2. Spaces of Communication: Theoretical and Methodological Framework

The approach to Mormonism adopted in this study is located in the field of media and religion. Mormons form the case study, while the media specific to the project is identified as “documentary media”, a term that we will explore below. The relationship between documentary media and religion is key on a systematic level and determines the theoretical and methodological parameters. It likewise shapes the study’s approach to religion.

This chapter addresses a number of fundamental questions. How is the interface between documentary media and religion constituted? How is the term “documentary” defined and used? How is religion construed? And finally, how might documentary media allow us to research a religious group? The questions sketch an approach to religion that places center stage the media and their spaces of production, representation, consumption, distribution and circulation. The following deliberations are to be understood as working tools, to be employed and refined in the course of this inter- and transdisciplinary endeavor, as we scrutinize a diversity of documentary sources and their particular contexts.

The chapter starts with a short introduction to the field of media and religion. Next, the semio-pragmatics of documentary media are outlined, along with a discussion of how religion is conceived. The model of spaces of communication is then introduced, and discussed in relation to The Church of Jesus Christ of Latter-day Saints’ (LDS Church) media library. Finally, the methodological approach is explained with specific reference to the sources available for this study.

2.1. The field of media and religion – an overview of approaches

In the last two decades “media and religion” has become established as an innovative and multifaceted field of research. According to Stewart Hoover, whose own field is media studies, this research has taken two directions in particular: (1) examination of the ways in which religious groups and traditions use the media in the practice of their religion and (2) investigation of the engagement of the media with religion. Audio-visual media makes up a subgroup, with its diverse forms – the “electronic church,” feature films, television, or the Internet, for example – as subjects of research. Documentary media are frequently at the same time audio-visual media. Even though the literature that is mentioned in the following does not address audio-visual sources alone, they play a key role in the field of media and religion.

The interface of audio-visual media and religion can be divided up according to the lens through which the topic is viewed. For research on the use of media by religious communities three aspects are significant: (1) the producer and the production context, (2) the media itself, and (3) the consumer, aka the recipient. A focus on production will frequently deal with institutional and economic issues, for example the links between market and media within popular religion, religious media as lifestyle, or the


marking of religion in the media.\(^{30}\) Investigation of media representations, or texts, might consider their symbolic-mythical dimension.\(^{31}\) In addition, studies on representation have subjected media texts to qualitative or quantitative analysis.\(^{32}\) With a focus on explicitly religious themes, religious significance becomes an analytical category in its own right. Emphasizing the communication process and its aesthetic qualities likewise brings a focus on the medium and its religious representations.\(^{33}\) When the central concern is with consumers and recipients, that accentuation has highlighted, inter alia, the ritual aspects of the media or the social practices of recipients.\(^{34}\) Behind the concept of media consumption as ritual is the idea that groups and individuals adopt the modes of interpretation transmitted in the media and that these modes are subsequently transferred by the recipients into other social spheres. One topic that has been addressed in this context is how the media portrays issues of identity, belonging, and

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human existence.35 These three categories are certainly useful, but they are also not as clearly defined as these descriptions might suggest, for in practice media representation, reception aesthetics, and media production, as well as their institutionalization, are not only linked, but also influence one another, bolstering the interface of media and religion.36

The interface of film37 and religion forms a subcategory of the broader topic of audio-visual media and religion. At first blush, film media and documentary media would appear to overlap, with both media forms conveying at least 24 images per second to provide the impression of motion, which is technically the case. But distinctions do exist, mirrored in scholarly activities in the field of film and religion, where researchers have primarily focused on the fictional feature film, and the experience of viewing has largely been addressed within the context of the cinema.

Five principal directions in scholarly approaches to the relationship between film and religion can usefully be identified.38 First, since its earliest days, film has been used to convey theological narratives – we think, for

35 Stewart M. Hoover, Religion in the Media Age, Religion, Media and Culture (London: Routledge, 2006).
37 I am using the term „film“ for audio-visual sources instead of movie because film encompasses a broader spectrum of media sources. Furthermore, it refers to the academic discipline “film studies” that is a relevant field for the current approach.
example, of narratives drawn from the Hebrew Bible or New Testament or films that deal with fundamental questions of human existence. Theological approaches were then constitutive of early scholarly engagement with film and religion, and their presence is therefore extensive and varied. We find films examined in light of, for example, theological aesthetics and fundamental theological questions.

Secondly, film and religion have been conceived as functional equivalents in everyday life. The functionality of feature films can be compared with the functionality of religion, in both instances at the narrative level. This direction highlights film and religion as competitors and film as a form of religion that tackles the contingencies of life and makes sense out of them. Thirdly, film can represent religious phenomena within a specific cultural context. When that cultural context is key, various strategies are employed in reading the film in relation to its production and reception. Fourthly, film and religion can be seen as communication systems, and as communication systems that interact in manifold ways.


43 Daria Pezzoli-Olgiati, “Film und Religion: Blick auf Kommunikationssysteme und ihre vielsätzigen Wechselwirkungen,” in Religious turns – turning religions: veränderte kulturelle Diskurse – neue religiöse Wissensformen, ed. Andreas Nehring and Regina Ammicht Quinn (Stuttgart: Kohlhammer, 2008), 46–66; Daria Pezzoli-Ol-
These first four characteristics of the interface of film and religion are as valid for documentaries as they are for fiction films, with no distinction needing to be drawn between these two audio-visual forms. The fifth, and final, dimension to the relationship between film and religion provides an opportunity to characterize the relation between documentary media and religion more specifically. We now leave behind fiction film, and focus on documentary media.

2.2. Documentary media and religion

Film and religion can be understood as interacting cultural moments. Stuart Hall first described a “circuit of culture” in his textbook Representation: Cultural Representations and Signifying Practices, published in 1997 and returned to the concept in the introduction to the revised edition of 2013 (fig. 5).

For Hall, the term culture encompasses a way of life, a system of values and practices. Central to moments in culture is the sharing of meaning and a focus on practice. Persons, objects, and events never carry fixed meaning. Hall suggests that the question of meaning arises in relation to all the different moments or practices in our “cultural circuit” – in the construction of identity and the marking of difference, in production and consumption, as well as in the regulation of social conduct.
In order to be able to make meaning in language, representation, or practices, people must possess shared codes. For example, sounds, clothing, images, or verbal expressions generate and communicate meaning. They represent human concepts, ideas, and emotions that are decoded, interpreted, and read. As communication is not a one-sided transmission but rather a dialogue, meaning is an unstable and alterable process. Also, different circuits of meaning can exist within a single culture, and they may intersect.

Difference and (associated) power relations are integral to cultural communication. People communicate with a diversity of cultural practices – for example, the style of clothes and the manner in which they are worn, language expressions, visual representations of people in social media, the celebration of cooking, food prohibitions, or the consumption of specific products. These communicative interactions have in common that they are fundamentally defined by difference and power relations expressed in reg-

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ulations. For example, dress policies are implemented in secular as well as religious places. In some sacred spaces, shoulders and upper legs must not be bared or shoes be worn. Dress codes are often communicated for weddings. Designer dresses might distinguish the rich from the poor. Such practices differentiate people one from another, and demonstrate how difference functions as a defining aspect of culture. Hall has suggested that

\begin{quote}
We should perhaps learn to think of meaning less in terms of “accuracy” and “truth” and more in terms of effective exchange – a process of translation, which facilitates cultural communication while always recognizing the persistence of difference and power between different “speakers” within the same cultural circuit.\footnote{Hall, “Introduction,” xxvi.}
\end{quote}

This quote highlights that difference and power relations are established in the “same cultural circuit”, within its distinct moments; those relations can therefore be revealed through analysis of cultural communication.

And so we reach the fifth dimension of the relationship between film and religion: representation. Cultural representation has three forms. The material world, individuals and their experiences, and events belong to the first; mental concepts, the imagined, and ideas are associated with the second;\footnote{Daria Pezzoli-Olgiati, “Religion in Cultural Imaginary. Setting the Scene,” in Religion in Cultural Imaginary: Explorations in Visual Und Material Practices, ed. Daria Pezzoli-Olgiati, vol. 13, Religion – Wirtschaft – Politik (Zürich, Baden-Baden: Pano Verlag Nomos, 2015), 9–38.} signs representing these concepts belong to the third realm, with such signs consisting of codes that are shaped by social conventions.\footnote{Anna-Katharina Höpflinger, Religiöse Codes in der Populärkultur. Kleidung der Blackmetal-Szene (Baden Baden: Nomos Verlag, 2020), 13–25.} It is in terms of representation that we find a marked distinction between the fiction film and the documentary.

The audience for a film will likely believe they know whether they are watching a fictional film or a documentary film, even though the genres use the same techniques and can draw on the same aesthetics. But how do they know that they are watching a documentary instead of a fiction film, or vice versa? How do they perceive that difference? And how do documentaries differ from fiction films? We turn now to explore these questions.
The Semio-pragmatics of documentary media

An opposition of documentaries and fiction films, with the former conveying reality and the latter conveying an invented world, is hard to maintain. In place of the contrasting categories of fiction and documentary film, semio-pragmatics construct a heuristic approach, one that allows for a “documentary reading mode.” The concept of “documentary media” then – derived from the documentary reading mode as used here – assumes the semio-pragmatic model, in which, according to Roger Odin, two paradigms – semiotics and pragmatics – are connected:

It seems that both paradigms had been present all the time, present in the mind of the theorists, but also in everybody’s mind: at the same time confidence in a text and in its autonomous existence, and the insight that the meaning of a text changes in accord with its context.\(^{52}\)

The semio-pragmatic approach places audio-visual media in the tension between film and the communication spaces within which media function.\(^ {53}\) Rather than adopt the binary categories “fiction” and “non-fiction,” we are encouraged through semio-pragmatics to construct a theoretical approach that is based on the variety of situations in which media communication takes place. These situations are then termed “reading modes.”\(^ {54}\) Reading modes are generated and steered both by internal reading instructions, clues within the media itself, and also by information provided by the medium’s context, which we can understand as external instructions. Internal reading instructions, also called peritexts,\(^ {55}\) comprise everything that is displayed in the film, including the information in the opening credits, the body of the film, and the closing credits.

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External reading instructions, or epitexts, are drawn from the context for a source’s production, representation, and reception. They are less limited than the internal reading instructions, which are mostly fixed as soon as the film is finished. External reading instructions are constructed by, for example, the cultural context of the audience member, which will be different in each reception process. Depending on their cultural and social background as well as their mental and emotional disposition, they might interpret a film differently, although not completely arbitrarily. If the audience doesn’t feel a comedy is funny, then the film may not have achieved its explicit goal, although tastes in humor vary, which is why different kinds of comedy are produced.

In addition, the institutional context often provides reliable and precise information that functions as reading instructions. A semio-pragmatic approach therefore pays attention to the institutional context within which the audio-visual sources are produced, distributed, and consumed. A film viewed on television in a family home is received differently from a film viewed by a church community or as part of a news program. An advertisement on a cinema listing or information available on an Internet site will shape how a film is read. Watching a show on a smart phone or tablet is not the same as watching a film in a cinema, surrounded by other spectators. Colleagues talking about a show they have seen might provide external information. The immediate responses of your neighbor in the cinema might influence your reception experience.

Production circumstances generate additional external reading instructions. Amateur productions will likely differ from generously financed, professionally created documentary productions, which is of particular relevance in the case of the (re)presentation of religious groups. Financing can play a central role, making possible lavish audio-visual representations that will be read very differently from home-movie style films. At the same time, connections can be made between individual films that we know were created within a single production framework.

56 Genette and Maclean, 264.
57 Stuart Hall discerns in his paper „Encoding and Decoding“ three different positions in the media communication process. These are the dominant-hegemonic position, the negotiated code and the oppositional code. All of the three codes are based on the idea that the media producers intend a specific message that might be read in different reading modes. See Stuart Hall, “Encoding/Decoding,” in Documentary Research, ed. John Scott, vol. I, 4 vols., Sage Benchmarks in Social Research Methods (London: SAGE, 2006), 233–246.
A semio-pragmatic approach locates the cultural practice of meaning-making between the media representation and its spectators. Meaning is not inscribed by the media before consumption. Meaning is generated within the tension of the two parameters formed by the media representation and the spectator. Each is situated within a specific context that affects the reading mode, and thus they generate varied reading modes. A semio-pragmatic approach therefore tries to anticipate possible “readings” of a specific film in a specific social and cultural space.

Such a contextual framing is neither social nor cognitive but rather pragmatic in nature: It works by constructing the fullness of hypotheses that are in a first step corroborated phenomenologically (as spectators, we can all undertake such “readings”), and subsequently can be reassessed sociologically and/or cognitively.58

One such contextual framing allows a “documentary reading mode”. The expression “documentary mode” contains a reference to what Odin has termed the “real enunciator.”59 An essential element of the documentary mode concerns the credibility and authenticity of the social actors on screen.

Documentary reading mode of “real life”

In documentary material, the impression is given that those who are portrayed are expressing their own opinions, imparting their own experiences, and providing their own insights about life; they are not, or so it appears, following a script as for a feature film. The documentary mode conveys a reality on which all those involved seem to draw in order to determine how the film looks and how that information is conveyed. Interviews are a concrete example of internal reading instructions that identify a real enun-


ciator. A viewer might ask, can I believe this expert? or what authority do you have to make such statements? They seek out a “real” enunciator who can be interrogated for information about topics, past events, persons, and the truth.

For Odin, the moral mode is closely connected to the documentary mode. This moral mode produces value by asking, who are you to tell me the truth? What is your authority to affirm what you affirm? The producer and the social actors on screen need to appear credible to the audience within the communication process. If either or both lack such credibility, then the whole film fails. The audience does not need to share the opinions presented, but they do least need to believe that the opinions expressed are authentic. In a nutshell: films fall into the genre of documentary if they are received as showing real people in credible situations. For Patricia Aufderheide a documentary is “a movie about real life.” She continues,

And that is precisely the problem; documentaries are about real life; they are not real life. They are not even windows onto real life. They are portraits of real life, using real life as their raw material, constructed by artists and technicians who make myriad decisions about what story to tell to whom, and for what purpose.

This definition has two crucial aspects. First, the narrative in a documentary conveys stories “about real life.” The preposition about is central in the understanding of what documentaries are. The same proposition is also encountered in Bill Nichols’ three-step definition:
1. Documentaries are about reality; they’re about something that actually happened.
2. Documentaries are about real people
3. Documentaries tell stories about what really happened.

Compared to Nichols understanding of “about” Aufderheide’s implies that documentaries do not necessarily tell or show the truth, but that documentary narrations are shaped as real. And according to both Aufderheide and Nichols, documentaries build their world out of the factual world. A director might influence or even change the factual world through filming, but

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60 Odin, 56.
61 Aufderheide, Documentary Film, 2.
the goal remains for the film to show images from the actual world to which the audience belongs.

The definition of documentary media would suggest that the individuals who appear within the film are not hired actors and that no screenwriter has crafted the lives, family relations, friends, work places, homes, and hobbies that are portrayed. But we can be in no doubt that the presence of a camera and film team crucially influences the situation of the social actors who appear before that camera. Choices have been made, often within a script, before shooting begins, and they continue to be made as the shooting takes place, and subsequently. For example, who is to be deemed representative of a religious community? What should be included in the portrayal, and what left out? Which moments in the life of a religious social actor are to be depicted? And then, how should the audio-visual depiction look? Which camera angles will be used, and when? How close should the camera be? What questions will be posed to the participants? What do the producers and filmmakers want to hear from the social actors, and what do they not want to hear? Documentary film makers often have a narrative in mind, and their decision-making in light of that narrative continues during the postproduction process. Which takes will be used and in which order will they be edited? What kind of music would be in accord with the desired effect? Such questions, and the decisions that follow, determine the documentary-media staging and representation of people and objects that live or exist in the everyday world.

Aufderheide embraces the complex relationship between documentary film and reality as follows: “The genre of documentary always has two crucial elements that are in tension: representation, and reality. Their makers manipulate and distort reality like all filmmakers, but they still make a claim for making a truthful representation of reality.”63 If this claim is made in a religious context, whether that religious context be associated with the social actors, setting and the stories told in front of the camera or with the audience, its inherent truthfulness becomes more ambivalent.

Understanding the interface of documentary media and religion requires each aspect be examined for how it shapes and is shaped by the other. How, then, should we approach this interactive process involving religion and documentary media theoretically? We now turn to find a framing for this reciprocity.

63 Aufderheide, Documentary Film, 9/10.
Mediated religion in society and culture

Two useful concepts, mediation and mediatization⁶⁴, address how the media influences religion.⁶⁵ These concepts embrace the communication of religion through an independent institution – namely, the media – that shapes religion in turn. Stig Hjarvard has argued, “Through the process of mediatization, religion is increasingly being subsumed under the logic of the media, both in terms of institutional regulation, symbolic content and individual practices.”⁶⁶ This perspective highlights (a) how communication processes are defined by social and cultural practices⁶⁷ and (b) how communication processes change in the short and long term.⁶⁸ For “mediation” and “mediatization” must be recognized as distinct phenomena, according to Hjarvard:

Mediation describes the concrete act of communication by means of a medium in a specific social context. By contrast, mediatisation refers to a more long-term process, whereby social and cultural institutions and modes of interaction are changed as a consequence of the growth of the media’s influence.⁶⁹

Hjarvard further distinguishes three vehicles for the mediatization of religion: religious media, journalism on religion, and banal religion.⁷⁰ All

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⁶⁴ The term “mediatisisation” is sometimes also spelled and synonymously used as “mediatization”.
⁶⁹ Hjarvard, 124.
three are related to documentary media, for example in the broadcasting of religious services, news, moderated debates, or entertainment. Only banal religion, probably the vaguest category of the three, includes narrative fiction. Hjarvard describes banal religion as “a bricolage of decontextualized elements from a variety of sources, including institutionalized religious texts, iconography and liturgy, brought into new contexts and serving purposes other than those of religious institutions.”

Maybe the interface of media and religion is strongly coined by bricolage elements of religion and the category might seem somehow blurred.

The mediatization of religion changes its public face and is closely connected not only with secularization but also with other social and cultural processes like globalization, commercialization, and individualization. As used here, “secularization” is not to be understood as the disappearance of religion, but as a transformation process influenced by the social process of mediatization among others. To gain a hold on this process, Hjarvard has investigated how mediatized forms of religion challenge the Protestant church in Nordic countries. His conclusions draw on the three forms of mediatized religion. First, religious media allow multiple and individual voices and representations. Secondly, journalism on religion conveys a criticism of religious institutions that fail to adapt to the secular values of democracy. Thirdly, the “bricolage” of banal religion functions as a source of cultural knowledge about religion. In the current study, these three forms are used with reference to documentary media and are taken as factual, as opposed fictional.

The mediatization concept continues a historic tradition that has seen the media transform religion, generating new forms of religious communication. Additionally, in this exploration of the mediatization of religion, we will scrutinize how the documentary style influences, shapes, and transforms the public face of religion. On that score, the study looks in detail at religion’s cultural moments, and specifically at practices and diverse forms

71 Hjarvard, 36.
72 Hjarvard, 22.
of documentary representation, which will be sketched at the end of this section.

Reading modes of religion

We have been using the complex term “religion” in this discussion and need now to elaborate on the concept for which it stands. “Religion” as understood in this study is rooted in communication theory, where religion can be understood as a specific system of communication. Religious communication will often address human contingency, the idea that everything in life might be different. It allows to transfer the transcendental into an immanent realm. The approach adopted here allows us to see this transformation happen within media practices. We must bear in mind, however, that what is deemed to belong to the transcendental realm differs according to cultural context.

Detlef Pollack and Gergely Rosta choose to combine functional and substantive definitions of religion, an approach that is useful for the current


study with its examination of how people communicate about religion
through different media.\textsuperscript{78} Representations carry meaning, even if that
meaning is situational and has a specific function. People communicate
content and want to achieve something by doing so. This approach also
connects religion to its religious agents, as Pollack and Rosta propose: “For
religious actors, communication with what they hold to be transcendent,
by means of rituals, prayers, scriptures, images, dances, sermons, songs of
praise, experiences or discoveries, is central to their religion.”\textsuperscript{79} The mean-
ing of religious practices is defined in the tension between social actors,
media practices, and the vast fundus of religious symbols and expres-
sions.\textsuperscript{80} This study therefore approaches not only media but also religion
from a semio-pragmatic perspective, with religious meaning-making un-
derstood to be constructed through the interaction of the media and social
actors.

Different institutional contexts generate different meaning for religious
communication and influence its production, distribution, circulation,
and consumption. With reference to Odin, Warren Buckland has
described this institutional basis and the resulting modes of comprehension:

Each institution consists of several modes – for example, the institu-
tion of commercial cinema comprises the spectacle, fictional, and dy-
namic modes, whereas the institution of non-professional cinema in-
cludes the home movie, aesthetic, and artistic modes. Institutions de-
termine the mode in which a particular film is to be comprehended.
For Odin, an institution is “a bundle of determinations which govern
the production of meaning in selecting, hierarchising, and structuring
the modes of production of meaning which are put to work.”\textsuperscript{81}

\textsuperscript{78} Pollack and Rosta, \textit{Religion in der Moderne}, 48–72.
\textsuperscript{79} Pollack and Rosta, 72. Translation mine: “Die über Rituale, Gebete, Schriften,
Bilder, Tänze, Predigten, Lobgesänge, Erlebnisse oder Erfahrungen ermöglichte
Kommunikation mit dem als transzendent Vorgestellten steht für die religiösen
Akteure im Zentrum ihrer Religion.”
\textsuperscript{80} Robert Yelle uses the term “semiotic recognition” (12–17) to describe the reli-
gious discourse as an act of communication and how it “contributes to the trans-
mission of its message” (13). See Yelle, \textit{Semiotics of Religion}, 13. His approach is
useful to understand how transformations of language characterize religious pro-
cesses like secularism.
\textsuperscript{81} Buckland, \textit{The Cognitive Semiotics of Film}, 98.
The question is, then, which reading mode comes into play when religion is communicated? This question guides this research and its analysis of its sources.

Drawing on the theoretical considerations we have just encountered, this study considers, from a semio-pragmatic perspective, media practice as developed for a targeted audience. Its analysis understands religion as a cultural phenomenon that interacts and intersects with diverse other cultural fields, such as the media.\footnote{Linda Woodhead, “Five Concepts of Religion,” \textit{International Review of Sociology} 21, no. 1 (March 1, 2011): 123–127.} It seeks to understand communication related to religion by focusing on religion in documentary media, aided by consideration of production, representation, distribution, circulation, and consumption. In every space, we find religious and non-religious agents with active roles, as makers and consumers. Additionally, the medium has its own fund of religious symbols and codes that can be used to address, process, and transmit ideas about religion and the content of religion. In this understanding of religion, communication is placed center stage, linking diverse activities by diverse social actors. The interface of religion and the media is thus examined in light of these points of reference for readings of religion.

The semio-pragmatic approach to religion and documentary media demands its own methodology. Spaces of communication for documentary media and religion include production, representation, circulation, distribution, and consumption, to which we have made reference, but which now require more detailed discussion.

2.3. \textit{Religion in spaces of communication}

The interface between documentary media and religion can be explored through a semio-pragmatic approach that interrogates sources to see how they function within specific contexts, those of production, representation, distribution/circulation and consumption. These contexts are understood as \textit{spaces of communication}, which systematize the levels at which documentary media and religion interact. Analysis that considers communication spaces will focus primarily on reading modes in the material under consideration. Roger Odin’s definition discerns three elements of the “world” generated through film:
By film’s communication space, I mean a space where communication actors share the experience of constructing a film: building a world which the viewer is invited to enter, a world within which various events occur (usually structured by narrative), and whose rhythm the spectator is encouraged to share (I call this the “phasing” process). The active agents identified by Odin are not just the actors who appear in front of the camera. The production process, or “the experience of constructing a film,” creates a world the viewer can become part of. The film itself is the “world within which various events occur” and the reception process is “the world [...] whose rhythm the spectator is encouraged to share.” When the actors who participate in all the film’s communication spaces, from production to consumption, agree upon a single “axis of relevance,” then, according to Odin, the communication space works successfully. This “axis of relevance” describes the situation when producers and audience share a common understanding of what is screened, or according to Odin, “share the same rhythm.” This situation is an ideal that all too often is absence, as Stuart Hall highlighted in his renowned encoding-decoding model. Odin also provides another definition of communication spaces:

Within my semio-pragmatic approach, a communication space is a space through which the harness of constraints directs the transmitter and receiver – the actants of the communicational process – to produce meaning along the same axis of relevance.

This definition again describes an ideal situation, in which the consumer (receiver) decodes the message such that it reads just as the production (transmitter) intended when it was transmitted. But such is not always the case. Our tendency to identify that variation, rather than successful transmission, may be problematic. Why, we might ask, would any company invest in an image film or advertisement if audio-visual communication is so ambivalent? Any company with a pre-determined aim wants to see its investment in media production achieve that aim, and reap rewards. Reli-

83 Roger Odin, “Spectator, Film and the Mobile Phone,” in Audiences: Defining and Researching Screen Entertainment Reception, ed. Ian Christie (Amsterdam: Amsterdam University Press, 2012), 156.
84 Hall, “Encoding/Decoding.”
85 Roger Odin, “The Home Movie and Space of Communication,” in Amateur Filmmaking: The Home Movie, the Archive, the Web, ed. Laura Rascaroli, Gwenda Young, and Barry Monahan (Bloomsbury Publishing USA, 2014), 15.
Religious communities are no different. Their investment in media productions – in a film with educational purpose, for example – needs to prove profitable, or otherwise will be judged a failed investment.

Spaces of communication in relation to religion have specific qualities to which we shall now turn our attention. We will learn of these four spaces by considering their general characteristics and also their interactions, which are usefully illustrated by the types of documentary media encountered in this study.

As figure 6 depicts, the four spaces of communication overlap but also diverge. The space of production interacts with the spaces of representation, distribution, and circulation. The space of media consumption in turn interacts with the spaces of representation, distribution, and circulation. The spaces of representation and distribution/circulation both influence the spaces of production and consumption. The model proposes, however, that the spaces of production and consumption do not intersect, which is intriguing in a communication model. It supports the argument that media communication is not a one-way process where meaning is generated by the sender and unambiguously decoded by the recipients. Odin

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calls this model a non-communicative communication model. But where do we position religion in these spaces and their interactions?

Space of production

The production space is defined by the agents that produce the audio-visual sources. These agents might, or might not, be part of a religious institution. They can be affiliated with a religious institution while the production company for which they work is not. The religious agendas behind each production can vary, and the interests behind each production are therefore highly significant. Religious institutions, religious actors, governments or political parties finance films for certain purposes. Who has financed a production can provide an indication of the role religion plays in the material, and how religion is not only represented but also understood by the makers. The space of production will naturally affect the space of representation. Financial resources and religious affiliations will shape the narration. The space of production also influences where a source will circulate. Religious institutions as producers can use their distribution and circulation networks – television channels, public affairs or media departments, for example – to sell and broadcast their products. But producers are not dependent on their own networks, for they can also use publicly accessible platforms such as Vimeo, YouTube or their own websites. Where a production is to circulate shapes the production. For example, whether the audience will pay or access the material freely will shape the business model and the nature of the product. If the goal is to make a case to the audience about a cause or a product, such as a religious community and its values, the product may be given to the audience without charge, much like an advertisement. As soon as the source provides additional benefit, perhaps in the form of entertainment, the audience may be more willing to pay for its access. These economic factors also shape the production space.

87 “L’intérêt de mettre au point de départ de la reflection un modèle de non-communication est évident.” See Odin, Les espaces de communication, 19.
Space of representation

For religion, the space of representation is the most frequently discussed space, whether in reviews, by the audience, in scholarly discourse, or within religious institutions. Religious agents or individuals representing a religious institution will have a specific perspective on religion within the space of representation, where religion can be represented visually and aurally and can be addressed directly and referenced in the narrative. Aural and visual representation is more likely to be explicit in religious narratives and portrayals of religious communities. Religious references such as symbols and signs, both aural and visual, may be part of the narration, but not necessarily at the center of the story world, playing instead what we might term a “supporting role.” The church bell rings as diegetic sound, symbolizing the beginning of a new day – a symbol that is religious but also understood in a broad context. When that church bell is heard to ring in a television report on noise pollution, then the sound of the bell is a religious topic, not simply a reference point.

In the space of representation, religion can be examined analytically and hermeneutically, with consideration given to filmic parameters such as camera, sound, and light and to their interaction. The question is then how the cinematic style shapes religious symbols, references, characters, or narratives and how they interact with the non-religious parameters. Light per se is not religious, but if the light represents a halo, it has become a religious sign. Clothing is not religious in its own right unless it references a religious tradition and practice, like a monk’s cowl. The interaction of the cinematic parameters can be described as “homogenization,” a term employed by Odin, as all the visible and audible signs, symbols, and references combine into the narration. Each parameter is merged with all the other parameters. The model in figure 7 shows how the relationship between the parameters and the relationship between the audience and the film are shaped. The two levels of film and the audience are synchronized in the reception process – the ideal situation in which the spectators are able to follow and make sense of the narration.

The model suggests that any kind of representation can influence, shape, and foster religious stereotypes, be it a Muslim woman wearing a headscarf or Moses as a white-bearded old man. Religious representations can support, pass on, question, and even transform traditions. They can inform

about and communicate religion to a varied target audience comprising religious and/or non-religious spectators from diverse cultural backgrounds.

Different representation styles, genres, and subgenres demand different aesthetics, which influences the production space. A reality show is not funded and organized as is a short documentary or commercial. A historical documentary with scenes of re-enactment may well be costlier than a TV report that must be available quickly. And specific forms of narration favor specific forms of distribution. An ethnographic documentary might be shown at a festival for visual anthropology, whereas a reality show will likely be distributed through streaming services or television channels. The representation style defines the subgenre, with the space of distribution and circulation implied to a certain degree. Additionally, however, the space of distribution and circulation can shape a film’s narration.

Fig. 7 Model of homogenization between filmic parameters and between the spectators and the film.

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Space of distribution and circulation

Our third space, the space of distribution and circulation, defines where, for whom, and by whom a source can be accessed. In this space, television channels and distribution companies, for example, buy films and provide access to them. The television channel will make the material part of its programming. Many documentary sources circulate on the Internet, whether with paid access (Amazon’s Prime Video, Netflix, Hulu) or for free, as on YouTube or Vimeo. These services define who has access to the product and who cannot stream the material. Streaming services have geographical restrictions, for example, which means that access to a source may vary from country to country. Some documentaries are shown only at film festivals, others only in cinema or on television. They might also be sold as DVDs or can be ordered electronically to stream.

The institutional aspect is crucial in this space because it influences the reception experience. A documentary about a religious community that is transmitted as part of the programming of a national television channel will not be received in the same way as is a film shown at a visitor center belonging to that religious community. The space of circulation and distribution also shapes the space of production. The required length of the documentary will influence its style and production. And the distribution network might determine the production’s financial requirements. Thus, production volume will be affected by the level of financing a network receives. For streaming networks Netflix and Amazon, circulation and production spaces can collapse, because both services are also producers. If a production is independent of any distribution network, as is often the case with religious institutions that are not officially represented by the state, the producers may need to acquire financial partners at the start. Officially represented religious institutions – for example, the state churches in some European countries – might benefit from access to circulation provided by a public television network, as is the case in Switzerland. The Roman Catholic, Protestant and Christ-Catholic churches in Switzerland are given transmission time and technical support to broadcast on Sundays.

Media professionals working for a production may also be part of a distribution network. Networks of religious communities often cooperate with media professionals who are members of those communities to ensure the audio-visual style and content are in accord with the ethical standards of the community. Control of the production space is often fostered by close connections between production and circulation. Educational religious films provide a good example of how the distribution and circula-
tion space can govern the production space. If a church needs audio-visual sources for instruction, the production will be framed by the nature of the target audience and the context in which the material will circulate and be received. The space of media consumption then coincides with the space of distribution and circulation. Where a documentary is shown defines who has access to the source, as we noted. Home movies such as wedding recordings, for example, are shared in private settings, by friends, family, and wedding guests; they may be shared on streaming platforms. Also, a film may not have only one form of circulation: a single film might be consumed on the Internet, or in social media accessed via a laptop, smartphone, or tablet, or at the cinema, or as a television program, or on DVD, and on either the big screen or a small display.

Space of consumption

The space of media consumption is defined by the audience and their reception experience. It includes the effect and function of audio-visual sources. Most sources are produced with a certain audience or, at least, a predetermined effect and function in mind, be it education or entertainment. In this way consumption influences the space of representation. Audiences also expect films and shows of a certain type, following fashions of representation in the media market.

For example, the subgenre of the reality show became prominent in the late 1990s with the production *Big Brother*, which was not the first reality show but was particularly influential; *Big Brother* was followed by many other reality shows that adopted its format, with people exposed to a challenging situation. In *Big Brother*, a group of people live together in a container, with cameras observing them for 24 hours a day. The inhabitants of the container are exposed to different tasks and the audience votes on who must leave, namely those who, in their eyes, are least deserving of staying; the last person remaining is the winner and receives the prize money.

The commercial media business is based on supply and demand like any other market. Audiences demand specific representations according to genre, with expectations of how characters should dress, talk, and behave. A religious-motivated production has to be aware of such needs, and adapt its message accordingly. Additionally, the audience might favor specific

spaces of circulation: the popularity of streaming has bolstered companies that stream films. Religious productions are indeed available on such platforms.

The construction of public discourse through the distribution of films, above all for films that occupy multiple distribution channels, can only be controlled to a limited extent by their producers. Documentary media are not distributed only via television and cinema, where distribution takes place within a strictly regulated and institutional framework, but are often also accessible via the Internet. In general, the Internet is crucial to the distribution and circulation of audio-visual sources about religion, connecting the spaces of distribution and circulation with the space of consumption. A film that appears in a single context, on YouTube for example, engages one form of public discourse. When a film with ties to a religious community appears on the church webpage it has a distinct and controlled context, but these particular external reading instructions vanish when the film is accessed via a different site.

We can explore the interaction of spaces of communication on the Internet in a religious context through the example of the LDS Church webpage.90

Spaces of communication in the LDS Church’s media library

Reconstruction of the historical Mormon community has been a concern of LDS Church media production in movies, on television, and, as a later arrival, on the Internet. Portrayals of the LDS Church and its members deemed inappropriate by its leadership can then be countered by self-representation. In his work on the Mormon university in Jerusalem, Blair G. Van Dyke has written of the elaboration of such communication strategies as a primary goal of the Public Affairs Department of the LDS Church: “The LDS must be self-defining in the media. The LDS Church has learned in Jerusalem and elsewhere the damage caused by allowing disingenuous opponents to define Mormonism in the media.”91 Van Dyke’s expression

90 The LDS Church’s communication strategy is discussed in part II and III.
“self-defining in the media” is used with reference to the process whereby Latter-day Saints represent themselves, largely by means of depictions of other Mormons, their theology, and their history, through media production sponsored by LDS Church agents or institutions. The attitude toward the church recounted by these productions is mostly positive and respectful, for Mormon media makers are evidently most concerned to construct and then distribute within the public sphere representations of their institution and agents that are affirming.

The LDS Church promotes their audio-visual media through their media library website. The selection of material is vast and covers mostly short films of diverse genres and sub-genres, with the resources available including fiction, documentaries, advertisements, educational material, and conference proceedings, as well as films addressing a specific social group, such as children, women, leaders, or missionaries. The recordings are grouped and displayed according to key terms or topics, with each grouping often containing a series of short films between one and four minutes in length. The short films and movies can easily be downloaded for use in the classroom or to be sent to a third party.

Audio-visual material that draws on the Gospel and Book of Mormon, documentary media with re-enacted scenes from the believer’s perspective, provides an example of just how elaborate and professional is the LDS Church use of film as a media to promote its worldview. The material in the media library is sorted into categories such as “Church History,” “Auxiliary Training,” “Easter,” or “General Conference,” to name just few of the forty-one possibilities, and under keywords such as “Mothers,” “Religious Freedom,” and “Temples.”

The Gospel films are numerous and, under the heading “Bible Videos”, they are arranged in two ways. Listed as “Life of Jesus Videos Chronologically”, they follow the life of Christ, with sections entitled “Birth,” “Ministry,” “Final Days,” “After Resurrection,” and “Other”; they can also be accessed by scriptural topic or event. The Gospel is filmed in 100 episodes, with each episode a short film with actors that can be watched on the webpage. The site is set up also to allow accesses to the Bible shorts available on DVD and via an app for smartphone and tablet. The LDS Church’s production of its own Gospel films allows it to provide material that

abides by its strict ideas about the representation of sexuality, language, and violence. The many audio-visual Gospel adaptions that do not respect these restrictions are not permitted viewing for LDS Church members. Over three years the LDS Church produced the short Gospel episodes in an ancient Israel that had been elaborately constructed in the desert of Provo in Goshen in the state of Utah.

In this example, by and large all those involved in the production and its consumption belong to the same institution, although everybody can watch the short films online without payment. The clips are also available on YouTube and iTunes for free and can be downloaded and shared very easily, as they are offered in different formats. When accessed on the LDS Church website, the Bible videos reference the scripture and a task (Fig. 8): “Ponder what the savior means to all humanity – and to you personally. And then share the good news.”

While the Bible-based videos are stylistically very homogenous – they employ the same actors in consistent settings – the videos for The Book of Mormon, listed just below the Bible category, are of various genres and styles. The first category is introductory, with several talks or sermons, mostly by LDS Church leaders, that reference The Book of Mormon. In the chapter entitled “Jacob–Mosiah” the script is provided by experts who chronologically and historically reconstruct the story of The Book of Mormon; the sections entitled “Alma-Helaman” and “Nephi-Moroni” are composed similarly. The section entitled “Book of Mormon stories (animated)” consists of 58 animated short films of between 1:30 and 3 minutes in length that tell the story of The Book of Mormon in the style of a graphic novel, with commentary in a male or female voice. The term “animated” is used to describe a format in which, on the whole, the background moves while the characters and objects in the foreground remain still. For example, in a clip from chapter 8 (fig. 9), the sea seems to churn and lighting flashes, but the figures are motionless. The voice-over is spoken by a warm and light female voice that reminds one of a kindergarten teacher reading a picture book for children. The target audience may well be young children of preschool or kindergarten age.

Gospel Media

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He is Risen

Ponder what the Savior means to all humanity—and to you personally. And then share the good news. John 20:11-17

(7:35)

Fig. 8 The King James version of John 20:11-17 is referenced below the video with a task and the request to share “the good news.”
The last section in the media library, entitled “Book of Mormon Presentation,” contains educational films that discuss religious experiences and revelations in short narrations. For example, in “Becoming Children of Christ,” two young women learn about “what it means to put off the natural man and become children of Christ.”

The variety in the genres and styles of *The Book of Mormon* material suggests it may be intended for an audience different from the audience for the material in the Bible category, an audience composed of diverse age groups. The character of the audio-visual material in this section, which covers talks, sermons, and educational films, suggests a pedagogical purpose.

The LDS Church offers its members advice on the use of social media and the Internet and is also very clear in setting up standards for online resources in general. Its interest in appropriate media practice and in preventing harassment through social media and cyber bullying is evident in a video clip produced by the LDS Church that can be found on the mor-

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monchannel.org site. The Mormon Channel website lists the video “Bullying – Stop it” as one of the most-seen videos of 2014. This short film tells the story of a girl who is bullied by classmates via social media. One boy steps up, first approaching the girl to show her his empathy and then stopping the other boys from continuing their attacks on the girl. At the beginning of the short film, Dieter P. Uchtendorf, LDS Church president and second counselor in the First Presidency, speaks in a voice-over about “the destructive spirit of contention, resentment, and revenge.” By June 16, 2019, this video had had 12,370,764 views on YouTube, and had attracted 17,335 comments and 229,827 likes and 6,408 dislikes.

Even this short discussion of the LDS Church’s use of the media, which draws on examples of videos that engage the Bible and The Book of Mormon, indicates the extent of LDS Church involvement in the media, from production to consumption, as it seeks to control output on every level. Audio-visual media are not the only means used by the LDS Church to represent itself and spread its message for missionary purposes and to sustain the loyalty of its members, but particularly with the added contribution of the Internet, such media have become well-trod, if challenging, terrain for the LDS Church as it seeks to craft its image in accord with its worldview.

This example also shows how in the case of religion, and specifically in the case of a religious institution, communication spaces interact. In each of the spaces, individuals are active agents – as media professionals, producers, social actors, and audience, for example – who perform their functions in light of their belief system. Heidi Campbell has identified a similar process employed by the Catholic Church: “The negotiation and adoption of new technologies requires the religious group to create public and private discourses that validate their technology choices in light of established community boundaries, values, and identities.” In the instance examined here, that “new technology” is the Internet, which functions as a distribution network and an instrument of circulation. Its use requires a con-
control mechanism that allows the public face of the LDS Church to be shaped according to an established institutional framework. The online image must be consistent with the offline institution. To that end, the LDS Church has published guidelines, encountered above, that address the appropriate use of social media and the Internet for material related to the LDS Church, and also by individuals as they engage the Internet more broadly. As the titles suggest – “Use of Online Resources in Church Callings” and “Gospel Media” – these guidelines are intended for LDS Church members, and they seek to establish a media consumption culture that conforms to the LDS Church’s “boundaries, values and identities,” as itemized by Campbell.

Thus, the Internet is a vital component of the interface of documentary media and religion, not least because as a virtual space of distribution and circulation it enables easy access to numerous audio-visual sources. With religious groupings or traditions interacting virtually with members and non-members, the Internet becomes a place of social activity for social actors that influences their religious practices.

The Internet is a challenge not only for religious institutions and social actors but also for those undertaking research. On one hand, as analysis of Internet use expands, it has developed useful ways of approaching the categorization of the often vast amount of material available. On the other

101 “Use of Online Resources in Church Callings.”
hand, we must consider the extent to which researchers should locate themselves within the Internet presence through their commentary. Mark D. John has demanded in the paper “Ethical decision-making and Internet research” that the engagement of the researcher be exclusively passive, a call that this project follows.  

2.4. **Researching audio-visual representation of religious communities**

The spaces of communication of documentary media and religion that we have encountered fulfil different functions. First, and we have seen, they enable the systematization of the audio-visual sources, their contexts, pre-conditions, and potential interactions, on a theoretical level. They then allow us to situate a research question in a specific space or between spaces. Secondly, they shape methodology, determining that different spaces and interactions be scrutinized. Each space and the interaction between the spaces is then analyzed using a particular methodological approach. Research question and method are thus synchronized. And lastly, but significantly, the sources on which a study is based can be identified, characterized, and accumulated in light of the different spaces of communication.

That methodological framing for the current project will now be outlined and, finally, the corpus of material will be introduced.

Approaching spaces of communication

As we saw in the introduction to our discussion of spaces of communication these four spaces both overlap and diverge. Their differences require appropriate methods of examination. This study’s methodological approach therefore draws from discussion of mixed-method approaches and triangulation. Specifically, it adopts a multimethod research design.

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Both mixed-method and triangulation approaches have been much debated within the social sciences and are generally employed when quantitative and qualitative data are gathered within a single project by different researchers, at different places, times and with different social actors.¹⁰⁸ Such an approach aims to complement and condense the data sampling in order to prevent one-sided and biased results. Triangulation can take place on a theoretical level, by working with different theories, and at the methodological level, by applying different methods. Applications of triangulation have expanded over time such that now it designates not only quantitative and qualitative approaches but also hermeneutic methods that combine with these approaches. Sociologist Uwe Flick has provided a useful summary:

Triangulation comprises the capturing of different perspectives on an object of research or, more generally, in responding to research questions. These perspectives can take concrete form in the application of varied methods and/or in the selection of varied theoretical approaches, with the two aspects then to be connected or combined. Additionally, triangulation refers to the combination of different types of data, in each case in light of a theoretical perspective adopted, in turn, in light of the data.¹⁰⁹

The sociologist Norman K. Denzin has described the advantage of using multiple methods as “an attempt to secure an in depth-understanding of the phenomenon in question.”¹¹⁰ No single method, neither qualitative nor quantitative, fully covers any object of research, he notes:

Objective reality can never be captured. We only know a thing through its representation. The combination of multiple methodologi-

¹⁰⁹ Flick, **Triangulation**, 12. Translation by the author. German original version: „Triangulation beinhaltet die Einnahme unterschiedlicher Perspektiven auf einen untersuchten Gegenstand oder allgemeiner: bei der Beantwortung von Forschungsfragen. Diese Perspektiven können sich in unterschiedlichen Methoden, die angewandt werden, und/oder unterschiedlichen gewählten theoretischen Zugängen konkretisieren, wobei beides wiederum miteinander in Zusammenhang steht bzw. verknüpft werden sollte. Weiterhin bezieht sie sich auf die Kombination unterschiedlicher Datensorten jeweils vor dem Hintergrund der auf die Daten jeweils eingenommenen theoretischen Perspektiven.“
¹¹⁰ Denzin, “Triangulation 2.0,” 82.
Triangulation involves an attempt to draw near truth through a diversity of approaches, which is exactly what Laura L. Ellingson, a communication scholar trained in women’s and gender studies, rejects: “Whereas triangulation seeks a more definitive truth, crystallization problematizes the multiple truth it presents.”¹¹² The post-modern concept of crystallization nuances the idea that a multitude of methods of analysis and genres of representation can be combined to form a coherent interpretation of any kind of phenomenon, and it eschews the incompatibility of different methods.¹¹³ Even though Ellingson’s concept is focused on qualitative methods, it also covers hermeneutic approaches. Ellingson describes five components of crystallization.¹¹⁴ (1) Any qualitative approach, she argues, should generate a deeper account, or, in reference to Clifford Geertz, a “thick description”. (2) She understands the concept as an intrinsically multimethod approach, with varied qualitative approaches standing in a continuum, in opposition to dualistic approaches, be they quantitative or qualitative. That continuum embraces qualitative methods – from the positivistic that claims objective truth to the interpretative – as inclusive and not contradictory. (3) She notes that crystallization allows for variety in the way in which findings are presented. The examination of a religious community through the lens of the media undertaken in this study uses textual interpretation of the sources and stills from audio-visual sources in its argument, and quotes from interviews with media professionals, and statistical data of a quantitative audience study. (4) The researcher’s position within their endeavor is reflected. An explicit hermeneutic position is key for the

¹¹¹ Denzin, 82.
¹¹² Ellingson, Engaging Crystallization in Qualitative Research. Ellingson defines crystallization as follows (2009: 4): “Crystallization combines multiple forms of analysis and multiple genres of representation into a coherent text or series of related texts, building a rich and openly partial account of a phenomenon that problematizes its own construction, highlights researchers’ vulnerabilities and positionality, makes claims about socially constructed meanings, and reveals the indeterminacy of knowledge claims even as it makes them.”
¹¹⁴ Ellingson, Engaging Crystallization in Qualitative Research, 9–12.
examination of a religious community. Sources, methods, theories, and questions are all deliberate choices made by the scholar while undertaking research, choices that must be explained explicitly. Furthermore, and in particular in the study of religion, the relation between researcher and subject needs to be clarified (see chapter 1.3). (5) The idea of a single, discoverable, and eternal truth is rejected in favor of an understanding of knowledge that is “inevitably situated, partial, constructed, multiple, and embodied.”115

A diversity of theories, methods, sources, and ways to present results allows a plurality of perspectives and counters hegemonic and biased positions. In this sense crystallization is not only a methodological program but also a political and ethical understanding of scholarship and research. The results of such research are complex, diverse, and possibly contradictory, for they are not submitted to uniformity and singular paradigms in method and theory. The term “interpretation” is key for this approach, because it is consistent with the idea that there cannot be a single fixed reconstruction of any object of research.

Dutch filmmaker and cultural theorist Mieke Bal describes the multiplex character of interpretation in her method of cultural analysis by discerning four principles.116 (1) Objects, theories, methods, and their interpreters interact within the analytical process, with the object, in particular, playing an active role. (2) Interpretation is based on dialogue, both between the object and the researcher and between researchers. (3) There is no meaning without interpretation or without interpretive activity, from which we can conclude that objects have no predefined meaning and that meaning is not to be found in the work itself. (4) Analysis, a performative

115 Ellingson, 12.
practice, is always accompanied by a learning process on the part of the recipient. Researchers are also consumers, with a store of interpretation that builds through perception and contemplation and is constantly growing. Reflecting crystallization at the micro-level of the research itself, the four levels form fundamental analytical-hermeneutic considerations for the current study and are inherent in the approaches it adopts.

The concept of crystallization also works well with the theoretical definition and methodological strategy provided by spaces of communication. Crystallization explains how a religious community can be engaged through the media according to theory, method, sources, and data sets and how the results can be presented.

Applied methods for the research

The current study combines methods from social science, ethnographic studies, media hermeneutics, and film analysis. The methods will now be discussed in the context of spaces of communication, as encountered earlier in this chapter and the methods will be elucidated with reference to the data and sources and elaborated upon. This discussion will provide an overview of the methods applied in light of theoretical premises and sources.

Let us start with the space of production. Qualitative, semi-structured interviews with eight media professionals who belong to or are close to the LDS Church were conducted during field work in Salt Lake City/US in June 2015 and in Frankfurt/DE in August 2015. During the intense one-hour conversations, a narrative-biographical approach and a guided interview style were combined. The conversations provide insight into the media self-representation strategies of a religious community. The interviews had been coded with reference to grounded theory\textsuperscript{117} and evaluated by working with sociological hermeneutics of knowledge.\textsuperscript{118} In a second step


\textsuperscript{118} Jo Reichertz, “Objektive Hermeneutik und hermeneutische Wissenssoziologie,” in Qualitative Forschung: ein Handbuch, ed. Uwe Flick, Ernst von Kardorff, and
the interviews are compared, and parallels as well as oppositions are discussed.

The space of production is frequently closely related to the space of distribution and circulation, they can therefore be analyzed using the same methods and sources. Therefore, the elaboration of the production, distribution, and circulation spaces often refers to the same “documents” providing information about the nature and purposes of the media.\textsuperscript{119} “Documents” are understood as standardized artefacts in different formats, material such as press kits, websites, archive resources, press interviews with the media professionals and literature.\textsuperscript{120} Analysis of the documents is undertaken by exploring the production, representation, distribution/circulation, and media communication spaces of their information. That analysis asks who produced the document, what is represented and how, where and how is it circulated, and for whom it is intended.

In the space of representation, documentary sources by and/or about Mormons are scrutinized and critically analyzed\textsuperscript{121} in a semio-pragmatic approach that takes the sources’ communications spaces and their reading modes into account. Further analysis based on cognitive assumptions scrutinizes the film’s style by analyzing parameters such as camera, light, editing, and sound.\textsuperscript{122} Along with the sources’ style, plot and story are highlighted. The “plot” is the part of the film that is visible and audible, which includes all the sequences, each scene and shot. The “story” is more than

\begin{thebibliography}{9}
\bibitem{Flick} Uwe Flick, “Zur Verwendung von Dokumenten,” in Qualitative Sozialforschung: eine Einführung, Rororo (Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 2016), 312–326.
\bibitem{Bordwell} Bordwell and Thompson, Film Art; Louis D. Giannetti, Understanding Movies; Edward Branigan, Narrative Comprehension and Film, Sightlines (London: Routledge, 1992).
\end{thebibliography}
the plot. It encompasses the whole narrative world, or diegesis, that is constructed by the spectators from the plot, including inferences and premises. David Bordwell’s conceives “plot” in a narrative film as

all the events that are directly presented to us, including their causal relations, chronological order, duration, frequency, and spatial locations; opposed to story, which is the viewer’s imaginary construction of all the events in the narrative.123

Documentary sources have a narrative quality like that of fiction films. Several story lines may be drawn from the same plot. In most cases there is no wrong or right understanding, for different readings can be made of a single source. This project applies an approach that allows for varied readings of religion from diverse points of view. It takes into account that religious and non-religious recipients may read differently, and that their readings may be shaped by their belonging or not-belonging to the community portrayed by the source. The principal question must be: what kind of meaning does the source have for whom?2 Denzin talks about subversive readings of documentaries (he does not refer to Halls’ encoding and decoding model but the parallels are compelling). Many films present a version of truth by suppressing contradiction and by constructing consistency. Such constructed consistency happens when arguments form a chain of cause and effect that leads to a “truth.”124 For example, social actors in the *I’m a Mormon* series generally appear very happy and seem more successful than average in what they do. At the end of each video they say their name and then the phrase: “… and I’m a Mormon.” This statement, standing at the end of the video, suggests that the social actor’s success and happiness are a product of their membership of the LDS Church.125 Readings can, however, vary: LDS members might feel affirmed, taking that they belong to the right church; former Mormons might however be offended, aware that their experiences in the LDS Church were less upbeat.

A subversive reading locates the values behind such arguments and detects the narrative’s worldview. In the context of religion, reading film in this way can generate an understanding of how a religious community

123 Bordwell and Thompson, *Film Art*, 503.
125 For a more detailed analysis of the series see chapter 4, part II.
wants to represent a topic and its members, values or practices, or how it wants to be perceived by members and non-member. Or a subversive reading might establish how non-members want to represent a religious community in light of their particular political, social, or cultural agenda. Denzin notes, “Subversive readings look at how the film idealises specific key moments like family, work, religion and love,” drawing attention to how this approach can expand the film-analysis through critical evaluation of the cultural values and norms that are depicted. Such issues must be addressed in an evaluation of religion in documentary media, and they pick up on the features of documentary media noted, as we have seen, by Odin. To resume the moral mode addresses the authority and credibility of a documentary source: the audience might ask, why should I believe what is presented here? It looks critically at the argument or communications strategy presented and considers for which audience the narrative is credible and for which it is not.

In addition to applying a semio-pragmatic approach in the space of representation, this study considers the space of consumption by examining online comments about the material. Comments are found on YouTube, in blogs, on webpages, and in reviews, for example. Joseph Reagale has described the “comment” as follows:

As I use the term, comment is a genre of communication. [...] Although comment is reactive, it is not always responsive or substantively engaging. [...] Comment is short—often as simple as the click of a button, sometimes measured in characters, but rarely more than a handful of paragraphs. And it is asynchronous, meaning that it can be made within seconds, hours, or even days of its provocation. Putting aside future transformations, comment is already present: comment has a long history [...], and it is pervasive. Our world is permeated by comment, and we are the source of its judgment and the object of its scrutiny.127

This characterization highlights dual character of this form of social interaction: members of an online community can make judgements but they can also themselves become an object of scrutiny. Their judgments express

126 Denzin, “Reading Film - Filme und Videos als sozialwissenschaftliches Erfahrungsmaterial,” 425. Translation by the author.
opinions that might range from appreciation to excoriation, depending on personal preferences. Comments in a religious context can be very emotional. They also show how variously the source material can be received. In their comments, some commentators may judge a religion or the religious actors very harshly, while members of the relevant church express sympathy and identify with the institution. Comments can be used to bond with other commentators with a shared worldview or to distance the commentator from an institution. Overall, as a specific form of communication, comments can help clarify how a documentary source works and can allow the researcher to determine the triggers for audiences found within in the source.

Let us look at one example of comment on a religious topic, drawn from postings in the online forum for the reality show *Sister Wives* (US, 2010–2020), broadcast by the US television channel TLC. The show depicts a polygamous Mormon family in the United States with one husband and four wives; the number of children in the family grows over the course of the 14 seasons from 13 to 18 plus 2 grandchildren. Since 2014 the reality show has also been aired in German-speaking countries, with the title *Alle meine Frauen*. The channel TLC is geared to a female audience.

Those who participate in the online forum are mainly women. The German TLC webpage asks the audience if they could imagine a life as a polygamist. While the discussion is initially guided by that question, it expands into a critical discussion of the lifestyle of the Brown family, from the viewers’ perspective. The most frequent topic of discussion is Kody Brown, the husband. The online comments are mixed in their feelings about and attitudes toward the family. Generally, the comments reflect an ambivalence about polygamy, but opinions on the family itself are mostly positive, of the type we see in figure 10.

Hats off to them!! We can definitely learn something from Kody and his wives. This polygamist family works so well because of these five great people brought together by fate. This family still has values and morals. Unfortunately, most people no longer understand what this means. In times when everybody only thinks of themselves, and nobody is willing to back down for a greater common purpose. Nowa-

128 See for detailed discussion of the reality show *Sister Wives* chapter 5, part II.
days respectful and loving relationships with each other are more like-
ly to be the exception. They [the Browns] cannot multiply enough.  

Jenni Fischer praises the adults’ relationships with the words. “This family still has values and morals.” As in many other comments, the focus here is not the sexual relationships but the interpersonal relationships. Fischer’s comment suggests a very tolerant attitude toward the polygamous and religiously oriented lifestyle depicted in the show.  

She uses the platform to present herself as open-minded, eschewing judgement based on a different worldview. At the same time, she engages in a public discourse about moral standards. Her comments come across as both appreciative and defensive. Fischer evidently likes to express her affection for the show and for the polygamous family it depicts. Reagle terms such positive experiences in a small online community “intimate serendipity.” People like to bond with others, to share their enthusiasm, with crass dissenting commentary unwelcome; such interventions can wreck the atmosphere of a chat and bring it to an end.

Online comments are just one window into the space of consumption, but they are particularly revealing for this study. We can also establish how documentary media is received via quantitative audience studies. This project thus also considers how audiences from two cultural backgrounds, Spanish and Swiss, perceive the values, opinions, and attitudes related to

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130 Translation mine. The online forum isn’t active anymore and has been deleted.
131 A detailed discussion of the reality show *Sister Wives* follows in chapter 5.
religion in documentary media and thus how effective such communication strategies can be.133 A quantitative study was conducted with as its subject the documentary Meet the Mormons (Blair Treu, US 2014), produced by the LDS Church, an image134 or advocacy film135 about LDS Church members intended to promote the institution.

Documentary sources of the study

Most of the audio-visual sources examined in this study are from the last 15 years and therefore can be deemed “current”; this cohesion also opens the door to comparisons. This period saw a strikingly high number of audio-visual productions with Mormons as their subject or stemming from the context of the LDS Church. One reason for this boom was the establishment of a satellite TV station by Brigham Young University (BYUtv) in 2000; by 2019 its programing was reaching 53 million households.136 Advances in technology that guarantee distribution have also encouraged intensified production of audio-visual material.137 Particularly later in this period, the Internet, with its speedier transmission of data, availability and easy access, has also provided a vital means of distribution of documentary sources. Additionally, in the 2012 U.S. Presidential election a Mormon, Mitt Romney, was the nominee of the Republic Party, making Mormonism a much-discussed topic in the media.138 And last but not least, and especially relevant for this project, broadcast series and shows set in a Mormon context brought Mormonism public attention.

133 The audience study is presented in chapter 6.1, part II.
134 A corporate video portrays a product, an institution, or a company in the context of advertising.
135 Aufderheide, Documentary Film, 77–90.
138 The documentary Mitt (Greg Whiteley, US 2016) portrays former governor of Massachusetts Mitt Romney. Romney twice entered the race to become president of the United States: in 2008, when he failed to secure the Republican Party nomination, and in 2012, when he was defeated by Barack Obama. The film is produced by and can be streamed through Netflix.
The sources are classified according to their spaces of communication. This approach allows distinctive categories to be identified: material from within the LDS Church forms one large category, while material that cannot be attributed to a single religious entity forms a separate category. The “series,” a typical format for television, DVDs, and the Internet, is found in both categories; since around 2000 series have been a prominent form of television production and extremely successful as an audio-visual format. Many such series, as well as television reporting, documentary films, and advertisements, can be consumed via the Internet, providing them with a potentially global audience.

The sources are described according to their axis of relevance, a term used to refer, as we have seen, to the relationship between the spaces. When filmmaker, producer and director, and consumer agree upon the source’s meaning a single axis of relevance is generated, with the same meaning created in the encoding and decoding processes. That understanding is based on an ideal relationship between spaces and can be applied heuristically, as a way to identify and describe the sources.

The study works with four documentary media types: advertisements, documentaries and corporate videos, television reporting, series and shows. Each type deals differently with religion. Alongside their distinct characteristics within their spaces of communication, their distinct goals also distinguish them one from the other. The source descriptions that follow function as a typology that classifies and presents the documentary media employed in this project’s case study. While there are exceptions and incompatibilities within each section, this typology can provide a useful overview of the corpus as long as we remain alert to a potentially reduced complexity and variety. Detailed examination is found in the chapters that follow, where most of the examples mentioned here will be expanded upon.

Our first type of documentary media about religion is advertisements. Advertisements want to sell religion – the goal is to acquire members, raise money, or make values or an image desirable. The *I’m a Mormon* (LDS Church, US 2010–16) series of advertisements – 184 videos produced by the missionary department of the LDS Church – is one such source. The counter-series *I Am an Ex Mormon*, with 44 episodes (2010–16), is an audio-visual response to the LDS Church advertisements and included in the analysis. The producers of the advertisements have economic or ideo-
logical goals. The advertisements must be persuasive and spread a positive message; they have a short format, at two to six minutes long, with testimonials at the center of the narration. The advertisements also circulate in the Internet, on YouTube, and on other platforms and are embedded in the webpages of the institution or group that executes the production process. They address three groupings: Mormons, non-Mormons, and Ex-Mormons. Within these three groupings there are also sub-groups to be reached, for example, men, women, and specific nationalities and ethnicities.

The second type of media is documentaries or corporate video that seek to inform or convince their audiences. They are single productions, often with a single responsible author or director. Some documentaries are supported by public funding, others by private, perhaps religious, institutions. The backers of such documentaries are not always explicitly named. Some documentaries are produced by religious actors and institutions; others claim an outsider’s perspective on religion. The production context can range from arthouse film to corporate video, and their purpose can be as varied as are the production contexts. Some documentaries adopt an unfavorable approach to religion while others promote religion. There are both short- and long-format documentaries, running between 20 and 90 minutes. Documentaries are shown variously at festivals, in cinemas, and in religious institutions, perhaps in a visitor center. Most can be bought as DVDs and watched on streaming services. They may seek to persuade and/or to entertain their audience.

The documentaries included in this study can be identified as explicitly promoting Mormonism, as adopting a more distanced approach, and as critical of Mormon communities, institutions, and agents. Documentaries that cast Mormons in a critical light include Inside Polygamy: Life In Bountiful (Olivia Ahneman, US 2009), Tabloid (Errol Morris, US 2010), 8: The Mormon Proposition (Reed Cowan, Steven Greenstreet, US 2010). One of the documentaries that, by contrast, promotes or defends Mormons is Nobody Knows. The Untold Story of Black Mormons (Darius A. Gray, Margeret B. Young, US 2008), which, as the title suggests, reconstructs the history of black Mormons in the United States, from their explicit exclusion to their admission to the official ministries of the LDS Church. American Mormon in Europe (Daryn Tufts, Jed Knudsen, US 2006) and American Mormon (Daryn Tufts, Jed Knudsen, US 2005) blend comedy and documentary with revealing interviews in which the directors ask passers-by what they know about Mormonism and show how limited the interviewees’ information is. Both films display a humorous side to Mormons in order to pro-
mote the LDS Church. *Meet the Mormons* (Blair Treu, US 2014), a corporate video produced by the LDS Church that we have already encountered, portrays the lives of outstanding Mormons around the globe and presents an international, multicultural, and upbeat image of the Church.

Television reporting is another type of documentary source. As the term indicates, these sources are produced in formats made for television and will be advertised as television production. They follow the rules of journalism in gathering, assessing, and presenting information, and they may have a sensational edge. Some adopt the format of so-called “infotainment” by combining information and entertainment. The various collaborations that make up the production context can be complex. Private or public networks affiliated with religious institutions might produce such television reporting, and religious actors working for networks might be involved in the production process; in some productions that focus on religion, however, no religious experts or institutions are involved. The journalistic style might seem to claim the standpoint of an objective outsider, and talking heads and expert interviews can be used to foster credibility and claim relevancy. The editing and music score often dramatize the story. TV reportings include material like from the German-language television networks Pro Sieben, ZDF, DokuTV, and ARTE, with titles that include *Der Kampf ums Weisse Haus* (ARTE, 2012), *Dawn Porter unter Polygamisten* (ZDF neo, GB 2007), *Die größten Mormonenmythen* (ProSieben, 2014), and *Polygamie in Gottes Namen – Willkommen bei den Polygamisten* (DokuTV, 2013).

TV reportings are also produced by English-language networks and originated in the United States like *Secrets of Mormon Cult*, *Breaking Polygamy* (ABC, US 2012) and *Life After Polygamy: The Daughters & Wives of a Polygamist Cult Reclaim Their Hometown* (HBO, US 2016), or in Canada (*Inside Bountiful, Polygamy Investigation* (GlobalNEWS, CN 2012) or in the United Kingdom (*The Culture Show – The Mormons Are Here* (BBC, GB 2013). The listings of such titles highlight the frequency with which TV material addresses polygamy. Polygamy is far from prevalent amongst Mormons in the United States or in Europe yet attracts attention as in these reportings, a presence that part III about the ethical space of documentaries will discuss.

The fourth and final type of audio-visual material comprises *series* and *shows* about religion, terms used to refer to their fictional and documentary character respectively. Each series or show is made up of individual episodes. Shows and series differ fundamentally in their nature. *Big Love* (US 2006–11, HBO) is a fictional television series with documentary ele-
ments and is set in the milieu of the Fundamental Latter-day Saints (FLDS). The history show *History of the Saints* (US 2010–present) is produced by Glenn Rawson, Dennis Lyman, and Bryant Bush, all members of the LDS Church. The show covers early Mormon history of the 19th century, for 1805–1835 and 1844–1877.\textsuperscript{140} Two reality shows are discussed in detail in the current study. *The District* (LDS Church, US 2007–2013), comprising eight episodes, is produced from within the LDS Church and is shown at the Church’s visitor center. It depicts the everyday life of eight missionaries as they encounter and proselytize potential members of the LDS Church. *Sister Wives* (US 2010–20, TLC, 14 seasons), which we have already encountered, depicts a polygamous Mormon family with one husband, four wives, 18 children, and two grandchildren, first in Utah, later in Las Vegas, Nevada, and finally in Flagstaff, Arizona. This last show garnered high ratings and has been discussed on shows such as *Good Morning America* and the *Ellen Degeneres Show*, on which the adult participants have appeared.

The intention behind these series and shows is varied. The main goal of the fiction series *Big Love* is to entertain, with religion used as a rich and colorful context. The history show *History of the Saints* is an upbeat and uncritical explanation of Mormon history. The LDS Church reality show *The District* has an educational intent directed at future missionaries and also informs its audience about the work of LDS Church missionaries, perhaps as a way of countering prejudice. The TLC reality show *Sister Wives* is also intended as entertainment, but the social actors involved use their public presence to defend their lifestyle. In this last instance, religion and its practices are sensationalized. By definition, reality shows depict people going about their everyday lives over the course of several episodes or even several seasons. Anita Biressi has proposed, “The highly visible presence of ordinary people in ‘unscripted’ situations are both the watermark of reality TV and arguably an explanation of its success with audiences.”\textsuperscript{141} Social actors in reality shows may be paid as are professional actors hired for fictional series. In the case of *Sister Wives* the contract with TLC became an important source of income for the large Brown family.\textsuperscript{142}

\textsuperscript{141} Biressi and Nunn, *Reality TV*, 2012, 2.
The production style is similar for both reality shows and series. Private companies and networks, religious and non-religious, invest in the production. By contrast, in the representation space the differences between the series and the shows are more obvious. *Big Love*, a fictional series, uses footage from television reports about the legal case of Warren Jeffs, the leader of the FLDS community, who was convicted of the sexual abuse of a 12-year-old girl. The so-called found footage is a bridge to the world of the audience, generating credibility and actuality. Inclusion of the FLDS news story allows the fictional characters in *Big Love* to participate in the current debate about polygamous families and their legal standing. To bolster its authority, *History of the Saints* also uses found footage whenever possible, and additionally interviews with descendants of Mormon pioneers and with historians as experts. It also includes visual and textual historical sources. Some scenes are even re-enacted with costumed professional actors. By contrast a reality show presents itself as unstaged, with its social actors located in their everyday lives, as in the case of the missionaries and the potential members they would like to see baptized.

Distribution and circulation also differ. The fictional series *Big Love* has been sold and distributed internationally, and can be accessed dubbed into languages such as German, Dutch, Finnish, Portuguese; it has also been banned in some countries, in Malaysia for example, because of the sex scenes.\(^{143}\) It has been nominated for awards, including Golden Globes and Emmys, in categories such as Best Actor and Best Television Series – Drama. By contrast, the history show is presented almost exclusively in a religious context, for example on BYUtv (operated and funded by Brigham Young University) or at church-sponsored events. Complete seasons are available on DVD, and single episodes can be bought and streamed via the producer’s website.\(^{144}\) The distribution network for *The District* is similar but is explicitly supported by the LDS Church, with the show advertised and presented at the theater at the visitors’ center in Salt Lake City (fig. 11).

The show can be watched on streaming platforms like YouTube and Vimeo and has been uploaded to the LDS media library. The space of distribution is revealing of the backing the project has received: whereas *History of the Saints* is sold as a private initiative, albeit with the permission of


the LDS Church leaders, *The District* is officially and strongly supported by the LDS Church and can be downloaded for free. And finally, *Sister Wives* is entirely privately produced. The success of the TLC network, which specializes in reality shows, is evident in their ability to distribute their products exclusively through their webpage. When the show was first broadcast and was receiving wide media attention, the public affairs department of the LDS published a short statement noting that the church has not permitted polygamy since 1890 and that the faith of the family depicted in the series has nothing in common with the LDS Church’s values. That statement is now no longer available online. Ignoring events that are inappropriate from the perspective of the LDS Church is common practice for the public affairs department.¹⁴⁵ But the relationship between the social actors

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¹⁴⁵ Interview with head of LDS Church public affairs Michael Otterson, June 22, 2015.
in *Sister Wives* and the LDS Church has been raised in tabloids and other news forums, some of them close to the LDS Church.¹⁴⁶

This overview of the sources on which this project draws within their spaces of communication highlights the differences between similar types of documentary media. In the chapters that follow, a selection of the source material will be discussed according to distinct themes that highlight and elaborate the relationship between documentary media and religion in greater detail.

But first we turn to scholarly considerations of Mormonism. The following chapter looks at scholarly interpretations of Mormonism to demonstrate how the image of a religious community can vary according to the hermeneutic approach applied. That analysis will also provide insight into this relatively young religious tradition.

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