Christianity Sells and the Advertiser's Toolbox.

The work of Christian Cultural Markers in television advertisements.

A thesis

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By

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"Adverts are stories about who we are, what we do, and what we value"

(Turner, 2004, p. 179)

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning

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Melissa Gould

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for Madison and Declan

ABSTRACT

The work of the advertisement is not to invent a meaning for [a product],
but to translate meaning for it by means of a sign system we already know.

(Williamson, 1978, p. 25)

Television advertisements are cultural texts that employ cultural capital in the meaning-making process of promotional communication. One specific cultural tool that advertisers use is Christianity. Premised on a belief that *Christianity Sells*, this study deconstructs the appropriation of CHRISTIAN CULTURAL MARKERS, in advertisements broadcast on New Zealand television. It examines the presence of CHRISTIAN CULTURAL MARKERS as a creative tool in television advertising, and cultural understandings about 'the sacred' and 'the secular' in New Zealand.

In all, the study examined some 630 hours of television programming from 28 days in 2012. The selected viewing times for data gathering accommodated both 'seasonal' and 'generic' programming, and prime-time scheduling on five free-to-air television channels. The data were analysed for how CHRISTIAN CULTURAL MARKERS are evidenced, their thematic representations and thematic functions. Besides CHRISTIAN CULTURAL MARKERS, the analysis also probed three other types of BELIEF CULTURAL MARKERS — RELIGIOUS (NON-CHRISTIAN) CULTURAL MARKERS, SPIRITUAL CULTURAL MARKERS and SECULAR CULTURAL MARKERS. All these television advertisements were further classified as to whether their product was that of a Christian or non-Christian company. In all, some 594 BELIEF CULTURAL MARKERS, from 352 television advertisements were analysed to deconstruct the meaning-making processes and layers of meaning in these advertisements.

Four major findings emerged. First, the study argues that sacred material is utilised and borrowed in both sacred and secular frameworks. This is illustrated through the work of CHRISTIAN CULTURAL MARKERS in television advertisements for Christian and non-Christian companies. Second, CHRISTIAN CULTURAL MARKERS were evidenced in a range of representations. From naturalised, ambiguous and temporal, to explicit and permanent applications. All the while, working through the transferral of value from the CHRISTIAN CULTURAL MARKERS to the brand, product and company advertised. Third, CHRISTIAN CULTURAL MARKERS serve four thematic functions: as cultural markers; as calendar markers; as a tool for consumption and as a brand influencer. Four, CHRISTIAN CULTURAL MARKERS are not the only BELEIF CULTURAL MARKERS appropriated in television advertisements. The inclusion of RELIGIOUS, SPIRITUAL and SECULAR CULTURAL MARKERS in television advertisements work by transferring the cultural capital of a belief system to the brand, product and company advertised.

In conclusion, the line between the sacred and the secular appears to be blurring, as the gap that once defined the two cultural entities narrows. In an increasingly secular county, it seems that the notion that Christianity sells still provides cultural capital in New Zealand television advertising.

Chapter One
INTRODUCTION

1.0   Introduction

This thesis presents a critical understanding of the advertising tool that places CHRISTIAN CULTURAL MARKERS (CCMs) within television advertisements in New Zealand. The present study considers television advertisements [1] as cultural texts, that, "[tell] us stories about who we are, what we do, and what we value" (Turner, 2004, p. 179). The study examines thematic representations and functions of BELIEF CULTURAL MARKERS (BCMs), and specifically CHRISTIAN CULTURAL MARKERS (CCMs), in television advertisements. Further, it explores how BCMs are used as advertising tools by Christian and non-Christian companies. This thesis aims to contribute theoretical and practical knowledge to the field of television, and on the use of such an advertising tool in promotional culture, referred to, in this thesis, as *Christianity Sells*.

This study deconstructs the appropriation of CCMs in television advertisements. This chapter introduces the thesis as an inquiry into the meeting point of Christianity, and television advertisements.

Section 1 introduces the study.

Section 2 positions this research in a New Zealand context; first, as a multi-cultural, increasingly secular country, that has operated as if in a de facto relationship with Christianity (Stenhouse, 2015); and secondly, as a home to a heavily commercialised, deregulated media industry, where television advertisements are integral to how media exists (Bell, 1995; Horrocks, 2004; Lealand, 2001).

Section 3 presents some theoretical and practical underpinnings of the research.

Section 4 provides a thesis overview. This introduces the research questions governing the focus and purposes of thesis, clarifies some key terminology, and outlines the thesis structure. This chapter begins with an exemplar illustrating how CCMs can be repackaged within non-Christian mainstream commercial contexts in New Zealand.

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[1] 'Television advertisements' are defined in this thesis as both 'TVCs' and 'Promos'. *See* Glossary for a full set of definitions of essential terms used in this thesis.

1.1   Repackaging Christian Cultural Markers: An Exemplar

The New Zealand Advertising Standards Authority (ASA) is the self-regulatory body that governs "the rules by which all advertisements in all media should comply" (ASA, 2016). On the inclusion of religion in advertising, Samuel Buchan (2012, p. 19) states that "there are pronounced inconsistencies in the decisions being made under The Codes." This can, in part, be explained by decisions being formed based on interpretation, and perspective, rather than a standardised code relating to religion in advertising—the ASA does not have a specific code on religion in advertising[2].

In Auckland in 2010, Esche Brand Streetwear Company released a four poster campaign titled 'Religion is Garbage'. The images on the posters are caricatures of notable religious figures, mimicking the 1980s Garbage Pail Kids trading cards, which parodied the Cabbage Patch Kids children's dolls. These images were available to purchase on t-shirts and skateboards (see Figure 1.1).

Two complaints were made to the ASA on the grounds of offence (ASA, 2010). Complainant T. Lowndes wrote:

> The author of these posters [is] ... defecating on beliefs that are strongly held by some of his fellow New Zealanders. I don't care that we're in the minority. Why should the (non) views of an apathetic majority carry more weight than the profoundly held views of the minority? The owner of Eshe has no right to do this. How can these posters be anything other than offensive? (ASA, 2010, p. 1)

In response, the advertised company, Esche Brand Streetwear Company, argued:

> This campaign was used as a vehicle to challenge the view that some ideas are above criticism and mockery. (ASA, 2010, p. 2).

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[2] To contextualise this, in the United Kingdom, The Committee of Advertising Practice outlines the codes for how religious organisations can advertise (CAP, 2015a), and for how "religious themes and images" should be handled in non-religious advertising (CAP, 2015b). In Australia, Code of Ethics in the Australia Association of National Advertisers (AANA) addresses religion under Code 2.1: "Advertising or Marketing Communications shall not portray people or depict material in a way which discriminates against or vilifies a person or section of the community on account of race, ethnicity, nationality, gender, age, sexual preference, religion, disability, mental illness or political belief" (Advertising Standards Bureau, 2016)

The ASA Chairman pointed to Basic Principle 4[3] and Rule 5: Offensiveness[4] of the Codes of Ethics and Basic Principles 3[5] and 6[6] in the Code for People in Advertising as relevant to the campaign. The ASA Complaints Board (2010, p. 5) ruled that although "there may have been distasteful element to the advertisements [the consideration of] context, medium, audience and product" ultimately positioned the campaign as *not* in breach of the standards.

Figure 1.1   Esche Brand Streetwear Company 'Religion is Garbage'
Poster campaign, series one, 2010, depicting Jesus Christ (top left), Pope Benedict XVI (top right), New Zealand Bishop Brian Tamaki (bottom left) and Muhammad (bottom right).

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[3] Code of Ethics: Basic Principle 4 - "All advertisements should be prepared with a due sense of social responsibility to consumers and to society" (ASA, 2015).
[4] Code of Ethics: Rule 5: Offensiveness - "Advertisements should not contain anything which in the light of generally prevailing community standards is likely to cause serious or widespread offence taking into account the context, medium, audience and product (including services)" (ASA, 2015).
[5] Code for People in Advertising: Basic Principles 3: "Advertisements should not portray people in a manner which, taking into account generally prevailing community standards, is reasonably likely to cause serious or widespread offence on the grounds of their gender; race; colour; ethnic or national origin; age; cultural, religious, political or ethical belief; sexual orientation; marital status; family status; education; disability; occupational or employment status" (ASA, 2015).
[6] Code for People in Advertising: Basic Principle 6: "Humour and satire are natural and accepted features of the relationship between individuals and groups within the community. Humorous and satirical treatment of people and groups of people is acceptable, providing that, taking into account generally prevailing community standards, the portrayal is not likely to cause serious or widespread offence, hostility, contempt, abuse or ridicule" (ASA, 2015).

Although the 'Religion is Garbage' campaign belongs to the print medium and this present research is considered with television, the campaign illustrates the subject of this thesis—the repackaging of Christian Cultural Markers (CCMs) in mainstream commercial texts. The campaign also highlights the possibility for the type of representation of religion in advertising in New Zealand that is deemed acceptable by industry standards while offensive to some members of the public. It forefronts the level of subjectivity and interpretation in the encoding and decoding of messages in advertisements. For instance, the complainant argued, "There is no public value in mockery of this deeply unpleasant nature" (ASA, 2010, p.1). The advertiser responded:

> It is my belief that the right of freedom of speech to express the hypocrisy and danger inherent in fundamentalist religion is a very socially responsible act of the good of the society as a whole. (ASA, 2010, p. 3)

This illustrates Buchan's (2012, p. 57) finding that the ASA's treatment of religion in advertising is determined by the "correlativity of the approach with the increasingly pluralistic nature of a society constantly diversifying."

The motivation for this research is the observation of an advertising tool that places, and repackages, BELIEF CULTURAL MARKERS (BCMs) in televised texts with commercial imperatives. In an industry fuelled by hyper-commercialism, religion, and specifically Christianity, appears to be a tool in the advertiser's tool box for the manufacturing commercial narratives.

1.2   Positioning the Research

This research is situated in a New Zealand context. The cultural context is integral to how this thesis unfolds and how the evidence is understood. That is, by changing the cultural context of this research, the same evidence would produce different results. This is based on the argument that television advertisements are cultural texts, captured by Turner (2004, p. 172):

> Adverts are always encountered in a particular place, or context.
> The context is part of the advert's meaning and social use.

New Zealand/Aotearoa: cultural and religious context

New Zealand/Aotearoa comprises two main landmasses—that of the North Island, or Te Ika-a-Māui, and the South Island, or Te Waipounamu—and numerous smaller islands. It is located about 1,600 kilometres from Australia and Polynesia in the South Pacific Ocean (Walrond, 2015, p.1). In the *2013 NZ Census* (Statistics New Zealand, 2014), the population was counted at 4,242,048, with the highest concentration of people spread between the three largest cities—Auckland, Wellington and Christchurch. The capital city, Wellington, is the most southern capital city of the globe, and was recently described as a "godless capital", based on a study of the increasingly secular nature of New Zealanders (Tan & Singh, 2015).

New Zealand is considered to be a multi-cultural nation. According to the *2013 New Zealand Census* (Statistics New Zealand, 2014, p. 6), 74 percent of the total population identify as European, 14.9 percent as Māori, 11.8 percent as Asian, 7.4 percent as Pacific Islander, and 1.2 percent as either Middle Eastern/Latin American or African. The number of people connected to English or Australian ethnicity is decreasing (Statistics New Zealand, 2014, p. 9). The number of people born overseas had reached over one million for the first time (Statistics New Zealand. p. 19). The three official languages of New Zealand are English, Te Reo Māori and New Zealand Sign Language. Hindi replaced French to become the fourth most commonly spoken language (Statistics New Zealand, p. 23), behind English, te reo Māori and Samoan (Statistics New Zealand, p. 23).

Despite being an isolated country, New Zealand sets itself apart from other Western countries for its stance on political and social issues. Stephen Levine (2016, n.p.) states:

> It has been said that if New Zealand was to erect a huge statue like the Statue of Liberty, it would be the Statue of Equality.

In 1883, New Zealand was the first country to give women the right to vote (Levine, 2012a, p. 5). National Party Leader Jenny Shipley became the first female Prime Minister of New Zealand in 1997, opposite Labour Party Leader Helen Clark (James, 2015, p. 3), who became Prime Minister from 1999 until 2008 (Aimer, 2015,

p. 6). During Clark's time as Prime Minister, the positions of the Speaker of the New Zealand House of Representatives, Governor General and Chief Justice were all held by women. In the 1990s, Georgina Beyer became the first openly transgender mayor and Member of Parliament (Schmidt, 2016, n.p.). At the time of writing, Clark is the Administrator of the United Nations Development Programme (UNDP, 2016), and a candidate for the United Nations Secretary-General (Young, 2016).

From the late 1960s, rules around the right to marry became more inclusive. It became increasingly acceptable for couples to live together out of wedlock, for homosexuals and interracial relationships to live openly, and people to live in de facto relationships (Cook, 2013, p.4). Civil Unions were introduced in 2005, and the *Marriage (Definition of Marriage) Amendment Act* was passed in 2014 allowing same-sex marriage (Cook, 2013, p. 4). The treatment of marriage is particularly relevant to this thesis because it is traditionally a religious practice. The changing place and attitudes towards marriage in society speaks to New Zealand's culture as increasingly secular, culturally diverse, and fostering equal rights.

One of the most significant markers of New Zealand's stance of race equality occurred in response to the 1973 Springbok Rugby Tour of New Zealand. The government took an anti-apartheid stance against South Africa and cancelled the tour in opposition to the South African team selecting players based on race rather than ability (Keane, 2015, p.4). When the Springboks did tour in 1981, they were met with protest and they would not play against New Zealand until the 1990s when South Africa lifted its apartheid system (Keane, p. 4).

New Zealand stands as "one of the world's most secular societies" according to the census and public polls (Levine, 2012b, p. 3). One view argues that New Zealand is an increasingly secular nation, where religion is losing its power and influence in society (see, Singh, 2015). The contrary view, largely held by Christian observers

(such as Bishop Brian Tamaki[7]), argues that religion serves an important role in reinforcing essential morals and values that ensure a civil society.

New Zealand does, however, have a rich religious history, particularly with Christianity. The impact of the arrival of the English dominated colonialisation extended to all areas of Māori life, and faith was no exception to this. The early missionaries were part of a volunteering movement, rather than an official outreach of the church (Lineham, 2012a). They encouraged trade practices with Māori, teaching and supporting Māori to learn new skills. They were responsible for setting up the first schools in New Zealand (Lineham, 2012b, p.3). *The New Testament* was a tool to aid educating Māori in learning to read and write, and enforced religious doctrine (Lineham, 2012b). Existing spiritual beliefs held at the core of Māori culture were "either replaced by, or combined with, Christian ideas" (Lineham, 2012a, p. 1). The missionaries' ability to speak te reo Māori enabled them to "play an important political role as mediators and interpreters between Māori and government" (Lineham, 2012c, p. 3) which would prove to be a pivotal task in shaping the country with the signing of *The Treaty of Waitangi* in 1840.

New Zealand set itself apart from its British influence by refusing to enforce a religious state, with "an 'established' (official) church" (Levine, 2012c, p. 3). In 1854, New Zealand's first parliament set a clear religious agenda—equality between religious groups, and separation from the State (Stenhouse, 2013). The largely Christian European settlers were to be part of country that accepted non-Christians and where equal opportunity transcended religion (Levine, 2012c). The extent to which this was applied is problematic as the next examples illustrate. The opening of Parliament began with a prayer, despite objections of a Catholic priest arguing it would suggest a "state-endorsed religion" (Levine, 2012c, p. 3). *The Education Act, 1877* "established a nationwide system of free, compulsory and secular primary schools" (Levine, 2012c, p. 3). Rather than demonstrate equality between religious groups, this can be interpreted as a denial of, or an objection to, religion, that

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[7] Bishop Brian Tamaki continues to share this view on numerous occasions in New Zealand media, including the Religion in New Zealand episode of *Media Take* in 2015.

reinforces a separation between religion and the state. Christianity, however, was not completely ejected from New Zealand's culture: it was incorporated into some key features of the nation's culture. For instance, both the English and te reo Māori versions of the national anthem make mention of God (Levine, 2012) and people are required, unless they object, to swear an oath on the Bible in court.

From the mid-1960s religious affiliation significantly declined (Stenhouse, 2012). Church attendance decreased and the proportion of those self-identifying as Anglican, Methodist and Presbyterian "fell by over half" between 1966 and 2006 (Stenhouse, p. 8). The development of the modern media landscape, particularly the introduction of television into the home in the 1960s, encouraged the privatisation of day-to-day living (Stenhouse). When moral debates did, however, take centre stage in the political arena, religious and non-religious perspectives were brought forward into the public arena to be heard[8] (Stenhouse).

The last three NZ censuses indicate a decline in the number of those affiliating with Christianity (this includes Māori Christianity), while those identifying as non-religious continues to increase (see, Figure 1). In 2001, 29.6 percent identified as having 'no religion'—34.6 in 2006 and 41.9 percent in 2013 (Statistics New Zealand, 2014). The 2013 census indicates three trends as to who are likely to identify as non-religious.

First, non-religious are likely to be either young or over 65 years (Statistics New Zealand, 2014, p. 29).

Second, they are more likely to be of Pākeha/European or Māori descent (Statistics New Zealand, 2014). Of those identified as having no religion, 46.9 percent were European, and 46.3 percent were Māori.

Third, they are more likely to be 'rich', or live in 'richer suburbs' than those who identify as religious (Singh, 2015).

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[8] For example in Wellington in 1974, an anti-abortion march was organised by members of the public including Archbishop R. J. Delargey. Active members of the 1981 South African Tour march included Reverend David Penman, Catholic Bishop Peter Cullinan (who was instrumental in organising the march), and Methodist Reverend Alan Webster. Bishop Brian Tamaki, in more recent years, has been responsible for mobilising the Destiny Church congregation to actively protest on issues such as opposing the lowering of the drinking age, civil unions, legalising prostitution and the anti-smacking bill (Stenhouse, 2012).

Although the overall trend is for Christianity to decline and non-religious beliefs to increase, there are also increases in other religions, and within Christian denominations. For instance, between 2006 and 2013 the number of people identifying as Sikh doubled, Hindis increased by 39.6 percent, and Muslims increased by 27.9 percent (Statistics New Zealand, 2014, p. 29). Between 2006 and 2013, Protestants increased by 26.4 percent, Evangelicals, born again and fundamentals increased 11.2 percent, and while Catholics and Anglicans were among the denominations to decrease in affiliation, this shifted the largest Christian denomination from Anglican to Catholicism (Statistics New Zealand, 2014, pp. 27-28).

Self-Identified Religious Affiliations of New Zealanders
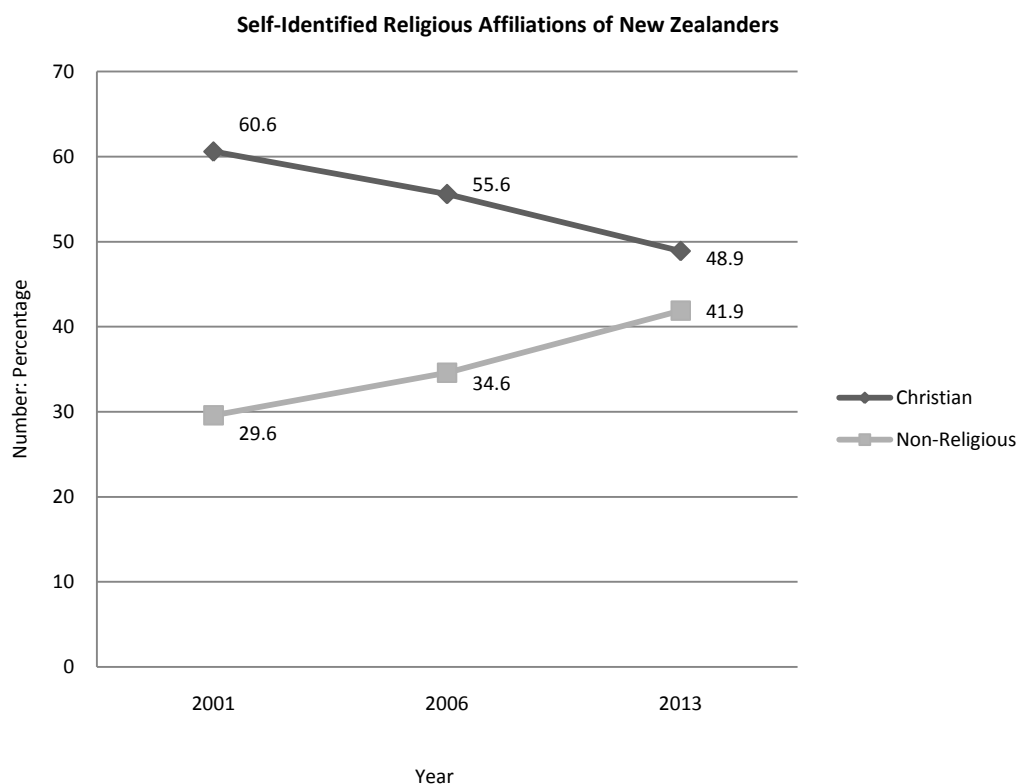
Figure 1.2   Self-Identified Religious Affiliations of New Zealanders.
Data gathered from Statistics New Zealand, 2014

This section, although brief, portrays New Zealand as a geographically remote and isolated country with a strong cultural and national identity. New Zealand is a melting pot of ethnicities and cultures, and, as a nation, is vocal on issues of equality. This characterisation of New Zealand extends to all areas of social,

cultural, political and religious life. It presents an interesting space for the treatment of religion in advertising. It is within such a diverse and evolving cultural context, that as a researcher, I identify as non-religious. I am curiously open to the multitude of beliefs that people hold and seek, and how they play out in New Zealand. This sets the context, and gives an insight into the profile of the potential television audience, for which the texts at the centre of this study work.

On defining the sacred, secular, religion and spirituality

This section examines definitions of 'sacred', 'secular', 'religion', and 'spirituality'. These concepts have been variously defined. The way in which these concepts are defined determines the scope of a study (Lambek, 2002). This study will provide working definitions to reflect how these concepts will be applied for the purpose of this analysis.

Sacred and Secular

The concept of the 'sacred' is used to describe an entity that "stands out" from everyday life (Berger, 2011, p. 35-36). The sacred is perceived to be "set apart and forbidden" (Durkheim in Hamilton, 2001, p. 14), and held to a higher degree based on an individual or a group's perception that the entity embodies a 'special' or "extraordinary" quality (Berger, 2011, p. 35-36). Sacred things include, but are not restricted to, "natural or artificial objects...animals...men [sic], or the objectifications of human culture" (Berger, 2011, p. 35-36). The sacred is most commonly applied in reference to religion, whereby religions are organised around a set of sacred objects, texts, routines, rituals and figures.

The sacred is often discussed and understood in relation to its antonym 'secular' (or 'profane'), which is "the absence of sacred status" (Berger, 2011, p. 35-36). By this definition, unless an object "sticks out" as sacred it is deemed secular. If a 'sacred quality' is given to an otherwise secular object the new object does not become sacred by definition, but rather it is the power infused in it that holds the sacredness (Berger, 2011, p. 35-36). For instance, if we broaden our definition of 'sacred'

beyond religion we could consider sport, television programs or celebrities as 'sacred'. However, these things are not sacred in their being, but rather perceived that way as we project a 'sacred' quality onto them. These things do not stand out, nor are they set apart or forbidden from ordinary life.

For the purposes of this analysis,

> the term 'sacred' will be applied to that which stands out or is set apart
> from the rest of human life due to the perceived extraordinary quality
> imposed by a religious group.

While

> the term 'secular' will describe that which is absent of being sacred.

Religion

Defining religion problematic as it is different things to different people. Edward Tylor (2002, p. 21) describes religion as "the belief in spiritual beings". But the simplicity of the definition does not provide clarity of meaning. Lambek (2002, p. 9) asks "why 'beings'?", and "what is meant by belief?" and what about religions that do not believe in a 'spiritual being'?

Durkheim argues that religion is a "unified system of beliefs and practices relative to sacred things... which unite into one single moral community" (Hamilton, 2001, p. 14). Durkheim understands religion as "social" (Lambek, 2002, p. 2), highlighting the significance of religion as a social function, bringing together believers as a collective (Lambek, 2002, p .35). Religion can be considered as having integrative or segmenting impact on a society[9] and its culture (Johnstone, 1975, p. 144). As a social institution, religion becomes a "catalyst for reaffirming societal values" (p. 145). It serves to encourage discipline through ritual, cohesion through a sense of community, revitalisation by instilling a "common social history" (p. 144), and a

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[9] While cohesion and integration can manifest in the sense of community, the perception exists, and is supported by the likes of Marxists that it is such a community that creates an opportunity for manipulation and exploitation (Johnstone, 1975, p. 144). Marxists believed that religion is a social construction designed to fulfil holes created in society, therefore, by fixing society religion would serve to be redundant.

sense of europhia. Religion is a social reinforcer, viewed by followers as the

"ultimate legitimation of the forms and norms that society has already developed"

(Johnstone, 1975, p 143). Religion is a "socializing agent" (p. 143). It joins other

social institutions such as educational organisations, voluntary groups, mass media,

and family groups together, and socializes the citizens to the norms of a society.

Religion also provides an aesthetic expression. It provides a symbolic

understanding of the world and reinforces a sense of community through a shared

history. Clifford Geertz (2002, p. 63) writes that religion is

> (1) a system of symbols which acts to (2) establish powerful, pervasive, and long-
> lasting moods and motivations in men [sic] by (3) formulating conceptions of a
> general order of existence and (4) clothing these conceptions with such an aura of
> factuality that (5) the moods and motivations seem uniquely realistic
> (Geertz 2002, p. 63)

The power of religious symbols should not be underestimated. Geertz (2002, p. 71)

states that they are a means for believers to "comprehend the world". Religious

symbols

> synthesize a people's ethos – the tone, character, and quality of their life, its moral
> and aesthetic style and mood – and their world view – the picture they have the way
> things in sheer actuality are, their most comprehensive ideas of order
> (Geertz, 2002, p. 62).

Geertz's definition resonates with my study as it encompasses the strength of

symbolic expression. This relates to the visual media of television advertisements

which communicate through symbolic representations, and acknowledges the

importance of religious symbols in the construction of meaning and in making

sense of the world.

For the purposes of this research,

> Religion describes a belief system that provides a meaning-making system
>
> for understanding the world, operates under an organised body as an
>
> authority, and includes a set of sacred entities or symbols.

Spirituality

'Religion' and 'spirituality' are often used as interchangeable terms; however they are not the same thing, but are instead interrelated. Elizabeth Tisdell (2003, p. 47) explains,

> Organised religions have institutional components to them—written doctrine, codes of regulatory behaviour, and organised communities of faith.
> Spirituality is more about how people make meaning through experience with wholeness, a perceived higher power, or higher purpose.

It is through the processes of connectedness and relatedness that the fundamental spiritual notion of 'meaning making' occurs (Burkhardt, 1989; Tisdell, 2003). Colin Gibbs (2006, p. 205),

> Spirituality is about making meaning through intra-connectedness (that is, with oneself), inter-connectedness (with others and the environment), and the trans-connectedness (relatedness of self with the spiritual aspects of life.

For the purposes of this work,

> Spirituality is a belief system that focuses on the connectedness of an individual with their inner self and through relationships with others, nature and a transcendent quality.

Television and commercial speech in New Zealand/Aotearoa

This section identifies New Zealand's television broadcasting model as being heavily influenced by commercial imperatives, and as a communication medium that, for the most part, exists to communicate commercial narratives.

A relationship between television and commercial speech existed prior to the formal introduction of television into New Zealand homes in June of 1960. During the 1950s, two TVCs were scheduled during the closed-circuit demonstrations that were used to test the technical aspects of television before it went on-air[10]. The New Zealand Broadcasting Corporation (NZBC), later named Television New Zealand (TVNZ), was established as the state broadcaster in 1960. Its philosophy attempted

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[10] The first TVC was for cigarettes. The second was a cooking demonstration hosted by popular radio host Aunt Daisy that simultaneously informed the public on how to use an electric frying pan and endorsed the product (Boyd-Bell, 1985). While Aunt Daisy's segment may not have been perceived to be a TVC at the time, by today's standards it would be considered an infomercial.

to echo the BBC by prioritising programming that could "inform, educate and entertain" (Horrocks, 2004a, p. 27). After being 'on-air' for ten months, it became apparent that commercial revenue was necessary to supplement such an expensive medium, despite it already receiving financial support from the government and a public license fee (Bell, 1995; Horrocks). Initially, the government only allowed advertisements to air on half of the total number of broadcasting days, that being, three-and-a-half days of a potential seven (Horrocks). The hope of a public broadcaster had vanished. Instead, the broadcasting model resembled a hybrid system, blending the public service ideals modelled in the UK and the commercialisation embraced by American broadcasting (Bell; Horrocks).

Roger Horrocks (2004a) offers evidence of how the restriction on the amount of TVCs has loosened. In 1974, TVCs were allowed on four days a week. By 1975, this had increased to five days. This change, while perhaps appearing to be minor, had a ripple effect on the industry. The growing success of TVCs as a source of revenue for broadcasters effectively made the license fee redundant. In 1975, the license fee made up 43 percent of the total income (Bell, 1995), and this decreased to 29.4 percent in 1980[11] (Horrocks). The government's decision to increase the television advertising hours, rather than the license fee, led Horrocks to describe advertising as a "distraction" to public service broadcasting, claiming that it diluted the Reithian philosophy (p. 28).

A change in government in 1984 initiated the turning point in the relationship between television and commercial speech. Led by David Lange, the Fourth Labour Government is known for its economic and social policies[12]. It took New Zealand from being one of the most heavily regulated countries, which some considered "over-regulated", to one of the most de-regulated countries in the world (Horrocks, 2004a, p.28; *also see* Lealand, 2001). Television New Zealand became a state-owned enterprise (Bell, 1995; Horrocks, 2004b), effectively bringing its ideology of being a

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[11] The licence fee continued to decrease in importance as a source of revenue. In 1984 it made up 18 percent of the total income and only 13 percent by 1986 (Horrocks, 2004a).

[12] The Fourth Labour Government put into action major social policies, including a nuclear-free stance, that led America to suspending their relationship with New Zealand as defined by the ANZUS alliance.

commercial operator to the foreground. TVNZ did not have any public service obligations and a local content quota was removed (Bell). Instead, TVNZ was encouraged to focus on maximising profits and providing a dividend to the government (Lealand). This was achieved through strategic scheduling, channel branding and the promotion of television personalities (Horrocks, 2004a). With market forces becoming a priority, television network organisations were restructured, sales and finance positions were given more power, and programme makers became secondary (Horrocks, 2004a; 2004b).

While the government claimed the television industry needed to be refocused to meet its full potential, Horrocks (2004a) argues deregulation fast-tracked the dilution of broadcasting's public service qualities. As broadcasting shifted from a public-service dream to a commercial reality, 'public service' was redefined to "giving the public what it wants" and the success of a television network was based on the ability to sell audiences to advertisers as measured by profits and ratings (Horrocks, p. 29). The public service culture was replaced with a 'business' plan (Cocker, 1996), and broadcasters fought for audiences to convert into advertising dollars (Bell, 1995). Advertising regulations were changed to reflect the new broadcasting culture. The restriction on the maximum number of minutes of television advertisements allowed per programming hour was lifted[13].

Advertisers put pressure on programmes, dictating which programme stayed on the air, where they are placed within the schedule, and even the length of the programme[14]. The Broadcasting Act (1989) imposed non-advertising periods on the television schedule which remain till this day. TVCs are prohibited on Good Friday, Easter Sunday and Christmas Day, and from 6am until midday on Sundays and Anzac Day[15]. Channel promotions are allowed during these times. This

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[13] In 1994, TV1 had eleven minutes of TVCs per hour and TV2 had 10.8 minutes (Smith, 1996). By 1997, this had increased to 14.5 minutes of TVCs per hour for TV1 and 16.7 minutes on TV2. Smith indicates that these figures do not account for promos, which make up, on average, five minutes per hour.
[14] Prior to deregulation, an hour of programming translated to 52 minutes of editorial on a commercial day (that is, not Sunday), and 58 minutes on a non-commercial day (that is, Sunday) (Day, 2000). In 1996, however, an hour-long programme had to be structured around commercial breaks—into eight parts and between 42.5 and 45 minutes in length (Day, 2000).
[15] Anzac Day occurs on the 25th day of March each year to commemorate the death of New Zealand and Australian soldiers as part of the Australia and New Zealand Army Corp (ANZAC) at Gallipoli during World War I.

suggests that commercial speech is perceived to be inappropriate during times of cultural and religious significance.

In 1999, the Fifth Labour Government "pledged [to] stall or reverse" some of the deregulation measured that had come to fruition during the 1990s (Lealand, 2001, p. 229). This included the refocusing of TVNZ away from the commercial imperatives which had characterised its operation for the last decade and towards public service ideals (Lealand). One measure to reinforce this was the *Television New Zealand Charter* of 2001 which aimed to ensure a more socially responsible broadcaster (Lealand).

At the time of writing, New Zealand's television industry is firmly characterised by a competitive commercial ideology. Advertisers provide the fuel which powers the television ship; audiences are the fish, lured in by the programmes the bait. The power of the advertiser is paramount, not only to ensure the existence of commercial television, but also the content and form which it takes. For instance, advertisers may refuse to buy network time where programme content appears to conflict with their brand's image or message (Curren & Seaton, 2003, pp. 186-187). During a broadcast of *X Factor New Zealand* in 2015, Judges Willy Moon and Natalia Kills 'bullied' a contestant on live television. The tirade received international attention after a public outcry in the form of mass social media dialogue and mobilization in the form of an online petition to have the judges fired. Sponsors of the programme were vocal as to their thoughts on the show. Maria Tsao, a representative for one of the show's sponsors, Mazda, was reported in an article for *The New Zealand Herald* as saying, "[Kills'] outburst is definitely nothing that we signed up for"; and that she "hoped "viewers did not associate Kill's statements with Mazda (Anthony, 2015, March 16).

Commercial pressure has also put on New Zealand networks, on matters of the broadcasting of 'offensive' religious content. In 2006, the Broadcasting Standards Authority (BSA) received 35 complaints, including from three church organisations,

about C4's broadcast on *South Park's* 'Bloody Mary' episode (BSA, 2006) (see Figure 1.3). This was the most complaints the BSA had received for a single episode since its formation in 1989 (BSA 2006). Over 350 people protested outside the network during its broadcast, singing hymns, and reciting the Lord's Prayer (Dye & Johnston, 2006). Some advertisers withdrew their advertisements from the network (RNZ, 2006).

Figure 1.3   South Park 'Bloody Mary'.
One scene from the episode depicts a statue of the Virgin Mary bleeding. At first the blood is described as a 'miracle', but then the Pope announces that the Virgin Mary statue is menstruating. He is then covered by the blood.

South Park was not a stand-alone example. Advertisers have withdrawn their sponsorship and advertisements after public protest over the broadcasting of 'offensive' religious content. For instance, in 2005 Catholic bishops encouraged nearly 500,000 Catholics to boycott C4 and its sister companies, for broadcasting *PopeTown,* an adult animated series deemed too offensive to be aired in the United Kingdom (NZPA, 2005). American drama series *Cali fornication* also received

backlash from church communities for its portrayal of religion, specifically a scene in the first episode where a nun performs oral sex on the lead character, in a church, under a statue of Jesus Christ on the cross (NZPA, 2007).

Television advertisements as cultural texts

This thesis considers television advertisements not only for their economic value, but for their cultural value. Television advertisements are cultural texts. Turner (2004, p. 179) explains, "adverts are stories about who we are, what we do, and what we value." Locally made TVCs are an essential way for New Zealand audiences to see themselves on screen. As society changed, so did the representations on screen—as the idea of what constituted a family changed, and new representations of what a family looks like were included in TVCs. For instance, a TVC for Gregg's coffee broadcast in 1970 opened with the slogan "different faces, many races" (Phillips, 2016, p. 7), and a series of TVCs for Fernleaf butter (now Anchor) in the 1980s addressed the idea of what a home is for a broken family (Phillips, p. 7).

Likewise, national identity was assisted through the promotion of New Zealand icons, and challenging overseas cultures. This is illustrated in the 1980s the TVC for New Zealand Insurance works on the narrative that other countries have stolen New Zealand national icons. Therefore, because all of our things are always getting stolen, you should get yourself insured (Phillips, 2016, p. 7). TVCs became cultural icons. The "Goodnight Kiwi" informed viewers that the daily broadcast was over and it was time for bed; the "sweet as" New Zealander got Pineapple Lumps from God as their national treasure (see Figure 1.4); and Barry Crump's dog said what we were all thinking, "Bugger", in the Toyota TVC of 1985 (Phillips, p. 7)[16].

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[16] The TVC was later referenced on the front page on newspapers following New Zealand's loss to the France in the 1999 Rugby World Cup quarter finals. Wellington's *Dominion Post* front page headline "Buggeur" (note the implied French accent), and *The Christchurch Press* "Le Bugger" (*see Dominion Post*, 2007; *The Irish Times*, 1999, November 3).

Figure 1.4   Pineapple Lumps TVC
The TVC depicts a meeting with representatives from different countries. The VO says: *In the beginning when the creator was giving out stuff New Zealand slept in*. Oil, diamonds and gold were gone, so New Zealand is left with Pineapple Lumps. The New Zealand representative offers one to the Creator (as pictured above) calling him "Big Fella". The Creator replies "Sweet as, dude".

Television advertisements can act as a platform for exposing larger issues, as in this present case, the place of religion in society. Maguire and Weatherby (1998), Maguire, Sandage, and Weatherby (1999), and, Weatherby and Pugh (2008) illustrate how the analysis of television advertisements can provide insights into the role of religion in the society in which the texts are broadcast. This is not a new idea. John Stott (Muggeridge, 1977, preface) shared this sentiment, writing that, "it would be impossible to make any assessment of contemporary society without taking [television] into account." With the pervasiveness of advertising in society, Twitchell (1996, p. 33) argues that cultural elements must be a "conduit to advertising" in order to survive, as society evolves and advertising becomes a central force in our lived experience. Accordingly, advertising "co-opts many religious elements of culture" (Twitchell, p. 33), and the media "changed how the Church talked about God" (Hirdes, Woods, & Badzinski, 2009, p. 143). It is this appropriation of cultural phenomenon that Twitchell (1996) refers to as "adcults". It is from here that we see advertising practices where religious organisations embrace

secular advertising logics and, in turn, non-religious organisations embrace BELIEF CULTURAL MARKERS.

This section illustrates the importance and pervasive nature of commercial speech in New Zealand television. Advertisers are not silent bill payers for commercial television. They participate in not only the funding of programmes and networks, but also affect the content of programmes and the broadcast schedule. The dominance of advertising in a commercial television system, where the lines between editorial and advertorial are blurred, results in a continuous stream of commercial narratives.

Summary

This research is positioned in a New Zealand/Aotearoa context. It is characterised by its historically de facto relationship with Christianity, its presently increasingly secular nature, and a prevalent media industry dominated by commercial imperatives. In such a setting, television advertisements are cultural texts, embedded in a cultural voice, that are in part responsible for how a culture sees itself, and the manner in which New Zealand's culture and national identity is constructed.

1.3   Theoretical and Practical Underpinnings

Media and religion is a relatively new discipline, spanning approximately thirty years (Cohen, 2012, p. 74). The topic of advertising and religion has been given very little attention (Cohen, p. 77). The literature, although at times scarce, shapes the academic context for this study. The purpose of this section is, therefore, to briefly outline some of the theoretical and practical underpinnings of this thesis.

Theoretical underpinnings

Maguire and Weatherby[17] (1998), Maguire, Sandage and Weatherby[18] (1999), Moore[19] (2005) and Weatherby and Pugh[20] (2008) all conclude that there are few television advertisements that incorporate religious material. Maguire and Weatherby (1998, p. 176) propose five reasons to explain why religion is seldom used in advertising:

1) The actuality, or perception, is that religion has become irrelevant in American society;

2) Advertisers are observing a separation of the church from the state;

3) A perception may be held by advertiser that "religion is not dramatic enough to capture or hold the attention of viewers;"

4) To fulfil "a marketplace desire to maximize the match between message and audience… [advertisers] may wish to promote the activities that require or encourage use of the product;" and

5) A perception, that religion is "off-bounds" in non-religious frameworks.

Weatherby and Pugh (2008, p. 1) and Mallia (2009, p. 176), however, suggest that the inclusion of religious material is "on the rise"[21]. Mallia (p. 172) argues that the inclusion of religious content is not necessarily new, but that there has been a shift in the nature of religious content in advertising that has gone "relatively unnoticed". She claims that the incidental "infrequent, beguilingly innocent" links between religious material and products in advertisements of the 1950s and 1960s have been replaced by a trend to "more frequent, more daring, and more controversial" applications of religious material (Mallia, p. 173). The "tipping point", Mallia (p. 177) suggests, occurred in 1996 when Italian clothing

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[17] Maguire and Weatherby (1998, p.176) present the first of a series of studies on the secularisation of television advertisements. The study identified sixteen television advertisements, or eight individual texts, (or 2%) that included 'religious symbolism'.

[18] Maguire, Sandage and Weatherby (1999, p. 423) found religious symbolism was included in six TVCs, or four individual texts, after taking out repeats.

[19] Moore (2005) examined print news magazines and found that 1.13 percent of advertisements included religious content.

[20] Weatherby and Pugh (2008) found 51 of 1499 television advertisements contained religious imagery, some of which were repeats.

[21] Cohen (2012, p. 81) points out that Mallia does not provide any quantitative data to illustrate the increase in religious referents.

manufacturer Benetton distributed the "kissing-nun" advertisement that depicted a priest kissing a nun as part of *United Colors* campaign, (Mallia, p. 177. see Figure 1.5).

Figure 1.5   Benetton "Kissing-Nun" billboard advertisement, 1996
The advertisement belongs to a campaign titled "United Colors of Benetton' that uses thought-provoking images, unrelated to the product, on issues of social, cultural, religious and political images.

Mallia (2009, p. 176) claims that, along with shock value, religious content can "serve as cues that transport a world of meaning, [be a] shortcut to persuasion, [and pack] a powerhouse of emotion." This reinforces the idea that advertisements do not sell products, they communicate messages and meaning to audiences (Marmor-Lavie, Stout & Lee, 2009).

The comparison between texts that incorporate religious cultural markers and those that include spiritual cultural markers help build the case for the nature of religious cultural markers. Marmor-Lavie, Stout, and Lee (2009) argue that spiritual cultural markers are incorporated in advertisements more frequently than religious cultural

markers. This could be due to the claim by Mallia (2009, p. 186) that spiritual content is less controversial and less offensive than religious content. Carrette and King (2005) argue that religion is being "repackaged" as spirituality.

Moore (2005) suggests that there are some clear differences in the nature and representation of spirituality (in the form of Eastern religions) and religion (in the form of Western religions). Inasmuch as spirituality promotes material products, and religion promotes cultural products. Spirituality is treated with a level of respect, while religion is often a source of humour; and spirituality operates in the present, while religious representations rely on traditional symbols.

Ann Hardy (2011) contributes a New Zealand perspective with an examination of the interplay of spirituality, nation-branding and TVCs. She exposes the complexity involved in the meaning-making process of spirituality in TVCs by specifically examining the encoding, textual and decoding processes, in a TVC for electricity provider Meridian Energy. Hardy (p. 192) states that:

> while discounting the relevance of a spiritual framework, the creative director also stated that he judged the success of commercials partly by the fact that they had received requests for the music to be used in religious ceremonies such as weddings.

Hardy explains that "spirituality can be invoked yet simultaneously disavowed in the commercial realm" (p. 195). This was demonstrated by the music composer for the TVC who was "initially dismissive of spiritual significance" yet Hardy describes his process in a manner complementary to a spiritual interpretation. Her work illustrates the complexity of the application of spiritual cultural markers in TVCs as a multi-layered, highly subjective process, and as a rich field for analysis.

The exploration and understanding of religion and advertising, notably television advertisements, is a lightly researched field. This is particularly so in terms of the quantity of empirical studies available to build a case for understanding the inclusion of CHRISTIAN, or BELIEF, CULTURAL MARKERS, particularly in non-religious texts. The literature does, however, provide some valuable insights into the presence and

nature of religious referents in advertising, and demonstrates that this topic is a source for rich analysis.

The purpose of this study then, is to fill this gap in literature, by conceptualising the advertising tool that places CHRISTIAN CULTURAL MARKERS in television advertisements. In doing so, this thesis will demonstrate how television advertisements are cultural texts, communicating cultural messages and meaning. Further, that, through analysis, television advertisements can act as a platform for the discussion of larger cultural issues, as is suggested by Maguire and Weatherby (1998), and Weatherby and Pugh (2008).

Practical underpinnings

Examining the present use and functions and of CCMs within TVCs and Promos provides insights into the work of CCMs as an advertising tool termed, in this thesis, *Christianity Sells*. The multi-layered analysis may provide practical revelations about how not only CCMs, but also BELIEF CULTURAL MARKERS in general, are applied within TVCs and Promos. While this study is not concerned about viewer's responsiveness to CCMs, the findings of are likely to provoke practical considerations about their application.

The deconstruction of the layers of messages and meaning at work, and the recognition that television advertisements are cultural texts can provide creative and cultural insights of a given society. The advertiser's toolbox draws inspiration from cultural elements that will enable them to fabricate a persuasive narrative. This thesis suggests that Christianity plays an important role in the advertiser's tool box and calls for a greater understanding of how Christian cultural markers work as an advertising tool.

1.4   Thesis Overview

In the following sections, the research questions are outlined, some essential terminology used in this present study is clarified, and an overview of the thesis structure will be presented.

Research questions

There are four research questions that govern the direction of this study:

1. How are CHRISTIAN CULTURAL MARKERS (CCMs) evidenced as an advertising tool in TVCs and Promos for Christian and Non-Christian Companies on New Zealand television?

2. What thematic representations are characteristic of CHRISTIAN CULTURAL MARKERS in TVCs and Promos for Christian and Non-Christian Companies on New Zealand television?

3. What thematic functions do CHRISTIAN CULTURAL MARKERS serve in TVCs and Promos for Christian and Non-Christian Companies on New Zealand television?

4. Besides CHRISTIAN CULTURAL MARKERS:

    a. How are BELIEF CULTURAL MARKERS (BCMs) evidenced as an advertising tool, in TVCs and Promos, on New Zealand television?

    b. How are BELIEF CULTURAL MARKERS (BCMs) thematically represented, and what thematic functions do they serve?

Some essential terminology

The following working definitions are provided for some essential terminology, relating to the research questions. A full glossary is provided.

Sacred: that which stands out or is set apart from the rest of human life due to the perceived extraordinary quality imposed by a religious group.

Secular: that which is absent of being sacred.

Religion: a belief system that provides a meaning-making system for understanding the world, operates under an organised body as an authority, and includes a set of sacred entities or symbols.

Spirituality: a belief system that focuses on the connectedness of an individual with their inner self and through relationships with others, nature and a transcendent quality.

Belief Cultural Marker (BCM): a visual image, written or spoken word, or televisual code that references one of four belief systems: Christian, Religion (beyond Christianity), Spiritual (beyond religion), Secular.

Christian Cultural Marker (CCM): a visual image, written or spoken word, or televisual code that references Christianity. These cultural markers are labelled as Christian as they appear to be derived from Christianity. These include, but are not limited to, the Christian Cross, priest, nun, Christian, church, wedding.

Television Advertisement: a text that sits within the commercial break, with the overriding goal of promoting the consumption of a product. There are two types of Television Advertisements: TVC and Promo.

TVC: a type of television advertisement where a company promotes its brand, product or services. The text is often created by an advertising agency, and the client pays a television network to broadcast the text.

Promo: a type of television advertisement that is produced to promote the brand, products or services of a broadcast channel or network--most typically this appears as a text promoting the broadcasting of a programme, or the network channel itself.

Christian Company: a company that is self-referential as Christian. It is founded, exists or operates within a Christian context. The texts these companies produce could resemble religious communication, present a Christian product or service, or work to promote Christianity.

Non-Christian Company: a company that does not exist or operate within a Christian context. The texts these companies produce do not provide a Christian product or service, do not resemble Christian communication, or promote the Christian faith.

Thesis structure

Chapter One introduces the study, positions the research in a New Zealand context, and presents some theoretical and practical underpinning the research. It introduces the research questions, and clarifies essential terminology.

Chapter Two reviews the relevant literature on the relationships between Christianity, television, and advertising. It addresses tensions between the sacred and the secular, the evolution of religion on television and religion, and religion and advertising. What is known and unknown about the meeting point of Christianity, television and advertising is outlined, before discussing the contribution this present study will make to the field.

Chapter Three outlines the methodological framework for this study. It considers how television advertisements work through the understanding of Judith Williamson (1978, p. 25). It positions the research and researcher, and the underlying considerations that influence the shape and scope of the project.

Chapter Four presents the findings of the analysis of evidence. It explores the presence, thematic representation and functions of BELIEF CULTURAL MARKERS in television advertisements broadcast over four weeks of scheduling of New Zealand television in 2012.

Chapter Five discusses the four research questions and outlines theoretical and practical underpinnings. It considers the thesis in context and suggests implications for further research.

1.5   Conclusion

This thesis deconstructs the meaning-making process of the work of CHRISTIAN CULTURAL MARKERS in television advertisements on New Zealand screen. This chapter introduces the study as an inquiry of the meeting point of television, religion and promotional culture. Television advertisements can be easily dismissed as manipulative text which places commercial goals above human interest. This study, however, argues that television advertisements are cultural texts, providing the clues for, and the evidence of, how the meaning-making process occurs in a specific society.

Chapter Two
REVIEW OF LITERATURE

2.0   Introduction

This chapter reviews the relevant literature on the relationships between Christianity, television, and advertising. It introduces the tensions between the sacred and the secular which, in this research, are expressed as religion and media, and specifically Christianity and television advertisements. It examines the field of media and religion by focusing on the evolution of religion on television, from religious broadcasting to the application of BELIEF CULTURAL MARKERS to non-religious commercial broadcasting. The relationship between advertising and religion is discussed with a focus on religious communication—that is, religious advertising—through to the use of CHRISTIAN CULTURAL MARKERS in non-religious advertising. The examination of the literature provides insights into what is known and unknown about the space where television, religion, and advertising meet. Finally, the research aims are discussed in relation to their potential contribution to the literature on Christianity, television, and advertising.

2.1   Media and Religion

The study of the relationship between media and religion can be dated back to at least the 1950s (Mason, 2012). In recent years, it has gained more traction as a subject of public discussion and scholarship (Stout, 2012). The study of media and religion is a multidisciplinary study, partly due to the "wide range of interpretation[s]" of media and religion (Perreault, 2015, p. 128). Mason (2015, p. 123) explains that approaches to media range from "popular culture to digital faith to mainstream news", and for religion from "propagandist to scepticism". Each interpretation determines the nature and form of the content examined, thereby creating an opportunity for media and religion to be studied from a range of disciplines, for a range of purposes. Consequently, there is "no standard text" for

academic courses addressing the media and religion (Mason, 2015, p. 126; Perreault, 2015, p. 129), and literature on the same topic exists in multiple fields[1].

This present study is primarily informed by literature in the field of mass media communication. One way of approaching the study of the media and religion adopted by this study is through the lens of the sacred and the secular—religion represents the sacred and the media represents the secular. This does not disregard the existence of sacred or religious media[2], but instead uses traditional vocations of religions as sacred and media as non-religious from which to build a narrative. The changing relationship between the sacred and the secular as represented by Christianity and the media provides an avenue for the analysis of the nature and implications of interactions between them.

The sacred and the secular as separate entities

Traditional considerations of religion and the media follow the dualism of the sacred and the secular. From this perspective, Emilie Durkheim explains, all that is sacred should be set apart from that which is secular (Trammell, 2010). This approach can be illustrated by two types of interactions between religion and the media: the reporting on religion in mainstream media; and the presentation of religious content on non-religious commercial media.

Mainstream media reporting on religion

Stewart Hoover (2006, p. 49) writes that for journalists "it was convenient to think of religion as something that could be contained within a framework of prerogatives of established religious institutions." At times, accounts about religion could be perceived as difficult to source, "inherently complex" and "controversial" (Hoover,

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[1] For instance, Griffin and Berry (2003) provide an example of a study from the health sector which fits most closely to the direction of the present research. Their study discusses a connection between the inclusion of religious language in food advertisements and the promotion of a modern-day "holy anorexia". "Holy anorexia" is used to refer to the belief that by denouncing worldly pleasure, and carrying out excessive self-discipline through starvation, people could obtain heightened spirituality (Griffin & Berry, 2003, p. 44). This article provides not only evidence of the incorporation of religious cultural markers in the promotion of non-religious advertisements, but also illustrates that the analysis of these texts can serve as a platform to discuss larger issues: in Griffin and Berry's case the health and wellbeing of consumers; in my case, religion.
[2] Examples of religious media in New Zealand include, but are not limited to, *Star* and *Rhema* (radio networks), *Shine TV* (television network), *Destiny Television* and *Life TV* (television programmes), *Baptist Magazine, Challenge Weekly* and *NZ Catholic* (newspapers).

p. 57). Jeremy Littau (2015) suggests that a lack of religious literacy amongst journalists could result in a hesitancy to cover religion and for journalists to "overcompensate" in their approach to counter their lack of knowledge. The coverage is often able to be characterised as "event-driven" (Religion in the News, 2012) and focused on "polarizing issues" (Boyle & Campbell, 2015, p. 76). Religion, predominately, "takes a back seat" in terms of media coverage in mainstream media (Boyle & Campbell, p. 76), and "local religion being ignored or underreported" (Hoover, 2006, p. 58).

Despite media reporting on religion is often "by outsiders for outsiders" (Zagano, 1990, p. 44), non-religious media can be a source for audiences to get knowledge about religion. This is a concern shared by Laura Meadows (2014, p. 138) whose study concluded that:

> the coverage [President] Obama received from the mainstream print media played an important but consistent role in dispelling the confusion over his religious identity.

The media coverage focused on themes of "otherness" (p. 148), "delegitimizing his beliefs" (p. 138) as "inauthentic" (p. 149), "[creating] the potential for distrust and doubt" (p. 138) in audiences towards the American President.

There is a sense that religious groups share a concern about the way in which religion is reported on in mainstream media in part due to the prevalence of media in society. One response to this concern is an initiative called NewsLeads (2015), in New Zealand. This was formed as a chaplaincy service to news media professionals through personal support and by providing contacts for experienced commentators for news items. CEO Reverend Frank Ritchie points out, "We have army chaplains, hospital chaplains and school chaplains. Why not a chaplain to NZ's media?" (CBA, 2015). Another response to the concern about the relationship between Christianity and the media is The Christian Broadcasting Association (CBA) initiative *Media Prayer Day*. The biannual event is an opportunity for New Zealand churches to take a moment in their service to pray for mass media practitioners. Columnist Narelle Henson (2016, n.p.) describes *Media Prayer Day* as:

an opportunity for the Church to come alongside journalists and support
and encourage them as opposed to what we unfortunately really often hear
from the front which is the media is a bad influence in society and we need
to be scared of it.

Presentation of religion on commercial mainstream media

In relation to religion and television, Malcolm Muggeridge (1977, p. 41) locates the

indifference between the two in their modus operandi—the core of religion is in

"truth and reality", while the essence of television is in "fantasy". He asserts

"television is not simply incompatible with, but also even destructive to

Christianity"[3].

From this perspective, the coming together of religion and consumer driven

mainstream media may "[cheapen] faith at best, and at worst [render] the faith

impotent" (Trammell, 2010, p. 116). Fiona Parascandalo (2013, p. 205) illustrates this

concern in relation to the power of mediated contemporary Christian music being

used as a "mechanism for Christian community maintenance", masked by populist

media practices. Charles Brown (2012, p. 118) explains that evangelicals opposed to

contemporary Christian music would argue that:

> one cannot separate form from content, that [Contemporary Christian Music]
> is no different than secular rock, since [Contemporary Christian Music]
> borrows from secular rock.... Contemporary Christian Music musicians and
> their fans are ultimately under the influence of secular trends. Furthermore,
> they feel that contradictory messages are sent since musicians often dress and
> act like secular musicians and yet sing of Jesus.

The concern is that when the religious content is presented on mainstream

commercial media, audiences could misconstrue religious content as entertainment

(Grant, 2003). For some believers, the mediatisation of religion has the potential to

dilute faith, while for others it has the positive potentials of communicating and

spreading the Christian Gospel.

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[3] Myrna R. Grant (2003, p. 130) would later suggest that Muggeridge's "own writings and numerous religious television programmes demonstrate that he actually did believe that the authenticity of the gospel could be communicated through the medium of television."

In saying this, the appearance of religious material in a media form does not always indicate religious communication or indicate a religious source. This raises another concern as media becomes increasingly influential on its audience's experience and understanding of religion. For instance, Mel Gibson's cinematic retelling of *Passion of the Christ*, while being a commercially driven retelling of a religious story, carries a level of religious and social responsibility—for some audience members it may be their first, and potentially only, encounter with the Passion story. The weight of responsibility of the film can be gauged by the controversy that surrounding it. For instance, 20th Century Fox Studios, despite having the first rights to distribute the film because of their connection to Gibson's production company Icon Productions, refused to release the film due to protests and public outcry, perceiving the film as anti-Semitic, overly violent and historically inaccurate (*Los Angeles Times*, 2003).

The sacred and the secular challenging the dichotomy

Considering the sacred and the secular is a dichotomy is however problematic. Understanding society through the creation of a rigid division does not account for the complexity of processes and interactions that occur between the two structures.

Hoover and Venturellia (1996, p. 254) proposes that if religion is at the core of society, as Durkheim claimed, then religion informs all components of society and all that exists in society can be considered "religious". They write,

> even 'secular' media texts are, in a fundamental way, religious, in that they are the modern order's inscription of the religious within social and cultural practice (Hoover &Venturelli, 1999, p. 260).

The notion of 'media as religion' challenges the dichotomy of the sacred and the secular. It is more appropriate to consider the sacred and the secular as related, because "they occupy the same spaces, serves many of the same purposes and invigorate the same practices" (Hoover, 1997, p. 9). In the case of television and religion, they both have central texts, project ideas about morals, values, and how to engage and behave in the world. They both encourage routine experience, and a gathering of people in a shared space, creating a sense of community. They self-promote and encourage brand loyalty and fandom (Lindstrom, 2008), and they both

use symbolic meanings to engage and represent the world (Knott et al, 2013, p. 36).
Shona Tropf (2004, p. 3) writes, "television has truly become the primacy vehicle for
the transmission of culture." Therefore, it is "not surprising" that people are
switching on to the media for direction as to how to interpret the world "define
values" and "understand their place in the world" (Tartanic, 2005, p. 459). This
does not suggest that the media has replaced the role of religion in society, but
rather that the functions of religion are also provided by the media.

Hoover and Venturelli (1996, p. 254) propose that as the media takes on a
"sacralizing role" — a religion of commodities is preached. Commodities are
represented as embodying the values audiences seek out, to build a sense of
identity, and providing a moral compass. In doing so, an understanding of what is
'sacred' must broaden (Hoover & Venturelli, 1996, p. 254).

One way of responding to the redefining of the secular is provided by Knott et al
(2013, p. 11) who provide the term the 'sacred secular'. The term 'sacred secular'
describes the

> beliefs, values, practices, places, symbols and objects that are formally speaking
> 'non-religious' but are nevertheless prioritized by people, deemed to be
> inviolable and non-negotiable, and often referred to as 'sacred'.

The 'sacred secular' enables Knott et al to collectively address representations of
secularism, atheism and other perspective unattached to organised religions or
transcendent beings. Carrette and King (2005, p. 1) also responded to the shifting
presentations of the sacred in public life, by arguing

> God is dead but has been resurrected as "Capital".

Religion, they claim, has been repackaged as spirituality – to be bought and sold in
the marketplace of consumerism, in part of what they refer to as "a silent takeover
of the 'the religious' "(Carrette & King, 2005, p. 2). This in part is a result from the
acknowledgment that spirituality has the ability to appeal to a wider audience than
religion. Spirituality can be seen as more favourable than religion due to its
detachment from an overarching organising authority. It is intangible and thereby
has a flexible ability to accommodate the individual who embraces it.

Carrette and King (2005, p.3) argue that there is no "definitive meaning" to concepts such as religion or spirituality, because in doing so it would incorrectly suggest that these ideas are in fact separate and "divorced" from other areas of cultural and social life. This resonates with Bruno Latour's (1993) thesis "We have never been modern". Latour (1993, p. 37) argues that the dichotomies that modernity is built on, including the sacred and the secular have never been fully isolated from each other. To claim that we have moved to a period of secularisation while also noting a reimagining of religion, a spiritual awakening, in a society that operates from a historically religious traditions embedded in its culture, rejects the idea that we are living in a truly secular society where religion is excluded (Carrette & King, 2005; Latour, 1993).

While media can be considered *as* religion, religion is incorporating media logics (Hjarvard, 2006, p. 3). Stolow (2005, p. 125) argues that religion "can only be manifested through some process of mediation", from traditional to contemporary texts, rituals and images. In this light, religions "are themselves media" (Knott et al, 2013, p. 38).

Religious organisation use media logics to represent and disseminate messages about their faith (Hjarvard, 2006, p. 3). On the ground level, the mediatisation of religion can translate to how people do church. In Auckland, Reverend Brett Jones states that his congregation at Cession Community "embrace[s] the arts and media as part of giving creative expression to our God-given design" (2015, personal communication). Media logic serves an important role at Cession Community, to illustrate the message, rather than be the message. For instance, in 2014 they ran a series of services called "Lego Church" which explored faith through the lens of *The Lego Movie*. The services dissected the narrative, themes, and character developments of the film through a faith-based inquiry. The services included cinema props, movie excerpts, Lego blocks at a café-style setting layout, and included the movie's theme song "Everything is Awesome" in the worship line-up.

The sermons are also available on the church website as podcasts. Reverend Jones describes his church community as:

> creative people choosing to create as well as trawling through the media for hints of the divine in popular culture... We're expecting the fingerprints of the divine to show up in the arts and media simply because we're part of the creation He has loaded for creativity. (Jones, 2015, personal communication)

The practices of Cession Community support a rationale presented by April Vega (2012, p. 37) for the inclusion of popular-secular music in religious worship services in America.

> The most common reason...was to serve the 'message' or sermon of the day. One man expressed, 'The function of these songs and every other creative element we do in our sermons is to enhance the message. We want to bring the never-changing truth of the Gospel to an every-changing culture in creative and compelling ways.'

Vega presents four positions for the incorporation of popular-secular elements in worship services:

1. we use it, but it is not very useful (p. 371);
2. we use it and it unites us (p. 372);
3. it unites us and we dialogue with it (p. 373); and
4. we dialogue with it... but really we are one with it. (p. 374)

What Jones (2015) and Vega (2012) have both illustrated is that the sacred and the secular can, and do, operate within the same spaces, and that Christian organisations can use mainstream commercial media to benefit their own goals.

On an industry level, the media can be used as a tool to engage faith. The Christian Broadcasting Association (CBA, 2014) in New Zealand states that it:

> exists to communicate the essentials of the Christian Faith to those who have never understood. We use top rating secular commercial radio to reach mass audiences of people who would never set foot inside a church.

For instance, in 2013 CBA was responsible for a radio theatre production named *NewstalkBC* (2015), a pun on the top rating non-religious broadcaster, which broadcasted the production, *Newstalk ZB.* The Christmas special presented an as-live "hour of talkback radio from the very first Christmas Day", featuring well-known New Zealanders including the current Prime Minister, John Key.

Richard Santana and Gregory Erickson (2008, p. 114) describe the proximity of popular culture and religion as resulting in instances of popular culture and media "rescripting the sacred." This describes the idea that when religious content goes through the process of mediatisation it is inevitably going to impact the essence of the original content. For example, Aron O'Cass and Peter Clarke (2001, p. 49) explain that popular culture and the media have given religious traditions new meaning—Christmas is many things to many people." The "new gods [are] toy companies and their marketing armies (elves)" (O'Cass & Clarke, 2001, p. 38).

Mark Powell (2004 in Vega, 2012) presents the argument that Christian musicians have replaced televangelists as the "primary media connection between popular culture and popular religion." Jousmaki (2013, p. 273) states that Christian Metal music brings religion and popular culture together, "thereby also transforming the meaning of religion and religious practices." Religious content is also prevalent in non-religious genres. Rap and hip-hop culture offer parallels to Christian culture that see an almost seamless transition of religious symbolism and rhetoric into the music. Biblical themes of "prophecy, redemption, incarnation, and resurrection" (Walsh, 2013, p. 244) are "reimagined in the rapper's imaginings of street life" (Walsh, p. 230). Tinajero (2013, p. 317) explains that, while some might equate the use of religion in rap and hip-hop music as a marketing tool, there seems to be an identification between some musicians and "Jesus the sufferer" which becomes a symbol that resonates with their own experiences of marginalisation in society. Tinajeo uses a quote from African American rapper Tupac Shakur's quote to illustrate this point:

> I got crucified to the media, and I walked through with the thorns on and I
> had shit thrown on me and... I'm not saying I'm Jesus but we go through
> that type of thing every day. We don't part the Red Sea but we walk through
> the hood without getting shot. We don't turn water into wine but we turn
> dope fiends into productive citizens of society. We turn words into money.
> (Tupac Shakur, 2007, in Tinajeo, 2013, p. 322-323)

Whether music is capitalising on popular culture's use of Jesus and Christianity, or if rappers are "pastors of the street" (Tinajero, 2013, p. 317), the mediatisation of

religion enables new encounters of faith. This recontextualising and reimagining of the sacred creates new experiences with, and perceptions of, faith.

Summary

The sacred and the secular were traditionally treated as separate cultural realms, which collided when they met, as illustrated by media reporting on religion, and religious content in mainstream commercial media. However, this approach to the dichotomy of the sacred and the secular is problematic because it does not fully account for the complexities of how 'sacred' and 'secular' entities operate. The sacred and the secular are instead not completely separate, and perhaps never have been. They operate within the same space, share similar functions, and can serve similar goals. The media can be seen as a form of religion and religion becomes aligned with media logics. The mediatisation of religion influences how we do church and how Christian industries operate and engage with the public. Through the mediatisation of religious content, the sacred is rescripted. A new context gives religion new focuses, new meaning, yet it continues to serve the public in navigating their way through life.

2.2   Television and Christianity

The relationship between television and religion, and in particular Christianity, highlights key aspects underpinning this present study. This section discusses Christian televised broadcasting as a means of religious communication. It also examines the inclusion of religious content in non-religious mainstream commercial televised broadcasting—that is, the secular representation of sacred ideas. The aim here is to exemplify the relationship between television and Christianity in terms of the tensions between the sacred and secular.

Television as a tool for Christian communication

Tensions between the sacred and the secular have resulted in religion being somewhat "marginalised" by media-scholarly research (Hoover & Wagner, 1997, p. 9). Each revival of religious broadcasting has prompted a wave of scholarly inquiry (Ableman, 1990). With the emergence of televangelism[4] in the late 1970s, came a series of literature predominately focusing on understanding the emergence, nature, impact, and scandals of the television genre (Ableman, 1990).

Emergence and impact of televangelism and religious programming

Jeffrey Hadden and Charles Swan (1981) describe religious television as creating new ways of experiencing religion. These writers noted a concern that the potential the impact of televised religious communication on religion would present a diluted faith experience. They explain:

> ... entrepreneurial TV religion presents a dangerously abbreviated version of the Christian gospel and is a threat to the congregational Christianity of the New Testament. (p. 180)

Gerbner et al. (1984, p. 901), however, propose that, on a whole, religious television programmes broaden existing religious beliefs in the lives of viewers who tune in to them[5]. Robert Ableman (1987, p. 199) indicates three reasons why people watch

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[4] *Televangelism* is the term given to the television genre that combines television and evangelical religious communication.
[5] One quarter of participants in The Religious Television Survey (Gebner et al., 1984) admitted to watching religious television as a source of knowledge about the world, and important moral and social issues. Those who viewed religious broadcasts rarely did so as a substitute for church attendance.

religious television: viewing becomes part of a habit or ritual; viewing becomes an instrumental tool for seeking information; and viewing becomes a reactionary[6] activity. Gebner et al. also argue that watching religious television should not be considered a private activity, because the audience often view, and discuss, the programme with family members, friends, church congregation and religious leaders[7].

Hadden and Swann (1981) suggest that the absence of commercial breaks during the broadcasting of religious television programmes does not equate to an absence of commercial narratives during the broadcast of religious television programmes. Hadden (1987) argues that it is the relationship between religious broadcasting with the audience that will revolutionise religious broadcasting. He writes:

> whereas commercial broadcasting sells advertising to support programming, the electric church sells itself and its projects. (p. 15)

Televangelists employ a range of methods[8] to ensure financial contributions are made to fund religious programmes. Gebner et al.'s (1984, p. 73) study found a "fairly strong and positive" correlation between making financial contributions to religious organisations—participants are likely to give either to both local churches and religious television programmes, or to neither. Robert Wuthnow (1987, p. 128) states that, "religious television has scarcely been limited to the private sphere," with financial contributions being spent on community outreach ventures such as educational and political resources. This challenges a previously noted concern that religious broadcasting could come at a price to local congregations.

Televangelism scandals

The scandals surrounding televangelists during the 1980s[9] sparked another wave of scholarship as the credibility of the genre was challenged[10]. However, rather than

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[6]This describes the behaviour of viewers who are dissatisfied with the commercial nature of television and choose to watch religious television, not because of its specific content, but because it represents an alternative to the commercial format (Ableman, 1987, p. 199).

[7] For more on religious broadcasting audiences see, Gerbner et al. (1984), Tamney & Johnson (1984), and Hadden & Swann (1981).

[8]Such methods include "direct appeals, "offering of gifts", the sale of religious merchandise, and "prayer and counselling services" (Hadden & Swann, 1981, p. 180).

[9] These included, but were not limited to, sexual and financial scandals with high profile televangelists including Jim Bakker, Jimmy Swaggart and Oral Roberts.

bringing about the demise of the televangelism genre, Mitchell (2005) suggests that the scandals provided an opportunity for a rebranding of Christian broadcasting. He writes, that through the 1990s and 2000s:

> Christian television has evolved into a more fragmented communicative form, sometimes becoming more professional, slicker and even closer in style to its commercial competitors. (p. 5)

Here we see a progression towards the secular techniques as religious communication and media operate in a shared space.

Christianity as a communication tool for non-religious television

In the mid-1990s there was a significant shift in focus of the literature examining the relationship between Christianity and television. Attention turned from television as a site for religious communication to the presence of religious content in non-religious televised broadcasts.

Skill, Robinson, Lyons and Larsen (1994, p. 265) claimed that a defining feature of the relationship between religious and non-religious programming is not that religion is treated negatively on television, but rather, that religion is "underrepresented" on television. They state that, "religion is a rather invisible institution on fictional prime time television" (Skill et al., p. 265). Their study found that "the religious side of character's lives is not typically presented" with only 5.6 percent of characters identifiable as religious in their study (Skill et al., p. 251). Religious characters[11], storylines[12], and cultural markers are, however, becoming fixtures within non-religious mainstream commercial programming. Although it is predominately Christianity that is represented on television screens, other religious groups[13], and to a lesser extent atheists,[14] are also depicted in mainstream commercial programming on New Zealand screens.

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[10] For more see Litman & Bain (1989); Houghland, Billings and Wood (1990), and Smith (1992).

[11] One example is provided by Ned Flanders and his family in *The Simpsons* [1989-current], who represents a devout Christian family and presents a moral dichotomy to the protagonist Homer Simpson and his family (*See* Pinsky, 2001).

[12] For example, both animated adult series *The Simpsons* [1989-current], and *South Park* [1997-current], have explored a range of aspects of religion within their series. Notable episodes from *The Simpsons* include "Bart Sells His Soul", "Homer vs Lisa and the 8th Commandment" and "Homer the Heretic". For *South Park*, example episodes are, "All about the Mormons", "Bloody Mary", and "Cartoon Wars Part II."

[13] In Season 8 Episode 12 "The Space Probe Disintegration" of *The Big Bang Theory* [2007-current] the narrative breaks from its comedic focus to address the debate of science versus religion. Raj Koothrappali explains to Howard Wolowitz how as a

Music videos

Music videos are a genre particularly relevant to the present study of television advertisements because they can be interpreted as sharing a similar form and function. That is, similarly to television advertisements, music videos operate with a commercial end goal: for viewers to invest in the brand of the artist or band, buy their products, in the first instance being the record promoted in the video, and become loyal brand followers and consumers.

Music videos provide a platform for artistic expression, often pushing the boundaries on social, cultural and political issues—and religion is no exception to this[15]. McKee and Pardun's (1996; 1999) studies on the inclusion of religion in music video clips illustrate how popular culture repackages religious material. They demonstrate how religious symbols work and note that religious content does not inherently equate to religious meaning. McKee and Pardun (1999, p. 119) provide the following example:

> The interpretation of a figure with a crown of thorns or on a cross may go beyond traditional Western cultural understandings, but it is apparent that all such interpretations begin with a commonality – an understanding of both as a symbol of sacrificial suffering. The sacredness of the image was not immediately reduced by its secular context, nor was its influence on subsequent interpretation negated by even a violent context. Although the religious images transmitted traditional meaning for many viewers, they often did go beyond that to yield heuristic understandings.

In most instances, music videos and television advertisements both place a strong emphasis on narrative and this has methodological impacts on how the texts should be analysed (*see*, Ings, 2005).

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scientist he still relies on religion for guidance (*see,* Lewis & Molloy, 2015). Another example is provided by *Homeland* [2011-present] which depicts protagonist Nicholas Brody, in Season One, as a United States Marine turned terrorist follower of Islam.

[14] Dr. Gregory House in *House MD* [2004-2012] and Sheldon Cooper in *The Big Bang Theory* [2007-current] represent unapologetic atheists who challenge what it means to believe, and equally what it means to not believe.

[15]In 1985, Baxter et al. concluded that 17.7 percent, or just over 10 music videos, that aired on MTV in 1984 contained religious visual content. The rare inclusion of religion within music videos is reflected by its limited scholarly attention; however, it still marks an awareness of religious representations on television programmes outside of religious formats. An iconic example is Madonna's video for '*Like a Prayer'*. It includes images of stigmata, Christian symbols, and portrays Jesus as an African American male, who Madonna kisses (*See* Hoover, 2006).

Non-religious mainstream commercial programming

Most studies on the inclusion of religious content in non-religious televised broadcasts use a television programme as a platform for cultural analysis. Douglas Cowan (2005) states, the media text is secondary to the exploration of the large issue that the analysis explores. Television has the ability to bring its audience "closer to faith" even in non-religious contexts, albeit in a highly constructed manner (Elliot, 2000, p. 1). For example, the creators of *Joan of Arcadia* set out Ten Commandments for how the show's writers were to represent God[16]. The creators of *South Park* were able to communicate their own religious biases while retelling the story of Joseph Smith and the founding of the Mormon religion in episode 712 "All About the Mormons"[17] (Cowan, 2005).

Non-religious mainstream commercial programmes provide sites to gain religious knowledge and information, even if this is only a by-product, and not the intention of the programme. Often, people's religious knowledge is limited to "what has been mediated to them" (Feltmate, 2012, p. 210), and this enables the creation and reinforcement of religious attitudes and stereotypes. All the while, programmes that package religion in a comedic framework are also highlighting the importance of religion in society. Lewis and Molloy (2015, p. 11) explain:

> When we can enjoy laughing at ourselves and along with others, we draw closer with civility to the other and the notions of the shared human experience.

Theologian, Karl Barth, commented that we must hold the *Bible* in one hand, and the newspaper in the other. These are both of the same world—but we must use the *Bible* while we read the newspaper. This speaks to the shared space of the sacred and the secular, but also the ability as Stephen Garner (2011, p. 156) explains, to use

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[16] Show creator Barbara Hall lists the ten commandants for Joan of Arcadia (Elliot, 2005, p. 8): 1. "God's purpose for talking to Joan, and to everyone, is to get her (us) to recognize the interconnectedness of all things, i.e. you cannot hurt a person without hurting yourself; all of your actions have consequences; God can be found in the smallest actions; God expects us to learn and grow from all our experiences. However, the exact nature of God is a mystery, and the mystery can never be solved.... 2. God cannot directly intervene. 3. Good and evil exist. 4. God can never identify one religion as being right. 5. The job of every human being is to fulfil his or her true nature. 6. Everyone is allowed to say no to God, including Joan. 7. God is not bound by time—this is a human concept. 8. God is not a person and does not possess a human personality. 9. God talks to everyone all the time in different ways. 10. God's plan is what is good for us, not what is good for Him."
[17] A musical chorus would sing "dum, dum, dum, dum, dum" (which later becomes clearer as "dumb, dumb, dumb, dumb, dumb"), or "smart, smart, smart, smart, smart", in accordance to different parts of the retelling of the Mormon story that are considered more believable, according to the show's creators (Cowan, 2005). For an in-depth analysis of the representation of religion in *South Park see* Johnson-Woods (2007).

the media (specifically television) as "a site for theological reflection" and cultural reflection. For instance, Garner (2011) and Taylor (2010)[18] provide a local analysis of animated adult comedy *bro'Town.*

Summary

The exchanges between Christianity and television reveal that Christian content is no longer restricted to religious communication, Christian contexts, or Christian meanings. While its presence is evident across television genres, its role, and the purposes it serves audiences, remain the same--to portray, reflect, disseminate and challenge religious ideas and attitudes to its viewers.

This section described the evolution of the relationship between Christianity and television as representative of the sacred and the secular. It illustrates the initial tensions between the two entities from the perspective that they are in conflict with one another. From there, the discussion illustrated how television could be utilised as a tool for religious communication once embraced by religious groups. This led to a discussion on the repackaging of sacred content in non-religious televised programming. This section also showed how television texts can act as a platform for the discussion of wider issues, in this case religion, by providing insights into the role of religion in a given society.

2.3   Advertising and Christianity

The purpose of this section is to explore the relationship between advertising and Christianity. First, advertising as a tool for religious communication, that is, religious advertising, is discussed. Second, the presence of religious cultural markers in non-religious advertising, that is, advertising for non-religious companies, is examined. All the while, the interplay of the sacred and the secular, as represented by Christianity and the market, is an undercurrent of this section.

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[18] Taylor (2010, p. 157) uses *bro'Town* to "encounter a specific critique of the cultural captivity of contemporary Bible-reading practices in Pacific Island communities, while still maintaining an explicit theological framing for identity and ethics."

Advertising as a tool for Christian communication

The relationship between Christianity and advertising is "characteristically uneasy", and this is attributed in part to the tensions between "the conservative nature of the established churches" and the media (Percy, 2000, p. 97). Advertising becomes problematic for Christianity when it operates in a manner that is in conflict with religious morals (Cohen, 2012)[19]. Cohen (p. 75) states that Christianity views advertising positively when it takes the role of informing the public to make "rational decisions" in a commercial mainstream market[20].

A spiritual marketplace

Peter Berger (Percy, 2000, p. 104) argues that churches now exist within a "spiritual marketplace" in a "religious free market" (Percy, p. 105). This perspective assumes that the separation of the church from the state means that there is no governing force to ensure a religious presence in society. Consequently, a pluralist religious society emerges whereby competition between religions for a voice in the public sphere becomes apparent. Religion may be viewed as a consumer good, a product—bought and sold, marketed and branded (Twitchell, 2007; Einstein, 2008).

For instance, in 2004, the film *The Passion of the Christ* "unleashed a storm of public, religious, and scholarly commentary" (Hoover, 2006, p. 64) for its depiction of the Passion story within a facade and marketing strategy reminiscent of a Hollywood blockbuster movie. Trammell (2010, p. 19) describes the marketing of the film as a "testament to the collision between religious belief and cultural consumption." The film was originally marketed to churches, and a complete church marketing strategy was deployed (*see*, Maresco, 2004). Twitchell (2007, p. 6) describes the church as the middleman, the salesman [*sic*], in the promotion of the film from the studio to the audience. The church was transformed into a movie theatre ensuring congregations got front row seats; movie ticket receipts were rebranded as "passion dollars"; movie merchandise was created to be idolised in homes, and crucifixion

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[19] For instance, when advertising embodies dishonesty, exploitation of social groups, or when it amplifies consumerism as a goal over and above social responsibility (Cohen, 2012).
[20] See Percy (2000, p. 104) for a classification of Christian print advertising in the United Kingdom.

nails adorned the necks of movie goers to signal not only their attendance of the film but that they "suffered the experience". On reflection, Twitchell (p. 5, emphasis added) writes, "If as the saying goes 'the religion of Hollywood is money,' then the returns of *Christiantainment* have proven a God send."

Christian advertising has evolved to a point where often it embraces a wider perspective and understanding of culture. In 2015, the appropriateness of religious communication in non-religious settings became an international news item. Cinemas in the United Kingdom refused to play an advertisement for The Church of England, which featured a montage of people reciting The Lord's Prayer, before the screening of *Star Wars: The Force Awakens*. Reportedly, 80 percent of cinemas in the country claimed that the commercial "carries the risk of upsetting, or offending audiences" (Siddique & Sherwood, 2015, n.p.). Despite a rule prohibiting the advertising of content related to "personal beliefs", the Director of Communications for the Church of England states:

> The prospect of a multigenerational cultural event offered by the release of *Star Wars: the Force Awakens* on 18 December—a week before Christmas Day—was too good an opportunity to miss and we are bewildered by the decision of the cinemas. (Siddique & Sherwood, 2015)

Christianity as a communication tool for non-religious advertising

This section examines relevant studies that produce empirical data on Christian cultural markers in non-Christian television advertisements. The application of religious cultural markers in non-religious advertising is not a particularly new practice, yet its origins are difficult to pinpoint. The extent to which the application of religion to non-religious commercial messages works is still an under-researched area.

Walter Henley Jr. et al. (2009, p. 89) assert that non-religious companies need to be mindful and selective when considering incorporating religious material in their promotional material. They suggest that religious content is more effective when there is relevance in its relationship to the product (Henley et al., p. 100), and when it accounts for the perceived religious identity of the audience (Henley et al., p. 100).

Speaking within an American context, Taylor, Halstead and Hayes (2010, p. 79) make the observation that the practice is more common in particular geographical areas where a religious presence is embedded into the local culture, presumably because the message is more likely to connect with the audience. They do, however, acknowledge that there is a lack of research on how the presence of religious symbols functions in the process of the audience becoming consumers of the product being promoted (Taylor et al., p. 79).

The secularisation of television advertisements

In 1998, Brendan Maguire and Georgie Ann Weatherby presented the first of a series of studies on the secularisation of television advertisements in America. This study identified sixteen television advertisements, or eight individual television advertisements, that included religious symbolism[21]. Despite finding so few examples, their evidence acts as a tool for discussing the place of religion within society, specifically addressing the relationships between the sacred and the secular.

Maguire and Weatherby (1998) indicate five possible reasons why advertisers rarely employ religious symbolism in television advertisements.

1) The actuality, or perception, that religion has become irrelevant in American society, which reinforces secularisation theory.

2) Advertisers are observing a separation of the church from the state.

3) A perception held by advertisers that "religion is not dramatic enough to capture or hold the attention of viewers" (p. 176).

4) To fulfil "a marketplace desire to maximise the match between message and audience... [advertisers] may wish to promote the type of activities that require or encourage use of the product" (p. 176) rather than draw on unrelated concepts such as religion.

5) A perception that religion is "off-bounds" in non-religious frameworks—"those who hold positive and strong religious convictions might object to the use of religion as a sales gimmick" (p. 177).

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[21]The study also coded occurrences of violence and moral decay.

Their study concluded that very few television advertisements incorporated religious symbolism, and when it was used it was not necessarily conventional or positive (Maguire & Weatherby, 1998). They demonstrated that television advertisements operate as a "barometer of prevailing patterns of social life" (p. 175), highlighting the importance of analysing television advertisements as a source of rich cultural and creative information. Their study provides multiple starting points for further investigations of religion, television and promotional culture, in terms of approach, method, and discussion topics.

Brendan Maguire, Diane Sandage and George Ann Weatherby added to the dialogue on the secularisation of television advertisements in 1999. They questioned whether religious content was favoured over scientific or professional expertise in TVCs. Religious symbolism was included in six TVCs, or four individual texts, compared to 109 television advertisements, or 82 individual texts, that deployed science (n=26) or professional expertise (n=56) (Maguire et al., 1999, p. 423).

These authors state that the evidence in the 1999 study reinforces that of the 1998 study, in that religious symbolism was rarely used in television advertisements. It is important to note, however, that the broadcast time between the two sets of data was only 16 months apart. It could be argued that this is a short amount of time to expect any significant changes in how religious content is approached. Second, the authors highlighted that the 1998 study used data broadcast in winter, while the 1999 study used data broadcast in summer. They claimed that there is no reason to think calendar dates altered the data, and make no mention as to how specific calendar dates which hold religious significance could influence the amount or type of religious content in television advertisements.

George Ann Weatherby and Jean Pugh (2008, n.p.) updated the series, this time finding that 51 of 1499 television advertisements contained religious imagery, including repeats. This indicates that while there is "very little religious

symbolism", nevertheless it is "on the rise" (Weatherby & Pugh, n.p.). They argued that an ongoing examination of this field is important because if the secularisation of society is in fact occurring, one way to test how this manifests itself is to examine "one slice of everyday life," in this case television advertisements. Weatherby and Pugh summarised the potential reasons that religion is rarely incorporated in television advertisements by reiterating what Maguire and Weatherby (1998, p. 177) had noted, that "apparently, producers believe that religion is a subject too difficult to portray in a way that is acceptable to all viewers."

Rick Clifton Moore (2005) believes that Maguire and Weathery's (1998) study should be treated as a starting point for further research while highlighting some methodological weaknesses. Moore criticises the difficulties inherent in studying television advertisements. The large quantity of content broadcast across channels, 24 hours a day, makes it difficult to sample a significant amount of data that is representative of the larger group. Moore overcomes this problem in his research by choosing to study the advertising medium instead of television.[22] Moore (2005) questions the progression of Maguire and Weatherby's (1998) discussion as it moves from a quantitative content analysis to a discussion of possible reasons for a lack of texts that include religious symbolism. He suggests it would have been more natural to follow the content analysis, with an exploration of the nature of the symbolism. Without this discussion, Maguire and Weatherby's study appears thin and to be only working at an introductory level, when there is much more scope for analysis.

Moore's (2005) study examines the imagery in advertisements located in American magazines, focusing specifically on comparing Western and Eastern religious traditions. Although Moore deals with the print medium and spirituality, which

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[22]The present research, as discussed in the Methodology Chapter, attempts to create a representative sample in two ways. First, the focus is on the thematic representation and thematic functions when BCMs are found in television advertisements, rather than quantifying the occurrence of television advertisements as did Maguire and Weatherby (1998) and Maguire, Sandage and Weatherby (1999), and Weatherby and Pugh (2008). Second, rather than limiting the data to two weeks and one network per day (like the previously mentioned studies), this study incorporates five channels (all free-to-air, terrestrial networks), and every network is included on each day for the four weeks of the study. Further, two of the sample weeks are considered generic broadcasting weeks, and two weeks are seasonal broadcast weeks as they include Christian festivals, Easter and Christmas, and therefore are likely to attract different uses of Christianity.

fall outside, and on the periphery, of the present project, his comments on spirituality shed light onto the construction of an analysis of religion. When comparing the percentage of texts containing "religious/spiritual" content, Moore's data appear only slightly lower than that of Maguire and Weatherby (1998) (1.13% cf 2.01% respectively), though this difference is unlikely to be significant. What is revealing is that six of the texts appear in both sets of data, coded as "religious" in Maguire and Weatherby's study and "spiritual" in Moore's study. Moore notes that for a "more accurate comparison" the six texts would need to be removed from Maguire and Weatherby's study. In doing so, the margin between the two sets of data narrows (1.13% and 1.25%).

Moore's (2005) examination revealed that, for the most part, Western religious imagery was typically used to "sell other cultural products such as books, and most of these cultural products were directly related to religion" (n.p.); whereas, those that included spiritual or Eastern religious traditions "were typically used to sell real goods and services, not other cultural products" (n.p.).

Marmor-Lavie et al., (2009, p.5) describe Moore as being [surprised]" at the findings that revealed that religion and spirituality are "two different things", and that "they are not the same thing for advertisers or consumers." These writers say that Moore's finding is "more in sync with the definition of and core ideas of spiritual people" developed in their Spirituality Advertising Framework model (Marmor-Lavie et al., p. 4-5). On the issue of spiritual elements, Mallia (2009, p. 185-186) notes that spiritual elements are less likely to cause offense than religious elements. She notes that the issue of offense is a complex one and often there is a disconnect between industry insiders and the audience on what is considered appropriate.

Karen Mallia (2009) describes the advertising practice that incorporates religious content in non-religious texts as being on the rise, providing anecdotal observations for support. Mallia (2009, p. 173) claimed that the incidental "infrequent, beguilingly innocent" links between religious material and products in

advertisements of the 1950s and 1960s, no longer exist. She describes the employment of religious content in advertisements as "more frequent, more daring, and more controversial" (p. 173). She explains this shift as going relatively unnoticed (p. 172), and argues that the appropriation of religious symbols can be seen by secular advertisers as a way of "[increasing] the volume" (p. 172) in order to be heard against a backdrop of "media clutter", providing "fuel for shocking audiences" (p. 172). Mallia describes religious content as "especially rich" (p. 175), and its presence in the media as opening up a Pandora's box because of the traditional separation between religion and the media (p. 174) which has the potential to generate positive and negative experiences for the sacred, and the secular.

Religion and the market

Martyn Percy (2000, p. 108) argues that " 'market' and 'religion' cannot be easily divided, any more than the sacred and the secular can be divorced from each other." Advertising and Christianity can be interpreted as functioning in a similar manner to each other. These both "address and propose solution to human desire and the question for identity and meaning" (Peck, 1993, p. 6). Advertising is a "key agent in the construction of modern identity" (Peck, p. 11), a position once held almost exclusively by religion. Percy (2000, p. 107-108) proposes that advertisements can be seen as a religious-experience. He argues that secularisation and consumerism are "fluid concepts" that should not be inherently competing with religion (p. 116). At times, they can be seen to "complement sacred seasons, be by-products of religion, or be seasoned by faith" (p. 116).

It can also be argued that the market is operating within a religious framework (Percy, 2000, p. 107). It raises the question, "What if we saw the market as an extension of religion?" For instance, by taking the process of how advertising works, it can be related metaphorically to a religious experience. Percy (2000, p. 107-108) explains:

Adverts that preach brand loyalty appear to be the motif of conversion because of its religious resonance. The new consumer is shown as enlightened and joins an elite of brand-believers who have discovered the truth. Products, in their competitive strategies, deploy a theological construction of reality, in which enlightenment, conversion, believing and belonging matter.

Summary

This section shows the relationship between religion and advertising as influenced by the dynamics of the sacred and the secular. The discussion examined religion and advertising as operating within a shared space, adopting shared techniques and functions, resulting in religious communication employing secular strategies, as well as non-religious communication borrowing religious material for their own intent and purposes. It noted the complexities of studying Christianity and advertising, due to the nature of the data and interpretations of meaning. It also highlighted the limited number of empirical studies, the lack of current studies, and in-depth analyses in the field.

2.4 Conclusion

This section summarises what is known and unknown about the field of Christianity in television and advertising, and how the present study aims to add new knowledge in the area.

What is known and unknown about the field

This chapter presented an understanding of the relationship between the sacred and the secular, based on academic literature on Christianity, television and advertising. It illustrated that despite a traditional perspective that the sacred and the secular exist as separate entities, these are presently more in sync with one another than ever before. The coming together of the sacred and the secular in society is reflected in the practices of religion and the media. For instance, some religious organisations are adapting the way they do church and do Christianity to incorporate media logics.

This was expanded upon in a specific examination of the movements between the sacred and the secular as represented by Christianity and television. It provided evidence that religion and religious material is not restricted by television genres. Religious ideas, symbols and iconography can be located in religious programming, music videos, mainstream commercial non-religious entertainment series, animation, comedy, and finally, television advertisements. The mediated representation of religion does not always signify religious intent or a religious meaning.

This review of literature showed that the field of religion and media is a source of rich information, and builds on the notion that media texts are cultural texts. The explorations of religion and media have extended their focus outside of the texts, illustrating how the content of a text speaks beyond the parameters of the text, on larger issues.

The review of the research, as a whole, demonstrates that there is a range of areas for explorations within the field, with some areas given more attention than others. On the one hand, the examination of Christian television genres and the inclusion of religious material in non-religious mainstream commercial entertainment have been generally thorough. On the other hand, the examination of religion within television advertisements, particularly for non-religious companies, for the most part, is limited to descriptions and the quantifying of religious symbols. Moore (2005) asserts that although there is only a small amount of research exploring the use of religion and advertising, it does not equate to a lack of academic interest, or a lack of valuable knowledge.

A gap exists in the literature on Christianity and television, and this is the meeting point of religion and television advertisements, particularly for non-religious companies. The non-religious handling of sacred material is a rich source of information under-represented in research. Similar analysis of religion in non-religious television texts illustrates the depth and reach that it has, and the addition

of the commercial persuasive rhetoric of television advertisements adds another dynamic to the dialogue.

Contribution to new knowledge

This present study aims to contribute new knowledge to the field of television and Christianity. It seeks to add to the discussion of the interactions between the sacred and the secular as represented by Christianity and television advertisements by providing an analysis of the appropriation of CHRISTIAN CULTURAL MARKERS in television advertisements on New Zealand screens. The New Zealand context will add a unique cultural framework for the exploration of media and religion, because of its increasingly secular identity and its historically de facto relationship with Christianity, multicultural population, and commercially driven media industry.

This study seeks to provide cultural and creative insights into the advertising tool that places CHRISTIAN CULTURAL MARKERS in television advertisements. A tool referred to in this study as *Christianity Sells.* It presents an argument that Christianity has become a cultural tool for advertisers to draw upon, for the purposes of persuasive rhetoric. The purpose of the analysis in this study is to obtain an understanding of how *Christianity Sells* works as an advertising tool, and to use television advertisements as a platform for discussing Christianity in New Zealand culture by approaching television advertisements as cultural texts.

Summary

With regards to the relationship between Christian signifiers and the media, Hoover (2002) provides some significant observations. Religious authority over symbols traditionally harboured as their own, is diminishing (Hoover, p. 305). As more religious symbols loosen their ties to strict religious governance, they will enter a media tool box of symbols and the "historic links of those symbols with their histories is weakened" (Hoover, p. 305). As generations pass, and as society continues to become increasingly secular, the space between religious symbols and

their traditional meaning will widen (Hoover, p. 305), and the material re-scripted by popular culture.

The review of literature positions the present research into examining the presence, type, and function of BELIEF CULTURAL MARKERS in TVCs and promos on New Zealand television, and in particular, those that may be considered as CHRISTIAN CULTURAL MARKERS.

Chapter Three
METHODOLOGY

3.0   Introduction

This chapter outlines the focus and overview of the research and research questions. An exemplar of the work of advertisements contextualises some of the research considerations. The positioning of the research and researcher is discussed within epistemological perspectives, the need to deal with objectivity and subjectivity, and the contextual importance of knowledge and meaning in advertising. Underlying considerations that inform and shape the research design and its implementation, methods, and analyses, are discussed. Finally, a summary of the overall methodology is provided.

3.1   Focus and Overview of the Research

Overview of the research

Judith Williamson (1978, p. 25) writes that:

> The work of the advertisement is not to invent a meaning for [a product],
> but to translate meaning for it by means of a sign system we already know.

Robert Ableman and Stewart Hoover (1990) suggest that:

> All television seems to be about meaning. It is an important conveyer of the
> social and cultural heritage, and provides its viewers with symbols and
> ideas which explain profound truths.

In television advertisements, such signs, symbols, and ideas may be referred to as cultural markers, and when used as a referent to a belief system may be termed BELIEF CULTURAL MARKERS (BCMs).

This thesis examines the advertising tool which places CHRISTIAN CULTURAL MARKERS (CCMs) within television advertisements on New Zealand screens. The aim is to create a rich multi-layered analysis by examining a range of such incidents within a defined period of broadcast time. Therefore, the primary focus of this thesis is on CCMs. The secondary focus is other BELIEF CULTURAL MARKERS (BCMs), that being RELIGIOUS (NON-CHRISTIAN) CULTURAL MARKERS (RncCMs), SPIRITUAL CULTURAL MARKERS (SpCMs), and SECULAR CULTURAL MARKERS (SecCMs). This project is *not* about quantifying how *often* the technique occurs in

comparison to other advertising techniques, or texts. Rather, it focuses on conceptualising how the advertising tool that places CCMs in television advertisements works. This advertising tool is referred to in this thesis as *Christianity Sells.*

This research was conducted over four separate weeks of broadcasting on five free to air television channels in New Zealand in 2012. Television advertisements that included BELIEF CULTURAL MARKERS were collected, coded and analysed, to understand the meaning-making processes and the work of BCMs. In all, 352 television advertisements were collected revealing 594 BELIEF CULTURAL MARKERS, were evidenced from 630 hours of broadcasting over 28 days.

Research questions

This research poses four research questions:

1. How are CHRISTIAN CULTURAL MARKERS (CCMs) evidenced as an advertising tool in TVCs and Promos for Christian and Non-Christian Companies on New Zealand television?

2. What thematic representations are characteristic of CHRISTIAN CULTURAL MARKERS in TVCs and Promos for Christian and Non-Christian Companies on New Zealand television?

3. What thematic functions do CHRISTIAN CULTURAL MARKERS serve in TVCs and Promos for Christian and Non-Christian Companies on New Zealand television?

4. Besides CHRISTIAN CULTURAL MARKERS,
   a. How are BELIEF CULTURAL MARKERS (BCMs) evidenced as an advertising tool, in TVCs and Promos, on New Zealand television? And,
   b. How are BELIEF CULTURAL MARKERS (BCMs) thematically represented, and what thematic functions do they serve?

3.2   The Work of Advertisements: An Exemplar

Judith Williamson's (1978, pp. 25-26) seminal piece, *Decoding Advertising*, includes the deconstruction of a print advertisement for Chanel No. 5, pictured in Figure 3.1. The advertisement contains an image of Catherine Deneuve, a perfume bottle, and is anchored by text identifying the promoted brand. Williamson describes the production of meaning within texts as a three stage process.

In the first stage, "the meaning of one sign is transferred to another" (Leiss, Kline, & Jhally, 1990, p. 202). In the case of Chanel No. 5, Catherine Deneuve is a "rich signifier" of "French chic, sophistication, elegance, beauty and glamour." Her image is juxtaposed with the perfume bottle, an "empty" signifier given that its main quality, its smell, cannot be experienced (Chandler, 2002, p. 128). For the viewer of the Chanel No 5 advertisement to experience the product, the empty signifier must be filled with meaning—in other words, the meanings associated with Catherine Deneuve need to be transferred to the perfume label.

The second stage of producing meaning acknowledges that the "transfer of significance is not completed within the ad" (Leiss et al., 1990, p. 202). Rather it is required that reader of the text actively participates in the process. Williamson (1978, p. 44) explains:

> We are given two signifiers and required to make a 'signified' by exchanging them... Its meaning only exits in this space: the field of transaction; and it is here that we operate – we are this space.

In the third stage, "for the transfer to take place, the first object must already have a meaning to be transferred—it must already be significant to the audience" (Leiss et al., 1990, p. 203). That is, the transfer of meaning depends on the signs holding value outside of the advertisement (Williamson, 1978, p. 13-14). In the case of the Chanel No.5 text, the inclusion of Catherine Deneuve is used to signify glamour, French chic and beauty. What Catherine does not represent is as significant as what she does represent. For instance, Catherine Deneuve does not signifier

athleticism, youth, or cultural diversity. To achieve a reading of the Chanel product in alignment with these qualities, another individual who signified these virtues would need to be incorporated in the advertisement. The choice to include an actress who signifies such traits excludes decoding of alternative readings, based on the reader's awareness of the value embedded in the signifier.

Figure 3.1: Chanel No 5 Print Advertisement

This exemplar illustrates the importance of the social and cultural context and their influence on interpretation, and subjectivity in reading an advertisement. Such considerations exemplify some research concerns underpinning this present study. Williamson's (1978) work also influences the essence of the analysis of this study by considering the work of culture in the meaning-making process of advertisements. The analysis in this present study does differ from Williamson's in that Williamson's works with still images from the print medium and the current study is concerned with moving images from the television medium. To translate the image of Chanel No5 to a televised text, one still image would be the equivalent of a single frame in television. There are 25 frames per second in television texts. The analysis of still images also does not account for the importance of narrative which is a key component of the television genre, particularly television advertisements (see Ings, 2005).

3.3   Situating the Research

Positioning the research and researcher epistemologically

Epistemology situates research within a philosophical context of how knowledge is constructed and valued. It is concerned with:

> beliefs about the definition of knowledge, how knowledge is constructed, how knowledge is evaluated, when knowledge residues and how knowledge occurs. (Hoefer, 2004, p. 4)

How research is conceptualised depends on the researcher's epistemology, how she considers knowledge, and her interpretation and engagement with the world (see Burrell & Morgan, 1979).

In this present study, the medium (television advertisements) and the subject matter (religion) are both inherently subjective fields. Religion is inherently subjected to interpretation, whether directed by a formal church organisation or by personal faith. Likewise, media texts are produced within a specific cultural context, with a specific cultural and economic agenda. Texts are polysemic—that is, many meanings are possible from a single text. The audience actively participates in creating meaning for a text, based on their interpretation, which is informed by the cultural and social context they are embedded in. Just as the material being decoded is situated in, and is a carrier of, cultural currency, the decoder, too, is imprinted with their cultural standing (Wren-Lewis, 1983, p. 196).

Because both the subject matter and the medium of this project are inherently subjective, multiple interpretations of meaning are possible. This does not mean that the knowledge of the research is less valuable. Rather, it means that the research design aims to account for these factors, the possible implications these may present, and works to foster the strengths of the evidence, as rich and layered with meaning.

Objectivity and subjectivity

Epistemology questions who can be knower's of knowledge. Sarah Harding (1998) describes the scientific based epistemology, of the early twentieth century, highlighting the researcher's space being an objective vantage point. From this 'God's viewpoint' perspective, validity through objectivity is assumed (Harding). Positivism might be said to have arisen from this ideology. This considers scientific knowledge to be culturally and politically neutral (Harding) but is criticised for its potential to "[maintain] inequality and [obstruct] democratic tendencies, and [obstruct] the growth of knowledge" (Harding, p. 168). Alternatively, knowledge may be considered as a product of time, space and culture, rendering it impossible for complete objectivity. Standpoint theory, as described by Harding (2004a, p. 10), regards "all knowledge claims [as] socially located". She explains (2004a, p. 11):

> ... claims of any sort only have meaning in some particular cultural context—that is, relative to some set of cultural practices through which the meaning of the claim is learned and subsequently understood. Claims thus have meaning 'relative' to that context of practices.

Harding (2004b, p. 128) argues that it is a delusion to think that research can exist absent of the "fingerprints that reveal its production process." The social contexts of research should not only be recognised but embraced and "[transformed]" into a resource for inquiry (p. 129).

This present research acknowledges the contextual importance of television advertisements. These are not seen as isolated entities; rather their meanings are shaped by their contexts and their meaning is influenced by the cultural context informing their understanding and interpretations.

Production of knowledge and meaning in advertising

Television advertisements are rich texts, layered with cultural meanings. The term 'text' has come to replace the terms 'media product' and 'message' (Jutel, 2004, p. 50) to signal the experience of the reader with the text as "[producing] an *interpretation* of something's *meaning*"(McKee, 2003, p. 4).

Television is "a sign producing agency" (Wren-Lewis, 1983, p. 182). It is no longer about passing information from producers to receivers as a stagnant piece in the exchange of communication[1]. It exists as a "signifying apparatus inscribed *within* the political/social cultural world" (Wren-Lewis, p. 179), whose viewer *participates* in the work of creating meaning from the text. Lotman (1977, cited in Berger, 2000) suggests that advertisements may be considered as a form of art[2]. In such a case, the "tendency to interpret *everything* in an artistic text as meaningful is so great that we rightfully consider nothing accidental in a work of art" (Lotman, 1977, cited in Berger, 2000, p. 104).

> Since [TVCs] can concentrate a tremendous amount of information into the 'area' of a very small text ... an artistic text manifests yet another feature: it transmits different information to different readers in proportion to each one's comprehension.

Accordingly, when analysing television advertisements, each aspect should be considered as meaningful, purposeful, and culturally determined.

Stuart Hall (2006, p. 179) describes the moments of encoding and decoding, the "putting in" and "taking out" of meaning, where "symbolic work" occurs. Audiences are "active producers of meaning" (Moores, 1990, p. 15), imparting their cultural and personal fingerprint onto how they understand and interpret the information presented in the text.

The meaning created by the audience can, at times, differ from the intended meaning due to the polysemic nature of media texts. Hall (2006) categorises these as a "preferred reading," a "negotiated reading," and, an "oppositional reading." As Berger (2000, p. 104) explains, referring to Lotman's perspective, "[t]he more you know, the more you can see in a text." For instance, the image of an individual could have a preferred reading of a Christian angel, a negotiated reading of a spiritual entity, or an oppositional reading of a deceased person, or a ghost.

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[1] The latter process is known in media studies as the 'hypodermic needle model'. It describes the 'injection' of a message from the producer into a text to be received by its viewer.

[2] Gillian Dyer (2000, p. 1) refers to advertising as "the 'official art' of the advanced industrial nations of the west" because of its pervasive standing in society as "one of the most important influences in our lives."

Television advertisements are "stories about who we are, what we do and what we value" (Turner, 2004, p. 170). They exist as a culturally embedded piece of communication. Turner (p. 172) explains:

> Adverts are always encountered in a particular place, or context... What enables you to 'get' an advert is not just the physical context; that is, where you encounter it, but also a social context of people familiar with the language of it.

Thus, television advertisements need to be considered within a cultural context rather than in isolation. Context, Turner (2004, p. 179) says, "is part of the advert's meaning and social use." John Hartley argues that media texts are evidence for how a culture makes sense of the world, and how meaning is made by a specific culture at a particular time. Textual analysis works with clues provided by evidence to piece together how meaning can be created and interpreted in a text (McKee, 2003, p. 15).

In this study, Chapter One described the New Zealand cultural context of viewers who read or use texts which form evidence in this research. First, this audience is most likely to identify as either Christian or non-religious, within a nation that is increasingly secular, while having a historically de facto relationship with Christianity. Second, the audience experience texts within a hyper-commercial broadcasting model, and third, they exist in a cultural context that promotes equality as a core value.

3.4   Research Design: Methods and Analyses

This project essentially employs a mixed methods approach that utilises content analysis, textual analysis and thematic analysis.

Method 1:   Content Analysis

A reoccurring theme in the literature discusses whether content analysis should be quantitative or qualitative. At the heart of this debate is the role of the researcher

manoeuvring data between objectivity and subjectivity in the collection and analysis of evidence. On the one hand, quantitative research categorises objective manifest data, separate from the influence of the researcher. On the other hand, qualitative research emphasises the meaning-making process and the role of the researcher (Baxter & Babbie, 2004).

Pamela Shoemaker and Stephen Reese (1996, p. 31) categorise content analysis into two groups. These two traditions are described by Macnamara (2005, p. 3):

> The behaviourist tradition... looks forwards from media content to try to identify future effects [whereas] the humanist tradition approach looks backward from media content to try to identify what it says about society and the culture producing it.

Typically, behaviourists conduct quantitative content analysis and humanists conduct qualitative methods (Shoemaker & Reese). Macnamara (p. 3) comments that considering content analysis in this dualist manner echoes the media concern of whether the "media *create* public opinion, attitudes and perceptions (effects) or reflect existing attitudes, perceptions and culture."

Bernard Berelson (1952, p. 18) defines content analysis as "a research technique for the objective, systematic and quantitative description of the manifest content of communication." Berger and Luchmen (1966) challenge this definition as only dealing with manifest level data. They argue that complete objectivity is impossible, citing media content as inherently subjective, and interpretative, by nature of the discipline.

Kimberly Neuendorf (2002, p. 10) writes that content analysis ought to be restricted to quantitative research using scientific methods, "including attention to objectivity-intersubjectivity, a priori design, reliability, validity, generalisability, replicability, and hypothesis testing." While qualitative researchers, Neuendorf argues, should conduct "rhetorical analysis, narrative analysis, discourse analysis, structuralist or semiotic analysis, interpretative analysis or critic analysis" rather than content analysis (Macnamara, 2005, p. 3*).* Although appearing to hold a staunch view, Jim Macnamara (p. 41) identifies that Neuendorf (2002, p. 3) does

later comment that, "many [qualitative methods] are appropriate for use in content analysis as well" in a more integrative model.

According to Denis McQuail (2005, p. 363), content analysis works on two assumptions: firstly, that "the link between the external object of reference and the reference to it in the text will be reasonably clear and unambiguous;"and secondly, "the frequency of occurrence of chosen references will validly express the predominant 'meaning' of the text in an objective way." He adds that the method "is held to be reliable (reproducible) and not unique to the investigator," thereby describing the method as objective and removed from the influence of the researcher.

The role of the researcher is influential in how research is constructed. McQuail (2005, p. 364) recognises this by providing an example of coding categories. If the coding categories are determined prior to the analysis then the researcher is essentially looking for evidence to confirm their preconceived ideas. The amount of influence on a research study can be managed to an extent. If a researcher observes the evidence and allows the coding categories to emerge, the researcher has limited their influence on the data.

McQuail (2005, p. 264) suggests that the outcome of the data analysis essentially is a "new text". He says:

> [the]result is also based on a form of 'reading' of content that no actual
> 'reader' would ever, under natural circumstances, undertake. The new
> 'meaning' is neither that of the original sender, nor that of the text itself, nor
> that of the audience, but a fourth construct, one particular interpretation.
> (p. 364)

This gives weight to the suggestion that coding systems are more objective when they emerge from the data rather than when they are predetermined.

Krippendorf (2004, p. xiii) offered an explanation on the alignment of content analysis with an objective quantitative and a subjective qualitative method. She explains that researchers came to a crossroads in the 1980s where they considered content analysis as a:

> shallow counting game, motivated by a journalistic fascination with numbers and a narrow conception of science in which qualitative measurement provides the only evidence that counts ... or they could refocus content analysis methods on social phenomena that are both generated by and constituted in texts and images.

Content analysis ought to be more than just a counting game; it produces an opportunity to account for social and cultural phenomenon. Content analysis is now being acknowledged as able to be deployed to "the symbolic products of culture industries" (McQuail, 2005, p. 362).

Method 2:   Textual Analysis

While content analysis accounts for the content within a text through categorisation, textual analysis "asks how meaning operates" as a product of the matrix of elements working together (Jutel, 2004, p. 33). Alan McKee (2003, p. 1) writes, textual analysis is conducted:

> in order to try and obtain a sense of the ways in which, in particular cultures at particular times, people make sense of the world around them. And, importantly, by seeing the variety of ways in which it is possible to interpret reality, we also understand our own cultures better because we can start to see the limitations and advantages of our own sense-making practices.

The purpose of textual analysis, therefore, is "not to *find* the meaning of the text, but rather to understand *how* the text produces meaning" (Jutel, p. 35, *emphasis added*). It recognises that meaning has not been injected into the text by its producers, but that meaning is produced within the text, and as an outcome created by the user of the text.

Textual analysis is the careful observation of a text in its entirety (Jutel, 2004). The process may create a sense of denaturalising the interaction with text, but in fact, it "defamiliarises the media text in order to understand it as a product of culture"

(p. 33). Through textual analysis, cultural frameworks may be uncovered; it is "about how culture works and how the conventions underpinning media forms speak of the society at large" (p. 33). What may seem to be considered 'natural signs' may, in fact, be confused with 'naturalised signs' (Hall, 2006). When the understanding of a sign is engrained in a culture at an early age, the "operation" of the code reveals its "depth, the habituation and the near-universality within a culture" (Hall, 2006, p.167).

The ways in which meaning may be produced can be discussed at two levels: denotation and connotation (Barthes, 1967, p. 89). The first, denotation, refers to the direct or literal meaning of a sign. In the Chanel No.5 exemplar, the actress Catherine Deneuve is denoted. Second, connotation refers to the interpreted or associated meaning of a sign. Jutel (2004, p. 43) states that "connotation works by implicitly associating a sign with cultural and ideological meanings." Connotative meanings do not necessarily have to have a direct link to the sign itself; rather, meanings are based on a cultural understanding and interpretation of the sign. A sign's meaning is a product of its cultural context. All signs in advertising have connotative values. In the Chanel No.5 exemplar, McQuail (2005 p. 347) writes that Catherine Deneuve is "generally associated by members of the relevant language (and cultural) community with French 'chicness'." Thereby the work of the advertisements transfers the connotative meaning of one object (Catherine Deneuve) to the unrelated denoted object (the perfume bottle).

Method 3:   Thematic Analysis

Thematic analysis is a qualitative method that considers how meaning occurs by organising the evidence into "patterns of meaning" (Auckland University, 2016, n.p.), or themes in three ways: they pre-exist, in some form, in literature; are agreed-upon by a researcher prior to analysis; or they emerge from the data being analysed (Ryan & Bernard, 2016).

Thematic analysis differs from traditional content analysis in that it seeks to move the analysis beyond the content of a text, to the underlying messages and meaning-making processes of cultural and social phenomena (Guest, MacQueen, & Namey, 2012). Guest et al., argue that thematic analysis has the ability to understand the matrix of meaning-making processes. Thereby, it is an appropriate method for text analysis research. The process adopted in this present study is illustrated in Table 3.1.

Table 3.1:   Thematic Analysis Process

	Phase	Process description
1	Coding	This phase involves: • generating succinct labels (codes) that identify important features of the data that might be relevant to answering the research questions; • coding the entire dataset; and • collating all the codes and all relevant data extracts, together for later stages of analysis.
2	Searching for Themes	This phase involves: • examining the codes and collated data to identify significant broader patterns of meaning (potential themes); and • collating data relevant to each candidate theme, in order to work with the data and review the viability of each candidate theme.
3	Reviewing Theme	This phase involves: • checking the candidate themes against the dataset, to determine that they tell a convincing story of the data, answering the research question; and • typically refining themes, sometimes involving theme being split, combined, or discarded.
4	Defining and Naming Themes	This phase involves: • developing a detailed analysis of each theme, • working out the scope and focus of each theme, • determining the 'story' of each; and • deciding on an informative name for each theme.
5	Writing Up	This final stage involves: • weaving together the analytic narrative and data extracts; and • contextualising the analysis in relation to existing data.

Source: Auckland University, 2016

Methods: Summary

The purpose of this study is to assess the presence, thematic representations, and thematic functions of CHRISTIAN CULTURAL MARKERS in television advertisements. The study employs content analysis, textual analysis, and thematic analysis.

Content analysis provides a systematic method for organising and codifying a large amount of evidence. It identifies "what content is in the text". For instance, Kimberly Neuendorf (2002, p. 19) provides a Media Content Analysis Flowchart that appeals to a positivistic epistemology which values scientific quantitative reasoning. Its limitations are that it does not allow for the flexibility of interpretation, or account for the process of how meaning occurs within the text as an outcome of interaction with text.

While this present study includes coding, which traditionally suggests a quantitative scientific approach, its role in the research is to identify what content exists in the texts. To understand how meanings occur within the texts, textual analysis, with a focus on thematic analysis, is employed.

This research does include traces of a heuristic approach, but is not strictly heuristic in nature. Heuristics encourage the organic revelation of themes as a product of the researcher immersing herself in evidence. The themes are revealed through inductive reasoning, as opposed to the predetermined classification of deductive reasoning as is characteristic of positivistic research (Ings, 2005, p. 88). In the present research, the themes are established in two ways. First, aligning with thematic analysis, some predetermined themes are applied based on literature in the field. Second, some themes appear more heuristically as the analysis process unfolds.

Figure 3.2 illustrates the research design of the present study, that is, the research methods, their purpose, and method of analysis that is be used. These methods are nested in the cultural context that filters how the analysis occurs, and influences how knowledge exists as interpretative and located in space and time.

Content Analysis
What is in the text?
Denotative meanings: coding evidence

Textual Analysis
How does meaning operate?
Connotative meanings: coding and thematic analysis

Thematic Analysis
What are the patterns of meaning?
Connotative meaning: coding and thematic analysis
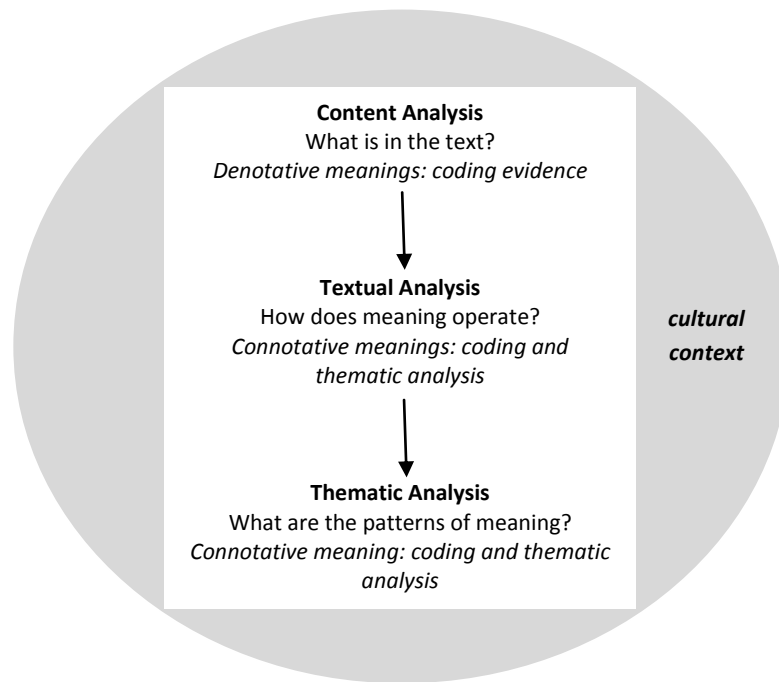
cultural context

Figure 3.2   Research Methods and Cultural Context

The methods reflect the research purposes and the evidence sought. If the aim of the project was to gauge the production process and the encoding of religious material, then interviews with (see Hardy, 2011), or ethnographical observation of, creative teams may have been more appropriate methods. If the aim was to examine printed, still images, then the employment of semiotic analysis (see Williamson, 1978), or discourse analysis (see Gould, 2009), may have enabled texts to be deconstructed to reveal how sign and symbol systems or language operates to create and disseminate meaning. If the focus was to understand the relationship between encoding and decoding of an individual text, then an exploration of the circular process of the communication exchange from text producers, through texts, to audience members could be achieved through interviews, textual analysis and focus groups (see Hardy, 2011).

The creation of a media content-textual analysis involves a framework to examine manifest and latent content, identify content, and discern how meanings operate

within a text. The framework embraces the interpretative nature of media texts and religion, with a qualitative media content textual analysis accounting for layers of meaning and the production of text meaning.

Analysis

Television advertisements are highly constructed, cultured texts layered with systems of meaning. Although this project combines medium (television advertisements) and subject (religion)—both of which are inherently interpretative—the intention is to create a transparent, meaningful analysis.

Data collection

Maguire and Weatherby (1998) provide a sampling approach to ensure coverage of programming and audiences, which, in turn, result in collating a variety of television advertisements.

In this study, the sample comprised four weeks of television in 2012 (*see* Appendix A). Two data weeks—the seasonal weeks—coincided with the Christian periods of Easter and Christmas; the other two weeks were randomly selected for representing generic programming weeks—that is, they did not contain any special occurrences that would influence programming from being typical of the rest of the year (for example, sporting events, national funerals, or cultural days). The seasonal weeks placed any significant days—such as Good Friday, Easter Sunday, Christmas Day and Boxing Day—at the centre of the recording week. That is, because religious festivals are often linked to consumerism, television advertisements before significant dates differ from advertisements after those dates. For the first three blocks of recording, then, the recording week ran from Wednesday to Tuesday, while the fourth block ran from Saturday to Friday.

There were three dates where no data existed within the recorded week – Good Friday, Easter Sunday, and Christmas Day. All these are deemed non-advertising

days[3]. There were no replacement days. Each week comprised the same number of recorded hours, that being 4.5 hours over the seven day period for each and all of the main channels. The number of hours of advertisements within that period differed between each week due to *The Broadcasting Act's* ruling and because there are no limitations on the number of minutes of advertising allowed per hour of programming. In other words, one commercial break could be three minutes in length, while the next could be closer to five minutes. In all, some 630 hours of programming was sampled across 28 days.

Consistent with the intent to access mainstream commercial audiences, the times selected were 6.00pm to 10.30pm, starting with the six o'clock news hour, which marks the beginning of the prime-time schedule. Five television channels representing the main broadcasters were in the sample, all available on free-to-air, terrestrial television (including Prime TV, which despite belonging to a pay-to-view network is still available as a free-to-air channel) (see Figure 3.3)
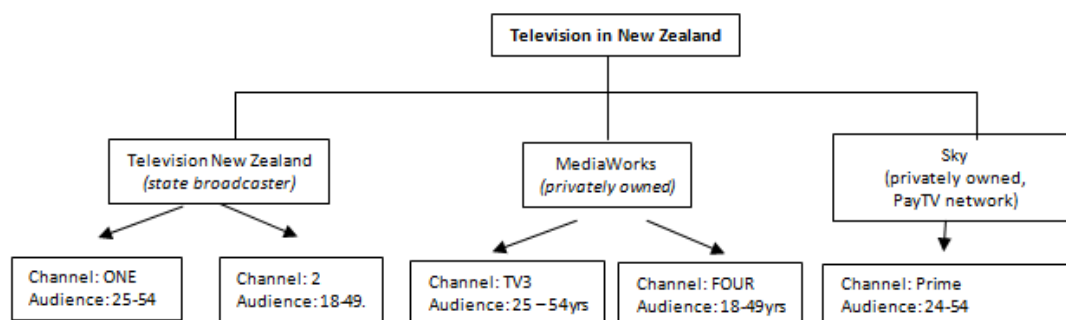
Figure 3.3   Ownership of television channels in New Zealand in 2012

All channels were recorded on each of the selected days. This differed from earlier studies where only one channel was recorded per day in a rolling system between channels (see Maguire & Weatherby, 1998; Maguire, Sandage & Weatherby, 1999;

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[3]*The Broadcasting Act (1989)* prohibits all television stations from broadcasting advertisements on Good Friday, Easter Sunday, Christmas Day and Anzac Day. Television stations are also prohibited from broadcasting advertisements from 6 am till midday on all Sundays and on ANZAC day. A fine of up to $100,000 is warrantable in the event of an offense to this ruling.

Weatherby & Pugh, 2008). The increase of recorded channels in this study is intentional. By increasing the sample of texts, maximising the evidence from those texts, the research design encourages a richer set of evidence.

Analysis of data: Essential terms

The evidence represented all television advertisements (TVCs and Promos) that contain BELIEF CULTURAL MARKERS. Texts were categorised based on the type of BELIEF CULTURAL MARKERS, their thematic representations, and thematic functions.

Belief Cultural Marker (BCM)

A BELIEF CULTURAL MARKER is the collective term referring to cultural markers that references a belief system. BCMs are categorised as four kinds:

1. Christian Cultural Markers: the belief in Jesus Christ and Christianity;

2. Religious (non-Christian) Cultural Markers: the belief in a religion other than Christianity;

3. Spiritual Cultural Makers: the belief in the spiritual (non-religious) elements; and

4. Secular Cultural Markers: the belief in secular ideas.

Christian Cultural Marker (CCM)

A CHRISTIAN CULTURAL MARKER is defined as a visual image, written or spoken word, or televisual code that references Christianity. These cultural markers are labelled as *Christian* as they appear derivative of Christianity. These include, but are not limited to:

- The Christian cross;
- Priest, nun, or Christian;
- Church; and
- Wedding.

A more contestable marker would be the example of the theme of *community* which is a central theme of, but not exclusive to, Christianity. Cultural markers such as 'community' were not automatically coded as Christian. The theme may, however, appear as a supplementary discussion point if other elements in the

narrative focused on CHRISTIAN CULTURAL MARKERS—that is, the context in which these exist determined their interpretation. For instance the idea of community is apparent in the text for The Salvation Army which uses the idea of a church as a physical location, and to identity the community of believers:

PTC: We are first and foremost a Church…. It's why we do what we do.

The context in *The Salvation Army*, with a congregation representative standing in front of a church, explaining who they are as a community and footage of church activities, encourages a reading of community as a CHRISTIAN CULTURAL MARKER; whereas, a setting of a group of people sitting around a television set enjoying the shared experience of watching television does not constitution a reading of community as a CHRISTIAN CULTURAL MARKER.

Religious (Non-Christian) Cultural Marker (RncCM)

In the first instance, this category describes religions other than Christianity, such as Sikhism, Buddhism, and Ancient Greek Religion. Such examples include, but are not limited to:

- Traditional clothing, for example a turban;
- Namaste gesture; or
- Greek Gods and Goddesses.

Once again, context is pivotal, as in some cases a BELIEF CULTURAL MARKER may appear without a specific reference to religion. In such cases, two factors governed how the text was coded.

First, the cultural marker was considered in relation to the other textual elements. Second, the acknowledgement of audience's culture as predominately associated with Christianity suggests that inclusion of a BELIEF CULTURAL MARKER is likely to link to Christianity.

Spiritual Cultural Marker (SpCM)

It is an assumption of this research that spirituality may exist without religion, but religion does not exist without spirituality. Therefore, elements considered as SpCMs are not evidence of a connection to religion. If a connection to religion is

interpreted, largely due to the context of the marker in the text, it was defined as a RncCM, or a CCM. An example is *meditation* which may be coded in two ways. If meditation is represented as an activity expressing faith of Buddhists, for instance, then it was coded as a RncCM. If meditation is represented as separate to any religious belief, and perhaps as an expression of mindfulness, then it was coded as a SpCM. Examples of SpCMs include, but are not limited to:

- Energy as a means of existence;
- Self-affirmation, inspirational statements; or
- Meditation and yoga (when removed from a religious context).

Secular Cultural Marker (SecCM)

SECULAR CULTURAL MARKERS describe cultural markers aligned with secular epistemology. Examples include, but are not limited to:

- Evolution; or
- The big bang theory.

Belief Cultural Markers in context

Due to the subjective nature of interpreting television advertisements and belief systems, there were instances of discrepancy in categorising BELIEF CULTURAL MARKERS. On these occasions, to ensure consistency, the importance of transparency of processes was paramount.

When a cultural marker was judged as belonging to more than one coding, its context became the determinant. Different interpretations may result from the context of cultural markers, or from the individuals viewing the text. For instance, an angel could be considered either a symbol of either Christianity, or spirituality. The cultural marker was contextually determined and coded as one type of BELIEF CULTURAL MARKER.

The degree of subjectivity inherent in coding media texts and religious subject matters directed this study to follow a view of inclusiveness, where the whole spectrum of occurrences, from the seemingly insignificant and plausibly deniable, to the most explicit and offensive, were included.

This study sets itself apart for other studies of similar kind by separation of beliefs into four categories. Maguire and Weatherby (1998), Maguire, Sandage and Weatherby (1999), and, Weatherby and Pugh (2008) included all religious and spiritual symbols under on term, 'religious symbolism'. Moore differentiated between Eastern spirituality and Western religion. In doing so, this study aims to create a full and rich context, and understanding of, the operation of CCMs, and by extension BCMs, in television advertisements.

Christian companies and non-Christian companies

This research deals with CHRISTIAN CULTURAL MARKERS in two ways. First, those existing in a text for a CHRISTIAN COMPANY and second, those that appear in a text for a NON-CHRISTIAN COMPANY. What determines a CHRISTIAN COMPANY can be problematic—whether it takes into consideration the religious identity of the owners of the company, the company's mission statement, the products, or the advertised brand. For instance, during this research, the CEO of The Warehouse, a multi-purpose store, was a devout Christian who financially supported Christian projects such as NewsLeads. Similarly, the women's clothing store, Ballentynes, was created by a devout Christian couple. However, both of these companies, for the purposes of this study, are not considered as a CHRISTIAN COMPANY by virtue of the religious identity of the founder. The company is not self-referential as Christian, and does not produce texts that can be considered 'religious communication'. Companies such as St John Ambulance, and Sanitarium, on the other hand, are examples of organisations that are self-referential as being founded in, or operating within, a Christian context.

The purpose for separating CHRISTIAN COMPANIES and NON-CHRISTIAN COMPANIES arose from the parallel in the literature review which saw CCMs in religious communication and CCMs in non-religious mainstream commercial communication. While it is considered natural for CCMs to appear in texts produced by CHRISTIAN COMPANIES, the inclusion of CCMs in texts for NON-CHRISTIAN COMPANIES warrants a richer analysis and explanation of their application, as it brings together the sacred and the secular.

In terms of promotions for television programmes or televised movies, again, deciding what was considered as a CHRISTIAN COMPANY or a NON-CHRISTIAN COMPANY was governed by the content of the text in connection with its source—that is, is it religious communication from a religious source? Following this rationale, televangelist programming *The Hour of Power* is considered a CHRISTIAN COMPANY while the movies *Ben Hur,* and *Bad Santa,* while both containing a narrative that includes CHRISTIAN CULTURAL MARKERS, are not religious communication from a religious source.

Analysis of Data: Coding

The content of the texts were analysed on two levels. First, BCMs were identified on a denotative level to identify their presence on television screens. BCMs in Promos and TVCs were coded as CHRISTIAN CULTURAL MARKERS, RELIGIOUS CULTURAL MARKERS, SPIRITUAL CULTURAL MARKERS, or SECULAR CULTURAL MARKERS. A text could contain cultural markers for different BCMs and therefore the text would appear coded in for more than one type of BCM. The second level concerned the connotative which is discussed below.

Analysis of Data: Thematic representations

The connotative level was analysed by examining the thematic representations of the BELIEF CULTURAL MARKERS. These BELIEF CULTURAL MARKERS were coded thematically in two ways: first, according to the representation of the BELIEF CULTURAL MARKER; and second, by the function of the BCM in the text. Themes emerged both deductively, based on previous research, and inductively, revealing themselves in the text through careful observation and reflection.

Analysis of data: Representation themes

Thematic representations of BELIEF CULTURAL MARKERS are presented in Table 3.2.

Table 3.2   Thematic Representation Exemplar

Theme	Christian Cultural Markers examples
Activities	Festivals: Easter, Christmas
	Actions: praying, wedding, sign of the cross
Concepts	Temptation, revelation, life after death
Language	"Oh good Lord", "Oh my God"
People	Religious people: Priests, popes, nuns, Christians
	Biblical characters: Diabolic, angels, Jesus
Places	Locations: Church
	Destinations: Heaven and Hell
Symbols	Cross, Bible, soul, religious festival symbol
Organisation History	A company that is self-referential as Christian

Theme: Activities

The ACTIVITIES theme was derived from Maguire and Weatherby (1998), although the analysis did not move past the identification of a marriage, or a man levitating. ACTIVITIES was also accounted for in Weatherby and Pugh's (2008) but classified under the category of 'Miscellaneous Religious Symbols' (for instance, examples included, Christmas, and praying). In Gould (2009), the theme of ACTIVITY included "praying, baptism, preaching and worshipping" but festivals were coded as symbols. This research integrated FESTIVAL and ACTIONS as subcategories of ACTIVITY.

Theme: Concept

This theme emerged from both the Gould (2009) category of 'other' which included 'religious metaphor, religious concepts, and moral lessons', and within this project which revealed evidence for the creation of its own category. The CONCEPT theme identifies concepts significant to and rooted in Christianity.

Theme: Language

This theme emerged from evidence within this study of BCMs as figures of speech. For example, "Oh my God!" and "Holy Shit!" While neither of these examples necessarily infers a religious meaning, they do, nonetheless, include a CHRISTIAN CULTURAL MARKER. If a CCM occurred within language, but is not a figure of speech, it was coded according to the theme represented, not its location in language. For instance, a description of product as inviting "come and join us at Church" is not a figure of speech, but does include a CCM in language. Therefore, it would not be coded as THEME: LANGUAGE but instead, "come and join us at Church" would be coded as CCM: PLACE: CHURCH.

Theme: People

Maguire and Weatherby (1998) separated PEOPLE into two categories: *members of the clergy* into the first category, and *god* and *angel* under "following words or symbols" in the second. Maguire, Sandage and Weatherby (1999) identified the presence of *angels* and *monks* but did not code these. Weatherby and Pugh (2008) combined person with their place—for instance, *angels/heaven*, *devil/hell/evil*, and *god/goddess*. Their research draws together all representations of *people* under one thematic categorisation. This is then separated into sub-themes of RELIGIOUS PEOPLE and BIBLICAL FIGURES/RECOGNISED FIGURES.

Theme: Places

Maguire and Weatherby (1998) include the category *house of worship*, and while Maguire, Sandage and Weatherby (1999) identified the occurrence of *heaven and a church setting,* no coding category was employed. Weatherby and Pugh (2008) combined the representation of PLACE with an accompanying person (see THEME: PEOPLE). This present research has a theme dedicated to the representation of PLACES, which is then separated into LOCATION and DESTINATION.

Theme: Symbol

This theme can be problematic because all BCMs, essentially, are symbolic in nature. For instance, Weatherby and Pugh (2008) included 'Miscellaneous Religious Symbols' to describe occurrences such as 'Christmas', 'Praying', 'Bible', 'Priest', 'Dove'. In this present research, SYMBOLS describe markers that are, in the first instance, identified by their symbolic meaning. Therefore, from the category provided by Weatherby and Pugh, C*hristmas*, *praying* and *Bible* would be coded as ACTIVITY; *Priest* would be coded as PERSON; and *dove* would be coded as SYMBOL. Other examples of THEMES: SYMBOLS are religious clothing, and the CHRSITIAN CROSS.

Theme: Organisation History

This theme describes text as a product of a 'religious company'. Some texts only included a BELIEF CULTURAL MARKER in connection to the organisation's history, and at times (such as the case of *Sanitarium*), there was no BCM but the audience's cultural understanding of *Sanitarium* as a company operating as a religious company meant that a category to acknowledge this type of representation was needed. This category does not include the temporal association of a company with a BCM such as "Briscoes's Unbeatable Easter Sale", but instead, consists of companies who are rooted in a religious faith.

Analysis of Data: Thematic functions

The second stage of analysis focused on the BELIEF CULTURAL MARKER'S function in promoting companies and products. This develops from Gould (2009) who concluded that texts of this nature could function in four ways. Again, while the function categories existed prior to the analysis of this evidence, these only acted as a starting point and were refined as the analysis progressed. The four variants of THEMATIC FUNCTIONS are distinguished, as shown in Table 3.3.

Table 3. 3   Thematic Functions Exemplar

	Function	Explanation
1.	Belief Cultural Marker	Shorthand to religious messages embedded in the audience's culture.
2.	Belief Cultural Marker as a calendar marker	Identification of calendar dates based on their religious significance.
3.	Belief Cultural Marker as a tool for consumption	When consumption, whether shopping of consuming a media text, is justified or encouraged for religious purposes. When the belief cultural markers provides a reason to consume, or is positioned as a player in the making of a product.
4.	Belief Cultural Marker as a brand influencer	The implication, or statement, that a BCM is involved in the production of a product, that the product has religious-like qualities and ultimately influences the image of the brand or product.

3.5   Validity and Reliability

While the coding in this present study generates some objective evidence, the bulk of the focus is the interpretative analysis of the meaning-making process of such evidence. This research incorporates both inductive and deductive reasoning, while centred on the notion that media and religion are both inherently interpretative.

The research is situated in a particular context, time and space, as the understanding of a shared cultural knowledge informs how texts are read. A methodological approach that fosters replicability, reliability, transparency and consistency is necessary. To achieve this, the notion of validity and reliability are paramount in the research design. Morse and Richards (2002, p. 168) wrote that validity "requires that the results accurately reflect the phenomenon studied." Cohen et al. (2000, p. 117) explain that for research to be reliable:

> It must demonstrate that if it were to be carried out on a similar group of respondents in a similar context (however defined), then similar results could be found.

To ensure validity and reliability is achieved Morse and Richards (2002, p. 128) argue that research ensures rigour is achieved at all research stages.

1. Rigour in the design phase by working from the strengths of the researcher, having a comprehensive background to the study, working inductively, and using appropriate methodology and design;
2. Rigour while conducting the research by using appropriate sampling methods, being responsive if strategies are not working, synchronising data collection and analysis, and coding reliably; and
3. Rigour when writing up by providing an adequate project history and audit trail, and in linking findings to literature.

How rigour will be maintained at each of these stages in this current project will now be outlined.

Notion of Rigour

The design of this project works to limit the inconsistencies that could arise. The governing factor of the design of this project is transparency in design and consistency in procedures. This will enable the project to be replicated and reproduced, and ultimately contribute to new knowledge to the field of media, religion and commercial speech.

Rigour at design stage

The research draws upon the strength of existing studies and literature in the field. It was specifically designed for the specific purposes of this study. The design was subjected to academic critique within the university, as well as in academic conferences. This resulted in new avenues and considerations being researched and accounted for.

Rigour during research implementation stage

The evidence was fully coded a number of times to allow for a heuristic development of the coding categories. As this evolved, the evidence was cross-checked for internal consistency, and reliability. A secondary independent coder was used for a reliability check, and specifically the coding and interpreting of thematic classifications.

Rigour in analysis and writing phase

The analysis and writing phase overlapped—as the analysis occurred notes were constructed that would inform the writing process. Again, as these phases developed, the need to return to the design stage to ensure all of the material was accounted for. This resulted in movement between the stages and multiple recoding to ensure reliability and consistency.

3.6   Summary

This chapter has outlined the focus and overview of the research and research question. Williamson (1978) demonstrated how advertisements work, through the production of meaning through the transfer of value contained in the cultural language of the audience.

This present research is described as inherently interpretative and subjective in regards to the medium and content being analysed. It is positioned with specific consideration of standpoint theory highlighting the importance of a text's cultural context and the production of objective and subjective evidence. The research design employs a mixed methods approach that incorporates content analysis, textual analysis, and thematic analysis. The design was constructed to foster replicability, reliability, transparency and consistency, by maintaining rigour at each stage of the research.

Chapter Four

FINDINGS

4.0　Introduction

This chapter reports the findings on the presence, thematic representation and thematic functions of BELIEF CULTURAL MARKERS in television advertisements, broadcast on New Zealand television screens over four separate weeks in 2012. The analysis in this study identified 352 television advertisements that included BELIEF CULTURAL MARKERS (see Appendix C). These texts represented 238 individual companies (see Appendix D). There were 594 BELIEF CULTURAL MARKERS within the 352 television advertisements.

CHRISTIAN CULTURAL MARKERS (CCMs), the core focus of this study, are examined in Section 4.1. This is contextualised by an examination of the presence, thematic representation and thematic functions of three other BELIEF CULTURAL MARKERS: RELIGIOUS (NON-CHRISTIAN) CULTURAL MARKERS (RncCMs), discussed in Section 4.2; SPIRITUAL CULTURAL MARKERS (SpCMs), examined in Section 4.3; and SECULAR CULTURAL MARKERS (SecCMs) outlined in Section 4.4. Each BELIEF CULTURAL MARKER section is internally organised according to the type of text and the client company's religious affiliation. The chapter then finishes with summary comments.

4.1　Christian Cultural Markers

CHRISTIAN CULTURAL MARKERS (CCMs) are defined in this thesis as:

> a visual image, written or spoken word, or televisual code that references Christianity, either in connection to its traditional meaning and context, or a re-imagining of it.

4.1.1　Presence

Type of text

During the sample period[1], CCMs account for 500 out of a total of 594 BELIEF CULTURAL MARKERS observed. In other words, five out of every six BCMs were CCMs. Of the 352 television advertisements that included BCMs, 307 included CCMs. The term 'television advertisements' refers to two types of texts: TVC and Promo.

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[1] Details of the sample period are provided in Appendix A.

1) TVC: This refers to what is most commonly understood as a television advertisement – when a company promotes its brand, product or services. The text is often created by an advertising agency, and the client pays a television network to broadcast the text.
2) Promo: This term describes a text that is produced to promote the brand, products or services of a broadcast channel or network – most typically this appears as a text promoting the broadcasting of a programme, or the network channel itself.

A detailed list of texts with CHRISTIAN CULTURAL MARKERS is provided in Appendix E.

TVCs with Christian Cultural Markers

Of the 307 television advertisements that include CHRISTIAN CULTURAL MARKERS, 192 were TVCs. There are three main points to be noted at this stage. First, a range of products was aligned with CHRISTIAN CULTURAL MARKERS. This included, but was not limited to, banks and insurance companies (e.g., *ANZ*), automobiles (e.g., *Beaurepairs*), cinematic trailers (e.g., *Titanic*), clothing stores (e.g., *Ballentynes*), music records (e.g. *Bruno Mars*), food and supermarket chains (e.g., *Hellers* & *Countdown*), vanity products (e.g., *Venus* & *Olay*), electronic and hardware stores (e.g., *Dick Smith Electronics*), beverages (e.g., *Dilmah*), sports and outdoor gear (e.g., *Rebel Sports*, & *Fishing Camping Outdoors*), and government supported initiatives (e.g., *New Zealand Navy* & *Safer Journeys*).

Second, CCMs included 'naturalised' and 'explicit' signifiers. Naturalised signs included, but were not limited to, a cemetery headstone in the *cross formation* (e.g., *Doctor Who*), which suggested a culture in which Christianity is observed; or a person wearing a *cross pendant*, which may suggest a Christian religious identity, (e.g., *The Salvation Army*). Explicit signs included, but were not limited to, the depiction of a company aligning with a religious component (e.g., *Hell Pizza*).

Third, CCMs were applied on either a temporal or permanent basis. A temporal application was evident in *Resene* where the seasonal CCM of the *Christmas* festival influenced the branding and products of the company (see Figure 4.1).

A permanent application of a CCM was evident in the *Hell Pizza* texts. These played on the Christian destination of Hell and the themes of *good versus evil*, and *the sacred and the secular* (see Figure 4.2*).
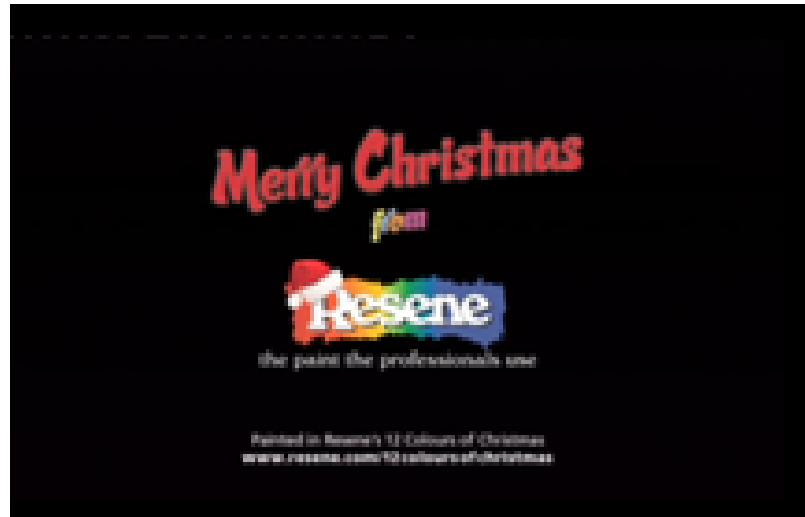
Figure 4.1   CCM: *Resene*
Resene created a seasonal paint range, The 12 Colours of Christmas. The product was presented in a kiwiana repackaging of the Christmas carol: The Twelve Days of Christmas**.** The narrative of the TVC follows three kiwi lads in painting overalls as they road trip through the country in the white ute, playing guitars, singing about painting classic Kiwi icons.   (Text: *Resene v2*)
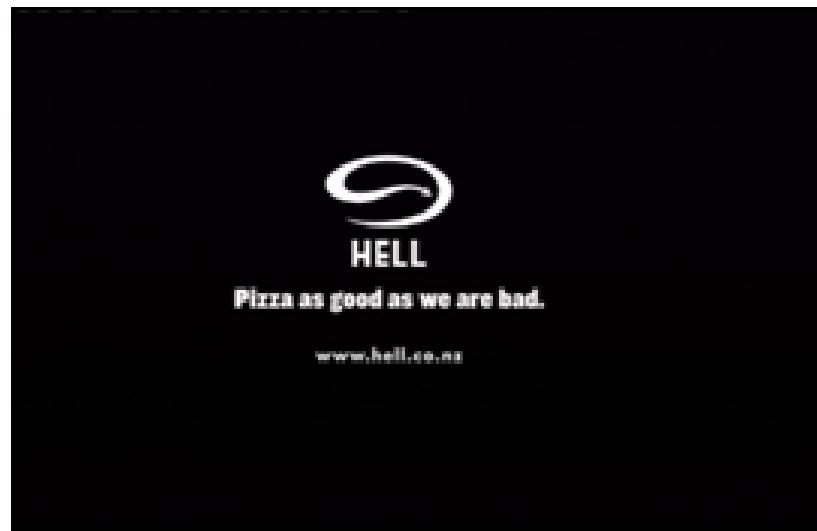
Figure 4.2   CCM: *Hell Pizza*
The CCM of *Hell* influences all aspects of the *Hell Pizza* brand and operation. The ethos of the branding is, at times, playful, clever, immature and most always on brand. The 'demonic' campaign spokesperson illustrates that a drop of "*Hell fire*" is put onto a random slice of a customer's pizza when a customer plays 'Pizza Roulette'. '*Sacrifice'* the name of a pizza (product). The *Hell Pizza* logo with one of a number of changeable slogans, "Pizza as good as we are bad".
                                                                                                    (Text: *Hell Pizza v1, v2, v3*)

Promos with Christian Cultural Markers

Of the 307 television advertisements that include CHRISTIAN CULTURAL MARKERS, 115 were promos. There were three positions in which the CCMs were evident in promos. First, the CCM either appeared exclusively within the programme content (see Figure 4.3); or, second, the CCM appeared exclusively as an advertising technique, whereby the CCM was either influenced by the programme (e.g. *Crush* in Figure 4.4), or, existed in its own right, separate from the programme (e.g. *American Idol*; see Figure 4.5); or thirdly, the CCM was positioned within the programme content and advertising techniques. In such a case, the advertising technique often extended on the presence of CCMs within the programme (see Figure 4.6).

Figure 4.3   CCM: *Boardwalk Empire*

CCM positioned in programme only. *Boardwalk Empire* includes the character performing *the sign of the cross*. The CCM of *the sign of the cross* appears only in the programme content.

(Text: *Boardwalk Empire*)
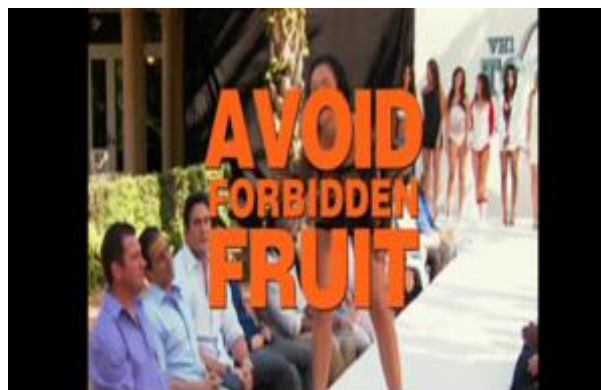
Figure 4.4   CCM: *Crush*

CCM positioned in advertising technique only. *Crush* includes the CCM: *forbidden fruit*, a reference to the temptation and fall of Adam and Eve in the Garden of Eden after eating the *forbidden fruit* (Genesis). The CCM appears in the advertising techniques of a graphic and a voiceover. It is influenced by the themes of lust and temptation in the reality dating programme.

(Text: *Crush*)

Figure 4.5   CCM*: American Idol*

CCM positioned in advertising technique only. The inclusion of seasonal CCM: *Good Friday* in *American Idol* is added to the text by the advertising technique of a graphic and voiceover. It is included for pragmatic reasons and is unrelated to the programme content.

(Text: *American Idol*)

Figure 4.6   CCM: *The Middle*

The narrative of family comedy *The Middle* includes the following exchange:

  Brick (child): You never told me that church was based on a book
  Mother: I thought you knew
  VO: Tonight is a comedy miracle.
  Brick: I'm sure you've never read the Bible in your life
  Axl (Brick's brother): I'll read it when I'm closer to death, like all old people

The text utilised the Christian-themed discussion and then presents the episode as a *Comedy miracle*, a pun on the concept of 'the Christmas miracle' which saw Jesus Christ being born to a Virgin mother.

(Text: <u>*The Middle*</u>/*Suburgatory)*

Religious affiliation of client company

The texts were also examined in relation to the religious affiliation of the client company being advertised. The two types of companies are defined as a Christian company, or a non-Christian company

1. Christian Company: a company that is rooted in Christianity. The text may resemble religious communication, present a Christian product or service, or work to promote Christianity; or

2. Non-Christian Company: a company that does not exist or operate within a Christian context: it is not rooted in Christianity, does not provide a Christian product or service, does not resemble Christian communication, or promote the Christian faith.

TVCs for Christian Companies

Of the 192 TVCs with CHRISTIAN CULTURAL MARKERS, 12 TVCs were for Christian companies, representing five individual companies:

1. Catholic Enquiry Centre (1 TVC);
2. The Salvation Army (1 TVC);
3. Auckland City Mission (2 TVCs);
4. St John (3 TVCs);
5. Sanitarium (5 TVCs).

The first two companies are faith-based. The second, third and fourth companies provide a religious service. The final company, while not providing a religious service or product, and does not identify as a religious organisation *within* the texts, is self referential as a Christian organisation that is owned by The Seventh Day Adventist Church of New Zealand.

TVCs for Non-Christian Companies

Of the 192 TVCs CHRISTIAN CULTURAL MARKERS, 180 TVCs were for non-Christian companies. A product may resemble a Christian product (e.g., *Michael Hill Jewellers*), or present the company as a pseudo-religious company (see Figure 4.7).

Figure 4.7   CCM: *Quaker*
The brand name *Quaker*, and the logo featuring mascot 'Larry' in traditional Quaker garb, suggest that the company is steeped in Quaker faith. However, former owners employed the CCMs of *Quakers* "as a symbol of good quality and honest value."

(Text: *Quaker*)

Promos for Christian Companies

Of the 115 promos that include CHRISTIAN CULTURAL MARKERS, only one was for a CHRISTIAN COMPANY. *The Hour of Power* is a weekly broadcast American Christian programme that includes worship, pastoral teaching and interviews with the congregation.

Promos for Non-Christian Companies

Of the 115 promos that include CHRISTIAN CULTURAL MARKERS, 114 promos were texts for NON-CHRISTIAN COMPANIES. There are three key points here. First, the texts projected a strong connection to Christianity by altering the image of the company, making its facade resemble a Christian programme, including Christian communication, or containing a storyline with a dominant CCM (see Figure 4.8). Second, a regular series may include a seasonal special (see Figure 4.9). Third, the promo may be a one-off special, marking a special occasion or event, in this case, a religious festival (see Figure 4.9).
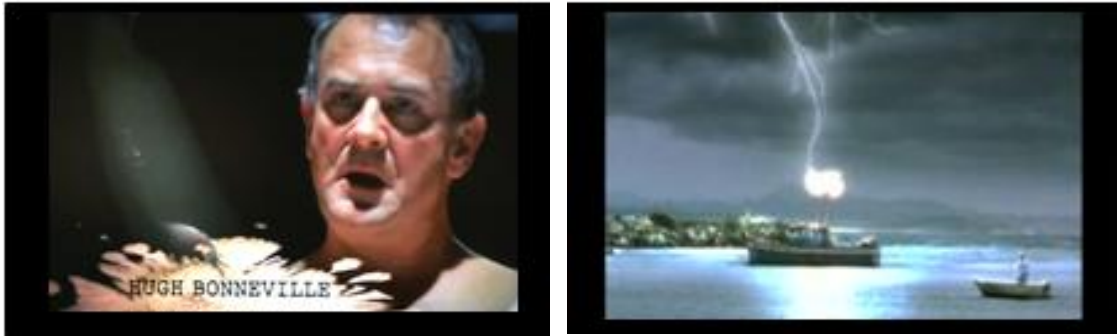
Figure 4.8 CCM: Televised movies with religious content

Hugh Bonneville as Pontius Pilate (left) in *Ben Hur*, the 2010 miniseries, retells the classic novel *Ben Hur: A Tale of the Christ* by Lew Wallace (1880). The story follows the narrative of Judah Ben Hur. The miniseries, although it has a strong Christian narrative, is a fictitious story that borrows the core story of Christianity that runs in parallel and intersects the life of Judah Ben Hur. It is not a religious production.

The Man Who Sued God (right) included a narrative based in Christian idea but is not produced by a Christian company, or representative of Christian communication. The alleged 'act of God' in *The Man Who Sued God* narrative is pictured.

These programmes are stories with Christian-based themes.

(Texts: *Ben Hur*, *The Man Who Sued God*)

Figure 4.9 CCM: Televised seasonal specials

In these cases, the seasonal CCM influences the content of the programme by recognising the timely nature of its broadcast. *Nigella's Christmas Kitchen* (left) presents a seasonal episode as part of a running series.

Michael Buble: Home for the Holidays (right) is a family variety show revolving around the theme of Christmas, and the promotion of Michael Buble's Christmas album, and is a one-off special to celebrate Christmas.

(Text: *Nigella's Christmas Kitchen, Michael Buble: Home for the Holidays*)

Summary

The evidence reveals that CCMs are present in TVCs and promos, for Christian and non-Christian companies, for a range of products and programmes. The CCMs included naturalised and explicit signs, in temporal and permanent applications. CCMs were found in programme content, advertising techniques, or a combination of both within a single text. When TVCs and promos for non-Christian companies included a CCM, the client company may appear as a Christian company, the text as Christian communication, or as the promotion of a Christian product. Christian companies might be either fully characterised by their Christian core, or explicitly appear as a company without a religious identity in spite of their religious affiliation.

4.1.2 Thematic Representations

Theme A: Activity

Out of the 307 television advertisements that included CCMs, 228 television advertisements included CCM: ACTIVITY. There were two sub-categories of CCM: ACTIVITY: FESTIVAL and ACTION.

1. Festival: a Christian celebration, such as Easter and Christmas.
2. Action: a physical act, or mental state that harbours Christian significance, e.g., wedding, believing, mission, act of God, miracle, praying, or repenting.

Type of Text

TVCs with Christian Cultural Markers

Of the 192 TVCs with CCMs, there were 152 TVCs with CCM: ACTIVITY. Three points were important regarding the representation of the CCM: ACTIVITY: FESTIVAL. First, CCMs were used for pragmatic reasons, to indicate a calendar date (see Figure 4.10). Second, CCMs were used to initiate consumption, namely through a seasonal sale (see Figure 4.10). Third, CCMs were incorporated in a narrative on how to experience the festive period (see Figure 4.11). The CCM: ACTIVITY: ACTION typically used selected cultural markers that appeal to the audience's cultural understanding of what that activity looks like (see Figure 4.12).

Figure 4.10   CCM: Activity: Calendar dates TVC

Bond +Bond (left) include their Easter trading hours for pragmatic purposes. *Farmers* (right) encourages consumption by reworking the slogan from "your store" or "your Christmas store".

(Text: *Bond + Bond, Farmers*)

Figure 4.11   CCM: Activity: Experiencing a religious festival

These texts present ways of experiencing the festive period. *Bunnings Warehouse* (top left) includes a PTC with an employee stating:

> There's no better time in the year than Easter to get stuff done. Do all your landscaping, do all your painting. Four days in a row, tomorrow is still a holiday.

The re-release of *Titanic* (top right) is teamed with the instruction for people to "see it this Easter weekend." *The CocaCola Easter Show 2012* (bottom) provides the public with fireworks, a circus, live performances, and musical acts, as an "Easter Show" sponsored by CocaCola.

(Text: *Bunnings Warehouse, CocaCola Easter Show, Titanic*)

Figure 4.12
CCM: Activity: Wedding

The CCM: Wedding is represented drawing on a set of signifiers, including a traditional white wedding dress and veil, a chapel/church, wedding arch, bridal car, bridesmaid dresses, bridal shop.

A wedding is traditional a unification of a couple under the eyes of God.

In *Codys* (first image) a wedding is used to illustrate the protagonist's argument that there are lots of fun things to do in Las Vegas, specifically that the ladies are "choice" (interpreted as 'free-spirited' and 'easy').

GIB (second image) presents a wedding as a milestone in a person's life.

BNZ (third image) portrays a wedding as an event that is to be cherish and not thrown away by giving in to temptation.

Compeed (fourth image) includes a lady trying on a wedding dress with the VO: *Just days till your friend's wedding*. A friend has a cold sore so needs the product to make the day perfect.

(Texts: *Codys, GIB, BNZ, Compeed*)

Promos with Christian Cultural Markers

Of the 115 promos with CCMs, 76 promos contained CCM: ACTIVITIES. Four key points relating to the application of CCM: ACTIVITY: FESTIVAL are evident. First, CCMs were used for pragmatic reasons indicating calendar dates with religious significance (see Figure 4.13). Second, CCMs worked to suggest how the festive period should be experienced (see Figure 4.13). Third, programmes were created for the sole purpose of their seasonal appeal (see Figure 4.13). Four, the CCM: FESTIVAL either appeared within the programme, in an advertising technique, or in a combination of both.

Figure 4.13   CCM: Activity: Calendar dates promo
Both texts include the calendar date Christmas Eve for pragmatic reasons in a combination of advertising techniques and programme content. *The Graham Norton Show* (left) is a seasonal themed episode and *Michael Buble: Home for the Holidays* (right) is a one-off programme.
(Texts: *The Graham Norton Show, Michael Buble: Home for the Holidays*)

A CCM: ACTIVITY: ACTION may be ambiguous and situated at the background of a narrative, such as a person having a quiet moment being with *God* in *church* (e.g. *Missing Pieces*). Or, this may be positioned in the foreground of the narrative, be explicit in its religious intent, and be influential in the direction of the programme's narrative (see Figure 4.14). Actions were either symbolic, working directly with Christian concepts, scriptures, or, existed as a reimagining of a larger Christian idea (see Figure 4.15).

Figure 4.14   CCM: Activity: *The Man Who Sued God*

The action of a boat being struck by lightning and engulfed in flames is referred to as an "act of God" in *The Man Who Sued God* and sets the precedent of the movie's narrative.

(Text: *The Man Who Sued God*)

Figure 4.15   CCM: Activity: *Bruce Almighty*

The text for *Bruce Almighty* includes Bruce performing a series of 'miracles'. Some are a popular culture re-presentation of a biblical miracle. For example, Bruce parts the red soup in his bowl, mimicking God's miracle of allowing Moses to part the red sea to save the people of Israel from the Egyptians (Exodus 14: 21-29 ESV). Other re-presentations of miracles are purely fictitious interpretations such as a monkey crawling out of a man's bottom.

(Text: *Bruce Almighty*)

Religious affiliation of client companies

TVCs for Christian Companies

Of the 12 TVCs for a Christian company with CCMs, seven included CCMs: ACTIVITY. In other words, just over half of all TVCs for Christian companies include a CCM: ACTIVITY. The Christian festivals provided an opportunity for Christian communication about activities, actions (see Figure 4.16), and ways of interpreting (see Figure 4.17) and experiencing a religious festival.

Figure 4.16   CCM: Activity: *The Auckland City Mission*
The Auckland City Mission portray Christmas as a time to *serve* the community, to be "someone's angel" through donating to The Auckland City Mission.

    VO: Auckland is full of angels and we want to thank every one of you. There are thousands of families in need right now and your donation will make Christmas something to look forward to. To become someone's angel donate to the City Mission now at Aucklandcitymission.org.nz or txt Angel to 9090.

In these cases, the seasonal CCM influences the content of the programme by recognising the timely nature of its broadcast.   (Text: *The Auckland City Mission*)

Figure 4.17   CCM: Activity: *Catholic Enquiry Centre*
The text for The Catholic Enquiry Centre focuses on the Easter festival. It challenges the secular reinterpretation as a time for consumption, and prompts the audience to return their focus to the Christian origins of the seasonal festival. The *Catholic Enquiry Centre* texts ask the viewer to recalibrate the way they think about Easter.

VO: There's more to Easter than Easter Eggs. *What Catholics Believe*, an introduction to the Catholic faith. Order your free booklet today.   (Text: *Catholic Enquiry Centre*)

TVCs for Non-Christian Companies

Of the 180 TVCs for non-Christian companies with CCMs, there were 145 TVCs with CCM: ACTIVITYs. None of the texts for non-Christian companies mention the origins of the *Christian festivals* of *Easter* or *Christmas*. The representation of Christian festivals as cultural holidays in texts can lead to them being read has having multiple meanings in relation to their religious origins (see Figure 4.18).
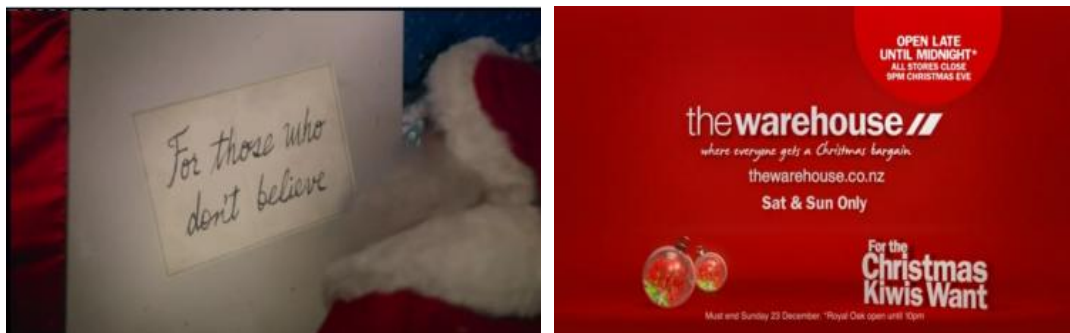
Figure 4.18   CCM: Activity: Christian festivals

CocaCola (left) includes their Santa Claus putting a label on a truck cargo of CocaCola bottles "For those who don't believe". It intends to reference those who do not believe in the spirit of Christmas in terms of believing in Santa and the magic of Christmas, but also triggers those who do not believe in Jesus in relation to the traditional Christmas story. The Warehouse's (right) Christmas campaign slogan is "For the Christmas Kiwis want" and includes a narrative heavily concentrating on consumption and consumerism, rather than Christian faith. (Text: *CocaCola & The Warehouse*)

Promos for Christian Companies

The only promo for a Christian company included a CCM: ACTIVITY. The action of *worship* is illustrated in the promo for *Hour of Power* with clips of the choir *singing,* church orchestra *performing*, Reverend Bobby Schuller inviting the audience to participate in their weekly *worship*, and a testimonial of a lady's experience *worshipping* at the service (see Figure 4.19**)**.

Figure 4.19
CCM: Activity: *The Hour of Power*
Crystal Cathedral Choir performs as part of the worship service.

(Text: *The Hour of Power*)

Promos for Non-Christian Companies

Of the 114 promos for non-Christian companies with CCMs, 75 included CCM: ACTIVITY.

The presence of CCM: FESTIVAL in promos favoured representations that did not observe

the traditional meaning of the Christian festival (see Figure 4.20). When the

traditional meaning was included in programme content, it was done in a jovial

manner (see Figure 4.21). The presentation of a CCM was not always positively

portrayed. For example, the promos for *20/20* and *Winners and Losers* did not

represent a *wedding* in a particularly favourable light. The first text talked about the

death of a women on her honeymoon, while the latter focused on the heartbreak of

a bridesmaid.

Figure 4.20 CCM: Activity: *Bad Santa*

The representation of Santa Claus is the most popular non-religious representation of Christmas in the data. Although it was originally inspired by the image of Saint Nicholas, it is now synonymous with CocaCola's representation of Santa.

(Text: *Bad Santa*)

Figure 4.21 CCM: Activity: *2 Broke Girls*

The text for *2 Broke Girls* (above) mentions the Virgin Mary. A character calls back to two friends who sit together "Its my favourite time of year, see you both then." As she exits the room, one of the two friends turns to the other and snarkly remarks "You, me and definitely a Virigin Mary" while pointing in the direction of where the first lady was standing. The comment is not intended to be favourable towards the first lady, suggesting the possiblity that she is a virgin is unbelievable. (Text: *Comedy Wednesday*)

Summary

The thematic representation of CCM: ACTIVITIES includes *festivals* and *actions*. Both

Christian and non-Christian companies employed CCM: FESTIVALS for pragmatic reasons,

to promote consumption, and to suggest ways to interpret and experience the

religious time. Christian and non-Christian companies used CCM: ACTION by including

and accumulating cultural markers to represent *actions* recognisable to the audience,

and these, in turn, supplement or direct the narrative.

Theme B: Concept

Out of a total of 307 television advertisements that contain CCMs, 36 include a CCM: CONCEPT. CCM: CONCEPT is defined as an idea that is significant to, or rooted in, Christianity.

Type of text

TVCs with Christian Cultural Markers

Of the 192 TVCs with CCMs, 20 include CCM: CONCEPTS. There are two key points on the representation of CCM: CONCEPTS. First, CCM: CONCEPTS were used as the name of a product (e.g. *Armageddon: Guy Sebastian*, *Temptations*: *cat food*, *Infallible: L'Oreal*, *sacrifice* in *Hell Pizza:* Sacrifice). Second, CCM: CONCEPTS were included in the narrative as part of the rhetoric, to initiate the audience into consuming the product (see Figure 4.22).

Figure 4.22   CCM: Concept: Temptation

The CCM: *Temptation* is a reoccurring theme in the Bible. It is first seen in Genesis 3 with the creation and fall of man [sic], and again, notably are the three temptations of Jesus when the devil tries to tempt Jesus to worship the devil (Matthew 4: 1-11 ESV, Luke 4:1-12).
Whiskers's cat food is named "Temptations" (*left*), and says that "cats will do anything for the great taste of *Temptations*", thereby encouraging the public to give in to temptation and in turn let their cats enjoy *Temptations*.

ANZ Bank (middle) talks about creating an environment that makes "saying no to temptation...so satisfying."

In *Tui* (right) the VO states:" Ohhh love! Don't try to tempt me. I'm on a mission for the good." The protagonist is tempted by a series of women enticing him with a water fight, and women-in-distress. Even when he catches a falling woman from a ladder, the song reiterates: "There's no situation that could deviate my soul."

*(*Texts: *Temptations, ANZ Bank, Tui: Mission)*

Promos with Christian Cultural Markers

There were 16 promos with CCM: CONCEPTT. First, the CCM: CONCEPT was evident in the naming of products (e.g. *Armageddon*). Second, the CCM: CONCEPT was more likely to be related to an event or theme within the programme, than added by an advertising technique (see Figure 4.23).

Figure 4.23   CCM: Concept: Judgement Day
Judgement Day is described in relation to faith:
> Christianity teaches that all will stand to be judged by God at the Second Coming of Jesus Christ. In early Christian Art the scene is one of the Christ the judge, the resurrection of the dead, the weighing of souls, the separation of the saved and the damned, and representations of heaven and hell.   (Encyclopaedia Britannica 2016a)

Judgement Day is part of the programme narrative for *Rescue Special Operations* and is therefore part of the promo text to reflect the product advertised, that being the programme. It is represented in a scene of drag queens dressed up as angels and devils (top). A 'devil' hangs upside down on a rope, symbolic of a fallen angel (middle) who is then saved by a fireman (bottom).
   Dialogue: It looks like Judgement Day...
   VO: Rivals in a pickle. But pride comes before a fall.

(Text: *Rescue Special Operations*).

Religious affiliation of client companies

TVCs for Christian Companies

Of the 12 TVCs for Christian Companies, four include CCM: CONCEPT. The TVCs for *The Catholic Enquiry Centre* and *The Salvation Army* included CCM: Concept of *faith*, specifically Catholicism and The Salvation Army. The concepts of peace (see *The Salvation Army*) and community (see *Auckland City Mission v1, v2*, and *The Salvation Army*), were presented as supplementary concepts.

TVCs for Non-Christian Companies

Of the 180 TVCs for Non-Christian Companies, 16 include CCM: CONCEPT. The inclusion of a CCM: CONCEPT was either a temporal or a permanent feature of the company's branding. The presence of the g*ood versus evil* concept in the data demonstrates both permanent (see Figure 2.24**)** and temporary applications (see Figure 2.25 & Figure 2.26).

Figure 4.24   CCM: Concept: Good versus Evil
The branding and marketing of *Hell Pizza* works from the notion of *good versus evil*. This works on the tensions in Christianity between God and Satan, a fallen angel who operates to decieve mankind, as illustrated in Genesis 3. It also relates to the tension between the body, the flesh exercising freewill, the world, reinforcing self interest and Satan who leads to temptation.

In the text, the demonic character laughs at the idea that rumours are suggesting that Hell Pizza have "gone all nice". He then explains that the company is releasing its most "evil invention yet".

(Text: *Hell Pizza*:*Stretched*)

Figure 4.25   CCM: Concept: Mission

The text *Tui: Mission* positions the genders of the characters against each other in a 'good versus evil' manner. The soundtrack describes the protagonist's actions as "a mission for the good", reminiscent of The Blues Brothers who are "on a mission from God" and also the Christian notion of a mission. The soundtrack pleads "Oh Lord, please don't try to tempt me." It becomes an us versus them scenario, positioning the boys, on a mission, to get the product, as us, the good, against them, the evil females who are included in the narrative only to serve as temptation to destroy the happiness of the males.

(Text: *Tui: Mission*)

Figure 4.26
**CCM: Concept: Good versus Evil**
The TVC for BNZ portrays a narrative of a parallel life a male between good and evil: the slogan "Be good with money" (bottom left); the path of an individual's life is determined by the choices they make with money. For example, he is seen giving out ice-creams from his van (top left) which dissolves into him dealing drugs out of his cars (top right).

(Text: *BNZ*)

Promos for Christian Companies

In the sample data, the one promo for a Christian company includes CCM: CONCEPT. The promo for *Hour of Power* communicates the concept of *faith* and supplementary value concepts that run in alignment with this. For example, the *Hour of Power* promoted *faith*, specifically Christianity, and the supplementary concept of *community*. Community is not strictly a CCM in its own right, because it is not exclusively managed by Christianity. However, its central role in the Christian faith makes it important to mention when it is a supplementary signifier.

Promos for Non-Christian Companies

Of the 115 promos for Non-Christian companies, 15 include CCM: CONCEPT. The inclusion of CCM: CONCEPT was either a temporary (e.g. *Top Gear: The Boxing Day Special*), or permanent application (e.g. *Little Nicky*). The temporal inclusion of CCM: CONCEPTS in *Top Gear: The Boxing Day Special* aligned with the narrative of the episode. The presenters adapted the challenge segment of their show to reflect the seasonal period in which it was broadcast by becoming the Three Wise Men and in racing against each other to the stable in Bethlehem where Mary and Joseph welcomed Baby Jesus.

Summary

In television advertisements for Christian and non-Christian companies, the CCM: CONCEPT was employed in the naming of a product, or in the narrative of the text or programme. It can be considered a temporal or permanent application, influencing the branding of a company, image and content of its product.

Theme C: Language

Of the 307 television advertisements with CCMs, 25 include CCM: LANGUAGE. When a CCM is categorised under the theme of language, it is defined as:

> language that *is* the CHRISTIAN CULTURAL MAKER, rather than, the use of language to communicate a CHRISTIAN CULTURAL MAKER. It usually takes the form of a figure of speech or phrase.

Type of text

TVCs with Christian Cultural Markers

Of the 192 TVCs with CCMs, five include `CCM:LANGUAGE`. The texts typically used `CCM:`
`LANGUAGE` as supportive of the text's narrative, rather than directional (*see* Figure 4.27).
The texts for movies released on DVD also included `CCM:LANGUAGE`. Such as, "*Who the*
Hell is he?" (*The Bourne Legacy*) and "*Holy hotcakes*" (*Wreak it Ralph v1, v2*).

Figure 4.27   CCM: Language
The text for *Boohoo* (left) and *LiquorLand* (right) include the abbreviation "OMG" as slang for "Oh my
God!" as a reaction of shock or surprise. In both cases it is a response to the product.
In the *Boohoo* text, as soon as there is a mention of a sale the graphic "OMG!" appears followed by
details and price of the product. This is reinforced by another graphic "OMG! Where did you buy
that*?"* followed as a response to the VO: "From the catwalk to your closet." The CCM is limited to a
graphic feature, it is never verbally mentioned so remains somewhat in the background for the text's
narrative, guiding the audience as to how to respond to the information provided by the VO.
The text for *LiquorLand* also limits the inclusion of the CCM to the written language, which appears in a
single graphic. The *"OMG moment"* represented in the text a character who is happily surprised
when he discovers he could use a bath tab as a large alcohol cooler by filling it with ice.
(Text: *Boohoo, Liquorland*)

Promos with Christian Cultural Markers

Of the 115 Promos with CCMs, 20 include `CCM:LANGUAGE`. The `CCMs:LANGUAGE` were primarily
found in programme content. The conversation between a Reverend and his wife in
the text *Outnumbered*/<u>REV</u> illustrated the use of `CCM:Language` being absent from its
religious origins or meanings and evolved from traditional meaning:

Reverend:	Jesus Christ!
Rev's wife:	Don't take the Lord's name in vain.
Reverend:	I didn't. It's dialogue.

(Text: *Outnumbered*/<u>REV</u>)

Religious affiliation of client companies

TVCs for Non-Christian Companies

Of the 180 TVCs for Non-Christian companies, five include CCM: LANGUAGE**.**

Promos for Non-Christian Companies

Of the 114 promos for Non-Christian companies, 20 include CCM: LANGUAGE. The texts used a traditionally religious word as a form of explicative: "*Bruce help us all*", a parody of "*God help us all*" (*Bruce Almighty*), "*What the hell*" (*Castle*), "*Holy crap*" (*Glee*), "*Holy S#&!*" (*Go Girls*), "*One hell of a job*" (*Hellboy II: The Golden Army*), "*Oh my God*" (*Thursday Night Comedy*), "*Oh good Lord*" (*TV3 7.30 Weekdays: Grand Designs*).

Summary

There are two main points from this data that are relevant to TVCs and Promos. First, the intention of religious meaning or offence appeared to be absent from the inclusion of CCM: LANGUAGE. Second, the occurrences of CCM: LANGUAGE were predominately located within programmes rather than being a product of advertising techniques.

Theme D: Organisation

A CHRISTIAN COMPANY is defined in this thesis as:

> a company, that is rooted in Christianity. The text could resemble religious communication, present a Christian product or service, or work towards the promotion of Christianity.

Of the 307 television advertisements that include CCMs, 13 include CCM: ORGANISATION.

TVCs for Christian Companies

Of the 192 TVCs that include CCM, 12 include CCM: ORGANISATION. Of the 13 television advertisements for Christian Companies, 12 include CCM: ORGANISATION. A key point in the relationship between companies who were defined as Christian companies and their presentation on screen was that in some cases the religious component of the company was ambiguous, or at least not drawn to the attention of the text's viewer.

On the one hand, The Catholic Enquiry Centre presented itself as a religious organisation, through its naming, promotion of Catholic faith, provision of a religious service, presentation of religious merchandise and promotion of Christianity. The Salvation Army also presented itself as a religious organisation. On the other hand, Sanitarium did not provide a religious product or present a text that resembled religious communication. It was founded and is still owned by the Seventh-day Adventist Church, despite there being no mention of this in the text. The TVCs did not require the viewer to be aware of the connection between Christianity and Sanitarium. However, for some viewers this relationship is known and thereby the TVC may be viewed with this knowledge in mind. It could then be suggested, however, that the company slogan of "Health and Wellbeing" is a nod to the religious-spiritual component of the company—but this can only really be argued once knowledge of the company's history is acquired.

In between these two groups are texts where the religious connection to a company was not apparent to its audience on first viewing, but a referent was included in the text. For instance, The Auckland City Mission and St John are culturally embedded in New Zealand to the point where, although the word *mission* and a *saint* are incorporated in the company's name, they are culturally more subtle than *The Catholic Enquiry Centre* and *The Salvation Army*. These are ambiguous in terms of providing a religious service, which is an extension of their faith rather than exclusive to faith.

Promos for Christian Companies
Of the 115 promos with CCMs, one includes a CCM: ORGANISATION. The one promo for a Christian company included a CCM: ORGANISATION. The promo, *The Hour of Power*, promotes the Christian faith, a religious service and product, and as quintessential religious communication.

Summary

A company's connection to Christianity varied in its presentation on screen, from explicit to ambiguous religious communication through to a complete absence of an acknowledgement of a company's religious history or identity. The contributing qualities are the presentation of religious communication, promotion of faith, and the offering of a religious product or service.

Theme E: People

Out of the 307 television advertisements with CCMs, 46 include CCM: PEOPLE. This category is defined as:

> religious people or biblical figures who are recognisable for their connection to, and identification with, Christianity.

Type of text

TVCs with Christian Cultural Markers

Of the 192 TVCs with CCMs, 12 include BCM: PEOPLE, twelve TVCs included CCM: PEOPLE. CCM: PEOPLE were either representations of RELIGIOUS PEOPLE (*e.g.* Christians: *Auckland City Mission*, Catholics: *Catholic Enquiry Centre*, Quakers: *Quakers*), or BIBLICAL FIGURES (e.g. God/Jesus: *Navy* and *Catholic Enquiry Centre*, devil: *Hell Pizza v1, v2, v3*). BIBLICAL FIGURES were often not visually represented, and, when they appeared for Christian companies, did so in a traditional form (e.g. *Catholic Enquiry Centre*). When they were represented by non-Christian companies, they relied on a set of existing signifiers. For instance, the concept of a devil (e.g. *Hell Pizza*) and an angel (e.g. *Someday*) were implied or alluded to, but not intended to be the devil or a biblical angel. The interpretation took on a popularised reimagining of the traditional biblical figures.

Promos with Christian Cultural Markers

Of the 115 promos with CCMs, 34 include CCM: PEOPLE. There are four points here. First, CCM: PEOPLE were more typically presented in promos than in TVCs. Second, these were shown in a range of programme genres: movies (e.g. *2012, Bruce Almighty*);

comedy (*REV*); animation (e.g. *The Simpsons / Family Guy*); reality (e.g. *Top Gear, Antiques Roadshow, Masterchef USA*); drama (e.g. *Call the Midwife*); panel show (e.g. *7 Days*) and science-fiction (e.g. *Doctor Who*). Third, RELIGIOUS PEOPLE were typically identified by their clothing (see Figure 4.28). Fourth, BIBLICAL FIGURES were often represented by the accumulation of signifiers (see Figure 4.29 & Figure 4.30).

Figure 4.28   CCM: People, clothing
Religious clothing is used to identify the religious identity of an individual. For example, Roman Catholic clergy members are identified in *2012* (left) by their traditional outfits: zucchetto, cross pendant, black robe. A 'nun' is represented in *Nightline TV3* by the traditional habit and cross pendant, and a gospel choir is depicted in *Glee: Fast Four* wearing traditional choir robes.

(Text: *2012*, *Nightline TV3* &*Glee: Fast Four*)

Figure 4.29   CCM: People, angels
Angels are described in scripture as spiritual beings created by God to serve Him.
> For by Him all things were created: things in heaven and on earth, visible and invisible, whether thrones or powers or rules or authorities; all things were created by him and for him
> (*NIV*: Colossians: 1:16)

In *Little Nicky* (left), Reese Witherspoon portrays Holly, an angel representation of Nicky's mother, and ex-wife to Satan. *Charlie's Angels* (right) refer to three ladies as 'angels' who 'belong' to Charlie to carry out 'missions' for him. They are flightless, wingless angels but appear to have 'special powers' and capabilities as action figures.   (Text: *Little Nicky, Charlie's Angels*)

Figure 4.30   CCM: People, devil

Demons are described as "fallen angels, banished from heaven with Satan because they rebelled against God [who influence] people and even [take] over their bodies" (Zavada, 2015). In *Little Nicky* (left), Satan is portrayed with pointy ears, horns protruding from his forehead and black clothing. The demonic 'spokesperson' for *Hell Pizza* (right) is represented as demonic, with horns, a pointed tail, and sinful behaviour.   (Text: *Little Nicky, Hell Pizza*)

Religious affiliation of Client Companies

TVCs for Christian Companies

Of the 12 TVCs for Christian companies, six include CCM: PEOPLE. This translates to four individual companies, out of a total of five TVCs for Christian companies that included CCM: PEOPLE. The TVCs texts for either included a representation of a religious person, either visually (e.g. *Auckland City Mission v1, v2*) or through verbal identification (e.g. *Catholic Enquiry Centre:* Catholics).

Figure 4.31
CCM: People:
Quaker's 'Larry'

In 2012 "the famous Quaker man (affectionately known as Larry) undergoes a subtle makeover- including getting back in shape by eating right and exercising, trimming his famous coif and revealing more radiant skin from daily oatmeal masks" (Quaker Oats, 2016).

(Text: *Quaker)*

TVCs for Non-Christian Companies

Of the 180 TVCs for non-Christian companies, six TVCs included CCM: PEOPLE. This translates to five of a total of 118 individual companies that broadcast TVCs for non-Christian companies. In some instances, the CCM was a naturalised sign whereby it has become engrained in society so is subtly ambiguous. For instance, the text for *New Zealand Navy* included the national anthem spoken as the only verbal

language in the text. It included the phrases "God of Nations" and "God defend New Zealand". In the text *Quaker,* the visual representation of a religious person suggested a religious endorsement of a product (see Figure 4.31).

Promos for Christian Companies

The *Hour of Power* promo included a representation of Pastor Robert "Bobby" Schuller (see Figure 4.32), who is the current host of the programme, the Crystal Cathedral Choir, and members of the church congregation. Pastor Schuller also mentioned God in a piece-to-camera:

> PTC*:*   Remember I love you and
>
>   God loves you too.

Figure 4.32
CCM: People: Pastor Bobby Schuller
Current host Pastor Bob Schuller. His family legacy is iconic with *The Hour of Power* programme. His grandfather Robert H. Schuller was the first host of the programme and fronted for 40 years.   (Text: *The Hour of Power*)

Promos for Non-Christian Companies

Of the 114 promos for non-Christian companies, 33 include CCM: PEOPLE. The BIBLICAL FIGURES were typically mentioned in programmes rather than visually represented. God was mentioned in dialogue in *Family Guy:* "Does your God not believe in providing snacks for guests?" The actions of *God* were described in *The Man Who Sued God*, when a boat is struck by lightning it was referred to as "an act of *God*", and in *True Blood* "*God's* plan" was described as "finally happening." *Bruce Almighty* provided a visual representation of God (see Figure 4.33). In all the occurrences, BIBLICAL FIGURES were positioned within the programme content rather than provided by an advertising technique.

Figure 4.33   CCM: People: God
God appears in human form in the text for *Bruce Almighty,* albeit a modern-day reinterpretation. Played by African American Morgan Freeman, God wears a white outfit, appears in a blown-out' white lit room and appears, revealing himself, without notice to Bruce. The ladder also works symbolically with the concept of a stairway to Heaven.
          (Text: *Bruce Almighty*)

Summary

`CCMS: PEOPLE` were in evidence in television advertisements for Christian and Non-Christian Companies, covering a range of programme genres and product types with traditional representations and popularised re-interpretations of `CCMS: PEOPLE`.

Theme F: Places

Of a total of 307 television advertisements with `CCMs`, 24 include `CCM: PLACE`. The category is made up of two sub-categories: location and destination.

Location: a physical space that holds significance to Christian faith.

Destination: a space with significance to Christian faith, often connected to scripture or afterlife.

Type of text

TVCs with Christian Cultural Markers

Of the 192 TVCs with `CCMs`, six TVCs included `CCM: PLACES`. The Christchurch Cathedral, an iconic New Zealand landmark, was included in the montage sequence for *New Zealand Navy* to exemplify the patriotic tone of the narrative. The text for *Bruno Mars* included the record *Locked out of Heaven* and the TVCs for *Hell Pizza* included the after-life destination of *Hell* as the central component on which the branding of the company operated. The inclusion of *Hell* in the company's branding has become culturally iconic and internationally known as it initiates the rhetoric of *good versus evil* and *the sacred versus the secular*.

Promos with Christian Cultural Markers

Out of a total of 115 promos that include `CCMs`, 18 include `CCM: PLACES`. The representation of a `CCM: PLACES` was more typically in evidence as originating within the content of a programme rather than initiated by an advertising technique. The representation of a `CCM: PLACES` suggested either a place was similar to a `CCM: PLACES` (see Figure 4.34**)**, or a reinterpretation of a `CCM: PLACES` (e.g. *Heaven* in *Little Nicky*).

Figure 4.34   CCM: Place: Heaven

The *Sky* indents allude to being a heaven-like space, through the accumulation of signifiers. The tagline of the campaign, although absent from one text, is "Your Happy Place". The "happy place" in the promo is heaven-like with a landmass surrounded by clouds, under a rainbow, set off by a backlit halo-light engulfing the landmass and decorated with iconic New Zealand items, including jandals as a butterfly, the silver fern, and a Kiwi road sign. The VO: "This content was proudly made right here in New Zealand", ultimately positions New Zealand as "Your happy place", heaven-like, paying homage, perhaps, to the colloquial labelling of New Zealand as "God's own country" or "a slice of heaven".   (Text: *Sky Ident*)

Religious affiliation of client companies

TVCs for Christian Companies

Of the 12 TVCs for Christian companies, one includes a `CCM: PLACE`. The representation of `CCM: PLACE` can be symbolic as well as representing its physical attributes. For example, a *church* was not just what physically stands, but what it stands for. The text for *The Salvation Army* included the representation of the location of a *church*. The *church* was first represented as a location, and second, a movement that transcended *church* walls. A member of the *church* says:

> Welcome to Church... Salvation Army does so many, many good things to help people. But it is, after all, a church first and foremost... come and worship with us at your local Salvation Army Church. It's why we do all the things we do.   (*Text: The Salvation Army)*

Out of a total of 180 TVCs for Non-Christian Companies, five include CCM: PEOPLE. While the inclusion of positive CCMs may be more favoured than less positive, or negative CCMs, negative CCMs were still evident. For example, *Hell* was the essence of the branding of *Hell Pizza*. It identified *Hell* verbally and graphically, and supported it with a set of signifiers to form a creative interpretation of the Christian destination considered to be controversial, and at times offensive, but always on brand. *Hell Pizza: Stretching* included the signifiers of a demonic character, inverted cross, evil laughing, medieval torture, and a thematic narrative underpinned of *good versus evil*.

Promos for Christian Companies

There is only promo for a Christian company. This text does includes a CCM: PLACE. The *church* location for the *Hour of Power* served to give the viewer an insight into the programme content, that being the broadcast of a *church* service.

Promos for Non-Christian Companies

Of the 114 promos for Non-Christian companies with CCMs, 17 include a CCM: PLACE. The inclusion of less attractive attributes of Christianity was adopted to favour the branding of company. For instance, *Hell's Kitchen* worked on the branding of the show and named the location as *Hell*—suggesting the set kitchen has *Hell*-like qualities, its head chef as a demonic leader, and engulfed in flames, in the set kitchen and displayed on the facade of the restaurant, and incorporated into the programme's logo.

Summary

CCM: PLACES were more often represented in promos than TVCs, and took the shape of a simile or a metaphor in relation to the actual Christian place. The representations worked symbolically to represent more than just the physical location, or, be a realistic representation to instil credibility of a place as a location of faith. Negative as well as positive, CCM: PLACES were used to assist the promotion of companies.

Theme G: Symbols

Of the 307 television advertisements with CCMs, 55 include CCM: SYMBOLs. Admittedly, all CCMs have a symbolic component, but this category is defined specifically as, markers that are, in the first instance, identified by their symbolic meaning.

Type of text

TVCs with Christian Cultural Markers

Of the 192 TVCs that include CCMs, 28 include CCM: SYMBOLS. The TVCs included two key symbols: *revelation* through the *holy shot technique,* and *the cross*. The idea of *revelation*, from a Christian perspective, is described as:

> the disclosure of divine or sacred reality or purpose to humanity. In the religious view, such disclosure may come through mystical insights, historical events, or spiritual experiences that transform the lives of individuals and groups. (Encyclopaedia Britannica, 2016b)

Revelation is also the name of the last book in the Bible; it includes prophetic statements, including the Second Coming of Jesus Christ. *Revelation* was typically presented through the holy shot technique. Characteristics of the technique were a high backlight on the product to create a sense of the divine, a low camera angle to enhance the grandeur of the product, sound effects of a church choir reminiscent of angels, or a musical scale on a harp. The technique acted as shorthand to transfer the quality or meaning generated by the marker within its connection to Christianity to the product, company and brand depicted in the text. The acknowledgement of the link to Christianity was almost certainly not necessary for the audience to grasp the symbolic meaning it transmitted, as this transfer is culturally embedded (see Figure 4.35).

The *Christian Cross* s a symbol of God's love—a reminder of His greatest sacrifice of Jesus's life so that we can have an eternal life with God in Heaven. It appeared as a cultural marker as part of a product (see *Pascoes* and *Supree*), for its cultural resonance (see *Southern Cross Health Insurance*), or added to the narrative (see *Hell's Pizza*) (see Figure 4.36**).**

Figure 4.35   CCM: Symbol: Revelation

The price of the *Slingshot* (top) deal is revealed as the flower opens and is hit by the sun's rays, that cast a high-angle stream of back lighting on the product deal shown in a lower angle to add grandeur to the product deal. As the flower opens the sound effect is of angels singing. The text ends with strum of a harp. The *Tui* beer in *Tui: Mission* (middle*)* is represented in a quintessential holy shot technique. The product is back lit, creating a halo-like glow around the product. The image creates a break in the narrative and the attention is drawn to the end goal of the mission of the protagonists. The *Dettol* TVC (bottom) uses the holy shot technique each time the product (hand soap) is used, and when hands make contact with another person. This symbolises the transfer of the holy quality of the product between people.   (Texts: *Slingshot, Tui: Mission, Dettol*)

Figure 4.36   CCM: Symbol: Cross

For *Pascoes* (top left) the Christian cross symbol is employed to create religious merchandise. The inclusion of the symbol of a cross in the TVC for *Supree* (top right) is a result of a design decision. The Union Jack shown in *Southern Cross Health Insurance* (bottom left*)* TVC combines the cross of Saint Andrew to represent Scotland, the cross of Saint Patrick to represent Ireland, and the cross of Saint George to represent England. The Christian cross is inverted in the TVCs for *Hell Pizza* as satanic imagery.   (Texts: *Pascoes, Supree, Southern Cross Health Insurance, Hell Pizza***)**

Promos with Christian Cultural Markers

Of the 115 promos that include CCM, 27 include CCM: SYMBOLS. The three main symbols evident are *revelation/holy shot technique*, *Christian cross*, and *clothing*. A form of *revelation* was evident in the promo for *Castle*. The sound effect of a church choir was used to create an airy ambience as a patient is rushed on a hospital bed as they struggle to stay alive. The theme of death was not a CCM in itself, but became part of a CCM with the use of a church choir symbolising angels singing over the dying character. The *Bible* does not specifically mention angels singing, and this is a contentious point. In the *Bible*, angels are described as "praising God" which can be interpreted as including singing in the form of worship.

> The Christian Bible doesn't name one specific angel as the Angel of Death. But it does say that angels are 'all ministering spirits sent out to serve for the sake of those who are to inherit salvation' (Hebrews 1:14) and make it clear that death is a holy event for Christians ('Precious in the sight of the Lord is the death of his saints' Ps116:15), so in the Christian view it's reasonable to expect that one or more angels will be present with people when they die. Traditionally, Christians believe that all angels who help people make the transition into the afterlife are working under Archangel Michael's supervision. (Hopler, 2016)

The *Christian Cross* appeared in a traditional form for non-Christian companies (e.g. *Bruce Almighty, Four Holidays, Doctor Who*). There were no promos for Christian companies that included the CCM:SYMBOL of a *Christian cross*. *Religious clothing* was symbolic. It provided a recognisable identifier to others of the religious identity of an individual. The use of *religious clothing* typically appeared within promos, as part of the programme content being advertised (e.g. *Top Gear: The Boxing Day Special, 7 Days*).

Religious affiliation of client companies

TVCs for Christian Companies

Of the 12 TVCs for Christian Companies with CCMs, seven include CCM:SYMBOLS. The most notable CCM:SYMBOLS were the *Christian cross* and a *dove*. *The Auckland City Mission* subtly incorporated the *cross* into the design of the logo, and the text included an individual wearing a *cross* pendant implying that she was a Christian. *The Salvation Army* included a *cross* as part of the decor of the church which was the setting of the text. The logo for *St John* included the Amalfi Cross[2] reinforcing the connection between the organisation and the Order of St John (see Appendix B). The *dove* was also incorporated in a text for *The Auckland City Mission v2*. Traditionally, the *dove* symbolises the Holy Spirit, the Christian soul, and peace, and in this context this symbolism supported the narrative of being someone's angel at Christmas time.

TVCs for Non-Christian Companies

Of the 180 TVCs for Non-Christian Companies with CCMs, 21 include CCM:SYMBOLS. The symbolic incorporation of *revelation* focused on the transfer of values of divine touch of non-Christian companies and their products as previously discussed. The way in which *revelation* presents was fairly consistent through each of the applications, drawing on the same technique, *the holy shot technique* in this study.

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[2] The Almalfi symbol is described on the St John website as: "a white eight-pointed cross, and the name 'St John' represents the full history and heritage of St John – more than 900 years of volunteer commitment to serve humanity. The Cross also directly links the New Zealand organisation to St John worldwide" (St John, 2016a)

The *Christian cross* appeared in a traditional form in a non-religious context (e.g. *Supree*, *Taite Music Prize 2012*). The inverted cross appeared in the *Hell Pizza* texts as an example of the popularised interpretation symbolising a rebellion or anti-Christian stance, as opposed to the meaning of the traditional symbol and its connection to Saint Peter, who was said to have been crucified upside down after refusing to be crucified in the same manner as Jesus as he deemed himself unworthy of equal treatment. The *cross* is sometimes repackaged and incorporated into the logo (e.g. *Southern Cross Insurance*).

Promos for Non-Christian Companies

There were no promos for Christian companies that include a CCM: SYMBOL.

Of the 114 promos for Non-Christian Companies with CCMs, 27 include CCM: SYMBOLS. The most prominent CCM: SYMBOLS were *revelation/holy shot technique*, the *Christian cross* and *clothing*. The symbols all existed within the programme content, rather than as an advertising technique. In some instances, the symbols were used for discussions of traditions (e.g. *Michael Wood's Story of England*), or to add comedic relief to a narrative (e.g. *Top Gear: The Boxing Day Special*).

Summary

CCM: SYMBOLS were predominately represented as *revelations,* through the *holy shot technique,* and the *Christian cross,* in traditional and reinterpreted forms.

4.1.3 Thematic Functions

BELIEF CULTURAL MARKERS are now analysed with regard to their perceived function in the context of the television advertisements in New Zealand culture.

Function One: Cultural Markers

All CHRISTIAN CULTURAL MARKERS, by nature of their coding, are cultural markers. CCMs appeared as traditional markers of Christianity, most predominantly in texts

promoting Christian companies. For example, w*orship*, through song, was illustrated in the promo for *The Hour of Power* in a traditional *church* setting, with the *congregation choir* wearing traditional *robes* (e.g. see also *The Catholic Enquiry Centre*). The traditional representations carry with them a level of authenticity and credibility that communicates to the audience without ambiguity.

The CCMs work through the transferral to the audience of knowledge, and meaning, about a belief system, based on a shared understanding between the text's producer and the text's viewer. For instance, a *wedding* is a CCM and represented through a set of signifiers to communicate the idea of a *wedding* and transfer its connotative meanings to the product or narrative in the text (see Figure 4.12). A CCM can be more ambiguous, with the Christian link undetected by the audience, but with the values transfer of the cultural marker still being exchanged. This is demonstrated by the *holy shot technique* which signifies a *revelation* and transfers values of the holy and divine to a product without the audience necessarily associating the technique as a CCM (see Figure 4.35).

The representation of CCMs can blur the lines of the nature of a product, brand, or company. For instance, the naming of the food company *Quaker*, and company mascot representing a Quaker, wearing *traditional garb*, together, created an impression that the company has a religious connection. In employing the Quaker iconography the connotative values associated with Quakers is transferred to the non-religious company. To counter this, Christian companies can obscure their religious identity within the text, perhaps in an attempt to maximise their appeal. For instance, *Sanitarium* does not contain any CCMs within its text outside the organisation itself and its vegetarian products, which are in alignment with their beliefs.

Function Two: Calendar Markers

CCMs can function as calendar makers when a calendar date or period is traditionally significant to Christianity, typically *Easter* and *Christmas*. Three points are important. First, there were only two representatives of a CCM that acknowledged traditional aspects of the calendar marker. The *Catholic Enquiry Centre* directly encouraged audiences to recalibrate their understanding of *Easter* from consumption of *Easter eggs* to the *Catholic faith* (see Figure 4.17) and a character in *Two Broke Girls* was referred to as a '*Virgin Mary*' during a *Christmas*-themed episode (see Figure 4.21).

Second, CCMs when functioning as cultural markers were predominately appropriated for use by non-religious companies. This typically took the form of an *Easter* or *Christmas* sale, whereby the narrative was that consumption and consumerism is the response to the Christian periods. CCM: CALENDAR MARKERS were also applied for pragmatic reasons, namely, to identify a specific calendar period, singling it out from other calendar dates. Typically, this adds a sense of importance to the data by encouraging the alignment with how the period should or could be perceived and experienced (see Figures 4.9, 4.10, & 4.11).

Function Three: Tool for Consumption

All CCMs function as tools for consumption when placed within a television advertisement. This is based on the argument that all content within television advertisement is intentional, purposeful and meaningful, and because the end goal of television advertisements as a genre is to encourage consumption of a product, service or idea.

The data revealed three ways in which CCMs function as tools for consumption in television advertisements. First, the CCM can appear inseparable from the product, when the CCM exists within the programme content. It can, at times, be inevitable that the CCM exists within the text as it is central to the programme (for instance, *The Man Who Sued God, Ben Hur*). When the CCM exists within the programme, it can be

included with the promo as incidental, where it is a normalised cultural marker, such as a shot of a cemetery with headstones of a cross formation (e.g. *Doctor Who*). Here, the CCM was part of the programme but does not add to the goal of consumption. Rather the consumption of the programme includes the consumption of a CCM. Or the CCM in a programme can be extended, or capitalised on, to assist the promotion of consumption such as *Thursday Night Comedy* which linked four unrelated programmes by bringing to the foreground the same CCM included in the texts in a back-to-back montage of the characters from each of the programmes saying "*OH MY GOD*".

Second, a CCM can create a link between a product and the idea of consumption. For instance, the *holy shot technique* presents a product as superior, and therefore makes the product more desirable to the consumer. The response, "*OMG, where did you get that dress?*" suggested that the consumption of *Bohoo* clothing creates such a response.

Third, the link between the product and the CCM in the encouragement of consumption can be the reason to consume, as mentioned earlier, such as *Christmas* or *Easter* sales.

Function Four: Brand Influencer

All CCMs function as a product of the brand and company represented because the text is a product, or piece of communication from the organisation. The application of the CCM can be either a temporary or permanent alignment the product or brand. This results in the CCM functioning as either integral or supplementary to the brand's image. CCMs that are integral to the brand and/or product image include those that are explicit and permanent (e.g. *Hell Pizza*), directly connected to the product (e.g. *Bad Santa*), or supplementary because they are temporal (e.g. *Resene*), or are supportive of a central narrative (e.g. *American Gangster*).

4.2 Religious (Non-Christian) Cultural Markers

RELIGIOUS (NON-CHRISTIAN) CULTURAL MAKERS (RncCMs) are defined as:

> BELIEF CULTURAL MARKERS, linked to a religion, outside of Christianity, such as Sikhism, Buddhism, and Ancient Greek religion.

A detailed list of texts with RncCMs is provided in Appendix F.

4.2.1 Presence

Type of Text

During the sample period, RncCMs account for 49 out of a total of 594 BELIEF CULTURAL MARKERS. Of the 352 television advertisements that include BCMs, 19 included RncCMs. None of the companies that used RncCMs were religious companies therefore the religious affiliation sections are not included.

TVCs with Religious (non-Christian) Cultural Markers

Of the 19 television advertisements with RncCMs, 12 are TVCs. There are three key points to make here. First, four religions were represented: Hinduism, Islam, Sikhism, and Greek Mythology. Second, the RncCMs predominately sat in the foreground of the narrative and were central to the presentation of the brand and product (see Figure 4.37). Third, the RncCMs can be included in texts alongside other BCMs (see Figure 4.37).

Figure 4.37   RncCM: *Ferrero Rocher*

The RncCMs of Ancient Greek Mythology: Gods and Goddesses, the heavens, divine operate in the foreground of the narrative, and directly influence the image of the brand and the product as divine and from the heavens for everyone to enjoy. It also belongs to a text that includes RncCMs and the CCMs: *Easter*. The narrative of the text includes the voiceover:

> The gods love to celebrate. The festivities were divine but their gift fell from the heavens. A whole hazelnut covered with smooth creamy chocolate, crisped wafer, and sprinkled with hazelnut pieces. So now everyone can enjoy Easter with Ferrero Rocher. Golden Moments.

(Text: *Ferrero Rocher: Easter*)

Promos with Religious (non-Christian) Cultural Markers

Of the 19 television advertisements with RncCMs, seven were promos. Six different religions were represented: Mayan, Judaism, Hinduism, Sikhism, Greek Mythology, and Celtic Mythology. All inclusions of RncCMs were part of the programme content and were not initiated by an advertising technique.

Summary

RncCMs were present in TVCs and promos, and predominately placed in the foreground or centre of the text's narrative. In the case of promos, the RncCM was present only as part of the programme content, rather than within an advertising technique.

4.2.2   Thematic Representations

Theme A: Activity

Of the 19 television advertisements that included RncCMs, six include RncCM: ACTIVITY. All of these are a representation of a type of ACTION.

Type of text

TVCs with Religious (non-Christian) Cultural Markers

Of the 12 TVCs with RncCMs, three include RncCM: ACTIVITY. There are two points to be made here. First, Hinduism and Islam were the religions represented. Second, the RncCM: ACTIVITY was either positioned as central to the narrative of the text (see Figure 4.38), or supportive of the narrative—it did not exist in the background of a text. An example of a RncCM supporting the narrative was illustrated by the protagonist for the movie *The Best Exotic Marigold Hotel* who was seen with his hands pressed together in a *namaste* position as he welcomed the guests to the hotel.

Figure 4.38   RncCM: *1 Cover Insurance*
The RncCMs in *1 Cover Insurance* are central to the narrative: people mediating, "become
enlightened" while Hindu snake charming music as the camera tracks in. The voiceover says:
>   VO: Become enlightened. Travel insurance can cost less than you think. Get peace of
>   mind for only a dollar a day. Go direct to 1cover.co.nz or call 0800 244 444
>   (Text: *1 Cover Insurance*)

Promos with Religious (non-Christian) Cultural Markers

Of the seven promos with RncCMs, three include RncCM: ACTIVITY. Hinduism and Celtic

Mythology were the religions represented. Second, both promos included RncCMs as

part of the programme content, rather than in an advertising technique. The RncCMs

were supportive, rather than central, to the text's narrative. For example, the *7 Days*

cast were shown wearing traditional Hindi costumes, and attempting a

stereotypical Indian *dance*, with hands pressed together in a *namaste* gesture.

Summary

RncCM: ACTIVITY was represented in six television advertisements. These were either

placed in the foreground of the text's narrative, or supplementary to the narrative of

a TVC, or as part of the programme content in a promo.

Theme B: Concept

Of the 19 television advertisements that included RncCM, four include RncCM: CONCEPT.

Type of text

TVCs with Religious (non-Christian) Cultural Markers

Out of a total of 12 TVCs that include RncCMs, there were two TVCs that included RncCM: CONCEPT. In both texts, the inclusion of the RncCM: CONCEPT was integral to the branding of the company. The concept of *divine* and *the sacred and the secular* was central to the narrative of the *Ferrero Rocher* texts (see Figure 4.39).
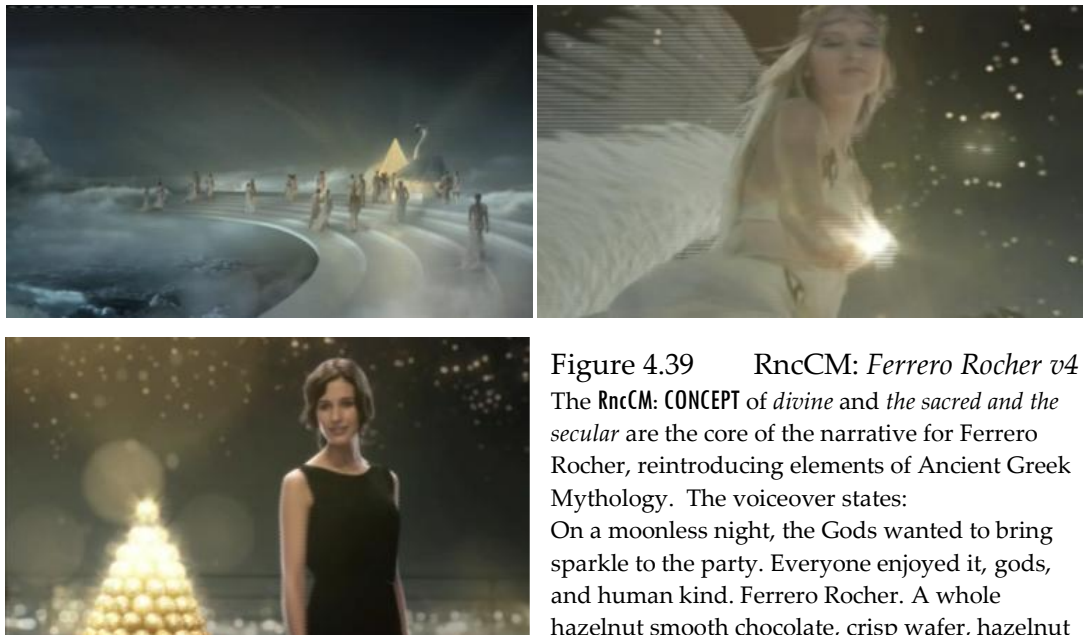

Figure 4.39   RncCM: *Ferrero Rocher v4*
The RncCM: CONCEPT of *divine* and *the sacred and the secular* are the core of the narrative for Ferrero Rocher, reintroducing elements of Ancient Greek Mythology. The voiceover states:
On a moonless night, the Gods wanted to bring sparkle to the party. Everyone enjoyed it, gods, and human kind. Ferrero Rocher. A whole hazelnut smooth chocolate, crisp wafer, hazelnut pieces, Ferrero Rocher. Share Golden Moments
(Text: *Fererro Rocher: v4)*

Promos with Religious (non-Christian) Cultural Markers

Out of a total of seven promos that include RncCMs, two include RncCM: CONCEPTs. The narrative for *2012* relies on The Mayan calendar, which predicted that the world would end on 12 December, 2012. The RncCM: CONCEPT exists solely in the programme content. The promo for *Touch* includes the notion of a "higher purpose" which reveals itself in the programme as related to the East Asian belief of the Red String Theory.

Summary

RncCM: CONCEPTs were seldom used, but when included, these were integral to the branding of a company and directed the narrative of the TVC, or existed within the programme content in a promo.

Theme C: Language

Of the 19 television that included RncCM, two include RncCM: LANGUAGE.

Type of text

TVCs with Religious (non-Christian) Cultural Markers

Of the 12 TVCs with RncCM, one includes RncCM: LANGUAGE. The TVC for *Wrath of the Titans* included the graphic *This Year / Go / To / Hell*. It extended the narrative of the televised movie plot. Although the Christian term *Hell* was used, the context of the film was concerned with Greek mythology where the equivalent to *Hell* is *Hades*. The use of *Hell* universalised the command as the term to Hades requires specialised knowledge, outside of the expected knowledge of the audience.

Promos with Religious (non-Christian) Cultural Markers

Of the seven promos with RncCMs, one includes RncCM: LANGUAGE. The programme name for *The Almighty Johnsons* worked on the notion that the characters were reincarnated Norse Gods, and therefore they were described as "the *Almighty* Johnsons" a reference to the idea of dignities as *Almighty*.

Summary

The inclusion of RncCM: LANGUAGE in the text provided spoke directly to the programme content of the movie trailer in the TVC and the television series, in the promo. The TVC presented a negative statement commanding the audience to '*Go to Hell*', but done as a pun for *Hell* being the central location in the film. The promo language was assigned to the title of the programme to describe the main characters in relation to their religious quality.

Theme E: People

Of the 19 television advertisements that included RncCM, 13 include RncCMs: PEOPLE.

Type of text

TVCs with Religious (non-Christian) Cultural Markers

Of the 12 TVCs with RncCMs, there were nine include RncCMs: PEOPLE. First, four different religions were represented: Islam, Sikhism, Hinduism, and Greek Mythology. Second, RncCMs: PEOPLE were either represented as RELIGIOUS PEOPLE (e.g. Muslim in *Emirates,* Sikh in *Instant Kiwi*.), or RELIGIOUS FIGURES (e.g. Cupid in *Rise of the Guardians*, Venus in *Venus and Olay*). Third, the representation of RELIGIOUS PEOPLE was suggested by their *symbolic clothing* (e.g. headdress: Muslim in *Emirates*, Sikh in *Instant Kiwi*). Four, RECOGNISABLE FIGURES were represented either in accordance to a standard set of signifiers understood by the audience (e.g. *Greek Gods* and *Goddesses* wearing togas, decorated headbands, archery equipment to signify *Olympians* and a Ferrero Rocher pyramid symbolic of a mountain and Mount Olympus), or through verbal identification or referencing (e.g. Cupid in *Rise of the Guardians*)**.**

Promos with Religious (non-Christian) Cultural Markers

Of the seven promos with RncCMs, four include RncCM: PEOPLE. First, Jews, Hindus, Sikhs, and Norse Gods were represented. Second, the only representation of RECOGNISABLE FIGURES was evidence in the text for *The Almighty Johnsons.* In this case, they were presented as reincarnated *Gods* in human form. They were not recognisable to the audience as *Norse Gods* without the audience having specific knowledge of the programme. Third, the representation of RELIGIOUS PEOPLE was suggested by their clothing and verbal identification. Fourth, they were represented in either a traditional form for authenticity (e.g. *3 News Nightline*), stereotyped for programme content (e.g. *Bubbleboy*), or as a point for comic relief (e.g. *7 Days*).

Summary

RncCMs: PEOPLE were represented in traditional, stereotypical and reimagined forms. They existed as part of programme content, as part of the branding of a company and as supportive or illustrative of the narrative of a television advertisements.

Theme F: Places

Of the 19 television advertisements that included RncCM, three include RncCM: PLACES.

Type of text

TVCs with Religious (non-Christian) Cultural Markers

Of the 12 TVCs that include RncCM, three include RncCM: PLACES. The two RncCM: PLACES for *Ferrero Rocher* appeared in different versions, telling a different narrative, from the same location. The location represented in the texts was ambiguous, and in each text was referred to as a slightly different location. In the first text, *Ferrero Rocher: Easter*, a voiceover specifically referred to the location of the gods as "the heavens". According to Ancient Greek Religion, the heavens are the Elysian Fields. The representation of the *Elysian Fields* did not match the representation within the text. It required a deeper understanding of religion than the more mainstream understanding of the location of a *Christian Heaven*. The second text for *Ferrero Rocher* specifically states the location, which is the same location shown in the first text, as Mount Olympus. In Ancient Greek religion, *Mount Olympus* is the home of the *Twelve Olympians*, which supports the representation of one of the figures in the first text who is engaging in archery.

Summary

The representation of RncCMs reinterpreted aspects of Greek mythology to make it accessible to a mainstream audience.

Theme G: Symbols

Of the 19 television advertisements that included RncCMs, ten include RncCMs: SYMBOLS.

Type of text

TVC with Religious (non-Christian) Cultural Markers

Of the 12 TVCs that include RncCMs, seven include RncCMs: SYMBOLS. The religions represented by RncCMs: SYMBOLS were Islam, Sikhism, and Greek Mythology. All of the symbols were classified as clothing; these identified the religious identity of the characters, to support the narrative (see Figure 4.40*).*

Figure 4.40   RncCM: People

In the *Instant Kiwi* TVCs a character named Raj was portrayed as a Sikh – identified by his turban. The *turban*, "a symbol of honour" (Shackle, 2005, p. 218), signalled a religious and cultural identity of the character and assisted the narrative by presenting Raj as a foreigner, reinforcing the idea that he is gullible and therefore susceptible to by tricked by the Caucasian protagonist.   (Text: *Instant Kiwi: Bike*)

Promos with Religious (non-Christian) Cultural Markers

Of the seven promos with RncCMs, three include RncCMs: SYMBOLS. The religions represented by RncCMs: SYMBOL were Judaism, Hinduism, and Sikhism. All of the symbols were classified as *clothing* and were part of the programme content and not initiated by an advertising technique. The symbolic *clothing* identified the cultural and religious identity of the characters and encouraged the reinforcement of stereotypes for comedic purposes (see Figure 4.41).

Figure 4.41   RncCM: Symbols: Clothing
The two representations of Indian religions, Hinduism and Sikhism pictured above, are identified by the *traditional Indian clothes*. They both are contextualised within a comedic framework. *7 Days* is a comedy panel show with the Indian men represented by Caucasian and Maori men. The Sikh in *Bubbleboy*, a family comedy movie, is shown driving erratically, played by an actor in blackface and *traditional religious clothing*, including a *turban*.   (Texts: *7 Days*, *Bubbleboy*)

Summary

Clothing was the most common symbol for texts with RncCM: SYMBOLS. It was used to identify the religious and cultural identity of an individual. In turn, this supported the narrative of the text. In the case of the promos, the RncCMs: SYMBOLS originated within the programme content.

4.2.3   Thematic Functions

Function One: Cultural Marker

Not only were all of the RncCMs intentionally included in the texts but they are highlighted by their placement in the text's narrative or the production of the text. The RncCMs served the purpose of transferring the value of meaning from the religious referent to the product, brand and ultimately the company responsible for the text.

For instance, 13 of the texts included a representation of RncCM: PEOPLE. The characters were at the forefront of the narratives and directly impacted the image of the brand and products. When RncCMs operated within the background of the narrative, these still played an important role in contextualising the narrative (e.g. *Emirates*).

Function Two: Calendar Marker

There were no RncCMs that functioned as c*alendar markers*. There are two keys points in relation to this. First, when RncCMs appeared within a text with a BCM that functioned as a *calendar marker*, the cultural marker belonged to a separate BCM (other than RncCM). For instance, a TVC for *Ferrero Rocher* included the Greek Gods and Goddesses in tandem with an Easter consumption narrative (see Figure 4.37). Second, the absence of RncCM that function as calendar markers could be reflective of the data sample periods not being designed around dates of religious importance (outside of Christianity).

Function Three: Tool for Consumption

All RncCMs functioned in relation to the consumption due to the nature of the television advertisement genre whose essence is the promotion of consumption, whether this takes the form of a product, a brand, a service, or an idea. To complement this, the RncCMs existed in two ways. First, the RncCMs existed within the product, most typically in programme footage in promos, making the RncCMs inseparable from the product, and directed the construction of the promo (e.g. *3 News Nightline*). Otherwise, the RncCMs existed without any further acknowledgement than illustrating the context of the product (e.g. *7 Days*). Second, the RncCMs existed to create a link between the product and consumption, often providing the value of meaning of the RncCMs as the reason for the audience to consume the product (e.g. *Venus & Olay*)

Function Four: Brand Influencer

All RncCMs influenced the representation and image of a company's brand and its products because television advertisements are a product of the company, and therefore, are representative of the company's brand and image. The RncCM was deemed either integral or supplementary to the brand's image, largely based on the placement of the RncCMs within the narrative of the text, and the level of ambiguity of the marker.

4.3 Spiritual Cultural Markers

SPIRITUAL CULTURAL MAKERS (SpCMs) are defined in this thesis as:

> markers that acknowledge an inner sense of self or being, or, an external
> transcendent sense, separate from religion.

A detailed list of texts with SpCMs is provided in Appendix G.

4.3.1 Presence

Type of text

During the sample period, SpCMs account for 41 out of a total of 594 BELIEF CULTURAL MAKERS. Of the total of 352 television advertisements that included BCMs, 32 included SpCMs. None of the companies represented were religious companies, therefore the religious affiliation section is not included.

TVCs with Spiritual Cultural Markers

Of the 32 television advertisements that included SpCMs, 13 were TVCs. There are two main points on the placement and nature of the SpCMs in TVCs. First, the SpCMs were predominately placed as a descriptor of the product or brand. These were also located within the cinematic content of trailers advertised (e.g., *Paranormal Activity 4*, *Real Steel*). In one instance, the SpCMs appeared within the narrative of the text but were not directly part of the description of a product (see Figure 4.42). Second, the nature of SpCMs was either explicit (e.g. Figure 4.42) or ambiguous (see Figure 4.43).

Promos with Spiritual Cultural Markers

Of the 32 television advertisements that included SpCMs, 19 were promos. There are two main points on the placement and nature of the SpCMs in promos. First, the SpCMs were placed either within the programme content, provided by an advertising technique (e.g. *Bubbleboy, NZ's Got Talent*); or, within the programme and advertising techniques, often when the advertising technique extended upon the inclusion of a SpCM located within the programme content (e.g. *Prime Season Promo*).

Second, the nature of the SpCM is either explicit (e.g. *Tane Mahuta* in *60 Minutes*), or ambiguous (e.g. *Hope* in *Raising Hope,* as a pun for the name of the baby the family are raising, and for the uplifting concept of 'raising hope').

Figure 4.42   SpCM: *Safer Journeys*
A projection of the fate of a group of mates who are seen partying, includes the death of a friend appearing as a ghost, haunting the protagonist, warning him about the dangers of drink-driving.
(Text: *Safer Journeys*)

Figure 4.43
SpCM: *Friskies v3*

The tagline "Feed the Senses" works, in the text, to reinforce a spiritual element, where the cat is seen frolicking through an animated, surreal, fantasy depiction of reality after "one small bite opened a world of delight".

(Text*: Friskies v3*)

Summary

SpCMs were present in both TVCs and promos, explicitly and ambiguously. These worked to direct, support or illustrate the text's narrative. In all cases the SpCMs were presented in a positive light.

4.3.2   Thematic Representation

Theme A: Activity

Of the 32 television advertisements that include SpCMs, seven include SpCMs: ACTIVITY. All of the SpCMs: ACTIVITY represented a type of action.

Type of text

TVCs with Spiritual Cultural Markers

Of the 13 TVCs with SpCMs, five include SpCMs: ACTIVITY. Four product groups were represented: pet products (e.g. *Friskies Purina*, *Friskies Seafood Sensations*, *Friskies Surfin' Turfin' Favourites*); automobiles (e.g. *Nissan),* and a cinematic trailer (e.g. *Paranormal Activity 4*). The position of the SpCMs: ACTIVITY was used to describe the product (e.g. *Friskies* "Feed the *senses,*" *Nissan's "energise* your drive"), or as part of a cinematic trailer (e.g. *Paranormal Activity*).

Promos with Spiritual Cultural Markers

Of the 19 promos that include SpCMs, two include SpCMs: ACTIVITY. The SpCMs: ACTIVITY were positioned either exclusively within the programme content, exclusively within an advertising technique (see, *NZ's Got Talent*), or a combination of programme content and advertising technique (see *Prime Season Promo*).

Theme B: Concept

Of the 32 television advertisements that include SpCMs, 15 include SpCMs: CONCEPT.

Type of Text

TVCs with Spiritual Cultural Markers

Of the 13 TVCs with SpCMs, six include SpCMs: CONCEPT. Four TVCs included the idea of spiritual energy and did so in connection to the brand or product. *Energizer* (batteries) mentioned *positive energy* as a pun for the electrical current of the product and the essence of the energizer battery mascot which raced around the screen (see

Figure 4.44). Electricity provider *Mercury Energy* claimed to produce *good energy*.
This is playing on the notion of Māori spirituality, despite not necessarily being
obvious to all viewers of the text. The majority of energy generated by Mercury
Energy is from renewable energy sources, for example, geothermal and hydro. This
resonates with Māori spirituality as geothermal resources are considered *taonga*
(sacred)[3].

Figure 4.44   SpCM: Concept: Energy
The TVC for *Energizer* batteries ends with the slogan "that's positive energy", a pun on the purpose
of the product and the spiritual concept of 'positive energy'. The reading of the text does not
require an acknowledgement of the spiritual component to the narrative. Rather, the SpCM adds
another level of meaning to the text's narrative.   (Text: *Energizer*)

Nissan uses the notion of energy as a verb instructing the audience to "*energize* your
drive." This works on the notion of energy of the product cars as needing to be
fuelled in order to operate and energy as a type of fuel that contains a spiritual
component.

Promos with Spiritual Cultural Markers
Of the 19 promos with SpCMs, nine include SpCMs: CONCEPTs. In one text the SpCM: CONCEPT
was connected to the name of the programme, *Raising Hope*. The SpCMs: CONCEPT either
appeared in the programme content exclusively (e.g. *NCIS: NCIS LA*) or was
generated in exclusively advertising techniques (e.g. *Sky Ident*), or as the basis of the
text's narrative (see Figure 4.45).

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[3] "The legacy of Ngatoro-i-rangi explains the origins of the geothermal resource in Aoeteroa. Ngatoro-i-rangi came to
Aotearoa on the *Te Arawa waka* (canoe). He explored Taupo and was climbing Mount Tongariro when he was struck by the
extreme cold. He summoned his sisters TeHoata and Te Pupu to help him. Their journey to Aotearoa created all the
geothermal resources in a direct line from White Island to Tongario" (Waikato Regional Council, 2014).

Figure 4.45   SpCM: Concept: *Prime Season Promo*
The *Prime Season Promo* brings five completely separate and unrelated programmes together in a single text, and creates a narrative drawing a common thread between all of the texts, with a spiritual element. The graphics read: Follow your dreams. Follow the signs. Follow your heart. Follow your destiny.   Follow your passion. Follow your own path.

(Text: *Prime Season Promo)*

Summary

SpCMs: CONCEPT: were often ambiguous in their representation, that is, these may not have been apparent to the audience, often sat in the foreground of the text's narrative, such as describing the product, or the theme of a promo bringing together a group of unrelated programmes.

Theme E: People

Of the 32 television advertisements with SpCMs, 12 include SpCM: PEOPLE:

Type of text

TVCs with Spiritual Cultural Markers

Of the 13 TVCs with SpCMs, three include SpCM: PEOPLE. In one TVC, the SpCM: PEOPLE was located within the programme content (e.g. a *ghost* in *Paranormal Activity 4*). In the other two TVCs, the SpCM: PEOPLE appeared as a creation of advertising. A contestant on *Lotto: Easter Draw* has his partner referred to as his *soul mate*, by the host. In *Safer Journeys* a translucent *ghost*, a deceased friend, warned his friend not to drink and drive or the ghost will haunt him.

Promos with Spiritual Cultural Markers

Of the 19 promos with SpCMs, there were 9 include SpCM: PEOPLE. In six texts a *ghost* is presented, and in two cases, for the programme *Darren Brown Investigates* a *ghost hunter* was also represented. The *ghost* was visually represented as translucent, elevated, and human form (e.g. Disney's *A Christmas Carol*). A *ghost* appeared as an evil or negative being who haunts (e.g. *Safer Journeys*), or possessed a mortal (e.g. *Darren Brown Investigates*), and could be seen to the human eye (e.g. *Darren Brown Investigates*, Disney's *A Christmas Carol*). The idea of a *soul-mate* was included in the programme for *Sweet Home Alabama* as part of the dialogue referring to a male as a potential suitor.

Summary

The most common representation of a SpCM: PEOPLE was a *ghost*. This representation appeared in both TVCs and promos, as programme content and advertising techniques following a set of signifiers of what a *ghost* is perceived to look like.

Theme F: Places

Of the 32 television advertisements that include SpCMs, two include SpCM: PLACES. Both representations of SpCM: PLACES were promos.

Type of text

Promos with Spiritual Cultural Markers

Out of the 19 promos that included SpCMs, two promos included SpCM: PLACES. The two promos were for the Sky television network, and included the campaign slogan "*Your Happy Place*." As previously mentioned, this representation was aligned to heaven-like imagery. In this case, the text was absent and instead harnessed a more spiritual component, separate from religion. The dialogue of the text states:

> Female PTC: What's my happy place? Well I love the documentary channel, anything to do with UFOs. I enjoy watching the golf with my hubby... Food shows are great too...
>
> Male PTC: ...all this tranquillity [pointing to a house behind him with a 'For Sale' sign]...
>
> Female PTC: I like a good travel show... It's always fun catching up with Carrie and the girls...
>
> VO (over endframe): Sky, what's your happy place?

It worked towards a spiritual, inner-reflection nature rather than an external destination borrowed from Christianity.

Summary

The representation of a SpCM: PLACE shifted between CCM: PLACES and a SpCM: PLACE, dependant on the inclusion or exclusion of accompanying signifiers.

4.3.3   Thematic Functions

Function One: Cultural Marker

SPIRITUAL CULTURAL MARKERS, by definition, are inherently ambiguous in nature as they appeal to a personal, inner sense of self and being, or, an external transcendent state that is largely directed by personal experience, interpretation and understanding. It often adds to the context, atmosphere, or, a sense within the narrative. SpCMs, therefore, tend to manifest themselves in the form of a metaphor or a pun. The reading of a marker as a SpCM through a pun or a metaphor adds another level to the meaning of a text, but does not necessarily diminish the meaning of a text where recognition of a spiritual element is absent.

Function Three: Tool for Consumption

All of the SpCM functioned as tools for consumption due to the nature of the television advertising genre. The television advertisements predominately used a SpCM to create a link between the product and consumption. The only instance when the function of the SpCM did not provide a link is in for *Paranormal Activity*, in which case the SpCM was part of the product, a cinematic release. The promos predominately

functioned as part of the product; therefore, the consumption of the product included the consumption of the SpCM. Advertising techniques extended on the SpCMs included within the programme content (as demonstrated in *Prime Season Promo*, see Figure 4.45).

Function Four: Brand Influencer

The SpCMs influenced the brand and product presented in the television advertisements, as all components within the text represented the company and its brand. The SpCMs functioned as both integral and supplementary to the brand and product advertised in TVCs and Promos. TVCs typically incorporated the SpCM in a supplementary manner through the slogan or as a component of the narrative, while the promos shared a more balanced occurrence of integral and supplementary SpCMs.

4.4   Secular Cultural Markers

SECULAR CULTURAL MAKERS (SecCMs) are defined as:

> cultural markers aligned with secular epistemology.

A detailed list of texts with SecCMs is provided in Appendix H.

4.4.1   Presence

Type of text

During the sample period, SecCMs account for 4 out of a total of 594 BELIEF CULTURAL MARKERS. Of the 352 television advertisements that include BCMs, three television advertisements include SecCMs. None of the companies represented were religious companies, therefore, the religious affiliation component of analysis was not included.

TVCs with Secular Cultural Markers

Of the three television advertisements that included SecCMs, one was a TVC. The text for *Mercedes Benz* (see, Figure 4.46) included the tagline for the automobile model 'the Evolutionist.' The secular concept of evolution is defined as:

> the gradual development of plants, animals, etc. over many years as they adapt to changes in their environment. (Oxford Dictionary, 2015)

This presented an 'oppositional' account to the divine creation of man in God's image, presented in Christianity. The SecCM for *Mercedes Benz* operated in the foreground of the narrative as it appeared as the tagline of the product *the Evolutionist* and was woven through the narrative of the text as a key theme of *Evolution*. This translated to the advancement of the *Mercedes Benz* company as the "man" who brings forwards the development, "*the evolution*", of its kind, of their automobiles. It was, therefore, intrinsically linked to the brand and the product.

Figure 4.46   SecCM: *Mercedes Benz*

The TVC for *Mercedes Benz* follows a couple from being young and in love and having a child. The child grows up, falls in love and brings the narrative full circle by driving the car (product pictured) to the outlook point where his mother and father were shown at the beginning of the clip where the boy was conceived.

(Text: *Mercedes Benz*)

Promos with Secular Cultural Markers

Of the three television advertisements with SecCMs, two are promos. The two texts promote *The Big Bang Theory* (see Figure 4.47). The sitcom followed the interactions of extraordinary intelligent men (scientists) in ordinary situations. Although the narrative centred on a secular ideology, it was not a secular production promoting secular ideologies; therefore, it was not coded as the product of a secular company.

Figure 4.47   SeCM: *The Big Bang Theory*

The Big Bang Theory follows a group of scientists in ordinary day-to-day experiences.

(Text: *The Big Bang Theory*)

Summary

The presence of SecCMs is limited to three texts, representing two individual companies. The analysis of the three texts can, however, begin to give insights into work of SecCMs and contextualising the work of CCMs in television advertisements.

The application of SecCMs in texts for non-religious companies, mimic that of the application of other BCMs in texts for non-religious companies. These were applied to a text to direct a narrative based on the transfer of a value to the product (e.g. *Mercedes Benz*), and its presence in a programme be considered a secular programme or promoting a secular ideology (e.g. *The Big Bang Theory*).

4.4.2 Thematic Representations

Theme B: Concept

All three television advertisements that include SecCMs, included SecCM: CONCEPTS.

Type of text

TVCs with Secular Cultural Markers

The only TVC with SecCMs included a SecCM: CONCEPT: At the first level of analysis, *the Evolutionist* in *Mercedes Benz* was a cultural marker that signalled to the viewer the notion of *evolution*, a secular concept that opposes the Christian creation story. Therefore, the reference to e*volution* can surface Christian elements even if unintentional. By positioning *Mercedes Benz* as *the Evolutionist*, the products became by-products of *evolution*. *Mercedes Benz* was not suggesting that a secular notion of *evolution* was responsible of the existence of the product. Rather, that the product harnessed qualities characteristic of a secular understanding of *evolution*—specifically scientific development.

Promos with Secular Cultural Markers

The two promos with SecCMs both include SecCM: CONCEPTS. The texts included footage from the show and additional voiceover for advertising purposes, none of which allude to the secular positioning of the show outside that of the programme's title, and referred to the group of men as '"the Big Bang Gang."

Summary

The inclusion of SecCMs can be as important to the reading of a text as what has been excluded. For example, the inclusion of a SecCM in the *Mercedes Benz* text to refer to the product as *the Evolutionist*, rather than, for instance, the inclusion of a CCMs such as referring to the product as *Heaven Sent*.

Theme E: People

Of the three television advertisements that include SecCMs, one includes a SecCM: PEOPLE.

Type of text

Promos with Secular Cultural Markers

One of the two promos with SecCMs included SecCMs: PEOPLE. The SecCM: PEOPLE was utilised in *The Big Bang Theory: B2* the VO refers to the main characters as "the Big Bang Gang", which connected them to the title of the programme and the characters' identity as ambassadors of the secular concept of *The Big Bang Theory*.

Summary

The single inclusion of a SecCM: PEOPLE was applied in an advertising technique, but prompted by the content of the programme.

4.4.3   Thematic Functions

Function One: Cultural Marker

The SecCMs for *Mercedes Benz* and *The Big Bang Theory* work by transferring the value of the BCM to the product and brand advertised. There was one key difference in the nature of the applications of the cultural markers. On the one hand, *Mercedes Benz* is ambiguous in that it could be argued that it was not, in fact, a BCM and rather existed as part of the terminology of the automobile industry. In the context of this research, and the consideration of what is included and excluded, the decision to describe the product as *the Evolutionist* suggests a secular undercurrent. On the other hand, *The Big Bang Theory* presented an explicit, direct cultural marker, and the SecCM is the overriding factor directing the programme's narratives, themes, character development and brand identity.

Function Three: Tool for Consumption

Cultural markers in television advertisements are inherently tools for consumption because of the genre in which they are located. Beyond this, these operated in two separate ways. The SecCM in *Mercedes Benz* created the link between the product and the consumption. The narrative encouraged the consumption of its product through the presentation of the product as *the Evolutionist*, a perceivably attractive value that would enhance the desirability of the product to the audience. The SecCM in *The Big Bang Theory* was embedded in the product, the two are inseparable. Therefore, the decision to include the SecCM was managed as an advertising decision capitalising on the programme content, rather than exclusively an advertiser's decision.

Function Four: Brand Influencer

All components within a television advertisements influence the brand and the product advertised as the text is, in itself, a product and an extension of the brand. The SecCM: *the Evolutionist* was supplementary to the branding of the product as it is the tagline to the new generation of B-Class Mercedes Benz cars. As mentioned

earlier, by embedding the SecCM of *The Big Bang Theory* it can be considered integral as its influence spills into all areas of the programme, its brand, and presentation in promos.

4.5   Conclusion

This chapter reported the key findings of this research. The study analysed television advertisements broadcast during 630 hours of prime-time scheduling, from five free-to-air channels, over 28 days in 2012. The chapter presented a deconstruction of the meaning-making processes of the work of 594 BELIEF CULTURAL MARKERS, in 352 television advertisements, representing 238 individual companies.

The primary focus was on the work of CCMs in TVCs and promos, for Christian and non-religious companies. The work of the CCMs was determined by its thematic representations and thematic functions in accordance with the value transfer of signifiers.

The analysis of how CCMs work was contextualised by findings on how other BCMs work. The findings as to how RELIGIOUS NON-CHRISTIAN CULTURAL MARKERS, SPIRITUAL CULTURAL MARKERS, and SECULAR CULTURAL MARKERS work do not provide comparative quantitative analysis due to the research design. However, the findings do present a richer understanding of how BELIEF CULTURAL MARKERS were evident in television advertisements.

The findings provide a platform for a discussion of the dynamics between the sacred and the secular, as represented by Christianity and television advertisements through the application of CCMs by Christian and non-Christian companies. These provide insights into the creative applications of CHRISTIAN CULUTRAL MARKERs as an advertising tool referred to as *Christianity Sells*. These also provide insights into the cultural inferences of the interplay of the sacred and the secular realms in New Zealand.

Chapter Five

DISCUSSION

5.0   Introduction

This chapter discusses the findings of this study. It addresses the four research questions posed at the start of the thesis, provides theoretical and practical insights and their implications for academics and practitioners. It considers the study in context and provides implications for further research.

5.1   Research Questions

This research addressed the relationship of the sacred and the secular as illustrated by religion and the media, by deconstructing CHRISTIAN CULTURAL MARKERS in television advertisements. As a result, four research questions were posed which sought to generate creative and cultural insights into the work of CCMs as advertising tools, and the place of the sacred in New Zealand culture.

5.1.1   Research Question One:

How are CHRISTIAN CULTURAL MARKERS evidenced as an advertising tool in TVCs and Promos for Christian and Non-Christian Companies on New Zealand Television?

CCMs appeared in 307 television advertisements, representing 207 individual companies, for a range of products and programme genres. The CCM was categorised as naturalised when the CCM is so embedded in the cultural context of the audience that it becomes part of the natural landscape of the text, and it is likely that the CCM would be undetected, or expected, by the audience. The CCM was regarded as ambiguous when the markers could be interpreted as belonging to another BCM or none at all. A CCM was identified as explicit when the marker was obvious as a CCM, often it was central to the narrative of the text, and attention to its presence was encouraged through television and advertising codes.

In this present study, it is evident that CHRISTIAN CULTURAL MARKERS can blur the lines between the sacred and the secular. Christian companies and non-Christian companies incorporated traditional and reinterpreted CCMs. This demonstrates a mutual borrowing between Christian and non-Christian contexts. Television advertisements provide an opportunity for Christian organisations to promote their faith and services, while addressing the secularising attitudes towards Christian traditions.

For non-religious commercial mainstream organisations, Christianity provides, even if not intentionally, a set of signifiers loaded with meaning that were then repackaged in non-religious frameworks. As a result, the study shows that Christianity provides cultural capital in New Zealand. That is, the study portrays Christianity as a tool for creating and disseminating meaning and messages in both religious and non-religious contexts. This is, perhaps, surprising as New Zealand is not a Christian country, and is often thought of as an increasingly secular nation.

The findings of this study identify that the religious affiliation of a company did not determine the nature of the CCM, its temporal or permanent assignment to a brand or product, or the level of emphasis placed on it within the narrative of the text. For example, the texts Christian organisation Sanitarium did not contain any CCMs outside of the organisation's history. Yet, the non-Christian organisation Hell Pizza created their brand, and its texts, centred on the CCM: *hell*. These findings highlight that CHRISTIAN CULTURAL MARKERS are not exclusive to Christian contexts. The signifiers exist in both religious and non-religious spaces. That is, material that traditionally originated or was embedded Christianity can now be seen in both religious and non-religious contexts.

The evidence in this study also shows that CHRISTIAN CULTURAL MARKERS worked through the transferral of value from the CHRISTIAN CULTURAL MARKERS, to the product, brand and company represented in a television advertisement. There are two distinctive types of texts that altered how the CCM was presented: TVCs and Promos. The decision to

incorporate CCMS in a television advertisement can, for the most part, be seen as either an advertising decision, or being directed by programme content. In TVCs, CCMs were either originated in the product or brand image, or were introduced by advertisers as their own narrative to the text. In promos, CCMs could be introduced as their own narrative directed by advertisers, but often existed within the programme content being advertised. In the latter case, the inclusion of a CCM in a promo is a result of the relationship between Christianity and popular culture as well as the relationship between Christianity and commercial narratives.

For instance, it would be impossible to create a promo for a programme such as *The Man Who Sued God* without including the CCM: *God*, if only for its inclusion in the title. This speaks to the incorporation of Christianity in popular culture. What is of interest here is the advertiser's decision to extend on the CCMs from the programme content. In this regard, then, the findings show that television advertisements are complex texts when they are defined as including television advertisements and promos. TVCs provide a more flexible space than promos for creating a new narrative to promote a client's brand and product. The narrative of a promo is heavily influenced by the internal narrative, themes, and footage of the programme advertised. In this sense, the way in which CHRISTIAN CULTURAL MARKERS work in a television advertisement, is influenced by the particular type it exists in.

In summary, in response to the first research question the evidence suggests that CCMs are presented traditionally and as reinterpretations, in religious and non-religious contexts. The lines between the sacred and the secular blur as CCMs were are naturalised, ambiguous, and explicit. CCMs work through the transferral of cultural meaning from the marker's signified meaning, to the product, brand and company represented in the text. This suggests that CCMs are rich and complex sites for meaning, and television advertisements for both religious and non-religious companies can appropriate CCMs for their perceived cultural value.

5.1.2   Research Question Two:

What thematic representations are characteristic of CHRISTIAN CULTURAL MARKERS in TVCs and Promos for Christian and Non-Christian Companies on New Zealand television?

In the present study, CCMs were thematically represented as ACTIVITIES, CONCEPTS, LANGUAGE, ORGANISATION, PEOPLE, PLACES and SYMBOLS, in TVCs and Promos, for Christian and non-Christian companies. CCMs: ACTIVITY were predominately included for pragmatic reasons; that is, as references to the Christian festivals of *Easter* and *Christmas*, and more specifically as calendar dates to encourage consumption, to mark a special occasion, and to suggest ways of interpreting and experiencing a traditional Christian period. These CCMs: ACTIVITY were also used as part of a set of signifiers to re-present a CCM and to support or direct a narrative such as the case of the representation of a *wedding*.

CCM: CONCEPT portrayed Christian ideas in new contexts. The understanding and meaning they hold in a religious context was transferred to its new context. These were either involved in the naming and describing of a product (*e.g. Temptations* cat food, *Hell Pizza* and their *Sacrific*e pizza and *Infallible* by L'Oreal), or existed as a theme within a television programme in promos (*e.g.* the theme of *judgement* in *Rescue Special Operations:* see Figure 4.23).

The evidence suggests that CCMs: LANGUAGE were generally devoid of religious meaning. These predominately existed as expletives in promos, rather than in TVCs. When a CCM: LANGUAGE appears within the content of the programme being advertised, it could be perceived that Christianity is not being used as an advertising tool. However, because promos are highly constructed texts, it is still a decision to intentionally select and include the CCM: LANGUAGE within the promo. For instance, the conversation between a Reverend and his wife for the programme *REV* was specifically chosen for the promo, most likely to illustrate the Reverend as irreverent:

> Reverend: Jesus Christ!
> Reverend's wife: Don't take the Lord's name in vein
> Reverend: I didn't. It's dialogue.   (Text: *Outnumbered*/*REV*)

Texts with CCM: ORGANISATION often obscured their religious identity, and redirected the focus to the activity or service they provide (*e.g. The Auckland City Mission*, *Sanitarium*). In saying this, some non-Christian companies appeared to represent themselves as having a religious connection (CCM: ORGANISATION) by borrowing the meanings associated with Christianity for their own goals of consumption. For instance *Quaker* includes not only the denomination name *Quaker* as its company's name, but also uses the image of a Quaker in traditional garb as the company's mascot, giving the impression being of a Christian company.

CCM: PEOPLE were typically located as part of programme content, across programme genres, in traditional and re-interpreted forms. For instance, 34 of the 48 promos with BCM: PEOPLE include CCM: PEOPLE. CCM: PEOPLE were most typically representations of angels (*e.g. Charlie's Angels, Little Nicky*), and demonic characters (*e.g. Rescue Special Operations, Hell's Kitchen, Hell Pizza, Little Nicky*)

CCM: PLACES appeared predominately in programme content as part of similes or metaphors emphasising their cultural meaning. Positive and negative CCM: PLACES were employed in the texts for non-Christian and Christian companies. For instance, *Hell Pizza* has created their entire brand imagery around the Christian place of *Hell*. It extends to the naming of their products, the narrative, themes, tone and the depiction of characters representing their brand in promotional material.

CCM: SYMBOLS existed in Christian and non-Christian texts, TVCs and promos. The most commonly employed CCM: SYMBOLS were *revelation/holy shot technique*, *religious clothing*, and the *Christian cross*. *Revelation* obtained through *the holy shot technique* gave holiness, or grandeur, to a product without relying on the audience being aware of the role of CHRISTIAN CULTURAL MARKERS. *Religious clothing* worked to identify the religious and cultural identity of an individual, which supported the narrative of the text. The *Christian cross* was represented as a product itself (*e.g.* as a pendant from Pascoes The Jewellers), as part of the design of a product (*e.g.* a top from Supree), or

reinterpreted as an inverted cross (e.g. in the texts for *Hell Pizza*) or as a cultural reference (e.g. as part of the Union Jack for *Southern Cross Health Insurance*).

In summary, the thematic representations revealed that CCMs were at times traditional in nature. But mostly CCMs worked as a repackaging of traditional signifiers in a non-Christian framework, to fit a pop culture context. The recontextualisation of Christian material suggests a shift in the perceived sacredness of the content. While maintaining the meaning and messages a CCM exhibits in its traditional context, CCMs can communicate as a cultural marker in a different context. This reinforced the notion that the work of CCMs in television advertisements demonstrates how the lines between the sacred and the secular can blur.

5.1.3 Research Question Three:
What thematic functions do CHRISTIAN CULTURAL MARKERS serve in TVCs and Promos for Christian and Non-Christian Companies on New Zealand television?

The findings in this study revealed that CHRISTIAN CULTURAL MARKERS served four functions in television advertisements: as cultural markers, calendar markers, tools for consumption and as a brand influencer.

Function One: CCMs as cultural markers
In the first instance, CCMS functioned as cultural markers by providing the audience with shortcuts to meaning. This echoes Williamson's (1978) demonstration of how the inclusion of signifiers in a text can transfer external values to the product, brand and company advertised. The CULTURAL MARKERS worked through the acknowledgement of a shared understanding of the meaning and messages embedded in the cultural values of the CCMs as signifiers. For instance, when a high backlight, low camera angle, harp chords, and choir scales are combined as *the holy shot technique*, it gives a product a holy or divine quality, separates it from everything else, presenting the product on a pedestal. The audience is not required to realise that the harp and choir sounds are representative of angels as they are trained to understand the

presentation of this technique as it is commonly used throughout popular culture. This reinforces the idea that Christianity has cultural value in New Zealand despite New Zealand being considered an increasingly secular nation. In other words, television advertisements have to draw on key influences in society in order to create a narrative that encourages consumerism. Therefore the inclusion of CHRISTIAN CULTURAL MARKERS in television advertisements, suggests that Christianity provides cultural currency within New Zealand society, despite its secularising status.

Function Two: CCMs as calendar markers

In some instances, but not all, CCMs functioned as CALENDAR MARKERS. These were predominately evidenced in two ways. First, CALENDAR MARKERS worked in texts for non-Christian companies that borrowed CCMs to encourage consumption of a product (in TVCs and promos). For instance, the episodes *Nigella's Kitchen* and *Michael Bublé: Home for the Holidays* should be viewed, that is consumed, because they are Christmas specials. This defines themselves apart from other episodes and programming.

Second, CALENDAR MARKERS were employed for the pragmatic reason of identifying a calendar date for its religious (and cultural) significance. Examples of this include the indication of a company's trading hours as Easter Hours followed by Good Friday and Easter Sunday or stating that a programme would be broadcast on Christmas Eve or Easter Sunday. It separates the dates from regular broadcasting dates and signals that there is something special about the date and acknowledging that it is a well known date in New Zealand. This was often then linked to the idea of consumerism. For instance, the TVC for the cinematic release of *Titanic* includes the graphic: SEE IT THIS EASTER WEEKEND. If the CALENDAR MARKER had been included as simply a CALENDAR MARKER that graphic could have read: OPENS IN CINEMAS THIS EASTER WEEKEND. However, the inclusion of the words SEE IT is imperative, instructing viewers of the text to consume the product on that specific date.

Only two texts acknowledge or make mention of the traditional meaning of the CALENDAR MARKERS. The text for *Catholic Enquiry Centre* reaffirms this by asking the audience to recalibrate their understanding of Easter, to "there is more to Easter than eggs." In short, the evidence shows CHRISTIAN CULTURAL MARKERS as carrying meaning beyond their religious context. This suggests a cultural shift as the emphasis is placed on the cultural rather than the religious understanding of the calendar dates. That is, the Christian calendar dates, for some, have come to be representative of cultural values of consumerism and consumption, and signifiers of leisure activities and shared family experiences rather than religious observation.

Function Three: CCMs as tools for consumption

All content within television advertisements serve as tools for consumption because the genre of television advertisements is characterised foremost as promotional communication. How a CCM worked as a TOOL FOR CONSUMPTION was revealed in three ways. First, CCMs worked as a tool as part of a product. This is when a CCM existed in the programme content so was therefore inseparable from the production and its reinterpretation, as is the case of *The Man Who Sued God*.

Second, CCM worked as a tool that provided a reason to consume. This typically manifested itself as an *Easter* or *Christmas* Sale.

Third, CCMs worked by creating a link between a product and consumption through the CCM. That is, the CCM transferred cultural value and meaning to a product, providing the public with a reason to consume it. For instance, L'Oreal's foundation is *infallible*, making it desirable to consume, the Tui beer bottle is represented as *holy* making it more desirable and appealing to the consumer, and the text for Boohoo includes the graphic statements "OMG where did you buy that dress?" implying that by purchasing their products you will be met with similar responses.

This supports Williamson's (1978) notion that all material in advertisements is meaningful, purposeful and culturally determined because CCMs are functioning on different levels in the meaning-making process to work towards the end goal of consumption.

Function Four: CCMs as a brand influencer

When located in a television advertisements, all CCMs effect the presentation of a company, its brand and its products. These can be integral or supplementary to the image, and permanent or temporary applications. This works from the notion that all content included in texts is meaningful, purposeful and culturally determined, and that the text in itself is a product of the company as a piece of communication. In this regard then, the understanding of how the advertising tool works is valuable on account of the possible implications it could have on the public's perception of the brand and its products.

In summary, the present research shows evidence that CCMs were functioning in four ways: as CULTURAL MARKERS, CALENDAR MARKERS, TOOLS FOR CONSUMPTION, and AS AN INFLUENCE ON THE PRODUCT AND BRAND. In all instances CCMs functioned in three ways, with CALENDAR MARKERS being incorporated less often than the other three functions.   There is somewhat of a progress within each function from ambiguous to explicit, and directly inoffensive to potentially offensive. Each function contained a range of interpretation in how it can be represented and how the CCM worked.

5.1.4   Research Question Four:

Besides CHRISTIAN CULTURAL MARKERS,
>   a) How are BELIEF CULTURAL MARKERS (BCMs) evidenced as an advertising tool, in TVCs and Promos, on New Zealand television? And,
>   b) How are BELIEF CULTURAL MARKERS (BCMs) thematically represented, and what thematic functions do they serve?

BELIEF CULTURAL MARKERS, beyond CCMs, were apparent in TVCs and promos for non-religious and non-spiritual commercial organisations. RELIGIOUS (NON-CHRISTIAN) CULTURAL

MARKERS appeared in television advertisements for non-religious companies. These predominately occurred as RncCM: SYMBOLS and RncCM: PEOPLE and worked to identify individuals culturally and religiously, adding to the cultural context, and to support the narrative within the text.

SPIRITUAL CULTURAL MARKERS (SpCMs) appeared in TVCs and promos for non-spiritual companies. These were predominately represented as illusive, intangible, and ambiguous. SpCMs were mostly represented through the signifiers of *energy*, *soul* and affirmation elements of *belief* and *fate*. These worked to describe a component of a product such as *Energizer,* which produces positive *energy*, and *Mercury Energy*, which produces good *energy*; or the *Prime Season* promo which encourages the viewer to "*follow the signs*", and the Sky ident which tells the viewer it is "*Your Happy Place*".

SECULAR CULTURAL MARKERS were the least employed BCMs, only appearing in three texts for two individual companies. In two instances they were for part of the programme content (e.g. *The Big Bang Theory*), and therefore their inclusion in the promo was inevitable. In the other instance, the SecCM was used to describe the product. The Mercedes Benz model 'The Evolutionist' transfers the values of scientific development from the SecCM of *Evolution* to the description of the product, the car.

The appropriation of BELIEF CULUTRAL MARKERS in television advertisements is not restricted to Christian signifiers. RELIGIOUS (NON-CHRISTIAN) CULTURAL MARKERS, SPIRITUAL CULTURAL MARKERS and SECULAR CULTURAL MARKERS were all evident in the present study. RncCMs were predominately used to add to the cultural context of a narrative acknowledging the multicultural, pluralist religious market of New Zealand culture. Most SpCMs were ambiguous in nature adding to the atmosphere or the essence of the text. This is perhaps an attempt to adopt the spirit often embedded in religious markers, without wanting to project religious connotations into the text. SECULAR CULTURAL MARKERS were seldom used in television advertisements, but this could also be, more than anything else, a reflection of the lack of secular symbols being available.

The research also showed that BELIEF CULTURAL MARKERS, outside of CCMs, functioned in three ways, as CULTURAL MAKERS, TOOLS FOR CONSUMPTION, and AS A BRAND INFLUENCER. Functioning as CULTURAL MAKERS, RncCMs were more obvious and explicit in nature than SpCMs. SpCMs were intangible and highly interpretative in nature in comparison to RncCMs. Texts with SecCMs showed both an obvious and an ambiguous application, despite only three texts including them. In the case of RncCM: SYMBOL of clothing to identify and culturally contextualise an individual, SpCMs were more naturalised as signifiers, often adopting language and concepts such as *belief* and *destiny* that are embedded in New Zealand culture.

Functioning as TOOLS FOR CONSUMPTION, RncCM, SpCMs, and SecCMs were often part of a product and, therefore, it was inevitable they would appear in television commercials, as was the case for cinematic trailer for *Paranormal Activity 4.* RncCM, SpCMs, and SecCMs were also used to create a link directing the audience to consume the product, for instance, the *Sky Ident* presenting the network as "*Your Happy Place"* providing the viewers with a direct reason as to why they should consume the products of *Sky*, because it will take them to "Your happy place". The markers can also work through the description or branding of a product, for instance *Nissan* claims to "*energize* your drive", and the branding of the programme *Raising Hope.* The markers could also relate to the internal narrative of the text, as was the case for *Darren Brown Investigates,* where the special focuses on *ghost hunting*.

Functioning as A BRAND INFLUENCER, TVCs with RnCMs were predominately supplementary to the branding and temporal applications. Promos with RnCMs were predominately integral to the branding of a product. TVCs with SpCMs were predominately supplementary and originated as advertising decisions to assist the description or a product. SecCMs, although limited in their presence, provided a supplementary occurrence in a TVC and an integral application in two promos, for the same programme.

BELIEF CULTURAL MARKERS share similarities with CHRISTIAN CULTURAL MARKERS in terms of the functions they serve. As an advertising tool, all of the BELIEF CULTURAL MARKERS work through the same technique of transferring value from the cultural understanding of the audience to the product being advertised. In summary, the present research revealed that an examination of the application of BELIEF CULTURAL MARKERS as advertising tools in television advertisements provide a context for an understanding of the use of CHRISTIAN CULTURAL MARKERS in television commercials. These open up the considerations of how BELIEF CULTURAL MARKERS can exist, operate and function within religious and non-religious frameworks for commercial and consumption imperatives.

5.2   Theoretical and Practical Insights

5.2.1   Theoretical insights and implications

Theoretical insights for academics

This thesis presents a number of theoretical insights that reinforce and challenge existing literature on Christianity, television and commercial speech. Mallia (2009, p. 176) wrote that religious content (referring to religion as inclusive of Christianity and faith as a general concept) "serves as cues that transport a world of meaning" and being a "shortcut to persuasion." BELIEF CULTURAL MARKERS communicated meaning and messages through the exchange of cultural capital that exists in a cultural language shared in the culture in which the text is viewed. This study reinforces Mamor-Lavie et al.'s (2009) argument that advertising does not sell products, but instead communicates messages and meanings to audiences. The text, itself, does not directly result in the buying of a product; it is the communication of messages and meaning that facilitates the process that can lead to the consumption of a product.

Weatherby and Pugh (2008) and Mallia (2009) both commented that the inclusion of religious material in advertisements is increasing. Mallia (p. 173), in particular, noted a shift in the nature of religious material from "infrequent, beguilingly

innocent" to "more frequent, more daring, more controversial." The current study cannot comment on the frequency of BCMs over a time span as the research design was not set up to quantify this. This study does, however, provide insights into the *nature* of the BCMs as either naturalised, ambiguous or explicit, but very rarely aggressive or intentionally offensive. In other words, because New Zealand is portrayed as an increasingly secular nation, it could be assumed that Christian and other BCMs would be employed in daring and controversial representations. That is, there could be a perception that the audience would be more open minded or more tolerant to the handling of Christian or religious material in more daring ways. However, this study suggests that CHRISTIAN CULTURAL MARKERS were not adopted as daring, controversial or offensive, but rather, were incorporated because of the wealth of meaning they embody. The focus of employing CCMs in television advertisements tends to be primarily on account of their ability to act as shortcuts to meaning in a text.

Maguire and Weatherby (1998, p. 176) provided five reasons to explain why religious content was seldom used in advertising in the American context. Each of these reasons was challenged by the data presented in this thesis, and the cultural context in which they occurred. Reasons one and two argued that in actuality or at least in terms of perception, religion is becoming irrelevant in society and advertisers were respecting a separation of the church and the state. New Zealand is perceived historically and culturally as less religious than America and, therefore, a link between irrelevance and presence in texts would suggest that BCMs would seldom occur within the data set. This present study demonstrates that even in a non-religious country Christianity provides cultural markers that are a useful tool in communicating messages and meanings to audiences. In their application it must be recognised, even if subconsciously, by advertisers that these are understood and belong to a shared language in the culture in which that the text was broadcast.

Maguire and Weatherby's (1998, p. 176) third reason addressed a perception that religion is not dramatic enough to capture or hold the attention of the audience or that it is out of bounds is also challenged by the findings of the present study. The evidence in this study suggests that the function of BCMs was rarely to be dramatic, capture or hold attention, but was instead primarily used to communicate and transfer messages and meaning through its cultural capital. For instance, BCMs were valuable to the overall message even when in the background of the text, supplementary to the narrative, ambiguous in nature and temporary in nature. BCMs were not restricted to being a tool for offence as suggested by Mallia (2009, p. 185). This study suggests that the work of BCMs is complex and works on multiple levels, serving a variety of functions in television commercials.

Maguire and Weatherby's (1998) fourth reason for the rare application of religious content was the perception of disconnect between a product and religion. They argued (p. 176) that advertisers, would want to highlight the "activity" or "use" of the product. So, in most cases, religion was an unrelated concept and its inclusion would serve no purpose in the text. In the present study, the findings suggest that the inclusion of literal Christian, or religious content, does not necessarily equate to its religious meaning. CHRISTIAN CULTURAL MARKERS were included predominately for their embedded meaning, what they stood for, rather than what they literally were. This value could then be transferred to unrelated products to benefit the overall message of the text.

Maguire and Weatherby's (1998, p. 177) fifth reason highlights the original starting point of this thesis. They suggested that religious material is "off-bounds" in non-religious contexts. On the contrary, the findings in this study suggest that Christian, and religious, material is not exclusive to sacred contexts. In fact, it moves between sacred and secular frameworks, contexts and narratives.

Marmor-Lavie et al. (2009, p. 5) commented that spiritual markers are more common than religious content (that being CCMs and RncCMs in terms of this research) in

advertisements. This claim is not supported by this current study. However, this may be inflated as the data selection favours Christian calendar periods, over any other BCMs.

Mallia (2009) argues that SpCMs are less controversial and less offensive than religious content (which equates to CCMs and RncCMs in this thesis). Characterising SpCMs as predominately inoffensive and not controversial is supported by the findings in this thesis. However, the comparison to other BCMs is not possible through the data presented here. Religious content in this study has been found, for the most part, to be adding to the meaning and message of the texts rather than as bold, and explicitly controversial in nature. The extent to which this occurred would require focus group research.

When comparing the represented product in relationship to the BCM employed, Moore's (2005) research found that SpCMs were used predominately to promote material products, while religious content (equating to CCMs and RnCMs) was most commonly used to promote cultural products. The present study suggests that this is not the case in regards to data contextualised in a New Zealand culture. SpCMs predominately advertised cultural products (*e.g.* television programmes, televised movies, cinematic trailers and DVD releases of cinematic movies) with a minority of texts promoting material products (*e.g.* batteries, cat food, automobiles); whereas, religious content (CCMs and RncCMs) was fairly equally linked to material products and cultural products.

Moore (2005) also commented that SpCMs were treated with "respect", and religious content (CCMs and RncCMs) were treated with "humour". This study suggested that humour was almost absent from the nature of BCMs and respect prevailed across all BCMs as they were employed for their cultural significance. The main instances when this was not the case was in the texts for *Hell Pizza* and the representation of CCM: LANGUAGE. In saying this, Hell Pizza are a well-known New Zealand brand and recorded complaints to the ASA on the treatment of religion was were not upheld

due to the brand's image and New Zealand's cultural promotion of freedom of speech and equality. The use of CCMs: LANGUAGE can to be perceived as offensive for its representation of CCMs as expletives. However, they could also be seen as non-offensive because the CCM: LANGUAGE does not equate to religious intent or meaning. This current study also provides insights to the broader understandings of the sacred and the secular, popular culture and New Zealand's cultural identity

Despite New Zealand claiming to be a secular society, this study provides evidence that Christianity remains at the core of New Zealand society. Christian Cultural Markers were often employed as part of a shared language understood by the audience, to contextualise a narrative or to add authenticity to a setting or location, rather than as a point of controversy. For instance, a New Zealand audience can be assumed to understand the combination of a church, a traditional celebratory white gown, and a couple, as signifiers of a wedding. Whether that couple is a Christian couple, a couple in a Christian society or a couple in a context that is historically Christian may be more ambiguous, but the signifiers all point to a Christian understanding of what a wedding 'looks like'. The signifiers are a short cut to the meaning. That is, without having to announce that a wedding is occurring in the foreground of the narrative, the audience understands from decoding the signifiers that a wedding is taking place. This shared language is learnt through the audience being embedded in a culture which has Christian roots, and reinforced by repeated expose to these signifiers in popular culture which teaches the audience how to make meaning from these signifiers.

The idea of a shared language speaks to Williamson's (1978 pp. 25-26) explanation of value transfer. For instance, a bottle of *Tui* beer can appear to contain the value of being special, or indeed 'sacred' through its representation. Beer is a secular product, it contains no sacred quality. To borrow from Chandler (2002, p. 128), the beer is an "empty signifier". Audiences can however perceive beer to have a sacred quality if advertisers incorporate BCMs in the representation of the beer allowing the meaning of one signifier to be transferred to the empty signifier (Leiss, Kline &

Jhally, 1990, p. 202). In the case of the *Tui* beer, advertisers use techniques such as high-backlighting, isolated product shots and choir sound-effects to represent that product. The transfer is completed by the audience decoding the signifiers (Leiss, Kline & Jhally, 1990, p. 202). Audiences bring meaning to the signifiers that they have learnt outside of the advertisement (Leiss, Kline & Jhally, 1990, p. 202). In this case from popular culture and from being embedded in New Zealand culture, the signifiers bring meanings of a 'special quality', a 'sacredness', something that is 'set apart' from the rest. The audience transfers the 'sacred' value to the advertisement by filling the empty signifier with the value and now perceive the signified product, the beer, as a 'sacred' product, or a product with sacred qualities. It is worth noting that the signifiers of the *Tui* beer echo the descriptions of 'sacred' provided in Chapter One. The narrative of the *Tui* text is interrupted by an isolated product shot reinforcing the idea of separating the sacred-like product from everything else, that which contains no sacred qualities.

This study suggests that the sacred and the secular, in terms of religion and media at least, may never been separate or isolated. They both occupy the same spaces, and help us understand and make sense of the world around. Religion has always been mediated, and the media has always incorporated religious content, by religious and non-religious producers.

This study informs Latour's (1993) claim that the sacred and the secular do not, and may not ever have, exist as fully separate in a dichotomy. Instead, the sacred and the secular are related and part of a larger cultural space. The secular should not be considered as *borrowing* from the sacred, but instead are taking from a shared space of cultural tools occupied by both the sacred and the secular. This speaks to Hoover and Venturellia's (1996, p 260) assertion that even secular media texts are in a way religious. This idea works on the argument that if religion exists at the core of a society then religion influences all that exists within it. This data in this study reveals that religion and media are interwoven as part of a cultural matrix that

challenges the dichotomy of the sacred and the secular. This work also argues that it is the religious authority of sacred symbols that is declining and the forbidden quality of the sacred that is diminishing, not the space between two cultural realms.

This returns us to a question New Zealand's secular identity. If religion is part of the shared language of New Zealand culture, then is it accurate to consider New Zealand as a secular culture? Following Latour's (1993) argument, a secular culture would suggest, by definition, a culture that is absent of the sacred. But this present study demonstrates that Christianity is still very much embedded in our culture. Does New Zealand's religious cultural history mean that New Zealand can never be considered fully secular? Certainly, as long as religion plays a role in how we make sense of the world around us it cannot be fully secular.

This thesis presents an important contribution to the theoretical understanding of Christianity (religion), television and commercial speech. The New Zealand culture presents different applications of CHRISTIAN CULTURAL MARKERS to those of overseas study and BELIEF CULTURAL MARKERS, and therefore offers a different picture as to the relationship between Christianity and television advertisements. CHRISTIAN CULTURAL MARKERS, when incorporated in television advertisements on New Zealand television, suggest that CCMs offer shortcuts to meaning that add to the narrative of a television advertisement. CCMs are not restricted to religious contexts or meaning. It is what they stand for as signifiers that indicates their worth to advertisers. This study then challenges the notion that New Zealand is a secular nation by highlighting the role of Christianity in helping audiences create meaning through television texts.

5.2.2 Practical insights and their implications

Practical insights for academics

The present study contributes new knowledge to the discipline of communication studies, in particular, the realms of religion (particularly Christianity), popular culture and promotional culture. In addition, this thesis provides a unique New

Zealand context to the dialogue, contributing theoretical and methodological insights that supports, adds to, and challenges existing literature.

The current study presents itself as an exemplar for how television advertisements can act as a platform for the discussion of larger issues, supporting the claims of Maguire and Weatherby (1998), and Cowan (2005). In this case, the consideration focused on television commercials as cultural texts, providing insights into religion in New Zealand culture.

This thesis provides a piece of the puzzle in understanding the relationship between television advertisements, non-religious companies, and religious material. It cannot, on its own, fill the gap that exists in this field, but it does provide a rich analysis on how this relationship can be studied, the insights it can provide, and emphasize the significance of similar studies.

This study supports some of the key arguments of Hoover (2002b) on religion and media, transcending the cultural context of America and New Zealand. America is characterised as a nation founded on Christianity, in comparison to New Zealand, a particularly pluralistic, multi-cultural country with a significant non-religious culture which historically has a de-facto relationship with Christianity. For instance, the data in this thesis illustrate that the religious authority of religious matter appears to be diminishing and that the markers are entering a media tool box of symbols. The study reinforces the idea that CCMs, and RncCMs do not always equate to religious intention in meaning, but highlights the layering of cultural meaning embedded in religious cultural markers. The significance of this is heightened by the trend transcending geographical cultural contexts.

Practical insights for practitioners

A key practical insight for academics and practitioners is the consideration of the incorporation of CHRISTIAN CULTURAL MARKERS in television advertisements premised on the belief that *Christianity Sells.*

CCMs provide a rich tool for the advertiser's toolbox, despite the consideration of some as a taboo. The strength of incorporating a CCM within a television advertisement is that it is loaded with cultural capital, making its value extend the rhetoric, to convey and disseminate meaning and messages to audiences.

CCMs are flexible tools that can be manipulated to fit different purposes: narrative, nature, form or intent. These also sit on a sliding scale that can be managed in part by the advertisers in terms of the ambiguity and offensiveness encouraged by the representation of the CCM, often a result of the placement of the role of the CCM within the text. CCMs serve many functions from calendar markers, tools for consumption, and influence on brands, products and organisations. In this regard, then, the study suggests that there is advertising practice that supports the notion that *Christianity Sells*—recognition that CHRISTIAN CULTURAL MARKERs are a tool in the advertiser's toolbox in the construction of commercial imperatives.

5.3   The Study in Context

The understanding of this study is largely determined by its context. The cultural context is a key in the importance and insights of the study. The design of the study, particularly of the sample period, influences the scope and findings of the research. The data collection was contained within four weeks of broadcasting, but included the analysis of texts from a total of 630 broadcasting hours, from five channels, over 28 days. That amount created a medium between the logistical, practical achievable while also providing a significant insight of the advertising tool. In saying this, this amounts to less than 1 percent of the total number of broadcasting weeks in a year. This does not mean that the data and findings are insignificant, but rather, that their context must be acknowledged. In saying this, the sample did reveal 594 BCMs in 352 television advertisements which provided a varied range of ways in which BCMs worked.

It was a considered decision to limit the source of the data to the four mainstream free-to-air channels. This was a practical decision, and also a strategy to capture the texts that would be received by the largest audience, thereby needing to be understand and accessible in meaning to the largest audience. In doing so, the data does not cater for *Māori Television*, a niche channel that operates to promote Māori culture and language. In doing so, the television advertisements on this channel are likely to include more stories and representations that appeal and reflect to Maori, and by extension New Zealand culture. By including *Māori Television* in this study the data could have looked quite different, and it is likely that some valuable insights would be provided into the representation of religion and spirituality in Maori and New Zealand culture. However, the aim of this study was not to focus on niche media texts, but instead to focus on those texts that are received by a mainstream audience and thereby part of New Zealand's popular culture.

Two of the weeks represented seasonal weeks, coinciding with *Easter* and *Christmas*, while the other two weeks represented generic broadcasting weeks. As a result, the data selection was weighted towards the Christian seasonal periods to echo the cultural context of New Zealand. This did mean that comparing the frequencies between BCMs would have been methodologically inappropriate. The sampling in this manner did, however, provide a richer understanding of the application of CCMs. The overall key purpose of this study was, after all, to provide a deconstruction of the work of CHRISTIAN CULTURAL MARKERS in television advertisements for both Christian and non-Christian companies.

5.4   Implications for Further Research

This thesis presents a rich starting point for further research into religion, television advertisements and promotional culture. The deconstruction of the layers of meaning involved in the texts creates a foundation of knowledge from which production and reception studies can investigate the encoding and decoding

processes, the intention and impact of the meanings, and messages in the exchange of mediated BELIEF CULTURAL MARKERS.

The present study provides an appropriate starting point for an analysis of the production and encoding process of texts that incorporate BCMs in television advertisements. The texts and the understanding of how BCMs work in television advertisements might be taken from this analysis and further explored through a series of interviews with advertising professionals. The analysis might explore the intention and motivation behind including BCMs in television advertisements. It might analyse the thought processes of advertising creatives when considering how to represent BCMs, their role and function in the narrative. This might also lead to a discussion on the advertiser's consideration of the potential implications the inclusion and employment of BCMs in television advertisements might have on the client company.

Another study might address the audience reception and decoding process of texts with BCMs. Focus groups could be conducted to attempt to understand how they respond to television advertisements with BCMs. The analysis might focus on the audience's ability to detect BCMs, and their emotional responses to their representation. This might lead into a discussion as to the impact the inclusion of BCMs in television advertisements, has on the audience's perception of and attitudes towards the client company.

An understanding of how BCMs work in television advertisements would benefit from a full-circle analysis of the communication process, similar to that of Hardy (2011), whereby, a single text is examined at three stages, the encoding and production process (through interviews with the text's creative team), a textual-content analysis, and an audience reception study (examining the decoding process through focus process). This would expose not only the complexities of how BCMs work in television advertisements but also give a rich insight into the BCMs as advertising tools.

This current study also exposes an opportunity for further research into the definition and conceptualising of the sacred and secular as cultural ideas. This has been a tension throughout thesis. The religious identity of New Zealand has provided evidence on the complexity of how the sacred and the secular are considered and applied to a culture's identity. Further explorations into the use of BCMs where the definitions of BCMs are broadened could challenge the traditional conceptualisation of belief systems. For instance, Knott et al (2013 p. 11) provides an avenue for redefining the sacred and the secular through the concept of the "sacred secular" whereby traditional non-religious entities are considered sacred. This comes as a result of the media performing a "sacralising role" (Hoover and Venturelli, 1996, p. 254). A further exploration into the boundaries between spirituality and religion would also be beneficial to our understanding of the concepts, especially as Carrette and King (2005) argue that religion is being repackaged as spirituality so that it is more marketable.

5.5   Concluding Statement

Television is about meaning, and in turn, provides a platform for the discussion of larger issues. Television advertisements are cultural texts (Turner, 2004), located in time and space, and provide cultural fingerprints by "[translating] meaning" through "sign systems" (Williamson, 1978, p. 25).

The findings from this thesis portray New Zealand as a pluralistic cultural climate, with prominent secular and Christian communities. It presents a view of a culture where Christian governance over Christian signifiers is diminishing, where the lines between the sacred and the secular blur. This is seen through the inclusion of CCMs in both sacred and secular realms. It also illustrates how television advertisements "[co-opt] many religious elements of culture" (Twitchell, 1996, p. 33), while religious organisation illustrate how media logics provide tools for the communication of faith.

The purpose of this thesis was to create a creative understanding of how CCMs work as an advertising tool. The analysis also acts as a platform to discuss cultural implications of the relationships between the sacred and the secular in New Zealand culture. John Hartley's (1992, p. 29-35) metaphor of textual analysis as forensic science, highlights the cultural worth of texts promoted in this thesis. McKee's (2003, p. 29) description of Hartley's metaphor reflects the intention and essence of the approach to understanding *Christianity Sells* as a tool in the advertiser's toolbox adopted in this thesis:

Forensic scientists never actually see a crime committed...But what they can do is sift through the evidence that is left - the forensic evidence - and make an educated and trained guess about what happened, based on that evidence...All that we have is the evidence that's left behind of that practice - the text: 'the material reality [of texts] allows for the recovery and critical interrogation of discursive politics in an "empirical" form; [texts] are neither scientific data nor historical documents but are, literally forensic evidence.

The evidence examined in this thesis suggests that *Christianity Sells* is the expression of CHRISTIAN CULTURAL MARKERS working as a tool in the advertiser's toolbox, projecting and disseminating meaning and messages in television advertisements.

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GLOSSARY OF ESSENTIAL TERMS

Advertising Technique: a method or practice by advertisers in a piece of promotional communication. These can include television codes, in television commercials, but are defined as such by being decisions of advertisers.

Belief Cultural Marker (BCM): a visual image, written or spoken word, or televisual code that references one of four belief systems: Christian, Religion (beyond Christianity), Spiritual (beyond Religious), Secular.

Christian Company: a company that is founded in Christianity. The text could resemble religious communication, present a Christian product or service, or work to promote Christianity.

Christian Cultural Marker (CCM): a visual image, written or spoken word, or televisual code that references Christianity. These cultural markers are labelled as Christian as they appear derivative of Christianity. They include, but are not limited to: the Christian Cross, priest, nun, Christian, church, wedding.

Non-Christian Company: a company that does not exist or operate within a Christian context--it is not rooted in Christianity, does not provide a Christian product or service, does not resemble Christian communication, or promote the Christian faith.

Promo: a type of Television Commercial that is produced to promote the brand, products or services of a broadcast channel or network—most typically this appears as a text promoting the broadcasting of a programme, or the network channel itself.

PTC: 'Piece-to-camera': A television technique where a person speaks directly to the camera as if engaging directly with the audience.

Religious (non-Christian) Cultural Marker (RncCM): Belief Cultural Markers of religions outside of Christianity, such as Sikhism, Buddhism, and Ancient Greek Religion. *See Belief Cultural Markers*

Secular Cultural Marker (SeCM): Cultural Markers aligned with secular epistemology. Examples include, but are not limited to evolution and the big bang theory.

Spiritual Cultural Marker (SpCM): a visual image, written or spoken word, or televisual code that references spirituality. These cultural markers are labelled as Spiritual when they are absent of a link to religions.

Televangelism: A television genre that brings together evangelism and television.

Televangelist: The informal name given to the religious leader who presents a televangelist programme.

Television Advertisement: a text that sits within the commercial break, with the overriding goal of promoting the consumption of a product. There are two types of Television Advertisements: TVC and Promo

Television Code: a technique in television production such as, piece-to-camera, narrative and voiceover.

TVC: a type of Television Advertisement when a company promotes its brand, product or services. The text is often created by an advertising agency, and the client pays a television network to broadcast the text.

Voice Over (VO): a television code that describe the application of spoken word over images, often in a pre-recorded manner from a script. It adds to the narrative, and the source of the voiceover might appear in a separate part of the text but the actual speaking action is not visually represented.

APPENDICES

APPENDIX A: Analysis Weeks

Week One:

Date	Channels	Time
Wednesday 4 April, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Thursday 5 April, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Friday 6 April, 2012	*Good Friday: Non-advertising day*	
Saturday 7 April, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Sunday 8 April, 2012	*Easter Sunday Non-advertising day*	
Monday 9 April, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Tuesday 10 April, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm

Week Two:

Date	Channels	Time
Wednesday 18 July, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Thursday 19 July, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Friday 20 July, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Saturday 21 July, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Sunday 22 July, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Monday 23 July, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Tuesday 24 July, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm

Week Three

Date	Channels	Time
Wednesday 12 October, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Thursday 13 October, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Friday 14 October, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Saturday 15 October, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Sunday 16 October, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Monday 17 October, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Tuesday 18 October, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm

Week Four

Date	Channels	Time
Saturday 22 December, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Sunday 23 December, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Monday 24 December, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Tuesday 25 December, 2012	*Christmas Day: Non-advertising day*	
Wednesday 26 December, 2012	Boxing Day: One, 2, 3, FOUR, Prime	6 - 10.30 pm
Thursday 27 December, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm
Monday 28 December, 2012	One, 2, 3, FOUR, Prime	6 - 10.30 pm

APPENDIX B: Christian Companies Self-Referential Statements

Auckland City Mission: Anglican Church

"The Auckland City Mission, established in 1920 under the dynamic leadership of the Reverend Jasper Calder, quickly became one of the most significant providers of charitable aid in Auckland. Today it still is. The Mission was originally conceived as a religious enterprise to spread the word of God amongst the poor and working class of Auckland"

Catholic Enquiry Centre: Catholicism

"The Catholic Enquiry Centre (CEC) promotes the beliefs and practices of the Catholic faith. Based in Wellington since 1961, the CEC is an agency of the Catholic Bishops of New Zealand, and is supported spirituality and financially by Catholics throughout the country." (Catholic Enquiry Centre, 2016)

Sanitarium: Seventh Day Adventist

"In December of 1900, Edward Halsey, a Seventh-day Adventist and baker trained at the Battle Creek Sanitarium, came to New Zealand to prepare healthy food for a small health home. He began making batches of Granola, New Zealand's first breakfast cereal, Caramel Cereals (a coffee substitute) and wholemeal bread in a humble wooden shed in the Christchurch suburb of Papanui. These products became known as Sanitarium Health Foods. Demand began to grow outside the health home as patients wished to continue eating these products even when they were well." (Sanitarium, 2015)

St John: Order of St John

"The Order of St John dates back nearly a thousand years to about 1070 when a hospice – a place of care – was established in Jerusalem by monks to care for the growing number of Christians making the long and dangerous pilgrimage to the holy city."**REFERENCE**

The Salvation Army: The Salvation Army

The "International Mission Statement of The Salvation Army:
The Salvation Army, an international movement, is an evangelical part of the universal Christian Church. Its message is based on the Bible. Its ministry is motivated by love for God. Its mission is to preach the gospel of Jesus Christ and meet human needs in his name without discrimination.
http://www.salvationarmy.org.nz/about-us/mission-statement

The Hour of Power

"Under the leadership of Pastor Bobby, the Shepherd's Grove congregation meets in Garden Grove, CA, where they join viewers around the world each week through the newly designed Hour of Power. The Hour of Power began televising in 1970 from the Garden Grove Community Church on the advice of Rev. Billy Graham to Bobby's grandfather, Rev. Robert H. Schuller.
http://hourofpower.org/about/

APPENDIX C: Full List of Texts with Belief Cultural Markers

1. 1 Cover Insurance
2. 2 Degrees (B4)
3. ANZ (B1)
4. Armageddon – Guy Sebastian
5. Armageddon Expo
6. Auckland City Mission v1 (B4)
7. Auckland City Mission v2 (B4)
8. Ballentynes (B1)
9. Beaurepairs
10. Bedpost (B4)
11. Beds R Us
12. Beds R US (B4)
13. Berocca (B1)
14. Big Save Furniture (B4)
15. BNZ
16. Bond + Bond v1 (B1)
17. Bond + Bond v1 (B4)
18. Bond + Bond v2 (B4)
19. Boohoo
20. Briscoes v1 (B1)
21. Briscoes v1 (B4)
22. Briscoes v2 (B1)
23. Briscoes v2 (B4)
24. Brother (B4)
25. Bruno Mars (B4)
26. Bunnings Warehouse (B1)
27. Bunnings Warehouse v1 (B4)
28. Bunnings Warehouse v2 (B1)
29. Bunnings Warehouse v2 (B4)
30. Bunnings Warehouse v3 (B1)
31. Bunnings Warehouse v3 (B4)
32. Caroline Eve (B1)
33. Catholic Enquiry Centre
34. Chrisco (B4)
35. Cluster Crisps – Sanitarium
36. Coca Cola Easter Show
37. Coca Cola v1 (B4)
38. Coca Cola v2 (B4)
39. Cody's
40. Compeed
41. Countdown (B1)
42. Countdown v1 (B4)
43. Countdown v2 (B4)
44. Countdown v3 (B4)
45. Countdown v4 (B4)
46. Danske Mobler (B4)
47. Destination China
48. Dettol (B1)
49. Dettol (B3)
50. Dick Smith (B1)
51. Dick Smith v1 (B4)
52. Dick Smith v2 (B4)
53. Dick Smith v3 (B4)
54. Dilmah (B4)
55. Eating Well: Tip Top: The One (B1)
56. Emirates
57. Energizer (B1)
58. Energizer (B4)
59. Farmers (B1)
60. Farmers v1 (B4)
61. Farmers v2 (B4)
62. Farmers v3 (B4)
63. Farmers v4 (B4)
64. Fererro Rocher (B1)
65. Fererro Rocher (B1)
66. Fererro Rocher (B4)
67. Fishing Camping Outdoors (B4)
68. Freeview (B4)
69. Friskies Purina
70. Friskies Seafood Sensations
71. Friskies Surfin' Turfin' Favourites
72. GIB
73. Godfreys (B1)
74. Godfreys (B4)
75. Guthrie Bowron (B1)
76. Harvey Norman (B1)
77. Harvey Norman (B4)
78. Harvey Norman: Bedding Deals (B1)
79. Healthy Food Idea: Quaker Nut Bars
80. Hell Pizza: Roulette
81. Hell Pizza: Stretching
82. Hell Pizza: Super Gourmet (B4)
83. Hellers (B4)
84. Instant Kiwi: Raj Alibi
85. Instant Kiwi: Raj Bicycle
86. JB Hi Fi (B4)
87. JB Hi Fi : Boxing Day (B4)
88. KFC (B1)
89. Kobo (B4)
90. L'Oreal
91. Lighting Plus (B4)
92. LiquorLand
93. Lotto (B4)
94. Lotto Update (B4)
95. Lotto v2 (B4)
96. Lotto: Easter
97. Lotto: Easter Draw
98. Lotto: Easter Draw
99. LV Martin & Son (B1)
100. MacPac (B4)
101. MacPac (B4)
102. Marmite – Sanitarium (B1)
103. McDonalds (B1)
104. McDonalds (B4)
105. McDonalds Lunch Deals (B1)
106. McK McKenna (B1)
107. Medal of Honor: Warfighter
108. Mercedes Benz
109. Mercury Energy: Emerald City
110. Mercury Energy: Medicine
111. Michael Buble (B4)
112. Michael Buble v2 (B4)
113. Michael Hill (B1)
114. Michael Hill (B4)
115. Michael Hill v2 (B4)
116. Michael Hill v3 (B4)
117. Mitre 10 (B1)
118. Mitre 10 Mega (B4)
119. Mitre 10 Mega v2 (B4)
120. Navy
121. New World (B1)
122. New World (B4)
123. New World v2 (B4)
124. Nissan
125. Noel Leeming (B1)
126. Noel Leeming (B4)
127. Noel Leeming v2 (B4)
128. Norman Ross (B1)
129. Number One Shoes (B1)
130. Number One Shoes v1 (B4)
131. Number One Shoes v2 (B4)
132. Pak n Save (B4)
133. Pak n Save v2 (B4)
134. Palmers (B1)
135. Palmers (B4)
136. Paper Plus (B4)
137. Paper Plus v2 (B4)
138. Paranormal Activity 4
139. Parental Guidance (B4)
140. Pascoes
141. Pascoes (B4)
142. Placemakers (B1)
143. Postie v1 (B4)
144. Postie v2 (B4)
145. Quartet (B4)
146. Real Steel
147. Rebel Sports (B1)
148. Rebel Sports v1 (B4)
149. Rebel Sports v2 (B4)
150. Repco (B4)
151. Repco v2 (B4)
152. Resene (B4)
153. Resene v2 (B4)
154. Rise of the Guardians / TV3
155. Rise of the Guardians / TV3 (B4)
156. Rise of the Guardians v2 (B4)
157. Safer Journeys
158. Safer Journeys (B1, B3, B4)
159. Scorched Almonds (B4)
160. Shen Yun
161. Slingshot
162. Smith City (B1)
163. So Good Almond Milk – Sanitarium (B1)
164. Someday: Justin Bieber
165. Southern Cross Travel Insurance v1 (B1)
166. Southern Cross Travel Insurance v1 (B3)
167. Southern Cross Travel Insurance v2
168. Southern Cross Travel Insurance v2 (B1)
169. Southern Cross Travel Insurance v3 (B1)
170. Southern Cross Travel Insurance v4 (B1)
171. Southern Cross Travel Insurance v5 (B1)
172. Southern Cross Travel Insurance v6 (B1)
173. Speights: The Great Southern Finishing School
174. Spotlight (B4)
175. St John Ambulance: Murray Holt
176. St John Medical Alarm
177. St John: Hannah Tyrell
178. Starship Foundation (B4)
179. Supercheap Auto (B4)
180. Supercheap Auto v2 (B4)
181. Supree
182. T &T Childrenswear (B1)
183. T&T Childrenswear (B4)
184. Taite Music Prize 2012
185. Telecom (B4)
186. Telecom v2 (B4)
187. Temptations (B1)
188. The Best Exotic Marigold Hotel
189. The Bourne Legacy (B4)
190. The Salvation Army
191. The Warehouse (B3)
192. The Warehouse v1 (B1)
193. The Warehouse v1 (B4)
194. The Warehouse v2 (B1)
195. The Warehouse v2 (B4)
196. The Warehouse v3 (B4)
197. The Warehouse v4 (B4)
198. The Warehouse v5 (B4)
199. The Warehouse v6 (B4)
200. The Warehouse v7 (B4)
201. Tile Warehouse (B1)
202. Titanic (B1)
203. Toy World (B4)
204. Tui (B1 & B3)
205. Tui : On a Mission
206. Venus & Olay
207. Vive Up & Go – Sanitarium
208. Vodafone v1 (B4)

209. Vodafone v2 (B4)
210. Warehouse Stationery (B1)
211. Warehouse Stationery (B4)
212. Warehouse Stationery v2 (B4)
213. Weetbix – Sanitarium
214. Wendys (B1)
215. Whitcholls (B4)
216. Wrath of the Titans
217. Wreak it Ralph (B4)
218. Wreak it Ralph v2 (B4
219. 20/20
220. 2012 (B4)
221. 3 News Nightline
222. 60 Minutes
223. 7 Days (B3)
224. 7.30 Weekdays: The Ridges / X Factor USA
225. Airplane (B4)
226. American Gangster
227. American Idol (B1)
228. Antique Roadshow (B4)
229. Armageddon (Movie) (B4)
230. Babylon AD
231. Bad Santa (B4)
232. Beethoven (B4)
233. Ben Hur v1
234. Ben Hur v2
235. Boardwalk Empire
236. Bruce Almighty
237. Bubbleboy
238. Call the Midwife
239. Camelot
240. Campbell Live (B1)
241. Castle (B1)
242. Charlie's Angels (B1)
243. Charlie's Angels: Full Throttle (B1)
244. Christmas at River Cottage (B4)
245. Christmas Blockbusters (B4): Toy Story 1 &2, A bug's life, Open Season, The Ant Bully, The Princess and the Frog, The Santa Claus 2
246. Comedy Wednesday: Suburgatory / The Big Bang Theory / 2 and a Half Men / 2 Broke Girls
247. Crownies
248. Crush
249. Darren Brown Investigates (B4)
250. Disney's A Christmas Carol (B4)
251. Doctor Who (B3)
252. Doctor Who (B4)
253. Don't Trust the B* in Apartment 23
254. Downtown Abbey
255. Emma
256. Ever After (B4)
257. Fool's Gold (B4)
258. Four Christmas Night (B4): The Simpsons / Jingle All the Way / Airplane 2
259. Four Holidays (B4)

260. Fred Claus (B4)
261. Girl vs Boy
262. Glee (B1)
263. Glee (B4)
264. Glee: Fast Four (B4)
265. Go Girls (B1)
266. Hell's Kitchen
267. HellBoy II: The Golden Army (B1)
268. Hollywood Homicide
269. Hour of Power (B4)
270. Ice Age: A Mammoth Christmas (B4)
271. Little Nicky
272. Marley & Me (B4)
273. MasterChef USA
274. Masterchef USA (B4)
275. Michael Buble: Home for the Holidays (B4)
276. Michael Wood's Story of England v1
277. Michael Wood's Story of England v2
278. Miss Pettigrew Lives for a Day
279. Missing Pieces (B1)
280. Nanny McPhee (B4)
281. Nanny McPhee Returns / New in Town (B4)
282. NCIS / NCIS LA (B1)
283. New Girl (B4)
284. Nigella Christmas Kitchen (B4)
285. Nightline TV1 (B1)
286. Nightline TV3: Moustache (B1)
287. Nightline TV3: Sports Tonight (B1)
288. NTL – Charlie's Angels (B1)
289. NTL – Miranda
290. NTL – Prime Wednesday v2: Doctor Who / Darren Brown Investigates: Ghosthunter / Allo Allo
291. NTL – Prime Wednesday: Top Gear / Doctor Who / Darren Brown Investigates: Ghosthunter
292. NTL – The Middle / Suburgatory
293. NTL: Nanny McPhee / Graham Norton (B4)
294. NTL: Prime Wednesday (B4
295. NTL: Prime Wednesday v2(B4)
296. NTL: TV2 (B4)
297. NZ's Got Talent
298. Outnumbered / REV (B1)
299. Packed to the Rafters (B1)
300. Paul Blart Mall Cop
301. Police Ten 7 / Motorway Patrol
302. Prime Christmas (B4): The Grumpy Guide... / Christmas at River Cottage / Jonathan Creek
303. Prime Christmas: The Grumpy Guide... / River Cottage / Jonathan Creek
304. Prime News Promo (B4)

305. Prime News Promo v2 (B4)
306. Prime News Promo v3 (B4)
307. Prime Season Promo (B4): American Idol / Elementary / Beauty and the Beast / Vegas / Top Gear /
308. Private Practice
309. Raising Hope
310. Rescue Special Operations
311. Robots (B1)
312. Shrek the Third (B1)
313. Six Days Seven Nights (B4)
314. Sky
315. Sky – Go Digital
316. Sky (B3)
317. Sky (B4)
318. Sky Ident (B2)
319. SkyTV (B1)
320. Superstorm 2012: Hell & High Water (B4)
321. Sweet Home Alabama (B4)
322. Terra Nova (B1)
323. The Almighty Johnsons
324. The Big Bang Theory / Two and a Half Men (B2)
325. The Big Bang Theory / Two and a Half Men (B3)
326. The Block (B4)
327. The Block Australia (B3)
328. The Finder
329. The Graham Norton Show (B4)
330. The Grumpy Guide to Christmas (B4)
331. The Man Who Sued God
332. The Middle/ Suburgatory (B1)
333. The Pacifier (B1)
334. The Perfect Man
335. The Seeker (B4)
336. The Simpsons / Family Guy (B1)
337. The Supersizers Go... (B4)
338. Thursday Night Comedy (B1): Bob's Burgers / South Park/ Family Guy/ American Dad/ The Cleveland Show
339. Top Chef Masters USA (B4)
340. Top Gear v2 (B4)
341. Top Gear: Boxing Day Special (B4)
342. Top Gun (B4)
343. Touch
344. TV3 7.30 Weekdays (B1)
345. TV3 on Demand (B4)
346. TV3 Promo (B4): Family Guy / Blue Rose
347. Underbelly Badness
348. Weekend Murders Midsomer Murders
349. Weekend Summer Murders
350. Winners and Losers (B1)
351. Wipe Out Christmas Special (B4)
352. Wrath of the Titans

APPENDIX D: Full List of Individual Companies with Television Advertisements that include Belief Cultural Markers

1. 1 Cover Insurance
2. 2 Broke Girls
3. 2 Degrees
4. 20/20
5. 2012
6. 2012
7. 3 News Nightline
8. 60 Minutes
9. 7 Days
10. A Bug's Life
11. Airplane
12. American Dad
13. American Gangster
14. American Idol
15. Antique Roadshow
16. ANZ
17. Armageddon - Guy Sebastian
18. Armageddon (Movie)
19. Armageddon Expo
20. Auckland City Mission
21. Babylon AD
22. Bad Santa
23. Ballentynes
24. Beaurepairs
25. Beauty and the Beast
26. Bedpost
27. Beds R Us
28. Beethoven
29. Ben Hur
30. Berocca
31. Big Save Furniture
32. Blue Rose
33. BNZ
34. Boardwalk Empire
35. Bond + Bond
36. Boohoo
37. Briscoes
38. Brother
39. Bruce Almighty
40. Bruno Mars
41. Bubbleboy
42. Bunnings Warehouse
43. Call the Midwife
44. Camelot
45. Campbell Live
46. Caroline Eve
47. Castle
48. Catholic Enquiry Centre
49. Charlie's Angels
50. Chrisco
51. Christmas at River Cottage
52. Coca Cola Easter Show
53. Coca Cola v1
54. Cody's
55. Compeed
56. Countdown
57. Crownies
58. Crush
59. Danske Mobler
60. Darren Brown Investigates: Ghosthunter
61. Destination China
62. Dettol
63. Dick Smith
64. Dilmah
65. Disney's A Christmas Carol
66. Doctor Who
67. Don't Trust the B* in Apartment 23
68. Downtown Abbey
69. Eating Well: Tip Top: The One
70. Elementary
71. Emirates
72. Emma
73. Energizer
74. Ever After
75. Family Guy
76. Farmers
77. Fererro Rocher
78. Fishing Camping Outdoors
79. Fool's Gold
80. Four Holidays
81. Fred Claus
82. Freeview
83. Friskies Purina
84. GIB
85. Girl vs Boy
86. Glee
87. Go Girls
88. Godfreys
89. Guthrie Bowron
90. Harvey Norman
91. Healthy Food Idea: Quaker Nut Bars
92. Hell Pizza: Roulette
93. HellBoy II: The Golden Army
94. Hellers
95. Hell's Kitchen
96. Hollywood Homicide
97. Ice Age: A Mammoth Christmas
98. Instant Kiwi
99. JB Hi Fi
100. Jingle All the Way
101. Jonathan Creek
102. KFC
103. Kobo
104. Lighting Plus
105. LiquorLand
106. Little Nicky
107. L'Oreal
108. Lotto
109. LV Martin & Son
110. MacPac
111. Man Who Sued God
112. Marley & Me
113. MasterChef USA
114. McDonalds
115. McK McKenna
116. Medal of Honor: Warfighter
117. Mercedez Benz
118. Mercury Energy
119. Michael Buble
120. Michael Buble: Home for the Holidays
121. Michael Hill
122. Michael Wood's Story of England
123. Miranda
124. Miss Pettigrew Lives for a Day
125. Missing Pieces
126. Mitre 10
127. Motorway Patrol
128. Nanny McPhee
129. Navy
130. NCIS
131. NCIS LA
132. New Girl
133. New in Town
134. New World
135. Nigella Christmas Kitchen
136. Nightline TV1
137. Nightline TV3
138. Nissan
139. Noel Leeming
140. Norman Ross
141. Number One Shoes
142. NZ's Got Talent
143. Open Season
144. Packed to the Rafters
145. Pak n Save
146. Palmers
147. Paper Plus
148. Paranormal Activity 4
149. Parental Guidance
150. Pascoes
151. Paul Blart Mall Cop
152. Placemakers
153. Police Ten 7
154. Postie
155. Prime
156. Prime News
157. Private Practice
158. Quartet
159. Raising Hope
160. Real Steel
161. Rebel Sports
162. Repco
163. Rescue Special Operations
164. Resene
165. REV
166. Rise of the Guardians
167. Robots
168. Safer Journeys
169. Sanitarium
170. Scorched Almonds
171. Shen Yun
172. Shrek the Third
173. Six Days Seven Nights
174. Sky
175. Slingshot
176. Smith City
177. Someday: Justin Bieber
178. South Park
179. Southern Cross Travel Insurance
180. Speights: The Great Southern Finishing School
181. Spotlight
182. St John Ambulance
183. Starship Foundation
184. Suburgatory
185. Supercheap Auto
186. Superstorm 2012: Hell & High Water
187. Supree
188. Sweet Home Alabama
189. T &T Childrenswear
190. Taite Music Prize 2012
191. Telecom
192. Temptations
193. Terra Nova
194. The Almighty Johnsons
195. The Ant Bully
196. The Best Exotic Marigold Hotel
197. The Big Bang Theory
198. The Block
199. The Bourne Legacy
200. The Finder
201. The Graham Norton Show
202. The Grumpy Guide...
203. The Hour of Power
204. The Middle
205. The Pacifier
206. The Perfect Man
207. The Princess and the Frog
208. The Salvation Army
209. The Santa Claus 2
210. The Seeker
211. The Simpsons
212. The Supersizers Go...
213. The Warehouse
214. Tile Warehouse
215. Titanic
216. Top Chef Masters USA
217. Top Gear: Boxing Day Special
218. Top Gun
219. Touch
220. Toy Story
221. Toy World
222. Tui
223. TV2
224. TV3
225. Underbelly Badness
226. Vegas Top Gear
227. Venus & Olay
228. Vodafone v1
229. Warehouse Stationery
230. Weekend Murders Midsomer Murders
231. Weekend Summer Murders
232. Wendys
233. Whitcholls
234. Winners and Losers
235. Wipe Out Christmas Special
236. Wrath of the Titans
237. Wreak it Ralph
238. X Factor USA

APPENDIX E: Christian Cultural Markers (CCMs)

TVCs for Christian Companies with Christian Cultural Markers

	Text	Type	Religious Affiliation	Activity	Concept	Language	Organisation	People	Places	Symbols
1.	Auckland City Mission v1 (B4)	T	CHRISTIAN	Festival: Christmas Action: Service Action: Mission	Community		Anglican Church	Angels Christian		Cross
2.	Auckland City Mission v2 (B4)	T	CHRISTIAN	Festival: Christmas Action: Service Action: Mission	Community		Anglican Church	Angels Christian		Cross Dove
3.	Catholic Enquiry Centre	T	CHRISTIAN	Festival: Easter Action: Service	Catholicism		Catholicism	Jesus Catholics		Cross
4.	Cluster Crisps – Sanitarium	T	CHRISTIAN				Seventh Day Adventist			
5.	Marmite – Sanitarium (B1)	T	CHRISTIAN				Seventh Day Adventist			
6.	So Good Almond Milk – Sanitarium (B1)	T	CHRISTIAN				Seventh Day Adventist			
7.	St John Ambulance: Murray Holt	T	CHRISTIAN	Action: Service			The Order of St John			Amalfi Cross
8.	St John Medical Alarm	T	CHRISTIAN	Action: Service			The Order of St John	Saint John St John representative		Amalfi Cross
9.	St John: Hannah Tyrell	T	CHRISTIAN	Action: Service			The Order of St John	Saint John Saint John representative		Amalfi Cross
10.	The Salvation Army	T	CHRISTIAN	Action: Worship Action: Serving	The Salvation Army Faith Peace Community		The Salvation Army	Congregation	Church	Cross
11.	Vive Up & Go – Sanitarium	T	CHRISTIAN				Seventh Day Adventist			
12.	Weetbix – Sanitarium	T	CHRISTIAN				Seventh Day Adventist			
	Totals			**13 CCMS** **7 Texts**	**6 CCMS** **4 Texts**		**12 CCMS** **12 Texts**	**11 CCMS** **6 Texts**	**1 CCM** **1 Text**	**8 CCMs** **7 Texts**

Promos for Christian Companies with Christian Cultural Markers

	Text	Type	Religious Affiliation	Activity	Concept	Language	Organisation	People	Places	Symbols
1.	Hour of Power (B4)	P	CHRISTIAN	Action: Worship	Community		Crystal Cathedral Ministries	Congregation	Church	
								Bobby Schueller		
								God		
	Totals			1 CCM 1 Text	1 CCM 1 Text		1 CCM 1 Text	3 CCM 1 Text	1 CCM 1 Text	

TVCs for Non-Christian Companies with Christian Cultural Markers

	Text	Type	Religious Affiliation	Theme: Activity	Concept	Language	Organisation	People	Places	Symbols
1.	2 Degrees (B4)	T	NR	Festival: Christmas						
				Action: Mission						
2.	ANZ (B1)	T	NR		Temptation					
3.	Armageddon – Guy Sebastian	T	NR		Armageddon					
4.	Armageddon Expo	T	NR		Armageddon					
5.	Ballentynes (B1)	T	NR	Festival: Easter						
6.	Beaurepairs	T	NR	Festival: Easter						
7.	Bedpost (B4)	T	NR	Festival: Christmas						
8.	Beds R Us	T	NR	Festival: Easter						
9.	Beds R US (B4)	T	NR	Festival: Christmas						
10.	Berocca (B1)	T	NR	Action: Miracles						
11.	Big Save Furniture (B4)	T	NR	Festival: Christmas						
12.	BNZ	T	NR	Action: Wedding	Temptation Good v Evil					
13.	Bond + Bond v1 (B1)	T	NR	Festival: Easter						
14.	Bond + Bond v1 (B4)	T	NR	Festival: Christmas						
15.	Bond + Bond v2 (B4)	T	NR	Festival: Christmas						
16.	Boohoo	T	NR			"OMG!"				
17.	Briscoes v1 (B1)	T	NR	Festival: Easter						
18.	Briscoes v1 (B4)	T	NR	Festival: Christmas						
19.	Briscoes v2 (B1)	T	NR	Festival: Easter						
20.	Briscoes v2 (B4)	T	NR	Festival: Christmas						
21.	Brother (B4)	T	NR	Festival: Christmas						
22.	Bruno Mars (B4)	T	NR		Unorthodox				Heaven	
23.	Bunnings Warehouse (B1)	T	NR	Festival: Easter						
24.	Bunnings Warehouse v1 (B4)	T	NR	Festival: Christmas						

No.	Name										
25.	Bunnings Warehouse v2 (B1)	T	NR	Festival: Easter							
26.	Bunnings Warehouse v2 (B4)	T	NR	Festival: Christmas							
27.	Bunnings Warehouse v3 (B1)	T	NR	Festival: Easter							
28.	Bunnings Warehouse v3 (B4)	T	NR	Festival: Christmas							
29.	Caroline Eve (B1)	T	NR	Festival: Easter							
30.	Chrisco (B4)	T	NR	Festival: Christmas							
31.	Coca Cola Easter Show	T	NR	Festival: Easter							
32.	Coca Cola v1 (B4)	T	NR	Festival: Christmas							
33.	Coca Cola v2 (B4)	T	NR	Festival: Christmas							
34.	Cody's	T	NR	Festival: Easter							
35.	Compeed	T	NR	Action: Weddings							
36.	Countdown (B1)	T	NR	Festival: Easter							
37.	Countdown v1 (B4)	T	NR	Festival: Christmas							
38.	Countdown v2 (B4)	T	NR	Festival: Christmas							
39.	Countdown v3 (B4)	T	NR	Festival: Christmas							
40.	Countdown v4 (B4)	T	NR	Festival: Christmas							
41.	Danske Mobler (B4)	T	NR	Festival: Christmas							
42.	Dettol (B3)	T	NR	Action: Believe / Action: Mission							Holy Shot (Revelation)
43.	Dettol (B1)	T	NR	Action: Believe / Action: Mission							Holy Shot (Revelation)
44.	Dick Smith (B1)	T	NR	Festival: Easter							
45.	Dick Smith v1 (B4)	T	NR	Festival: Christmas							
46.	Dick Smith v2 (B4)	T	NR	Festival: Christmas							
47.	Dick Smith v3 (B4)	T	NR	Festival: Christmas							
48.	Dilmah (B4)	T	NR	Festival: Christmas							
49.	Eating Well: Tip Top: The One (B1)	T	NR		The One						
50.	Farmers (B1)	T	NR	Festival: Easter							
51.	Farmers v1 (B4)	T	NR	Festival: Christmas							
52.	Farmers v2 (B4)	T	NR	Festival: Christmas							
53.	Farmers v3 (B4)	T	NR	Festival: Christmas							
54.	Farmers v4 (B4)	T	NR	Festival: Christmas							
55.	Fererro Rocher (B1)	T	NR	Festival: Easter							
56.	Fishing Camping Outdoors (B4)	T	NR	Festival: Christmas							
57.	Freeview (B4)	T	NR	Festival: Christmas							
58.	GIB	T	NR	Action: Wedding							
59.	Godfreys (B1)	T	NR	Festival: Easter							
60.	Godfreys (B4)	T	NR	Festival: Christmas							
61.	Guthrie Bowron (B1)	T	NR	Festival: Easter							
62.	Harvey Norman (B1)	T	NR	Festival: Easter							
63.	Harvey Norman (B4)	T	NR	Festival: Christmas							
64.	Harvey Norman: Bedding Deals (B1)	T	NR	Festival: Easter							
65.	Healthy Food Idea: Quaker Nut Bars	T	NR		Quakers Faith			Quaker (Larry)			
66.	Hell Pizza: Roulette	T	NR		Good v Evil			Devil	Hell	Inverted Cross	
67.	Hell Pizza: Stretching	T	NR		Good v Evil			Devil	Hell	Inverted Cross	
68.	Hell Pizza: Super Gourmet (B4)	T	NR		Good v Evil / Sacrifice			Devil	Hell	Inverted Cross	

#	Name									
69.	Hellers (B4)	T	NR	Festival: Christmas						
70.	JB Hi Fi (B4)	T	NR	Festival: Christmas						
71.	JB Hi Fi : Boxing Day (B4)	T	NR	Festival: Christmas						
72.	KFC (B1)	T	NR	Festival: Easter						
73.	Kobo (B4)	T	NR	Festival: Christmas						
74.	L'Oreal	T	NR		Infallible					
75.	Lighting Plus (B4)	T	NR	Festival: Christmas						
76.	LiquorLand	T	NR			"OMG moment"				
77.	Lotto (B4)	T	NR	Festival: Christmas						
78.	Lotto Update (B4)	T	NR	Festival: Christmas						
79.	Lotto v2 (B4)	T	NR	Festival: Christmas						
80.	Lotto: Easter	T	NR	Festival: Easter						
81.	Lotto: Easter Draw	T	NR	Festival: Easter						
82.	LV Martin & Son (B1)	T	NR	Festival: Easter						
83.	MacPac (B1)	T	NR	Festival: Easter						
84.	MacPac (B4)	T	NR	Festival: Christmas						
85.	McDonalds (B1)	T	NR	Festival: Easter						
86.	McDonalds (B4)	T	NR	Festival: Christmas						
87.	McDonalds Lunch Deals (B1)	T	NR	Festival: Easter						
88.	McK McKenna (B1)	T	NR		Faith Spirit Temptation					
89.	Michael Buble (B4)	T	NR	Festival: Christmas						
90.	Michael Buble v2 (B4)	T	NR	Festival: Christmas						
91.	Michael Hill (B1)	T	NR	Festival: Easter						
92.	Michael Hill (B4)	T	NR	Festival: Christmas						
93.	Michael Hill v2 (B4)	T	NR	Festival: Christmas						
94.	Michael Hill v3 (B4)	T	NR	Festival: Christmas						
95.	Mitre 10 (B1)	T	NR	Festival: Easter						
96.	Mitre 10 Mega (B4)	T	NR	Festival: Christmas						
97.	Mitre 10 Mega v2 (B4)	T	NR	Festival: Christmas						
98.	Navy	T	NR					God	Christchurch Cathedral	
99.	New World (B1)	T	NR	Festival: Easter						
100.	New World (B4)	T	NR	Festival: Christmas						
101.	New World v2 (B4)	T	NR	Festival: Christmas						
102.	Noel Leeming (B1)	T	NR	Festival: Easter						
103.	Noel Leeming (B4)	T	NR	Festival: Christmas						
104.	Noel Leeming v2 (B4)	T	NR	Festival: Christmas						
105.	Norman Ross (B1)	T	NR	Festival: Easter						
106.	Number One Shoes (B1)	T	NR							Holy Shot/ Revelation
107.	Number One Shoes v1 (B4)	T	NR	Festival: Christmas						
108.	Number One Shoes v2 (B4)	T	NR	Festival: Christmas						
109.	Pak n Save (B4)	T	NR	Festival: Christmas						
110.	Pak n Save v2 (B4)	T	NR	Festival: Christmas						

111.	Palmers (B1)	T	NR	Festival: Easter						
112.	Palmers (B4)	T	NR	Festival: Christmas						
113.	Paper Plus (B4)	T	NR	Festival: Christmas						
114.	Paper Plus v2 (B4)	T	NR	Festival: Christmas						
115.	Parental Guidance (B4)	T	NR	Festival: Christmas						
116.	Pascoes	T	NR	Festival: Christmas						Cross
117.	Pascoes (B4)	T	NR							Cross
118.	Placemakers (B1)	T	NR	Festival: Easter						
119.	Postie v1 (B4)	T	NR	Festival: Christmas						
120.	Postie v2 (B4)	T	NR	Festival: Christmas						
121.	Quartet (B4)	T	NR	Festival: Christmas						
122.	Rebel Sports (B1)	T	NC	Festival: Easter						
123.	Rebel Sports v1 (B4)	T	NR	Festival: Christmas						
124.	Rebel Sports v2 (B4)	T	NR	Festival: Christmas						
125.	Repco (B4)	T	NR	Festival: Christmas						
126.	Repco v2 (B4)	T	NR	Festival: Christmas						
127.	Resene (B4)	T	NR	Festival: Christmas						
128.	Resene v2 (B4)	T	NR	Festival: Christmas						
129.	Rise of the Guardians / TV3 (B4)	T/P	NR	Festival: Christmas Festival: Easter						
130.	Rise of the Guardians v2 (B4)	T	NR	Festival: Christmas Festival: Easter Action: Believe						
131.	Safer Journeys (B1, B3, B4)	T	NR		Last Supper					
132.	Scorched Almonds (B4)	T	NR	Festival: Christmas						
133.	Slingshot	T	NR							Holy Shot / Revelation
134.	Smith City (B1)	T	NR	Festival: Easter						
135.	Someday: Justin Bieber	T	NR					Angel		
136.	Southern Cross Travel Insurance v1 (B3)	T	NR							Cross Union Jack
137.	Southern Cross Travel Insurance v1 (B1)	T	NR							Cross Union Jack
138.	Southern Cross Travel Insurance v2	T	NR							Cross
139.	Southern Cross Travel Insurance v2 (B1)	T	NR							Cross
140.	Southern Cross Travel Insurance v3 (B1)	T	NR							Cross
141.	Southern Cross Travel Insurance v4 (B1)	T	NR							Cross
142.	Southern Cross Travel Insurance v5 (B1)	T	NR							Cross
143.	Southern Cross Travel Insurance v6 (B1)	T	NR							Cross
144.	Speights: The Great Southern Finishing School	T	NR		Redemption					
145.	Spotlight (B4)	T	NR	Festival: Christmas						
146.	Starship Foundation (B4)	T	NR	Festival: Christmas						

147.	Supercheap Auto (B4)	T	NR	Festival: Christmas						
148.	Supercheap Auto v2 (B4)	T	NR	Festival: Christmas						
149.	Supree	T	NR							Cross
150.	T &T Chrildrenswear (B1)	T	NR	Festival: Easter						
151.	T&T Childrenswear (B4)	T	NR	Festival: Christmas						
152.	Taite Music Prize 2012	T	NR							Cross
153.	Telecom (B4)	T	NR	Festival: Christmas						
154.	Telecom v2 (B4)	T	NR	Festival: Christmas						
155.	Temptations (B1)	T	NR		Temptation					
156.	The Bourne Legacy (B4)	T	NR			"Who the Hell is he?				
157.	The Warehouse (B3)	T	NR	Festival: Christmas						
158.	The Warehouse v1 (B1)	T	NR	Festival: Easter						
159.	The Warehouse v1 (B4)	T	NR	Festival: Christmas						
160.	The Warehouse v2 (B1)	T	NR	Festival: Easter						
161.	The Warehouse v2 (B4)	T	NR	Festival: Christmas						
162.	The Warehouse v3 (B4)	T	NR	Festival: Christmas						
163.	The Warehouse v4 (B4)	T	NR	Festival: Christmas						
164.	The Warehouse v5 (B4)	T	NR	Festival: Christmas						
165.	The Warehouse v6 (B4)	T	NR	Festival: Christmas						
166.	The Warehouse v7 (B4)	T	NR	Festival: Christmas						
167.	Tile Warehouse (B1)	T	NR	Festival: Easter						
168.	Titanic (B1)	T	NR	Festival: Christmas						
169.	Toy World (B4)	T	NR	Festival: Christmas						
170.	Tui (B1 & B3)	T	NR							Holy Shot (Revelation)
171.	Tui : On a Mission	T	NR	Action: Mission	Temptation Soul					Holy Shot (Revelation)
172.	Vodafone v1 (B4)	T	NR	Festival: Christmas						
173.	Vodafone v2 (B4)	T	NR	Festival: Christmas						
174.	Warehouse Stationery (B1)	T	NR	Festival: Easter						
175.	Warehouse Stationery (B4)	T	NR	Festival: Christmas						
176.	Warehouse Stationery v2 (B4)	T	NR	Festival: Christmas						
177.	Wendys (B1)	T	NR	Festival: Easter						
178.	Whitcholls (B4)	T	NR	Festival: Christmas						
179.	Wreak it Ralph (B4)	T	NR			"Holy Hotcakes"				
180.	Wreak it Ralph v2 (B4)	T	NR			"Holy Hotcakes"				
	Totals			**151 CCMS** **145 Texts**	**21 CCMS** **16 Texts**	**5 CCMs** **5 Texts**		**6 CCMS** **6 Texts**	**5 CCMs** **5 Texts**	**23 CCMs** **21 Texts**

Promos for Non-Christian Companies with Christian Cultural Markers

Text	Type	Religious Affiliation	Activity	Concept	Language	Organisation History	People	Places	Symbol
1. 20/20	P	NR	Action: Wedding						
2. 2012 (B4)	P	NR	Festival: Christmas / Action: Repent	Armageddon			Roman Catholic Clergy		Religious Art – Creation of Adam / Catholic Clergy Attire
3. 7 Days	P	NR					Jesus / Mary		Stable
4. 7.30 Weekdays: The Ridges / X Factor USA	P	NR			"Oh my God"				Clothing: veil
5. Airplane (B4)	P	NR	Festival: Christmas						
6. American Gangster	P	NR	Action: Saying Grace						
7. American Idol (B1)	P	NR	Festival: Easter						
8. Antique Roadshow (B4)	P	NR					Member of the Clergy		
9. Armageddon (Movie) (B4)	P	NR	Action: Praying	Armageddon / Soul					
10. Babylon AD	P	NR	Action: Praying						
11. Bad Santa (B4)	P	NR	Festival: Christmas	Good v Evil					
12. Beethoven (B4)	P	NR	Festival: Christmas						Revelation
13. Ben Hur v1	P	NR		Revenge			Pontius Pilate		Choir sfx
14. Ben Hur v2	P	NR	**Action: Crucify**	**Betrayal**			Pontius Pilate		
15. Boardwalk Empire	P	NR	Action: Sign of the Cross						
16. Bruce Almighty	P	NR	Festival: Easter / Action: Miracle / Action: Revelation		"Bruce help us all"		God / Christian	Heaven	Cross
17. Call the Midwife	P	NR	Action: Prayer				Nuns	Nonatus House	
18. Campbell Live (B1)	P	NR	Festival: Easter / Action: Believe						
19. Castle (B1)	P	NR			"What the Hell"				Revelation
20. Charlie's Angels (B1)	P	NR		Soul			Angels		
21. Charlie's Angels: Full Throttle (B1)	P	NR			"are raising Hell"		Angels / Nuns		
22. Christmas at River Cottage (B4)	P	NR	Festival: Christmas						
23. Christmas Blockbusters (B4): Toy Story 1 &2, A bug's life, Open Season, The Ant Bully, The Princess and the Frog, The Santa Claus 2	P	NR	Festival: Christmas						
24. Comedy Wednesday: Suburgatory / The Big Bang Theory / 2 and a Half Men / 2	P	NR	Festival: Christmas						

	Broke Girls								
25.	Crownies	P	NR	Action: Wedding					
26.	Crush	P	NR		Forbidden fruit				
27.	Darren Brown Investigates (B4)	P	NR					Angels	Cross
28.	Disney's A Christmas Carol (B4)	P	NR	Festival: Christmas					
29.	Doctor Who	P	NR	Action: Faithful				Angels (cherubs)	Cross
30.	Doctor Who (B4)	P	NR	Festival: Christmas					
31.	Don't Trust the B* in Apartment 23	P	NR			"Oh God yeah!" "Oh God!"			
32.	Downtown Abbey	P	NR						Choir boys
33.	Emma	P	NR	Festival: Easter Action: Wedding					
34.	Ever After (B4)	P	NR	Action: Wedding				Angel	Church
35.	Fool's Gold (B4)	P	NR	Festival: Christmas					
36.	Four Christmas Night (B4): The Simpsons / Jingle All the Way / Airplane 2	P	NR	Festival: Christmas					
37.	Four Holidays (B4)	P	NR	Festival: Christmas				Angels	Cross
38.	Fred Claus (B4)	P	NR	Festival: Christmas Action: Marriage					Angels/ Revelation
39.	Girl vs Boy	P	NR						Church
40.	Glee (B1)	P	NR	Festival: Christmas		"Get the Hell out of my office" "Holy crap"			
41.	Glee (B4)	P	NR	Festival: Christmas					
42.	Glee: Fast Four (B4)	P	NR	Action: Worship				Christian gospel choir	
43.	Go Girls (B1)	P	NR			"Holy S#*t"			
44.	Hell's Kitchen	P	NR					Demonic	Hell
45.	HellBoy II: The Golden Army (B1)	P	NR			"one Hell of a job"		Demonic Catholic	Cross
46.	Hollywood Homicide	P	NR	Action: Cursing at Heavens					
47.	Ice Age: A Mammoth Christmas (B4)	P	NR	Festival: Christmas					
48.	Little Nicky	P	NR		Good v Evil	"One Hell of a comedy blockbuster"		Devil Devil's Son Angel	Heaven Hell Cross
49.	Marley & Me (B4)	P	NR	Festival: Christmas					
50.	MasterChef USA	P	NR					Demonic	
51.	Masterchef USA (B4)	P	NR	Festival: Christmas				Demonic	
52.	Michael Buble: Home for the Holidays (B4)	P	NR	Festival: Christmas					

No.	Title									
53.	Michael Wood's Story of England v1	P	NR						Church of St Giles in the Field (London)	Art: eg. Our Lady of Walsingham / Blessed Virgin Mary
										Art: Stained glass window: King Henry III, King Henry VI and King Edward III
										Cross: England
54.	Michael Wood's Story of England v2	P	NR					Monk		Art: Stained glass window
										Clothing
										Cross - England
55.	Miss Pettigrew Lives for a Day	P	NC	Festival: Easter						
56.	Missing Pieces (B1)	P	NC	Action: Being with God					Church	Religious Art Work
57.	Nanny McPhee (B4)	P	NC	Festival: Christmas		"Holy Mother"				
58.	Nanny McPhee Returns / New in Town (B4)	P	NC	Festival: Christmas						
59.	NCIS / NCIS LA (B1)	P	NC		Revenge					
60.	New Girl (B4)	P	NC	Festival: Christmas						
61.	Nigella Christmas Kitchen (B4)	P	NR	Festival: Christmas						
				Action: Evangelical						
62.	Nightline TV1 (B1)	T	NR	Festival: Easter						
63.	Nightline TV3: Moustache (B1)	P	NR					Nun		Cross
64.	Nightline TV3: Sports Tonight (B1)	P	NR	Festival: Easter						
65.	NTL – Charlie's Angels (B1)	P	NR					Angels		
66.	NTL – The Middle / Suburgatory	P	NR	Festival: Christmas	The Meaning of Life					
					Purgatory					
67.	NTL: Nanny McPhee / Graham Norton (B4)	P	NR	Festival: Christmas						
68.	NTL: Prime Wednesday (B4)	P	NR	Festival: Christmas				Three Wise Men		
69.	NTL: Prime Wednesday v2(B4)	P	NC	Festival: Christmas						
70.	NTL: TV2 (B4)	P	NC	Festival: Christmas						
71.	Outnumbered / REV (B1)	P	NC			"Oh my God"		Reverend	Church	Cross
								Congregation		Reverend Attire
								Lord		Religious Art
								Nuns		
72.	Packed to the Rafters (B1)	P	NC	Festival: Easter						
73.	Paul Blart Mall Cop	P	NR	Festival: Christmas						
74.	Police Ten 7 / Motorway Patrol	P	NR		Revelation		ST John Ambulance	Fallen Angel	Heaven	
								St John		

#	Title									
					Good v Evil Wrath			St John representatives		
75.	Prime Christmas (B4): The Grumpy Guide… / Christmas at River Cottage / Jonathan Creek	P	NR	Festival: Christmas				Judas		Judas Tree Art - Mary and Baby Jesus
76.	Prime News Promo (B4)	P	NC	Festival: Christmas						
77.	Prime News Promo v2 (B4)	P	NC	Festival: Christmas						
78.	Prime News Promo v3 (B4)	P	NC	Festival: Christmas						
79.	Private Practice	P	NR	Action: Miracle						
80.	Rescue Special Operations	P	NC		Judgment Day			Fallen Man Angels Devils		
81.	Robots (B1)	P	NC	Festival: Easter						
82.	Shrek the Third (B1)	P	NC	Festival: Easter Action: Marriage						
83.	Six Days Seven Nights (B4)	P	NC	Festival: Christmas						
84.	Sky – Go Digital	P	NC						Heaven	
85.	Sky (B4)	P	NC	Festival: Christmas						
86.	Sky Ident	P	NC						Heaven	
87.	Superstorm 2012: Hell & High Water (B4)	P	NR			"What the Hell is this?"			Hell	
88.	Sweet Home Alabama (B4)	P	NR	Action: Wedding						
89.	Terra Nova (B1)	P	NR						Garden of Eden	
90.	The Big Bang Theory / Two and a Half Men (B2)	P	NR	Festival: Christmas						
91.	The Block (B4)	P	NR	Festival: Christmas		"Oh my God!" "How the Hell are we going to do this"				
92.	The Block Australia (B3)	P	NR							
93.	The Finder	P	NR					Fallen Man		Holy shot/ Revelation
94.	The Graham Norton Show (B4)	P	NR	Festival: Christmas						
95.	The Grumpy Guide to Christmas (B4)	P	NR	Festival: Christmas						
96.	The Man Who Sued God	P	NR	Action: 'Act of God' / Sign		"Hallelujah"		God		Religious Art
97.	The Middle/ Suburgatory (B1)	P	NR	Festival: Christmas Action: Reading the Bible Action: Miracle	Purgatory					
98.	The Pacifier (B1)	P	NR	Festival: Easter						
99.	The Seeker (B4)	P	NR	Festival: Christmas						Revelation
100.	The Simpsons / Family Guy (B1)	P	NR					Christian Scientists		

No.	Title	P	NR							
								God		
101.	The Supersizers Go... (B4)	P	NR	Festival: Christmas						
102.	Thursday Night Comedy (B1): Bob's Burgers / South Park/ Family Guy/ American Dad/ The Cleveland Show	P	NR			"Oh my God"				
103.	Top Chef Masters USA (B4)	P	NR			"I'm Hell driven"				Revelation
104.	Top Gear v2 (B4)	P	NR	Festival: Christmas	Lazarus Moment			Three Wise Men	Bethlehem	Yonder Star / Revelation
				Action: Healing	Road to Damascus					
				Action: walking on water	Miracle at Galilee			God		Angels / Revelation
					Nativity					
105.	Top Gear: Boxing Day Special (B4)	P	NR	Festival: Christmas		"Oh Heavens"		Three Wise Men		Outfits
106.	Top Gun (B4)	P	NR	Festival: Christmas						
107.	TV3 7.30 Weekdays (B1)	P	NR			"Oh good Lord"				
108.	TV3 on Demand (B4)	P	NR	Festival: Christmas						
109.	TV3 Promo (B4): Family Guy / Blue Rose	P	NR			Family Guy: "What the Hell was that?"			Blue Rose: Church	
110.	Underbelly Badness	P	NR			"There'll be Hell to pay"		Devil		
111.	Weekend Summer Murders	P	NR							Cross
112.	Winners and Losers (B1)	P	NR	Action: Wedding						
113.	Wipe Out Christmas Special (B4)	P	NR	Festival: Christmas						
114.	Wrath of the Titans	P	NR		Wrath					
Totals				**87 CCMs** **75 Texts**	**22 CCMs** **15 Texts**	**23 CCMs** **20 Texts**		**48 CCMs** **33 Texts**	**17 CCMs** **17 Texts**	**36 CCMs** **27 Texts**

APPENDIX F: Religious (Non-Christian) Cultural Markers   (RncCMs)

TVC for Non-Christian Companies with Religious (Non-Christian) Cultural Markers

Text	Type	Referenced Religion	Activity	Concept	Language	Organisation	People	Places	Symbols
1. 1 Cover Insurance	T	Hinduism	Action: Snake Charming Action: Mediation Action: Enlightenment						
2. Destination China	T	Buddhism							Clothing Art Architecture. (prayer flags)
3. Emirates	T	Islam	Action: Believe				Muslim		Clothing
4. Fererro Rocher (B1)	T	Greek Mythology		Divine			Gods/ Goddesses	Mount Olympus/ Heavens	Clothing
5. Fererro Rocher (B4)	T	Greek Mythology		Sacred v. Secular			Gods/ Goddesses	Mount Olympus	Clothing
6. Instant Kiwi: Raj Alibi	T	Sikhism					Sikh		Clothing : Turban
7. Instant Kiwi: Raj Bicycle	T	Sikhism					Sikh		Clothing: Turban
8. Medal of Honor: Warfighter	T	Islam					Muslims		Clothing : Turban
9. Rise of the Guardians / TV3	T	Greek Mythology					Cupid (God of Love)		
10. The Best Exotic Marigold Hotel	T	Hinduism	Action: Namaste						
11. Venus & Olay	T	Greek Mythology					Venus		
12. Wrath of the Titans	T	Greek Mythology			"Go to Hell"		Titans: Perseus (son of Zeus) Zeus Cyclopes Chimera	Hades / Hell	
Totals			**5 RncCMs** **3 Texts**	**2 RncCMs** **2 Texts**	**1 RncCMs** **1 Texts**		**12 RncCMs** **9 Texts**	**3 RncCMs** **3 Texts**	**9 RncCMs** **7 Texts**

Promos for Non-Christian Companies with Religious (Non-Christian) Cultural Markers

Text	Type	Reference Religion	Activity	Concept	Language	Organisation	People	Places	Symbols
1. 2012	P	Mayans		Mayan Calendar					
2. 3 News Nightline	P	Jewish					Jewish (Matisyahu)		Headdress
3. 7 Days	P	Hinduism	Action: Namaste				Hindus		Clothing
4. Bubbleboy	P	Sikh					Sikh		Clothing Turban
5. Camelot	P	Celtic Gods	Action: Believe						
6. The Almighty Johnsons	P	Norse Mythology			"The Almighty"		Ty (Hoor) Colin (Loki) Axl (Odin) Ingride (Snorta) Mike (Ullr)		
7. Touch	P	Chinese Mythology	Action: Believe	Higher Purpose (Red String Theory)					
Totals			**3 RncCMs** **3 Texts**	**2 RncCMs,** **2 Texts**	**1 RncCMs** **1 Texts**		**8 RncCMs** **4 Texts**		**3 RncCMs** **3 Texts**

APPENDIX G: Spiritual Cultural Markers   (SpCMs)

TVCs for Non-Spiritual Companies with Spiritual Cultural Markers

Text	Type	Company	Activity	Concept	Language	Organisation	People	Places	Symbols
1. Energizer (B1)	T	NS		Energy					
2. Energizer (B4)	T	NS		Energy					
3. Friskies Purina	T	NS	Feed the Senses						
4. Friskies Seafood Sensations	T	NS	Feed the Senses						
5. Friskies Surfin' Turfin' Favourites	T	NS	Feed the Senses						
6. Lotto: Easter Draw	T	NS					Soulmate		
7. Mercury Energy: Emerald City	T	NS		Energy					
8. Mercury Energy: Medicine	T	NS		Energy					
9. Nissan	T	NS	Energise						
10. Paranormal Activity 4	T	NS	Possession				Spirits		
11. Real Steel	T	NS		Destiny					
12. Safer Journeys	T	NS					Ghost		
13. Shen Yun	T	NS		Soulful					
Totals			**5 SpCMs** **5 Texts**	**6 SpCMs** **6 Texts**			**3 SpCMs** **3 Texts**		

Promos for Non-Spiritual Companies with Spiritual Cultural Markers

Text	Type	Company	Activity	Concept	Language	Organisation	People	Places	Symbols
1. 60 Minutes	P	NS					Tane Mahuta		
2. Bubbleboy	P	NS		Spirit			Spirit		
3. Charlie's Angels (B1)	P	NS		Soul					
4. Darren Brown Investigates	P	NS					Ghost		
5. Disney's A Christmas Carol	P	NS					Ghost		
6. NCIS /NCIS LA	P	NS		Hope					
7. NTL – Miranda	P	NS		Fate					
8. NTL – Prime Wednesday: Top Gear / Doctor Who / Darren Brown Investigates: Ghosthunter	P	NS					Ghost / Ghost-hunter		
9. NTL – Prime Wednesday v2: Doctor Who / Darren Brown Investigates: Ghosthunter / Allo Allo	P	NS					Ghost / Ghost-hunter		
10. NZ's Got Talent	P	NS	Believe/Belief						
11. Prime Christmas: The Grumpy Guide… / River Cottage / Jonathan Creek	P	NS					Ghost		
12. Prime Season Promo (B4): American Idol / Elementary / Beauty and the Beast / Vegas / Top Gear /	P	NS	Elementary: Sensing/ kissing ground	Dreams / Signs / Following your Path, Heart, Passion / Destiny					
13. Raising Hope	P	NS		Hope					
14. Sky	P	NS						"Happy Place"	
15. Sky Ident	P	NS		Tranquillity				"Happy Place"	
16. Sweet Home Alabama	P	NS					Soulmate		
17. The Perfect Man	P	NS		Vision					
18. The Seeker	P	NS		Destiny					
19. Weekend Murders Midsomer Murders	P	NS					Ghost		
Totals			**2 SpCMs** **2 Texts**	**12 SpCMs** **9 Texts**			**11 SpCMs** **9 Texts**	**2 SpCMs** **2 Texts**	

APPENDIX H: **Secular Cultural Markers**   **(SecCMs)**

TVCs for Non-Religious Companies with Secular Cultural Markers

Text	Text	Company	Activity	Concept	Language	Organisation	People	Places	Symbols
1. Mercedes Benz	T	NR		Evolution					
Totals				**1 SecCM** **1 Texts**					

Promos for Non-Religious Companies with Secular Cultural Markers

Text	Text	Company	Activity	Concept	Language	Organisation	People	Places	Symbols
1. <u>The Big Bang Theory</u> / Two and a Half Men (B2)	P	NR		The Big Bang Theory			"The Big Bang Gang"		
2. <u>The Big Bang Theory</u> / Two and a Half Men (B3)	P	NR		The Big Bang Theory					
Totals				**2 SecCM** **2 Texts**			**1 SecCM** **1 Texts**		