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CADA DÍA POR DIOS (EVERY DAY FOR GOD): A LOOK INSIDE LA LUZ DEL MUNDO AND THE EXPANSION OF HISPANIC EVANGELICALISM

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CADA DÍA POR DIOS (EVERY DAY FOR GOD):
A LOOK INSIDE LA LUZ DEL MUNDO AND THE EXPANSION OF HISPANIC
EVANGELICALISM

A Capstone Project Presented in Partial Fulfillment
of the Requirements for the Degree Bachelor of Arts
with Honors College Graduate Distinction at
Western Kentucky University

By
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August 2018

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Professor Amanda Crawford, Advisor

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Finally, I would like to thank my friends and family. Their constant support, encouragement and love fueled my drive to continue even when the challenges seemed insurmountable.

ABSTRACT

“Cada día por Dios,” which translates to English as “Every Day for God” tells the story of the local congregation of the Hispanic evangelical church Iglesia del Dios Vivo, Columna y Apoyo de la Verdad, La Luz del Mundo. More commonly, the church is referred to as La Luz del Mundo or the Light of the World church. The local congregation of La Luz del Mundo is part of a larger trend of evangelical expansion in the Hispanic population and serves as a microcosm of the international church community.

The doctrine of the Light of the World church harkens back to the primitive Christian church teachings. In this, followers believe that they can only receive the Word of God from a “living apostle” who is chosen by God. According to doctrine, the living apostle is the leader of the church and maintains a direct connection to God. This belief has led to ridicule of the church, with some going so far as to say the church is a cult. Additionally, church leadership has weathered controversy over the years due to allegations of sexual misconduct by church leaders in the international church. On the opposite end of the spectrum, the church has provided resources such as food, shelter and education to communities in need all over the world.

In Bowling Green, the Light of the World church is a beacon of hope and growth for the Hispanic evangelical community. Though they face discrimination based on their ethnicity, beliefs and dress, the congregation continues to invite the surrounding community to learn about their culture and way of life.

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CHAPTER 1

INTRODUCTION

“Cada día por Dios” evolved from a question posed by my journalism professor, Amanda Crawford. In the fall semester of 2017, I crossed the railroad tracks just a short walk from campus with the intention of filming a “sense of place” story and uncovering the connection between the taquería¹ and the church that stood on the corner of Clay Street and West 12th Avenue.

Despite an entire adolescence spent in Bowling Green, Kentucky, I never spent time in the community surrounding the taquería, La Perlita, and the church, La Luz Del Mundo, before beginning this project. There is an underlying stigma – whether people in Bowling Green will admit it or not – that the “other side of the tracks” is not a safe or friendly area. Residents and city officials acknowledged this negative reputation during interviews and in casual conversation, but community members did not let it dampen their spirits. What I found in my time “across the tracks” was a vibrant community, eager to welcome outsiders. Experiencing the ins and outs of everyday life in a community that is so often pushed to the margins gave me new perspective on life, relationships and faith.

¹ A Mexican restaurant specializing in tacos

Faith was at the core of the community surrounding the Light of the World church. Many church members lived and worked within walking distance of the church and still more drove in every morning and night to participate in worship services. Church attendance and professions of faith may be commonplace in the Bible Belt of the South, but the members of La Luz del Mundo were distinct in their devotion and style of worship.

The characteristic that distinguishes the Light of the World Church from other Christian-based religious groups is the belief that their international leader, Naáson Joaquín García, is a “living apostle” who was called upon by God to lead God’s people during the restoration of the primitive church. Members believe that García, who leads the main church in Guadalajara, Mexico, has a direct connection to God. Although members revere García - even decorating their sanctuaries and vehicles with his initials (Fig 5.4) – they claim to worship God, not their Living Apostle.

Members of the Light of the World make it a point to attend church every day. Services at the church run at 5 a.m., 9 a.m. and 6 p.m. every day, with the 9 a.m. service at 10 a.m. instead on Sundays. Members, particularly women, are also distinct in the way they dress. Women wear long skirts every day as a sign of modesty and don pañuelos² before entering the sanctuary to show humility. Inside the church, men and women sit separately - men on the left and women on the right – to minimize “worldly distractions” during service.

² A headscarf

Distinction has also meant ridicule from people outside of the church over the years. During interviews, members discussed incidents of prejudice that occurred in their schools, work places and neighborhoods. While working on the project I was deliberate in firmly pursuing information while also being sensitive to a community that is simultaneously welcoming to and wary of outside eyes. Building rapport with my subjects was of the upmost importance to me, thus I used all of the skills in my repertoire to do so.

Journalism gives me a window into the lives of people whose stories I have the privilege to tell. I pursue journalism not only to tell these stories but also to appeal to the deeper thread of humanity. Working with the members of La Luz del Mundo reminded me of that thread, one that I believe connects us all.

CHAPTER 2

PROCESS

My initial focus for the project was to produce a short documentary to be accompanied by a short, written story focusing on the taquería and church in order to create a sense of place of the community surrounding the area. I anticipated creating an eight to 10-minute video, featuring members of the church and frequent patrons of the taquería. While the final product included elements that were part of the original plan, such as the written story and the video documentary, the entire project went further in-depth than anticipated. This was particularly true of the written story that over the course of the project, developed into a major enterprise story that is far more comprehensive than the short, feature story that was initially proposed.

Collecting the content for the project during the fall semester of 2017 and the spring semester of 2018 was the most exciting, yet challenging, aspect of the project. It reignited my passion for journalism and pushed me to explore areas outside of my comfort zone. The people I met throughout my time working on this project were incredibly kind and generous with the time they gave me to tell their story.

After gathering all of the content for the project, I edited the video content, photographs, and notes into a complete multimedia package presented on a project website. Although the video was the original basis of the project, I focused primarily on the written portion. This decision came after I realized that the written story included

much more of the in-depth information I hoped to convey about the community while the short documentary provided a more superficial sense of place.

During the editing process, I translated the Spanish interviews with members of the community and cut them, along with other interviews I conducted in English, into a video which also included footage from the church, taquería and surrounding community. I also toned and captioned photos, which I included in photo galleries on the project website.

Finally, I worked with my peers to review the final iteration of my short documentary. My classmates edited my enterprise story during a series of writing workshops in my Advanced Reporting class in the spring semester of 2018. I also received help editing the final version of my major enterprise story from my journalism professor, Amanda Crawford, and a copy-editor, Helen Gibson.

Each step of the process took the project in a different direction than I had initially planned. Originally, I thought that my project would follow several members from the local Light of the World congregation in an in-depth documentary that explored the issues that plagued the international and local branches of the church. In the end, it was the major enterprise story that explored the history, controversy and community of the local and international Light of the World church, while the short documentary explored the local church and its impact on the community and congregation.

While the look of the project changed, I stayed true to the storytelling process throughout the project. I continued to build relationships with community members and to gather material to include in the final product. I researched, fact-checked sources,

edited and re-edited content. I worked diligently to create a project that represented the community I documented and illustrated my own journalistic abilities.

This project helped reinforce my passion for multimedia journalism but also challenged me to adapt the way I approach storytelling. Not only did I realize how important it is to thoroughly develop an idea prior to executing it, I also learned to be flexible when plans go awry. During the many months I worked on it, this story developed into a project that illustrates my ability to produce professional journalistic work. I hope to continue to work in similar capacities in the future.

CHAPTER 3

CHALLENGES

Although this project presented numerous challenges, I consider each one to be a worthwhile hurdle since they all culminated in valuable lessons.

One such challenge was the obstacle of gaining and keeping access to subjects while working on a long-term journalism project. While the issue of accessibility was nothing new to me – I have encountered difficulty accessing story subjects from the outset of my career in journalism – it was particularly apparent during this project. Part of the issue, as I will discuss later, came with my limited ability to adequately explain in Spanish why I wanted to film and photograph in certain areas, such as the sanctuary during service and the taquería during business hours. It took many visits on my part to gain the trust of the community and even more visits still to finally conduct on-camera interviews with my story subjects.

The relationships I built with members in the community presented a challenge in and of themselves. Journalists are taught to keep a professional distance from our subjects while also gaining access to some of the most vulnerable and intimate parts of our subjects' lives. Determining where to draw the line between personal and professional is a challenge even the most experienced journalists face. I grappled with ethical questions including the following: Should I participate in a church worship service by singing a hymn with my subject? Is it okay for me to eat a meal my subject prepared for me without me asking her

to do so? Should I buy candy for my subject's child when she asked me for some? The decisions I made regarding each ethical question were based on instincts I developed throughout my life and my career in journalism. While some ethical decisions are cut and dry, others are far more difficult to determine due to the nuances of each situation. This project showed me that my own intuition is the best tool I have for determining where to draw the line between ethical and unethical practices in my own journalistic work.

As I mentioned earlier, the language barrier presented a surprising hurdle to overcome. Despite being proficient in conversational Spanish after spending a semester abroad in Spain and three years studying in the Spanish department at WKU, I was not familiar with many of the accents and phrases used in the community. Over time, this became less of an issue as I learned more vocabulary and was better able to distinguish words and phrases through various accents. I learned quickly that even with a language background, communication is not always easy.

Another challenge that I did not anticipate was overcoming my own biases about the community I documented. As a native to Bowling Green, I was familiar with the prejudice against the area "across the tracks" but the project on the Light of the World church made me realize that I had internalized the same prejudiced viewpoint. The project afforded me an opportunity to step out of my comfort zone and confront my own biases. I hope that this project challenges the biases and changes the perspectives of my audience as much as it challenged and changed my own.

CHAPTER 4

MAJOR ENTERPRISE STORY*

Dozens of cars file into the parking lot behind La Perlita, a small Mexican grocery next to a taquería, a tortilleria and a church with a dome in Bowling Green, Kentucky.

Across the street, on the corner of Clay Street and West 12th Avenue, light pours from the windows of the church, drawing people toward the open doors.

It is 5:58 p.m. and inside the sanctuary the clock above the double doors leading into the sanctuary ticks quietly.

A handful of churchgoers sit on blue-cushioned pews, waiting for service to begin at 6 p.m.

At 5:59 p.m. a rooster crows outside. Then again. One of the members, a man in a tan suit jacket, takes out his Bible and begins to read to himself. The rooster crows three more times.

The convocation begins at 6:02 p.m. More members file in, each one kneeling to pray in preparation for the worship service.

Sounds of the first hymn fill the church. A cappella voices start soft then grow with each verse.

A train rumbles by as members to prayer are called to their first prayer.

At 6:18 p.m. the moaning starts as a low murmur then steadily grows until the entire sanctuary is filled with wailing congregation

* The following section is written in AP Style to be consistent with journalistic standards.

members. The soft cries of a young girl are drowned out by men and women weeping as they kneel and pray the first prayer of the night. They are pleading for God to protect them and their living apostle, Naasón Joaquín García.

Through daily services, frequent public activities and associated businesses like the taquería, the tortilleria and the Mexican grocery store across the street, the local La Luz Del Mundo church has become a central hub for the Hispanic community of Bowling Green, Kentucky.

The Light of the World church, formally known as La Iglesia del Dios Vivo, Columna y Apoyo de La Verdad, La Luz del Mundo, is a Hispanic evangelical church that started in Guadalajara, Mexico, but has expanded to include congregations across the globe. Although estimates vary widely, the international church claims over 2,500 temples with as many as 7 million members in 54 countries.

While residents have positive things to say about the local congregation, the larger church has been met with controversy in its relatively short history, such as allegations of cult activity and sexual abuse by church leaders.

A holy history

According to Deborah Baldwin who [reviewed](#) Renee de la Torre's book "Los hijos de la luz," the church's inception occurred in 1926 when Eusebio Joaquín González was told in a vision that to change his name to Aarón and to preach the word of God. González's ministry led him to Guadalajara where he established the first Light of the World church.

The church is considered to be a restoration of the early Christian church as founded by Jesus Christ and continued by his apostles. According to the church, González was the first living apostle of the restoration of the primitive church. Members believe that after the last of the original 12 apostles died, God stepped away from man. The vision that González received was a call to be a direct connection to God and a way for God to become active in the lives of man again.

When González died in 1964, his son, Samuel Joaquín Flores, took over the leadership of the church. Until his own death in 2014, Flores continued his father's work of expanding the international presence of the church. At the time of his death, the Light of the World church included congregations in 50 countries.

When Samuel Joaquín Flores died on December 8, 2014, members of the church once again worried that they would be left without the guidance of a living apostle. A few days later, on December 14, one of Flores' sons, Naasón Joaquín García, was told in a dream to continue his father's work to preserve the future of the church.

At that point in time, according to tradition, Brother Naasón became the third living apostle of God, the spiritual leader and the international director of La Luz del Mundo.

The local congregation was founded in the late 1990s and has been in Bowling Green ever since.

One of the founding members, Luis Martinez, says the church today is completely different than it was 22 years ago.

“When I arrived here there were about 22 members,” Martinez explained. “Today there are over 300.”

Not only has the local membership grown, the business surrounding the church has too.

Buying land to build the church and wider community is a model based on the main church in Guadalajara. In 1952, the church's founder, Aarón Joaquín González, purchased land to create La Hermosa Provincia – The Beautiful Province – in Guadalajara.

“If we serve God by following the doctrine of the Apostle of Jesus Christ, God will bring us prosperity,” Martinez said. “Today, we have a temple which we have as a home to anyone who wants to come.”

The church building itself, sometimes referred to as a temple, is unique. Its spire, a miniature version of the main temple in Guadalajara, towers over the other buildings in the neighborhood.

La Luz del Mundo churches are known for their distinct, grandiose architecture. The local temple is no exception with its large, white columns, high windows and golden lions that guard the entrance to the sanctuary.

Inside the sanctuary, velvety, dark blue curtains adorn the windows, fresh flowers line the altar and two giant golden wings frame a stained-glass window that sits above the baptismal font. A long center aisle separates the two rows of pews, dividing the church into two sections – men on the left, women on the right.

Church doctrine emphasizes the importance of modesty; eliminating earthly distractions by separating the sexes is one way to achieve that. Women wear long, ankle-length skirts to show modesty and cover their heads whenever they are in the temple as a sign of humility.

Growing up Godly

Rachel Ortiz, 24, was raised in La Luz Del Mundo. Her family attended the Light of the World church in Mexico and continued going to the local congregation after they moved to Bowling Green in 1999.

Growing up as a member of the Light of the World church was challenging at times.

“Sometimes it is difficult because we follow the teachings of Christ and some of those are not to our convenience, but we also have chosen to follow those mandates in hope of an eternal reward,” Ortiz said.

While Ortiz found support within her community, people outside of the faith were not so understanding. Ortiz remembers being teased in high school for wearing long skirts every day.

“I remember kids would come up to me and say, ‘Do you sleep in a skirt? Do you go swimming in a skirt? Do you play sports in a skirt?’ I know some kids would be like, ‘I’ll give you five dollars if you wear jeans tomorrow,’” Ortiz said.

Ortiz said it was a difficult period of time since much of the teasing was not a way for people to be genuinely interested in what the church believed, but a way to single out members because they were different.

Criticism and controversy

The church is no stranger to criticism. After the [Heaven's Gate mass suicide](#) in March of 1997, [critics pointed to other religious groups](#) and organizations that they felt had the potential to be cults.

According to an [article published in the L.A. Times](#), Samuel Joaquín Flores, Naasón's father and the second leader of the church, has been accused of rape and sexual assault but was never convicted of any of the alleged crimes.

The church denies any wrongdoing. Although there are allegations, there is no definitive proof that the church is a cult. Most of the controversy has been at the top tiers of the church leadership, but ridicule has trickled down to the lower levels of the church.

“There used to be a sign at the entrance of the buildings that said, ‘Little Mexico’ but one day someone came and wrote all over it ‘Go back to your country,’” Ortiz said, describing an incident of prejudice that the church experienced.

Ortiz says the church teaches members to be respectful toward others, even when they are not afforded the same treatment.

“Even though they may say whatever they say, we're taught to show absolute respect toward everyone and to be accepting of everyone,” Ortiz said.

According to church doctrine, absolute respect is an aspect of the church doctrine that has been championed by the current Living Apostle of God, Brother Naasón Joaquín García.

Like his father before him, Brother Naasón, as he is known by his church, is working to expand the global reach of La Luz del Mundo. In his attempt to bring the knowledge of Jesus Christ to all nations in

the world, Brother Naasón plans to tour every established La Luz Del Mundo congregation in the world.

Rachel Ortiz remembers when the Living Apostle visited the church in Bowling Green. She was one of a few members who was able to have breakfast with Brother Naasón.

“I guess you have to be there, you just feel the connection,” Ortiz said, smiling as she recalled the experience. “It was an amazing feeling, honestly. I was just like ‘Wow, what do I even do?’”

Working for a common goal

Steak sizzles on the griddle in the back corner of the small industrial-style kitchen as Irma Guillen, 49, lays a piece of aluminum foil in the bottom of a Styrofoam to-go container. She scoops the meat onto tortillas she placed on top of the aluminum foil before closing the lid, placing the container into a plastic bag and running the order to a customer waiting by the register near the front door of the taquería.

“Work in the taquería is constant,” Guillen said, as she sits in her wood-paneled living room, just a block away from the busy restaurant.

Guillen works as a cook at the taquería. She used to work every day until the church started dividing the work between teams of people, assigning each team to a day of the week. Now Guillen works on Wednesdays.

The work that Guillen and others do at the taquería is voluntary.

“Nobody receives a salary, but we know that we have all agreed on doing this work, which we do with love, with dedication and through faith,” Guillen said.

People have said the reason workers are not paid is to enrich the pastor, but Guillen says that is simply not true.

“The work is for the church,” she said. “Everything that is done in the church is done for the same purpose: to achieve the goal we have set for ourselves and to give God joy.”

Guillen has been a member of the church for seven years.

“[Before joining the church] I already knew but never obeyed the word [of God],” she said. “[Since joining] I have been trying to walk on the right path.”

Guillen says her life has changed since becoming a part of the Light of the World community.

“I go with confidence everywhere I go because I know I am already fulfilled [through the Word of God],” Guillen said. “I know I make mistakes, I have imperfections, I have faults, but with the commandment [of God] my fulfillment is perfect.”

Expanding evangelicalism

According to [a study from Pew Research Center](#) conducted in 2014, the religious identity of Latinos in the United States is shifting. The local evangelical congregation is part of this larger trend. In the United States, Hispanics account for [18 percent of the nation’s population](#). While about 55 percent of Latino adults in the United States still identify as Catholic, about 22 percent are Protestant, of which 16 percent are considered evangelical.

Growth of the church seems apparent to members like Luis Martinez.

“This temple has changed 180 degrees,” Martinez, 50, said. “I remember sitting on benches made of a piece of wood laying on top of cement blocks. There wasn’t air conditioning. The columns were falling.”

Martinez says people used to tell him that the church was on the wrong side of the train tracks.

“When I arrived in this area, it was a very poor neighborhood,” Martinez said. “There are people who did not step in these neighborhoods because they said it was very dangerous.”

Today, members and neighbors alike say the area has changed.

Ronnie Ward, the Public Information Officer for the Bowling Green Police Department, says while there may not be any statistical information to back it up, the atmosphere of the area feels like it has changed.

“The church has really changed the temperature of the area,” Ward said. “It has changed the whole look of the area, really seems to have brightened it up.”

Georgia Burkins, 51, lives around the corner on West 13th Avenue. Before she moved into the neighborhood, people told her it was not a good place to live. Burkins says that after two years of living in the area, the warnings she got could not have been more wrong.

“I really like it over here,” Burkins said, watching her grandkids play in the yard. “It’s a good place where I can sit outside and just enjoy myself.”

Burkins says she and her family have been to several of the festivals that the Light of the World church has had. In her eyes, the members of the church are wonderful people.

“They are very nice,” she said. “You would think that they wouldn’t be like that, you know, by a strange person or different culture or something, but they ain’t nothing like that. They treat you real nice.”

Funding for the future

Rain, falling at a steady drizzle for the majority of the day, collects in the canopies of tents set up around the parking lot behind La Perlita. It is May 5, and the members of La Luz del Mundo are having a festival to celebrate Cinco de Mayo.

A woman uses the end of an umbrella to tap the water off the top of her canopy. Nearby, cotton candy has disintegrated in its machine.

Two bouncy castles sit abandoned on a small patch of grass near the building for the tortilleria.

“Change your money into tickets, that’s the way to get from booth to booth,” a voice blares over the speaker system, momentarily interrupting the Hispanic music playing in the background.

Across the street, in the church, Luis Martinez sits with fellow congregation members in the darkened sanctuary. A projector screen at the front of the church shows a live transmission from the main Light of the World church in Guadalajara.

Outside the church window the bouncy castles start to deflate, as members in the sanctuary bow to pray, in sync with the transmission.

Later, Martinez said that in spite of the rain the festival was a success. The money raised will eventually help the church expand and build a new temple.

“The Light of the World church, she keeps moving forward,” he said. “It will never stay on one level but will continue to rise up – as the word of God says – like the light of dawn.”

CHAPTER 5
VISUAL CONTENT



Figure 5.1 & 5.2 Inside La Luz del Mundo | Seeing the inside of the church is vital for understanding its congregation.

In Fig. 5.1, Hillary Guillen, 11, opens her notebook to her favorite picture of Naasón Joaquín García, the leader of the international Light of the World church. Members of the church believe that García is a “living apostle” called by God to lead His people during the restoration of the primitive church.

In Fig. 5.2, congregation members stand for a scripture reading during service on Sunday, Oct. 8, 2017.

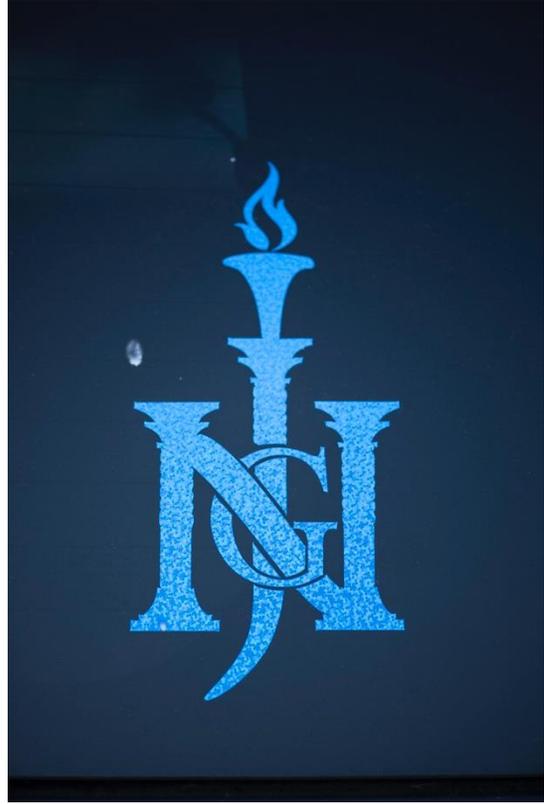


Figure 5.3 – 5.5 Symbols and surroundings | Symbolism is important and apparent in the Light of the World church, which is why it was essential to include visual representations of the significant figures in and around La Luz del Mundo.

In Fig. 5.3, a pañuelo, or headscarf, hangs from the back gate of the Light of the World church courtyard. Women wear the pañuelos inside the sanctuary as a sign of humility.

In Fig. 5.4, the initials of Naasón Joaquín García, the International Director of the Light of the World church and the claimed Living Apostle of God, appear in the form of a car decal on the vehicle of a church member.

In Fig. 5.5, vehicles sit vacant in a gravel parking lot off of Clay Street as congregants worship across the street in the sanctuary of the Light of the World church.





Figures 5.6 – 5.8 Preparing for Cinco de Mayo | Practice and preparation for the Cinco de Mayo festival hosted by the church on May 4-6 was featured in the short documentary but not the major enterprise story. It was important to incorporate a gallery with some of the images from the Cinco de Mayo preparation to help give context for the last section of the written piece and to tie in the visuals of the video.

In Fig. 5.6, dancers waiting for their turn to rehearse, watch another group practice in the building next to the taquería.

In Fig. 5.7, celebrations for Cinco de Mayo commemorate the [Mexican Army's](#) victory over the [French Empire](#) at the [Battle of Puebla](#), on May 5, 1862. In preparation for the festival, girls practice the dance of “La Adelita” which honors the female soldiers who fought during the Mexican Revolution, a war that was fought between 1910 and 1920, decades after the Battle of Puebla that Cinco de Mayo celebrates.

In Fig. 5.8, Elisabet Valadez, an instructor and choreographer of several festival dances, laces a pair of Mexican *adelita folklórico* boots – leather-heeled boots with nails on the tip of the toe used to create a unique sound while dancing.





Figure 5.9 - 5.11 The taquería | For the community surrounding the Light of the World church, the taquería is a hub of activity and therefore an important visual element in the project.

In Fig. 5.9, Irma Guillen, 49, finishes taking an order on the phone at La Perlita, the taquería where she volunteers her time. Guillen, her husband and their children are members of the church.

In Fig. 5.10, La Perlita, the taquería across the street from the Light of the World church, is owned by the church and frequented by its congregation members.

In Fig. 5.11, Aurora Guillen, 5, stands outside of La Perlita, the taquería where her mother, Irma Guillen, volunteers her time.

CHAPTER 6

PROJECT WEBSITE

The website came to fruition much later in the project than the other elements. While my initial plan was to create a written story and a short documentary, it became increasingly clear as the story developed that a platform to host the elements together would create a more cohesive project.

While there are a variety of platforms that journalists can use when publishing work, I felt that housing the story elements on a website made the most sense for my project. For starters, my project included a video, which meant I needed a platform that could provide streaming. Although websites like Vimeo and YouTube provide a platform to host video content, my project also included a major enterprise story that needed to be featured alongside the short documentary. The final version of the story was lengthy, so it was important to me that the project platform kept the audience engaged throughout the written piece. A website made it possible for me to include additional visual elements such as pull quotes, photo galleries and banner videos. These elements helped to create a more comprehensive understanding of the community and helped to keep the audience visually engaged throughout the major enterprise story. Housing the story on a website instead of in print also allowed me to include hyperlinks that could take readers directly to the sources I used for my story. This feature meant that the audience could engage further in the wide range of topics on the church and research on the expansion of Hispanic evangelicalism that I included in my writing. It also added more credibility and validity to my work since I was transparent about the sources used.

Once I decided that a project website was the best option for publishing my work, I needed to find a site to host it. I decided to create a project website linked to my own personal website that I run through Squarespace. My decision to build the project website on Squarespace was multifaceted. First of all, I was familiar with the Squarespace platform and therefore was confident that I could design a website that fit the project's needs. Secondly, Squarespace provides dynamic website design which means that the website is formatted to function and to look good on a variety of devices. This was important to me since I didn't want viewership of my story to be hindered by maladaptive web design. Lastly, I wanted to be able to make any necessary changes to the work with ease. By housing the project under a section of my personal website, I am able to make any and all necessary changes quickly and easily.

The structure for the website design was based on the major enterprise story. Of all the elements in the project, the written story provided the most comprehensive look at the Light of the World church and therefore the best model for structuring the website content. In the first phase, I added and formatted the text of the story, making sure that the headings were distinct from the body text to help distinguish the different sections of the piece. Next, I embedded the video in the website, placing it after the written section on the history of the church. I added the video further along in the story for a couple of reasons. For one, placing visual content throughout a written story helps keep the audience engaged. Secondly, I wanted to make sure that the audience knew some of the context of the international church before watching the video that focused more on the local congregation.

After embedding the short documentary on the website, I added the photos and photo galleries throughout the text, making sure to coordinate the visual and written content to maximize audience understanding of the story. As I mentioned earlier, visual content helps to keep the audience engaged so it was important to me that the photos were spread evenly throughout the website instead of isolated to one particular section. In addition to the visual content throughout the story, I also linked the website to a splash page that the audience would see prior to entering the website. Since I used my own personal website to host the project, I wanted to create the splash page to let people know that they were entering a distinct project website focused on the Light of the World church.

All of the work that went into the website culminated in a cohesive and comprehensive project. The project website provided a platform where all three elements – the short documentary, the enterprise story and the photos – merge to create a whole that is greater than the sum of its individual parts.

The following page includes an image of the splash page from the “Cada día por Dios” project website. The full project package is viewable at the following link:

<http://www.jkingpj.com/project-cover-page/>



Figure 6.1 Project Website splash page | Source: King, Jennifer. “Cada día por Dios”. May. 2017. Web. Aug. 2017.

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