CHARLES UNIVERSITY IN PRAGUE
Faculty of Humanities
Department of Historical Sociology

Véronique Nicole O'Donoghue BA

Transmedia Storytelling and Amnesty International In the Czech Republic and the United Kingdom 1993-2013

Master's Thesis
Supervisor: Mgr. Lucie Cviklová M.A., Ph.D.

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DECLARATION

I hereby declare that this thesis is the result of my own original work, that all sources and literature used are properly quoted and that no part of this thesis has been used to obtain another or the same degree.

Signature

Véronique O'Donoghue

I would like to thank Áine, Catherine, Claire, David and Jana for their support and encouragement throughout my studies. I would also like to thank my supervisor Mgr. Lucie Cviklová M.A., Ph.D for her help.

This thesis is dedicated to Michal.

Abstract

Since the 1990s, two parallel international phenomena have occurred: the growth of digital communications and the growth of the non-profit sector. The latter growth has taken place globally, but is acutely visible in the Czech Republic. In the Czech Republic, the 1990s posed an interesting challenge for the growth of non-profit organisations after the fall of Communism. One communications practice which has been utilised in business, journalism and the media is *transmedia storytelling*, though its application has been lacking in the non-profit sector. Through the utilisation of SWOT analysis methodology, this master's thesis will see this practice applied to the non-profit sector in an exploratory case study of Amnesty International groups at various levels in both the Czech Republic and the United Kingdom. From this, the work hopes to achieve a better understanding of how transmedia storytelling practices could aid an international non-profit organisation, such as Amnesty International, in the effectivity of its agenda setting and resource mobilisation thus eliminating discrepancies between regions in campaigning and fundraising.

Keywords: Agenda Setting, Amnesty International, Non-Profit Organisation, Resource Mobilisation, Transmedia Storytelling

Contents

Glossary of Terms

Agenda Setting	The act of influencing the public, the government or the media regarding the importance of particular topics.
Alternate Reality Game	A video game based in an alternative online reality.
Convergence Culture	The use of various old and new media technologies across a plethora of digital platforms.
Digital Media	All machine readable media which is coded and used on computers.
Fandom	A collection of fans forming a subculture based on a shared interest.
Mass Media	Media technologies with a global or mass reach.
New Media	All internet related media.
Non-Profit Organisation	Any organisation which does not retain profits collected by its members.
Resource Mobilisation	The act of mobilizing others to reach a shared goal and to acquire resources for that goal.
Re-Tweet	A command on Twitter wherein information posted by another Twitter account holder is shared again via one's own Twitter account.
Social Media	Online tools which allow users to share existing and newly created information.
Tweet	To send information via a Twitter account.
Twitter	A free information network based on account holders sending 140 character messages.
Web 2.0	The aspects of the World Wide Web which enable users to create and share content online.

Chapter 1: Introduction

Despite over two decades of Amnesty campaigning in the Czech Republic, the Czech section of Amnesty International is 30% financially dependent on the International Secretariat in London for funding. While the most traditional form of fundraising for charities in the West has tended to be face-to-face fundraising, this method is not universally successful. This Master's thesis will study what differences exist in the challenges faced by Amnesty International groups in the Czech Republic and the United Kingdom with regards agenda setting and resource mobilization, in a comparative exploratory case study. If differences do exist between these regions, then transmedia storytelling will be studied regarding its applicability to Amnesty International groups, in order to glean its use in levelling out discrepancies between the successes of groups in agenda setting and resource mobilization.

The time frame studied here will encapsulate the two decades stretching from 1993-2013. The Czech Republic presents an interesting case study for this time period as in 1993 Czechoslovakia split and became two newly independent states namely the Czech Republic and Slovakia, as well as having become a newly open market economy after the fall of Communism in 1989. The country also experienced an influx of non-profit organisations including Amnesty International, which was first set up in Czechoslovakia in 1991 and in 1993 gained the title of association in the Czech Republic. In 2011 Amnesty International Czech Republic became an official 'section' acquiring a director and controlling its own fundraising while before that the Czech Amnesty was considered a 'structure' and was controlled from the Headquarters in London. The choice to carry out a comparative case study with the United Kingdom as the counter point for the Czech Republic is based on the United Kingdom being the location of the establishment of Amnesty International, as well as it housing the organisation's headquarters.

Over the same two decade stretch, methods of communication for non-profit organisations developed, especially since the exponential growth of digital communication platforms from the 1990s onwards. One digital media communication practice in particular, *transmedia storytelling*, encapsulates all media platforms and welcomes uninvolved parties into the story, thus spreading information further than the initial group. Transmedia Storytelling has been well utilised in the media though its application in the non-profit sphere has been lacking. Henry Jenkins, a Provost Professor of Communication,

Journalism, and Cinematic Arts, at both USC Annenberg School for Communication and USC School of Cinematic Arts, coined the term itself and defined the procedure through his observation of large franchises utilising the method successfully. Two aspects of transmedia storytelling state that: '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' and secondly that, 'a transmedia text does not simply disperse information: it provides a set of roles and goals which readers can assume as they enact aspects of the story through their everyday life' [Jenkins 2007]. These two particular points highlight the tangible connection between transmedia storytelling and the concepts of agenda setting and resource mobilisation.

This work would assert that the utilisation of transmedia storytelling practices could be beneficial for international non-profit organisations, as non-profit organisations must reach wide audiences with their message, welcoming newcomers as activists and donors to the fold. Amnesty International is largely focused on agenda setting, which has been its main aim since its conception in 1961 by Peter Benenson, with resource mobilisation being necessary for fundraising and the mobilisation of active participants. Discrepancies between successes in agenda setting and resource mobilisation in different regions could be overcome with the efficient use of transmedia storytelling practices, as weaknesses in one area of fundraising or mobilisation could be overcome through strengths in another area, all facilitated through transmedia storytelling's wide reaching and inclusive nature.

The strengths, weaknesses, opportunities and threats (SWOT) faced by Amnesty International groups across the United Kingdom and the Czech Republic will be studied in this thesis, with a focus on the period 1993-2013. These two decades mark a time span in which many developments happened regarding digital media and non-profit organisations though also encapsulate the years spanning from the establishment of the Czech Republic as a country separate from the former Czechoslovakia and reaching to the year of this work's conception. Through a SWOT analysis of data collected through mixed method interviews, this work hopes to achieve an understanding of what, through the two decades at hand, have affected the agenda setting and resource mobilisation of Amnesty International in both regions focused upon. From this the work aims towards comprehension of how transmedia storytelling practices could aid an international non-

profit organisation such as Amnesty International in the effectiveness of its agenda setting and resource mobilisation internationally.

Chapter 2: Literature Review

2.1 Background

The significant time frame studied in this Master's thesis from 1993-2013 saw two major global developments occur: The growth of digital media communications and the growth of the non-profit sector. As defined in the *Handbook of New Media* [2006], Terry Flew and Stephen McElhinney list globalisation as having eleven defining characteristics, two of which are of importance for this study, including that regarding communications: 'international communications flows, delivered through telecommunications, information and media technologies such as broadband cable, satellite and the Internet, which facilitate transnational circulation of cultural commodities, texts, images and artefacts' and that regarding non-governmental organisations 'the increasing activity of global non-government organizations, such as Amnesty International, Greenpeace, Médecins sans Frontières and the Red Cross in domestic and international politics' [Flew and McElhinney 2006: 174-175].

The non-profit sector has boomed since the 1990s, and according to Lester M. Salamon, director of the Center for Civil Society Studies at The Johns Hopkins Institute for Policy Studies, the past two decades in particular have 'witnessed a spectacular expansion of philanthropy, volunteering, and civil society organizations throughout the world. Indeed, we seem to be in the midst of a "global associational revolution," a worldwide upsurge of organized private voluntary activity' [Salamon 2010: 167]. In fact, Salamon lists advances in the digital sphere which have occurred over the past two decades approximately as a contributing factor to the growth of the nonprofit sector, listing advances as being 'the product of new communications technologies, significant popular demands for greater opportunity, dissatisfaction with the operations of both market and state in coping with the inter-related social and economic challenges of our day' [ibid: 168].

As the changes to communications focused upon in this thesis are largely based on the results of globalisation, it must be acknowledged that global changes regarding trade and international affairs began in actuality in the nineteenth century. As described by Andrew C. Sobel, an academic writing on the topic of international politics, the nineteenth century was 'the first great era of globalisation, wherein a revolutionary and rapid transformation in the movement of capital, goods, services, information and people across

national boundaries produced a skeletal framework for the global political economy [Sobel 2006: 8]. The nineteenth century also saw the changeover from 'agricultural elites and rural labour… to urban elites and labour.' The twentieth century saw further developments in international relations, via economic trade, communications and political international relations, though sadly largely resulting in conflict as seen in World Wars I and II. However, this time also saw a 'tremendous flow of goods, services, information and people that characterised the global political economy' [Sobel 2006: 11]. In the twentieth and twenty-first centuries these cross-border relations have continued in many different forms and trade has increased hugely and globally. Proponents of globalisation however do have their critics, for example as stated by Chris Brown in *Understanding International Relations*, some consider that 'globalisation potentially creates a uniform world with global production and consumption patterns gradually ironing out the differences between peoples and societies… many people feel that something important has been lost' [Brown 2005: 194-195].

Nonetheless, this eliminating of communication barriers has had an effect on the way that messages are shared across nations and the last two decades have also seen a transition in efforts made by non-governmental organisations to increase their international presence through sending representatives to attend conferences at the United Nations in bids to influence other inter-governmental organisations. It was in 1993 that the United Nations System of National Accounts first formally acknowledged the existence of civil society groups. The numbers of non-governmental organisations in consultative status with the United Nations Economic and Social Council from World War II onwards was low, unchanging at around forty-one. In the past two decades however, these numbers began to change significantly. In 1992 this number reached over 700 non-governmental organisations in consultative status with the United Nations and at present the number stands at 3,900 [Basic Facts about ECOSOC 2014]. Sociologist Manuel Castells has written on the topic of the surge of growth of 'dialog' in the 1990s involving the United Nations, stating that 'a series of major conferences was organized by the United Nations during the 1990s on issues pertinent to humankind from the condition of women to environmental conservation [Castells 2008: 90]. Castells continues that 'while not very effective in terms of designing policy, these conferences were essential in fostering a global dialogue, in raising public awareness, and in providing the platform on which the global civil society could move to the forefront of the policy debate' [ibid].

As before 1989 it was impossible for civil society to convene under the Communist regime, the Czech Republic in particular has seen an acute growth of non-profit organisations over the past two decades. Mary Kaldor, a British academic and Professor of Global Governance at the London School of Economics, has written on the rise of a global civil society. Kaldor outlines that the various factors which have led to the existence of a global civil society, and especially mentions Czechoslovakia as being an area where citizens during Communism were 'forced into inactivity' and thus after the fall of Communism 'were able to articulate the ideas of a generation' [Kaldor 2003: 586].

Advances in the digital sphere have also grown exponentially in the last two decades, the advances made in the 1990s having caused a digital revolution, or information revolution, and having caused such change as to have the current period in human history labelled the Information Age. Although the history of the internet can be traced back to the 1950s, the exponential growth of its use in the 1990s along with the invention of the World Wide Web by Tim Berners-Lee around 1990 demonstrably changed the face of communications, while improvements in digital devices, battery life and portability have lent themselves to the mass sale of mobile digital devices and the mass consumption of media across many platforms.

With this digital revolution came changes in media communications, with the creation and growth of online mass media. Media academics have noted changes in power structures since the creation of mass media, with one particular change being the transformation from media being passed top-down from large media corporations to a relatively passive audience, to being created by many and with the intention for it to be shared and modified along its way. This change is sometimes called 'citizen journalism' [Rosen 2006a] or 'participatory culture' [Jenkins 2006]. Major authors on this topic include media writers such as Pierre Levy [*Collective Intelligence* 1994], Patrice Flichy [*Internet Imaginaire* 2001], Henry Jenkins [*Convergence Culture* 2006] and Axel Bruns [*Blogs, Wikipedia, Second Life and Beyond* 2009].

Niina Merilainen and Marita Vos from the University of Jyväskylä, Finland, have written on online agenda setting by non-profit organisations. Focusing on Amnesty International they found that today in order to draw attention to human rights, active online communication is used directly by organisations themselves rather than via journalists and that 'NGOs aim at attracting attention to their issues online by initiating a dialogue via online forums and motivating the public to participate in activities that may influence the media and the political agenda' [Merilainen and Vos 2011: 293]. They

continue that rather than journalists looking to non-profit organisations for topics on which to write, ‘these NGOs mostly aim at setting the public agenda to create social change, while the media and political agenda are also not forgotten.’ [ibid: 293]. This further confirms the necessity of studies of this nature and of studies on specific digital communication methods with regards online agenda setting for non-profit organisations.

2.2 Agenda Setting and Resource Mobilisation

The theoretical models of agenda setting and resource mobilisation will be utilized in this study as units of measurement for the comprehension of non-profit communications. Agenda setting while initially established for the study of presidential elections by McCombs and Shaw [1972], has developed to cover areas such as advertising, branding and news. This development of the theory's application and usage has resulted in the study of agenda setting in different and complex contexts, most recently including the context of brand actors and their corresponding brand communities, as seen in Ragas and Roberts' study on the commercial use of agenda setting for brand community growth. Ragas and Roberts as well as developing agenda setting for situations not pertaining to politics, approached agenda setting in a way which is more so appropriate for its application to new media. Ragas and Roberts call for a new look at agenda setting and introduce the theme of 'agenda melding' which entails audiences not being influenced by one media agenda in the singular but rather picking and choosing agendas to which they wish to subscribe in order to suit their lifestyle and preferences, stating that 'at the intersection of vertical and horizontal media, a new class of media, called virtual brand communities, has emerged. Thanks to their location on the Web, these communities are generally globally accessible and often free like vertical media, but, like horizontal media, these communities serve specialized interest groups' [Ragas and Roberts 2009: 45].

This theme is common in contemporary media scholarship also, with academics stating that top-down news media has been replaced with more active-audiences [Rosen 2006a], audiences who produce content as well as consuming it, i.e. *produsers* [Jenkins 2006] and 'the collaborative and continuous building and extending of existing content in pursuit of further improvement' through *produsage* [Bruns 2008] wherein the audience is no longer the passive receiver of information but plays an active role in the creation and dispersion of information. Berger and Freeman further call for agenda setting to be used not only for traditional media but to be ameliorated for use in new media, stating: 'these communities are located on the web, where information is globally accessible. The information is free-flowing, but is also specialized similarly to traditional media. These communities allow members of groups to engage in dialogues, not monologues, and a degree of information creation certainly occurs' [Berger and Freeman 2011: 15]

In Merilainen and Vos' [2011] article *Human Rights Organizations and Online*

Agenda Setting it was found that it is an 'essential aim' for NGOs to get their message to the 'media, public and political agendas' [Merilainen and Vos 2011: 293]. The use in spreading a message to the media is to increase the 'salience' of the issue in public discourse. They continue that 'NGOs can initiate social change by using online communication and inviting the public to participate in debate on an issue. Through issue salience and public debate, NGOs can attract more people and invite them to participate in grass-root level activities, including activism' [ibid].

Agenda setting has been categorized into three forms by James W. Dearing and Everett Rogers [1993], which include that in which the public agenda is of importance and focus, that in which the wider media agenda is of focus and that which focuses on the political agendas of elites. Ragas and Roberts' agenda melding, while a development in the study of agenda setting, focuses on the behaviour of the audience or recipient of information, while this study will focus on the behaviour of the organisation actively dispersing the information, not the audience. Therefore, agenda setting as a phrase and concept will be used.

Resource mobilisation is a sociological theory established in the 1970s which focuses on the ability of a movement to do two things: acquire resources and mobilize people towards accomplishing the goals of said movement. Robert K. Merton's 1946 publication *Mass Persuasion: The Social Psychology of a War Bond Drive* covered the topic of a war bond drive in which millions of dollars were raised through radio appeals to help the US army. The tactics used during the appeals were successful and the study focused on the ability of individuals to influence the behaviour of a mass of people, and thus was influential to resource mobilisation studies. Two authors are noted for establishing the theory in itself however, John D. McCarthy and Mayer N. Zald, who in 1977 published an article in the American Journal of Sociology entitled *Resource Mobilisation and Social Movements: A Partial Theory.* McCarthy and Zald stated that the purpose of their theory was to develop social movement theories away from linking the 'frustrations or grievances' of actors with 'the growth and decline of movement activity' and to focus instead on links existing between, for example, the social movement and the 'media, authorities, and other parties, and the interaction among movement organizations' [McCarthy and Zald 1977: 1212]. In other words 'the new approach depends more upon political, sociological and economic theories than upon the social psychology of collective behavior' [ibid: 1213]. McCarthy and Zald established their own theory wherein the following points are given importance: firstly, the 'study of aggregation resources…

because resources are necessary for engagement in social conflict, they must be aggregated for collective purposes' [ibid: 1216]. Secondly, 'resource aggregation requires some minimal form of organisation', thirdly, 'explicit recognition of the crucial importance of involvement on the part of individuals and organisations from outside the collectivity which a social movement represents', fourth, a 'supply and demand model' and fifth, 'social movements may or may not be based upon the grievances of the presumed beneficiaries [of those involved in the movement] [ibid].

McCarthy and Mayer reference Charles Tilly in their 1977 publication while Tilly himself published in the same year as well as publishing *From Mobilisation to Revolution* in the following year. Though Tilly, along with others, has developed the theory to cover political leanings, this work will utilise resource mobilisation in its most basic sense, focusing on the objective of a group to do two things: to acquire the necessary resources for their cause and to mobilise support for said cause.

Although McCarthy and Mayer also wrote in response to an older model [1977: 1212], resource mobilisation has seen developments since the seventies and has come under fire for being outdated and its application insufficient for contemporary use. One contestation towards resource mobilisation comes from McAdams, Sampson, Weffer, and MacIndoe in their discussion of the effects that undue 'disproportionate attention' paid to social movements in the 1960s had on the 'understanding of popular contention'. The study puts forward that the 'stylized image' of the 1960s social movements could threaten to distort public understandings of social movements today [McAdams *et al* 2005: 1]. With the study of collective behaviour being the first arena for the study of all social phenomena 'crazes, fads, panics, disasters, social movements' [ibid], an alternative then arose in the form of both resource mobilisation studies and political process studies. However, McAdams *et al* argue that the paradigm shift that led to the popularity of resource mobilisation and political process studies was sparked by the 'turbulence' of the 1960s and 1970s and that this may have had a lasting effect on the study of social movements today, wherein a 'stylized' image of social movements exists including: 'disruptive protest in public settings', 'loosely coordinated national struggles over political issues, urban and/or campus-based protest activities' and 'claim making by disadvantaged minorities' [ibid: 1]. McAdams has also written further on the topic of resource mobilisation's shortcomings and suggests the use of the term and method of the 'political process' lens, 'any complete model of social insurgency should offer the researcher a framework for analysing the entire process of movement development rather than a

particular process' [*McAdams* 1982: 36].

Although acknowledging developments in the study of social movements this work will however utilize the term resource mobilisation as it is intended in the field of non-profit and non-governmental organisations. This thesis does not focus on civil society movements nor uprisings as academics such as McAdams have done, but rather on the agenda setting and resource mobilisation of an established international non-governmental and non-profit organisation. Resource mobilisation is applied widely to the non-profit sphere, see Viravaidya and Hayssen [2001], Wyatt [2004] and Achamkulangare [2014] and for the purpose of clarity in this work it will subscribe to the definition of acquiring resources and mobilizing support, as seen in McCarthy and Zald [1977].

2.3 Choice of Organisation for Study: Amnesty International

The choice in this work to study Amnesty International was influenced by multiple factors including the local presence of an Amnesty International section in Prague, the facilitation of a comparative case study through Amnesty International's presence is many countries, the year of establishment of the Czech Amnesty International group which coincided with the digital communications expansion occurring at the time, further aiding the study of a two-decade time frame and finally Amnesty International's global human rights aims which are internationally applicable.

Amnesty International was established in England in 1961. Currently the organisation has 2.8 million members, supporters and subscribers in more than 150 countries and territories globally [Amnesty International 2015]. Peter Benenson, a lawyer from Britain, launched a worldwide campaign called the 'Appeal for Amnesty 1961' in the Observer, after learning of Portuguese students who had been imprisoned for celebrating freedom by raising a toast. The initial print was a success and was reprinted worldwide. This moment is considered to have been the initial establishment of Amnesty International. In July of that year a 'permanent international movement in defence of freedom of opinion and religion' was formed, with contributors in Ireland, the UK, Germany, France, Switzerland and the United States [Amnesty International 2015a]. The 1990s saw increased membership rising up to 700,000 members across 150 countries alongside over 6,000 volunteer groups in seventy countries. Membership rose above 1 million in the year 1992 [Amnesty International 2015].

According to Tom Buchanan, a lecturer in Modern History and Politics at the University of Oxford, 'Amnesty's early success was concentrated in Britain, where the great majority of the 70 branches mentioned in the first annual report were located' [Buchanan 2002: 595]. Buchanan describes the early Amnesty International organisation as possessing a 'universal attraction', appealing to students and to 'idealists of all ages and political and religious backgrounds' [ibid: 596]. Buchanan continues that Amnesty International's campaigns showed 'an acute awareness of the power of symbols and the potential for using the media [including television] to shock an apathetic public' as well as this new organisation offering to empower the volunteer, thus 'allowing ordinary men and women to feel that in a small but concrete way they were able to make a difference on an issue of increasing international concern' [ibid].

Buchanan describes Amnesty International's growth as 'far slower and more patchy outside Britain', where reliable contacts were sought in order to form new sections, with Amnesty International's founder, Peter Benenson, travelling 'tirelessly in both Europe and the USA to promote the movement.' Many countries' sections consisted initially of 'isolated individuals' [ibid: 596].

Stephen A. Garrett, a professor of International Policy Studies at the Monterey Institute for International Studies, describes Amnesty's beginnings as 'humble', and describes the organisations initial and ongoing method of 'adopting' prisoners of conscience as being niche. This adoption of prisoners of conscience aims at either facilitating 'their release, or at least more humane treatment' [Garrett 2002: 614]. According to Garrett, over the organisations first decade it 'became increasingly involved in the debate over how to define standards of human rights and, even more important, how to incorporate such standards in internationally binding conventions. AI's work in both these areas was recognized by the receipt of the Nobel Peace Prize in 1977' [ibid].

Amnesty International describes itself as a 'democratic, membership-led movement' with 'its members from around the world' actively shaping its work. Its members are considered to steer the 'direction of the movement' through the democratic election of a committee that is 'responsible for the overall management of the organization' [Amnesty International 2015c]. The structure of the organisation is such that it has eighty offices called 'sections' globally, alongside the International Secretariat in London. 'These sections work to campaign on the agreed common themes and campaigns of the movement, but operate independently, allowing them to reflect the nature of their country and communities' [Amnesty International 2015d].

Amnesty International has had a major global impact over the decades since its humble beginnings and has changed the way in which government bodies set standards for human rights, as written on by Professor Ramesh Thakur of the Australian National University;

> 'The UN can proclaim the human rights values that we hold dear; Amnesty International can monitor compliance of state behaviour with these lofty proclamations. In fact there has been a complementarity of norm-generation and standard-setting in a different and very interesting sense. Amnesty International's impeccable record has helped it to establish the principle that states are responsible for the protection of the human rights of their citizens and internationally accountable for any failures to do so' [Thakur 1994: 157].

Amnesty International is organised into many different levels of organisation, with its local groups being of main importance for this study. Local groups across The United Kingdom will be studied alongside those in the Czech Republic. Staff members as well as volunteers past and present will be interviewed, concerning the topics of their agenda setting and resource mobilisation efforts.

2.4 Transmedia Storytelling

2.4.1 The Term's Coinage and Use

The practice of transmedia storytelling existed long before the term's coinage, according to Henry Jenkins, going as far back as the Middle Ages when it was used as a method of communicating information to the masses from the educated to the illiterate 'for all its innovative and experimental qualities, transmedia storytelling is not entirely new. Take, for example, the story of Jesus as told in the Middle Ages. Unless you were literate, Jesus was not rooted in a book but was something you encountered at multiple levels in your culture' [Jenkins 2006: 119]. When rates of literacy were low and stories were thus passed via word of mouth in the form of songs, prayers and from storytellers, and were painted on walls, furthering a story's reach. Jenkins lists representations including 'stained-glass window, a tapestry, a psalm, a sermon a live performance' and notes that for these activities and objects to have meaning for the onlooker, there had to be a pre-existing knowledge of the character involved [ibid]. Jenkins reiterates that when 'the Greeks heard stories about Odysseus, they didn't need to be told who he was, where he came from, or what his mission was' and that 'Homer was able to create an oral epic by building on "bits and pieces of information" from pre-existing myths, counting on a knowledgeable audience to ride over any potential points of confusion' [ibid].

While the practice of transmedia storytelling may have existed for centuries, the *term's* usage in particular began solely post-2003 with publications being released using the term in both title and content, including Nuno Bernando's *The Producer's Guide to Transmedia: How to Develop, Fund Produce and Distribute Compelling Stories Across Multiple Platforms* [2011], Andrea Phillips' *A creator's guide to transmedia storytelling* [2012], *and* Robert Pratten's *Getting started with transmedia storytelling: a practical guide for beginners* [2014].

To begin, the term *transmedia* [without the added *storytelling*] was coined by Marsha Kinder in 1991, in her publication: 'Playing with Power in Movies, Television, and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles.' *Transmedia storytelling* as a term was coined by Professor Henry Jenkins in his 2003 article of the same name for the MIT Press, and later detailed in his 2006 publication *Convergence Culture: Where Old and New Media Collide*, namely in the chapter entitled *Searching for the Origami Unicorn: The Matrix and Transmedia Storytelling* [2006: 93-130]. Jenkins is

the author of multiple books on media, including *Textual Poachers: Television Fans and Participatory Culture* [1992] and *Fans, Bloggers, and Gamers: Exploring Participatory Culture* [2006]. Jenkins' *Convergence Culture: Where Old and New Media Collide*, was published with New York University Press and is a publication largely aimed at non-experts. The book covers topics such as fan fiction, participatory culture and most importantly for this study, transmedia storytelling.

Max Giovagnoli, an author on the topic of transmedia storytelling writes that there is as of yet no history written on the definition of transmedia, and the creation of one would necessitate scientific and academic sources, 'as well as documentation, marketing plans, networks, broadcasters, and major media communications companies' promotions, which are all spread around the world' [2011: 23]. However, Giovagnoli does list Marsha Kinder's 1991 use of the word transmedia, followed by Time Inc. CEO Paul Zazzera's use of the word cross-media in 1996, and Jenkins' transmedia storytelling in his short history [Giovagnoli 2003: 23-24].

Jenkins' *Convergence Culture* does not outline transmedia storytelling in an academic format, rather, it is told anecdotally. Jenkins outlines the success of the major motion picture, The Matrix, anecdotally detailing how its producers encouraged it's success through the thoughtful release of the film alongside many other publications and features across a plethora of media platforms, combining to both confuse and intrigue fans, igniting a sense of discovery in them which encouraged the participation of their own additions to the story, "The filmmakers plant clues that won't make sense until we play the computer game. They draw back on the story revealed through a series of animated shorts, which need to be downloaded off the Web or watched off a separate DVD. Fans raced, daze and confused, from the theatres to plug into Internet discussion lists, where every detail would be dissected and every possible interpretation debated" [Jenkins 2006: 94].

Jenkins uses The Matrix as a vehicle to describe how transmedia can be practised and describes how it was decidedly played out across many platforms, giving depth to characters and creating a sense of intrigue for the audience. While the original story began with a major motion picture film, an almost exclusive atmosphere was consciously created around the Matrix story which created a feeling being in or out of the loop. Jenkins writes that The Matrix was doing something new, 'no film franchise has ever made such demands on its consumers' and that the film was produced in such a way as to include its audience in the unravelling of the story, 'to truly appreciate what we are watching, we have to do our homework' [Jenkins 2006: 94]. In this, we learn that transmedia storytelling

is a complex form of relaying content, through which the audience are invited to contribute to the unfolding story.

Since Jenkins' initial publication he has expanded on the practice of transmedia storytelling at various points, including through a more pared-down definition on his blog *henryjenkins.org*, and at conferences, though his definition of the practice has remained largely the same. On the 22nd March, 2007, one year after the publication of *Convergence Culture*, Jenkins posted *Transmedia Storytelling 101* where he outlined ten points for understanding transmedia storytelling to his blog. On August 1st 2011 Jenkins followed up on his definition of transmedia storytelling by speaking at a conference [San Diego Comic-Con] and later posting both a video of that speech as well as a post called *Transmedia Storytelling 202: Further Reflections* to his blog. At the point of writing, his most recent definition of transmedia storytelling comes in the form of a blog post, in which *Transmedia 102* [2011] was developed in response to questions received after its publication. However, *Transmedia 101* [2007] will be the definition utilised throughout this work as it is the most detailed and clear description of the practice.

Considering the term's use in practice since 2003, one could thematically categorize transmedia storytelling usage into groups including alternate reality games, entertainment media and journalism. Daryoosh Hayati has written on the topic of transmedia stories for young adult readers, focusing on the *Twilight* Saga and has found that 'the discussion of young adult reading communities online indicates that the Internet has become a mass medium for the formation of taste cultures. The culture industries have invested in online strategies which create an ongoing relationship between writers, readers, publishers, producers, distributors, publishers and even marketers' [Hayati 2012: 199]. This conversation between readers and publishers in particular is of interest to this study, as it comments on the inclusive nature of modern media and transmedia in particular, similar to Jenkins' writings on inclusion associated with The Matrix franchise. However, Hayati also comments that 'the role of the publishing industry in marketing popular teen fiction can be shown to use the Internet and social media in ways that deliberately disguise a promotional intent, mimicking the ostensibly non-commercial discourse of youth sociability in online channels' [ibid]. Hayati, quoting Tracy van Straaten from *Scholastic.com*, states that 'part of the trick to marketing books to teens online is that the most effective results seem to come from the coverage that appears most organic, viral and non-commercial in nature' [2012: 197].

This non-commercial tact in the commercial world is not directly applicable to this

study – the study of an international non-profit organisation- however, the desire of readers or viewers to become involved and to devote time to those media which appear inclusive and, perhaps, different to top-down media, will be expanded upon later on in this work. The tendency of transmedia storytelling towards branding is written on by Carlos Alberto Scolari [2009], though a deeper understanding of the approach of semiotics to transmedia storytelling. Scolari calls for further research into both the consumers of narratives and transmedia narrative structures themselves [Scholar 2009: 15]. According to Scolari, 'traditional branding is mainly constructed with iconic elements, such as logotypes or company graphic images. Online branding is based on the interactive experience of the user'. Scolari refers to 'narrative brands' like *Harry Potter* and *The Matrix*, whose traits can be 'reproduced and adapted to different media and genres'. Scolari calls this a 'moveable set of properties that can be applied to different forms of expression' [ibid]. From this, in the application of transmedia storytelling practices to the agenda setting and resource mobilisation, one could take the notion of a set of information being played across multiple platforms. In a thesis by Daniella M. Sasaki the success of the television show *Lost* is studied through the application of transmedia storytelling practices which were used in the process. Sasaki found five alternate reality games, mobisodes/webisodes, and a pseudo-documentary surrounding the *Lost* television show [Sasaki 2012: 2].

Jenkins added to his definition of transmedia storytelling, at ComicCon 2011, that transmedia storytelling does not mean simply dispersing information or content across multiple platforms; there must be added comprehension and intertextuality for the practice to be deemed transmedia storytelling and not simply transmedia content dispersal. For an international non-profit organisation, not only is dispersing content across multiple online platforms of use, but further the practice of transmedia storytelling can add to the individual's comprehension of the agenda of the organisation. For example, in the participation of one activity –whether it be the sharing of an online post, the posting of new blog content on an event held by the org, or attendance at an event held by the org- one is firstly engaging with one individual part of the organization, maybe a campaign or an action, which is understandable in its own right, while actively being part of the orgs resource mobilisation and increasing either their understanding of the orgs agenda setting intentions or the individual's own place within the group, possibly strengthening their ties within the active community or 'outsourcing' desired work to the org.

As outlined by Geoffrey A. Long [2000], transmedia storytelling, or its practice at

least has been outlined and defined in many different ways by various authors, including Matt Hanson's term 'screen bleed', which describes the extending of fictive worlds into 'multiple media and moving image formats' [Hanson 2003: 47]. Transmedia storytelling is also described as 'media mix' by Mimi Ito [Long 2000], who has written on the similar linking of content through many media forms. However, Jenkins' definition will be utilised in this work, as it provides the most depth and most often updated definitions.

One study by journalist Kevin T. Moloney, looks at how journalism, a sphere facing 'many crises' [Moloney 2011: iii], may utilise transmedia storytelling methods in order to better engage its audience. Moloney writes of a public who have the 'ability to create news of their own, share news from others and interact with the publishers or with their own friends and followers about that news' [ibid: 93]. This topic has been written on by Dr. Jay Rosen and will be discussed further in this work. Dr. Rosen has written of what he calls 'the people formerly known as audience' [Rosen 2006a], an idea wherein the concept of a passive audience is done away with, in favour of an active audience.

Moloney writes that news organisations must now 'attract a willing-if not eager' audience and groups together various organisations which have experienced the same changes, including journalism, news media, advertising, music and entertainment media [Moloney 2011: 93]. This work would assert that non-profit organisations have gone through the same changes, and would also highlight once more Merilainen and Vos, in their statement on non-governmental organisations now needing to attract attention online for their issues, by initiating and encouraging online discussion which could influence media agendas and that it is now NGOs, rather than simply journalists, who actively attempt to influence agenda setting [Merilainen and Vos 2011: 293].

Moloney asks, 'can journalism have fans?' The same question could be asked of non-profit organisations such as Amnesty International. Moloney states that in an age of 'captive media', readers sought articles from journalists for information first and pleasure second, while this approach does not fit with the contemporary approach to media in the age of web 2.0. Moloney writes of journalists finding their audience where they dwell and engaging readers [2011: 94]. Where Moloney's thesis and the work at hand differ is that this work aims to understand how to better utilise transmedia storytelling practices for international non-profit organisations through their resource mobilisation and agenda setting techniques, whereas Moloney writes of capturing and engaging the active audience through transmedia storytelling practices for news stories. However, Moloney's thesis focuses on transmedia storytelling for a situation outside of entertainment media where it

originated, which is a development and of use for this work.

2.4.2 Jenkins' Definition of Transmedia Storytelling

In order to define transmedia storytelling in this work Jenkins' first definition of it in his 2007 blog post 'Transmedia Storytelling 101' will be used rather than his anecdotal outlining of the term from his 2006 publication Convergence Culture. Jenkins ten point definition includes, firstly, that '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'. Secondly, that transmedia storytelling is reflective of media 'synergy', in that there is an incentive to spread content across multiple media platforms. Thirdly, that transmedia stories are not based 'on individual characters or specific plots but rather complex fictional worlds… This process of world-building encourages an encyclopedic impulse in both readers and writers. We are drawn to master what can be known about a world which always expands beyond our grasp.' Jenkins fourth point is that in transmedia storytelling practise, 'extensions may serve a variety of different functions.'

Fifth, 'transmedia storytelling practises may expand the potential market for a property by creating different point of entry for different audience segments.' Sixth, 'each individual episode must be accessible on its own terms even as it makes a unique contribution to the narrative system as a whole.' Seventh, 'transmedia storytelling requires a high degree of coordination across different media sectors.' Eighth 'drawing on Pierre Levy's collective intelligence, Jenkins states that 'transmedia narratives also function as textual activators – setting into motion the production, assessment and archiving [of] information.' Ninth 'a transmedia text does not simply disperse information: it provides a set of roles and goals which readers can assume as they enact aspects of the story through their everyday life.' Lastly, 'the creative ambitions of transmedia texts often result in what might be seen as gaps or excesses in the unfolding of the story… readers, thus, have a strong incentive to continue to elaborate on these story elements.'

Jenkins employs the example of the Matrix franchise, involving comics originally, then followed by the production of films, graphic novels, collectors toys, TV shows, online games, offline games, web forums, websites, dedicated official Facebook pages, Twitter pages, Pinterest pages, as well as unofficial fan pages spanning almost all of the possible media platforms. Today, when one gains an interest in a topic, for example the Matrix or perhaps a nonprofit organisation, one has to look no further than the internet to

become totally immersed in its fandom. This assertion is true of not only popular action films, it is true also of books [see the Harry Potter online fandom], clothing brands, fashion models, music artists, academics, politicians, political parties, brands of car and most importantly for this work: nonprofit organisations.

What makes this phenomenon of note is that the methods through which citizens interact with organisations is changing. It has been noted that 'media 2.0', in other words, online media, has not replaced original forms of 'traditional media'. For example Televisions have not been annexed from sitting rooms by PCs. This total immersion within a fandom, created by multi-platform coverage of a certain topic, according to Jenkins aids in the selling of copies of the film or franchise in question, 'transmedia storytelling practices may expand the potential market for a property by creating different points of entry for different audience segments' [2007].

By providing a wide variety of 'points of entry', or in other words, forms of the franchise itself an interested party may find the form that they enjoy the most. They may even discover various other forms of the franchise with time, causing them to feel a connection to the community built around it. For example, when funds are donated by a person, they may then receive emails from the organisation in question, followed by the offer to 'like' that organisation on Facebook or to 'follow' them on Twitter. They may find YouTube suggestions for that group as well as printed hard-copy material produced by the organisation.

Jenkins added to his definition of transmedia storytelling, at ComicCon 2011, that transmedia storytelling does not mean simply dispersing information or content across multiple platforms; there must be added comprehension and intertextuality for the practice to be deemed transmedia storytelling and not simply transmedia content dispersal. For an international non-profit organisation, not only is dispersing content across multiple online platforms of use, but further the practice of transmedia storytelling can add to the individual's comprehension of the agenda of the organisation. For example, in the participation of one activity –whether it be the sharing of an online post, the posting of new blog content on an event held by the org, or attendance at an event held by the org- one is firstly engaging with one individual part of the organization, maybe a campaign or an action, which is understandable in its own right, while actively being part of the orgs resource mobilisation and increasing either their understanding of the orgs agenda setting intentions or the individual's own place within the group, possibly strengthening their ties within the active community or 'outsourcing' desired work to the org.

Transmedia storytelling practices may prove to be of use for an international non-profit organisation, for reasons varying from the ‘different points of entry’ provided by the content’s being spread across multiple platforms to the inclusion of the audience and their encouragement in active participation through the creative nature of transmedia storytelling practices. All of these elements may aid to fill the gaps left by differences at national and regional levels. Different political climates demand different communication methods.

2.4.3 Categorization of Jenkins' Transmedia Storytelling Definition

As per the author's intent, the ten descriptive points which Jenkins outlines in order to communicate the meaning of transmedia storytelling from his blog post *Transmedia Storytelling 101* have been grouped into three points for both the purpose of clarity and for the purpose of their later application to the practices of non-profit organisations. The three categories are as follows: the first group, *The Importance and Use of Diverse Mediums* encapsulates within it points, one, two, four and five. The second group, *The Importance of Creativity* encapsulates the third, eighth and tenth points. Finally the third group *The Importance of Organisation on the Part of the Creator,* encapsulates points six, seven and nine. These three groups will be further explained below in that each point will be clarified as to its meaning with regard a profiting franchise, analysed as to its potential meaning for a non-profit organisation and put into context regarding contemporary digital media studies. All Jenkins quotes used here are from his [2007] *Transmedia Storytelling 101* blog post unless otherwise stated.

1. The Importance and Use of Diverse Mediums

The Importance and Use of Diverse Mediums encapsulating points one, two, four and five, groups together the points of Jenkins' which emphasize the importance of the use of a wide variety of online digital communications for the success of transmedia storytelling practices. Below, these point will be further analysed in the context of the non-profit sphere in order to gauge their application therein, as well as being analysed in the context of existing media works in the same field.

The first point details that in transmedia storytelling practices the important parts of a narrative be *systematically* dispersed 'across multiple delivery channels' in order to create a 'unified and coordinated entertainment experience' wherein in the ideal scenario each platform makes a unique contribution. Firstly, this point belongs in the group *The Importance and Use of Diverse Mediums* as it deals with multiple channels, though it could also be put into the group *The Importance of Organisation on the Part of the Creator*, as the delivery of the content must be systematically dispersed, which calls for deliberate action and organisation of the part of the content creator, or authority in a group.

In this point, the objective of applying transmedia storytelling practices to the non-profit sphere is clear: Franchises deliberately spread information across multifarious

platforms, and do so systematically. This is done with the ultimate aim of a 'unified and coordinated entertainment experience'. When considering the non-profit sphere, the systematic dispersal of information could come in the form of poster or social media campaigns, information being shared via volunteers at particular events, or the creation of videos or a photo album shared online, amongst other options. At the same time, the unified and coordinated experience of a non-profit volunteer or participant at any level, could be that of searching for information, learning and being invited into an online community or conversation.

One of the most important components of transmedia storytelling is the creation of original content by individuals who lie outside of the original founding group. Another media academic who has written on a similar topic is Dr. Axel Bruns, Associate Professor in the Creative Industries Faculty at Queensland University of Technology in Brisbane. Bruns has written on and coined the term *produsage,* which he describes as require four preconditions to function, including: 1. Open participation, communal evaluation, 2. Fluid Heterarchy, Ad-Hoc Meritocracy, 3. Unfinished Artefacts, Continuing Process, 4. Common Property, Individual Rewards. Bruns' produsage can be applied here as an aid to understanding the scope of online participation possible and also necessary and often present in transmedia storytelling processes. The link between transmedia storytelling and produsage is that transmedia storytelling is built from a combination of produsage and the efforts of a group to produce multi-platforms story coverage. This is the difference between a franchise and transmedia storytelling.

The second point to fall under the group *The Importance and Use of Diverse Mediums*, that transmedia storytelling is reflective of media 'synergy', in that there is an incentive to spread content across multiple media platforms. This inherent incentive is of clear use to a profiting franchise in that information spread on the subject of the brand or product being sold is seen as advertising. As stated by Jenkins in his book Convergence Culture, on the topic of online communities and networking, of which one chapter is dedicated to transmedia storytelling,

> 'In the world of media convergence, every important story gets told, every brand gets sold, and every consumer gets courted across multiple media platforms. This circulation of media content—across different media systems, competing media economies, and national borders—depends heavily on consumers' active participation… convergence represents a cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content. [It] is about the work—and play—spectators perform in the new media system' [Jenkins 2006: 2].

For a non-profit organisation however, the incentive to spread information is no different. Jenkins fourth point is that in transmedia storytelling practise, 'extensions may serve a variety of different functions.' These extensions in franchises may come in for form of a mini-series, a comic strip, or a podcast. Jenkins states that extensions of the original story serve functions such as catering to a particular audience or maintaining interest or demand for a story. Jenkins gives the example of Spiderman comics being released as an extension of the original story though with more so romantic plotlines, in order to cater to a female audience. For non-profit organisations such as Amnesty International, extensions could come in the form of a pop-up shop, catering to those who wish to donate money in the form of a purchase. Or perhaps in the form of an art or book sale. Here, certain types of personality types will find their interests met. The fourth point is that 'extensions may serve a variety of different functions', here extensions can be those in the form of comics, blogs, or many other things, with which engagement could possibly serve as a method of providing a character with depth, or a campaign with context. The fifth point, that 'transmedia storytelling practises may expand the potential market for a property by creating different points of entry for different audience segments', is of great importance here.

2. The Importance of Creativity

The Importance of Creativity, encapsulates the third, eighth and tenth points. The third point of Jenkins', that transmedia stories are not based 'on individual characters or specific plots but rather complex fictional worlds… This process of world-building encourages a creative impulse in both readers and writers. We are drawn to master what can be known about a world which always expands beyond our grasp.' This creativity is present not only in building fictional words, but is also apparent in the existence of Wikipedia, through which un-invested parties choose to build upon a growing database of knowledge.

The eighth point draws on Pierre Levy's collective intelligence and states that 'transmedia narratives also function as textual activators – setting into motion the production, assessment and archiving [of] information.' Jenkins himself outlines that The Matrix is the ideal form of entertainment for two types of media: media convergence and collective intelligence. The two aspects that Jenkins focuses on are: 1, that a production can be 'a "cultural attractor", drawing together and creating common ground between

diverse communities' [Jenkins 2006: 95] and 2, that it may be a 'cultural activator' which sparks the 'decipherment, speculation, and elaboration' of these communities [ibid].

Lastly, 'the creative ambitions of transmedia texts often result in what might be seen as gaps or excesses in the unfolding of the story… readers, thus, have a strong incentive to continue to elaborate on these story elements.' For example Dr. Jay Rosen, a media critic, author and professor of journalism at New York University, has documented many of the changes in media due to the influx of opportunities provided by developments digital communications. Rosen put forward that, 'the people formerly known as the audience are those who were on the receiving end of a media system that ran one way, in a broadcasting pattern, with high entry fees and a few firms competing to speak very loudly while the rest of the population listened in isolation from one another— and who today are not in a situation like that at all' [Rosen 2006a: 1]. Rosen claims that the 'low barriers to entry', as provided by the internet, allow citizens to voice their opinions with possibly millions of listeners [Rosen 2006: 1]. In publishing the article, 'The People Formerly Known as Audience' [2006a], Rosen acknowledged the emerging trend for larger participation of online citizens, replacing the former situation of a top-down control of information from media to recipient.

3. The Importance of Organisation on the Part of the Creator

The Importance of Organisation on the Part of the Creator, encapsulates points six, seven and nine. As seen above, these points will be further analysed in the context of the non-profit sphere in order to gauge their application therein, as well as being analysed in the context of existing media works in the same field.

Sixth, 'each individual episode must be accessible on its own terms even as it makes a unique contribution to the narrative system as a whole.' Here, the word episode is interchangeable with –for transmedia storytelling- comic, video, article, the list goes on. For non-profit organisations such as Amnesty International, an episode could be an article, a group meeting with a person of authority present such as a representative volunteer, a pop-up shop, an auction or distributable informative leaflets. Each piece of the larger narrative makes sense on its own and has inherent logic to its being created, autonomous to the wider narrative taking place. For example, one does not require prior knowledge of Amnesty International's global nor regional campaigns in order to sign a petition based on

one particular prisoner of conscience, nor to purchase goods at one event wherein the proceeds are given to aid Amnesty International.

Seventh, 'transmedia storytelling requires a high degree of coordination across different media sectors.' This point is paramount to the application of transmedia storytelling to the non-profit sector. The coordination of one brand or franchise being controlled by a team of creative directors, producers and other managers seems a simple feat in comparison to the efforts of a non-profit organisation to carry out a similar task though internationally, with very little funding and with the barrier of cultural differences at play. For example, while some would argue that globalisation is creating a homogenous mono-culture across the globe, wherein entertainment commodities could be shared and enjoyed across cultures, for example the Harry Potter series has been published in sixty-seven languages [Dummann 2008]. However, the theme of the Roma community as a minority is not so well received as a topic up for discussion across every culture. Due to this difference, coordination is crucial.

Jenkins' ninth point in his list of ten descriptive points defining transmedia storytelling, here grouped under *The Importance of Organisation on the Part of the Creator*, is that 'a transmedia text does not simply disperse information: it provides a set of roles and goals which readers can assume as they enact aspects of the story through their everyday life.' This set of roles easily lends itself to the non-profit sphere, as it is not difficult to imagine the various levels at which one may involve themselves with a non-profit organisation. One may become a staff member, or a volunteer. One may volunteer online or offline, they may share links and information online or attend meetings, or both. They could log hours online fostering a community of enthused volunteers or could design a poster for a local campaign, or even drop coins into a moneybox on the street. Each activist plays a different though crucial role for non-profit organisations. When one reads informative literature, sees a shared link, a re-tweet, a poster, a manned stall or a flier for a meeting of volunteers, one is thus invited to play a role and join a group working towards a goal.

Chapter 3: Methodology

What are the discrepancies between Amnesty International groups' agenda setting and resource mobilisation results in different regions? Can transmedia storytelling aid in the levelling out of these discrepancies? The steps taken to answer these questions will be outlined below. Considering the limitations in place in the research of a master's thesis, this study will focus on one organisation only, in order to comprehend the experiences with agenda setting and resource mobilisation that have been met by members, volunteers and staff in groups of varying levels and sizes within the international organisation. This work will be the product of original research based mainly upon primary data. The primary data accumulated throughout the writing of this thesis will be the product of approximately fifteen interviews, consisting of roughly half of the interviews conducted with staff, volunteers and participants related to Czech Amnesty International groups, and roughly half with their United Kingdom counterparts. Once all fifteen interviews have been collected they will be transcribed from their audio format using Atlas.ti software and then coded. Following this the main topics brought into conversation by the interviewees regarding agenda setting and resource mobilisation will be focused on, for example the transition from print to online media, the decline or rise of certain communication forms or the organising of online activists.

3.1 Identification of Problem

The problem to be studied in this thesis was identified as one of interest and concern based on two issues: firstly, that the practice of transmedia storytelling and its associated literature largely cover the topic of media franchises and widely known stories, without many publications existing on its application to the non-profit sphere and secondly, that Amnesty International presented an interesting case study regarding its Amnesty International section, considering the group's creation there in the 1990s, recently after the fall of Communism and during the split of Czechoslovakia. Would Amnesty International groups in different regions require different approaches to agenda setting and resource mobilisation due to unique political and cultural environments? If so, could transmedia storytelling aid groups in different regions to spread information and gather funds and activists? According to the Amnesty International website, funding may come from 'individuals, national and international non-governmental organisations national and

foreign government bodies such as overseas development funds, international governmental organisations such as the European Union', it is against Amnesty International policy to accept grants from government bodies. It is therefore of utmost importance for groups that funds are collected locally, [Amnesty International 2015]. Funding for non-profit organisations is an issue internationally, as acknowledged by Viravaidya and Hayssen in a report for UNAIDS, 'NGOs increasingly find that grants and donations are inadequate to meet current program needs… The uncertain continuity of donor funding, be it short term or long term, makes it extremely difficult for NGO managers to plan and implement their organization's core activities [Viravaidya and Hayssen, 2001: 1-2]. Though do the differences in funding issues felt across regions vary, causing discrepancies between funding return for groups in different areas? It was decided to interview Amnesty International staff and volunteers, in order to comprehend issues which have arisen over the past two decades with regards fundraising, activism and the local reach of organisations, which are encapsulated in agenda setting and resource mobilisation.

3.2 Regions and Time Span Chosen

The reason for gathering data across two regions was to formulate a picture of how Amnesty International groups differ in their approaches to agenda setting and resource mobilisation in various regions. Differences between these areas could prove that gaps exist in approaches to agenda setting and resource mobilisation depending on location. The application of transmedia storytelling methodology would therefore be of use to the organisation.

The United Kingdom is the location in which the first Amnesty International activities took place, its area of establishment and the location of its headquarters, making it an ideal region on which to focus while studying the organisation. The Czech Republic is a fitting region to study and compare with the United Kingdom, due to the unique political changes it experienced throughout the 1990s. Czechoslovakia split in 1993, forming the Czech Republic and Slovakia as two newly independent states. This took place just four years after the 1989 fall of Communism and the opening of a new market economy in the country as well as the creation of a democratic government there. This interesting time frame saw an influx of many Western organisations into the region, including Greenpeace, the Salvation Army and Amnesty International. The second decade studied saw Amnesty International Czech Republic becoming an official 'section' in 2011.

The growth of digital communications globally also took place over the two decades studied here, with the main developments being the spread and use of the World Wide Web and the expansion in use of mobile devices and social networks. This facet of the study is applicable to both regions studied due to its international nature and is this fitting for the regions and years chosen. 2013 was the year that this study was initiated and as per the author's intent the years in which the study was undertaken, namely 2013-2015, were not studied due to the changeable nature of the topic.

3.3 Limitations of Study

The threat of social desirability bias, as written on by Krumpal [2013] and Jerolmack and Khan [2014] while not an immediate threat for this work, as the nature of this work focuses on organisations and not individual citizens, must however be acknowledged. Many of the interviewees contacted for this work are not staff but volunteers and volunteer within groups ranging in size from the main Amnesty International office in Prague, to significantly smaller groups in regions such as the Charles University Amnesty group, to the Olomouc group, or in the United Kingdom groups ranging in sizes which are smaller relatively considering the size of London.

Taking this information into consideration, it is not impossible that information gathered while collecting data has been affected by the opinions and beliefs held by those being interviewed, in particular when considering the highly political nature of the study. As Jarolmack and Kahn state, what 'people say is often a poor predictor of what they do' [2014: 178] which may ultimately affect data used in studies. Krumpal [2013] has also studied the many ways in which social desirability bias can affect data results, however this study aims to overcome possible biases in data gathered through firstly, the study of the topic at hand over a longer period covering two decades and thus not providing simply one highly biased time frame, and secondly by triangulating data with the use of additional data sets.

3.4 Data Collection and Instrumentation

3.4.1 *Data Gathering: Interviews and Online Data Sets*

In order to gather data based on Amnesty International's regional differences, it was necessary to contact respondents in various areas. This study began by contacting respondents in the Czech Republic, initially through the Amnesty International website,

where the Amnesty Czech Republic spokesperson Martina Pařízková was listed. During the initial interview with Ms Pařízková on April 15th 2014, contact information for volunteers or staff who either worked with the organisation at the time of writing or had formerly worked with Amnesty groups in the Czech Republic were requested. This approach was appropriate in that volunteers for the organisation are not listed anywhere in publications nor online and also often change. Requesting information from source to source was useful and a successful way to find relevant contacts who otherwise might not have been contactable. This 'snowball' method was highly successful and led the study to be expanded and to give the study depth.

In the Czech Republic this method was useful in that contacts were asked whether they knew volunteer or staff members working with Amnesty in the 1990s, to which positive answers were received. In the United Kingdom however, this approach gleaned slightly different answers in that many current volunteers are in an older age bracket than in the Czech Republic and those working with Amnesty in the 1990s could be sought out more easily through first contact.

Amnesty International local groups and university groups were contacted in the Czech Republic and the UK, resulting in respondents being interviewed in the following areas: Aberdeen [Scotland, UK], Bristol [England, UK], Brno [CZ], Glasgow West [Scotland, UK], Mid-Down local group [Northern Ireland, UK], Olomouc [CZ], Ostrava [CZ], Penzance [England, UK], Staffordshire [England, UK], Prague [CZ], numbering interviews with seventeen respondents in all. These groups were contacted either via email or via their Facebook pages. Given the nature of the smaller groups, their only point of contact was often their Facebook group pages.

The methods of collecting data from respondents after the first point of contact included meeting respondents in person, organising Skype calls and/or sending questionnaires via email or Facebook messenger. These mixed-methods of contact were necessary given the various locations of respondents. Those within Prague could be met in person, or in one instance an interview was conducted via email as the respondent was very busy. Across Brno, Olomouc and Ostrava both Skype and email interviews were conducted and with those respondents in the UK, either Skype or email interviews took place. The various methods of interview available via the internet were invaluable to this study. The questions put forward to all respondents were similar in theme and when sent via email were almost identical.

Semi-structured interviews were conducted, transcribed and studied on the topic of communication methods used by Amnesty International. Semi-structured interviews have been used in this work as using strictly the same questions for each interview and thus organisation would not have been beneficial to this study, as each region is unique and thus each group has taken different steps towards fundraising and communications, requiring unique questions. At the same time, for an even comparison the study did not make use of 'open' interviews, as some similar topics have had to be covered with each organisation including which methods have been used, what years each began, and how activists are communicated with. Interviews took a semi-structured format, including roughly the same questions posed to each organisation. The reason for choosing a semi structured approach, is that while the work at hand will benefit from having asked similar questions to members and volunteers of each organisation, it is clear that employees and volunteers require different sets of questions at times. Also, as each employee and volunteer has a different speciality with regards their work with their particular group, questions were slightly tailored to them and perhaps also spontaneously reworked to for their specific interests regarding the topic at hand.

The use of European Data sets available online served two purposes in this study: Firstly, as the majority of data collected for this study has been collected via interviews of many forms [in person, via *Skype* telephone call and email], online data sets should serve as a triangulation tool, to strengthen points presented throughout. Secondly, the data sets should provide context and background for the study.

3.4.2 *Data Analysis: Atlas Coding and SWOT*

Once gathered, the data were transcribed and analysed using Atlas.ti software. According to Graham R. Gibbs, the coding of qualitative data is a method of defining what the data being analysed are about [Gibbs 2007: 38]. The interview data collected could have been approached from many different angles, and through many lenses, though that chosen herein is one of inquiry in the vain of agenda setting and resource mobilisation. Therefore information on approaches to scouting new activists, maintaining communications online and perhaps fostering online communities was sought after, as well as seeking information on how Amnesty is received in each area. For this study, codes were created and thus relevant information shared the same codes and later could be used to further discover links between codes, as codes took on a hierarchical nature, as describes by Gibbs [2007:

39]. Both descriptive and analytic codes have been used, e.g. the descriptive code of 'current campaigns' and the analytic code of 'controversial topics'.

SWOT analysis methodology was chosen to further analyse the gathered data. The origin of the SWOT method is disputed, though it is thought to have been invented by Albert S. Humphrey, initially as a tactic to be used by businesses in order to evaluate the strengths, weaknesses, opportunities and threats which they are thought to either have or be facing. As written by Jay B. Barney 'summarized in what has come to be known as SWOT [Strengths, Weaknesses, Opportunities, and Threats] analysis, this traditional logic suggests that firms that use their internal strengths in exploiting environmental opportunities and neutralizing environmental threats, while avoiding internal weaknesses, are more likely to gain competitive advantages than other kinds of firms'. This simple SWOT framework points to the importance of both external and internal phenomena in understanding the sources of competitive advantage [Barney 1995: 49]. In this study, the *findings* section will sort the data gathered into the strengths, weaknesses, opportunities and threats faced or harboured by Amnesty groups in the United Kingdom and the Czech Republic.

3.4.3 *Case Study Methodology*

The case study method chosen for this work is that of an explanatory nature. Robert K. Yin defines three major forms of case study, including exploratory, descriptive and explanatory [Yin 2003: 5]. Whereas an explanatory case study would aim to 'define the questions and hypotheses of a subsequent study', and an exploratory study would aim to present data bearing on cause-effect relationships', the third option, that of the descriptive case study, focuses on 'presenting a complete description of a phenomenon within its context'. Yin describes the exploratory case study as possibly being perceived by some as 'sloppy' though being truly aimed at discovering theory in its 'raw form'. The descriptive case study however, focuses on covering the 'scope and depth of the object [case] being described' [2003: 23]. Explanatory case studies however, seeks to comprehend a phenomenon with presumed links.

Case studies can also be single or multiple. In this case, the study is a single comparative case study, on two regions: The Czech Republic and the United Kingdom. The aim herein is to strive for a good comprehension of the unique situations presented in each region as well as the utilization of a comparative method in order to better grasp why and how each region has come up again different contemporary scenarios. Multiple case

studies, according to Yin are generally more desirable than single case studies, as they avoid the error of choosing certain topics for study due to 'some artifactual condition about the case -for example special access to a key informant or special data- rather than any compelling theoretical argument' [2003: 135].

The explanatory case study method which is used here is described by Henry Harder as 'using both qualitative and quantitative research methods, explanatory case studies not only explore and describe phenomena but can also be used to explain causal relationships and to develop theory' [Harder 2015]. The process involved in conducting the case study saw the identification of groups and individuals to be contacted, research of the international organisation overall as well as on a national level and regional levels and the identification of the necessary areas to be covered, for example those of 1990s communications methods via print and contemporary online sources of information. After the data was collected, it was analysed and discussed. The advantage of utilising the case study method here is that it will provide highly detailed information on the topic. While it could appear as if it were not generalizable to other regions, the approach used here could easily be replicated in other regions, through the use of interviews and comparisons of agenda setting and resource mobilisation tactics.

As outlined by Pamela Baxter and Susan Jack in their work '*Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers'*, a case study is the appropriate methodology when the following are true of a thesis or work: that 'the focus of the study is to answer "how" and "why" questions… you cannot manipulate the behaviour of those involved in the study… you want to cover contextual conditions because you believe they are relevant to the phenomenon under study, or… the boundaries are not clear between the phenomenon and context' [Baxter 2008: 545]. These elements correspond to this thesis as comprehension is sought regarding Amnesty International's communication methods, neither the behaviour of respondents nor the culture in which they work can be manipulated to create a test case scenario, and the context both politically and culturally surrounding the groups is of interest to this study and is believed to be related to the phenomena at hand.

Chapter 4: Findings

4.1 SWOT Analysis of Amnesty International United Kingdom Agenda Setting and Resource Mobilisation [1993-2013]

Strengths

It must be said that the United Kingdom at the time of such major changes in the Czech Republic and other former Communist countries was relatively stable and unchanging. The United Kingdom is also the place of origin of Amnesty International, with its being founded in London in 1961. In groups contacted in the United Kingdom, including Penzance and Bristol, volunteers tend to be older than in the Czech Republic, with some involved with the organisation since the 1960s and 1970s, one volunteer in Penzance commented, 'once you're in, you're in 'til you die. It's also people of our age have more time. If you're doing a full time job, bringing up a family, going to college, you haven't got time to do what we do. I on average, dedicate two working days a week to this, I'm in the position now that I've got to the point in my life that I can afford to let that time go, I'm not desperately trying to earn money… younger people don't have that kind of time' [Whitford 2014: 28th Oct.].

Language Dominance could be considered as a strength of the United Kingdom region, with all online posts being available to be read by a wider audience if so chosen, and all information sent from the International Secretariat being in their native tongue.

A long running tradition of face to face fundraising is a strength of United Kingdom groups, with massive financial success being documented by one group in the south of England, in Penzance, Cornwall, where the group won an award from the Marshall Christian Trust called the Marshall Award, for their previous year's work, having raised over £3,000, having attended or organised over forty events and having sent over 1,000 campaigning letters. The group received £1,000 and a certificate, though the group is currently unsure of how to spend the money as they do not need it to function, though plan to use it to fund events. This strong tradition of face to face fundraising was mentioned by a volunteer of the Penzance group who has been active with Amnesty International since the 1990s, stating, 'essentially, in the United Kingdom it is street activism, we're out on the streets, we're meeting people.' Also stating, 'my experience of standing out on the street doing our stuff is that most people will at least throw some money if the tub, even if they don't sign a letter... We've got a regular slot in a café… for

coffee and cake. That's the kind of connection. Our electronic communication is quite a low level compared to the one on one' [Pestle 2014: 28th Oct].

However, it must be acknowledged that the size of the group and the area in which it is located can play a role in the type of fundraising and communications chosen. For example, a volunteer from the Aberdeen University Amnesty International group in Scotland mentioned that, 'fundraising is something we carry out only occasionally, while keeping an online presence is a constant job. Both are important, but since our group is not that big, we find it is much more practical to engage in online activities, whether it is sharing news, petitions, or sending messages to targets' [Anonymous 2015: 13th March]. While two respondents from the Glasgow West Amnesty International group, when asked whether face to face or online communication was more important, answered with face to face [Allison and Read 2015: 27th February].

An acknowledgement of the difficulty in converting an individual to an activist is a strength shown by the Penzance group, who described how they encourage newcomers to participate in events, 'we organise or attend a lot of events, and at each one of those we try to have someone who is setting up the group that's going to deliver. To get new people to do that is very, very daunting, it seems like an immense task.' The group will organise that someone who has previous experience will take on the newcomer, almost as an 'apprentice' and 'lead them' through the process, so that the newcomer can realise their own capabilities. The group is supportive and has several people who will help out, 'they know that there's several of us who've been around or are very active and are quite happy to pop out and help out and give advice down the phone or whatever, we don't let people flounder, if people are struggling we'll step in and relieve the pressure' [Whitford 2014: 28th Oct.].

Weaknesses

The strength of fundraising in the United Kingdom has led to some groups not considering online platforms very useful. While in and of itself this is not a weakness of the group, considering transmedia storytelling methodology, a wider embrace of digital platforms could be useful in aiding other groups in other regions to develop their strategies. For example, storytelling of success or failures, and explanations as to why these have occurred, could be an asset to all regions as a shared activity online. According to a chairman of a local group in Northern Ireland and who previously worked as Regional

Representative for Northern Ireland mentioned that while he keeps Facebook up to date, he has not found it successful to try and create an online community [Nye 2014: 15th Oct.].

Opportunities

The lack of controversial topics in the United Kingdom is comparatively apparent when considering the topics which cause reactions in the Czech Republic. One volunteer from Penzance described how, though at times individuals can become antagonistic towards the volunteers, their aim is to educate people, explaining that on their stall they hang nine or ten pictures of people who have been freed because of Amnesty Campaigns, 'we can say look at these people, that's what happens, yes one signature won't make a difference but yours added to the deluge of everybody else's, gets these people free.' In a further comment the same volunteer added that most people add money to their bucket or write letters, and that their aim is to educate those that do appear antagonistic [Whitford 2014: 28th Oct.].

The relatively strong and stable economy in the United Kingdom, is a continuous opportunity for groups there with local financial support being generous, 'we did a concert recently and I went round the local supermarkets and ask would you like to supply us with cakes for our tea and cakes thing, and to a greater or lesser extent we got what we needed. We got more than we needed in fact. So, we get that support, and if you go around and you want raffle prizes or something, you can come back with bucket loads of things that shops will donate. So generally Amnesty is known and people know it and accept it and want to do their bit, even if they can't come out and do what we do' [Whitford 2014: 28th Oct.].

The same local group made between £700 and £800 through second hand book sales in the previous year, through the use of donated books, 'the most important thing we do is collecting signatures, getting letters written, to support campaigns, but we need to raise funds and we do that very well' [ibid]. However it is worth acknowledging that each group is different, as stated by one volunteer at the Bristol group, 'we do not engage in active face-to-face fundraising, rather having a collecting tin at events. The online presence is important, but we do not see it as being as important as events, regular meetings, etc.' [Couper 2014: 24th Jan.]. Wherein personal meetings are favoured over digital communication and a collecting tin at events is more useful than face to face fundraising on the streets.

Threats

The local presence of many similarly themed organisations is considered by the Bristol group as bring difficulty to fundraising, though a positive response to this issue has been to improve coordination between the different organisations, [Couper 2014: 24th Jan.].

A threat to resource mobilisation, which was highlighted by a South Eastern local group volunteer, was that there is a lack of communication between Amnesty local groups. The volunteer cited an event in the central office in London, where a skill sharing workshop on the Stop Torture campaign was held, as being of interest as the group had previously not realised how successful their fundraising and letter writing had been, 'we both came away with lots of ideas but mainly we took away that actually we're doing a really good job already, but until you get to meet other people, you think you're doing well, and you've won the award and all that, but actually you've got nothing to measure it against. Talking to all these activists from round the country, we realised we do a hell of a lot and we do it pretty well, our campaigns and our actions are very effective' [Whitford 2014: 28th Oct.].

Membership expiration was brought up as a difficulty for the south eastern group, which could apply across the board. If one becomes a member of a university group they are likely to graduate and move without maintaining contact with the old group. Whereas, joining a larger-scale group can have a different effect, 'if people join nationally, they're likely to keep their membership up, especially if they pay by direct debit, they'll never get round to cancelling it' [Pestle 2014: 28th Oct.].

Summary

Strengths found during the study mainly highlighted the differences between face to face successes and failures in the United Kingdom and the Czech Republic respectively. For agenda setting purposes, the United Kingdom has an advantage in that face to face fundraising is quite common and has been the norm in society for many decades. Regarding resource mobilisation, the tradition of retirees to volunteer is a strength for groups in the United Kingdom, as well as the longevity of those volunteers' volunteering careers with the organisation. The individual approach taken with volunteers is also a strength, as those hesitant to volunteer were described as being helped along through the process. One weakness could be listed as a lack of digital media use by some groups, simply as it is not seen as a necessity. This is of course true, if funding is prevalent and gathered through tried and tested methods, then there should be no need to widen

communications efforts. However, if these groups were to utilise digital media channels to log accounts of their successes, through an organised network of volunteers, their positive experiences could be shared with groups in other countries. Opportunities experienced by groups in the United Kingdom include language dominance, and their location in the United Kingdom being the place of origin of Amnesty International. A lack of negative reactions to controversial topics can also be interpreted as an opportunity for groups there. Threats to groups appear to be the abundance of similarly themed organisations there, membership expiration and as previously cited, a lack of cross-group communication.

Amnesty UK	Agenda Setting	Resource Mobilisation
Strengths	Face to Face Fundraising	Retiree Volunteers Individual Approach
Weaknesses	-	Digital Media Usage
Opportunities	Origin of Amnesty Int. Language Dominance	Lack of Controversial Topics
Threats	Similarly Themed Orgs.	Membership Expiration Lack of Cross-Group Communication

4.2 SWOT Analysis of Amnesty International Czech Republic Agenda Setting and Resource Mobilisation [1993-2013]

Strengths

Strengths related to Amnesty International groups in the Czech Republic, regarding their resource mobilisation, in particular the acquisition of resources and their ability to mobilize people towards accomplishing the goals of the group, as well as their agenda setting and therein the ability of the group to influence the salience of topics on the public agenda, which have been found during data gathering for this study, will be outlined below.

The Amnesty International group in the Czech Republic in the 1990s should principally be written of in the singular, though also as a group of creative and enthused individuals. While today numerous Amnesty International groups exist across the country, the establishment of the initial Czech group took place in the early 1990s in central Prague, the first office being located on the third floor of a building in Palackého street in Prague 1, where a secretary was hired and paid with money given as financial support for the Czech group from the International Secretariat. In more recent years the *association* of Amnesty International in the Czech Republic has become an established *section,* recognised as such and operates on a very different level than it did around 1993. Strengths therefore related to each time frame are very different, though with some crossover.

A strength of the organisation in the 1990s was that of creative individual output, for example the release of a printed supplement along with the student newspaper *Babylon*. As retold by a volunteer who worked with Amnesty in the 1990s, who later took charge of media for the organisation, 'I started to produce these kinds of newspapers, which were originally published in several hundred copies just for the members and distributed by post to the members so they could use it around the country but later on we got more ambitious and we kind of made a joint project with a student newspaper at that time called Babylon. And we'd publish this kind of substitute in each newspaper which was distributed for free at the universities, then we'd send it to the members as material they could work with' [Pospíšil 2014: 13th Nov.]. The former volunteer continued, 'if you analysed the media [In the 1990s], you'd find a few dozen articles that'd mention human rights as such, but it was simply a dirty word, absent from the discourse. It was absent.' He continued that in contemporary media that is not the case, 'the exact opposite, you'd find a

lot of mentioning of human rights in the media, it'd be part of a debate in the sense that there'd be this agenda of several political parties to bring up the issues of human rights violations abroad. There'd be a few parties who'd even talk about human rights violations in public, like the Green party.'

Current creative outputs of groups in the Czech Republic include many activities, such as flash mobs, events, exhibitions, letter writing, as well as regular meetings including meetings in universities and for foreigners, held in Prague 1. Public demonstrations or 'flash mobs', something also carried out in the UK, were described by a current member of the board in Amnesty International Prague, who is also active with the Prague university group states, 'As a university group we've done three or four... There was one that as for people in Belarus, we organised a scene in a university, where we put activists that were informing students about human rights issues in Belarus and other people were wearing uniforms, police uniforms and they came and arrested them, so we wanted to show people at university, that these things happen very close to the Czech Republic' [Drahokoupil 2014: 27th Oct.].

In more recent years, a major strength of Czech Amnesty International groups in particular lies in their embrace and use of digital media communications alongside the acknowledgement that traditional fundraising techniques do not function similarly in all countries. As an IT specialist and freelancer working with Amnesty International in Prague explained, '…it's not about the website, it's about the methodology, how the information is formed and is stressed-stretched to the public audience and the website is only a tool, like something, a channel, just a channel. Most of my work is on making the information useful to a variety of channels, so you can use the information of the website, the info on a digital channels like Facebook, as well as that all the info should be printable so we can prepare offline campaigns, for example letter writing marathons, in pubs and cafes in the Czech Republic there are papers describing the cases, people can sign the petitions or write letters to the government to express that they think that there is something wrong with the imprisonment of the people and so on' [Urbančík 2014: 28th April].

It was detailed during the interview process that resource mobilisation in the form of gathering funding requires specific digital marketing tools, such as 'warm leads' fundraising, which means that rather than a visitor to your site approaching your webpage for the first time, that being a cold lead, the visitor is contacted in various ways, each time building a relationship with the organisation. This action is completed by 'activism and campaign tools', rather than 'typical fundraising tools'. According to one staff member in

Prague, a donate button does not feature on the main Amnesty.cz page, as the first information which is presented to a site visitor should be information about the organisation, not about fundraising. The cold lead who visits a website can be made 'warm' or more so prepared to donate to the cause or organisation through receiving information on the organisation via methods such as 'sending emails, making offline actions, online actions, on Facebook' [Urbančík 2014: 28th April].

Regarding resource dependence and agenda setting, the use of multi-platform storytelling can, as described above and as is currently being carried out in the Czech Republic, aid in the acquisition of resources, such as funding for example. This approach is in keeping with transmedia storytelling methodology, in that various methods are used to spread one shared yet open story, as Jenkins writes, and as is listed in the first category created in this work, 'the importance of diverse mediums', 'transmedia storytelling practises may expand the potential market for a property by creating different point of entry for different audience segments' [Jenkins, 2007].

The first point details that in transmedia storytelling practices the important parts of a narrative be *systematically* dispersed 'across multiple delivery channels' in order to create a 'unified and coordinated entertainment experience' wherein in the ideal scenario each platform makes a unique contribution. Firstly, this point belongs in the group *The Importance and Use of Diverse Mediums* as it deals with multiple channels, though it could also be put into the group *The Importance of Organisation on the Part of the Creator*, as the delivery of the content must be systematically dispersed, which calls for deliberate action and organisation of the part of the content creator, or authority in a group. This objective creates a clear link between transmedia storytelling and non-profit organisations: When in transmedia storytelling a franchise deliberately spreads information across many and varied platforms and this is systematically done, a 'unified and coordinated' experience should be the end result and when considering the non-profit sphere, this systematic dispersal may be in the form of posters or online campaigns, via volunteers informing newcomers of actions at particular events, or compiling and sharing of images online.

A warm lead can be detected through multiple visits to a website or multiple subscriptions to petitions which are logged into a database and recorded, and can then be approached with traditional fundraising tools, for example a phone call. Again, this marketing approach is apt for transmedia storytelling, in that various different platforms and communication methods are used in the aim of telling one story. Traditional face to

face fundraising was spoken of as being cold lead related and unsuccessful in the Czech Republic, though this is most likely true of many areas. The lifecycle of sorts, of a cold lead approach in face to face fundraising for example was detailed as the putting forth of ideas to individuals on the street with unknown interest levels in the organisation, therefore wasting funds. It is more successful to seek out funding from those who are visibly interested. Finding out who is interested in donating and who has an interest in the organisation at hand is worth putting time into. This therefore creates an opportunity or a playing field for transmedia storytelling to be applied. While this idea is applicable to non-profit organisations generally, Amnesty International in particular works without any grant funding from government channels, so as not to be influenced in decision making. This provides autonomy for the organisation in agenda setting approaches as well as complete autonomy then in resource mobilisation.

According to Urbančík, the website should be 'connected to the philosophy of Amnesty International'. A freelance employee in Prague, he described the process in mind when designing the website for Amnesty International, "the highest quality of Amnesty International is activism. We are an organisation based on activists, so we should express that on the web. We are like a community supporting someone, we are acting quickly… It should express the work of ourselves, not just a list of new articles, because it is nonsense, it's a very old school philosophy of how to make websites" [Urbančík 2014: 28th April].

This approach to the design of the website, one of action and events rather than articles is an active decision on the part of the organiser which lies in section three of this study's breakdown of Henry Jenkin's transmedia storytelling definition, wherein 'each individual episode must be accessible on its own terms even as it makes a unique contribution to the narrative system as a whole', 'transmedia storytelling requires a high degree of coordination across different media sectors,' and 'a transmedia text does not simply disperse information: it provides a set of roles and goals which readers can assume as they enact aspects of the story through their everyday life' [Jenkins 2007]. The new website for the Prague group was to have, at the time of interviewing, a list of articles, news updates, news on Amnesty's successes, and most importantly, 'if you see an index webpage, you will definitely think about some international activism, there will be the main claim, to fight for human rights or something like that. [Then] if you ask an audience what they do, they'll describe exactly what they do' [Urbančík 2014: 28th April].

Regarding resource mobilisation through social media website Facebook, it was remarked that the most efficient way to advertise is a personal approach, rather than

investing in advertising online, '… it's a really personal approach and you have always a community, if you have donors, you have a community of donors, we have for example about 30% of our donors who are really active.' Types of donors were described as fitting into categories, including those eager to both donate and to learn about the actions of the organisation and those willing to donate though without having considerable communication with the organisation beyond this, who could be considered to have outsourced the work in a sense, 'I don't think that the computer and software things are really important, they're really not, the really important thing is to make the human rights work, and this is what I'm doing. I'm donating my hours and my investments into the company to help human rights through the company' [Urbančík 2014: 28th April].

Weaknesses

The age of volunteers and staff could be viewed as a weakness in that as one respondent from the Amnesty International office in Prague stated, 'the employee who has been here the longest is maybe 5 years, we are mainly young people, the NGO sector is underpaid and not many people can afford to work in the sector for a long time' [Parízková 2014: 15th April].

Opportunities

The unique political climate in the Czech Republic could be considered as both an opportunity and a threat to agenda setting and resource mobilisation in this study as has been discussed previously. As a strength, one can take into account the newly democratic country in which groups could congregate freely for the first time in decades and also in the spirit of human rights, for which the Velvet Revolution took place. Without any employees though with volunteers, the initial Amnesty International group in Prague met after work to write letters. One particular volunteer who later became a member of the board was first introduced to Amnesty International as a teenager, on receiving an Amnesty letter as his father had been jailed for dissident activity, '…my father was tried, sentenced for 1 year, for "disturbing the peace", he was writing letters to the authorities and he was sentenced. He was accepted by Amnesty International as a prisoner of conscience and once at my apartment, my mother and I received a letter from France, with the barbed wire. From that time, I knew that there was some interesting and important org, so I wanted to know more about it, and to maybe help, but in Czechoslovakia it was not possible to do activities with Amnesty International as a member or volunteer, before '89.

It was an enemy organisation and the state security service observed Amnesty International and channels from the Czechoslovakia and the observers of the trials were expelled out and so on...' [Tomek 2014: 10th Nov.].

This anecdote of direct association with the group shows that the Czech Republic was a society which though newly re-opened to democracy and civil society, had been on the receiving end of Amnesty also. The recent past and association with dissidents in the Czech Republic can be seen as an opportunity in a way, in that dissidents tended to be sympathetic to human rights organisations, and thus the Palackého room came to be found. Letter writing was also a known activity through former dissident related letter writing, 'In the 1990s it was experience from the end of regime that many, many petitions on behalf of Czechoslovak prisoners of conscience, or opposition goals. I think this experience helped us to get signatures' [Tomek 2014: 10th Nov.].

When describing his experience with the group in the early 1990s, an event was detailed as 'the first meeting', a large creative event at which a group was established, with workshops taking place, in Brno, 'I remember 1991/2 was a big meeting, of all our organisation, the main meeting, the first meeting in Brno, there was lots of people, it was great, hundreds of people I'd say, from many groups in Czechoslovakia. We said "wow, great". But during the time after, the groups calmed down.' The interviewee continued to describe the beginnings of Amnesty International in the Czech Republic as having 'only about 200 active members' in the 1990s and the beginning of the 2000s, and depending on grants from the International Secretariat in London 'for a long time'. The group was not continuously stable, with the interviewee recounting an occasion in which 'one part of the active members said it's not possible to do it, or we want to stop all activities in the Czech Republic. Me and some other members said, "It's not possible. Amnesty International must be here. We will act at the basic level of activities"' [Tomek 2014: 10th Nov.]. It was after this that a board was set up, with the interviewee as the chair, 'We hadn't any employees, only volunteers and we made business letters in the Amnesty International office after our ordinary work. After sometime, the situation was better and we employed part-time employees. It was hard work and it wasn't easy and we had great enthusiasm.' Also worth noting is that the materials incoming to Prague as the group was established were is English, and that during Communism English was not taught at schools, as Russian was the second language taught.

Although being listed in this study as a strength, the use of online activism seems to have surfaced as a response to the lack of response rate to face to face fundraising in the

Czech Republic. However, it can be seen as an opportunity that while little response to donations happens through face to face fundraising, the use of online channels is effective enough to provide some Amnesty International Czech Republic's funds, which at the moment stand at 70% of their funds [the rest being provided by the International Secretariat].

Respect for artists can be viewed as providing opportunities within Czech culture, a trend which seems to have consistently proved useful over the two decades studied here. When asked how unlimited funding would be spent were it made available to Amnesty International Prague, a freelancer doing IT work for the section responded enthusiastically about art, rather than IT, 'We would put it into public events, to open a gallery with artists' works which are connected with human rights. This concept really works, we have lots of artists, in the Czech Republic who are really taking care about human rights. We had Havel, he was an artist and he knew lots of artists who really favoured human rights, so those people are able to attract more people from such levels of society' [Urbančík 2014: 28th April].

One point made by this interviewee is notably compatible with the point of Jenkins' that 'transmedia storytelling practices may expand the potential market for a property by creating different points of entry for different audience segments', in stating that 'the artist is a mediator of the relationship between us and the donor… it's like outsourcing your opinion…' [Urbančík 2014: 28th April].

Another opportunity of the Czech group lay in associations with artists and sympathetic organisations, with concerts and exhibitions being set up, using photographs sent by the International Secretariat at times, according to one former Amnesty International volunteer involved in the 1990s in Prague. Stalls for collecting signatures were also set up in either universities or libraries and bookshops, as one former volunteer in the 1990s mentioned, 'from time to time, organise concerts and exhibitions with sets of photographs sent to us from IS, photographs that were produced for major campaigns, IS was organising at that time. We'd try to circulate these exhibitions a bit' [Pospíšil 2014: 13th Nov.].

Generosity on behalf of advertisers has provided opportunities for Amnesty in the Czech Republic, as one full-time staff member in the Czech office stated, an advertising agency in Prague created a campaign for Amnesty International worth three million Czech crown, which was cost-free for the organisation. On another previous occasion, a three million crown advertising campaign across magazines and newspapers was set at a price

of only ten thousand crown for the organisation. One interviewee commented that the current economic state, in which competition is strong for job positions, encourages internships which thus provides volunteers for non-profit organisations, which can be seen as an opportunity provided by the economic and political climate in the country.

Threats

The societal approach to human rights in such a time of change in the Czech Republic affected the power of the group to set an agenda towards their topics of focus at the time and to mobilise participants to gather resources for the group's benefit. One interviewee active in the 1990s stated that, '[the] ambition was to run a real Amnesty office that'd be much more involved in not only human rights education but in a debate in society at large. This letter writing group didn't have much... influence, it wasn't very well known. It was the first half of 1990s. The atmosphere in society was quite ignorant, or even negatively oriented towards human rights. Human rights was a dirty word at that time' [Pospíšil 2014: 13th Nov.]. The opening of civil society in the 1990s could also be viewed as a weakness in that this clearly new organisation had to be started from scratch, 'at the time it was during the presidency of Vaclav Havel and he was kind of understood as a representative of human rights. But the bulk of society was interested in other things that were going on in society, in the large socio-economic transformation that was going on. It was kind of a new liberal discourse related to privatisation and state property and the establishment of new businesses and a new class of people who'd be entrepreneurs. At that time career possibilities opened especially in the area of business. So human rights was something that wouldn't be kind of an issue for the majority of society and at that time Amnesty had quite strict limits in terms of its mandate, related to the work in its own country, in the same country as the members were [Pospíšil 2014: 13th Nov.].

A major threat to agenda setting and resource mobilisation in the Czech Republic today is the controversy which surrounds certain topics. Those which stood out as most controversial during the interview process were those on the Roma community in the Czech Republic. In contrast, topics which are accepted largely across Czech society tend to be welcomed more easily. One interviewee detailed an occasion in the 1990s in which Aung San Suu Kyi's release from prison was a topic campaigned on by Amnesty, and thus the interviewee, a volunteer in the 1990s, visited the President Havel's office in an attempt to have Havel sign a form supporting Aung San Suu Kyi's release, which resulted in being a successful attempt [Pospíšil 2014: 13th Nov.].

Cultural differences between the Czech Republic and the United Kingdom affect fundraising methods in the Czech Republic, where many interviewees commented that face to face fundraising is simply not successful. According to a volunteer in Olomouc, 'Czech people dislike face to face fundraising, communication via the internet and social sites is very important in the Czech Republic for the support of activism' [Nevěřil 2014: 3rd Oct.]. This cultural difference stretches across the two decades studied, though similarities exist in that face to face fundraising seems to be losing effectiveness in the United Kingdom also. One Czech interviewee, a former volunteer during the 1990s stated that, 'usually at [concerts and exhibitions] people were asked to contribute and there was a place, or a box in the main office for contribution and through these various newspapers, these printed materials, people were asked for contributions. Either paid membership or other kind of contributions or for the campaign itself, but it wasn't very successful and basically the whole time I stayed with Amnesty, the budget was largely covered by the International Secretariat' [Pospíšil 2014: 13th Nov.].

According to a current Amnesty staff member in Prague, face to face was a method of fundraising and campaigning which was previously used in the traditional sense, with recruiters paid to do this activity, though around 2013 the activity was carried out without success, and at the time of interviewing [2014], it was decided to discontinue the practice, and rather to focus on 'little stands in the streets, or in shopping centres or somewhere where people are less stressed and they are not in a hurry somewhere like in the streets you know like in cinemas, we are dealing with some institutions like this, to have a little stand and not to beg for money directly' [Parízková 2014: 15th April]. It is the plan to offer petitions at first, to be signed by interested parties, using specific campaigns which could attract people to give their signatures or to leave their email and phone number, so that they can be contacted again.

Alternative methods of fundraising are being used in the Czech Republic, such as concerts for Amnesty, though the current communications officer for Amnesty Czech Republic commented that despite their efforts to raise funding, there have been communicational issues between the Czech section and the headquarters in the United Kingdom, 'to earn money we are trying to have different methods, and sometimes we have a problem with the people from London or from other sections, where they do not care about fundraising much, because this on the street, it works for them and they do not understand why we are making so much effort somewhere else, and think we are doing it badly if it doesn't work in Czech Republic' [ibid].

The same respondent described the aim of their group to approach ‘people who subscribe and who care, they sign a petition, then they sign another and another, then they decide to pay. And for us, it's much better and much more fair to deal with people like this than stopping total strangers on the street’. Having learned from ‘digital campaigns’, and from the inefficiency of face to face after a peak in 2008 and 2009, the group have decided to work more ‘with the community and with the activists’ [Urbančík 2014: 28th April].

According to a current member of the board, the fundraising strategy has changed recently in that gathering signatures for a cause is a higher priority than asking for donations on the street, ‘we've hired a smaller amount of people and we've started getting signatures... Signatures for a cause.... We saw that it wasn't working, we were losing large amounts of money because we were hiring large numbers of people and they weren't as effective’ [Drahokoupil 2014: 27th Oct].

Summary

In sum, the strengths enjoyed by Amnesty International in the Czech Republic, include their creative output, their understanding of regional variances in resource mobilisation and their use of digital media. In the early years, the creative output of members and volunteers aided the growth of the organisation. Today, a deep knowledge of the variances between regions and regional funding methods, accompanied by creative use of digital media, works as an aid to combatting the lack of funding experienced by the groups. A current weakness of the groups may be their age range, in that lower pay can sustain employees for only short amounts of time. Opportunities experienced by Czech Amnesty International groups include the generosity of advertisers, as seen in Prague, and the status of artists, which is an opportunity enjoyed over the two decade stretch studied. The dissident-related political climate could be seen as an opportunity in the 1990s as well as the current business-oriented climate which has influenced the phenomena of internships, a result of which could be a rise in volunteering. Threats felt by the groups include the covering of controversial topics, which tend to cause donors to withdraw funds, and cultural differences between the Czech Republic and the International Secretariat in the United Kingdom, which has caused misunderstandings regarding funding.

Amnesty CZ	Agenda Setting	Resource Mobilisation
Strengths	Creative Output	Digital Media Use Understanding of -Regional Variances
Weaknesses	Short-Term Employment	-
Opportunities	Generosity of Advertisers Status of Artists	Political Climate Business Climate
Threats	Controversial Topics	Cultural Differences, Lack of Success with F2F

4.3 Application of Transmedia Storytelling Practises to Amnesty International's Agenda Setting and Resource Mobilisation

Agenda Setting

A similarity which appeared between Amnesty International groups during the study was that of the creative output of groups in both regions, which included selling books, writing a supplement for a newspaper, organising flash mobs, workshops, letter writing meetings, concerts and exhibitions. All of these acts can be seen as attempts to spread awareness of Amnesty International campaigns and thus to increase the salience of such issues in society. Jenkins' sixth and seventh points in his definition of transmedia storytelling, that 'each individual episode must be accessible on its own terms even as it makes a unique contribution to the narrative system as a whole' and that transmedia storytelling 'requires a high degree of coordination across different media sectors' respectively, correspond to the efforts of non-profit organisations to effect change through agenda setting. Each episode, here intended by Jenkins as a television, webisode or comic-style episode in an on-going fictional narrative, can be interpreted as an act or 'action' as framed by Amnesty staff. While the actions held by Amnesty International groups are meaningful as unique occasions, they are also linked efforts as part of ongoing campaigns. Actions are also highly coordinated, as groups must act in advance of the event to decide on its being made a reality, to plan and organise events, to spread awareness of events locally or via online platforms and to record the event via photographs or written blog posts, which may later be posted online further serving as extensions to the overall campaign narrative, and acting as agenda setting materials for interested parties. Jenkins' eighth point, and one which draws on Pierre Levy's collective intelligence, that 'transmedia narratives also function as textual activators – setting into motion the production, assessment and archiving [of] information' underlines the further use of recorded events in the form of images and descriptive posts.

Amnesty International having been founded in the United Kingdom is a strength for agenda setting for groups within the United Kingdom, as Amnesty has been working there for over fifty years and is a well-known organisation. The third point of Jenkins', that that transmedia stories are not based 'on individual characters or specific plots but rather complex fictional worlds… This process of world-building encourages an encyclopedic impulse in both readers and writers. We are drawn to master what can be known about a world which always expands beyond our grasp', is applicable here. While Amnesty

International is a well-known organisation in the United Kingdom, it is also a global player in human rights issues and thus invites volunteers from every corner of the world to contribute in a variety of forms. The ever-expanding tendency of the organisation is apparent in the growth of the organisation in the Czech Republic over the years 1993-2013 studied here. As one Amnesty International volunteer, -a coordinator of the local group in Ostrava, a city in the Czech Republic with a population of approximately 300,000- commented, 'I feel more interest from Czech citizens to work of Amnesty [over time], according to bigger public relations. But many people still have absolutely no idea, what Amnesty International is, they don't know that any organisation deals with human rights' [Vavroš 2014: 9th Oct].

An acknowledgement that digital media is a positive way to engage with communities on the part of the Czech group, especially in Prague, where this option is seen as an alternative agenda setting technique to the traditional method of engaging in face to face fundraising and campaigning. This related to the fifth point of Jenkins', that 'transmedia storytelling practises may expand the potential market for a property by creating different points of entry for different audience segments.' Digital media use by groups in the United Kingdom, while receiving less emphasis during the interview process, has recently been made a priority, via emails sent form the International Secretariat to local groups. The email put forward information on a new project called *Social Media Advocates*, which is aimed at helping to answer questions or issues raised with regards social media usage for the groups.

Controversial topics stood out as having a negative impact on agenda setting in the Czech Republic, whereas this was less so in the United Kingdom. This same point of Jenkins' can serve as an aid to overcoming the issue of controversial topics in the Czech Republic, as while campaigning on the street may not be successful regarding certain topics such as the Roma minority in the country, the use of transmedia storytelling for campaigning could allow for those interested to come into contact with their local group via many other platforms. A Czech member of the board commented that current workshops in the Czech Republic have covered the topic of human rights in schools, including schools in Prague and another Czech region in the North-Western part of the country. The workshops are for high school students and include an activity called the 'living library', wherein a 'live book' or interesting person are brought to the school to tell their story, 'usually somebody who is a representative of a minority, a foreign student, or a Roma person, or somebody in a wheelchair. Then they talk about their life, it's very

powerful, in my opinion, a very strong tool, to build a more tolerant society and how you can contribute to something, the value of human rights, when they see somebody it helps massively to educate on them of human rights issues', [Drahokoupil 2014: 27th Oct.].

Similarly themed organisations also appeared as a hindrance to agenda setting in the Czech Republic and the United Kingdom, while according to a volunteer in the United Kingdom, 'there are a lot of organisations working in very similar areas to Amnesty International- this has caused some confusion in the past. We are working on improving cooperation between different organisations' [Couper 2014: 24th Jan.], and according to a volunteer in the Czech Republic, something that is clearly shared amongst groups across both the United Kingdom and the Czech Republic is a general change in fundraising trends, 'I think that people in Brno are very open to non-profit activities, but it is a problem that in the centre of city are many people who offer you something – information about non-profit organisations, insurance, tariff's for phones… and people are jaded and their attitude is often "I don't want to buy anything" and you don't have time to explain details' [Paseková 2015: 14th January].

Respect for artists in the Czech Republic has been mentioned multiple times as a useful tool is agenda setting. When asked how unlimited funding would be spent on Amnesty International in the Czech Republic, an employee stated 'we would put it into public events, to open a gallery with artists' works which are connected with human rights. This concept really works, we have lots of artists, in the Czech Republic who are really taking care about human rights. We had [Vaclav] Havel, he was an artist and he knew lots of artists who really favoured human rights, so those people are able to attract more people from such levels of society, and if I had lots of money, I'd buy a gallery and ask those artists to paint a picture and we'd make an auction, and we'd make more money from the auction' [Drahokoupil 2014: 27th Oct.]. Jenkins' fourth point in his ten-point list is that in transmedia storytelling practises, 'extensions may serve a variety of different functions', is applicable here as art pieces made in the name of or for the purpose of agenda setting and resource mobilisation for Amnesty International could serve a function in providing agenda setting and resource mobilisation effects though without uninterested parties or controversial topics raising issues.

Jenkins first point, that 'integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience' and wherein 'ideally, each medium makes its own unique contribution to the unfolding of the story', is one which corresponds well with the use of a

variety of mediums to spread a campaign. The chairman or local Ostrava group stated that his group try to speak to potential activists 'mainly through social media, like Facebook', and stating that 'it's quick and it costs no money, because our local Amnesty group is very small, we have limited resources. And people who liked our group's Facebook pages are probably at least more interested in human rights, than a common person, who knows nothing about it. And I suppose there's bigger chance that they become new activists' [Vavroš 2014: 9th Oct]. The same volunteer continued stating, 'I think, that online activists, or activism is very important. Because now lot of Information is distributed through internet and it's highly important adapt Amnesty actions to this modern and widely used media to keep people well-informed about important human rights themes and problems' [ibid]. 'Every country has their own style how to work with people generally. It comes from the nature of the nation, historical events, social and religion relations, migration in that country, etc. This unique combination is further projected to present approach to work, focusing on some themes, campaigns and so on' [ibid].

Resource Mobilisation

Differences in percentages participating in voluntary activities vary between the regions studied. According to a European Social Survey dataset from 2012, from the website Nesstar, the sample population involved from the Czech Republic were 1.2% likely to participate in 'work for voluntary or charitable organisations over the past twelve months', 'at least once a week', with that number rising to 3% for those volunteering at least once a month, and those citing 'never' resting at 76%. In comparison, the United Kingdom sample population were 10.6% likely to volunteer at least once a week, 9% likely once a month and resting at 57% for the option 'never'. Jenkins' ninth point, that 'a transmedia text does not simply disperse information: it provides a set of roles and goals which readers can assume as they enact aspects of the story through their everyday life', could be a helpful tool for international non-profit organisations; an embrace overall of many and varied platforms for campaigning and for fostering online communities could aid in eliminating the discrepancies between groups' participation. Though it must be acknowledged that newer or alternative communication methods and approaches cannot and need not change groups as they are, and that each nation's local groups are unique to their heritage and traditions, it could be seen as an aid in attempts to increase resource mobilisation for campaigns.

While employment issues varied between regions, with Czech staff reporting lower wages in the non-profit sphere as a cause for shorter periods of time working in that sector, and with the United Kingdom seeing volunteers involved up to the age of their late sixties, once more varied methods of communication could help to change this. To think of resource mobilisation as not simply the raising of funds, but also as the donating of time, as told by a member of the Penzance group, donating time is, 'we do alright, there's always that we'd like to do more and raise more money and have more campaigns but everybody in the group is working to that, using as much times as they can donate. If we want to do more we've got to get more people' [Whitford 2014: pers.comm., 28th Oct.]. The tenth and last point of Jenkins', that 'the creative ambitions of transmedia texts often result in what might be seen as gaps or excesses in the unfolding of the story… readers, thus, have a strong incentive to continue to elaborate on these story elements' can be seen in non-profit endeavours such as continued campaigning on long-term topics or as the communal donating of funds to a Kickstarter campaign, both of which are resource mobilisation methods, involving both donating time and funding.

Funding for non-profit organisations is an issue internationally, as acknowledged by Viravaidya and Hayssen in a report for UNAIDS, 'NGOs increasingly find that grants and donations are inadequate to meet current program needs… The uncertain continuity of donor funding, be it short term or long term, makes it extremely difficult for NGO managers to plan and implement their organization's core activities. I [Viravaidya and Hayssen, 2001, pp.1-2]. Multi-platform storytelling can, as is currently being carried out in the Czech Republic, aid in the acquisition of resources, such as funding for example. This approach is in keeping with transmedia storytelling methodology, in that various methods are used to spread one shared yet open story, as Jenkins writes, and as is listed in the first category created in this work, 'the importance of diverse mediums', 'transmedia storytelling practises may expand the potential market for a property by creating different point of entry for different audience segments' [Jenkins, 2007].

The first point details that in transmedia storytelling practices the important parts of a narrative be *systematically* dispersed 'across multiple delivery channels' in order to create a 'unified and coordinated entertainment experience' wherein in the ideal scenario each platform makes a unique contribution. Firstly, this point belongs in the group *The Importance and Use of Diverse Mediums* as it deals with multiple channels, though it could also be put into the group *The Importance of Organisation on the Part of the Creator*, as the delivery of the content must be systematically dispersed, which calls for deliberate

action and organisation of the part of the content creator, or authority in a group. This objective creates a clear link between transmedia storytelling and non-profit organisations: When in transmedia storytelling a franchise deliberately spreads information across many and varied platforms and this is systematically done, a 'unified and coordinated' experience should be the end result. When considering the non-profit sphere, this systematic dispersal may be in the form of posters or online campaigns, via volunteers informing newcomers of actions at particular events, or compiling and sharing of images online.

Local generosity was cited in the United Kingdom as high, while in Prague a particular advertising vendor was described as helpful, Jenkins' fifth point, that 'transmedia storytelling practises may expand the potential market for a property by creating different points of entry for different audience segments', is applicable here, in that the choice to participate with the organisation may take the form of donations, lending a hand with materials, letter writing or meeting attendance among other forms of participation.

It was a common comment during the interview process that groups across both the United Kingdom and the Czech Republic consider activism to be of equal value whether it is carried out online or offline. The existence of a variety of methods of activism is firstly a major component of a transmedia storytelling application to an international non-profit organisation's agenda setting and resource mobilisation, and also allows for creativity to be acted out. Offline, activism is played out at events or meetings, letter writing sessions or concerts. Online, on social media pages, blogs, and image sharing sites such as Instagram and Pinterest, those interested activists may donate their time by sharing and adding to Amnesty International campaigns, documenting events, creating databases of pictures, all of which are forms of online agenda setting, and are of value.

Expiring membership is an issue raised by a United Kingdom Amnesty local group, in which at a national level, one may be less inclined to cancel their donations, while at a local level, leaving school, university or your town may mean leaving your Amnesty group altogether. This could be overcome with the use of transmedia storytelling's multi-platform storytelling, which would involve activism both on and offline, therefore overcoming geographical boundaries. Jenkins' second point, that transmedia storytelling is reflective of media 'synergy', in that there is an incentive to spread content across multiple media platforms, is compatible here.

Chapter 5: Conclusion

This thesis set out to research whether Amnesty International's agenda setting and resource mobilisation in the Czech Republic and the United Kingdom have faced different obstacles over the last two decades, thus garnering different results and whether the application of transmedia storytelling could aid the international organisation in this respect. Three major points have been found: 1) Firstly that approaches to agenda setting and resource mobilisation have indeed faced different issues in both regions thus resulting in diverse forms of the two. 2) Secondly that the diverse forms of agenda setting and resource mobilisation used in both regions are complimentary to the application of transmedia storytelling, which has become obvious through the information gathered on the multifarious forms of information dispersal as well as fundraising on the part of staff and activists in both regions. 3) Thirdly, that a concerted effort to further utilise transmedia storytelling practices could most likely aid in the development of agenda setting and resource mobilisation in both regions.

The two regions studied have faced widely different political climates over the two decades studied, with the United Kingdom enjoying relative stability, while the Czech Republic experienced the split of Czechoslovakia in 1993 and continued to develop its market economy which had newly opened after the fall of Communism in 1989. As exemplified through this case study, agenda setting and resource mobilisation are affected by the area in which they take place, thus approaches to the two practices must be unique to the region. Both regions studied have adapted to their unique political and cultural environments, which is visible through groups in the United Kingdom embracing face to face fundraising and actively utilizing local resources, while groups in the Czech Republic have embraced online communications in place of face to face fundraising.

The use of myriad communications platforms thus far in both regions, used to spread awareness of campaigns, to raise funds and to attract new activists to the groups show that transmedia storytelling is apt for use by the organisation. This is highlighted by the fact that certain aspects of AIs agenda setting and resource mobilisation methods are, to a certain extent, similar to those in use for transmedia storytelling. With this in mind, a concerted effort to utilise all aspects of transmedia storytelling practices however could aid each region in expanding campaign reach through the inclusion of new activists via the use of alternative forms of communication and could aid in the increased and improved

communication between groups. Lastly, it could also aid in the comprehension of online approaches to communication between groups or between groups and activists.

Limitations affecting the study included the location of the research and the time constraint which allowed for the gathering of data from staff and volunteers though not from the wider publics in both regions through a questionnaire. The location only allowed for interviews to be conducted in person in Prague, while those conducted with staff and volunteers in other cities in the Czech Republic and across the United Kingdom necessitated the use of Skype, email or Facebook messenger. While this approach allowed for wide and varied interviews to take place, one hundred percent face to face interviews would have been desirable. A questionnaire directed at Amnesty International donors or recipients of Amnesty International emails could have strengthened the study, through asking questions about communication preferences and attitudes towards being contacted and feelings of inclusion.

After completing the research at hand, three clear recommendations for future research have surfaced: 1) Firstly the study of the opinions harboured not by staff members and volunteers of Amnesty International, but of Amnesty donors and activists who do not consider themselves part of the wider organisation would be of use for further research, giving insight to feelings of inclusion and being contacted. 2) Secondly, for the future study of transmedia storytelling's application for the benefit of international non-profit organisations it would be recommended to ameliorate the current terminology used by Jenkins in his definition. 3) Thirdly, organisation on the part of the author, or in this case organisation could perhaps take the form of an orchestrated international buddy system.

The study of opinions held by non-committed donors and activists could be of use in furthering study on this topic, and the necessary data could be gathered through questionnaires offered through email or at events held by Amnesty International. The initial idea for this further research was inspired by Ragas and Roberts' [2009: 49] writing on the topic of brand communities, as previously mentioned in this work. Ragas and Roberts have studied the behaviour of consumers with regards brand 'actors' and their 'brand communities'. While useful regarding their study's focus on agenda setting for brand community growth, it again only regards the commercial use of the theory's application and therefore is not directly applicable. However, their concept of 'agenda melding' is one which could definitely be further developed alongside the topic of international non-profit organisations.

While transmedia storytelling has been further studied in other academic areas than media studies, the terminology of the practice has largely remained the same throughout each application. While this thesis asserts that the points made in Jenkins' description of transmedia storytelling practices are apt for application in non-profit communications, the terminology used by Jenkins throughout his writing on transmedia storytelling is limiting in that it reflects the creation and spread of fiction, not of non-fiction. For the relaying and spreading of non-fiction narratives to be executable through transmedia storytelling practices, the lexicon of the practice should be altered slightly in the flowing manner: fiction to be replaced with narrative, and entertainment to be replaced with information. As another example the expansion and depth given to characters through transmedia storytelling is not possible nor useful in the case of real life situations, though many aspects of the practice can be of use, for example feelings of inclusion and group dynamics. Therefore the expansion and depth of campaigns could be a useful terminological replacement.

Regarding the proposed buddy system, as written by Jenkins, 'the spreading and strengthening of the story needn't be organic, the Matrix story was orchestrated to become addictive to viewers, hence setting off the encyclopedic impulse and causing viewers to be creative with their deepening and strengthening of characters and stories. This means that Amnesty or other large international non-profits could decidedly encourage communications between national groups also, perhaps through a buddy system. This need not be communication for communications sake, but rather could fuel conversations between groups as well as monitoring of each other's pages, thus inspiring the growth of trends, such as certain Amnesty activities.

As an example of the differences between the regions' work efforts, the most notable difference between the two areas is the popularity of face to face fundraising in the United Kingdom, versus the lack of effectiveness of face to face fundraising in the Czech Republic. What has been found is that as a result of these differences Amnesty in the Czech Republic has creatively utilised alternative methods to ensure effective agenda setting and resource mobilisation, such as their 'urgent actions', while groups across the United Kingdom have continued to successfully acquire resources and to mobilize activists through more traditional methods. The question of why face to face fundraising works in some areas and not others is a complicated one and one which will not be answered here, though it is important for this study to acknowledge that this method of fundraising is not equally successful in every region, an idea which is in tune with

transmedia storytelling's embrace of a multitude of entry points for both newcomers and those already involved. In both regions staff and volunteers are hard-working and focused on developing Amnesty's presence and efforts, it is the circumstances and different environments surrounding groups in each region that have necessitated the inspired use of many and various forms and levels of communication between staff, activists and volunteers. In conclusion, the application of transmedia storytelling practices could be a useful development for both regions, increasing communication between groups.

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