MY CLIMATE JOURNEY:

A TRANSMEDIA EXPERIENCE FOR CLIMATE ACTIVISM

A CREATIVE PROJECT

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CHAPTER ONE: INTRODUCTION

Climate change is a global issue that continues to shift the health of ecosystems and quality of human life. A long-term change in the usual weather found in a place is known as climate change (Dunbar, 2014), which causes increased cases of extreme weather – droughts, floods, and heat waves – leaving hundreds of people displaced. Global warming also plays a role in climate change, because it increases the Earth’s average surface temperature due to rising levels of greenhouse gases (Riebeek, 2010). However, global warming is routinely described as a matter of scientific debate. Between 1991 and 2011, 97% of climate science literature endorsed human-caused global warming (Cook et al., 2013), and about half of adults in the U.S. today believe that human activity is the predominant cause of the Earth’s changing climate (Plutzer et al., 2016). Climate science literacy is an understanding of ones influence on climate and climate’s influence on people and society (National Oceanic and Atmospheric Administration). Despite years of scientific inquiry in global warming and climate change, some people continue to deny that the Earth’s climate is changing because of human-caused factors.

This reality might be disappointing for people working toward environmental justice and policy. However, there is hope. More than half of Americans think that if the U.S. takes steps to reduce global warming, it will provide a better life for children and grandchildren, improve people’s health, and save many plant and animal species from extinction (Leiserowitz, Maibach, Roser-Renouf, Feinberg & Rosenthal, 2015). Children are also the ones who will experience the effects of global climate change the most and have the ability to influence adult opinions about global climate change. Therefore, it is crucial that they are informed about the reality of climate-related issues and given the educational tools necessary to adapt to various climate conditions today and in the future.
Today, Americans aged 18-34 are less engaged with and concerned about the issue of climate change than older generations. They strongly believe, however, global warming is caused by human factors and are more likely to take action to reduce global warming (Feldman, Nisbet, Leiserowitz & Maibach, 2010). In a study conducted by the Yale Project on Climate Change Communication, researchers found that 57% of American teens understand that global warming is caused mostly by human activities, compared to 50% of American adults (Leiserowitz, Smith, & Marlon, 2011). However, the words “climate change” are often associated with alarmist scenarios (O’Neill & Nicholson-Cole, 2009), which tend to make people disinterested and/or left feeling hopeless about their ability to do anything about the global issue. For example, children’s storybooks have appeared with climate disaster narratives (Sedgewick, 2001), and even some NGOs have used alarmist language like “Stop Climate Chaos” to campaign with student groups on climate change. American teens also share common misconceptions about climate change. For example, 44% of teens believe that stopping rockets from punching holes in the ozone layer would reduce global warming (Leiserowitz, Smith & Marlon, 2011). Additionally, fear and hopelessness tends to drive climate change apathy among people young and old, which also decreases civic engagement and progress in climate change recovery initiatives.

In addition to young people’s common misconceptions about the causes of and solutions to climate change, a recent study by Plutzer et al. (2016) found that nearly two-thirds of middle and high school children in the U.S. learn lessons on climate change that do not rise to the level of accurate science education. The findings in the study show that the teachers may be confused about the causes of climate change, and therefore, choose to teach “both sides” to accommodate values and perspectives of students in the classroom (Plutzer et al., 2016). Some science teachers
choose not to teach climate change in their classrooms because of pressure from parents, community leaders, or school administrators, as well as misleading textbook material, conflicting political values, or a lack of training on climate science at a university (Plutzer et al., 2016). Interestingly, Plutzer et al. (2016) argue that climate change education efforts need to draw on science communication research to create better classroom practices and increase climate science literacy. Furthermore, after climate science literacy has been increased among young people and their teachers, it is important to provide them with opportunities to be heard. These opportunities may take the form of judicial proceedings, allowing young people to express their concerns about climate change to their community leaders or environmental stewardship programs. For example, Article 12 of the United Nations Convention on the Rights of the Child (UNICEF, p.1) states that children have the right to participate in decision-making processes and judicial proceedings that may be relevant in their lives and to influence decisions regarding their family, school, or the community.

During the past 20 years, governments and civil society organizations have begun to recognize children as citizens, participants, and active contributors both to decisions within their own lives and to the wider society (Lansdown, 2011). According to the United Nations committee, children’s participation can be defined as “an ongoing process of children’s expression and active involvement in decision-making at different levels in matters that concern them” (Lansdown, 2011). Participation includes the sharing of information and dialogue between children and adults and respect for each person’s viewpoints. Children can form and express views from the earliest age, but as they grow and their intellectual abilities evolve, they can make more complicated decisions.
Problems related to climate change education and self-expression among young people are important because climate change apathy persists while scientific evidence shows that climate conditions throughout the world continue to change, leading to a heavy toll on planetary life (Hansen, Sato & Ruedy, 2012). It is particularly important for young people to understand the effects of global climate change and how to adapt because climate change will present challenging problems for future generations. Increasing awareness and education about climate change and its effects are effective strategies to inspire young people to engage in climate-activism efforts in a community, region, or nation (Burgess, 2013). Young people also can be engaged through a combination of interventions and adult-mentored programs to educate and build their skills and opinion leadership. Young people may not be able to vote. However, they are stakeholders who have a right to express themselves and voice their concerns about carbon emissions and high-consumer society and how that will affect them and future generations to come. Additionally, young people typically do not have a platform they can use to voice their concerns about climate change. A platform might be an online community forum, social media group, or city council meeting where information and concerns can be shared.

One U.S. environmental organization that recognizes these issues is Earth Charter Indiana (ECI), an independent nonprofit organization headquartered in Indianapolis. Earth Charter Indiana aims to educate young people about climate change and empower them to take climate action through its educational program Youth Power Indiana. The mission of Earth Charter Indiana is to inspire and advance sustainable, just, and peaceful living in Indiana by promoting the values and principles of the Earth Charter (About Earth Charter Indiana, 2017). Earth Charter Indiana has fraternal relationships with Earth Charter U.S. and Earth Charter
International. The global Earth Charter Initiative is “an ethical framework for building a just, sustainable, and peaceful global society in the 21st century” (Discover, n.d.).

ECI’s Youth Power Indiana program aims to inspire young people to tackle climate change issues and social inequality by youth-driven climate stewardship and civic leadership in cities throughout Indiana. Youth Power Indiana’s programs include climate recovery, which is “a youth-led effort to work in collaboration with city officials – elected and/or appointed – to enact ambitious climate change goals such as a Resolution or Ordinance” (Climate Recovery). Other Youth Power Indiana programs include Climate Camp, a one-week camp and immersive experience for young people to learn about topics such as beekeeping, rooftop gardening, outdoor survival skills and climate stewardship.

The Youth Power Indiana program has been successful in increasing their membership and recognition in Indianapolis. However, they continue to face three main challenges in the context of the programs they offer. They are as follows: increasing climate science literacy among people aged 10 to 13 in other cities like Muncie, Indiana; reversing climate change apathy through engaging programs; and providing youth with resources and a platform to express their concerns about climate issues to the decision makers of their community. They lack an engaging digital narrative and project framework to inspire and motivate young people in Indiana to take climate action.

This creative project attempts to address Earth Charter Indiana’s need for organizing a climate recovery ordinance or resolution in Muncie, Indiana, that raises awareness of climate change through personal stories told by children aged 10 to 13 year olds through a website and social media campaign called My Climate Journey. The experience includes a digital interactive story presented on a website and across multiple social media accounts, and two engaging
community presentations at a middle school in Muncie. The digital narrative is told through multiple media, such as videos, photos, and social media. The video narratives highlight young people in Indiana who are taking action on climate change in their communities. The purpose of sharing their stories is to raise awareness of climate change and inspire young people in Indiana to engage in civic action. After watching the videos, users are encouraged to share the actions they are taking to reduce their carbon footprint via social media. Their submissions can be conveyed through various forms of self-expression, such as vlogs, photos, speeches, visual art, or writing. Finally, suggestions for climate action projects are included on the website for young people and educators to use and apply in their schools and clubs.

The goal of this transmedia experience is to increase climate science literacy and climate action among young people aged 10 to 13 in Muncie, Indiana, through inspirational stories of youth who are taking climate action in their communities. To develop this creative project, design thinking exercises were conducted with students in Muncie schools and afterschool programs. Additionally, the framework that was used to develop this creative project is Lina Srivastava’s Transmedia Activism Framework, which was used to identify the goals and narrative of the project. The framework helps create a digital story that includes multiple forms of media to influence social action. To measure the success of this project, prototypes were created and tested with the audience (10 to 13 year olds) at Southside Middle School in Muncie, Indiana.

The purpose of this creative project is to better understand how transmedia storytelling could be used to educate young people about climate change on a local and global scale and call young people to action in their cities. This creative project makes a significant contribution by specifically explaining one way to engage young people with the topic of climate change in a
way that they can relate it to their own lives and communities. Project partner Earth Charter Indiana’s executive director, Jim Poyser, asserts that it is crucial to explore solutions that might help further knowledge about climate change education and adaptation and engage younger generations with resources for climate change action.
CHAPTER TWO: LITERATURE REVIEW – TRANSMEDIA STORYTELLING

People from different cultures around the world tell stories in their everyday lives. Storytelling represents a form of social connectedness that brings people together around common values and allows people to learn about human culture and psychology without having to experience it firsthand (Gottschall, 2012). We tell stories to entertain, persuade, and explain (Pratten, 2015, p. 3). According to Miller (2014, p. 4-5), a pioneer writer in the field of interactive media and digital storytelling, scientists believe that storytelling was used to communicate important information about the environment, behavior of wildlife and availability of food and that humans have an inborn impulse to connect the past, present, and future by constructing narratives. Today, stories are shared across multiple digital platforms and beyond the analog medium of books and television. For example, digital formats like webisodes, digital comics, computer games, and alternate reality experiences all represent new sources of revenue and ways to engage audiences in new ways (Jenkins, Ford & Green, 2013). The characteristics of a digital narrative are similar to analogue narratives. However, digital mediums give the audience a new way to experience narrative.

The sharing of a single cohesive story across multiple media is known as transmedia storytelling. A transmedia narrative is designed from the ground up to “live” on several forms of media simultaneously (Miller, 2014, p. 162). The term “transmedia” was originally coined by a cultural theorist and University of Southern California professor, Dr. Marsha Kinder (Phillips, 2012). Kinder first used the term in 1991 as “transmedia intertextuality,” which was promoted by producers of children’s media, and then spread to adult consumers (Stein & Busse, 2012). Unlike multiplatform storytelling, transmedia storytelling attempts to create synergy between the content and a focus on an emotional, participatory experience for the audience.
Henry Jenkins, the provost’s professor of Communication, Journalism, and Cinematic Arts at the University of Southern California, popularized the term “transmedia storytelling” in recent years as described in his book *Convergence Culture*. In Jenkins’ blog, “Confessions of an Aca-fan,” (Phillips, 2012) he defines transmedia storytelling as:

A process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story (p.15).

Robert Pratten, CEO and Founder of Transmedia Storyteller Ltd., explains that transmedia storytelling is a design philosophy (2015). The audience is the core of the transmedia, taking audience members on an emotional journey that goes from moment-to-moment.

However, no single definition of transmedia storytelling exists today. According to author Andrea Phillips (2012), there is a divide that some producers call “West Coast” versus “East Coast” transmedia. The “West Coast-style” is better known as franchise transmedia and consists of commercial storytelling that consists of various media such as feature films and video games that are lightly interwoven. For example, Avatar followed the franchise transmedia approach by including books, a film, and a third person video action game and merchandise to immerse its users into one cohesive storyworld that lasts for a long period time. The “East Coast” transmedia projects are usually interactive and web-focused and make heavy use of social media (Phillips, 2012). This transmedia approach includes independent films, theater and interactive art, which are all tightly interwoven and run once over a set period of time. For example, “World Without Oil” was a transmedia project and serious alternate reality game (ARG) that educated users about the global climate change crisis and called them to action (Learn About, n.d.). The experience included a website that was highly dependent on user-generated content such as videos, blog posts, web comics, podcasts, emails, voicemails and other documentation of their
imagined life in a fictional post-oil world. User-generated content was created by approximately 1,800 people in real time with more than 60,000 viewers via the web (Cohen, 2014). It is also important to note that transmedia storytelling is not a new concept. Thousands of years ago the Egyptians’ monuments and tombs included architecture, painting, sculpture, symbols and hieroglyphics to tell a single cohesive story (Miller, 2014). Although storytelling mediums have evolved, the transmedia concept remains the same.

Over the past decade, emerging media resulted in a highly connected and participatory society; a phenomenon Henry Jenkins calls “convergence culture” or the collision of new and old media. Today, people who have access to the internet have more opportunities to contribute to social matters, unlike the pre-internet age when the rich, popular, and powerful were mostly influencing culture. Now consumers are asked to seek out new information and make connections among dispersed media content that already exists (Jenkins, 2006). Transmedia storytelling thrives on participatory culture and has the ability to present complex information in a way that is compelling for the consumer. It can create deep experiences, tell immersive stories, and evoke emotions that can’t be done in a single novel or film (Phillips, 2012). Jenkins (2006) said, “Transmedia storytelling refers to a new aesthetic that has emerged in response to media convergence – one that places new demands on consumers and depends on the active participation of knowledge communities” (p. 21). Transmedia productions provide a deep and dimensional understanding of information that a single platform could not deliver.

2.1 Basic principles of transmedia storytelling

Transmedia experts have identified several principles for creating a transmedia experience. According to Miller (2014, p. 163), a transmedia project must exist over more than a
single medium (three or more mediums is recommended), using different components to expand the core narrative. The narrative is the most important element of transmedia storytelling and should be built around a vibrant storyworld. A storyworld is a narrative that lives beyond just a single story and forms the backbone of the character’s journey. The development of a transmedia story requires that the narrative be built from the ground up instead of adding new stories onto the existing narrative (Miller, 2012). Although transmedia storyworlds are known to be fictional (e.g., Avatar and Star Wars), it is also possible to create storyworlds for nonfiction narratives.

Every storyworld should be rich, engaging and consistent across platforms (Miller, 2012). An audience is more likely to participate in the transmedia experience if the story is engaging, full of rich characters and consists of various challenges. A fleshed storyworld “bible” should include detailed character profiles and backstories, extended story arcs and a list of historical and real world events that help define and authenticate the setting (Bernardo, 2014). Additionally, it is important to define the rules of the storyworld and the visual elements that define the world.

A transmedia storytelling experience should also be partially interactive with the components closely integrated. Elements such as “rabbit holes” and “cheese holes” should be used to introduce the audience to the experience. A rabbit hole is a public point of entry to the story; it is the first clue that tips people off to the existence of a story (Miller, 2014, p. 346). Rabbit hole clues could be a trailer or poster that leads the audience to other clues as part of the narrative experience. Other clues might be found inside library books or on banners pulled by airplanes (Miller, 2012). There may be more than one rabbit hole throughout a story. For example, I Love Bees, an alternative reality game launched in August of 2004, promoted the release of the Halo 2 game (Microsoft Game Studios, 2004). This ARG set up a massive network of puzzles (some set online and others in the real world) that thousands of players, or
“beekeepers,” set out to solve all over the world. This game tested the limits of what a collective entity could accomplish. Another component to transmedia storytelling is a cheese hole, which is a space within the story that encourages the audience to contribute content. This can be done through social media platforms such as Facebook, blogs or YouTube. Cheese holes are particularly important because they are the driving force of audience engagement. For example, *The Lizzie Bennet Diaries* is a web series that was released between April 2012 and March of 2013. The show adapted the novel *Pride and Prejudice* into a series of vlog-style videos released on YouTube. The narrative was supplemented by various transmedia elements, including the use of social media platforms for the audience to engage with the narrative, i.e., cheese holes, and to establish characters and give them a voice.

### 2.2. Transmedia narrative types

There are three general criteria for creating a transmedia story: multiple media, a single unified story or experience, and avoidance of redundancy between media, i.e., each medium makes its own unique contribution to the unfolding of the story (Phillips, 2012, p. 15). In the beginning stages of narrative development, it is important to determine the type of narrative and architecture of the experience. There are five types of narratives: narrative story, evocative spaces, enacting spaces, embedded narratives, and emergent narrative (Jenkins, n.d.).

A narrative story (Page, 2014) is a nonlinear story that is told across different media platforms where the audience has some control over the development of the story. A narrative is an account of events that are interesting or exciting to the audience and entails characters, conflicts and tension (Miller, 2014). For example, *The Lizzie Bennet Diaries* is a nonlinear web show that adapted the novel *Pride and Prejudice* into a series of vlogs on YouTube. The
narrative consisted of various transmedia elements, including the use of social media platforms to establish each character, which encouraged audience participation.

An evocative space consists of an immersive environment that relies on pre-existing memories and imagination of the audience. The narrative in the evocative space is familiar to the audience. However, it is not an exact replication of the original narrative (Jenkins, n.d.). For example, Disney World’s haunted mansion attraction is an adaptation of the movie *The Haunted Mansion*. The attraction is an evocative space that consists of a pre-existing story that allows an audience to experience it in a different way. The familiarity of the evocative space gives the audience an opportunity to form their own stories. It is important to clearly inform them of the constraints within the space in a respectable, non-forced manner. For example, at Disney’s “Wizarding World of Harry Potter,” attendees are able to explore the space and storyworld without feeling pressured or forced to follow a narrative from the Harry Potter movies.

An enacting space is a controlled experience that gives the audience less freedom to navigate and explore a narrative however they desire. This is a space in which there is a specific path for the audience to take with limited options to choose. In the context of a game, for example, the audience is prompted to solve a puzzle in a controlled narrative plot. The narrative construction of an enacting space leaves less room for the audience to express themselves through their desired actions.

Embedded narratives are spaces that allow the audience to experience nonlinear narratives and ask them to collect parts of stories through puzzle solving and content sharing. An embedded narrative works more like a body of information rather than a temporal structure (Jenkins, n.d.). These types of open-ended and exploratory narrative structures are commonly seen in games. A game designer typically has more control of the narrative process by
distributing the information and content across the game space. An author of a film or book usually has more control over when and if the audience receives specific information in the narrative space. For example, the audience’s activity throughout the embedded narrative might consist of sorting through documents, deciphering codes, making links between websites (through webcasts, faxes, emails, phone calls), moving the audience toward a better understand of the narrative’s focus.

An emergent narrative is a space that is not pre-structured in a linear form or unstructured and chaotic as real life (Jenkins, n.d.). In the emergent environment, audience members can define their own goals and construct their own stories because of the narrative potential. One example of an emergent narrative can be seen in the game, *The Sims*. Players have the freedom to create their own characters that live human-like lives and face human emotions and conflict. An emergent narrative, such as *The Sims*, allows audience members to construct meaning by using tools, ideas and information to create their own stories. Players’ actions in the game can make stories emerge from their human-like characters; however, players are given a lot of control so they are rather creating, not interacting with an existing story.

2.3 Audience engagement in transmedia storytelling

Transmedia storytelling, like any other form of storytelling, would serve no purpose if it were not for the audience. A transmedia production must always consider the audience from the beginning until the end of the development process. The creators of a transmedia experience should have a good understanding of their audiences, knowing what they want and whether they will have the ability to use it. According to Miller (2014, p. 185), misjudging audiences could lead to creating a subject matter they are not interested in; developing content for a platform they
do not own; developing an educational program that ignores important information they need to know; and developing content for children that is not age-appropriate. The platforms, content and story of a transmedia experience all attract a certain kind of audience, which is why the planning of a transmedia structure is so important (Phillips, 2012, p. 103).

In today’s busy and pervasive media sphere users want meaningful engagement, which requires media producers to produce content that aims for interactive experiences, not just attention. Jane McGonigal, game designer of *World Without Oil*, explains that organizations that seek the benefits of crowdsourcing, collective intelligence, massively scaled collaboration, or social networking must turn their members into active, not passive contributors (2008).

One effective way to engage a crowd in the digital space is through crowdsourcing. Crowdsourcing welcomes audiences from diverse educational backgrounds (experts and non-experts) who can work together to learn, create something new and solve problems. According to James Surowiecki’s *The Wisdom of Crowds*, there are four elements required to form a wise crowd: diversity of opinion, independence, decentralization, and aggregation (2004). He stresses the need for diversity within a crowd to ensure that there is enough diversity in approach and information gathered. In a study conducted in 2012, researchers discuss case studies on companies that use crowdsourcing and open innovation for positive social change such as OpenIDEO, an open innovation platform and a global community working together to design solutions for the world’s biggest challenges (Seltzer, 2013). OpenIDEO uses its platform to tackle humanitarian issues from sponsors in an innovative, multistep, crowdsourced process. Representatives from OpenIDEO suggest that motivations for crowd participations are intrinsically connected to affecting positive change. Crowds are encouraged by the thought that their contributions may create a ripple effect for social impact (Seltzer, 2013).
The future of meaningful engagement for traditional companies and innovative organizations might be through the world of play, not business (McGonigal, 2008). Work communities may benefit from fun, engaging online activities that drive passionate engagement with increasingly crowd-dependent projects. In the next ten years, it is predicted that there will be a growth in various massive participation networks powered by crowds. An example of a popular massively participatory project that is focused on crowdsourced art is *Post Secret*, an ongoing community art project. The project consists of a curated collection of anonymous community-contributed postcards describing the sender’s private secrets (McGonigal, 2008). Another example is participatory marketing campaigns, which prompt consumers to create enthusiastic videos, wikis and other Web 2.0 content to promote a product to the world such as Dove’s “make your own commercial” YouTube campaign. Once the audience of the transmedia story has been identified it is important to consider the project’s timeline and audience engagement points within the storyworld. Engagement points are the logline, influencing events, decision points, milestones, and mystery boxes.

The logline serves as a description of the storyworld that includes the setting, the audience, and the conflict(s) that will be addressed throughout the narrative. It is a quick way to remind the audience what the story is about. The logline can be one to two sentences from which the reader can identify the main character (by type), the main conflict and sometimes a hint to the resolution (Dowd, 2015, p. 91). The influencing events of a narrative are events established in a timeline format that show where and how the audience will navigate through the narrative. The decision points are opportunities given to the audience that allow them to take action within the narrative. For example, when audience members experience a “choose your own adventure” narrative approach, they can influence the story through their own interaction because the
narrative branches at certain decision points (Pratten, 2015). Milestones are triggers that mark the passage and unfolding information of the story and spark emotional connection to keep the audience engaged (Nash, 2014). Milestones allow audience members to absorb and process what they had experienced in the narrative and tell them where they are heading. Additionally, mystery boxes are especially effective for engaging an audience with a story. A mystery box is knowledge that the audience uncovers as a story develops. A mystery box can be an influencing event, a decision point, or milestone. In J.J. Abram’s TEDTalk on mystery boxes (2008), he explains that mystery is a catalyst for imagination and that people are naturally drawn to mystery because of the unknown, infinite possibilities, and potential. The audience should be able to discover, unlock, and solve mystery boxes throughout the narrative to stay engaged in the storyworld.

2.4 Criticism of transmedia storytelling

Although many transmedia productions have been successful in recent years, transmedia experts continue to debate how transmedia should be communicated as a definitive term (Long, 2015). When experts criticize transmedia, it is not a way of gathering knowledge about transmedia; it’s a way of understanding transmedia (Jenkins, 2012). Transmedia criticism is a means of making sense of this new medium and focusing to make it clearer.

Some scholars, such as Marie-Laure Ryan (2015), argue that transmedia storytelling has become a cultural phenomenon due to the proliferation of new media. However, it is unclear whether it is a form of storytelling or primarily a marketing strategy. Additionally, Ryan questions whether transmedia is a new concept, what its various forms are and what narratology can do about it beyond acknowledging its existence. Various manuals or “bibles” have been
published that explain in detail how to write for transmedia (Bernardo 2011, Phillips 2012, Pratten 2015). Therefore, there is not a single or “right” way to produce a transmedia story. However, it is important to note that transmedia storytelling is not an adaptation of a story. According to Jenkins (2009), an adaptation may be transmedia, but it is not transmedia storytelling because it is re-presenting an existing story rather than expanding and annotating the fictional world. Adaptation aims to tell the same story in a different medium, while transmedia storytelling tells different stories about a given storyworld.

Additionally, it is important to note that not all transmedia stories use various media platforms to advertise a narrative product (Ryan, 2015). There is a difference between generating hype about a product and contributing useful information to the storyworld of a transmedia experience. For example, the alternate-reality game *The Beast* was created in 2001 to help promote the film *Artificial Intelligence: A.I* (2001). The production team created a complex puzzle that started with subtle clues dropped in the movie’s promotional trailers. The transmedia experience included a game world on the web consisting of a system of web pages, blog posts and web videos that immersed participants in collaboratively discovering the universe in which the movie was set. However, *The Beast* does not qualify as true transmedia storytelling because there was minimal narrative relation between the game and the movie (Ryan, 2015).

Others have argued that transmedia storytelling is not equivalent to multi-modal narration, i.e. using different types of signs, such as comics, music or moving pictures in film, to tell a story (Ryan, 2015). In multi-modal narration the semiotic channels are connected and cannot be separated in order to make sense. On the contrary, the parts or media used for transmedia storytelling can be separated because they each tell one cohesive story.
2.5 Transmedia storytelling for social change

Transmedia storytelling is popular in the fields of entertainment, branding, and education, and is commonly known as the art of fictional world building. In recent years, however, there has been a rise in nonfiction transmedia storytelling that moves users to take action on social issues. For example, a transmedia story focused on a social issue might include an online journal, documentary, live event(s), and/or social media. This form of multiplatform storytelling has become known as “transmedia activism,” a term coined in 2009 by Lina Srivastava, founder of the Transmedia Activism Framework. In Srivastava’s interview with Henry Jenkins (Jenkins, 2016), Srivastava explains that true social change comes when solutions are systemic, and that transmedia is a social innovation that allows people to view ecosystems of issues while creating stakeholder engagement.

Transmedia at its heart is about audience participation, rather than a single author. Participation can be defined as the audience “doing something” – whether it is a small or complicated action – and co-creation, which is the process of creating an idea with an individual or group (Pratten, 2012). Participation can range from voting for a poster design, attending a public meeting or sharing a link on Facebook. Collaborative authorship in transmedia allows creators to take full responsibility for the results of the work they create with others. Just like a traditional fictional transmedia experience, a transmedia story for social impact gives the audience meaningful interaction with the narrative and encourages the audience to contribute to the story and its outcomes. The welcoming of audience contribution and collaborative authorship in a transmedia opens up possibilities for the audience to gain multiple perspectives and have shared ownership of a story. The new perspectives that an audience gains from a story are what lead to the potential of social action in a local, cultural and political context (Jenkins, 2016).
Transmedia storytelling has the power to influence the way people understand and experience issues, show people how they relate with others to issues, and help them cause an issue to shift. Transmedia narratives are unique because they take not only the audience from awareness to engagement to action, but they also thrive on collective ownership. Transmedia strategies break down the idea of project creators or organizational leaders as problem solvers or “saviors” for people facing social issues. Instead, transmedia creates a network of change agents that use narrative as a tool to work toward shared goals, activities and outcomes (Jenkins, 2016). Transmedia has the potential to influence society and move away from elitist narrative and design. Additionally, collaborative authorship is extremely important to transmedia because it has the potential to increase audience participation for community-centered design and allows people facing an issue to tell their own stories and develop solutions.

2.6 Applications of transmedia storytelling for social change

During the past 10 years, pervasive transmedia storytelling productions have emerged and saturated the public media sphere (Hancox, 2014). They consist of big budgets and mainstream film and television franchises, such as Lost and Avatar, which use marketing campaigns disguised as a narrative using multiple platforms. However, more recently, smaller budget and standalone projects like Lizzie Bennett Diaries have become more common. Transmedia storytelling projects for social change have been developed in various domains to increase awareness of an issue, create and educate communities, and motivate them to actively participate within their community.

One example of a transmedia storytelling concept applied to solve social issues can be seen in World Without Oil. The premise of the World Without Oil was to build people’s
awareness of the fictional – but potential – global oil crisis and encourage people to take action. Players created and shared videos, blog posts, Web comics, podcasts, and other user-generated content documentation of their imagined lives in the post-oil world. The game aimed to provide motivation and remove the negative pressures associated with making changes in real life (JafariNaimi & Meyers, 2015). For some players, behavior was changed unnoticeably. For example, a player decided to ride a bicycle because oil had become so expensive. The player did not ride his bike because he had to, but because it was more practical and enjoyable compared to driving a car.

Another transmedia story that brings awareness to an issue is *FutureCoast*, a 2014 storytelling game created by the Polar Partnership at Columbia University and Sara Tatcher and Ken Eklund, both producers of U.S. transmedia games. *FutureCoast* is a collaborative storytelling game about possible climate-changed futures (About, n.d.). The objective of the game is to have users express ideas of possible futures by calling the *FutureCoast* hotline with their phone and leaving a voicemail, which would be recorded and open to the public on the *FutureCoast* website. The voicemails give people the opportunity to listen to a variety of diverse ideas about climate-changed futures, creating a crowdsourced hub of predictions in a virtual place. In the real world, the narrative of *FutureCoast* was anchored with “chronofacts”, which are physical representations of the future voicemails people have left. Additionally, *FutureCoast* hosted live events at art and science museums and parks. For example, the production team installed listening stations that looked like phone booths at a park. The phone booths gave users the opportunity to create voicemails from the future.
CHAPTER THREE: LITERATURE REVIEW – COMMUNITY ENGAGEMENT

In order to positively shift a social issue, it is important to make efforts to get people facing the issue involved within a community. A “community” is considered to be the unique structures that residents of a geo-physical place are in (Copeland & Miskelly, 2010). According to Aslin and Brown’s community engagement toolkit (2004, p.3), “Good community engagement refers to engagement processes and practices in which a wide range of people work together to achieve a shared goal guided by a commitment to a common set of values, principles and criteria.” No single tool or technique can engage communities to solve a problem. A variety of tools should be used in order to understand all the processes that are involved. The purpose of understanding the engagement process is to motivate communities to make decisions with a specific purpose and to take action.

In addition to developing the engagement process of a community, it is important to ask the question “Who are the stakeholders and communities involved?” and involve those stakeholders during the engagement process (Aslin & Brown, 2004). A stakeholder is anybody who has an interest in an issue and includes any citizen or member of the public. A community can be defined as all the people living one specific area or a “community of interests” where members may not live near each other, but all have something in common. According to the National Civic Review (2015), it is also important to note that although a community includes the individuals, families, and organizations that are affected by social change initiatives, not all are considered to have active leadership roles in creating community solutions.

In a TEDTalk on narrative platforms for social change, Lina Srivastava (2013) explains that in social change projects, one of the things that project producers have to contend with is top-down solutions building. It is common for aid development organizations to “spit” solutions
into a community. This is why transmedia storytelling is a powerful and effective tool. It allows communities to use their own personal narrative as a way to influence and construct a solution.

Whether combating climate change or providing access to education, social change issues are networked problems. It is crucial to work with people within the community facing an issue to make systemic change. Community outreach might include asking people to share their stories, e.g., asking people “What does access to education mean to you?” According to Srivastava (2013), three things transmedia creators need to look for when using the social change model and narrative is respect, relevance, and resonance. A transmedia project should engage communities and spark action within those communities.

3.1 Motivation for action

On the micro level of community engagement, transmedia producers should consider what motivates people to take action. Kruglanski, Chernikova and Schori-Eyal (2014) present a theoretical construct labeled “motivational readiness,” which is the willingness or inclination to act in the service of a desire, whether this inclination results in action. Richard Bartle, who created taxonomy for the four player types and developed motivation personas for online communities, describes what motivates people to play. Bartle found four overarching player types: achievers, explorers, socializers, and killers (Bartle, 1996). The current player motivation model is broken into six primary clusters, which are groups of two similar motivations. The six clusters are action, social, mastery, achievement, immersion, and creativity. These six categories represent the six most common motivations of users who play online or digital games (Yee & Ducheneaut, 2015).
3.2 Transmedia Activism Framework and practical examples

The Dictionary of Social Work and Social Care (Harris & White, 2013) defines activism as “Taking collective action in attempting to bring about change as an alternative to seeking change through elected representatives.” Srivastava’s Transmedia Activism Framework “creates social impact by using storytelling by a number of authors who share assets (authors, stakeholders and communities) and create content for distribution across multiple forms of media to influence social action” (Srivastava, 2013). Srivastava views transmedia as a new tool that maps out a way of exploring how communities have been working together and using culture to effect social change (Jenkins, 2016).

Transmedia activism uses the transmedia storytelling approach by taking users through a process where elements of a story are dispersed across multiple platforms for the purpose of creating a cohesive story experience (Srivastava, 2013). When building a storyworld for social change under the Transmedia Activism Framework, it is important to begin development with the ecosystem of issues, social and cultural conditions, communities, and solutions (Jenkins, 2016). Only after a deep analysis of the social issue can the development of the narrative arc begin. Transmedia activism is unique in that it does not follow the traditional transmedia franchise-based storytelling form, which often based off the interest of large corporations (Hancox, 2014). Additionally, it is important to note that the Transmedia Activism Framework is meant for various types of social impact or mission-driven work. The word “activism” should not imply that the transmedia story must spark immediate, radical-like action (Jenkins, 2016).

Half the Sky: Turning Oppression into Opportunity for Women Worldwide is a book-inspired transmedia experience that brings together video (the film), websites, games, blogs, and other educational tools to raise awareness of women's issues and provide simple steps to fight
these problems and empower women throughout the world. Participants of the *Half the Sky* movement have donated more than $5 million to organizations helping women and girls; more than 1.1 million people have played the Facebook game; and more than 1,500 campus and community ambassadors have hosted screenings, held panel discussions, and educated members of their communities about the issues facing millions of women and girls (Kristof & Kristof, n.d.).

Similarly, “Who is Dayani Cristal” is part documentary and part interactive story that focuses on the reality of immigration in North America (A film by Gael García Bernal and Marc Silver, n.d.). This interactive story and social impact campaign gives users the opportunity to take local action on a large-scale issue. Local action ranges from helping local Tucson organizations provide life-saving services to migrants to contacting a local representative to helping challenge the injustices of the U.S. immigration detention and deportation system. The project focuses on a story of an undocumented migrant who died in Arizona in the documentary “Who Is Dayani Cristal?” This unknown man came to represent the issues faced by all migrants who follow his path. The social impact campaign aimed to further humanize and universalize the migration story, while creating direct pathways to action.
CHAPTER FOUR: PROJECT DESIGN

My Climate Journey was developed in two phases. First, the empathy research phase included design thinking, ethnographic research, and focus groups that explored what 10 to 13 year olds know about climate change on local and global levels, as well as how to motivate children to take civic action in Indiana, and particularly, in the Muncie, Indiana, community. Second, a development phase included the creation of the My Climate Journey transmedia storytelling campaign for Youth Power Indiana. The campaign aims to inspire young people in Indiana to take action on climate change in their communities, as well as to motivate them to share their own climate action stories via the project website, social media, and a live event. Additionally, this transmedia storytelling experience intends to motivate children in Indiana to become active citizens in addressing issues related to climate change in their communities.

4.1 Participants

Participants included children aged 10 to 13 and environmental educators in Muncie, Indiana and science educators in Indiana. Fifty-five children in Muncie, Indiana, participated in focus groups to elicit information about their perceptions of climate change and perceived solutions to climate change problems. Focus group participants were recruited via email and a classroom announcement made by the researcher in two Muncie schools (Burris Laboratory School and Southside Middle School) and one after-school program (Motivate Our Minds). Additionally, a questionnaire was administered to focus group participants to learn what children aged 10 to 13 care about and what digital spaces are popular.

Two middle school science teachers (one from Goshen Middle School in Goshen, Indiana, and one from Southside Middle School in Muncie, Indiana) also were interviewed to
elicit information about children’s general knowledge of climate change and its effects. Additionally, a former assistant professor of science education at Indiana University-Purdue University Indianapolis and a researcher for Earth Charter Indiana, a nonprofit grassroots organization in Indianapolis, was interviewed. The purpose of this interview was to learn about his research on environmental education using digital storytelling and his study on a Climate Camp led by Youth Power Indiana, a program of Earth Charter Indiana. Three environmental educators and one summer camp program director in Muncie, Indiana, also were interviewed to gather information about what motivates 10 to 13 year olds to take civic action in their communities as it relates to climate change and what activities would be effective for climate action on a local level.

4.2 Partnering organizations

The collaborating partners for this creative project were the staff of Earth Charter Indiana (ECI), an Indianapolis-based nonprofit grassroots organization dedicated to spreading information and organizing efforts to fight climate change. Inspired by the mission of Earth Charter U.S. and Earth Charter International, “Earth Charter Indiana exists to inspire and advance sustainable, just and peaceful living in Indiana by promoting the values and principles of the Earth Charter” (About Us, 2013). Earth Charter Indiana’s program Youth Power Indiana aims to inspire young people to tackle climate change and social inequality and promote children-driven climate stewardship and civic leadership. Annual Youth Power Indiana programs include Climate Camp, a one-week camp and immersive experience for children to learn about topics such as beekeeping, rooftop gardening, outdoor survival skills, and climate stewardship.
Additionally, through the Youth Power Indiana program, ECI also proposes climate recovery initiatives in every city of Indiana. A climate recovery initiative is an “intergenerational collaboration to work with city officials – elected and/or appointed – to enact ambitious climate resiliency goals such as a Resolution or Ordinance” (Climate Recovery). Climate resilience goals include reducing carbon emissions, increasing energy efficiency and using renewable energy, to create climate change-resilient cities that will protect the children and grandchildren of the community. For example, in Indianapolis, Youth Power Indiana’s climate recovery resolution calls for carbon neutrality in city functions by 2050; the creation of a climate action plan for Indianapolis, a process to begin within 30 days of passage; and recognition of the need for community involvement and input, including the youth voice, in determining the city’s future (Climate Recovery).

The purpose for this partnership was to expand ECI’s mission to Muncie, Indiana, in an effort to inspire young people to take action on climate change in the Muncie community and provide them with resources to start a climate recovery Initiative. ECI helped inform the scope of the problem and provided feedback about project development when requested. This partnership helped establish the mission and goals for the transmedia campaign My Climate Journey. Finally, ECI’s strong national and local connections with environmentally focused community groups provided greater exposure to the transmedia campaign.

4.3 Phase 1: Empathy research

During the empathy research phase, extensive ethnographic research was conducted to learn what children aged 10 to 13 know about climate change and how it affects them and their community in Muncie, Indiana, where 10 to 13 year olds spend time in the digital space, and
what personal interests they have. A number of qualitative methods and unstructured engagement with members of the target audience and key stakeholders informed the design of this creative project.

Four key activities were conducted as a part of this process: 1) design thinking exercises with members of Earth Charter Indiana; 2) focus groups with 10 to 13 year olds; 3) interviews with educators about children’s understanding of climate change; and 4) interviews at two climate-oriented events for children. The following sections provide a detailed explanation of each activity.

4.3.1 Design thinking exercises with Earth Charter Indiana

First, an introductory meeting took place with the project partner, Earth Charter Indiana. The purpose of the meeting was to inform the executive director and staff about the project requirements and to learn ECI’s goals and target audience (see Appendix 1). At a later date, a “How might we” design thinking exercise was conducted with ECI staff to facilitate ideas for the project’s problem space, as well as brainstorm possible solutions (see Appendix 2). Design thinking is a creative, human-centered approach to problem solving (Brown, 2011). In developing a project idea, design thinking focuses on the needs and experiences of people to solve real-world problems, and because of its human-centered approach, it allows for collaborative project design with the user.

During the design thinking exercises, the researcher asked ECI staff several questions (see Appendix 2) designed to improve a shared understanding of the problem space as it relates to Earth Charter Indiana’s programs. The researcher then grouped ideas according to different thematic categories to identify the challenges ECI staff believes are most significant. This process is a valuable way to build consensus among stakeholders regarding the direction a
project should take and identify potential solutions to important problems. Design thinking exercises took place at the Earth Charter Indiana office in Indianapolis and lasted approximately 60 minutes.

4.3.2 Focus groups with 10 to 13 year olds

Four focus groups were conducted with 55 participants, aged 10 to 13 in Muncie, Indiana. The purpose of the focus groups was to elicit information about children’s perceptions of climate change, their perceived solutions to climate change, and their online media usage. For each focus group, design thinking strategies like “how might we” questions were used to learn from participants about their understanding of climate change and their perceptions of local solutions to issues related to climate change. This feedback inspired the development phase of this creative project.

4.3.2.1 Data collection and analysis

The activities for each focus group conducted at Southside Middle School, Burris Laboratory School and Motivate Our Minds, included an introduction, group discussion, and questionnaire aimed to learn where children aged 10 to 13 spend time online (e.g., social media platforms or websites). Additionally, a group discussion included a “how Might We” design thinking exercise. Two focus groups conducted at Southside Middle School in Muncie, Indiana, consisted of 33 students, aged 10 to 13, in sixth- and seventh-grade science classes. Another focus group conducted at Burris Laboratory School in Muncie, Indiana, consisted of 14 participants, aged 11 to 13, in sixth- and seventh-grade science classes. The last focus group conducted at Motivate Our Minds consisted of eight participants aged 10 to 13 in an after-school program. Motivate Our Minds is an academic support organization located in Muncie, Indiana,
that works with children (K-8) after school and in the summer. Below is a detailed description of the activities performed during each focus group.

<table>
<thead>
<tr>
<th>Description of Activity</th>
<th>Approx. Time (mins.)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>5</td>
</tr>
<tr>
<td>Participants were introduced to the researcher, who explained the focus group purpose and procedures. Additionally, participants were asked to complete a child assent form in order to participate in the focus group.</td>
<td></td>
</tr>
</tbody>
</table>

| **Group discussion**    | 30                   |
| Participants were asked eight questions that tested their perceptions of global climate change and prompted them to provide local solutions to climate issues. First, sticky notes and writing utensils were distributed to each participant. After each question was asked, participants wrote all of their ideas on sticky notes. Participants had two minutes to write their ideas. After two minutes, participants were encouraged to verbally share their ideas with the class. Finally, all sticky notes were collected from each participant and categorized in envelopes for analysis. |

| **Questionnaire**       | 15                   |
| The last part of the focus group included a questionnaire. Participants were asked to complete a paper questionnaire. The purpose of the questionnaire was to elicit information about 10 to 13 year olds’ personal interests, extracurricular activities, and media use (i.e., where they spend time online). |

Table 4.1 Participants attended a 50-minute focus group that included a group brainstorm and discussion with the researcher and a questionnaire.

At the start of each focus group, the researcher explained the study’s purpose and procedures. Then participants were asked six questions about climate change in a group setting to determine their awareness and knowledge of the topic. First, participants were asked to respond to the following question in a group setting:

1. *How many of you have heard of global climate change?*

Then, the researcher asked participants five more questions to generate ideas and solutions to climate issues on a local scale:

2. *What do you think climate change means?*
3. What do you think is causing the Earth’s climate to change?
4. Who might be affected by climate change? How?
5. What do you think you can do to help combat climate change?
6. What do you think you and your friends can do in your community (Muncie) to combat climate change?

The purpose of the group discussions was to understand how participants interpret global climate change and what they think they can do to help address the issue. After the group discussion, participants were prompted to complete a questionnaire that asked about their personal interests, where they spend their time in the digital space, and what extracurricular activities they participate in and why. Children who chose not to participate in the study continued their usual class or program activity as instructed by their teacher or program director. Focus group findings influenced the design of the transmedia campaign My Climate Journey, which aims to increase awareness of climate change among children and youth living in Indiana and motivate them to take action in their communities.

4.3.3 Interviews with educators

Ethnographic research was conducted to learn about the audience through the lens of their mentors and educators. Ethnographic research included 30-minute, semi-structured interviews with seven experts, including middle school science teachers and environmental educators in Muncie, Indiana; Goshen, Indiana; and Indianapolis. Interview questions (see Appendix 3) were designed to elicit information about what 10 to 13 year olds learn in school about climate change and how to motivate children to take civic action in their communities.

The semi-structured interviews with experts informed an understanding of what children aged 10 to 13 in Muncie know about climate issues and how to motivate children to take action on behalf of climate change in the Muncie community. This valuable information inspired the development of the transmedia campaign My Climate Journey.
4.3.4 Interviews with children

Interviews with children were conducted at two climate change-oriented events in Indianapolis. The first event, the Climate Showcase, was held at the Indiana State Museum, July 29, 2016. The second event was Climate Camp at the Nature Conservancy in Indianapolis, March 18, 2017. Interviews were conducted at the chosen events to learn: 1) children’s understanding of climate change-related issues and repercussions; 2) what motivates children to be involved in such a program; and 3) their values and what they care about.

First, interviews with children were conducted at the 2016 Climate Showcase in the Indianapolis State Museum to learn of the projects children have created as solutions to climate issues. The researcher walked throughout the showcase in the Indianapolis State Museum, observed student projects that aimed to solve a climate change-related issue and asked students questions about their projects (see Appendix 3). Following this event, interviews were conducted at the 2017 Climate Camp at the Nature Conservancy of Indiana in Indianapolis. The purpose was to gather a few stories from camp participants about the actions they are taking in their community to combat climate change. Participant stories were video recorded and inspired the development of the transmedia campaign My Climate Journey.

Key finding results (see Appendix 5) from these activities inspired the creation of My Climate Journey an activism-focused transmedia campaign that aims to inspire young people in Indiana to take action on climate change in their communities and share their efforts via the My Climate Journey project website and social media. This project encourages young people to share the actions they are taking to reduce their carbon footprints while discovering their voices and concerns about climate change. My Climate Journey and its activities aim to help participants become confident and motivated civic leaders in Indiana, and more specifically, empower
participants to organize and propose a climate recovery initiative to the City Council in Muncie, Indiana.

4.4 Phase 2: Development

In the development phase, Lina Srivastava’s Transmedia Activism Framework acted as a guide for the development of the My Climate Journey transmedia story and provided strategic and proactive techniques in the use of media to create social impact in Muncie, Indiana. Transmedia activism is a framework used to create social impact, influence perception, and build community through fragmented storytelling by authors, stakeholders, and communities who share assets and create entry points into issues and solutions across multiple forms of media (Srivastava, 2016). The framework’s multiple entry points allow donors, activists, partners, and audiences to have a comprehensive and coordinated experience of a complex issue. The framework also supports co-creation, which is known to increase audience engagement. Overall, the framework helped establish the foundation and plan for implementation and action. Second, Srivastava’s narrative design canvas (Srivastava, 2013) was used for developing the framework and narrative for the transmedia story. The model helps identify the narrative and audience for the project, as well as helps develop distribution channels for distributing content to the audience (children aged 10 to 13).
A table is shown with various categories and information.

<table>
<thead>
<tr>
<th>narrative statement</th>
<th>change statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create a non fiction transmedia experience that inspires young people in Indiana to take action on climate change, and provides resources for action in their communities.</td>
<td>Raise awareness of climate change among young people in Indiana through a transmedia experience and inspire local action.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>partners</th>
<th>activities</th>
<th>themes + issues</th>
<th>audience engagement</th>
<th>audience segments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earth Charter Indiana</td>
<td>Presentations at schools</td>
<td>10-13 year olds in Muncie, Indiana, have misconceptions about climate change</td>
<td>Ask to submit a social media post using #MyClimateJourney</td>
<td>Young people (ages 10-13)</td>
</tr>
<tr>
<td>Southside Middle School</td>
<td>Climate Camp in Muncie, Indiana</td>
<td>10-13 year olds in Muncie, Indiana, are not offered resources to take climate action in their communities</td>
<td>Encourage participation in Muncie's Climate Camp</td>
<td>Elementary and middle school teachers</td>
</tr>
<tr>
<td>Burris Laboratory School</td>
<td>Social media submissions</td>
<td>10-13 year olds are motivated by their peers to take interest and action</td>
<td></td>
<td>Community leaders</td>
</tr>
<tr>
<td>Motivate Our Minds</td>
<td>resources</td>
<td></td>
<td></td>
<td>Environmental educators</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>costs</th>
<th>revenue streams</th>
</tr>
</thead>
<tbody>
<tr>
<td>The budget for this transmedia experience will be low, considering the majority of the project will be digital.</td>
<td>This project is not intended for generating revenue.</td>
</tr>
</tbody>
</table>

Figure 4.2 An adaptation of Lina Srivastava’s Narrative Design Canvas (Srivastava, 2013) was created to develop the framework and narrative of the My Climate Journey transmedia storytelling campaign.
CHAPTER FIVE: BODY OF THE PROJECT

Ethnographic research and the narrative design canvas inspired the creation of My Climate Journey, a transmedia storytelling campaign that encourages young people in Indiana to take action on climate change and provides resources for action in their communities. My Climate Journey is housed on a website (http://www.myclimatejourney.com) that consists of a series of video profiles, resources, and a call to action for young people in Indiana. In addition to the website, two social media platforms were used to promote My Climate Journey. The following sections provide illustrations of the website along with the purpose of each page, a user journey and an overview of the social media platform usage to promote the transmedia campaign.

5.1 Website design

The My Climate Journey website consists of four pages: “Listen,” “Take Action,” “Share” and “About.” The content in each page of the website intends to engage the target audience (10-13 year olds) and prompt them to action in their communities in Indiana using the inspiration and resources provided.
The “Listen” page of the My Climate Journey website showcases nine video profiles of young people in Indiana, aged 10 to 18. Each person shares what community action he or she is taking to combat climate change and provides advice to other young people on how they can take climate action in their communities. Video interviews took place in a variety of cities in Indiana, including Indianapolis, West Lafayette, Lawrence, and Muncie, in order to gather diverse stories. The purpose of highlighting young people’s stories of climate action in Indiana is to empower other youth to do the same and motivate them to start their own initiatives at their schools, churches, and/or community groups. In addition to the video profiles, interviewees were asked to respond on a blank index card why they are taking climate action. Three of the most inspiring card submissions are published on the “Listen” page as well. The purpose of using the index cards was to create a diverse media mosaic on the home page (“Listen”) instead of video only.
Figure 5.2 The “Listen” page includes a series of video profiles focused on young people’s climate action stories (left) and digital cards expressing why they are taking climate action (right).

“Take Action” page

The “Take Action” page of the website offers six projects ideas for young people in Indiana who are interested in taking climate action in their communities. Projects are contacting your city’s mayor to enact climate resiliency goals such as a resolution or ordinance; preventing car idling at school, banning polystyrene lunch trays at school, planting a community or school garden to save the bees, organize a service learning day, and making art to communicate environmental issues such as the use of straws. The purpose of the “Take Action” page is to provide young people with resources and guidance for climate action in their communities.
Figure 5.3 The “Take Action” page includes six climate action project ideas for young people to try at their schools, churches and/or community groups.

“Share” page

The “Share” page of the website displays a social media feed that is a combination of Youth Power Indiana’s Instagram account posts and social media posts that include the hashtag #MyClimateJourney. The purpose of the “Share” page is to show young people and educators what climate actions youth are taking in Indiana and encourage them to share their own climate action stories on social media using the hashtag #MyClimateJourney. The social media feed will display all posts made on Facebook and Instagram that use the hashtag. Facebook and Instagram were chosen as the two main social media platforms because they are popular among children aged 10-13, according to results from survey data collected at Southside Middle School and Burris Laboratory School in Muncie, Indiana (see Appendix 4).
Figure 5.4 The “Share” page acts as a call to action. Users can learn what kids throughout Indiana are doing about climate change in their communities via the social media feed, and are encouraged to share their own actions using the hashtag #MyClimateJourney.

“About” page

The “About” page provides users with a brief overview of the My Climate Journey transmedia storytelling campaign, partnership information and project credits.
My Climate Journey is a transmedia storytelling campaign for Youth Power Indiana that aims to inspire young people to take climate action in their communities and share their climate action stories.

Youth Power Indiana is an educational program of Earth Charter Indiana that aims to inspire young people to tackle climate change issues and social inequality by youth-driven climate stewardship and civic leadership in cities throughout Indiana. Their activities include preparing young people to start Climate Recovery Initiatives in every city of Indiana.

Figure 5.5 The “About” page provides users with information about the project and project partner Earth Charter Indiana.

5.2 Social media strategy

The project partner Earth Charter Indiana agreed to promote My Climate Journey at its events and on Youth Power Indiana’s social media platforms (Facebook and Instagram). The social media posts encourage people to explore the myclimatejourney.com website and share their own climate action stories using the hashtag #MyClimateJourney. Social media posts included captions promoting the website along with a corresponding photo of a digital card or featured video profile as seen in the “Listen” page on the website. All captions included a hyperlink to the website and the hashtag #MyClimateJourney.
Figure 5.6 Social media posts included photo attachments of digital cards (above) submitted by My Climate Journey participants to encourage other people to explore the stories posted on myclimatejourney.com.

Figure 5.7 Social media posts included video profiles (above) on the myclimatejourney.com website to encourage more people to listen to young people’s stories of climate action in their communities.
5.3 User journey

Users can take two distinct paths through the My Climate Journey transmedia storytelling experience. People can discover the myclimatejourney.com website through Earth Charter Indiana’s promotional emails and word-of-mouth or through the organization’s social media posts on Facebook and Instagram. The following sections illustrate the user journeys for the website and social media platforms. It is important to note that both user journeys serve as examples; they are not tested user paths.

Website

After users discover the myclimatejourney.com website through word-of-mouth or Earth Charter Indiana’s promotional announcements (e.g., emails, events), they will first arrive at the “Listen” page, which is also the homepage of the website where users can explore the video stories of young people taking climate action in Indiana. At the bottom of the “Listen” page is a call-to-action button that says “Take Climate Action!” to move users forward to the Take Action page. Users also have the option to click “Take Action” in the main menu navigation bar. In the “Take Action” page, users can explore project ideas for climate action and then click the button “Share Your Climate Story” at the bottom of the page, or click “Share” in the main menu navigation bar. Once users arrive at the “Share” page, they can learn how to submit their own climate action story via social media and explore what others have submitted in the social media feed. Finally, users can click on the “About” page in the main menu navigation bar to learn about the project.
Figure 5.8 Users can experience myclimatejourney.com linearly, starting at the Listen page and ending at the “About” page.

**Social media**

People who discover the My Climate Journey transmedia storytelling campaign via any social media platform, such as Facebook or Instagram, could follow a similar user journey as the website user journey. For example, if users discover information about the myclimatejourney.com website on Youth Power Indiana’s Instagram feed, they could click the link in the bio and will arrive to the “Listen” homepage of the website.
Figure 5.9 People who discover myclimatejourney.com via social media will first arrive at the “Listen” page and can experience the website linearly.

5.4 Project presentations

In addition to promoting My Climate Journey’s website via social media, it was promoted in middle school classrooms in Muncie, Indiana. Two 25-minute classroom presentations took place at Southside Middle School in Muncie, Indiana, in a sixth- and seventh-grade science class. Both presentations consisted of an overhead display and walkthrough of the website. The purpose of the presentations was to empower young people in Muncie, Indiana, to start climate action initiatives – big and small – in their community. This purpose also traces back to the goal of this transmedia storytelling campaign, which is to increase climate science literacy and climate action among young people aged 10 to 13 in Muncie, Indiana, through inspirational stories of youth who are taking climate action in their communities.
Both presentations were presented by the project producer, who introduced the myclimatejourney.com website, its goals and the calls to action to the students in attendance. Profile videos from the “Listen” page were played to educate the audience of what others are doing about climate change in Indiana and how they, too, can take climate action in cities like Muncie, Indiana. Students were also informed of Earth Charter Indiana’s summer programs like Climate Camp and were given a sign up sheet to receive more information via email. At the end of the presentation, students were encouraged to ask the project producer questions about My Climate Journey.
CHAPTER SIX: DISCUSSION

This project aimed to increase climate science literacy and climate action among young people aged 10 to 13 in Muncie, Indiana, through inspirational stories of youth who are taking action on climate change in their communities. The myclimatejourney.com website highlights video profiles of young people in Indiana taking climate action in their schools and organizations, and provides project ideas for other children to consider trying in their school clubs and community organizations. Additionally, the project provided young people a platform where their voices and concerns about climate change could be heard, freely expressed and taken seriously. Although a select few were asked to be featured in a video profile, all young people and educators in Indiana are encouraged to share the actions they are taking to combat climate change on social media, using #MyClimateJourney in the caption.

My Climate Journey media guide

The project partner Earth Charter Indiana plans to use the myclimatejourney.com website as a promotional asset to their youth-focused program Youth Power Indiana. The website will be shared among their network to continue to inspire young people in Indiana and their educators to take climate action in the communities in which they live. A media guide was developed for the staff members of Earth Charter Indiana (Appendix 6) to make the project useful to the organization by supporting their programming and/or community events, like Earth Charter Indiana’s annual Climate Camp in Indianapolis and Camp Prairie Creek in Muncie, Indiana.

After the launch of the website, My Climate Journey inspired a partnership between Youth Power Indiana and Muncie Sanitary District. Youth Power Indiana was welcomed as a guest programmer at the 9th annual Camp Prairie Creek summer camp sponsored by the Muncie Sanitary District and Stormwater Management. Camp Prairie Creek is a free youth
environmental day camp for youth participants living in Muncie, Indiana, and Delaware County, Indiana, designed for young people in 1st through 8th grades (Camp Prairie Creek, n.d.). The camp will take place at Prairie Creek Reservoir, July 24 to 28, 2017 in Selma, Indiana. During the camp, participants will take nature hikes in woods, learn how to fish, and engage in topics ranging from recycling to plant identification. Through Youth Power Indiana’s programming at Camp Prairie Creek, Earth Charter Indiana aims to spark youth-led climate action and organization in Muncie, Indiana, and continue the use of the hashtag #MyClimateJourney to showcase people’s actions on the “Share” page of the myclimatejourney.com website. The staff of Earth Charter Indiana will use the media guide during their programming at the camp in Muncie, Indiana, as well as Climate Camp in Indianapolis and will ask camp participants to share their climate action stories via any medium, e.g., paper, photo and video. Story submissions will be collected by the project producer, who will publish them on the My Climate Journey website and Youth Power Indiana’s social media platforms. Additionally, the project producer will give a presentation to participants at Camp Prairie Creek in Muncie, Indiana, and Climate Camp in Indianapolis. Both presentations will focus on the purpose of My Climate Journey and will prompt camp participants share their climate action stories.

Climate recovery initiative in Muncie, Indiana

My Climate Journey could be used by environmental organizations like Youth Power Indiana and Camp Prairie Creek to drive the conversation on climate change in their communities. For example, My Climate Journey stories produced by children could encourage city councilors and Mayor Dennis Tyler to pass a climate recovery resolution or ordinance in Muncie, Indiana. The staff members of Earth Charter Indiana hope this project will inspire community leaders and children in Muncie to organize a youth-led effort to work in
collaboration with city officials to enact climate change goals such as a resolution or ordinance. This organization can take the form of an after-school environmental club or an established community group. Through this process, children could have the opportunity to learn about their city government and discover how their voices have the power to highlight issues like climate change and make a difference in their community.

Suggestions for future iterations

Although this transmedia experience aims to increase climate change awareness among children and inspire them to action through shared climate action stories, it lacks a strong marketing and community outreach plan; engaging website interactivity; and a strong, cohesive narrative. A community outreach plan aimed at environmental educators and community leaders could raise awareness and increase participation in the #MyClimateJourney social media campaign, and thus, increase the amount of inspirational content generated on the website’s “Share” page. Next, the website includes minimal digital interactivity, like video, photo and text content, that likely results in a mediocre digital experience for the target audience (10 to 13 year olds). Interactive features in the profile videos or a digital game in the website could improve the overall quality of the transmedia experience and level of engagement for users. Additionally, My Climate Journey lacks a strong, cohesive narrative across all platforms implemented in the transmedia experience. The storytelling of My Climate Journey could include an overarching narrative of the problem space in addition to the dispersed and individual stories told from children’s points of view. Finally, usability testing of the transmedia experience and its digital components, like the website, should be conducted to test the effectiveness of the transmedia experience and enhance the user experience for the target audience (10 to 13 year olds).
In the future, Earth Charter Indiana will continue to use My Climate Journey as a means to educate their audience members, particularly children, about the topic of climate change and why it is important to take action. They will also use My Climate Journey as a means to recruit people to get involved with Earth Charter Indiana’s programs like Youth Power Indiana. The staff members of Earth Charter Indiana plan to co-manage and edit the website with the project producer and follow metrics for success. Earth Charter Indiana’s metrics for success of My Climate Journey will be based on user engagement with the website, (i.e., page views) and social media platforms (i.e., number of #MyClimateJourney posts, likes, and shares).

Additionally, My Climate Journey could serve as an educational platform that provides inspiration, educational resources, and classroom activities created by Earth Charter Indiana that focus on climate science and meet Indiana academic standards for science for teachers to use. This could incentivize teachers to use such materials in their classrooms as time and resources can be limited. Although My Climate Journey was created to inspire young people in Indiana to take climate action, it’s framework could be replicated by other states in the U.S., and even other countries, to give young people a voice and inspire them to take action on climate change in their cities.
REVIEWS OF THE PROJECT

Name: Sheryl Swingley  
Title: Instructor of journalism  
Organization: Ball State University

Project Design and Concept

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Please provide brief comments about the overall quality of the project design and concept.

The projective is impressive and useful. The information included is educational and offers needed information to educators and activists to help them develop educational programs that youngsters can relate to and will likely engage with.

Once this project is complete, I hope I’ll be given a copy of the paper. I want to share it with members of the Council on the Environment at Ball State. I also want to share it with members of the Living Lightly Fair Planning Committee to help determine children’s activities for the 2018 sustainability fair. I also will encourage the LLF Planning Committee children’s activities coordinator to take photos and post under the “Share” section of myclimatejourney.com.

This is a personal observation and probably says more my lack of knowledge when it comes to create projects. Nowhere in the creative project paper does it use the word objectives. I saw the following:

*Increasing awareness and education about climate change and its effects are effective strategies to inspire young people to engage in climate-activism efforts in a community, region, or nation (Burgess, 2013).*

*The purpose of this creative project is to better understand how transmedia storytelling could be used to educate young people about climate change on a local and global scale and call young people to action in their cities.*

I have accepted these as the objectives of the project. They are not measurable, however. They are more goals than objectives – for me.
Research and Writing

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Overall quality of the research and writing

I have read a few research projects and theses, and this is the best written, clearest and most detailed paper I have read. The paper was exceptionally well written.

I particularly thought the literature reviews were well done. I now have a much better idea of what transmedia is, and I know where to go for more information about community engagement. I also thought it was effective to have two literature reviews to provide the background needed for different aspects of this project.

To put this project into context, are there any other similar projects online? Did you take guidance from such projects? Should this be part of the introduction?

Perhaps this is not relevant for a creative project, but I’m curious why there is no results section about what was discovered from local focus groups. All the comments are in an appendix, but there is no summary within the paper. Should such a summary be in the paper? I’m also curious about how the solicitation and submission of stories was accomplished at the Earth Charter event. What did the young people think of this experience? Finally, should there be any usability test results from watching young people or teachers use the site?
**Graphic Design and/or Project Presentation**

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**Overall quality of the graphic design and/or project presentation**

I find the design to be minimalist and representative of how we need to live – more lightly – as well as consume less.

I just have one concern about the design of the site. Is there a way to create sections to showcase independent submissions and events under the “Share” section?

If more and more entries are submitted, you’ll scroll forever like Pinterest. Personally I find this exhausting. What about setting it up like photos from a trip or one event as iPhone does or Mac software does? Also, so many entries for an event could be shown, and then if the people want to see more, they can click on a “more” tab.

Because of the number of entries from Earth Charter on “Share,” it has demonstrated to be a great partner for this project.

It also is a testament to Aiste regarding how she connected with the executive director of Earth Charter, Jim Poyser, when she did her internship at a publication for which he was managing editor and has maintained that relationship over the years. Aiste’s networking and building relationships skills have paid off in an excellent project she’s developed for her master’s degree. Her abilities to network and build relationships will serve her well as she launches a career in transmedia.
### Storytelling

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**Please provide brief comments about the overall quality of the storytelling.**

I particularly like and appreciate the “Share” section. Younger people are all about learning from each other through sharing. Most people today rely on recommendations from their peers – no matter what age they are.

In the “Take Action” section, the projects are very reasonable. Anyone can do these. I hope this section expands with other ideas. Could there be a way to submit other projects on the website? They could be submitted, curated and posted.

I hope Aiste or Earth Charter continues to develop and maintain the website.
Additional Questions:

1. Do you believe this creative project was effective in inspiring children and young people in Indiana to take climate action in their communities?
   - Yes
   - Somewhat
   - No

If no, please explain your answer below:

2. Do you believe this creative project was effective in providing children and educators in Indiana with resources for taking climate action in their communities?
   - Yes
   - Somewhat
   - No

If no, please explain your answer below:
Other comments

When I first saw the form, it appeared to be intimidating, but it was an excellent evaluation form.

Next, I made some edits on the paper. I can’t help myself. Some might not match the style being used for the paper.

Finally, congratulations, Aiste. You have a wonderful future ahead of you. I know you will be an important contributor in the world of climate change communication. You have already made a difference in so many people’s lives with your work from Global Brigades to student media to your work for your master’s degree. You are someone who when you see a problem, you want to find a solution. You always leave a place better than you found it.
Name: Roza Selvey  
Title: 6th grade science and math teacher  
Organization: Southside Middle School, Muncie, Indiana

Project Design and Concept

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Please provide brief comments about the overall quality of the project design and concept.

The project was very relatable to students in this age group. It was meaningful, current, and doable for my students. Students often get discouraged and not attempt something when they feel helpless in making meaningful change. This project can be replicated by middle school students with some additional resources provided for teachers.
**Research and Writing**

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**Please provide brief comments about the overall quality of the research and writing.**

The research provided shows proficiency in the use of English language. The writing is clear and free of grammatical and spelling errors.
**Graphic Design and/or Project Presentation**

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**Please provide brief comments about the overall quality of the graphic design and/or project presentation.**

As challenging as teaching can be in the middle school setting, the graphic design, multimedia, and presentation was very effective in capturing the attention of middle school students. The majority of my students are visual learners and nothing communicates a message, provokes a feeling, or solicits a response like graphic design/multimedia project. The project allowed my students to be engaged, energized, and guided them to reflect on their own beliefs and attitudes regarding climate change.
**Storytelling**

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**Please provide brief comments about the overall quality of the storytelling.**

Storytelling is a compelling art form with significant educational applications. The storytelling element in this project increased my students’ interest and therefore their ability to be great listeners. It captured their attention and allowed them to hear from their age group and also helped them self-assess their own thinking and attitudes about climate change.
Additional Questions:

1. Do you believe this creative project was effective in inspiring children and young people in Indiana to take climate action in their communities?
   - o Yes
   - o Somewhat
   - o No

If no, please explain your answer below:

2. Do you believe this creative project was effective in providing children and educators in Indiana with resources for taking climate action in their communities?
   - o Yes
   - o Somewhat
   - o No

If no, please explain your answer below:

Other Comments:
WORKS CITED


http://www.unicef.org/french/adolescence/files/Every_Childs_Right_to_be_Heard.pdf


http://www.halftheskymovement.org/pages/movement


https://dspace.library.colostate.edu/bitstream/handle/10217/82527/Page_colostate_0053N_12270.pdf?sequence=1&isAllowed=y


APPENDIX I

PARTNER’S GOALS & TARGET AUDIENCE

EARTH CHARTER INDIANA’S GOALS

During the initial brainstorm with ECI, the staff expressed the following goals for this creative project:

• Increase youth’s climate literacy
• Decrease climate change apathy
• Give youth a platform to express themselves (what they care about)

EARTH CHARTER INDIANA’S AUDIENCE

The desired audience for this creative project is middle school-level kids aged 10 to 13 years old. The staff of ECI expressed that kids in elementary and middle school levels are more likely to be motivated and inspired by programs like Youth Power Indiana’s compared to young people in high school or college.
APPENDIX 2

PROJECT PROBLEM SPACE & PERCEIVED SOLUTIONS

PROBLEM SPACE

A “How might we” design thinking exercise was conducted with the staff of ECI to facilitate ideas for the project’s problem space and solutions. Two ECI staff brainstormed perceived problems ECI is facing. The project producer documented all of the staff ideas in an Excel document and highlighted the top voted problems in green. The ECI’s top voted problems are listed below.

- Climate apathy (i.e., prevailing notion that we have plenty of time to work on climate.
- Climate change (need to move away from fossil fuels)
- Adult domination (need a recognized role for youth in the community)
- Waste mentality

PERCEIVED SOLUTIONS

In a second brainstorm session with ECI, the project producer asked the staff a set of “How Might We” questions to elicit potential solutions to the problem space. How Might We questions and potential solutions are listed below.

**How might we engage 10-13 year olds to nature?**

- Climate camp
- Visit an animal shelter
- Raise animals/creature (bees, chickens, goats)
- School-oriented incentives (fun school projects)
- Spend a night outdoors counting stars
- Field trips
- Camping trips
• Bicycle trips
• Grow food & flowers at school
• Plant a garden
• Walk in the woods with a naturalist
• Supervised Muncie scavenger hunt on bikes

**How might we engage 10-13 year olds to the topic of climate change?**

• Dance the science of the greenhouse effect
• Assign them a problem to solve
• Bring it home- connect climate change to their lives and futures
• Visit a solar farm
• Hang out with an asthmatic friend
• Peer-to-peer interaction
• Visual act: 27 papier-mâché balloons that represent pounds of carbon
• Science instruction

**How might we better understand the effects of climate change on a local scale?**

• Run-off pollution education
• Use familiar landmarks/institutions that make a connection to climate change
• Watch documentaries on drought, floods, storms
• Field trip to count solar panels in their school district
• Kayak trip (learn about eco systems in the river, how climate change affects the river
• Teach extra blanket concept
• Shower mirror
• Weather
• Body temperature = planet temp. demonstration
• Pair outdoor excursions with climate education
• Pair outdoor excursions with climate education

**How might we persuade youth that climate change is important?**

• Emotional appeals (movies, powerful stories)
• Involve kids in research on climate
• Kids in other countries
• Peer-to-peer connection
• "Topic wheel" (spin it, land on a diff. sign of climate change, kids talk about it)
• Journal and prompt
• Taking a video camera and documenting concerns (changes they notice in their environment or backyard)
• Circle dialogue: Youth gathering & discussion about the importance of climate change
• Beloved creatures
• Corny motivational speakers
• Documentaries on environmental refugees
• Video (trailers) template for kids- see themselves as heroes
• Plays
• Poems
• Essay
• Posters
• Songs
• Build trust, get it in writing first
• Do a science project and explain it
• Contest: who can create a social media message that has the most influence?

How might we allow youth to use creative self-expression? (engage youth with art)

• Give them tools to express themselves

How might we make youth think about the future of Muncie?

• Bring them back to their roots, family
• Visit the mayor and get his perspective
• Minecraft creations (build a city--digital)
• Write a letter to their children
• Visualize themselves as mayor, teacher, cop
• Show a documentary "The Greening of Middletown"

How might we engage youth to the community?

• Panel discussion w/ leaders
• Muncie Youth Eco Fair
• Billboards
• Community TV and/or radio
• Have a parade
• City council meeting
• Table at events
• Take students to the nature of Muncie (Red-Tail), making the connection to forests on a global scale
APPENDIX 3

ETHNOGRAPHIC RESEARCH

INTERVIEW QUESTIONS FOR EXPERTS

1. What do you believe motivates youth to participate in community initiatives?
2. What are some challenges you've faced educating youth about environmental issues?
3. What climate-related issues do you believe are evident in Muncie?
4. How might we raise awareness of climate change in Muncie among youth ages 10-13?
5. In what ways might we inspire 10-13 year olds to take action on climate issues in Muncie?
6. What are some problems you have faced when teaching students about climate change?
7. Is teaching climate science part of the school curriculum?
8. Based on your experiences, what are some effective ways to engage students to the topic of climate change?
9. What motivates your students to take action for a cause in their community or state?
10. What kind of digital devices or technology do your students use to receive information?

INTERVIEW QUESTIONS FOR STUDENTS AT ECO FAIR SHOWCASE

1. What inspired you to create this project?
2. Who helped you create this project?
3. What was the hardest part about creating this project?
4. What is your favorite part about this project?
5. How old are you and what grade are you in?
6. What does climate change mean to you? Why did you choose to focus your project on climate change (if applicable)?
APPENDIX 4

FOCUS GROUP QUESTIONS & RESULTS

DEMOGRAPHIC

Results from Burris Laboratory School and Southside Middle School, Muncie, Indiana (56 participants)

Age

49 responses

- 38.8% 11
- 30.6% 13
- 24.5% 12
- 9% 14
- 10% 9

participants)
PERSONAL INTERESTS

Name three things you care about and why.

(46 responses)

- People. We control a lot and we people try to make life better. - Basketball. It's so much fun and keeps me healthy. - School. To learn a great education and live to be successful.
- My family, because they take care of me. - My clothes, I would not have anything to clothe me.
- My shoes, I would have bare feet they would probably be bumped and bruised.
- My family. If I lost my family, I don't know what would happen to me. - Art. I like many other people in my family, I really care about art, my art. - My friends. If I didn't have any friends, I would be extremely lonely.
- My family because they're my family. - My boyfriend because he always makes me smile. - My friends because they're there for me when I need them to be.
- My family because I love them. - My life because I value it. - The world because it is where I live.
- My family because they love me and keep me healthy. - The Earth because if there wasn't one, we wouldn't exist. - Pollution because if it gets worse, we can die.
- Global warming because all the animals will die - Littering will cause pollution - Gas because it could create something deadly and we would end up dying
- Family because they are my family and I love them. - Friends because everybody needs them. - Government if they are taking care of our nation I want to be safe.
- Family. I love them. - Video games. It keeps me entertained. - Reading. I love to read.

- Family - Friends - YouTube

- Reading. Reading is good for you and I love doing it. - My family. I know they are always there when I need help. - My friends. They help me through tough times.

- Family. Without them I'm lost. - Friends. Without them no help. - Dogs. Without them no comfort.

- I care about the Earth since it is my home. - I care about my family and pets. - I care about my school since it gives me a better education

- My family, because they're what made me possible. - My friends, because they are always there for me. - My animals, they are comforting and loving and have grown on me over the years.

- My pets and family because they make me happy. - My friends who are here to support me. - My phone for entertainment and to be connected to the rest of the world.

- Parents, because they provide everything that I need. - Aqua, my dog, because I'd be lost without him. - Brothers

- Sports, I love to play them - Friends, you always need them - Food, I love it

- I care about my family because I love them - Friends because they are my favorite - Food because it's good

- Family because I love them - Animals because they deserve better - Friends because they care

- Basketball. It keeps me active and have fun - Food. I couldn't live without it - Water. I couldn't live without it

- Family. They are the closest people to me; we love each other - Friends. They are always there for me and make me laugh - Emotions. I'm not sure if this makes sense but without emotions we wouldn't be able to feel anything (love, joy, etc.)

- Food because it's important to life. - Friends because life is boring without them. - Family because they're always there for me.

- Fast food. Tastes good - Friends. Nice - Family. Someone to spend time with

- Family because they support me and do so much for me - My health because if I didn't have good health I would not be here today - Music it gives me ideas, inspires me and defines me and what I like


- Music - Space - Giraffes
- Animals because they are real things just like us - Volleyball because it keeps me active and my mind off the bad - My books because they make me feel safe
- Friends because no one wants to be alone - Drawing because I can draw what I want (freedom.
- School so I can become smart and be responsible for homework and stuff like that
- Family since they take care of me - Sports since I play them - The Earth since I live on it
- Family because they're always there - Friends because they make life easier - Food because we need to eat to live
- Volleyball because it makes me happy - My education because it can get me a future - Friends because they are like my family
- Candy because it tastes good - Food because it keeps me alive - Anime
- Food. It's good! - My friends. They're always there for me - My family. They're always there for me
- My grades. So I can become a counselor - Friends and family. They love and care about me - God. He created me and gives me life
- My life because I can't enjoy the following - Games because they're fun - YouTube because it's my life
- Family because I love them - Friends because they are there for me - Earth because it is where I live
- My friends because they are fun to hang with - My dogs because they are dogs. Dogs are fun. - My family because they care for me
- Family because I love them - Education because it's important - Church because I love god
- Pollution/health - Mom and Dad/family - Dance (cheer)/ school
- Anime. They're fun to watch. - Video games. They're fun to play. - YouTube. I like the YouTubers.
- Family because they are important - Education because it will get us a job - Career because it will help us with our lives
- Food - Water - Air

1. Food. If you don't eat you die. 2. Water. You can die from lack of water. 3. Clothes. You could die from being exposed.
- Food - Water - Video games
- Sports because fun - Bus because get around - Food because we need it to live
- Food because I don't want to die - Water because I don't want to die - Shelter because I don't want to die

**What real-world issues concern you most?**

(41 responses)

- War. We're making bombs now that can blow up the earth. - Natural disasters. They can make make/break your fun day. - Water. I know we have water but how much is left for us to drink?
- Resources being used up - Global warming - Animals going extinct
- Who's going to be the next president. I don't want to get political, but quite frankly, I don't like either of the candidates. - Another war in the U.S. - Extreme climate change.
- Going through so much gas. - Going through so much water. - Pollution
- climate change - The sun because it's dying all the time. - The Earth's resources because we're using them all up.
- Pollution - Natural disasters - Volcanic eruptions
- Gas - Global warming - Trash/littering
- Government - Diseases - Natural disasters
- Extinction of species - Clean water - Ozone pollution
- Terrorism - Pollution - Homicides
- ISIS - Pollution - The Earth
- Gasoline - Coal
- I am worries about drought. - I am worried about the weather. - I worry about the heat.
- Global warming - Climate change - Donald Trump
- Politics - Global warming - Gun control
- Sexism - Racism - Global warming
- Crimes
- The asteroid theory that we will die - Too many people - Bad climate change
- Global warming - Terrorism
- Nuclear bombs - Global warming - The Middle East
- The amount of homeless people - The amount of people dying from illness - World hunger
- Diseases - Pollution - Droughts
Have you been involved (or are you hoping to become involved) in any school activities (clubs, sports, etc.)? If so, which ones?

(51 responses)

Student Council
Student Council
Student Council
Student Council

I've been in basketball, flag football, track and hoping to be in basketball.

Yes, AOK and student council.

If there is ever a "cartoonist club" then I would join.
<table>
<thead>
<tr>
<th>I play volleyball, I'm in band, I wand to do track, play basketball</th>
<th>Yes, football, and the spelling bee.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, Student Council, volleyball and basketball</td>
<td>Track, art club, basketball, drama</td>
</tr>
<tr>
<td>band, basketball</td>
<td>Yes. In Elementary school I was in walking club.</td>
</tr>
<tr>
<td>Only drama club. I'm baby bear.</td>
<td>I've been involved in football, basketball, reading to third graders and science club.</td>
</tr>
<tr>
<td>Yes, I was in art, drama and swimming</td>
<td>Yes, drama club</td>
</tr>
<tr>
<td>Wrestling and football</td>
<td>Swiming, National Junior Honor Society.</td>
</tr>
<tr>
<td>Track, drama club</td>
<td>Basketball</td>
</tr>
<tr>
<td>I have been in art club and on basketball teams</td>
<td>National Junior Honors Society</td>
</tr>
<tr>
<td>Have been involved in: cross country. Want to be involved in: track, swimming</td>
<td>I haven't been involved with school activities. I do go to an after school program.</td>
</tr>
<tr>
<td>Yes, volleyball is my favorite sport.</td>
<td>Student Council, Choir, National Junior Honors Society</td>
</tr>
<tr>
<td>Volleyball, dance, Student Council</td>
<td>I've been in Garden Club</td>
</tr>
<tr>
<td>Football, wrestling, and track</td>
<td>Cheerleading, Student Council, basketball</td>
</tr>
<tr>
<td>Yes, volleyball, track, and Student Council</td>
<td>Sports and certain clubs later</td>
</tr>
<tr>
<td>Sports and certain clubs later</td>
<td>Cheer, swimming, brand NJHS</td>
</tr>
<tr>
<td>Cheerios, track, drama, Fellowship of Christian Athletes, Recycling Club, Book Club</td>
<td>Ultimate frisbee</td>
</tr>
<tr>
<td>Sports (basketball, volleyball)</td>
<td>I hope to join photography club because I enjoy pictures of a nice scenery</td>
</tr>
</tbody>
</table>
Sports, singing and track

Sports

No

Yes, basketball because I love playing basketball.

Volleyball

Soccer, swimming, softball, robotics

Homework Club, Nerd Club, Video Game Club, Sports Club

Basketball, Homework Club

Track, Student Council, Homework Help

Football, Scouts, Soccer, Track, Cross Country, Violin, Baseball

Basketball, Student Council

Dance, golf, track, softball

Diving/swimming, horseback riding, field events in track, plays/musicals

Sometimes Student Council

Why did you become involved with this/these groups?

(49 responses)

I love playing sports and meeting more people. Being a team is one of the best feelings in the world.

Because I like having my homework checked so I get better grades and I like helping my school.

Because, like I said before, I REALLY love art.

Because I wanted to

It is fun to play sports with friends, so I can get better at spelling

So I can help those in need (S.S.). So I can get better and show others (V. Ball, B.Ball.)

So I could meet new people, exercise, and have fun. Also do better.

It's something extra for me to do/learn

I wanted to make this school a better place.

I need to exercise more.

to help the school

I want to learn what other people think.
I love sports, and am good at reading. And also enjoy science.

To spend time with my friends and have a good time

I really liked watching other people perform in movies and T.V., especially SNL, and I wanted to just try it out.

I saw it on T.V. and thought I should give it a shot

I became involved in these groups because I wanted to make friends and be me.

I love to swim and volunteer

I love it

I really enjoy playing basketball and drawing means a lot to me

I was chosen to be in the group and joined it.

I like running and swimming

The program helps me with my work.

Back in 4th grade I made a deal with Kaitlyn. If she did track with me I'd do volleyball. I've been in love with the sport ever since.

I like them

because I wanted to honor the school and try them out.

I wanted to plant a garden and know how to use the right tools.

Since most of my family has done these sports

To get more practice (sports) or school experience

Because I'm good at sports and the school picked me.

They seem fun

Because I became very interested in them.

Because I like to do things.

It sounded fun

They are my favorite sports.

I haven't yet

I like doing sports. I was gifted with singing. I am very fast at running.

I like doing it/it's fun

I like basketball because it's entertaining.

because I like new things and to challenge myself

Because I like them.
Because I love playing basketball. Get help with homework.

Homework: to help with my grades
Track: exercise
Student Council: because I wanted to be in control of choices and give back to my community.

They are fun to be in for fun
Fun, stay healthy, and something to do!
They seemed like things I'd like
I don't know it's fun

**On the weekends I like to...**

(54 responses)
play games
play games
Hang out with my friends and play video games or sports.
sleep, play outside, draw, watch TV
Chill out and go places.
Bowl and go to my dads
Play video games and watch Netflix.
Visit friends/family, go to the park.
sleep, read, draw, or just hang out
hangout with friends
Play video games, draw
hangout with dad/friends
read
go over my aunts house and play
Play with my friends.
sleep and spend time with friends
Watch YouTube and wrestling/playing video games in my pajamas while eating Oreos. Also, Pixar! (P.S. Wild)
Chill with friends, cook, read a book, and listen to music
Read and hang with friends and family
go to the YMCA for three hours a day and play video games with friends
watch YouTube and play outside/inside with my family
sleep, listen to music, and talk to friends
Read and play video games
hangout with friends and family
Watch Netflix or spend time with friends.
Read, dance, make cookies, fudge, etc.
curl up on my bed and read
sleep in and watch videos
sleep in and play sports
sleep and spend time with my dad's side of the family
play volleyball
Lay in bed and watch anime
sleep and watch Netflix
create songs and dances
go to a friends house
See my friends
Groupchat with my friends
play on phone
go over my friends house
Play video games
Video games, reading, biking
friends, family, playing with animals
play video games, face in the bed sleeping, eating
play sports, riding bus, listen to music
social media, going outside
soccer, waterpark, Kings Island
reading, listening to music, writing books
climb trees, watch shows, jump on the trampoline
Kings Island, St. Louis, Disney World
fishing, watching TV, playing basketball
dance, track, eat
horseback riding, diving, reading
swimming, TV, volleyball
soccer, basketball, Six Flags

If I could go anywhere for a day, I would go...

(38 responses)
to the Bahamas
to the Bahamas
to the Grand Canyon!
to Paris, France
to a waterpark
to see Golden State play in California and go to the beach
to Australia
The Bahamas for vacation
to the library so I could read forever and check out lots of books
shopping
I would go to New York City
Egypt
to the library
Camp Redwing
Washington D.C. and meet the president
to Africa.
to L.A. to meet a few YouTubers I adore
to the moon
London
to Italy
to Canada
to palm coast Florida. My nanas.
to Italy
An old record store that played the good music.
Paris
volleyball tournament and play
to Paris
to Antartica to visit the animals.
the Paris
Japan
to Germany
to Washington D.C.
Tokyo, Japan
Disneyland
to Greece with my friends

to England

New York

Home

MEDIA USE

Do you have access to the Internet at home?

55 responses

Yes 50 (90.9%)
No 6 (10.9%)

Do you use a computer at home?

55 responses

Yes 45 (81.8%)
No 10 (18.2%)
Do you own a cellphone?

55 responses

- Yes: 76.4%
- No: 20%
- I use my parent's/guardian's cell phone: 3.6%

What social media sites do you use?

53 responses

- Facebook: 24 (45.3%)
- Twitter: 19 (35.8%)
- Instagram: 32 (60.4%)
- Snapchat: 29 (54.7%)
- None: 8 (15.1%)
- Other: 18 (34%)
I use social media primarily for:

52 responses

- Downloading... 16 (30.8%)
- Uploading m... 11 (21.2%)
- Posting photos 26 (50%)
- Blogging 6 (11.5%)
- Communication... 33 (63.5%)
- Communication... 16 (30.8%)
- I do not use... 6 (11.5%)
- Other 16 (30.8%)

What kind of communities do you subscribe to on social networking sites?

53 responses

- Educational 13 (24.5%)
- Entertainment 47 (88.7%)
- Informational 13 (24.5%)
- I do not subs... 6 (11.3%)
- Other 4 (7.5%)
### What are your top three favorite websites and why?

(53 responses)

- Minecraft.net. It helps me get updates.
- Any kind of tutorial, I love learning new things.
- Music. (any kind of music just moves me!)
- Coolmath. It has fun sort of learning games
- Snapchat. It's fun
- Google Play. Music, fun to listen to
- Instagram.com. I post and communicate with friends.
- Instagram
- Snapchat
- Cool math games because it has hundred of games
- Facebook because I can communicate with friends
- Facebook because it lets me talk to family in another state that I can't see.
- Instagram because it's another thing I can use to see what my family looks like.
- Snapchat because I can video/call my friends/family.
- Google because I could search up stuff that I read
- coolmath. Fun games - Pacman - Cookeclikers
- coolmath.com. You can learn and not know it. - youtube.com. Since I create videos.
- Facebook - YouTube - Musical.ly for entertainment
- YouTube - Facebook - Twitter
- YouTube, because I love watching funny things - Amazon, because I like to shop - Netflix, because I can chill and eat plus have fun
- Amazon because I love to shop - Pinterest for ideas/crafts - Hobby Lobby because I get discounts
- YouTube
- YouTube. You can find anything - ESPN. It gives me sports updates - Ninja Kiwi. Fun games are on it.
- YouTube - Mineplex (minecraft) - Facebook
- Snapchat because I can talk to friends.
- YouTube for fun videos - Google sites, Gmail, Docs, and the Drive

I like YouTube because I can watch videos

- Wikipedia - Google - Scottwesterfeld.com
- Google because I can lock up ideas for poems - Overdrive.com because I can get books
- Cool math games because I love playing games - Pinterest to learn how to make things - Youtube for videos and music
- Instagram.com - Snapchat.com - Facebook.com
- Pinterest (art)
- quotes because I like them - volleyball because I want to learn more
- Goanime, because it gives good anime - Kissanime, because it gives gone anime - A-Z lyrics, because it provides lyrics to my favorite songs

None, I use apps
- Harry Potter Spell so I can beat my friends on dueling - Coolmath.com. because I like games - YouTube. To watch videos
- KissAnime - KissCartoon - YouTube
- Coolmath because I love games - Little Alchemy because I learn science
- YouTube because I love Filthy Frank and - Tumblr because it's funny to see what people are complaining about - Instagram because I live the feed
- YouTube. There are funny people on there. - Musical.ly. It's fun to use - Instagram. Because I can take pictures and get lots of likes.
- YouTube because it has like everything - Instagram - Coolmath
- YouTube - Steam - Crunchyroll
- Pinterest. To find cool things. - YouTube. To find cool things.
I'm fairly well-known and I try to keep a fanbase. YouTube. I can find funny videos to make me happy or videos to inform me on what's going on.

- YouTube because I like watching videos - Twitch because reacting - Snapchat because communication

- YouTube because listen to music

- Instagram is my favorite app/website - YouTube for videos - Spotify for music

- YouTube. I use it because of entertainment.

- Pinterest: Tumbler things, fan art, funny stories, relatable ports fandoms, TV show things. - Wattpad: Reading fanfics, original stories - YouTube: Listen to music, watch funny things or informative videos, math help

- Netflix to watch shows - YouTube to watch fun things

- onemorelevel.com - leagueoflegends.com - runescape.com I get to play with other people. It is fun.

- YouTube. for information and entertainment. - ESPN for sports info

- YouTube because it's funny - Buzzfeed because it's entertaining

- YouTube, useless web, Buzzfeed, musical.ly an app because they are entertaining

- YouTube to watch videos
APPENDIX 5

KEY FINDINGS

The following key findings resulted from ethnographic research and focus groups:

- Global warming and war are the most concerning real-world issues among 10-13 year olds.
- 10-13 year olds perceive climate change as a “scary” issue, however, they are eager to share potential solutions.
- Kids are more likely to participate in community initiatives that educate and entertain.
- Kids are motivated by their peers’ success stories and the leadership of their mentors.
- Kids need a sense of community and ownership to feel like they can make a difference.
Below is the My Climate Journey media guide and promotional fliers available for Earth Charter Indiana to use to support their programming and community events.
My Climate Journey
Media Guide

Let’s continue the conversation about climate change and youth-led climate action through My Climate Journey! This media guide contains examples of how to promote and implement My Climate Journey into Youth Power Indiana’s programming and events. It also contains links to the website and Youth Power Indiana’s social media accounts. Please contact aiste.manfredini@gmail.com if you have any questions regarding this guide.

1. Share on social media

Use the social media posts below (via Facebook, Instagram or Twitter) to get the word out about My Climate Journey and encourage your followers to share their climate action stories using the hashtag #MyClimateJourney in the caption. Add environmental emojis in each post to create an uplifting and inspiring aesthetic in the captions.

Example 1: “My Climate Journey is a storytelling project of Youth Power Indiana that aims to collect climate action stories from kids throughout Indiana. Do you have a story to share? Post a photo or video showing us what you are doing to take climate action in your community. Be sure to use the hashtag #MyClimateJourney in your caption to join the youth-led conversation!”

Example 2: “Young people all over Indiana are taking action on climate change. Listen to the stories of kids in Indiana who are joining this powerful youth-led movement at myclimatejourney.com (link in bio). Post a photo or video showing us the actions you are taking on climate change using the hashtag #MyClimateJourney and join the youth-led conversation on climate action!”

What to Post During Youth Power Indiana Events/Programs

- Photos of kids participating in an activity related to climate change education or climate action
- Videos of kids expressing what they are doing to combat climate change in their communities

Website & Social Media Links

Website: www.myclimatejourney.com
Facebook link: www.facebook.com/YouthPowerIndiana
Instagram link: www.instagram.com/youthpowerindiana
Instagram username: youthpowerindiana
Twitter link: www.twitter.com/YouthPowerIN
Twitter handle: @YouthPowerIN
Hashtag: #MyClimateJourney
2. Write a newsletter

Write a newsletter that introduces My Climate Journey to subscribers, contains examples of the latest or “Best of” My Climate Journey stories, and asks subscribers to share their own or their children’s climate action stories. Participants can email their content to Earth Charter Indiana or by posting on their personal social media accounts using the hashtag #MyClimateJourney in the caption.

Share the following email template with Earth Charter Indiana subscribers to spread the word about My Climate Journey.

Hello X,

We have launched a new storytelling campaign called My Climate Journey in which we believe you will be interested in participating!

My Climate Journey aims to inspire young people in Indiana to take climate action in their communities and share their climate action stories. Our goal is to inspire kids in every city of Indiana to take climate action whether that entails starting an anti-idling initiative at school or proposing a climate recovery resolution or ordinance like the kids have done successfully in Indianapolis, Columbus and Carmel. We want to create a better Indiana for future generations to come.

We encourage you and your friends to participate in the campaign! Here’s how: Show us what you are doing or have done to fight climate change in your community by posting a video or photo on Instagram, Twitter or Facebook. Be sure to include your response in the caption along with your city and the hashtag #MyClimateJourney. Don’t have a social media account? Email us your photo or video and response at [insert email address].

Submissions are continuously displayed at www.myclimatejourney.com.

-The Earth Charter Indiana Team
3. Inspire in Classrooms & Clubs
Share My Climate Journey profile videos with kids when presenting at schools, organizations or clubs. Next, show examples of what kids can do in their communities to combat climate change as listed on the “Action” page of the My Climate Journey website. Lastly, ask attendees and their teachers/mentors to join the conversation by sharing their climate action story, i.e., what have they done in the past or are currently doing to take climate action in their schools or organizations?

4. Collect Personal Stories
During Youth Power Indiana’s events or programs ask kids to write a short story about what they are doing to combat climate change in their communities and why, or ask them to make a creative piece that illustrates their concerns about climate change or climate actions they are taking. Illustrations can take the form of paintings, drawings or digital creations. Collect their stories and creative works and upload them to the website’s “Learn” page and/or share them on Youth Power Indiana’s social media accounts using the hashtag #MyClimateJourney.

5. Distribute Promotional Fliers
Print and distribute My Climate Journey promotional fliers to children and parents at Youth Power Indiana’s events and programs. Fliers can include information about the storytelling campaign #MyClimateJourney and how young people can join the youth-led conversation by sharing their climate action stories.

Partnership Information

Youth Power Indiana
Youth Power Indiana is an educational program of Earth Charter Indiana that aims to inspire young people to tackle climate change issues and social inequality by youth-driven climate stewardship and civic leadership in cities throughout Indiana. Their activities include preparing young people to start climate recovery initiatives in every city of Indiana.

Center for Emerging Media Design and Development
The Center is the home of Ball State University’s M.A. in EMDD, a holistic learning environment that pairs a traditional graduate curriculum with a hands-on lab experience in which students work with public and private partners to solve real problems. The Center’s mission is to advance students’ creative problem-solving skills and developing an advanced, graduate-level workforce that has practical experience in storytelling, applied research and development in digital strategic communication design.
SHARE YOUR STORY

How are you taking climate action in your community?

Now more than ever we need to take climate action in Indiana and inspire Hoosiers in their communities to do the same. Will you set an example for other young people by sharing your climate action story?

Tell us how you are taking climate action in your community by posting a photo or video on social media! Be sure to use #MyClimateJourney in your post to get your story showcased at myclimatejourney.com/share.

Listen to the stories of young people in Indiana who are taking action on climate change at myclimatejourney.com and learn how you can make a difference in your community.

earthcharter INDIANA

ball state university