Kony 2012: Part I* film reflected an

"oversimplification of the LRA conflict in general, as well as the lack of voices from people

living in the affected areas" (Wegner, 2012).

In response to these statements, Invisible Children's CEO Ben Keesy stated their intentions for releasing Kony 2012: Part II as a way in which to provide a more in depth background information on the LRA and the campaign, which was not covered in detail within Part I. He stated, "We are releasing this film to explain the creation of the campaign, the progress that's already been made, and what we call all do now to support the ongoing efforts to stop the violence of the [Lord's Resistance Army]" (Hayden, 2012). "The sequel also promotes the Invisible Children's 'Cover the Night' campaign...by urging supporters to join community service projects like cleaning up a local park or providing a free car wash and then putting up 'Kony 2012' signs at those places" (Hayden, 2012). Invisible Children noted within this sequel that the Cover of the Night event was a representation of actively putting into action the message that has been portrayed within the media that they have distributed thus far. CEO of Invisible Children, Ben Keesey stated that "on the 20th of April, we will turn this digital revolution into something more and show the world who we really are" (news.com).

In addition, another manner in which the sequel encouraged supporters to actively show their participation in the event was through petitioning their local officials. "KONY 2012: Part II – Beyond Famous provides viewers more specific ways to take action, including contacting elected officials and other policymakers with a request to increase funding to help end the conflict in central Africa; urging the capture of Joseph Kony himself; and taking part in local activism" (Falkenthal, 2012). Efforts to gain national and international recognition were done so by way of "calling, emailing, and tweeting [their] government representatives" (Groth, 2012). To assist participants in their efforts to contact their government representatives, Invisible Children provided information on the *Kony 2012* website that would guide the individual with "what to say and how to say it" (Groth, 2012). In addition, "the website [provided] contact info for U.S.

representatives and for approximately 25 heads of state around the world" which allowed easy access for participants to know who to contact. (Groth, 2012) "'We want people to dig deeper into this conflict and actively engage in the solutions,' said Ben Keesey, CEO of Invisible Children" (Gabbatt, 2012).

The results of Part II appeared to carry an extended positive response but was done so in a different manner than Part I. In Part I a compelling story was introduced to many viewers for the first time which resulted in a call to action based upon the emotions evoked within them to respond. Thus, Part I emulated a positive response among its viewers because of this reason. However, Part II carried an extended positive response because IC intended to drill deeper into the story of the LRC to provide a broader understanding and clearer definition of the purpose for the campaign. The response was extended because depth of content and information was provided.

Digital Correspondent of ABC News, Bazi Kanani stated,

> While the new video doesn't carry quite the same emotional punch as the first film, it does a better job explaining the current conflict created by African warlord Joseph Kony and how it believes the millions of people who watched the video can have an impact. (2012)

In addition, Keesey stated that the goal is "just to create compelling stories to bring back what the point is, which is right now there are people living in fear of violence and being attacked by the LRA and we need to be reminded of that" (Kanani, 2012). Therefore, the release of Part II appeared to be a more successful attempt at not only engaging IC's fans and viewers but to maintain that engagement through reestablishing their credibility and intended goals of the campaign.

MOVE film and MOVE: D.C. Invisible Children continue to seek ways in which to further develop this story through adding to the *Kony 2012* campaign by way of social media and films. Another addition to this campaign emerged in November 2012 with the release of their film, MOVE. "Invisible Children describes the film as its 'last chapter'" (huffingtonpost.com). This film was created for the purpose of making a statement in relation to the organizations successes and failures throughout the *Kony 2012* campaign. The "30-minute online film chronicles the rise and fall of the movement to create awareness about Joseph Kony and his alleged war crimes" (huffingtonpost.com). In addition, the film sends its viewers into the world of the *Kony 2012* campaign through providing them with a behind-the-scenes look and an in-depth portrayal of what the campaigns story entailed. The behind-the-scenes footage reveals more on the breakdown of co-founder Jason Russell during the campaign. Russell stated the reason being for the breakdown was a result of criticism received because of the *Kony 2012* film and campaign. Therefore, "'Move' articulated Invisible Children's desire to move on from this controversy" (King, 2012).

In addition, this film was essentially created for the purpose of providing an expansion and gateway into further developing the story world already created around the *Kony 2012* campaign. Therefore, just as the previous two films related to this campaign have concluded with a call to action this film does the same through encouraging its supporters "to march against Joseph Kony on Washington on November 17" in an event created by Invisible Children called, MOVE: D.C. (Duerson, 2012) MOVE: D.C. included three different events over the course of the day: the Global Summit on the LRA, a march around the White House and then a Global Dance Night.

The Global Summit on the LRA "consisted of a panel of leaders from countries and global institutions with the highest stake in ending the LRA crisis" (Morgan, 2012). The purpose for the Global Summit was based upon one goal which was to "convince [global] leaders to move for justice" (MOVE: what we aim to achieve). They sought to meet this goal by way of "call[ing] upon individuals from around the world to gather for a global summit to listen to ten representatives from international organizations and countries affected by the LRA" (Okolicsanyi, 2012). The MOVE: D.C. event concluded with "Global Dance Night where activists came together to celebrate the human connectivity through the universal language of dance" (MOVE: DC Global).

Invisible Children desired to not only MOVE D.C. but to move outside their online involvement within the campaign to create a continued physical presences of support for the movement. Therefore, the MOVE film "challenges viewers to transfer their online awareness efforts into physical support of children who suffered at the hands of the Lord's Resistance Army (LRA) in Uganda. Through awareness events and fundraising, IC is encouraging more involvement outside of online media" (Morad, 2012).

In a letter written by CEO of Invisible Children, Ben Kessey one month after MOVE: D.C., a detailed overview of their core purpose for the event was provided. Their intentions were to stop at nothing to continue telling this story with a goal to add supporters including global leaders. Kessey stated,

> A core purpose of this event was to create a really strong, lasting impression on world
> leaders. We wanted the event to be an unforgettable experience, leaving them no choice
> but to significantly increase their personal efforts to help stop the LRA. We wanted them

to feel the energy, experience the passion, and see first-hand the thousands of people who

want a peaceful end to LRA violence. (blog.invisiblechildren.com).

Invisible Children stopped at nothing with raising awareness and support of this event and as a

result "more than 10,000 people in Washington, DC...marched through the city to the White

House" (Stump, 2012). In a statement made by Amanda Brody, treasurer of UCF's Invisible

Children she stated that, "This is our generation's movement and way of proving to the world that

we are activists, not slacktivists" (Stump, 2012).

"Come Home" programs. Among many tactics implemented within this campaign

Invisible Children continued their efforts through the integration of "Come Home" programs

which consists of defection fliers along with HF Radio Networks and FM Radios made possible

through the Early Warning Radio Network (EWRN). The defection fliers consist of "messages

encourag[ing] LRA combatants to surrender with instructions for doing so safely" and "printed

on each flier is a photo of a recently-escaped LRA combatant and detailed instructions on how to

escape" (invisiblechildren.com/ program/defection-fliers). The manner in which these fliers are

distributed is done so through printing the fliers in the city of Kampala in Uganda and then

giving them to performers within the field.

The HF Radio Network also played an essential part in the "come home" program during

the Kony 2012 campaign."Invisible Children partnered with local community organizations in

DRC [Democratic Republic of Congo] and CAR [Central Africa Republic] to utilize local

expertise in the expansion of a high frequency (HF) radio network"

(invisiblechildren.com/program) Specific areas were chosen for the placement of the HF radios

based upon their decreasing rate of resources provided to communicate among villages and

communities along with their increased level of vulnerability to LRA attacks. The purpose for

this radio network is to allow communication between the DR Congo and the Central Africa Republic in relation to current LRA activity within their area. Twice a day communities are informed of the LRA's movements along with "alerting security and humanitarian groups who can provide vital service" (invisiblechildren.com/program/early-warning-network). During the Kony 2012 campaign "37 rural communities in central Africa [were] linked into Invisible Children's EWRN which uses HF long-range radios to give advance warning of security threats" (invisiblechildren.com/kony).

In addition, another integral element included with this program are the FM radio messages which sends messages specifically targeting LRA groups "encouraging them to escape and giving detailed instructions to do so safely" (invisiblechildren.com/kony). These FM radio messages are made possible through "locally produced radio programming [which allows LRA] members, the victims...and cultural leaders from LRA-affected regions [to] share insight and sensitize local populations to the LRA activities" (Uganda, 2012). Through the efforts of the Kony 2012 campaign 3 FM radio towers were constructed in Africa to allow for "come home" messages to be broadcast along with "expand[ing] its early warning network into dozens of new communities" (Johnson, 2013).

EWRN is also an integral element in sourcing information to LRA Crisis Tracker which is "a crisis-mapping social web platform that broadcasts in real time the attacks perpetrated by the Lord's Resistance Army (LRA)" (invisiblechildren.com/program/lra-crisis-tracker). In addition, "it makes this information publicly available through a digital map, a breaking newsfeed, regular data-analysis reports, media documenting LRA atrocities first hand and a mobile application" (invisiblechildren.com/program/lra-crisis-tracker). In an statement written by Invisible Children's CEO, Brian Kessey he stated that by installing the LRA Crisis Tracker

this would create a "melding of old technology with the new [creating] an enormous

breakthrough in the protection of people living in one of the most remote corners in the world"

(Berkey, 2011).

> **Results of Kony 2012.** IC have brought documentaries on northern Uganda to thousands
>
> of US schools in seven years, mobilized student organizing teams across the United
>
> States, and supported grass roots communications and policymaker advocacy via projects
>
> like the LRA Crisis Tracker and collaborations with policy–lobbying organizations like
>
> Resolve. (Gregory, 463)

Over the course of the Kony 2012 campaign the team at Invisible Children found

themselves at a pivotal point within the history of a human rights movement that entailed both

success and failures which no one expected. It appeared that many obstacles were faced and

many were overcome. As a result of the *Kony 2012* campaign "two LRA commanders have been

removed from the battlefield, LRA killings of civilians dropped 67% from 2011 to 2012, 5 LRA

(2 men and 3 women) surrendered in CAR and the United Nations and African Union release

their strategy for stopping the LRA" (invisiblechildren.com/kony) . In addition, "the U.S. Senate

unanimously passes the Kony 2012 resolution which condemns Joseph Kony's atrocities and

encourages the U.S. to support efforts to stop the LRA along with the European Union pledging

support for efforts to stop the LRA" and many other successes that have occurred.

(invisiblechildren.com/kony) In relation to the results of the "come home" programs, during the

campaign it is essential to also note that "44 operators from CAR and DR Congo were trained on

using the Early Warning Radio Network to protect themselves and their communities in

December 2012" (invisiblechildren.com/kony). Invisible Children continue their efforts to

strengthen and increase protection for those within Africa and the Congo. However, after a

yearlong effort to raise awareness of the issue through the *Kony 2012* campaign Joseph Kony has

not yet been captured. Invisible Children however, continue to stand steadfast in staying true to

their slogan that they will stop at nothing until Kony is captured as they continue to raise support

and awareness of this issue.

What makes Kony 2012 transmedia?

> Human rights video in a campaign context is most effective when it complements other
>
> forms of organizing, mobilizing and advocacy – people taking to the streets, lobbying
>
> their elected representatives, using 'boomerang' strategies to engage distant publics to
>
> action, collating and mobilizing powerful evidence for justice. (Gregory, 463)

The implementation and integration of the *Kony 2012* campaign by Invisible Children

was built upon various strategies that were integrated into a multifaceted structure. This structure

was based upon a four part model created by the organization consisting of media, mobilization,

protection and recovery. An analysis of this four part model in relation to the strategies employed

through the campaign will be based upon Henry Jenkins Seven Principles of Transmedia. These

seven principles will be used as a criteria to determining whether the organization affectively

implemented a transmedia model within the *Kony 2012* campaign.

As previously mentioned, Henry Jenkins creator of the term transmedia, developed the

Seven Principles of Transmedia model as a standard for determining whether a story has the

ability to create a transmedia story world. Invisible Children has incorporated various strategies

to implement into each portion of the four part model by way of "address[ing] the problem [of

Joseph Kony and the LRA] in its entirety: immediate needs and long term effects"

(invisiblechildren.com/our-model). When employing the media segment of the model, they do so

by "creat[ing] films to document LRA atrocities, introduce new audiences to conflict, and inspire

global action" (invisiblechildren.com/our-model). An example of this within the Kony 2012

campaign consists of the *Kony 2012*, *Kony 2012 Part Two: Beyond Famous* and the *MOVE* films. In addition, within the mobilization segment of the model, they "mobilize massive groups of people to support international efforts to end LRA atrocities" (invisiblechildren.com/our-model). This can be seen within the various events that were conducted throughout the campaign such as Cover the Night, community service projects and MOVE: DC.

The purpose of the third segment of the model, protection, is to "work with regional partners to build and expand systems that warn remote communities of LRA attacks and encourage members of the LRA to peacefully surrender" (invisiblechildren.com/our-model). This can be seen through the "come home" programs that they employ such as the LRA Crisis Tracker, early warning radio network, defection fliers and come home broadcasts. Lastly, the recovery segment of the model consists of working "to rehabilitate children directly affected by the LRA and invest in education and economic recovery programs in the post-conflict region to promote lasting peace" (invisiblechildren.com/our-model). They do so by "partnering with local and international rehabilitation experts in northeastern DRC to establish the regions first center providing support for children who have suffered high levels of trauma at the hands of the LRA" (businessweek.com). Protection was also provided as a result of the "come home" programs that were implemented.

Over the course of the Kony 2012 campaign many diverse methods of strategy were incorporated within the four part model that Invisible Children has developed. This was done for the purpose of reaching various groups that may not have been possible without the use of each part of the model: media, mobilization, protection and recovery. By way of each strategy it allowed its viewers to gain a greater opportunity of understanding the story as a whole.

Spreadability vs. *Drillability*. As previously stated, Jenkins defined this principle as creating a world with the capacity to provide active engagement among fans through the circulation of media content. In order for spreadability to effectively occur it is essential for the circulation of media content to expand both economic and cultural value. As author Kevin Moloney stated, spreadability within transmedia is based upon fan interaction with the story. When readers and viewers begin to "actively engage in the distribution of the material through their social networks" then a transmedia story world emerges. (Moloney). In addition, "'going viral' is an Internet-age term for an idea or production that spreads like a benevolent or malevolent microbe through the mediascape" (Moloney). Therefore, according to Moloney one of the most powerful and effective ways in which spreadability occurs can be through media content "going viral."

Drillability, as previously stated, refers to a fan's desire to dig deeper in a manner that provides more detail of the story and events surrounding the story. "Such programs create magnets for engagement, drawing viewers into the story worlds and urging them to drill down to discover more" (Mitchell). Therefore, Jenkins notes the stated difference between the two: " Both potentials may be built into the same transmedia franchise, yet they represent...different dimensions of the experience" (*The Revenge of the Origami Unicorn*). This meaning that at least one of the principles is required to be present in order for transmedia to occur; however, both are not necessary to be present at the same time within the story world. In addition, it appears that spreadable media provides for a quick horizontal spread of media content while drillable media provides more depth vertically over a longer period of time. Therefore, the determinate between the two is found in the depth that the media content can reach.

It is essential then to analyze strategies used within the Kony 2012 campaign that have previously been presented to determine whether IC have implemented *Spreadability* or *Drillability* within their movement. The first portion of IC's four part model that will be analyzed is media. The Kony 2012 campaign implemented various films within the movement which included Kony 2012, Beyond Famous and MOVE. The Kony 2012 film, released on March 5, 2012, provided its audience with an introduction into who the LRA and Joseph Kony are along with the atrocities that they have committed within Uganda. Invisible Children stated their experience in Uganda through introducing a former child solider, Jacob. As a result of Jacob's story, the founders of Invisible Children made a promise that they would stop at nothing to bring Kony to justice. The film ended with a call to action, seeking the support of its viewers by way of an event called Cover the Night that was set to take place on April 20, 2012. " In just six days, the Kony 2012 video got more than 100,000,000 views" making it "the fastest video to reach 100 million views" (How 'Kony 2012' went viral).

Therefore, as Jenkins stated, one of the most integral strategies implemented for *Spreadability* to occur is for media content to "go viral." In addition, *Spreadability* occurs when a story has the ability to provide active engagement. In an article written by author Sam Gregory, he noted the acknowledgement that Invisible Children's CEO Ben Kessey made in relation to the rapid success of the Kony 2012 film. Due to the video going viral at a rate that was not expected or prepared for by the organization this in turn resulted in what many stated was slacktivism: "a genre of social action that is easy (done with a click of the mouse), comfortable, and meaningless" (Why youth are drawn to Invisible Children). In other words, the participation many supporters were called to take was through a meaningless form of online passivism rather than actively participating in a manner to stop Kony. This was due to the

organization only skimming the surface in their portrayal of the story rather than providing an in depth understanding of the atrocities occurring. Kessey stated that this was due to "the online component overshadow[ing] the offline organizing and in-person screenings that usually characterize the launch of their advocacy" (Gregory, 2).

Therefore, it was the rapid viral spread of the media content that made it spreadable; however, the depth of the content appeared to be hindered by going viral too quickly. It appeared that the principle of *Spreadability* was present but the criteria for *Drillability* was not yet met.

After the organization took note of the negativity that was resulting from the film they then began to implement additional strategies to bring depth to the campaign. They did so by seeking to create a focus around "speed[ing] up the pivot of the campaign from awareness into action" (Gregory, 464). Kessey stated that they did not expect for the awareness portion of the campaign to develop until the Cover the Night event on April 20th and therefore, the lack of depth was the result of their expectations.

Many actions were taken after the initial backlash to create *Drillability* within their campaign through the development of additional films explaining in greater detail the LRA, Kony, the background and purpose for Invisible Children along with their intentions for the campaign. In addition, they sought to broaden their viewers understanding of the Kony story in Uganda through the release of the Beyond Famous and MOVE films. However, Gregory stated that although *Drilliability* was present within a short time after the release of the film, it was not directed by the organization instead it was done so from "individual bloggers like Rosebell Kagumire, whose video present[ed] alternative viewpoints on the LRA situation [which had] been viewed over 600,000 times" (466). In all of this, Gregory provided what he stated as a "notable choice" that the organization should have chosen to incorporate within their campaign

to ensure that *Drillability* would be occur: "provide greater options for viewers to find complexity in a particular situation and to purposefully challenge the dominance of the 'single story'" (466).

In addition, the issue of whether *Drillability* was present with this campaign was also examined in an article originally commissioned by the Shoah Foundation with Henry Jenkins as its author and contributions received from writers, Neta Kligler-Vilenchik, Sangita Shresthova, Liana Gamber Thompson and Arely Zimmerman. Within this article it was noted that "the group's [(Invisible Children)] approach demonstrated enormous "spreadability" (the capacity to 'spread' its messages) but limited "*drillability*" (the ability to "drill" deep into the issues)" (12). This article noted that the reason for a lack in *Drillability* resulted in an absence of "critical skills needed to address skeptical classmates or family members" (Jenkins, 12). This meaning that although the campaign's story of Kony and the LRA was easily spreadable, it did not provide enough opportunities and information for its viewers to effectively support the campaigns claims and defend against criticism received from people unfamiliar with or even opposed to the movement.

Jenkins provides a clearer understanding of roles that both *Spreadability* and *Drillability* have played with the campaign:

> This tension between spreadable and drillable communication practices may well be at the heart of the current debate around Invisible Children. Few can debate the group's success at spreading its content and in the process, sparking many more conversations about what's happening in Uganda than would have occurred otherwise. Yet, many have argued that the lack of depth in the group's presentation of the issues can come across as naive and misguided. (Contextualizing #Kony 2012).

It can be concluded that many agree that Invisible Children succeeded in their efforts to create *Spreadability* through their rapidly growing "going viral" platform made possible through sharing the Kony 2012 film with others by way of social media. However, there is continued discussion on whether the organization effectively provided opportunities for *Drillability* to occur within the campaign. This was seen as a result of a lack of depth in the information provided of the atrocities in Uganda due to the actions carried out by Kony and the LRA.

> **Continuity vs. Multiplicity.** As stated previously, *Continuity* equals consistency, connection and stability. Therefore, it is essential among the different portions of the story told throughout different forms of media that a connection and link remains between each one so that the story as a whole creates consistency. If a lack of continuity occurs then a cohesive story world cannot exist. However, the problem that oftentimes lies within this form of transmedia is that it can limit the ability for fans to actively become involved and contribute to the story world. This is where the principle of *Multiplicity* emerges: where continuity seeks to develop a consistent story through the contributions of various authors, "multiplicity emerges from seeing the same characters and stories told in radically different ways" (Transmedia 202). "This focus on *Multiplicity* leaves open a space for us to see fan-produced media as part of a larger transmedia process" (Transmedia 202).

> As previously stated many have believed that a form of slacktivism occurred within the Kony 2012 film through participation taking place among fans only though social media rather than active participation. Therefore, if fans were unable to become actively involved then the question would be whether *Multiplicity* occurred within the campaign. In a blog written by Henry Jenkins, in relation to this controversy, he stated a counter argument to the believed presence of slacktivism:

So far, it would be simple to dismiss their sharing of the video as a form of slacktivism; these young people, allegedly, are practicing easy and thus meaningless forms of social action, actions that don't go beyond pressing 'share'. This critique, however, ignores the possibility that the movie may be meaningful in mobilizing young people as civic actors. (Why youth are drawn to Invisible Children).

Therefore, Jenkins believes that the campaign provided mobilization of fan participation through active involvement by way of becoming civic actors - active, local participants of the Kony 2012 campaign within their own community. Authors Beth Karlin and Richard A. Matthew summarized an overview of Invisible Children's intentions for providing active mobilization and engagement amongst their supporters:

Invisible Children did not just raise awareness about the issue of child soldiery, but they actively promoted engagement by identifying a specific task for the audience, or desired behavioral response, and by creating infrastructure to support the desired behavior. IC focuses each bi-annual tour around a "campaign" that provides clear and specific behaviors for the viewer. Generally, the fall campaigns focus on fundraising and the spring campaigns focus on a single event (usually held on a Saturday in late April). (260)

The question therefore emerges as to whether the Kony 2012 campaign applied the *continuity* or *multiplicity* principle and if so which one that may have been. Beginning with continuity, The Kony 2012 campaign appeared to create a continuum through telling portions of the whole story through revealing more information of the atrocities within Uganda and what Invisible Children sought to do within each strategy. This created a sense of continuity throughout the story world with each portion of the story told through different mediums was adding to and continuing the story of Kony and the LRA. However, each portion of the story told

also appeared to include the same characters but the telling of additional stories within the transmedia world which creases a sense of multiplicity. This can be seen as taking place when evaluating the Kony 2012 and then the Beyond Famous and MOVE film.

It is important to point out that the first film consisted of providing awareness to the issue that was occurring in Uganda through the attacks of Kony and the LRA. The second film featured several of the same characters as the first but did so through telling a different story about them. While the first focused on Kony specifically, the second appeared to bring more focus to organization Invisible Children through, "explain[ing] the creation of the campaign, the progress that's already been made, and what we call all do now to support the ongoing efforts to stop the violence of the [Lord's Resistance Army]" (Hayden, 2012). "Then, the film ended with reiterating the call to action within the former film to gain awareness and support of the Cover the Night event which appeared to take the form of continuity.

The focus of the third film was specifically related to providing a behind-the-senses look into the breakdown of co-founder Jason Russell and a call to action in supporting the MOVE: D.C. event they were planning. This took the form of multiplicity through implementing the same characters (Russell and the organization as a whole) while doing so by placing them into a different story (Russell's break down and a new event, MOVE: D.C.).

Although there appeared to be a mix of both principles within the campaign the issue also arises as to whether the Kony 2012 campaign left a sense of question in the minds of the viewers which is one criteria set forth within the principle of multiplicity. The questions that appeared to be left in the minds of the viewers were not done so out of a sense of intentionality by Invisible Children. Rather, many believed it was because of the lack of information given about the true depth of the reality occurring within Uganda.

As previously stated, Continuity seeks to continue within the realm of the same story while multiplicity seeks to tell multiple (different) stories but within the same story world which occurs when enough information is provided for a sense of question and wonder to emerge. This ultimately develops a need for multiple stories to be created for the purpose of answering those questions. However, as Jenkins noted in a statement made from an article written by author Lana Swartz, instead of Invisible Children seeking to create a sense of question within the minds of the viewers they instead seek to create a sense of active participation with them through the events offered. Rather than initially providing information that would leave their audience to question and wonder, they instead seek to opportunities for them to become actively involved. It is essential to note that within the realm of non-fiction, if one seeks to initially leave the viewer with a sense of question this may only result in the viewer questioning the credibility of the story being presented and the authors behind the telling of the story.

Immersion **vs.** *Extractability*. In an article written by author Betsy Isaacson, "the defining quality of today's transmedia is that it allows an unprecedented level of immersion to those who participate in the narrative" (2012). This meaning that when an individual becomes involved in a transmedia world they do so by becoming a part of the story telling experience. Isaacson states the manner in which this transmedia principle can be applied most effectively: the "use of Internet and social media were crucial to these, allowing realtime response and customization per player, plus the ability to connect across a mesh of media" (Isaacson, 2012). Therefore, a sense of immersion oftentimes exists through the use of internet and social media. This provides connection among users and media along with consistency through realtime responses among fans and supporters.

One of the elements implemented within the campaign that Invisible Children believes has been oftentimes overlooked is the goal towards creating an interactive experience. Margie Dillenburg, a former movement Director at Invisible Children stated, "the over looked part of our mission is the thoughtfully developed, and pedagogically sound, interactive experience designed to reintroduce a civically cynical generation back into democratic engagement" (Shayon, 2012). Therefore, IC sought to use various forms of interactive experiences for their fans by way of providing media content through social media. As a result they hoped that would in turn allow fans to move from a "civically cynical" slacktivism mindset to becoming immersed into the campaign in a manner that would create independent, proactive engagement and participation within the story world.

Jenkins principle of extractability appears to be an additive to the principle of immersion; the fan extracts information received from immersing oneself into the story and then applies the information received to one's own life. "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" ("Revenge of the Origami Unicorn: The Remaining Four"). Therefore, in order for extractability to occur, parts of the story are taken and implemented into everyday life.

In an article written by authors Beth Karlin and Richard A. Matthew, it was noted that through a fan's engagement within the campaign, this ultimately provided their supporters with a expansion of skills that they did not formally possess:

> These supporters also developed a set of skills and competencies based on this engagement. Survey participants reported increases in communication, organizational, and leadership skills. Reported communication skills included an increased ability to

communicate both informally with peers and in more formal settings, such as public

speaking, as well as increased skills in listening to and working with others and fostering

community. (257).

As a result of their supporters developed skills and competencies from their engagement, this

appears to take the form of both immersion and extractability. This has been done by way of the

fan immersing themselves into the story through active engagement and then in turn extracting

information from the story and applying it to one's own everyday life.

Jenkins and author Sangita Shresthova state that the simplistic texts given by the

organization about the atrocities led to fan engagement and ultimately resulting in a fan's

development of skills for the campaign and everyday life. Jenkins and Shresthova stated that a

"fandom's [(fans)] search for hidden depths in seemingly simple texts offers an alternative model

for how a group like IC might...give their rank-and-file members greater skills at parsing

competing truth claims made about what is happening on the ground in Uganda" (4.3).

Therefore, by way of dispersing simplistic texts of information this in turn allowed for a

sense of questioning to emerge so that their viewers would seek to drill deeper into the story,

resulting in gaining greater skills in examining the atrocities more closely within Uganda. This

strategy encompasses several principles within Jenkins model of transmedia storytelling.

World building. The fourth principle within Jenkins model of transmedia storytelling is

World building. This principle is applied when stories created by different authors are linked

together to form a story world as a whole. Jenkins concisely stated world building as writers

"construct[ing] interconnecting worlds which link together stories scattered across publications"

(*Revenge of the Origami Unicorn: The Remaining Four*). Therefore, world building is

constructed of several stories, authored by different individuals, each contributing to the transmedia world in a manner that reveals more information about the story as a whole.

Invisible Children sought to build upon a story world through encouraging others to create their own events to raise awareness about their movement. As a result, supporters were able to offer their contribution of stories and experience to the movement which ultimately assisted in continually building upon the story world created by the organization. "Invisible Children's 'movement' has been constructed as a form of participatory culture aimed particularly at the millennial generation. Youth are encouraged to produce their own innovative fundraising and advocacy events, which participants often record on video and upload to YouTube" (Brough, 2010). These events are oftentimes organized by youth who do so through "the growing number of local IC chapters and clubs and [are] coordinated through online social networking tools. IC [Invisible Children] also encourages supporters to organize their own 'house party' screenings" (Brough, 2010). Therefore, world building within Invisible Children's campaign occurs by way of active participation and engagement from its viewers through the creation of their own events, screenings and media content. This results in their contribution and additive to the story world, thus world building occurs.

In an article written by author Pam Baker, she provided an interesting observation in relation to Invisible Children's efforts towards world building. She observed that world building occurred as a result of the sum of campaigns that Invisible Children created, and the Kony 2012 campaign was a part of that sum. Within the same article Baker included a statement made by Scott Chisholm, a contributor to the efforts of Invisible Children: "Kony 2012 was not an overnight success...this success happened over five years, with the last two years spent making sure each campaign feeds the next" (Baker, 2012). In addition, Baker stated that "Invisible

Children spent time building real-world communities in campaign after campaign" (Baker, 2012). Therefore, the success of Kony 2012 was a result of previous campaigns feeding the next campaign, meaning that each campaign built upon the one before it.

Seriality. As previously stated, this principle focuses specifically on dispersing chunks or installments of a narrative throughout different mediums, in the form of a series. Within this principle, a narrative is not retold through different mediums rather, chunks of a narrative are told through different mediums. This leaves the viewer with a desire to keep coming back. In relation to the Kony 2012 campaign and seriality, as previously presented, the campaign has been dispersed throughout the form of events, films, social media, community service projects and blogs ultimately creating a series within its campaign. With each new dispersion of the narrative, many were left with a desire to come back for more, to dig deeper into the issue and to become a part of the narrative themselves. Each "chunk" of the narrative appeared to reflect a different portion of the story which provided an additive to the narrative as a whole. The former installment, sought to answer the questions left in the minds of the viewers from the previous installment or chunk. While the new chunk also provided new information that connected with a future installment such as an event or call to action from viewers and supporters.

Associate Professor Sverker Finnstrom of Uppsala University Sweden stated that Invisible Children's efforts as a whole were broken into various chunks by way of different campaigns and films. However, "the film [Kony 2012] is only the most recent outcome of a series of Invisible Children films, all part of an intense and innovative media campaign in the U.S." (2012). Therefore, Invisible Children can be seen as breaking each story into chunks by way of the different campaigns that that have employed over the course of their existence.

Subjectivity. Just as there is a need for a transmedia narrative to break into different chunks through dispersion over different mediums, it is also essential for a transmedia narrative to bring complexity to the story by way of providing the views of multiple individuals within the story. "The story is given complexity through the views of multiple characters or dimensions within the story. This may come about by building a back story and character through other media" (Moloney). As previously noted, the campaign resulted in many criticizing the efforts of the Kony 2012 film because they believed the story lacked necessary complexity, which may have contributed to the "slacktivism." Several critics believed that the organization only provided information about Kony and the LRA at a surface level rather than providing in depth information to the back story of the atrocities in Uganda. Business Week reporter, Claire Suddath stated that "Russell did away with much of Kony's back story and focused instead on the target audience: teenagers and twentysomethings browsing Facebook and Twitter" (2012). However, although many believed that the back story of Kony and the LRA were given at a surface level, Invisible Children sought to provide more of a back story on the organization and Kony within part two of the Kony 2012 film. "The films that IC produces have been successful in captivating and engaging their audiences. Kony 2012 and all of IC's previous films focus on an important subject, but they also, and equally importantly, tell a compelling story" (258).

Through the implementation of each film, event, blog and other strategies used within the campaign, Invisible Children have sought to focus on a specific individual throughout each one, essentially providing a back story on the individual. However, whether their efforts in doing so have been effective appears to be of some controversy. Author Anthony Levin noted that "the overwhelming trend...with the release of Kony 2012, has been to make invisible aspects of child soldier subjectivity that contradict the paradigm of childhood innocence that tends to dominate

human rights narratives" (106). Therefore, according to this statement many human rights narratives along with the Kony 2012 campaign have created content that has not made visible the depth of reality of the child soldiers within their narrative. This meaning that the Kony 2012 campaign did not effectively provide a back story of the children abducted by the LRA and therefore the complexity of the narrative was not present. Rather, they have only provided their viewers with information that reflects a surface level back story. Levin concluded this section of the article by stating: "Whether this means the Ugandan child soldier, in all his or her complexity and historical specificity, has actually become more visible is a question that has plagued the campaign in the aftermath" (106).

Performance. The last principle within Jenkins transmedia model calls upon fans, supporters and viewers to actively participate in a manner that provides each one with an opportunity to "perform" within the narrative. Throughout the process of the Kony 2012 campaign, Invisible Children sought ways in which to implement supporter engagement. This was done through calling upon the participation of celebrities in raising awareness about the campaign. This was done by way of Twitter, encouraging supporters to engage in community service such as Cover the Night event, signing pledges to show their support and also by becoming a part of the MOVE: D.C. event where supporters marched around the White House to request continued governmental participation and support. In addition, they also encouraged their supporters to attend an event with global leaders to raise awareness, along with calling or emailing governmental officials to petition their involvement within the campaign.

Therefore, the Kony 2012 campaign provided a variety of opportunities for their fans and supporters to become a participant within the creation of the narrative. Participants were not only asked to become involved in the campaign but to do so in a manner that their performance would

have an effect on the outcome of the narrative. It is essential to note that in order for a fan to act, inspiration has to occur. "A good story - a really good one - can grab us so thoroughly that we want to act it out ourselves or write a new installment of the tale" (Moloney, 2011). Therefore, the presence of transmedia is seen when a fan is inspired in a manner that moves them to action and as a result they become a part of the creating the storyworld.

Campus Crusade for Christ

Now that we have evaluated the application of transmedia within Individual Children's methods we will transition to analyzing another organization, Campus Crusade for Christ or CCC, which is using media to share the Gospel.

History and Background. Bill Bright, the founder and president of CCC believed that God had given him a vision to train young men and women who are in college the foundation, methods and abilities to spread the Gospel message. In an article written by Bill Bright he states this about how CCC occurred.

Within 24 hours God had given me the vision. I shared it the next day with a professor at Fuller

> Theological Seminary, Zachary Grover Smith, one of my favorite New Testament
>
> scholars. I shared with him what God had said to me the night before. And he got out of
>
> his chair in his office, paced back and forth, all he could say for about 30 minutes was,
>
> 'This is of God. This is of God. This is of God.' But then the next morning he came to
>
> class and he said, 'God gave me the name for you -- your vision.' And he scribbled on a
>
> little piece of paper 'CCC' under which he wrote 'Campus Crusade for Christ' and that's
>
> our name. - Bill Bright (Little)

Campus Crusade for Christ began as the result of a vision that inspired many to become involved with and participate in its ministry. In 1942, Bill Bright, founder of CCC moved to Los Angeles with many aspirations motivating this new transition in his life. Among these aspirations was his

desire to gain entrance into the military in addition to becoming involved with acting in local theaters.

At the time, Bright, did not possess an interest in religion; however, after meeting several Christians when he was on his flight to Los Angeles change began to occur. One evening he gave a ride to an individual who worked for Navigators, "a ministry founded by Dawson Trotman in 1933 that evangelized servicemen, involved them in Bible studies, and encouraged them to memorize large caches of Bible verse" (Turner, 18). Bright took the Navigator to Trotman's home where he was invited to stay the evening for dinner and a birthday party. During the party Bright was introduced to "Dan Fuller, the son of the famous radio evangelist Charles Fuller, whose Old-Fashioned Revival Hour was among the most popular radio programs in America" (Turner, 18). However, after meeting several well-known evangelists, Bright remained spiritually unchanged as his focus was solely upon working within the military and the pursuit of monetary gain. However, after Bright was denied access into the military due to a broken eardrum, he began working several jobs that eventually led to his partnership with a friend in a specialty food business. This partnership eventually resulted in Bright gaining full ownership of the business.

As Bright began to settle into the life of money and hopeful fame through his business, his landlords began to attend the First Presbyterian Church of Hollywood where "it attracted upwardly mobile businessmen and Hollywood stars" (Turner, 18). His landlords encouraged him to join them on Sunday's and it was during this time that he was "introduced to affluent business men who molded the life of material success that [he] desired and simultaneously insisted that a relationship with Jesus Christ was more important than worldly wealth and success" (Turner, 18).

This decision proved to be momentous, since after attending several services and along with his involvement in the church, Bright became a Christian and "in the summer of 1946...he traveled across the country, enrolled at Princeton Seminary, and entered the ordination process of the Northern Presbyterian denomination" (Turner, 24). While attending Princeton, Bright enjoyed the biblical lectures but struggled with biblical languages and systematic theology placing him on academic probation. Upon his academic probation, Bright began struggling spiritually to understand how one's knowledge or lack thereof to comprehend biblical languages and systematic theology could determine one's success or failure in evangelizing. After which, "Bright resolved, 'I'm not going to be sitting here studying Greek when Christ comes'" (Turner, 31).

After attending Princeton Seminary for a year, Bright began to question "the wisdom of stretching himself from coast to coast. He realized his business in Hollywood needed more of him" (Richardson, 35). As a result "in 1947 he left Princeton and plunged into seminary study at Fuller [Seminary] with renewed fervor" (Richardson, 35). After attending Fuller for four years in 1951, graduation approached and Bright had not yet succeeded in meeting the academic standards to graduate. One evening upon studying for a Greek test, Bright became frustrated and asked a friend to go for a run with him. During this run Bright began to share the vision he believed he had been given - "recruit leaders from evangelical seminaries and begin a nationwide ministry to college students" (Turner, 38). Bright's desire was to reach the world by first reaching those on college campuses. "The slogan would be: "'Reach the campus for Christ today - reach the world for Christ tomorrow'" (Richardson, 61). After this, an encounter with Professor Zachary Smith occurred which was detailed at the start of this section. Bright then decided to withdraw from seminary and begin the quest towards launching this organization.

Within the coming weeks, Bill and his wife Vonette began to work alongside of some intellectual individuals in Los Angeles California. In 1951 they founded Campus Crusade for Christ" (Graves). CCC started at UCLA and by 1952 "more than 250 UCLA students received Christ, including the student-body president, campus-newspaper editor and many athletes, including Rafer Johnson, later an Olympic gold-medalist in the decathlon" (cru.org).

'News of God's blessing on the ministry launched at UCLA prompted pastors and interested laymen to encourage Bill to start ministries on other campuses. He realized that he needed additional workers to expand" (Richardson, 67). Those who became interested, were inspired by the vision and ministry of CCC. As their inspiration translated into involvement within the ministry Bright quickly realized that oftentimes inspiration begins to decrease after over time; and, as a result, the efforts lessened or even ceased for what they once were inspired by. Bright was determined that they would provide practical help for those involved within CCC to possess inspiration and what he called perspiration. Bright stated that, "inspiration without perspiration leads to frustration and ultimately to stagnation" (Richardson, 68). Bright believed that "effectively training men and women to build them up as disciples of God could stop this frustrating cycle, so he determined that the organization they were leading would major in perspiration rather than inspiration" (Richardson, 68). This model would be implemented within meetings and conferences for many decades with a perspective towards training Christians and building disciples.

In 1958, CCC "became international as Dr. Joon Gon Kim launched [Korea Campus Crusade for Christ] in South Korea" and by the end of the 1950's CCC was present within three countries. (cru.org) By extending their work internationally CCC was given the opportunity to fulfill Bright's vision that he had received more than a decade earlier: "Reach the campus for

Christ today - reach the world for Christ tomorrow" (Richardson, 61). In addition to this vision, in 1945 Bright also envisioned "using a film on the life of Jesus for evangelism. Over the years he never found a film on Jesus that he could use, nor - until 1978 - was it clear how funds could be secured for the production" (Eshleman, 68).

The Genesis Project. In the 1970's, Hollywood film producer John Heyman began to hold similar ideas as Bright to produce films that were based upon events within the Scriptures. After funding was secured Heyman started production on what he called, The Genesis Project. "The goal of the project was to portray every scene of the Bible, from Genesis through Revelation, as accurately as possible" beginning with the first two chapters of Luke. (Eshleman, 68) This project was often referred to as the New Media Bible.

After producing the first twenty chapters in Genesis in eight fifteen- minute films, Heyman was encouraged to contact Bright to request assistance from CCC in distributing these films to churches. "This led, in 1976, to a meeting with Bill Bright;" after which, John Eshleman, CCC's U.S. field director was transferred to work on the Genesis Project (1976 - 1981) with Heyman. (Eshleman, 68)

The Jesus Film. In 1977, Heyman decided to begin producing feature films on the Bible with intentions that these films may go into commercial theaters. Heyman hoped that by doing so financial support would be provided to complete the Genesis and Luke films through the Genesis Project, along with producing new films on the each book of the Bible. "The decision was made [in partnership with CCC] to begin with a feature film on the life of Jesus, with the Gospel of Luke selected as the script basis because it is the most complete in relating the events of Jesus' life" (Eshleman, 68).

An agreement was drawn stating that The Genesis Project would assume the role of producing *The Jesus Film*, "Campus Crusade for Christ [would] obtain the 'missionary' rights for the film in the non-commercial areas of the world, while Warner Brothers was assigned distribution rights in areas of the world where there was a commercial market for the film and funds might be recouped toward production costs" (Eshleman, 68).

While Heyman began filming the twenty-four chapters of Luke it was at the same time, while also using the same sets, footage was produced for the new feature film, *The Jesus Film.* . (Eshleman, 68) Then, in October 1979 the two-hour docudrama was released by Warner Brothers where over 2,000 theaters in North America showed the film.

The Jesus Film Project. After the release of *The Jesus Film* in 1979 along with the completion of the Genesis Project in 1981, Paul Eshleman returned to staff at CCC and launched *The Jesus Film* Project. Under the direction of Eshleman, the project was to secure international distribution of the 'Jesus' film. "[The] goal of the JESUS Film Project is "to teach every nation, tribe, people and tongue, helping them see and hear the story of Jesus in a language they can understand" (jesusfilm.org). As a result of the project, "this film has been seen in every country of the world and translated into hundreds of languages since its initial release in 1979" (jesusfilm.org). "More than 200 million people have indicated decisions to accept Christ as their personal Savior and Lord" (jesusfilm.org).

The Story of Jesus for Children Film. *The Jesus Film* Project has produced and distributed various media content portraying portions of the Gospel message. Along with the distribution of *The Jesus Film* , in 1999 *The Story of Jesus for Children* Film was produced "using 40 minutes of the original 'JESUS' film and integrates into the drama 22 minutes of new footage involving six children who might have lived during the time of Christ"

(jesusmediafilm.org). The new footage "shows Him interacting with young children as He preached, ministered to the sick, and treated by Him" (jesusfilmmedia.org). The film is told from a child's point of view for the purpose of reaching broader audiences (children) with the Gospel message.

> The child characters in the film hear the stories of the Man from Nazareth who heals the sick and raises the dead. They struggle to make sense of it all—some are from families who believe Jesus is the Son of God, others from families who do not. They watch Jesus from the crowds. They follow Him to see what this incredible man, who loves children, will do next. They see Him betrayed, wrongly accused, crucified, and buried. But they remember the promise of Jesus and believe they will see Him again.
>
> (jesusforchildren.org)

In addition, the film not only tells the story of Jesus but seeks to answer difficult questions throughout the narrative in a manner that children will understand. The film concludes with a review of the film along with a child character guiding viewers in an opportunity to invite Jesus into their lives.

Old Testament introduction and conclusion. In 2003 the "Old Testament introduction and closing [for the Jesus Film was] developed" and added to the 1979 version of the film. (jesusfilm.org/timeline) This addition "summarized creation of the earth and the garden of Eden, referring to the lives of Abraham, Isaac and prophecies of Isaiah" (jesusfilm.org). The purpose of this addition was specifically for historical context ultimately describing how "the life of Jesus Christ intersects with other religious traditions" (jesusfilm,org).

Jesus: Fact or Fiction? In 2003, the Jesus: Fact or Fiction? DVD was packaged with *The Jesus Film* and released for distribution. "The DVD presents the facts, history and evidence that

support the claims and teachings of Jesus" and therefore is primarily targeted towards non-believers. (jesusfact.com) The contents of the DVD include, "over 50 questions answered about Jesus, The Bible, Spiritual Truth, God, and Life After Death," 'Expert Scientists, Philosophers, Historians, Theologians and more addressing life's toughest questions," "Personal Biography and Life Story of each expert," "Personal Life Stories of people whose lives have been changed by Jesus," "Supporting Articles for further review of a subject via a PC DVD ROM," "Suggested Reading Materials," "Full-length Audio Commentary of the film by Paul Eshleman," "Making of the film 'JESUS'," "How to Use Journey" and a "Navigational Map insert" (jesusfact.com/contents). Also, "The award-winning feature film "JESUS'" is included within the package as well with "new interactive apologetic features" (jesusfact.com/contents). This special features a "fascinating, full-length audio commentary, a behind the scenes look at the making of the film and a new interactive version of the film called, 'Discovery Glass'" that allows the viewer to receive insight from experts while they are watching the film. (jesusfact.com/contents)

In addition, the "JESUS: Fact or Fiction?" website was designed by *The Jesus Film* Project as a supplementary resource to access for individuals who are exploring spiritual questions and answers. The purpose of the website was to promote the film along with "hearing compelling life stories from people whose lives have been changed by Jesus" (jesusfactorfiction.com). By doing so the viewer may interact with content provided on the website by way of taking a "Journey of Spiritual Discovery" towards building one's faith in Jesus Christ.

Magdalena: Released from Shame. In a continued effort to further assist one in their journey of spiritual discovery, *The Jesus Film* Project began distributing the film, *Magdalena: Released from Shame* in 2007 which was released by Nardine Productions and Inspirational

Films. *Similar* to the approach taken in *The Story of Jesus for Children* Film, footage from The *Jesus Film* was digitally enhanced and added to the *Magdalena* Film.

The film depicts the story of Mary Magdalene "and what she may have experienced walking with Jesus of Nazareth during His public ministry" ("Told through the Eyes of a Woman," 2008). The narrative is told through the eyes of Mary Magdalene; the film portrays the lives of four biblical women - "Mary Magdalena, the Samaritan woman at the well, the woman who touched Jesus' garment, and the woman caught in adultery" (Magdalena, 2008). The narrative depicts "historical accounts of His interaction with them"   (jesusfilmmedia.org).

The historical accounts depicted within this film show how women in every culture relate through their commonality of desired needs, concerns, hopes and fears - as well as the unfortunate truth that many have felt the sting of being devalued or marginalized because of their gender" (jesusfilmmedia.org). The film was set to emphasize the compassion and love that Jesus has towards women. The purpose for the film can be seen in a statement given by Jim Green, executive director of *The Jesus Film* Project: "The Magdalena film is a wonderful way to share with women everywhere that they are loved and valued by God" (Riley, 2008).

In addition, "Reflections of Hope" Bible Study was developed as a means to build upon the story of Mary Magdalene. The study consists of eight lessons that focus specifically on "helping women find their value by going deeper into God's word with topics such as love, forgiveness, sin, obedience, God's provision, healing and more" (Reflections of Hope, 2013). Included within the bible study is the Leader Guide which "includes a 'Magdalena' Clips DVD, notes and modern day stories to enhance your Bible study time. The easy to follow Study Guide provides space for answers and contains portions of scripture to go with each lesson" (magdalenatoday.com). In addition to these resources, a free download of the "God, Do You

Really Care About Me?" pamphlet that was written by Sharon Janyes is offered. As an additive

to the bible study, this pamphlet "expresses how great God loves each and every one of us [along

with] provid[ing] a prayer to accepting God's invitation to spend eternity in heaven with Him"

(jesusfilmstore.com).

In summary, this film has provided several resources as an addition to the narrative of

Magdalena by way of providing content that expands upon the story as a whole. The resources

offered by way of this film portray the life and ministry of Jesus through the perspective of a

woman and how He expresses his love towards them.

"Following Jesus (India)" series. After the release and distribution of three feature

films the leaders and staff of *The Jesus Film* Project recognized a need for "follow-through

evangelism." As a result, in 2007 the "Following Jesus" series was produced. This series was

produced specifically for an Indian audience with a focus on assisting those who were new

believers as they came out of a Hindu culture. The purpose was to help them understand what

being a follower of Jesus signifies - trusting in him alone. This series consists of a "video-based

discipleship series used to ground new believers in their faith" (jesusfilm.org) This film uses

"dramatized storytelling techniques [while] incorporating clips from the 'JESUS' film [to] teach

biblical principles and demonstrate how to live as a follower of Christ in a new believer's heart

culture" (jesusfilm.org). "The series includes five 20-minute lessons/episodes which fit into two-

hour teaching and discussion sessions" (jesusfilmmedia.org). The lessons/episodes are designed

to generate Q & A discussion after viewers have watched *The Jesus Film* along with discipling a

new believer in their faith. The episodes feature lesson's and answer questions such as "Who Is

God," "Who Is Jesus," "Prayer, Talking to God," "Living as a Disciple of Jesus" and "Sharing

Your Faith With Others." The purpose for providing answers to these questions is to assure new believers and to in addition equip them to share the Gospel with others.

"Walking with Jesus (Africa)" Series. Both the Following JESUS (India) and Walking with Jesus (Africa) series "address the foundational biblical truths that can help new believers grow in their faith, such as assurance, confession, and how to be filled with the Spirit" (jesusfilm.org). However, the difference lies in the specific struggles that each culture predominately faces; the India series "was designed to help believers coming out of a Hindu culture understand that being a follower of Jesus means trusting Him alone" while the African series addresses "spiritual warfare and African religions" (jesusfilmmedia.org).

The idea for the "Walking with Jesus" series developed when the leaders and staff of The Jesus Film Project realized that one of the greatest challenges African believers face today is their lack of depth in understanding the practical implications of their faith in everyday life" (jesusfilm.org). As a result, in 2009 a follow-up series of five episodes was filmed in Kenya and in 2010 the remaining seven were completed. Similar to the former series, images and clips from *The Jesus Film* are included within the "Walking with Jesus (India)" series to provide interaction amongst viewers through questions they may have in relation to the film.

The material provided within this series was tailored specifically for the African culture through depicting life scenarios that they may commonly encounter and teaching them how to model Christ within those encounters. The Jesus Film Project created each episode as a discipleship program - new believers are discipled and also taught how to disciple and mentor others. The five episodes consisted of "Assurance of Salvation," "Fellowship of Believers," "The Holy Spirit," "Walking in the Spirit" and "Growing in Christ."

Struggle and Triumph: The Eternal Triumph DVD. As evangelism tools and content continued to be distributed around the world "volunteers and staff members from Athletes in Action (AIA), a ministry of Campus Crusade for Christ...handed out a new evangelistic DVD called Struggle and Triumph to athletes and coaches" at the 2008 summer Olympics in China. (JESUS, 3) The government approved distribution of the film which "features testimonies from several Olympic athletes and ends with a clear presentation of the gospel" (JESUS, 3). Then, in 2010 "Campus Crusade for Christ produced a special 36-language Olympic DVD version of the JESUS Film" (ncnnews.com). The DVD includes *The Jesus Film* along with "a 26-minute segment about modern-day Olympians who convey the multiple triumphs and struggles in the world of athletics in the pursuit of Olympic gold" (ncnnews.com).

It is interesting to note that "in the ancient Olympics, Greeks competed as an act of worship to Zeus;" the Struggle and Triumph DVD features modern-day Olympic athletes who also view their participation as an act of worship towards Jesus Christ. (struggleandtriumph.com/thedvd) This act of worship can be seen through re-living the struggles and triumphs of the featured Olympians as they seek to draw strength from their faith for the competition.

My Last Day - Animation. In 2011, *The Jesus Film* Project released a short 9-minute animation film "capturing the story of Jesus' crucifixion through the eyes of the thief who hung next to Him" (Kinneer, 2011). The film portrays the story of salvation through the thief's journey towards regret, repentance and redemption. As a result of this journey, "the criminal's own guilt causes him to realize more fully Christ's innocence" (globalshortfilmnetwork.com). Barry Cook, writer of *The Last Day*, stated that his intent as a writer "was to show JESUS in a new way. [He] took an element from the original and built a new media idea out of it" (Kinneer,

2011). The team wanted the animation to portray the same story of *The Jesus Film* but doing so in a different manner - through a different perspective.

In addition, *The Jesus Film* Project has provided supplementary resources for a viewer to become actively involved in the distribution of this film. "My Last Day" provides images such as print pictures, flyers and images for web use along with a customized postcard and DVD label that may be used to market the film for church events, film nights, etc.

Also, featured on *My Last Day's* website participants are given an opportunity to share their "My Last Day" experience via Facebook as they use this film to share the gospel. Other resources are available for participants to share the short film such as via social media, by downloading the video and sharing it with a friend or by hosting a film night allowing further discussion of the film to occur. Also, the project has also provided a set of training videos for those who decide to host a film night by guiding them through the process of where to begin, how to create discussion and connecting with others.

Rivka. In 2012, a 12-part video lesson series "designed to help woman (and men) grow in their relationship with God" was released" (jesusfilmmedia.org). The story of Rivka demonstrates the love and strength that God gives as we experience joys and sorrows in life. The setting of the story is during the first-century in Palestine, "25 years after Magdalena: Released From Shame, the main character is 'Rivka,' the woman who accepted Christ at the end of Magdalena" (Gibson, 4). *Rivka* is considered an "evangelism and follow-up strategy" of the *Magdalena* film. (jfministrypartners.org) The series focuses on topics such as friends and enemies, persecution and suffering, prayer and peace, gifts and talents, the power of the Holy Spirit, contentment, bitterness and forgiveness. As the "characters wrestle with foundational

Christian concepts" the series offers biblical teaching of the Scriptures along with group

discussion questions at the conclusion of each episode. (jesusfilmmedis.org).

Similar to the "My Last Day" series, *Rivka* provides free downloads of promotional

materials for the series that includes a movie poster, event flyer, event tickets, sing-up sheets and

a *Rivka* promo shot picture. In addition, the series provides two options for generating discussion

of the narrative - the *Rivka* Bible Study consisting of a Leader and Participant Guide book which

may be purchased with the Leader's Pack or use the discussion questions provided at the end of

each episode. The Leader's Guide is to assist a group leader in generating questions surrounding

the series while The Participants Guide provides an overview of each episode along with a series

of questions at the end of each section. In addition, the Leader Guide provides "background

information and notes that may be helpful during discussions" (Gibson, 8).

In summary, Rivka provides a versatile combination of audio and video content that

affords opportunities for the viewer to become an active participant within the narrative. This is

done so by seeking to expand one's knowledge of the narrative through the use of these

additional resources.

What Makes *The Jesus Film* Project Transmedia?

As previously noted, *The Jesus Film* Project has produced and distributed several media

content in connection with the narrative of *The Jesus Film*. However, simply distributing

multiple media content does not confirm the use of transmedia. Oftentimes, confusion occurs in

determining whether the content produced has taken the form of an adaption or if in fact a proper

use of transmedia has been applied. Therefore, in order to determine this, we will first provide a

brief distinction between adaptations and transmedia; second, we will then apply Jenkins Seven

Principles of Transmedia.

Adaptations verses transmedia. Adaptations "take the same story from one medium and retell it in another;" adaptations can then be seen as a reinterpretation of the original narrative. (Transmedia 202: Further Reflections) Conversely, transmedia disperses portions of a narrative independently through different media; unlike adaptations, these portions can stand independently from the remainder of the narrative as a story of its own and still be understood. Therefore, the distinguishing component between the two is whether distinction exists between the stories told across different mediums. If distinction is present, then it is more probable to confirm that the use of transmedia has been applied. Thus, in order to determine which form of distribution *The Jesus Film Project* uses, adaptations or transmedia, it is essential to understand their stated goals for the project. The purpose in doing so assists in bringing clarity to the strategies that are being employed to distribute the content.

As previously stated, this project has provided a variety of resources for both believers and non-believers. This project initially began as a means for *The Jesus Film* to be distributed internationally. CCC states their goal for this project as such:

> The goal of the Jesus Film Project is to help share Jesus with everyone in his or her own language using media tools and movement building strategies…The film has been seen in every country of the world and translated into hundreds of languages since its initial release in 1979. Our goal is to reach every nation, tribe people, and tongue, helping them see and hear the story of Jesus in a language they can understand. ("History," 2014).

The key word to focus upon is "translation" due to this being the projects main goal and purpose. *The Jesus Film* Project defines this word through their five step translation process provided on their website. The first step, "Translating the Script," describes how they translate the original script as such:

Working with exactly timed phrases, a careful, line-by-line translation is done, matching

the new language as closely as possible to the exact syllable count of the original English

version. This process often takes several months or more. ("Step 1: Translating the

Script," 2014)

In addition, the second step, "Testing the Translation," again describes the process of how they

translate this film:

At this step the line of text are tested by first recording and carefully matching the timing

and tone with the original. If the translated line is too long or too short for a perfect

match, new lines are translated until the fit is correct. A committee of native speakers and

language experts will then review the translation to ensure its accuracy and faithfulness in

conveying the original meaning of the Scriptures. ("Step 2: Testing the Translation,"

2014)

Initially, the translation process appears to be a reinterpretation of the original content unless

new content is to be added for the purpose pf providing a proper counterpart to its original.

However, this new material may be seen as an imitation rather than an expression of its original

content. Therefore, this form of distribution appears to fall within the category of an adaptation

due to the same content, as a whole, being distributed from one medium to another rather than

introducing new content that builds upon the former. These translations are only one part of how

CC approaches media; however, there are many other elements that also need to be examined

within the process. These elements include Jenkins Seven Principles of Transmedia which we

will now apply to the content distributed within the Project.

   ***Spreadability* vs. *Drillability*.**   Beginning with *Spreadability,* this principle creates a

world with the capacity to provide active engagement among fans through the circulation of

media content. The circulation of this "media content is continually repositioned as it enters different niche communities" (Jenkins, Ford & Greene, 27). For example, when adaptations are used, the content is modified across different media but done so in a way that creates a one-size-fits-all approach for audience members. This inhibits the ability to meet the individualized interests of different audience members or niche communities. However, when applying the principle of spreadability, "audience members have to retrofit it to better serve their interests" (Jenkins, Ford & Greene, 27). This meaning that new content is added to what currently exists, providing opportunities for fan interaction and continued circulation of the content.

In addition, Drillability as previously stated, refers to a fan's desire to dig deeper into narrative's content ultimately resulting in the disclosure of more detail about the narrative and events surrounding the story. The greater the disclosure, the more viewers will seek to drill deeper into its content and discover more. "Both potentials may be built into the same transmedia franchise, yet they represent...different dimensions of the experience" (*The Revenge of the Origami Unicorn*). Another distinguishing component of how the media content is spread - spreadable media provides for a quick horizontal spread of media content while drillable media provides more depth vertically over a longer period of time.

Therefore, there are two overarching elements within both principles that need to be present in order for transmedia to occur - new content has to be added to what already exists to meet the individualized interests of different niche communities, along with providing content that elicits fan interaction and a desire to discover more about the narrative.

The Jesus Film, The Story of Jesus for Children Film, *Magdalena: Released from Shame*, *Rivka* and *My Last Day* short series retells the story of Jesus' ministry but does so through the eyes of different individuals. As a result, new content is added to the existing through the

narration of each character's story as they interact with Jesus. The purpose in doing so was to reach out to different people groups and niche communities (those with common interests) which would reflect the use of spreadbility. For example, *The Story of Jesus for Children* Film was created for the purpose of reaching children with the Gospel message and *Magdalena* was distributed to reach out to the oppressed and unvalued women within other countries. In addition, the *Rivka* film was used as a follow-up evangelism strategy that sought to expand upon the story of Magdalena. *My Last Day* series told the story of Jesus through the eyes of the thief on the cross for the purpose of reaching out to those whose grief and guilt are keeping them from accepting the Gospel message.

In relation to the principle of Drillability, fans desire to dig deeper into knowing more about the narrative. *The Jesus Film* Project offers several resources that allow participants to become involved in the process of drilling deeper into the story by way of Bible studies, blogs, social media and prayer impact. The Bible studies allow those with increased interested to not only expand upon their knowledge of the story but to create discussion with other fans in that generate questions and answers after viewing the films and shorts series' offered. For example, the Magdalena film provides Bible study called, "Reflections of Hope" which allows participants the opportunity to deepen their understanding of who Jesus is and his care for women. The contents of this study include, a guide book for leaders and participants along with the a DVD that shows clips of the film and modern day stories as well. In addition, "The Story of Jesus for Children" offers several resources, both print and video to engage with the films contents. These resources are designed to either prepare children before they watch the film or for further learning after they watch the film.

Also, the Project provides blogs posted by CCC; some of these stories focus on the Cru experience others look at additional Christian issues. Participants can become involved within the stories by way of commenting on the blogs and interacting with others in that forum. It does not appear that social media is used often in CCC's media campaigns; in fact even these blogs appear to be an afterthought of the campaign.

As noted, there are various options for a fan to become involved in the story world that will meet the individualized interest of the audience members. Each opportunity allows participants to continue adding onto the story; CCC's purpose is for unbelievers to become believers as the first stage. Then, both new and long-time believers are to engage by discipling others and spreading the message themselves. These levels of engagement along with the message presented in *The Jesus Film* products cultivates a sense of desire among believers and unbelievers to know more about the narrative and thus this is the purpose for why the follow-up and disciplship content has been provided - it allows deeper engagement, interest and interaction to occur.

Continuity **vs.** *Multiplicity.* As stated previously, *Continuity* equals consistency, connection and stability. Therefore, it is essential for a connection to remain between the content that is distributed so that the story as a whole creates consistency. While *Continuity* seeks to develop a consistent story through the contributions of various authors, "*Multiplicity* emerges from seeing the same characters and stories told in radically different ways" (Transmedia 202). *Multiplicity* "allows fans to take pleasure in alternative retellings, seeing the characters and events from fresh perspectives" (*The Revenge of the Origami Unicorn*).

Continuity can be difficult to maintain because of various authors creating the material. Each film and series within this Project has been authored by CCC: some solely by Cur, others in

various partnerships with other organizations such as Wycliffe, Harvest Partners. However, CCC continued to maintain authorship of the products produced. The control that CCC maintained eliminated the possibility for the multiplicity of creative content producers - not associated with the organization - to usurp the message of each media element. The purpose in doing so was to ensure that content, inconsistent with the previous content created, would not be produced; this in turn preserved the connection between each film and series. Each story would thus build upon one another so that the story of Jesus would still be shared but through alternative perspectives.

Although the Project appeared to provide the principle of *Continuity* by way of connecting each story together and maintaining stability in doing so, the principle of *Multiplicity* was more easily defined within its products. This principle can be seen through alternative retellings where a different character was followed throughout the story. Again, this can be seen through the *Magdalena* film, *The Story of Jesus for Children* film, My Last Day series along with the new Old Testament introduction and conclusion where the story of Adam and Eve were introduced before the start of the film. Within each narrative a new, fresh perspective was given in light of the story of Jesus which in turned continued to provide a variety to the story as whole.

Immersion vs. *Extractability.* The principle of *Immersion* occurs when an individual becomes involved in a transmedia narrative, resulting in becoming a part of the story telling experience. In addition, the principle of *Extractability* appears to be an additive of the *Immersion* principle; the fan extracts information received from immersing oneself into the story and then applies the information received to the fan's own life. "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" ("Revenge of the Origami

Unicorn: The Remaining Four"). Therefore, in order for extractability to occur, parts of the story

are taken and implemented into everyday life.

After analyzing the Project's contents, the participants who are involved in distributing

their content do so by immersing themselves into the story world. Because they assist in creating

additional content, they themselves can be seen to immerse themselves within the story world.

For example, those who immerse themselves in the content do so by being a part of charities

such as "Friends of 'JESUS' Group Giving Site" where individuals may contribute monetarily to

assist in the distribution of various products offered through *The Jesus Film* Project. These

products include new language translations, bible studies related to the film, media packages that

include mini-projectors, speakers and batteries for the purpose of providing others with the tool

to share the film. Those who immerse by giving money also give towards the distribution of

tablets such as iPads to those who are in restricted nations where missionaries are unable to gain

physical access into.

Thus it is that these tablets allow CCC the opportunity to spread the Gospel message

through downloading the Projects media contents such as the film's and follow-up video's for

viewing. Also, they make donations to help support the film team as they go internationally to

show the film along with discipling others to do the same. Participants may also immerse

themselves into the narrative by way of volunteering. They may do so through working at their

main office or volunteering in one's hometown. The office work consists of specialized

volunteers where they may work in various capacities that are specific to their career skills such

as financial analyst, programmer/coder, computer tech, internet developer/web designer,

radio/television/media marketing consultant, events administrative assistant, skilled

administrative assistant, researcher, teacher, translator, administrative assistant, reports writer,

receptionist, mailing team member, data entry and many more. In addition, one may volunteer at CCC's main office when on vacation as well through their, "Vacation with a Purpose Volunteers" program. This program allows individuals to join their team for a week or several months as they will become involved in volunteer services there.

Also, CCC allows on to volunteer in their own hometown by designing their own distribution plan. This is an opportunity for individuals to make a difference within their community by way of distributing *The Jesus Film*, *Magdalena: Through Her Eyes*, and the *Story of Jesus for Children* DVD's. Volunteers "may choose to distribute DVD's to the hospitals, schools, or prisons in [their] area, or make sure [their] local video stores and libraries have a copy to rent" (jesusfilm.org/getinvolved/volunteer). CCC encourages volunteers to be creative when design their own distribution plan as they immerse themselves into the story world by way of sharing the Gospel message with those in their community and seeing lives changed through their efforts.

In addition, participants may also become a part of the JESUS Film Missions Trips where they "partner with national ministries by taking volunteers from the body of Christ on short-term trips to evangelize the least-reached using 'JESUS' film products" (jesusfilmmissiontrips.org). Over 40 trips are offered each year where they travel to over 30 different countries and distribute *The Jesus Film* within their local languages. As a result, those who are receiving the message and content are extracting the content.

Lastly, while participants are providing ways for distribution of the content, others are extracting the content offered by using it as a tool to understand the Gospel message. A few areas in which participants appear to extract contents from the narrative is through the "Cruise the Mediterranean with The JESUS Film Project." This cruise consists of "an eight-day voyage of

the Eastern Mediterranean, sailing to some of the Bible's most storied locations. You will hear

international staff leaders share amazing ways God is using the JESUS film [and] about [their]

newest media project featuring the life and ministry of the apostle Paul" (jesusfilm.org).

In addition, Discipleship and Church Planting teams are built to offer resources such as

follow-up resources are produced and distributed. A few follow up programs include the

"Following Jesus" and "Walking with Jesus" series which is a video based discipleship program

that provides opportunities for discussion to occur in relation to *The Jesus Film*. In addition,

there is a follow-up series of the Magdalena film which consists of bible studies and leader

guides along with audio devotions to supplement the information provided within the film. Also,

Shellbock Publishing and CCC have partnered to "make printed discipleship resources available

for every translation of the 'JESUS' film. Shellbook's localization method ensures that core

concepts are maintained, while allowing local staff members to contextualize the principle in a

way that target audiences will understand" (jesusfilm.org).

Also, the Project provides opportunities for individuals to become involved in service

projects such as CrossRoads Link which "is a strategy that provides educational solutions to

communities devastated by social crises like HIV/AIDS" (crossroadslink.org). This program

exists to provide individual with the proper educational tools to understand the reason for why

these diseases continue. Individuals may participate within this program by way of teaching,

building curriculum or as a regional director.

Worldbuilding. Jenkins summarized *World building* as writers "construct[ing]

interconnecting worlds which link together stories scattered across publications" (*Revenge of the

Origami Unicorn: The Remaining Four*). Therefore, this principle is applied when stories

created by different authors are linked together to form a story world as a whole. This principle

may appear to follow in line similar to the principle of Continuity where the content distributed by different author are required to be consistent and stable through each one. As a result, continuity can be seen as the foundation upon which world building is constructed. We have already seen how each story within this Project has connected with one another by way of the characters interrelating to one another as they interact with Jesus. Although there are different characters and stories, each appear to be retold within similar story worlds (with the ministry and death of Jesus Christ as the story world). The narrative remains the same, but is simply retold from different perspectives. Therefore, the question arises as to whether using the same narrative but telling from different perspectives can still be seen as transmedia.

Jenkins states that, "most often, transmedia stories are based not on individual characters or specific plots but rather complex fictional worlds which can sustain multiple interrelated characters and their stories" ("Transmedia Storytelling 101," 2007). This meaning that, transmedia focuses upon the merging of different worlds where their characters and stories can interrelate with one another. Although the stories and characters interrelate between the two films, the story worlds appear to be similar (the ministry of Jesus).

In order for different worlds to exist the content is to be distributed through different entry points, meaning, different media usually beginning with film and then other mediums such as social media, books, comic books, etc. The majority of the content delivered is through film and small series' which limits the ability to continue to build worlds if only two mediums are present. However, the Project also includes several resources that provide additional entry points.

Seriality. As previously stated, this principle focuses specifically on dispersing chunks or installments of a narrative throughout different media, in the form of a series. The narrative is not retold, as that of an adaptation, but rather different portions within the narrative are created as

media content that can be told independently from the others. The key word to focus upon is "independently;" the purpose in doing so is to determine whether the content is able to stand alone or if each is dependent upon the other. To offer clarity, a brief review of the goals will be provided; this will assist in determining whether the content's existence was based upon a dependence of other material. As previously stated, the *Magdalena* Film, *The Story of Jesus for Children* Film and "My Last Day's" were produced for the purpose of reaching a broader audience - women, children and the guilt ridden - while all other additional content was created to provide follow-up/discipleship resources for those who were had become converts recently. Therefore, it does not appear that the media content - films, short series, etc, - was dependent upon one another, rather they built upon one another. However, the resources created as a follow-up/discipleship program do appear dependent upon the other content because each were produced to generate discussion and bible studies, based on films' content.

   Subjectivity. It is essential for a transmedia narrative to bring complexity to the story by portraying the views of multiple individuals within the story. "The story is given complexity through the views of multiple characters or dimensions within the story. This may come about by building a back story and character through other media" (Moloney). This principle could be coupled with elements seen in the principle of *Multiplicity* which states that alternative retellings of the story are told from different characters and perspectives. As previously seen, the back story is told by various characters such as the children who met Jesus. Mary Magdelene, the woman at the well, Rivka and the thief on the cross; each assisted in providing more in-depth information in relation to who Jesus is. Each state their views of Jesus based upon their interaction with him. Although the views of many characters are represented it appears that this principle is not seen through the distribution process of these products, since each story was told

through the medium of film or a short series rather than telling the story of each from different

entry points (different media) - which is just as important, if not more so, than character

viewpoints - such as social media or comic books

       Performance. As previously stated, the last principle within Jenkins transmedia model

calls upon fans, supporters and viewers to actively participate in a manner that provides each one

with an opportunity to "perform" within the narrative. There are several ways in which *The Jesus*

Film Project allows fans to do so; by separating the truth of Scripture and its claims from well-

known fallacies using the DVD series, *Jesus: Fact or Fiction?* fans perform through Discussion

Groups that meet once a week over a period of eight weeks. During this time the group leaders

show"short videos and [lead] group discussions about a designated topic" (jesusfact.com/guide).

In this resource over 50 questions are evaluated and answered which are interactive and directed

at the end user. "Whether [the fan is] seeking answers or wanting to build upon the foundation of

[their] faith, [they are] invite[ed] to take a personal Journey of Spiritual Discovery"

(www.jesusfactorfiction.com). In addition, fans may encourage others to take part in the

discussion guide by using the "Holiday Campaign" which specifically occurs during the Easter

or Christmas season. "In the lobby of your church, have a visitors table during the Easter or

Christmas service. When visitors fill out a comment card, offer them a "JESUS: Fact or Fiction?"

DVD and an opportunity to sign up for a non-threatening discussion group"

(jesusfact.com/strategies). By doing so, this allows more individuals to perform within the

narrative by way of using the guide to answer questions that many may have in relation to who

Jesus is.

       An additional resource includes The *Struggle and Triumph: The Eternal Triumph* DVD

which takes viewers on a journey through the lives of six Olympians, portraying their stories of

triumph and struggles within the Olympics. In addition, there is also a Student Interactive Bible Study Guide and Leaders Guide to couple with the DVD's narrative. Fans become involved in this narrative by using this resource that includes five sessions - "Running the Race," "Competing For Glory," "Giving Back" and "The Way To Glory" (Struggle and Triumph: Interactive Bible Study, 1).

> This interactive Bible study is designed to be used by amateur and professional sports people, sports fans and those caught up in the excitement of the Olympics. It can be used in a variety of different contexts from one-to-one discipleship, to sports teams, youth groups, and church cell, home or Bible study groups. The course can be completed in 5 weeks, or 10 weeks, as each session has enough material to run over into an additional session. Sessions 3 and 5 in particular cover issues that may require two weeks each. ("Struggle and Triumph: Interactive Bible Study", 1).

Also, the Leaders Guide version include additional material within the Interactive Bible Study Guide that includes supplementary activities, games, examples, stories, information and scripture that will generate further discussion and understanding as to what the DVD is seeking to portray within its narrative. In addition, there are several websites created in connection with this DVD series called, "Beyond the Ultimate" - "Inspiring athlete testimonies of what comes after success" - and "Athletes in Action" - "Works with athletes and coaches to use the unique platform of sports to help people around the world with questions of faith" (struggleandtriumph.com/resources).

Lastly, there are two other evangelism tools created by the CCC - "Walking with Jesus" and "Following Jesus" - and both serve as opportunities for either the unbeliever using the tools to spread the Gospel or the unbeliever hearing the message to respond by receiving the message.

Thus, the content produced and distributed from *The Jesus Film* Project allows for engagement and performance to occur among fans.

Summary

We can safely say that the Kony 2012 campaign has implemented a diversity of resources and content within their campaign strategies. This diversity provides opportunities for new content to be dispersed across media and in addition has allowed IC to access different entry points within the story world by way of by way of their four part model - Media, Mobilization, Protection and Recovery. These entry points can be seen in more detailed terms as the use of social networking, community service projects, several films, workshops petitions, events, programs, fliers and radio towers. Offering a diversity of entry points has produced fan interaction, which has utilized these entry points to form story worlds that are independent of one another, but also providing continuity between each story as well.

Cru on the other hand has implemented a slightly different approach to disbursing content for *The Jesus Film* Project, which distributes products such as films, short series', bible studies, books, blogs, DVD's, volunteer and internship opportunities and mission's trips. This Project offers several entry points as well. Although the type of entry points and the relative lack of entry points that Cru offers are very different from Invisible Children, Cru continues to distribute a diversity of content across different media.

Thus, entry points Cru uses, provides a recirculation of the original content - life, death and ministry of Jesus Christ - but through different perspectives. Conversely, the *Kony 2012* campaign does not appear to showcase a high level of re-circulated content. Instead, the content distributed emerges through a diversity of different stories as each one is distributed through different entry points. This is done by way of disbursing their content across different media for further spreading of the Gospel and deeper growth through discipleship

Chapter V: Discussion

The goal of this study was to determine whether the use of transmedia could be applied within Christian missions for further dispersion of the Gospel message. In order to determine the results of this research question, the specific methods used within the campaigns of two differentiating organizations - Invisible Children and Campus Crusade's for Christ - were analyzed. The specific methods analyzed were in IC's *Kony 2012* campaign and Cru's *The Jesus Film* Project.

I began this study by first, breaking down and defining in detail specific terms that can be confused with the use of transmedia (adaptations) or are a subset of the term (media convergence). Second, I analyzed what transmedia was and what it was not. Lastly, I applied Henry Jenkins Seven Principles of Transmedia to both campaigns - *Spreadability* vs. *Drillability*, *Continuity vs. Multiplicity, Immersion* vs. *Extractability*, *Worldbuilding*, *Seriality*, *Subjectivity* and *Performance*. In addition, author and educator in journalism Kevin Moloney believed the first three should not be seen as oppositional to one another, rather, they are a part of an assortment of options offered to create a transmedia story world.

After this analysis was conducted, the results highlighted the complexity of specifically determining whether one or both campaigns effectively applied each principle. A transmedia universe will continue to expand due to the multiplicity of story worlds that can be added. Because both campaigns offered several entry points by which additional portions of the story could enter, this provided complexity in sorting through each entry point (strategy or method). However, the results indicated that both campaigns did apply the use of transmedia principles; their effectiveness in doing so differed amongst both campaigns and their strategies.

Research Question 1

In examining the first research question, Can transmedia be applied to a non-fictional story? the answer to this question is, yes. We will first begin by determining whether the Kony 2012 campaign effectively applied transmedia and will then determine whether the same is true for *The Jesus Film* Project. The analysis of the *Kony 2012* campaign through Jenkins Seven Principles of Transmedia did in fact show signs of transmedia use within the campaign. In fact, the strength of this campaign can be seen in the opportunities offered for fan interaction which is *Spreadbility* and *Immersion*, along with the ability that each story possessed to stand independently of the other yet, with *Continuity* between each one. *Spreadability* was present within this campaign as the Kony 2012 Film was viewed over 100 million times six days after its release in addition to successes throughout social media such as Facebook, Twitter and Google. In addition, IC provided tangible items that fans could extract from the story such as the Kony 2012 Action Pack, t-shirts and wrist bands. The campaign distributed portions of the story's content across different media which reflects the principle of *Seriality*. Lastly, the content and story was compelling in a manner that influenced fans to drill deeper into the narrative by way of involvement within the events, shows, community service projects, etc,. Fans became enthralled with the idea of being a part of a movement that could capture Kony and bring freedom to those in Africa.

The Kony 2012 campaign yielded successful results due to the implementation of their transmedia strategies and models. The experiment has been successful and gained recognition of the organization as a whole and the campaign as well. In addition, both political and social leaders took interest in the campaign and invested their time and resources towards IC's work. As a result, according to IC's website they have produced 3.7 million pledges to stop Kony. Currently, two LRA commanders have been detained, killings have dropped a total of 67% from

2011 to 2012, The Early Warning Radio Network has saved many lives, 690,000 detection fliers have been distributed and 3 FM radio towers were constructed to broadcast "come home" messages.

In addition, *The Jesus Film* Project has also had proven success in implementing principles of transmedia throughout the distribution of its content, affirming transmedia can be applied to a non-fictional world. This Project has employed the principle of *Spreadibility* through adding new content to the existing narrative by way of films, short series', bible studies, DVD's, blogs and missions trips. Each time new content was distributed through a different medium within the Project, *Spreadability* occurred. Also, the principle of *Continuity* was present through a clear connection between each of the stories content. In addition, the principle of *Multiplicity* was present through seeing the same characters and stories integrated within each of the films, short series and bible studies. Also, the fans were given the opportunity to apply the principle of *Immersion* themselves into the story world through mission's trips, volunteer opportunities, cruises and follow-up/discipleship resources. The Project also implemented the principle of *Seriality* where chunks of a story are taken and each distributed within the form of a series. This can be seen within the "My Last Day," "Follow Jesus" and "Walk with Jesus" series'. As a result of the portions of content distributed across different mediums this Project applied the principle of *Worldbuilding* through distributing this content through different entry points.

In summary then, it can clearly be seen that both project have effectively implemented the use of transmedia, thus demonstrating the use of transmedia in non-fiction is possible. We now turn to Research Question 2, which deals with Christian missions more specifically.

Research Question 2

The second research question states, "Is it possible for transmedia to be applied within Christian missions effectively and if so, how?" This can be answered by examining how well

The Jesus Film Project did in implementing transmedia. As previously stated, this project was effective in their use of Jenkins Seven Principles of Transmedia.

The ultimate goal of Cru is to spread the Gospel message, to do so quickly and effectively. As seen within Cru's current model, transmedia is being used as a highly effective tool towards rapidly spreading content through this Project. This has essentially led to greater dispersion of the Gospel message across various media among many people groups. These tools have allowed CCC to translate the Project into 1,203 languages along with more than 200 million decisions made for Christ and more than 60 million products distributed since 1979.

Initially, it appeared that building a story world where the narrative had already been created and could not be changed or altered would provide difficulty applying transmedia in a non-fictional world. The research determined that within transmedia, a story world is conceived first, and then all of its independent pieces are created. The only apparent element that is essential for this story world to exist is for it to be conceptualized first, that concept could be created by pulling elements directly from one's imagination which is fiction or from reality which is non-fiction. Therefore, transmedia can be used effectively within Christian missions; traditionally religious content will take the form of an adaptation rather than transmedia because there appears to be difficulty in creating different perspectives on a message that is singular. This was an obstacle faced by Cru when producing and distributing the Gospel message as transmedia. They provided a successful transmedia portrayal of the life of Christ from the perspective of a different character each time; however, these different perspectives all used the same medium which took the form of film.

Implications of Study

Transmedia within a non-fictional world requires several functions for its existence to occur. First, a non-fictional transmedia model would function within a pre-existing story world. Unlike a fictional world where the story can be created without limits, this world exists within time and space. This will ultimately affect future non-fiction transmedia functions because this limits the possibilities to add onto a story that is based upon reality rather than by one's imagination. This may create a sense of inability to expand upon the original narrative without creating errors in its message.

Second, another implication of this study refers to the function of unpredictability; within a non-fictional world authors do not have control as writers of fictional works are. As a result, authors and fans of the transmedia world, alike, are unable to predict as to how the narrative will play out. With fictional transmedia works knowledge is present as to what will occur; therefore, the authors and fans are able to create content that is not restricted by the unknown but rather based upon what the authors chose to make known to their audience. This will in turn affect future non-fiction transmedia models because the type of content as well as the time of when the content will be distributed cannot be predetermined, rather it is to be determined and created based upon how the original narrative unfolds. A sense of future knowledge is therefore withheld from its authors and fans when creating a non-fiction transmedia story world.

The third implication of this study is the function of interrelating non-fictional and fictional stories together along with the characters within those stories as well. The research shows that fans desire to become involved and immersed within the story, but this immersion could potentially be limited by the unchanging nature of the reality within the narrative. As a result, the study shows the benefits for providing fictional material within a non-fictional world

for fan interaction to occur. This would affect the use of transmedia within a non-fictional story world by allowing the authors and fans to have more ability to create content that is not restricted to what occurred or what will occur. Rather, they are able to create content and characters that are faithful to the message but provide a different perspective to the narrative.

Lastly, an implication of this study is the function of ethics. Because the content within a non-fictional world is real this offers an opportunity for fans to engage with the content at another level - one's personal beliefs, values, morals. Shown within this study's research, rather than the non-fictional narrative remaining a transmedia issue, it then becomes an issue of ethics and politics because of the story that it carries. There may be content created within the non-fictional transmedia narrative that causes tension or different opinions to emerge. This issue of ethics within the narrative may initially appear to be a limitation to the study; however, it is an integral element that oftentimes provides a continuum of the content produced. This fact would affect future non-fiction transmedia functions because authors and fans would be encouraged to become involved within the creation process. Their involvement would result in producing a variety of diverse content from different perspectives which assists in creating content that is transmedia rather than an adaptation.

Limitations of Study

While conducting this study there were several limitations that appeared. The first consisted of time constraints; due to the complexity of this study and because the use of trandmedia within a non-fictional world is a fairly emerging topic, the researcher was unable to explore more of what this study could have offered. In addition, there was a limited quantity of research pertaining to this topic which restricted the researcher in gaining an adequate amount of resources to strengthen the study.

Second, finances limited the researcher to study these organizations more in depth. Without the proper monetary funds a tangle transmedia model could not be created. Creating this model would have provided an opportunity for the researcher to test with greater validity as to whether transmedia can be applied effectively within a non-fictional story world, specifically within the spread of the Gospel message.

The third limitation involves constraints on generalizability; because the complexity of this study is so broad it provided difficulty for the researcher to reduce the research and its findings to a more general form. Therefore, the information appeared to be difficult to understand which resulted in more questions developing as the study progressed. This limited the researcher's ability to break down the information and research presented in a manner that allowed the readers to easily comprehend.

Lastly, there were limitations in the criteria of Jenkins's Seven Principles of Transmedia; it appeared that the criteria stated what should be present without providing a set of criteria for what transmedia was not or could not be. Therefore, when applying these principles to a campaign, organization or project there was difficulty is specifically determining whether a transmedia story world was being built or if it took the form of an adaptation. When providing a criteria for transmedia that merely states what it does consist of, will leave an open door in allowing all media content that fits this criteria to be considered transmedia. However, when also including principles that state what transmedia is not then this assists by narrowing, in a more specific manner, what transmedia is because of more specialized set of criteria.

Suggestions for Further Research

While conducting this study the researcher found a few possible ways in which the research could be expanded upon. First, future research should be conducted in relation to

Jenkins Seven Principles of Transmedia. Although this model proved to be an essential element within the analysis of IC's and Cru's campaigns, it appeared that there still may room to expand upon the principles in greater detail. In addition, it appears as though several principles are repetitive and therefore a merging of those principles together should be considered or further research should be conducted to determine the distinct differences between each one.

Second, suggestions for further researching this topic also include addressing the apparent difference between media convergence and transmedia. In addition, examples of media convergence should be researched and evaluated; after which they should be compared and contrasted to transmedia. This will also assist in narrowing the criteria for transmedia into a more specialized set of functions.

Lastly, further research should be done consisting of the effects on individuals when applying transmedia within the spreading of the Gospel message as opposed to other forms of media distribution. Meaning, a study should be conducted on whether the transmedia's effects on the validity of its message and the individuals sharing and receiving the message have any bearing on those who come to know Christ.

The use of transmedia within Christian missions is a newly emerging topic that provides a limited amount of research on its topic. As a result, this provides difficulty in researching this subject more in depth along with effectively creating a working transmedia model for Christian missions. However, because this difficult exists, this does not mean that there are not effective transmedia models that have been created and applied to the spread of the Gospel message throughout the world.

Conclusion

The determinant of transmedia is based upon the application of Jenkins Seven Principles of Transmedia as a criterion for its presence within the distribution of its story. Transmedia

within Christian missions appears to reflect a different manner in which the material is produced and distributed. This meaning that oftentimes the use of transmedia within Christian missions can be mistaken for the use of an adaption. The reason for this stems from the need of the Gospel message being presented within every form of distribution and therefore resulting in an appearance of the continual retelling of the same story within different forms.

Based upon the research and evidence received from this study it can be presumed that transmedia can exist within a non-fictional narrative and could be used effectively within Christian missions. This appears to be most plausible when fictional elements are incorporated into a non-fictional story world where the non-fictional message is untainted. This may be done through portraying characters from different perspectives or including background and history on the story or characters. In addition, fictional tangible items may be created based upon the non-fictional narrative to provide fan interaction and engagement. Ultimately, fictional and non-fictional story worlds can co-exist at the same time and within one another which allows for social exchange among different cultures and people groups to develop. As a result, when social exchange occurs within Christian missions this provides for a larger dispersion of the Gospel message globally.

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