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## **Gastro Anomie and the Diet Making Nexus: the Social Construction of Health Foods in the Australian Women'S Weekly Over Half a Century.**

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The social construction of health food over half a century in magazine advertising in the Australian context is examined using documentary evidence and a socio-historical perspective. This paper explores the idea that health foods have over the years been socially constructed by multiple institutional players. Using a socio-historical analysis of one popular magazine, namely The Australian Women's Weekly and advertising (as the overt manifestation of market forces) specifically we try to identify possible actors.

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# Gastro-Anomie and the Diet Making Nexus: The Social Construction of Health Foods in the Australian Women's Weekly over Half a Century

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## EXTENDED ABSTRACT

Over the past half century, consumers in Australia and elsewhere have been confronted with a plethora of health food products. This paper addresses the issue of a specific kind of health food, so-called functional foods (such as calcium-enriched orange-juice), that encourage consumption through the promise of health benefits. In this context, functional foods serve as a lens to explore the growing consumer culture in Australia.

Examining functional foods from an historical perspective, this paper asserts that promoting such foods, nutritionists, scientists, food manufacturers come together in ways that serve as an advisory nexus in an increasing context of '*gastro-anomie*' that Fischler (1980) speaks of. This context is not something that has happened suddenly or because of recent changes, but rather has been developing over the past half-century among Australian consumers.

Fifty years of advertising, editorial content, recipe sections and articles are examined from the Australian Women's Weekly (AWW) which is the most widely read 'women's' magazine in the country. Using its place as an influential publication relating to matters of health, food and management of the home, we interpret the content. Warde's (1997) antinomies of tastes are used as a starting point, to show how the anxiety and risks associated with food consumption are built up and allayed by an advisory nexus which is manifested in the publication over the decades.

The attempt to instill self-regulatory regimes with regard to self-care and food consumption along with the contradictions of indulgence and extravagance are discussed

# Sing Hallelujah and Your Dreams Shall Come True: A Study into Multiple Discourses of Christian Music and Cultural Change

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## EXTENDED ABSTRACT

Music is an object that contains the tendencies and contradictions of society and culture (Adorno in Paddison 1982). Like advertisement, music is also a cultural text which is an important medium in reading an audience (O'Donohoe 2000). Through the language of songs, music informs and expresses meanings that are not only in alignment with the targeted audience but the socio-historic conditions of a society. As a religious product, it is a site where ideology circulates as well as a mirror used to represent the sacred which is highly visible, audible, saleable and malleable to socio-cultural forces. Articulated through discourse, an ideology is intended to draw attention to the ways in which cultural texts (songs, television shows, films, etc) always present a particular image of the world. Music style is also never neutral, but is organically wed to the socio-cultural setting in which the music is created and developed (Romanowski, 1992) to convey certain meanings to a particular audience. What is conveyed not only has marketplace implications in terms of the appeal to the music, but to the religious institution also. The study of Christian music cannot be separated from its source—that is the institution that produces it, as it is *inside* this domain that production and consumption of this form of music predominantly takes place.

Religious products and relations to the sacred have been documented in previous research (Belk, Wallendorf and Sherry 1989; O'Guinn and Belk 1989; Arnould and Price 2004), but have been predominantly studied as a metaphoric stance rather than specifically about the 'Sacred' per se (Iacobucci 2001). In an attempt to study how religious discourses (as expressed through religious music) synergise with consumer culture, a discourse analysis into Christian music is conducted in this research. Through analysing the genre, lyrics and aesthetic appeal of a religious song, layers of meaning are 'deconstructed' to reveal an 'acculturation of discourses'.

A cross section of a contemporary style (Pentecostal) of Christian music in the 'praise and worship' genre dating from 1990–2005 was selected. I used textually-oriented discourse analysis (Fairclough 1992) to do a reading (Scott 1994; Stern 1989) of lyrics and explored the meaning expressed through the language of songs. Music as an expression of worship has a visual representation in the context and way it is played and performed by producers and audience. This produces an assortment of representations and discourses which requires a marriage of visual, audio, and textual data. The visual materials included pictures of the music performance, the congregation, the architectural space, images of the people (audience, song performers, and church leaders), pictures of artefacts produced by the church, and video recordings of services and music events.

Whilst religious discourses to do with Christianity are apparent, this is mixed with other discourses such as self-empowerment and individuality framed in the context of 'today'. This 'mixing' of arguably sacred and secular discourses evident in this type of Christian music reflect a shift in values which can be explained by Inglehart's (1997) theory on post-materialist values that highlight self expression and self empowerment readily prevalent in highly developed societies where existential security already exists. Because physical security is already adequate in highly developed societies, the discourse on the sacred appears to play a more self-serving role framed in current consumer culture. Whilst

secularisation theory (Martin 2005) posits a decline in religion at the macro level, the popularity of some 'version' of religious form and products suggest at the meso level a resurgence of 'sacred interest'. It appears that a process of appropriation (Thompson and Haytko 1997; Cova and Cova 2000) has taken place whereby religious music is able to align itself to changing socio-cultural shifts to incorporate multiple discourses into its contents and meaning which results in a version that resonates with current religious consumers.

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