

# ***Thank God for Commercials:***

A content and discourse analysis of the incorporation of religious iconography in television promotional messages that promote non-religious companies



A thesis submitted to Auckland University of Technology in fulfilment of the requirements of the degree of Master of Communication Studies (MCS)

\$ \$ \$

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2009

## ***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 nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

Melissa Gould

April 2010

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# List of Analysed Texts<sup>1</sup>

2009 World Tour: Divine Performing Arts  
Arnott's Tim Tams: 'Sweet Surrender': The Recipe  
Beaurepairs Easter Checkup  
Bond and Bond: Unbelievable Easter Sale  
Breast Screen Aotearoa  
Briscoes: Easter Extra Specials  
Bunnings Warehouse: Rainy Days (V1), Painting (V2), Project (V3)  
Cadbury: We're into Easter as much as you  
Charlie and the Chocolate Factory: Movie  
Charm School: Programme  
DB Draught: Hotel in Heaven  
Dick Smith Electronics: Ri-dick-ulous Easter Sale  
Disney on Ice: Princess Wishes  
Everybody Hates Chris / How I Met Your Mother: Programme  
Face the Facts: Smokefree  
Farmers: Easter Weekend Sale  
Ferrero Rocher: Easter  
Freaky Friday: Movie  
Fun with Dick and Jane: Movie  
Godfreys Easter Bagless Blitz! Sale  
Green and Black's Organic Chocolate  
Harvey Norman Easter Sale  
Kia Motors: My Soul  
Kings Plant Barn Easter Sale  
Legend of the Seeker: Programme  
Lighting Plus Easter Sale  
Lindt Master Chocolatier  
Location, Location, Location: Programme  
Lotto Easter Saturday Draw  
Michael Hill Sale  
Milestone Homes  
Mitre 10 Easter Sale  
Mr Bean's Holiday: Movie  
National Jazz Festival  
Noel Lemming Easter Sale  
Pak n Save Easter  
Palmers Easter Favourites  
Project Runway: Programme  
Pure Blonde: Heaven Sent  
Rebel Sports Easter Sale  
Rove: Programme  
Sunday: Programme  
Sunday Theatre: Memoirs of a Geisha: Movie  
Supercheap Auto  
Supernanny USA: Programme  
The Annie Lennox Collection – cd  
The Good, The Bad, and The Ugg Boot: Programme  
The Holiday: Movie  
The Office: Programme  
The Running Man: Movie  
The Warehouse: Easter Bargains  
The Warehouse: Easter Egg Hunt  
Tui: Delivering the Goods  
Wife Swap: Programme

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<sup>1</sup> These texts can be located as video files on the accompanying cd. Please note, *Charm School* and *Everybody Hates Chris/How I Meet Your Mother* were unable to be captured as individual files, they do however exist in the bulk recordings.

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# Religion Sells

*An introduction to an inquiry into the relationship between religion, media and promotional culture.*

The relationship between sacred concepts and secular companies is naturally problematic as their core values oppose one another: on the one hand, religion is concerned with human interests based on concepts of divine morality, and on the other hand, secular companies centre on commercial and capitalist goals. The problematic nature of this relationship is implied in The Broadcasting Act of 1989 which prohibits television and radio networks from broadcasting any advertisements from 6am until midday on Sundays and for the entirety of Good Friday, Easter Sunday and Christmas Day (The Broadcasting Act, 1989). Although The Act suggests that it is inappropriate to promote secular companies during times of religious observance, the inclusion of religious elements in secular promotional messages is not covered by The Act, the Broadcasting Standards Authority (BSA) or the Advertising Standards Authority (ASA)<sup>1</sup>.

*Thank God for Commercials* is a reaction to the practice of religious iconography being used within the secular frameworks of television promotional messages<sup>2</sup> which promote secular companies. It is the observation of this practice, in conjunction with the positioning of The Broadcasting Act, BSA and the ASA, that provides the direction for my research in this thesis. I intend to investigate television promotional messages in order to answer the research question, “How is religious iconography incorporated in television promotional messages that promote non-religious companies?” In order to answer this question I will use a triangulation method that combines content and discourse analysis to examine promotional messages which appear within a 90 hour sample of prime-time, free-to-air, terrestrial television broadcasting in New Zealand.

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<sup>1</sup> The Advertising Standards Authority regulates advertisements broadcasted on radio and television networks. The Broadcasting Standards Authority is the programming equivalent to the ASA - their services extend to channel promotions and therefore have been included in this discussion which also deals with channel promotions.

<sup>2</sup> The term ‘promotional messages’ is used throughout this thesis to refer to advertisements and channel promotions.

## Situating Religion Sells

The practice of secular companies incorporating religious iconography within television promotional message resides in two research fields: the first field is religion and promotional culture (notably, Borden, 2007; Bulik, 2009; Einstein, 2008; Percy, 2000; Twitchell, 2007); the second field is religion and popular culture (see, for instance, Cowan, 2005; Elliot, 2005; Peterson, 2002; Pinsky, 2001; Santana & Erickson, 2008; Johnson-Woods, 2007). Both of these fields provide limited material on the specific practice my research focuses on. Although articles identifying secular promotional messages that include religious iconography do exist, investigation into the practice is mainly confined to a series of three studies (Maguire & Weatherby, 1998; Maguire, Sandage & Weatherby, 1999; Weatherby & Pugh, 2008). Inquiry into an under-researched area acts as a positive and a negative for the process of my research. A positive outcome of my research focusing on an under-researched area is that I am able to break new ground by exploring a current phenomenon. The contribution of new knowledge to an under-researched area was evident in my honours dissertation (Gould, 2008) which coined the practice of including religious iconography in promotional messages that promote non-religious companies as religion sells. In keeping with the findings of my Honour's dissertation, *Thank God for Commercials* will continue to acknowledge this practice as religion sells. A negative factor of my analysis focusing on an under-researched area is that it is difficult to position my work within existing literature.

Mindful of the implications of working within an under-researched area, the research in my thesis will approach the topic of religious iconography within television promotional messages as an inquiry into the practice. My research will not draw conclusions as to whether the practice is 'right' or 'wrong' in terms of hindering the credibility of both parties: religion and secular companies. The intention of my research is to provide an examination of a promotional phenomenon in order to generate an understanding of the under-researched practice.

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## Significance of *Thank God for Commercials*

The media, in particular television, are said to be socially central because of their influence on societal issues and attitudes and in fact, no evaluation of a given society can be adequately executed without accounting for the reflexive relationship between a given society and its media (Muggeridge, 1977). Although Muggeridge's concept is more than three decades old, the same sentiment is still held by scholars (see Berger, 2007; Farnsworth & Hutchinson, 2002; Fiske, 1990). For instance, Maguire and Weatherby's (1998) research into religion in television commercials<sup>3</sup> concluded that the treatment of religion in television commercials, very much reflects the current standing of religion in society.

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<sup>3</sup> Maguire and Weatherby (1998), Maguire, Sandage and Weatherby (1999) and Weatherby and Pugh (2008) use the term 'commercial' in their research to include both advertisements and channel promotions. When discussing their research I have used the term to echo their work. When discussing my research I use the term 'promotional messages' to refer to both advertisements and channel promotions.

Commercials, they argued, are clear indicators of the dominant influences in society because the primary goal of advertisements is to create desire in its audience. To achieve this, commercials must draw on appealing concepts that will convert the largest possible proportion of the audience into consumers.

Research that investigates the relationship of religion, media and promotional culture is becoming increasingly important as the distance between 'the sacred' and 'the secular' narrows in society. Although religion still exists in its traditional form, analysis of the increasing practice of mediating religion will offer insights into current ideas about religion and changing religious practice. *Thank God for Commercials*, therefore, will address the societal implications of the nature of the application of religious iconography within the chosen texts.

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## Thesis Design

The research presented in *Thank God for Commercials* will be guided by the question, "How is religious iconography incorporated in television promotional messages that promote non-religious companies?" To answer this question my research will be divided into five chapters in which this section acts as an introduction to an inquiry into the relationship between religion, media and promotional culture that identifies the limitations and delimitations of researching within an under-researched area.

Chapter One, '*The Sacred*' and '*The Secular*', situates religion sells as a product of the relationship between 'the sacred' and 'the secular'. The chapter tracks this relationship through four stages: the first stage recognises 'the sacred' and 'the secular' as opposing cultural realms; the second stage is explained by the secularisation theory, in which society shifts away from organised religion; the third stage examines how religion can survive in a secularising society; the fourth stage outlines how secular companies respond to religion's new place in secular frameworks through the practice of religion sells.

Chapter Two, *Deconstructing Promotional Messages*, positions *Thank God for Commercials* within an epistemological framework. It explores the implications of its positioning on the research design, specifically the construction of a triangulation method. The chapter explores content analysis as a methodology and its application in previous studies of religion within television commercials (Maguire & Weatherby, 1998; Maguire, Sandage & Weatherby, 1999; Weatherby & Pugh, 2008). The chapter then explores discourse analysis, specifically Dryzek's (1997) model. The research design of my research is then outlined as well as a detailing of the method process.

Chapter Three, *Converting the Audience: Content Analysis*, provides the first half of the data analysis of the research in this thesis. The sample data contains a combination of promotional messages, both channel promotions and advertisements, that appear in 90 hours of programming, across five channels,

owned by three separate bodies (including both government and commercially funded), across one week of prime-time, free-to-air, terrestrial television broadcasting. This chapter will then analyse the data using content analysis, specifically examining the range and trends of the types, representations and production techniques involved in non-religious promotional messages that use religious iconography.

Chapter Four, *Converting the Audience: Discourse Analysis*, provides the second half of the data analysis of the research in this thesis. This chapter develops the ideas that emerge from the previous chapter by applying Dryzek's (1997) discourse analysis model to three individual promotional texts. The texts will be chosen as representatives of one section of the content analysis. The purpose of this analysis is to provide an in-depth investigation into the complexity of religion sells, by dissecting the multi-layered application of meanings inscribed in the promotional texts.

Chapter Five, *Judgement*, concludes the inquiry of this thesis. It will discuss the findings of the data analysis section, and offer a conceptualisation of religion sells by answering the research question, "How is religious iconography incorporated in television promotional messages that promote non-religious companies?" The chapter will discuss the implications of these findings and illustrate how the analysis of television promotional messages can produce insights into the society in which they are broadcasted. The chapter will also consider the limitations of my research and identify how this research could act as a starting point for future research into the topic religion sells.

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This chapter positions religion sells as a product of the relationship between 'the sacred' and 'the secular', in which 'the sacred' comes to represent religion, specifically Christianity, and 'the secular' comes to represent the media, specifically television. The preparation for religion to be manipulated by secular hands can be broken into four separate yet interrelated stages in the relationship between 'the sacred' and 'the secular'. The first stage recognises 'the sacred' and 'the secular' as a dualism, in which each cultural realm defines its self in opposition of each other. The second stage of the relationship is explained by the secularisation theory. This theory describes the shift of society away from organised religion as well as the beginnings of a blurring between the sacred and the secular realms (Kyriehev, 2008; Norris and Inglehart, 2004). In the third stage, religion finds a 'religious space' within the secular marketplace, in which, religion is treated as a brand and its products as consumer goods that must be marketed in a way to reflect a secularising society in order to survive. The fourth and final stage explores the response of 'the secular' who acknowledge the presence of religion in 'the secular' field and use religious concepts for their promotional purposes. The following section elaborates on each of these stages of the relationship between 'the sacred' and 'the secular' to position the concept religion sells amongst the realms of media, religion and promotional culture.

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### **1.1. Stage One: Defining Religion in relation to 'The Sacred' and 'The Secular'**

This section will discuss the three characteristics of stage one of the relationship between 'the sacred' and 'the secular' relevant to the purposes of this research, by examining a series of definitions of religion. The first characteristic of stage one is the centrality of individual interpretation within religion. The second characteristic is the opposing positioning of 'the sacred' and 'the secular'. The third characteristic is the ability of religious symbols to be used as a shared language to help people comprehend the world.

At the centre of discussions around religion is the realisation that it is subject to individual interpretation. Religion is difficult to define because it is multilayered (McGuire, 1997) and has possibly become even more difficult to define as modernity causes religion to change (Hamilton, 2001). The debate is fuelled by the interpretative nature of religion, which dates back to the origins of the word itself. The Latin words 'religare' and 'relgere' provide two related meanings that are packed into the word: 'religare', means "to bind together", whereas 'relgere' means "to rehearse, to execute painstakingly" (Johnstone, 1975). Both words express separate aspects of religion: for instance, *religare* emphasises the social unity that religion can create, whereas *relgere* refers to the repetitious following of liturgy (Johnstone). In defining religion, as well as considering the multi-layered nature of the word, two other aspects can be taken into account. The interpretative nature of religion in theory and in practice has resulted in two sociological strategies for defining religion that account for the complex nature of religion (McGuire, 1997). First, substantive definitions emphasise what religion *is*, and second, functional definitions emphasise what religion *does* for a social group or individual – a task made difficult by the subjective nature of religion (McGuire).

Turning to the first category of definitions, a substantive definition simplifies the nature of religion to the "belief in spiritual beings" (Tylor, 2002, p. 424). Such an inclusive definition opens religion up to the belief that all things have a soul or spirit (Hamilton, 2001). In doing so, however, the definition tends to restrict its application to Western religions (Durkheim, 1915). For instance, according to this definition Theravada Buddhism does not constitute a religion as it is not grounded in the worshipping of supernatural entities (Durkheim). Religion has also been defined as "an institution consisting of culturally patterned interaction with culturally postulated superhuman beings" (Spiro, 1966, p. 96). Unlike the previous definition Spiro suggests that the inclusion of "superhuman beings" in combination to an institution is central to defining a religion. Spiro's definition is not without weakness. Substantive definitions by nature, as is the case in Spiro's definition, do not allow religion to adapt to or account for social change. Consequently, functional definitions of religion are generally considered more appropriate than substantive definitions when considering religion in modernity (McGuire, 1997).

The second category of definitions, functional definitions, provides additional information to substantive definitions, considering the social functions of religion, or to elaborate, its influence on the individual or social group (McGuire, 1997). Such definitions are typically more accommodating of the changing nature of religion when the scope of the definition is broadened (McGuire). For instance, one functional definition states that religion is a,

unified systems of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden – beliefs and practices which unite into one single moral community called a Church...". (Durkheim, 1915, p. 47)

This definition recognises the importance of identifying the sacred in relation to the profane, in addition to the functional qualities of religion, the creation of a moral community and the prescribed system of beliefs and practices.

A 'sacred' and 'secular' dualism provides individuals with a continuum in which to comprehend the uncertainties of life. Both entities present opposing explanations for the origins of the world, the existence of an afterlife and the purpose or guiding force for the placement of people on earth. Consequently, each concept traditionally occupies its own cultural sphere. One argument maintains that each realm defines itself in opposition to the other (Kyriehev, 2008). Without the sacred there is no secular; without the secular there is no secular. Although separate, each concept relies on the other to provide a point of measurement for an object's position in relation to the spheres.

Despite the central importance of 'the sacred' to religion (Durkheim, 1915), the distinction between 'the sacred' and 'the secular' is arguably problematic. Christianity traditionally sets up tension between those who acknowledge 'the sacred', that being the religious community, and those 'of the world' - the secular-minded (Ward, 2000). This tension is a result of 'the sacred' and 'the secular' dualism, in which, ...on the one hand, the world is corrupt, and the faithful are called out of the world to live in Christ, whom the world crucified. On the other hand, the world is created, indwelt, and redeemed by God, and the faithful are called to a ministry of reconciling the world to God. (Ward, 2000, p. 131)

This tension translates over to the defining of 'the sacred' in relation to 'the secular'. As indicated earlier, the cultural realms can be defined by their opposition to each other (Kyriehev, 2008). However, the rigidity of isolating these two groups is not without its faults. For instance, although a communion wafer is considered sacred by Christians, it is simply considered a piece of bread and is therefore non-sacred to non-believers (McGuire, 1997). Similarly beads, candles, books and water can all be considered equally sacred to believers, but are considered non-sacred to non-believers (McGuire). This suggests that it is the personal epistemology of the observer that dictates whether an object is sacred or not. Although 'the sacred' and 'the secular' may exist in opposition to each other, they operate within a framework that allows them to influence each other in an interdependent relationship.

What is taken from the problematic nature of religious discussion, in relation to the focus of this research, is the centrality of interpretation on multiple levels. It must be concluded that the nature of defining religion and 'the sacred' in relation to 'the secular' is subjective, and meaning is largely guided by the individual. A definition that resonates with the scope of my research states that religion is,

a set of symbols which act to establish powerful, pervasive, and long-lasting moods and motivation in men by formulating conceptions of a general order of existence and clothing these conceptions with such an aura of factuality that the moods and motivations seem uniquely realistic. (Geertz, 1966, p. 63)

The strengths of this definition lie in its inclusiveness of key sociological concepts, acknowledging the social structure and psychological of religion (McGuire, 1997). Additionally, it recognises a system of meaning for believers to "comprehend the world" based on the interpretation of religious symbols (Geertz, p. 71).

Stage one of the relationship between 'the sacred' and 'the secular' highlights three key ideas that are relevant to the research in my thesis. First, individual interpretation seems to surround religion, the origins of the term 'religion', the many definition of 'religion' as well as the perceptions of religious matters. This suggests that the data analysis in my research will also be subject to individual interpretation. Second, the traditionally opposing nature of 'the sacred' and 'the secular' plays into the initial inquiry behind the research. The traditional separation suggests that the concept religion sells would carry a dense history of negotiations between 'the sacred' and 'the secular' worth investigating for the potential insights into the changes in societal attitudes of the two cultural realms. Third, Geertz's (1966) definition of religion indicates an employment of religious symbols as a system of meaning. The ability for religious iconography to be a shared language for believers to "comprehend the world" resonates with my research (Geertz, 1966, p. 71). By investigating the application of religious iconography I hope to dissect the layers of meaning borrowed by secular companies, from the sacred, for secular purposes.

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## **1.2. Stage Two: The Secularisation Theory: "The Disenchantment of the World"**

Stage One of the relationship between 'the sacred' and 'the secular' positioned the cultural realms in opposition to one another. Stage Two is marked by the secularisation process, the key catalyst in the destruction of the dual structure of 'the sacred' and 'the secular' (Kyriehev, 2008). Secularisation acknowledges that the world's truths do not have a religious component by providing alternatives based on scientific evidence. The secularisation of society, therefore, is a process of social and culture change impossible to locate to specific dates in history. It is common thought however, that secularisation developed out of the psychology and sociology of the Age of the Enlightenment because advocates of the Enlightenment set about redefining the popular epistemology of society from a religious to science perspective (Kyriehev; Ward, 2000). Durkhiem, Weber, Marx and Freud are among the seminal social thinkers of the ninetieth century who claimed that industrialisation, a by-product of the Enlightenment, would drive out the importance of religion in society (Norris & Inglehart, 2004).

There are two key perspectives on the secularisation process: the demand side theory and the supply side theory (Norris & Inglehart, 2004). The former explains secularisation as a result of industrialisation and as a process unable to be controlled by religious leaders. The latter claims that it is religious organisations that have the control over the role of religion in society and that the demand for religious services is still constant. While neither of these perspectives has won general acceptance, the two arguments are important to acknowledge in this thesis as they indicate a combative relationship between 'the sacred' and 'the secular' in addition to reinforcing the complexity and subjectivity surrounding such discussions.



Berger (cited in Percy, 2000, p. 107) argued that religion is “a social construction of reality that borrowed sacred ideas to enforce existing plausibility structures”. The central idea of secularisation however, is to deny the social role of religion, consequently transferring the construction of reality from a religious to secular perspective (Kyriehev, 2008). For instance, secularisation neglects the divine authority of priests, ministers and popes as the only source of advice and knowledge (Norris & Inglehart, 2004). Rather, secularisation encouraged alternative sources of knowledge in areas such as law, education, politics and psychology by trained professionals whose religious identity did not overtly influence their work (Norris & Inglehart). Secularisation allowed new answers to be found for the big questions previously explained by religion. For instance, personal crises and natural disasters which were considered a divine intervention within a religious epistemology were explained through secularised construction of knowledge as “the outcome of predictable and preventable causes” (Norris and Inglehart, 2004, p. 8). Similarly, secularisation transferred the origins of the world from a religious to scientific explanation, and a proposed division between the church and the state reinforced the idea that religious leaders should not be the only holders of an elite position in society (Norris and Inglehart).

The process of secularisation introduced a new way of constructing knowledge and challenged societies to re-evaluate their attitude towards religion. Secularisation forced religion to secularise in the new secular world, or to dissolve (Kyriehev, 2008). It did not intend to annihilate or destroy religion, rather it sought to transfer it from the public to private sphere (Kyriehev; Percy, 2000). Secularisation encouraged people to perceive religion as “an optional hobby for individual people” rather than a social activity central to the functioning of society and an individual’s identity, with the realisation that the world was essentially secular at its core (Kyriehev, 2008, p.22).

Secularisation neglected religion’s power in society and narrowed the gap separating ‘the sacred’ from ‘the secular’. For religion to survive it had to adapt to the secularising society in which it existed. As states separate themselves from the church, religion privatises and a pluralistic religious environment flourishes. The survival of religion therefore relies on marketing strategies which encourage loyalty to brands of religion which reflect the changing society in which they operate. In other words, religions have to find a ‘religious-space’ within secular and secularising domains in order to fuel the survival of their brands.

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### **1.3. Stage Three: Sacred Products Existing within Secular Frameworks**

Stage Two of the relationship between ‘the sacred’ and ‘the secular’ describes the narrowing of the gap between the two realms due to the secularisation process. Stage Three of the relationship explores the avenues for religious products to survive within a secular framework, caused by the blurring of the lines between ‘the sacred’ and ‘the secular’ (Borden, 2007; Einstein, 2008; McDaniel, 1989; Percy, 2000;

Taylor, 2008; Twitchell, 2007; Zagano, 1990). The inclusion of 'religious promotional voices' within a 'secularising marketplace' has largely been attributed to the secularisation theory which conceptualises the separating of society from organised religion (Einstein, 2008). The separation of the Church from the State allowed religion to be treated as a private affair between man and God irrespective of state influence. In effect, 'secularising societies' would contain a religious 'free-market' rather than a religious-free marketplace.

Berger (cited in McDaniel, 1989) argued that the creation of a pluralistic religious society fuelled a need for religion to be perceived as a brand (McDaniel, 1989). Despite traditionally seen as bad taste, the relationship between religion and marketing was now considered essential to the survival of religion in secularising societies. Religious institutions had to rethink of themselves as marketing agents in which religious traditions, worship and practices are consumer commodities (Berger, 1993:1967, in Percy 2000, p. 105), susceptible to consumer preferences rather than authoritarian pressures (Percy 2000). When stripping religions to their core, the raw product bares multiple similarities across religions (Einstein, 2008). Consequently the packaging, marketing and branding of each individual religion becomes salient within the 'religious free-market', because without strong brand identities separating religious dominations, consumer choice in a 'religious supermarket' could become clouded.

A relationship between religion and market strategies has always existed (Twitchell, 2007). The prevalence of evangelism in Christian worship indicates underlying self-promoting tendencies. Einstein (2008, see also Lindstrom, 2008) argues that there is a strong bond between religion and marketing, claiming that a person's religious experience and connection to faith is, for the most part, similar to a person's experiences with brands and consumerism. Both relationships embody similar characteristics: shared community, divine labels and shared values (Lindstrom).

Secularisation however, emphasises the importance of the relationship between religion and market strategies (McDaniel, 1989), forcing 'the religious' to decide whether or not they should modify their products to reflect their new secularising context. There are three perspectives to the marketing of religious goods in a secular marketplace (Borden, 2007). First, 'religious organisations' could feel the need to accommodate the secular marketplace due to the pressures of secularisation driving out the presence of religion in society. Second, 'religious organisations' could resist the pressures and rely on traditional marketing practices. This view is commonly held by those who see themselves as cultural arbiters of Christianity. Third and representing middle ground, 'religious organisations' could create a balance between the ministry and business. It is this fusion of religion and business ideologies that leads Borden (2007, p.68) to refer to some religious business owners as "for-profit prophets".

The principle idea acknowledged by the first and third perspective is that religion can adjust to reflect a secular, or secularising, context. This perspective resonates from the "supply-side theory" which was introduced by Bilhartz in 1986 (Einstein, 2008). The theory attributes the changes in 'religious goods'

to the changes in the production side of religion (supply side) rather than societal pressures (demand side). One method of achieving this is to repackage 'religious products', worship, materials and merchandise, to reflect the secularising marketplace. The repackaging does not equate to the reconstruction of the meaning behind the 2000 year-old-Christian brand, nor is it inevitably a negative step (Taylor, 2008). The repackaging creates an impression that the brand is accessible and relevant to its new context. Alterations were made to create a more flexible and individualistic faith, God and worship were no longer confined to the physical structure of a church (Hoover, 2006). This need was met by "mix and match" and "designer God" communities which provided consumers with religious freedom to continually re-brand religion (Hoover, 2006, p. 51). The repackaging of religious products includes the core product of the brand of religion, the Bible. The "Today's New International Version" of the New Testament attempts to reflect the changing attitude of society by being more politically correct (Buss, 2003; Zarate, 2002).

Television provides an important vehicle for the survival for religion because it has the power to appeal to mass audiences, regardless of the "major shifts in culture, aesthetic tastes, demographics, and technology (Santana and Erickson, 2008, p. 118). Muggeridge (1977) argued that the fictitious core of television makes it an inappropriate messenger of 'truths of religion'. Despite this perspective, religion and television have largely operated harmoniously. For instance, religions predominately use television to achieve their goal of "spreading the word" through televangelism, the convergence of evangelism and television. For instance in New Zealand, TVWorks (Channel 3) broadcasts Charles Stanley from In Touch Ministries, Bayless Conley from the Cottonwood Christian Centre, Running With Fire: Tak Bhana, Brian Houston @ Hillsong TV, Joyce Meyer, Hour of Power, Television New Zealand (Channel One) broadcasts *Praise Be*, and Prime broadcasts four hours of religious programming with various televangelists including Brian Tamaki from the Destiny Church. Some television advertisements are used to promote churches and their services, for example, *Hour of Power*, *The Priests*, and *The Lamb of God* amongst others.

The lines between 'the sacred' and 'the secular' are becoming so blurred within television that the definition of 'religious television' is being reconsidered to include the type of religious' experience that television can create for its audience (Santana & Erickson, 2008). For instance, religion and television fandom both include iconic figures, "sacred texts, rituals, and a recruitment system" (Santana and Erickson, 2008, p. 114). Similarly, the term 'religious television' could loosely refer to television programmes that do not identify themselves as being religiously grounded, but include religious cameos to various degrees, such as *The X-Files* (Peterson, 2002), *Joan of Arcadia* (Elliot, 2005), *The Simpsons* (Pinsky, 2001) and *South Park* (Cowan, 2005; Johnson-Woods, 2007).

Twitchell (2007) claims that Mel Gibson's cinematic retelling of a central religious story *Passion of the Christ* is one of, if not the most, successful instance of a religious message being communicated through a traditional secular medium. Most notable for my discussion are the unique advertising and marketing

strategies employed to reach both a religious and secular audience. He points out that *Passion of the Christ* broke the traditional marketing path of studio-to-audience advertising by intersecting it with a minister and their church. Some churches were so supportive of the film that instead of renting out theatres for church members to attend, churches would buy licensing fees for the film and show it in their church. Part of what drove this strategy was that America has two hundred thousand churches and only five thousand theatres. As Twitchell explains, marketing strategy positioned ministers and their churches as endorsers of the film, which in turn 'uplifts' the authority of the film to a religious level. This transforms the religious content of the consumer item into religious merchandise and creates the illusion that it is a religious duty to interact with the text. Twitchell (2007, p. 6) illustrates this illusion by claiming that, "people want to own this "text," to add it to their video library.....The family Bible now sits next to *The Passion DVD*".

The public did object to some early attempts at repackaging 'religious products'. For instance, a survey of 290 clergy and 261 'general' members of the public revealed that the clergy were more positive about churches building a relationship with business techniques than the public was (McDaniel, 1989). Specifically, techniques such as advertising through mainstream avenues such as television, radio or print, were viewed most acceptable from church members and non-church members, rather than the merchandising of products such as pens and bumper stickers. Advertising of church services on radio, television, and newspapers were translated into reported church growth (McDaniel).

The new space for religion in a secularising society meant building on the relationship between religion and marketing, adopting marketing strategies to solidify brand loyalty and attract new members, and diversify their promotional strategies to reflect religions changing context. By utilising secular avenues to communicate their message, religion created a certain level of freedom around the treatment of religious ideas. Whether it was intentional or not, by stepping into the same space as 'the secular', secular companies were able to attach themselves to religious ideas, a practice this research refers to as religion sells.

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#### 1.4. Stage Four: Religion Sells

Stage Three of the relationship between 'the sacred' and 'the secular' described the building relationship between religion and secular frameworks. Stage Four focuses on the response of 'the secular' to the presence of religion in 'the secular' fields, including the use of religious concepts for their promotional purposes. Notable works exist on the relationship between religion and popular culture (Cowan, 2005; Elliot, 2005; Peterson, 2002; Pinsky, 2001; Santana and Erickson, 2008; Johnson-Woods, 2007) and between religion and the capitalist marketplace (Borden, 2007; Bulik, 2009; Einstein, 2008; Percy, 2000; Twitchell, 2007). The concept of religion being used as a promotional tool for secular products is not an entirely new concept. However, what *is* new is the attention academics are paying to the practice.

Research that focuses on secular uses of religion in promotional culture is predominately limited to manifest discussions that identify rather than analyse case studies (Harrison, 1997; Ireland, 2005; Parris, 2003; Winn, 2004). Examination into the 'improper' handling of religious concepts within advertising is addressed in, but not restricted to, Adweek (1994); Liebeskind (1997); Marketing Week (2001); Miller, (2007); Neff (2001); O'Loughlin (2006); Tilles (1998) and Thompson (2005). All of which are limited by a structure that outlines current examples and mentions why they are deemed controversial. Consequently, they do not provide an in-depth analysis that recognises religion as a promotional tool for non-religious companies. It seems that literature on the specific parameters of my research, the examination of religion and television promotional messages, is restricted to one series of research (Maguire & Weatherby, 1998; Maguire, Sandage & Weatherby, 1999; Weatherby & Pugh, 2008).

Maguire and Weatherby's (1998) content analysis of the presence of religion in secular television commercials provides one of the few explorations of the advertising technique. The main finding of the study was that although some producers of television commercials used religion to sell their products, most producers tended to avoid religious iconography. Although the notion of religion sells as an advertising *trend* was subsequently rejected by the study, the use of religious symbolism by 16 (out of 797 commercials) provided the starting point for a discussion of the role of religion in modernity and its ability to influence people in commercial decisions. A series of questions emerged from Maguire and Weatherby's (1998) research that predominately focused on the decision process for an advertiser when constructing commercials. The role of religion in society and therefore the likely reaction from the audience was one key concern. From here, direction as to whether or not religion as a concept would aid the overall goal of the advertisement to sell a product would, according to Maguire and Weatherby, determine its inclusion in the commercial. This idea was reinforced by the researchers' claim that the analysis of commercials is a clear indicator of what the dominant influences are in society.

The significance of the 1998 research is supported by two 'update' studies – Maguire, Weatherby and Sandage (1999) and Weatherby and Pugh's (2008). Weatherby and Pugh's (2008) study questions whether "it is still uncommon for television advertisers to use religious symbolism to sell goods and services? If this trend has changed, how has it changed and why?" (u.p.). Holistically, the 2008 study showed that although the use of religion during television commercials was still relatively small, it had risen from 2% (16 out of 797 commercials) to 3.4% (51 out of 1499 commercials). The conclusion that can be drawn is that there has been a significant rise in the use of the technique religion sells but that there is still an obvious reluctance towards or rejection of the technique, restricting the technique from becoming a trend. The research suggests that religion is a subject some consider too delicate to touch by secular hands with the intention of monetary gains in an American context (Weatherby & Pugh, 2008).

This series of research in America made me question whether New Zealand would show any difference in the handling of religious ideas. Therefore, *Thank God for Commercials* is influenced by Maguire and Weatherby's (1998) Maguire, Weatherby and Sandage's (1999) and Weatherby and Pugh's (2008) research in terms of approach, method and general motivation behind the inquiry. The overriding factor that will be taken from the previous studies is the argument that television promotional messages are effective indicators of society's attitudes to big concepts such as religion. In saying this, my research does not try to replicate or update the previous studies. They serve only as an influential piece of my research, which will be specifically tailored to reflect my own interests and a New Zealand context.

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The discussion provided by this chapter highlights the evolving relationship between 'the sacred' and 'the secular' and the interplay between religion, media and promotional culture. The purpose of this chapter was to highlight how the concept religion sells operates as a product of the relationship and emphasises that the examination of religion sells is a rich area of inquiry, despite being an under-researched area, because of the complexity of the relationship between 'the sacred' and 'the secular'.

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The previous chapter created an understanding of how two traditionally opposing cultural realms, ‘the sacred’ and ‘the secular’, became players in each other’s promotional speech. In particular, the chapter highlighted key research that demonstrates how religious companies use secular means of promotion and how secular companies use religion in their promotional material. The purpose of *Thank God for Commercials* is to investigate the latter by answering the research question, “How is religious iconography incorporated into television promotional messages that promote non-religious companies?”

This chapter will position my research within an epistemological framework. It explores the design of the research, specifically addressing the construction of a triangulation method. The chapter is divided into two sections: methodology and research design. The methodology section will be separated into three sections. The first part locates my research in a paradigm of attaining knowledge. The second part examines content analysis as a means of gathering and analysing data, in which I review the use of content analysis in previous studies that review the presence of religious iconography in television commercials (Maguire & Weatherby, 1998; Maguire, Sandage & Weatherby, 1999; Weatherby & Pugh, 2008). The third part of the methodology section discusses discourse analysis as a methodology, specifically outlining Dryzek’s (1997) discourse analysis method. The strengths of the reviewed studies will then be transferred to section two of this chapter, which outlines the research design of *Thank God for Commercials*, including justifications for deploying a triangulation method and provides an account of the process undertaken to gather and analyse the data.

## 2.1 Methodology

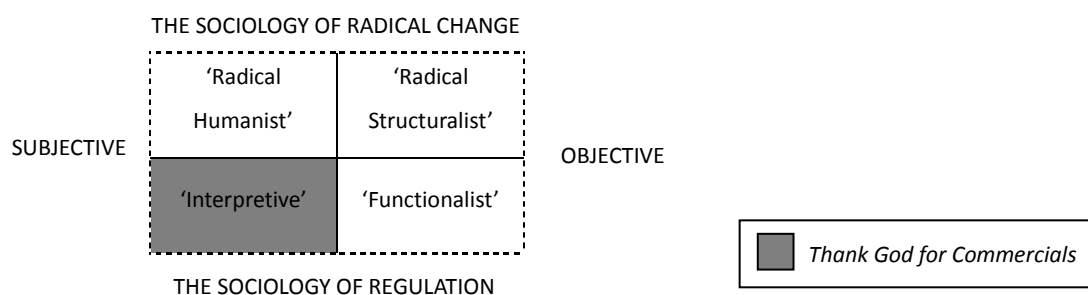
### 2.1.1 The Philosophical Context of *Thank God for Commercials*

This section will discuss the interplay between epistemology, the construction of knowledge, and the design of the research in order to situate the research of *Thank God for Commercials* in a philosophical context. In this section, I explore the relationship between my initial observation, the purpose of the research and its effect on the design of my research project.

Epistemology, the philosophical study of knowledge, provides scholars with two broad approaches to research, quantitative (also referred to as scientific) and qualitative (also referred to as critical or humanism) (Wrench, Thomas-Maddox, Richmond & McCroskey, 2008). These approaches serve as the tools for researchers when attempting to understand their field (Wrench *et al*). The distinction between the two methodologies is based on the uniqueness and categorisation of the data (Baxter & Babbie, 2004). Quantification enables the classifying of attributes shared across data for explicit recognition of its existence (Baxter & Babbie, 2004). In turn, this enables statistical analysis of data which decreases the interpretative aspect of the analysis. Alternatively, qualitative research engages in the interpretative aspect of research by magnifying the meaning-making process and human involvement (Baxter & Babbie). Wrench *et al* argue that there is hostility within academia as to the validity and credibility of the methodologies, in which academics typically endorse one approach, rejecting the other and the combining of approaches.

The suitability of a method to a research question is largely determined by the personal epistemology of the research and the type of data chosen. Burrell and Morgan (1979, see Figure 2.1 below) claim that researchers are able to locate their personal epistemology within two paradigms. First, assumptions about the nature of science can be reduced to a subjective/objective dimension. Second, the assumptions about the nature of society to a radical/regulation dimension. The relationship between these elements highlights the researcher's "frame of reference, mode of theorising and *modus operandi*" (Burrell and Morgan, p. 23), and the philosophical context of research, the parameters and intentions of the research, become transparent.

**Figure 2.1 Philosophical Paradigms of Research**



(Burrell and Morgan, 1979, p. 22)



The way in which a researcher believes knowledge can be obtained and communicated dictates the method they will use to gain this knowledge (Burrell & Morgan, 1979). I have located *Thank God for Commercials* as being compatible with the ‘interpretative’ paradigm for two reasons. First, the intention of my research is to understand an existing phenomenon rather than to stimulate change. Second, my data is a collection of television promotional messages, which like all media texts are inherently subject to individual interpretation. I do not intend my research to be perceived as a completely objective study. Rather, it contains an element of objective and subjective analysis. On the one hand, the content analysis will provide an objective account of how religious iconography is incorporated in television promotional messages that promote non-religious companies. On the other hand, the discourse analysis, though ultimately grounded in the findings of the content analysis, provides a more subjective interpretation of the data that explores the multi-layering of messages within individual promotional texts. Ultimately my use of triangulation will maximise the understanding of religion sells as a concept.

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### 2.1.2 Methodology: Content Analysis

Content analysis is one of the oldest methodologies used to analyse data (Baxter, 1993). It is characterised by a quantitative process that examines the form, content and purpose of communicated messages (Krippendorff, 2004; Baxter & Babbie, 2004). Krippendorff (2004) dates the use of content analysis to mid-eighteenth century when Swedish clergyman Kumblaeus coded the textual content of the hymnal “Songs of Zion” to investigate “suspicious” inclusions of unorthodox messages. Baxter (1993) argues that although the “Songs of Zion” content analysis is noteworthy, modern social scientists link the emergence of content analysis with the review of World War II propaganda material, in which Berelson’s (1952) ‘Content analysis in communication research’ is considered a classic text.

Regardless of the exact origins of content analysis, Kumblaeus, Krippendorff and Berelson’s work provides key insights into the practice of the method. A benefit of quantitative content analysis is its ability to “confirm ‘scientifically’ or quantitatively what [researchers] sense intuitively” (Bertrand & Hughes, 2005, p. 174). Berelson (1952, p. 18) defined content analysis as “a research technique for the objective, systematic and quantitative description of the manifest level of communication.” Central to this definition is the handling of the manifest over latent level content, that is content that does not require interpretation and therefore diminishing biased readings to take place during the analysis process (Baxter, 1993). This idea is supported by Kumblaeus research which exposes the absence of key religious teachings and the unnecessary emphasis on particular messages (Wrench, Thomas-Maddox, Richmond & McCroskey, 2008). The research concluded that the motivation of the publication was to spread unorthodox messages, convert followers to this mentality and

ultimately “[threaten] the doctrine of the established church” under the guise of a church-approved publication (Dovring, 1954-55, p. 392 cited in Wrench *et al*, p. 244). Kumbulaeus’s project highlighted the ability of content analysis to fragment the construction of messages and the motivations of the communication (Wrench, Thomas-Maddox, Richmond & McCroskey, 2008).

The longevity of the method can largely be attributed to its objective and systematic formula (Rourke and Anderson, 2004) which enables researchers to study the manifest level of messages without affecting the message itself or allowing the researcher to influence the data. These factors heighten the appeal of the method for a range of messages and contexts (Krippendorff, 2004; Kolbe & Burnett 1991). Rife, Lacy and Fico (2008) argue that although content analysis can be successfully applied to non-mediated messages, media researchers have historically been the primary group to employ the method.

The application of content analysis came to a crossroad in the 1980s (Krippendorff, 2004). Undeveloped technology meant that the method was synonymous with a labour intensive and time-consuming process of manually collecting, transcribing and coding data. Krippendorff states that content analysts had a choice:

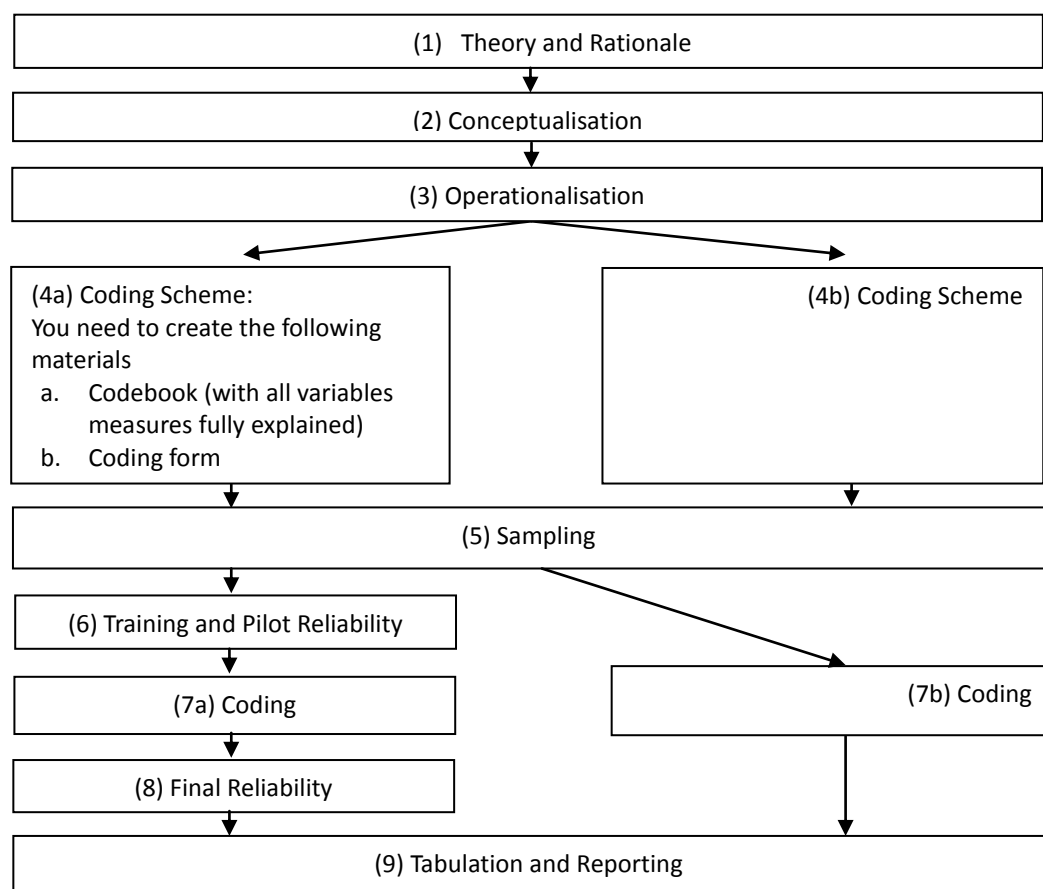
They could continue their shallow counting game, motivated by a journalistic fascination with numbers and a narrow conception of science in which quantitative measurement provides the only evidence that counts ... or they could refocus content analysis methods on social phenomena that are both generated by and constituted in text and images and, hence, need to be understood through their written and pictorial constituents. (p. xiii)

Krippendorff asserts that content analysis is more than just a counting game and should be perceived, rather, as a gateway to evaluating social phenomena. It has the ability to uncover the motivations that underpin communication. Krippendorff’s perspective, teamed with Berelson’s observations, indicate that content analysis is well able to handle an inquiry, such as that in *Thank God for Commercials*, which investigates the form, substance and motives of messages in a quantitative manner.

Neuendorf (2002, diagrammatically illustrated in Figure 2.2 on the next page) separates the content analysis procedure into nine stages: (1) theory and rationale; (2) conceptualisation; (3) operationalisation; (4) coding schemes; (5) sampling; (6) training and pilot reliability; (7) coding; (8) final reliability, and (9) tabulation and reporting. The constraints on my research mean my project is limited to one coder, so stages six and eight will not be discussed. Stage one, ‘theory and rationale’, acknowledges that content analysis must have a scientific theoretical method to ground itself in a scientific context (Wrench, Thomas-Maddox, Richmond & McCroskey, 2008). The quality of a hypotheses and research question will therefore result in the “logical progression from conceptualisation of an issue through measurement and results that address what the researcher has in mind” (Neuendorf, 2005, p. 107).

Stage two, the ‘conceptualisation’ of the research process, requires the discussion of which variables will be used in the study and how they were going to be defined (Neuendorf, 2005). Wrench, Thomas-Maddox, Richmond & McCroskey (2008) draw attention to the variety of ways a researcher can conceptualise an idea and emphasise that clarity is of upmost importance to ensure the goal of our research is achieved. More specifically the coding categories need to be defined by the context in which they exist (Wrench *et al*). For instance, if measuring the attractiveness of television actor/s, the categories must reflect the fact that television actor/s will naturally have a higher level of attractiveness than a random sample of ‘everyday real-life people’ (Wrench *et al*).

**Figure 2.2 A flowchart of the typical process of content analysis research**



(Neuendorf, 2005, p. 50-51)

Stage three, the ‘operationalisation’ stage, defines how the process of determining and defining how the units of analysis would be described to the variable categories (Wrench, Thomas-Maddox, Richmond & McCroskey, 2008). This stage includes the decision of the form of the unit, whether it be a sentence, phrase, subject, behaviour, message source or simply a single word (Wrench *et al*, 2008). The level of measurement is also defined in this stage and again there are a range of options available to the content analyst in which, none are right or wrong, but rather some are more appropriate for a particular research question than others (Wrench *et al*, 2008).

Stage four, the 'coding schemes' stage, focuses on pinning down the coding categories that will organise the sample data (Neuendorf, 2005). Wrench, Thomas-Maddox, Richmond and McCroskey (2008) describe coding as the process of ensuring that consistency is maintained across the observations of all data. The quality of the 'codebook' or coding form/s will determine the level of consistency achieved across the variables examined (Wrench *et al*, 2008). The codebook acts as a dictionary or glossary for the explanation of the operationalisation while the coding form/s provides the paperwork for the analysis of each piece of data (Neuendorf, 2005; Wrench *et al*, 2008). Precision in the clarity and detailing of the analysis process will enable any individual to repeat the research based on the instructions of the two forms as well as allow for the coding process to be consistent from the first data coding to the last (Wrench *et al*, 2008).

Stage five, the 'sampling' stage, involves narrowing the population data to a selected group that accurately represents the larger population that is feasible to study (Wrench, Thomas-Maddox, Richmond & McCroskey, 2008). It is from the analysis of the sample group that general findings about the larger population data will be able to be drawn (Wrench *et al*, 2008). Stage seven of Neuendorf's (2005) content analysis template becomes the sixth stage, the 'coding' stage, in my research. Coding is the process of following the procedure outlined earlier by the codebook and coding form/s to categorise the variables within your sample group. Neuendorf states that at least two coders should be used in every content analysis to strengthen the consistency and objectiveness of the results which is achieved through meticulous training and pilot reliability exercises. This is not possible for a masters thesis so extra time was spent to ensure that my coding was consistent and reliable. Stage nine, 'tabulation and recording' becomes stage seven in my research. In this stage the categorisation from the previous stages is re-presented to illustrate an analysis of the coding content.

### **2.1.3 Content Analysis and Television Promotional Messages**

The previous section described the background to content analysis and provided a template for the content analysis process. The next section will review the studies that directly deal with the presence of religious iconography in television commercials (Maguire & Weatherby, 1998; Maguire, Sandage & Weatherby, 1999; Weatherby & Pugh, 2008). Together these sections will provide direction as to how the content analysis component of this research will be designed.

Maguire and Weatherby's (1998) study of the use of violence, moral decay and religious symbolism within television commercials in America, highlights the strengths of content analysis as a method for examining television commercials and provides commentary on the role of religion in society. The purpose of their research was to measure the influence of religion on society by examining its inclusion as a persuasive tool in television commercials. With reference to the religious component of the research which holds the most relevance to my research, the purpose of Maguire and Weatherby's (1998) study was to investigate whether "...television advertisers use religious symbolism to sell goods and services" (u.p.).

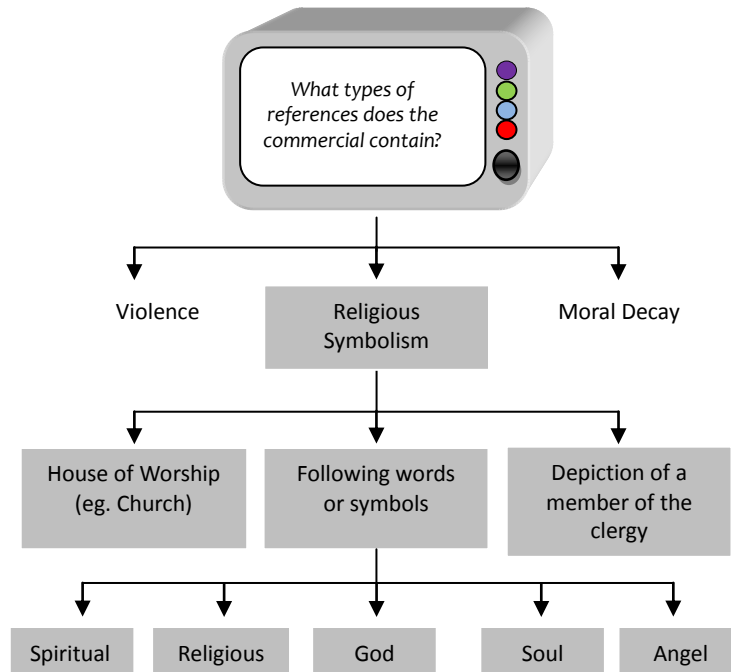
Content analysis allowed for the examination, categorisation and summary of religious content within a large field of data. The data was chosen with the intention of covering both general and specialised programming, ultimately “[assuring] a wide variety of programming and audiences, and therefore commercials” (Maguire and Weatherby, n.p.). Specifically, eight networks were chosen for the sample group. ABC, CBS, FOX and NBC were chosen because they are the four main networks; CNN for its specialities in news programming, ESPN for their specialities in sports; FAM to represent “family” entertainment and MTV to represent a youth orientation station. Forty hours of programming was then recorded over eight days, four weekdays and four weekend days, where Friday was treated as falling within the weekend. Recording hours were 7-8 am 2-3 pm, 4-5 pm 7-8pm and 11pm-midnight. The details of the sample group are diagrammatically illustrated in Table 2.1 below.

**Table 2.1 Maguire and Weatherby (1998) Sample Group**

Date	Channels	Times
Monday 22, January	ESPN	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Tuesday 23, January	CBS	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Wednesday 24, January	ABC	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Monday 29, January	FAM	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Saturday 3, February	FOX	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Sunday 4, February	MTV	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Saturday 10, February	CNN	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Sunday 11, February	NBC	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight

*“NB: Dates are not consequent due to vcr malfunctions and the Super Bowl falling during the sample period which would have altered the programming and audiences significantly thereby not representing a ‘generic’ week of programming” (Maguire and Weatherby, 1998, u.p.).*

The coding categories were clearly defined before the processing occurred to ensure efficiency when categorising large amounts of data. Maguire and Weatherby (1998) coded the religious component of their data according to the type of religious symbolism included in the commercials. These categories were defined as ‘house of worship’ (eg. church), ‘depiction of a member of the clergy’, and the inclusion of any of the following words or symbols: spiritual; religious; god; soul; angel. This process is diagrammatically illustrated in Figure 2.3 on the next page.

**Figure 2.3 A Flowchart of Maguire and Weatherby's (1998) Coding Categories**

*NB: emphasis has been given to the religious component of the study because it is most relevant to the research in Thank God for Commercials.*

In relation to the main research question, “Do television advertisers use religious symbolism to sell goods and services?” Maguire and Weatherby (1998, u.p.) concluded that very few commercials use religion to sell their products or services, and no trends in relation to network affiliations, schedule or time slots could be concluded due to the lack of religious content within commercials. This conclusion was based on the evidence that only sixteen out of 797 commercials contained religious symbolism, of which there were only eight separate commercials. Although the research finding was not supported by the data, the research did prove significant for its ability to stimulate academic dialogue on the treatment of religion within television commercials and for providing a justification for the use of a content analysis method in this type of research. Maguire and Weatherby (1998) also encouraged a discussion on the possible reasons why religion was only scarcely used as an advertising tool, all of which they suggest centres on the role of religion in society. Their research is especially important because research on television and religion has predominately focused in long-format television programmes (Cowan, 2005; Elliot, 2005; Peterson, 2002; Pinsky, 2001; Santana & Erickson, 2008; Johnson-Woods, 2007).

A year later Maguire, Sandage and Weatherby (1999) replicated the religious component of Maguire and Weatherby's (1998) study and added another component to the inquiry. Their research question became, “Do television advertisers favour religion or science (and professional expertise) in selling their products?” (Maguire, Sandage & Weatherby, 1999, p. 414). By adding the ‘science’ category to the study, the researchers hoped to yet again provide commentary on the relationship between ‘the sacred’ and ‘the secular’ in American culture during the twentieth century. As only the religious

component of the Maguire, Sandage and Weatherby's (1999) is relevant to the discussion of method for my research, the scientific/professional component of the study will not be further discussed.

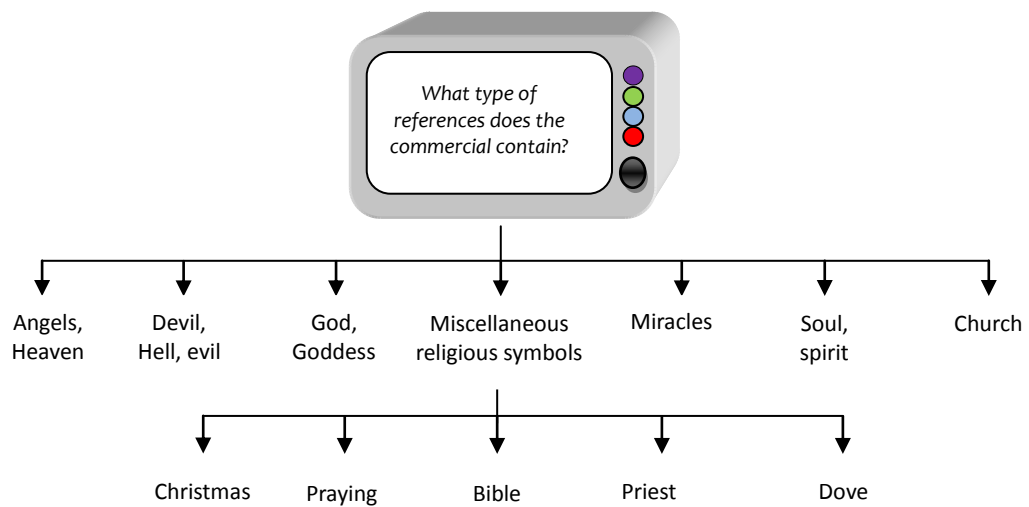
The replication of Maguire and Weatherby's (1998) study meant that all of the coding categories and data selection criteria and considerations could remain the same. This was done to ensure that the most accurate and reliable data was produced for individual findings and straight comparisons to the original study. The researchers concluded that their findings were "neither definitive nor exhaustive" as only six out of 902 commercials included religious iconography (Maguire, Sandage & Weatherby, 1999, p. 413). The research was, however, self-proclaimed "provocative". It suggested that a longitude study replicating the original was needed to provide more conclusive and richer findings about the role of religion in American culture (Maguire, Sandage and Weatherby, 1999, p. 413).

Weatherby and Pugh (2008) acted upon this suggestion by 'updating' the previous studies a decade after the original was conducted. Their research question asks, "Is it still uncommon for television advertisers to use religious symbolism to sell goods and services? If this trend has changed, how has it changed and why?" (u.p.). To ensure consistency when comparing the findings between the three studies, the same coding and data selection process were implemented, the details of the sample group are illustrated in Table 2.2 on the next page. The method for Weatherby and Pugh's study provided more specific coding categories than its processors. This enables a more detailed analysis of the use of religious iconography. The coding categories have been diagrammatically presented in Figure 2.4 on the next page. The data identified 51 of 1499 commercials containing some type of religious reference. Specifically, there were 30 separate commercials with religious references that were repeated to amount to 51 commercial spots. Although some of the references were minimal, there was an evident increase in the presence of religion as a promotional tool. Ultimately, it was concluded that the use of religion as a tool for secular commercials was present as an advertising technique, but was not substantial enough in its presence to be considered a trend.

In relation to the goals of my research, the previous studies have demonstrated the ability of content analysis to create a manifest documentation of religious references within television promotional messages. The studies also show the potential for discussion on a society's attitudes towards religion based on an analysis of television promotional messages. The previous studies do however reveal limitations in regards to creating a rich discussion as to the dynamics involved in incorporating religious iconography into television commercials. Although this may not be seen as a limitation by the researchers as it was not stipulated as a primary goal of the research, it does indicate that to provide the depth of analysis this research intends, a more elaborate, detail-orientated content analysis is necessary. The accompaniment of a discourse analysis will therefore be included to achieve a rich interpretative discussion that builds on the more objective content analysis discussion.

**Table 2.2 Weatherby and Pugh's (2008) Sample Group**

Date (2005)	Channel	Times
Wednesday 6, July	ABC	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Thursday 7, July	FAM	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Saturday 9, July	FOX	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Sunday 10, July	MTV	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Monday 11, July	ESPN	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Tuesday 12, July	CBS	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Saturday 16, July	CNN	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight
Sunday 17, July	NBC	7-8am; 2-3 pm; 4-5 pm; 7-8 pm; 11-midnight

**Figure 2.4 A Flowchart of Weatherby and Pugh's (2008) Coding Categories**

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### 2.1.4 Methodology: Discourse Analysis

Gee (1999) states that there is no one model that is necessarily ‘right’ or ‘wrong’ in guiding research, but rather there are models that are more appropriate or more ideal for a project based on the nature of the research question and data. This supports what Gee (1999, p. 5) terms the “tools of inquiry” in which, a method works as the foundation and guiding force behind a piece of research. One of the tools of inquiry in this research is discourse analysis.

Discourse is a linguistic method for understanding social interactions, mediated messages and interpersonal exchanges through the examination of the form, content and distribution of communication texts. Gee (1999) states that the function of language is more comprehensive than the mere transferral of information. Phillips and Hardy (2002) assert that the function of language to carry and convey meaning rests on the acknowledgment that individual texts do not *embody* meaning. They argue that when individual texts are considered in their discourse context meaning can be, and is, *created*. Broadly, then, discourse analysis is the process of examining language to uncover the assumptions and attitudes contained within it. Language, for the purpose of this research, is broadly defined following Chouliaraki and Fairclough (1999), to include visual language in addition to written and spoken language.

Dryzek’s (1997) discourse analysis model guides research by directing the dissection of the communication texts which deal with meta-level concepts through four elements. Dryzek’s model is an appropriate “[tool] of inquiry” (Gee, 1999, p. 5) for my second type of data analysis because it offers a flexible method to unpack the multi-layered messages within a single text. Although Dryzek’s own work focuses on environmental issues, his straightforward yet dense framework enables individual researchers to apply the model to their particular research interest, because the design of the model dissects and unravels complex situations in which multiple elements are intertwined.

Dryzek’s (1997) discourse analysis framework is broken down into four individual yet interconnected stages, as outlined in Figure 2.5 on the next page. The first stage of Dryzek’s (1997) ‘Checklist of Elements for the Analysis of Discourse’ fragments the key components and concepts that build the discourse. This is achieved by the producers of the text either acknowledging existing entities and recreating them, or by creating new entities or adding to existing ones. For this stage the role and treatment of the entities used and the effect of excluding other entities is considered in relation to the overall purpose and intention of the communication text. The second stage questions the implications and assumptions naturally assigned to the recognised or created entities. In turn, insight into the intentions of the text producers can be captured through the examination of the methods of making meaning in the text.

The third stage pivots on the ability to identify the underpinning intentions and motivations behind the communication text (Dryzek, 1997). This is achieved by recognising the agent behind the text and the possible motivations guiding the content, form and distribution of the text. The final stage deals with the metaphors and rhetorical devices used throughout the text (Dryzek, 1997). The manner in which the language exists as a tool for persuasion to entice the audience to the agents underpinning motivation is vital in the success of the associated discourses.

**Figure 2.5 Checklist of Elements for the Analysis of Discourse**

1.	Basic entities recognised or constructed
2.	Assumptions about natural relationships
3.	Agents and their motives
4.	Key metaphors and other rhetorical devices

(Dryzek, 1997, p. 18)

Dryzek's discourse analysis model will be applied to three promotional texts to develop a section of inquiry introduced by the content analysis discussion. My previous analysis of television promotional texts showed that painstaking dissection of the layers of meaning involved in the construction of the text is needed to ensure a full understanding (Gould, 2008).

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## 2.2 Research Design: *Thank God for Commercials*

The method of *Thank God for Commercials* is influenced by the previously mentioned research of Maguire and Weatherby (1998), Maguire, Sandage and Weatherby (1999) and Weatherby and Pugh (2008). The extent to which they inform the design of the method of my research is determined by my research question, "How is religious iconography incorporated in television promotional messages that promote non-religious companies?" The intention of the research is to conceptualise religion sells as an advertising technique with the potential to indicate any trends in the relationship between the type of religious references and production techniques utilised in the representation of the religious iconography. This will largely be achieved by the content analysis section of the data analysis. However, to provide a complete understanding of this new advertising phenomenon, I will analyse the discourse of three texts to extend the discussion begun in the content analysis discussion. Together, the content analysis and discourse analysis sections will provide depth when answering the research question and show insight into the function of religion in New Zealand culture.

The inspiration for this research project was found in the previously mentioned series of content analysis studies of the religious presence within American television commercials. The influence of these studies on *Thank God for Commercials*, however, is somewhat limited due to the inconsistencies in the coding categories of the American studies. The key observation of the previous

studies is the limited amount of relevant data found in the sample group. This therefore restricted the depth and range of analysis that could be gathered. Consequently, the previous studies will act as inspiration rather than a source of replication with a New Zealand context.

Neuendorf's (2005) description of a 'typical' process of content analysis provided another influence in the construction of the content analysis section of my research. I was mindful of the nine stages outlined by Neuendorf and adapted them freely, because they were too elaborate to be followed minutely for the purposes of my research.

The sample selection for my research was guided by Maguire and Weatherby's (1998) goal of covering both general and specialised programming in order to "assure a wide variety of programming and audiences, and therefore commercials" (u.p.). The considerations for the data selection are network affiliations, schedule placing - day of week, time, surrounding programming - and therefore potential target audience. Channels One, Two and Three were chosen as they are the main national television channels in terms of availability (free to air and terrestrial), represent the two key television broadcasters (TVNZ and TV Works) and audience size. C4 Music Television was then added for several reasons. Firstly, their inclusion would provide a balance of data under the two main television broadcasters (TV1 and TV2 = TVNZ; TV3 and C4 = TV Works) as well as being the most dominant youth channel on the market. Prime was then added to represent a third network owner (Sky Television) and because it has a niche market providing some balance to the heavily commercialised nature of the other four channels. The details of the sample group are provided in Table 2.3 below.

**Table 2.3**     *Thank God for Commercials Sample Group*

Date	Channels	Time
Wednesday 8 April	One, Two, Three, C4, Prime	6-10.30 pm
Thursday 9 April	One, Two, Three, C4, Prime	6-10.30 pm
Friday 10 April (Good Friday)	<i>Non-Advertising Day</i>	
Saturday 11 April	One, Two, Three, C4, Prime	6-10.30 pm
Sunday 12 April (Easter Sunday)	<i>Non-Advertising Day</i>	
Monday 13 April (Easter Monday)	One, Two, Three, C4, Prime	6-10.30 pm
Tuesday 14 April	One, Two, Three, C4, Prime	6-10.30 pm

*NB: No advertisements are allowed to be broadcasted on Good Friday or Easter Sunday and therefore these days were eliminated from the study. No 'catch up' days were gathered to 'make-up' for missing recordings, because my research focuses on the ways in which religious references are used by non-religious companies rather than the proportion of texts that use religious references in non-religious promotional messages.*

The inclusion of these channels in my research meant that all but two free-to-air terrestrial channels were part of the inquiry. Local television stations were left out of the study to build an investigation relevant to the whole of New Zealand television. Maori Television, New Zealand's only completely government funded station whose primary vision is the maintaining of Maori culture and language, has also been intentionally left out of the research sample group. Maori Television does not fulfil the mainstream quota which characterise the other free-to-air channels. Also, a large proportion of Maori Television programming is in Te Reo, the Maori language, which restricts their audience heavily, and therefore puts their promotional messages outside the "mainstream" which I wanted to investigate.

All five free-to-air terrestrial channels were recorded on each day of the sample week to maximise the data and the number and type of incidences in which religion appears. This decision was based on the finding in previous studies revealing that religion was scarcely used by American television advertisers (Maguire & Weatherby, 1998; Maguire, Sandage & Weatherby, 1999). This finding also influenced my decision to increase the amount of data captured in my sample group. In saying this, the cultural contexts of the broadcasts have been taken into account. For instance, I have assumed that New Zealand broadcasters may deliver more promotional messages that include religion than American broadcasters do because New Zealand is, notionally at least, less religious socially.

The decision to restrict my data to prime time, free-to-air, terrestrial programming was guided by the desire to analyse promotional messages that are available for the largest audience across New Zealand, following Maguire and Weatherby's (1998) claim that analysing commercials is an appropriate way to gauge societal influences. A logical extrapolation from their idea is that prime-time television is the location for the most influential television promotional messages.

The selection of the sample week was not random as in the previous studies (Maguire & Weatherby, 1998; Maguire, Sandage & Weatherby, 1999; Weatherby & Pugh, 2008). Rather, the week was strategically selected to maximise the range of incidences in which religion sells occurred. Consequently, the week chosen included the two days leading up to Good Friday, the Easter weekend (including Easter Monday) and the day following Easter Monday. My assumption was that secular companies would capitalise on the occurrence of a mainstream religious festival as a cultural reference in promotional messages. Because the sample week was chosen for a high use of religion in television promotional texts, my analysis will not emphasise the number of religious references that occur as it will not be a true representative of the year as a whole.

I produced a Broadcast Schedule<sup>4</sup> that allowed me to track the occurrences of promotional messages that use religion sells. This clarified the range of data by making the scheduling and programming visible. This ultimately enabled observations and trends in the scheduling and programming to be highlighted.

The details of each promotional message in which religious iconography was incorporated were dissected in its own coding form<sup>5</sup>. The form allowed each text to be coded for manifest content at two levels. The first section focused on the type of religious representation involved. The categories for coding were decided in iterative process of examining the content of each text. The categories that emerged from this process were able to accommodate all of the religious references used, and are as follows in Table 2.4.

**Table 2.4 Coding Categories for Types of Religious Representation in *Thank God for Commercials***

Coding Category	Examples
Destinations	Heaven, Hell
People	Mortals: Priests, vicars, popes, nuns Immortals: Diabolic, angels, god and goddesses
Locations	Buildings, statues, churches, other religious locations
Activities	Praying, baptism, preaching, worshipping
Symbols	Cross, Bible, soul, religious festivals
Other	Religious metaphor, religious concepts, moral lessons, religion as a dominant motif

The second section of the coding form focuses on the production techniques that communicate the religious component of the promotional messages. Its intention is to provide insight into the extent and level of the religious presence of each promotional text by categorising the production technique associated with the religious reference. The categories are in Table 2.5 which is located on the next page. This section of coding provides insight into the intention of using the reference, indicating whether or not the reference is intended to be interpreted within a religious context, and at which stage the religious iconography was included (pre-production: brand/ product, production: image (non-character), character, dialogue; post-production: graphic, voiceover). From here, another series of coding was done to document the number of occurrences for each of the previously mentioned areas of the coding form, and are incorporated into Chapter Three.

For the discourse analysis section of the data analysis three promotional messages were chosen to represent a section from the content analysis discussion. These texts were chosen because they related to a section of the content analysis, and therefore their selection was not restricted to the texts that appeared during the sample week. Each text was mapped in a shot-by-shot breakdown<sup>6</sup> and then deconstructed following the four elements of Dryzek's discourse analysis model.

<sup>4</sup> See Appendix One for Broadcast Schedules on page 79

<sup>5</sup> See Appendix Two for Coding Forms on page 118

<sup>6</sup> See Appendix Three for Shot-by-Shot Breakdowns on page 172

**Table 2.5** Coding Categories for Production Techniques used to Represent Religious Iconography in *Thank God for Commercials*

Coding Category	Examples
Brand / Product	Pre-production technique: company name, product name, taglines (company, brand, product, promotional text)
Graphic	Post-production: application of words superimposed in the text
Image (non-character)	Production technique: representation of an object that is not a character
Character	Production technique: reference to character either human, animal or supernatural
Voiceover / Dialogue	Voiceover: post-production application of spoken words Dialogue: spoken words by characters
Other	May include sound effects, or any other miscellaneous production techniques

In combination, the two methods provided answers to the research question, “How is religious iconography incorporated in television promotional messages that promote non-religious companies?” They offered insight into the relationship between religion, television and promotional culture in New Zealand, as well as offering explanations as to the function of religion in New Zealand culture.

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The discussion provided by this chapter positioned my research within an epistemological framework. I located my work in an interpretative paradigm, because my data, the core of my research, is inherently subjective and subject to individual interpretation. I reviewed two methods for gathering and analysing research data: content analysis and discourse analysis and from this, I designed a triangulation method that combined a quantitative method, content analysis, and a qualitative method, discourse analysis.

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### 3 | **Converting the Audience: Content Analysis**

*A content analysis of the incorporation of religious iconography in television promotional messages.*

The purpose of *Thank God for Commercials* is to explore the research question, “How is religious iconography incorporated in television promotional messages that promote non-religious companies?” The previous chapter positioned my work in an epistemological framework. The chapter also detailed the design of my research, considering the implications of my initial observation and the type of data on the selection of methods. The chapter discussed the creation of a multi-faceted method that combines the strengths of both quantitative and qualitative data analysis techniques.

The data analysis chapters are titled *Converting the Audience* to play on the shared function of both religion and promotional texts. While religion seeks to convert the secular to believers, promotional texts endeavour to convert audiences into consumers who believe in the brand they buy. To explore how religion sells operates, the data analysis is divided into two chapters. The first chapter deploys content analysis to the sample data of the promotional messages that were broadcasted during 90 hours of prime-time, free-to-air, terrestrial programming. The focus is on the types, representations and production techniques involved in the application of religious iconography to non-religious promotional message. The second chapter employs discourse analysis to magnify one of the content analysis categories and dissect the layers of meaning involved when religious iconography is incorporated in promotional messages that promote non-religious companies. This structure enables me to explore aspects of my data separately, while also allowing the second chapter to build on the first chapter. Together, the two chapters will deconstruct the complexity of religion sells to draw answers to the research question.

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### 3.1 Data Selection

The purpose of this section is to disclose the boundaries placed around the notion that religious iconography is present in a promotional message. This section will also explain the limitations of the data gathering process, to make the process as transparent as possible.

There are two applications of religious iconography in promotional messages that sit outside of the focus of this research. The first application concerns the company behind the promotion because the essence of religion sells rests on the juxtaposition of religious iconography and non-religious companies. The term 'company' is used loosely in this study to refer to the individual or organisation that will benefit from the success of the promotion. If a religious individual, group, or organisation is involved in a promotional message then, regardless of the product, the text will not be included in this study. For instance, the advertisement *The Priests DVD* which appeared during the sample week, promotes a secular object, a dvd, of a religious singing group, The Priests. Because The Priests are behind and at the centre of the promotional message, the once secular product is now treated, by this study at least, as a religious product from a religious company. When religious companies promote their products, as is the case of *The Priests DVD*, the use of religious iconography is natural and thereby falls outside of the focus of this research project.

The second application considers the 'mainstream' nature of the religious iconography. If it is perceived that an audience member would not be able to read the religious component within a promotional message on first reading then it will not be included in my research data. For instance, the channel promotion for *Desperate Housewives*, which appeared during the sample week, was not included in my study despite a reference to the forbidden apple in the Garden of Eden (Book of Genesis) because the reference would only have been recognised by audience members who had prior knowledge of the promotional campaign for the show which made the reference more explicit. Without this prior knowledge, the women biting into an apple in the channel promotion would have been taken literally.

An extension of the second application considers the level to which the religious iconography acknowledges its religious link. My study rejects promotional messages that include a religious element that seems accidental to the narrative or theme and does not acknowledge the religious link. For instance, redemption is an underlying theme of the advertisement *Speight's: The Great Southern Finishing School*. Although redemption is also the prominent theme in Christianity, the advertisement does not draw a connection to Christianity. I have proceeded on the assumption that audiences are unlikely to connect redemption in the advertisement with anything except being made fit for beer drinking. The reading of religious iconography within the advertising is not clear and the advertisement was therefore rejected.

The data gathering process did create some limitations with the accuracy of the sample data. Some of the data failed to record as a result of not having a trial run at using the recording equipment.



A trial run of the data gathering process could not be performed because the Easter week occurred in the first few weeks of the project. The decision to continue with the incomplete data was not made lightly. It quickly became apparent that the repetition of the promotional messages outweighed the number of individual texts. It seemed likely that the promotional messages that occurred during the failed recording times would be captured when they were repeated elsewhere. The failed recordings did limit the conclusions that could be drawn in regards to the relationship between religion sells and programming and scheduling. Consequently, these conclusions are given little weighting in the data analysis discussions.

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### 3.2 Coding Religion

This section discusses the details of the content analysis findings. It begins by discussing the two documents used to code the data, Broadcast Schedules and Coding Forms. This section then analyses the data using a series of tables to illustrate the key points.

The Broadcast Schedules<sup>7</sup> were created so that the sample promotional messages could be viewed in their broadcasting context. The Broadcast Schedules identify the occurrences of the 53 promotional messages that were broadcast in the sample week, Wednesday 8 April, 2009 – Tuesday 14 April, 2009. The data covers the prime-time viewing hours 6 pm – 10.30 pm of five days. No data was captured on Good Friday and Easter Sunday as The New Zealand Broadcasting Act (1989) declares these days as non-advertising days.

The promotional messages identified in the schedule can be categorised into two main groups according to the topic of religious iconography and the type of promotional message incorporated: first, secular advertisements and channel promotional that use Easter references and second, secular advertisements and channel promotions that use non-Easter related religious references. These groups are illustrated in Table 3.1 on the next page. This categorisation clarifies which promotional messages apply religious iconography based on external or internal factors. Group One uses religious iconography based on external factors, that is, outside of the company's control. The external factors, in regards to my research, refer to the occurrence of a religious festive season, Easter. Group Two uses religious iconography based on internal factors, that is, based on decisions within a company. The promotional messages in this group are 'generic' in the sense that the use of religious iconography does not depend on the calendar year.

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<sup>7</sup> See Appendix One for Broadcast Schedules on page 79

This new grouping also makes the company behind the promotional message visible. If the message is a channel promotion then the product is the show and the company is the network channel. If the message is an advertisement then it is the company who makes the product who becomes responsible for the representation of the religious iconography.

**Table 3.1 Types of Promotional Messages with Religious Iconography**

GROUP ONE: Seasonal Promotional Messages	GROUP TWO: Generic Promotional Messages
<b>Secular Advertisements/ Easter References</b> <u>(occurrences: 23)</u>	<b>Secular Advertisements / Religious Iconography</b> <u>(occurrences: 12)</u>
Beaurepairs Easter Checkup Bond and Bond: Unbelievable Easter Sale Briscoes: Easter Extra Specials Bunnings Warehouse Cadbury: We're into Easter as much as you Dick Smith Electronics: Ri-dick-ulous Easter Sale Farmers: Easter Weekend Sale Ferrero Rocher: Easter Godfrey's Easter Bagless Blitz! Sale Harvey Norman Easter Sale Kings Plant Barn Easter Sale Lighting Plus Easter Clearance Lindt Master Chocolatier Lotto Easter Saturday Draw Mitre 10 Easter Sale National Jazz Festival Noel Lemming Easter Sale Pak n Save Easter Palmers Easter Favourites Rebel Sports Easter Sale Supercheap Auto The Warehouse: Easter Bargains The Warehouse: Easter Egg Hunt	2009 World Tour: Divine Performing Arts Arnott's Tim Tams: 'Sweet Surrender': The Recipe Breast Screen Aotearoa Disney on Ice: Princess Wishes Face the Facts: Smokefree Green and Black's Organic Chocolate Kia Motors: My Soul The Annie Lennox Collection – cd Tui: Delivering the Goods Milestone Homes Michael Hill Sale Pure Blonde: Heaven Sent
<b>Secular Channel Promotions/ Easter Iconography</b> <u>(occurrences: 13)</u>	<b>Secular Channel Promotions / Religious Iconography</b> <u>(occurrences: 5)</u>
Charlie and the Chocolate Factory: Movie Freaky Friday: Movie Fun with Dick and Jane: Movie Legend of the Seeker: Programme Location, Location, Location: Programme Mr Bean's Holiday: Movie Project Runway: Programme Rove: Programme Sunday: Programme Sunday Theatre: Memoirs of a Geisha: Movie The Holiday: Movie The Office: Programme The Running Man: Movie	Charm School: Programme Everybody Hates Chris / How I Met Your Mother: Programme Super Nanny USA: Programme The Good, The Bad, and The Ugg Boot: Programme Wife Swap: Programme

The Broadcast Schedules indicate that the placements of the sample promotional messages do not follow any trends in terms of times, dates, or channels based on their religious component. For instance, a higher number of incidences of religion sells occurred in the days leading up to the Easter Weekend than after the weekend. This is explained by 23 out of the 53 advertisements promoting Easter Weekend sales. The occurrence of the sample promotional messages on different channels and in different timeslots appears to be naturally more dependent on the size and popularity of the

channel than on their religious inclusion. For instance, Channel One, 2 and 3 are the predominate channels broadcasting promotional messages that incorporate religious iconography as opposed to the less popular C4 Music Television and Prime. Again this is due in part to nearly 45% (n=43.40%) of the promotional messages promoting Easter weekend sales at major outlet stores.

The content gathered in the Broadcast Schedules did not allow for a rich analysis of the relationship between religion sells and programming and scheduling, due to the limitations of the data gathering process previously addressed and the selection of the sample week. The sample week centres on Easter Weekend to capture a variety of incidences in which religious iconography is used. It is a fair assumption that the use of religion sells is likely to concentrate around the religious calendar dates because it is a logical way of linking secular companies to religion.

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I produced Coding Forms<sup>8</sup> for each of the promotional messages identified in the Broadcast Schedule to identify and categories the types and product techniques deployed in the representations of religious iconography. I also included additional notes specifying details of these areas and the relationship between the promotional message and religion in each of the coding forms. The coded data was analysed in two parts: first, the production techniques were analysed for each of the types of religious iconography and second, the relationships between the promotional message and religion was evaluated. When reflecting on the content in the coding forms, the secondary notes on the relationship between the promotional message and religion proved to be more significant to the focus of my research project than initially perceived. Consequently, the analysis of this relationship was brought into the foreground of my data analysis and is now referred to as the functions of religion in promotional texts when religion sells.

The data from the coding forms directly translates into Table 3.2 and Table 3.3 which are located on page 36 and 37 respectfully. Table 3.2 details each promotional message, according to the type and the production techniques of the religious iconography. The table shows that the preference for using religious symbols (n=43/53), particularly when the religious iconography relates to a religious festival (n=35/43). This was somewhat expected because the sample week coincided with the Easter Weekend, but the occurrence of the non-festival elements is important. The type of religious iconography used within generic commercials is relatively similar between groups, with the exception of symbols which are used by seven promotional texts, over three times the number of the smallest group 'locations' (n=2). This suggests two things: first, the low and consistent use across the majority of groups implies that there is no trend for the type of religious iconography agents' use and second, the high preference of symbols enforces the idea that the general purpose of religious iconography is to create a short cut of meaning within a promotional message.

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<sup>8</sup> See Appendix Two for Coding Forms on page 118

**Table 3.2 Type and Number of Occurrences of Religious Iconography with Production Techniques Detail<sup>9</sup>**

<b>Destinations</b> (occurrences: 2)	
Green and Black's (heaven and hell)	Image (non character)
Pure Blonde (heaven)	Graphic, image (non character), character
<b>People</b> (occurrences: 5)	
Arnott's (angels)	Graphic, voiceover
Breast Screen Aotearoa (Reverend and church members)	Graphic, character
Pure Blonde ('Garden of Eden' inhabitants)	Character
Super Nanny USA (diabolic – devil)	Image (non character), character
The Annie Lennox Collection (angel)	Character
<b>Locations</b> (occurrences: 2)	
Breast Screen Aotearoa (church)	Image (non character)
Milestone Homes (church)	Image (non character)
<b>Activities</b> (occurrences: 3)	
Disney on Ice (believing)	Voiceover/ dialogue
Tui (worshipping)	Image (non character), dialogue
Wife Swap (worshipping)	Image (non character), character, voiceover/dialogue
<b>Symbols</b> (occurrences: 43)	
2009 World Tour: Divine Performing Arts (soul)	Graphic, voiceover
Beaurepairs (religious festivals)	Dialogue
Bond and Bond (religious festival)	Character, voiceover
Briscoes (religious festival)	Graphic, voiceover
Bunnings Warehouse (religious festival)	Dialogue
Cadbury (religious festival)	Graphic, image (non character), voice over
Charlie and the chocolate factory (religious festival)	Graphic, voiceover
Dick Smith (religious festival)	Graphic, voiceover/dialogue
Everybody Hates Chris (cross)	Image (non character)
Face the Facts (cross)	Image (non character)
Farmers (religious festival)	Graphic, voiceover
Ferrero Rocher (religious festival)	Character, voiceover
Fun with Dick and Jane (religious festival)	Graphic, voiceover
Godfreys (religious festival)	Graphic, voiceover
Green and Blacks (halo, doves, devil horns and tail)	Image (non character)
Harvey Normans (religious festival)	Graphic, image (non character), voice over
Kia Motors (soul)	Graphic, voiceover
Kings Plant Barn (religious festival)	Graphic
Legend of the Seeker (religious festival)	Graphic, voiceover
Lighting Plus (religious festival)	Graphic, voiceover
Lindt Master Chocolatier (religious festival)	Image (non character), voiceover
Location, location, location (religious festival)	Graphic, voiceover
Lotto Easter Saturday Draw (religious festival)	Image (non character), voiceover
Michael Hill (cross)	Image (non character)
Mitre 10 Easter Sale (religious festival)	Voiceover
Mr Bean's Holiday (religious festival)	Voiceover
National Jazz Festival (religious festival)	Voiceover
Noel Lemming (religious festival)	Graphic, voiceover/dialogue
Pak n Save (religious festival)	Image (non character), character, voiceover
Palmer's (religious festival)	Graphic, image (non character), voiceover
Project Runway (religious festival)	Graphic, voiceover
Rebel Sports (religious festival)	Graphic, voiceover
Rove (religious festival)	Graphic, voiceover
Sunday (religious festival)	Graphic
Sunday Theatre (religious festival)	Graphic, voiceover
Supercheap Auto (religious festival)	Graphic, voiceover
Supernanny USA (devil horns)	Image
The Holiday (religious festival)	Voiceover
The Office (religious festival)	Graphic, voiceover
The Running Man (religious festival)	Graphic, voiceover
The Warehouse: Easter Bargains (religious festival)	Image (non character), voiceover
The Warehouse: Easter Egg Hunt (religious festival)	Image (non character), character, voiceover
Wife Swap (bible)	Image (non character)
<b>Other</b> (occurrences: 4)	
Charm School (religious concepts)	Dialogue
Kia Motors (religion as a dominant motif)	Graphic, voiceover
Milestone Homes (religious concept- wedding, bride)	Image (non character), character
The Good, the Bad and The Ugg Boot (metaphor: David and Goliath)	Voice over

<sup>9</sup> The religious iconography in all of the promotional messages impacts the representation of the company's brand and product. Subsequently this category has not been included on the table because it applies to all of the promotional messages

**Table 3.3 Occurrences of Production Techniques that are applied to Types of Religious Iconography<sup>10</sup>**

<b>Graphic</b> (occurrences: 25)	<b>Types of Religious Iconography</b>
Arnott's	People: Angels
Breast Screen Aotearoa	People: Reverend and church members
Cadbury	Symbol: Festival
Charlie and the Chocolate Factory	Symbol: Festival
Dick Smith Electronics	Symbol: Festival
Farmers	Symbol: Festival
Fun with Dick	Symbol: Festival
Godfrey's	Symbol: Festival
Harvey Norman	Symbol: Festival
Kia Motors	Symbol: Soul
Kings Plant Barn	Symbol: Festival
Legend of the Seeker	Symbol: Festival
Lighting Plus	Symbol: Festival
Location, location, location	Symbol: Festival
Noel Lemmings	Symbol: Festival
Palmers	Symbol: Festival
Project Runway	Symbol: Festival
Pure Blonde	Destination: Heaven
Rebel Sports	Symbol: Festival
Rove	Symbol: Festival
Sunday	Symbol: Festival
Sunday Theatre	Symbol: Festival
Supercheap	Symbol: Festival
The Office	Symbol: Festival
The Running	Symbol: Festival
<b>Image (non-character)</b> (occurrences: 16)	<b>Types of Religious Iconography</b>
Breast Screen Aotearoa	Locations: Church
Cadbury	Symbol: Festival
Everybody Hates Chris / How I Met Your Mother	Symbols: Cross
Face the Facts: Smokefree	Symbols: Cross
Green and Black's	Destination: Heaven & Hell, Symbol: Halo, dove, devil horns
Harvey Norman	Symbol: Festival
Lindt Master Chocolatier	Symbol: Festival
Lotto	Symbols: Festival
Michael Hill Jewellers	Symbol: Cross
Pak n Save	Symbol: Festival
Palmers	Symbol: Festival
Pure Blonde	Destination: Heaven, People: Heaven inhabitants
Supernanny USA	People: Devil
The Warehouse: Cadbury	Symbol: Festival
The Warehouse: Easter Egg	Symbol: Festival
Wife Swap	Activities: Worship, Symbols: Bible
<b>Character</b> (occurrences: 8)	<b>Types of Religious Iconography</b>
Bond and Bond	Symbols: Festival
Breast Screen Aotearoa	People: Reverend
Ferrero Rocher	Symbols: Festival
Pak n Save	Symbols: Festival
Pure Blonde	People: Heaven inhabitants
Super Nanny USA	People: Devil
The Annie Lennox Collection	People: Angel
Wife Swap	Activities: Worship
<b>Voiceover / Dialogue</b> (occurrences: 42)	<b>Types of Religious Iconography</b>
2009 World Tour: Divine Performing Arts Company	Symbols: Soul
Arnott's Tim Tams	People: Angels
Beaurepairs	Symbols: Festival
Bond and Bond	Symbols: Festival
Briscoes	Symbols: Festival
Bunnings Warehouse	Symbols: Festival
Cadbury	Symbols: Festival
Charlie and the Chocolate Factory	Symbols: Festival
Charm School	Destination: Hell, Other: Concept
Dick Smith Electronics	Symbols: Festival
Disney on Ice	Activities: Believing

<sup>10</sup> The religious iconography in all of the promotional messages impacts the representation of the company's brand and product. Subsequently this category has not been included on the table because it applies to all of the promotional messages

Farmers	Symbols: Festival
Ferrero Rocher	Symbols: Festival
Freaky Friday	Symbols: Festival
Fun with Dick	Symbols: Festival
Godfrey's	Symbols: Festival
Harvey Norman	Symbols: Festival
Kia Motors	Symbols: Soul
Legend of the Seeker	Symbols: Festival
Lighting Plus	Symbols: Festival
Lindt Master Chocolatier	Symbols: Festival
Location, location, location	Symbols: Festival
Lotto	Symbols: Festival
Mitre 10	Symbols: Festival
Mr Bean's Holiday	Symbols: Festival
National Jazz Festival	Symbol: Festival
Noel Lemmings	Symbols: Festival
Pak n Save	Symbols: Festival
Palmers	Symbols: Festival
Project Runway	Symbols: Festival
Rebel Sports	Symbols: Festival
Rove	Symbols: Festival
Sunday Theatre	Symbols: Festival
Supercheap Auto	Symbols: Festival
The Good, the Bad and the Ugg boot	Other: Metaphor
The Holiday	Symbols: Festival
The Office	Symbols: Festival
The Running Man	Symbols: Festival
The Warehouse: Easter Bargains	Symbols: Festival
The Warehouse: Easter Egg Hunt	Symbols: Festival
Tui	Activities: Worship
Wife Swap	Activities: Worship, Symbol: Bible

Table 3.3 categories the production techniques that carry religious iconography. Again, there are two key points of analysis that can be taken from this table. The first point is that a company's decision to incorporate religious iconography into their promotional message, regardless of the type, representation or production technique employed, adds a religious component to the company identity. For instance, in *2009 World Tour: Divine Performing Arts*, the use of the word 'divine', which has religious connotations, in the company's name, directly influences the company identity by suggesting that their Performing Arts are divine. Other companies provide commentary on their brand's relationship with religion. This is the case for Cadbury's advertisement, in which they declare "We're into Easter as much as you." By making this statement, Cadbury positions itself as accommodating the wider audience's range of attitudes and beliefs about Easter. The continuum of these attitudes and beliefs ranges from the Christian teachings of the Bible to the secular interpretation founded on consumerism. Regardless of how a company incorporates religion in their promotional message, the inclusion itself creates a link between the company and religion.

The second key point in connection to Table 3.3 relates to the preferences of production techniques used to carry religious iconography. Graphics and voiceover/dialogue appear to be the preferred representation technique for religious elements (n= 25 and n=42 respectively). Character and image (non character) were less favoured (n=8 and n=15 respectively). An evidently strong gap between the four groups suggests an underlying reason exists. The use of graphics and voiceover/dialogue could be preferred for its transparent interpretation. Images, whether of characters or not, provide more areas for misinterpretation because the slightest body movement,

gesture, colouring or stylist treatment could lead to a misreading of the religious iconography and cloud the reading of the promotional message. Graphics and voiceover/dialogue are more practical production techniques to carry religious iconography. Nearly forty percent of the promotional messages are related to the religious festive season, therefore post-production techniques such as graphics and voiceovers are easy to apply to existing promotional messages or stock footage.

The following discussion elaborates on the data illustrated in Table 3.2 and 3.3, by producing new sets of tables that highlight key details in the complex workings of religious iconography in non-religious promotional texts. The discussion is structured according to the 'types of religious iconography' category to create a framework for an otherwise complex discussion.

### 3.2.1 Destinations

There are only two inclusions of religious destinations in the sample data. *Green and Black's Organic Chocolate* uses both heaven and hell while *Pure Blonde: Heaven Sent* referred only to heaven. The advertisements, which promote chocolate and beer respectively, take attributes from the religious destination to insinuate a 'sacred' quality in their products. *Green and Black's Organic Chocolate* imply that their product's "completely natural ingredients" come from a heavenly source, and that the product's "indulgent taste experience" is sinful. Ultimately their product is promoted as a fusion between the best of both worlds. This is achieved by symbolic images including doves, halo, devil horns and tail, and fluffy white clouds with a 'divine' backlight. The positive representation of each destination was achieved through the stylistic cartoon-feeling given to the devil horns and tail and the playful voice over that favours "[living] in the &" (as opposed to either heaven or hell).

Likewise, *Pure Blonde: Heaven Sent* claims its product is made in a heavenly space that resonates with the Garden of Eden. *Pure Blonde: Heaven Sent* favours a 'sacred destination' over a 'secular destination' by positioning the product as being from the 'sacred grounds'. This is most evident in the tagline graphic, "Heaven Sent". Ultimately both advertisements demonstrate positive representations of both heaven and hell and transfer key qualities from each to their product in an attempt to enhance its desirability to the consumer.

### 3.2.2 People

Five promotional messages use religious people to promote non-religious products. Two advertisements use mortals (a Reverend in *Breast Screen Aotearoa* and inhabitants of the 'Garden of Eden' in *Pure Blonde: Heaven Sent*), while three promotional messages include immortals ('the devil' in *Super Nanny USA* and 'angels' in *The Annie Lennox Collection* and *Arnott's Tim Tams: 'Sweet Surrender': The Recipe*). Each of the representations of the religious people achieves different relationships between religion and the company, its brand and products. For instance, the Reverend in *Breast Screen Aotearoa* uses a graphic to convey authority by identifying the man as the 'real-life religious character', Reverend Perema Leasi. The Reverend's position in the Pacific Island community

enables him to deliver a call-to-action for women to have regular breast screening. This advertisement takes the existing relationship between Pacific Island women and religion and connects it to the *Breast Screen Aotearoa* company. In other words, the cultural value of religion is used to negotiate a relationship between the brand and its audience.

The second group of mortals is the ‘Garden of Eden inhabitants’ in *Pure Blonde: Heaven Sent*. Unlike *Breast Screen Aotearoa*, these mortals are used to portray messages about the production of the goods. The representations of the inhabitants suggest that religion is an element that influences the quality of the product. While these inhabitants are not angels as such, they do achieve the same goal as the angels in the *Arnott’s Tim Tam: ‘Sweet Surrender’: The Recipe*. The angels in the latter are not visible characters, but instead are referred to through the voice over script: “Stir in a spoonful of soothing music played by angels” and “Season with a healthy dollop of looking and feeling divine”, which is accompanied by a graphic of the word “divine”. Again, like *Pure Blonde: Heaven Sent*, the ‘religious’ characters are suggested to have an influence over the production of the product thereby claiming that it has a divine or sacred quality.

The ‘angel’ and the ‘devil’ in *The Annie Lennox Collection* and *Super Nanny USA* respectively, use religion as a cultural reference. They provide shortcuts of meaning for the audience based on the knowledge that the audience are familiar with their representations that are embedded in western culture. Because of this, the images of angel wings and devil horns and tail attached to various people in the promotional messages come to mean that the people embody qualities that are angelic or diabolic.

### 3.2.3 Locations

*Breast Screen Aotearoa* and *Milestone Homes* both use images (non character) to illustrate a church for its cultural value. The approach in *Milestone Homes*’ is summed up by the voiceover, “Our lives are made up of milestones that mark who we are”. The churches in both advertisements appear as natural, background furniture to the narrative yet inevitably reinforce a religious link to the company, its brand and products.

### 3.2.4 Activities

*Tui: Delivering the Goods* and *Wife Swap* deal with worship in two separate ways. On one hand, *Tui: Delivering the Goods* uses a low angle image of the product set against strong backlighting which creates a halo effect, and teams it with the dialogue of a choir reminiscent of a church choir. This image gives the product a superior, sacred-like status and suggests that the product should be worshipped as demonstrated in the reverse shot of the protagonists doing just that. On the other hand, *Wife Swap* promotes an episode of the show by showcasing the collision of two Christian families. The advertisement uses religion as entertainment and trivialises the faith of two families by highlighting ‘character’ dialogue such as, “All my adult life has been dedicated to the learning of



scripture....I'm preparing my family for e-tern-i-ty....It's the last time I trust conservative Christians....The children aren't being allowed to think...Is everybody's heart good?" The idea of believing is also addressed in *Disney on Ice: Princess Wishes*. This time a voiceover is used to instruct the audience to believe in their product, "The believing is just the beginning".

### 3.2.5 Symbols

As it is the largest category (n=43/53), the incorporation of religious symbols will be discussed in two parts, first, the promotional messages that include religious symbols to refer to Easter, and second, those messages whose religious iconography do not refer to Easter. Thirty-five promotional messages (or 66.04%) use Easter-related symbols. More specifically 81.40% (n= 35/43) of promotional messages use religious symbols to refer to the Easter festival. The most popular representation of the Easter symbols is through graphics and voiceover/dialogue. All of the promotional messages use at least one of these techniques and 57.14% (n= 20/35) of the promotional messages use both. The preference for using graphics and voiceover/dialogue to present the Easter symbols is shared by advertisements and channel promotions. Twenty-three of the twenty-seven advertisements that use symbols were Easter related, and eleven of the twelve channel promotions that use religious symbols were Easter related.

The second group of symbols are more 'generic' in the sense that they do not refer to the religious festival. Only eight promotional messages fit into this group, seven of which are advertisements. In six instances, the promotional messages suggest a preference for the use of image (non character). The two other promotional messages use a combination of graphics and voiceover/dialogue. The content of the symbols display some similarities between promotional messages, however the small number of messages that fall into this group dissolves the ability to reveal any trends. Three of the messages use the symbol of a cross, two of the soul, two include a combination of devil horns and tail, halo and doves, and the last message uses the symbol of the Bible.

### 3.2.6 Other

Four promotional messages in the sample group use religious references that fall into the 'other' category due to the way in which the present religious iconography. *Charm School* incorporates the religious concept of hell and removes it from its religious context to form the phrase "What the Hell!" *Milestone Homes* uses the religious concept of a wedding and depicts a bride walking down the aisle of a church indicated by pews on either side of her. The use of religious concepts provides commentary on the culture in which they are situated as both the dialogue of *Charm School* and the activity in *Milestone Homes*, while drawing on traditional religious concepts, exist outside of their religious sphere. While arguably similar to the religious element of *Speight's: The Great Southern Finishing School* which was excluded, *Charm School* and *Milestone Homes* include a religious reference at the forefront of the narrative and thus a religious reading is made on its first viewing.

*The Good, the Bad and the Ugg Boot* uses the Christian Bible story of David and Goliath as a metaphor for the programme's story. The channel promotion uses a religious concept to provide additional meaning to the content of the product in a reduced amount of time. Similarly, *Kia Motors: My Soul* uses the religious idea of the soul as a motif to enrich the message that their product is an extension of the car owner's personality.

As this group varies in the content of the religious iconography so too do the production techniques involved in the representations of religion. *Charm School* uses dialogue and *The Good, the Bad and the Ugg Boot* uses voiceover, while *Kia Motors: My Soul* uses voiceover and a graphic. *Milestone Homes*, on the other hand, uses both an image (non character) and a character, ultimately showing no trend between production technique and religious symbolism.

\$       \$       \$

### 3.3 The Functions of Religious Iconography when Religion Sells

The above discussion on the representation of different types of religious iconography indicates that religion functions in a range of ways when incorporated into promotional messages that promote non-religious companies. My research suggests that these functions can be organised into four groups: 'religion as a cultural marker', 'religion as a calendar marker'; 'religion as a reason to consume' and 'religion as a player in the making of the product'. While some promotional messages fit neatly into one of these categories, the ability exists for a single promotional message to fall into multiple categories. See Table 3.4 on the next page for the categorisation of the sample data into the function of religion when religion sells.

#### 3.3.1 Religion as a cultural marker

Ten promotional messages use religion as a cultural marker. The purpose of using religion as a cultural marker is to create shortcuts of meaning familiar to the culture in which the message is broadcasted. For instance, cemetery headstones in the shape of a cross are used in *Face the Facts: Smokefree* to identify the location as a cemetery within a society at least notionally Christian. This is achieved by using the symbol of a cross which is a Christian symbol that refers to the crucifixion of Jesus.

Multiple religious cultural references are incorporated in *Breast Screen Aotearoa*, including a Reverend, a church and church members in traditional Pacific Island costumes. These elements work together to speak specifically to Pacific Island communities. By replicating Pasifika cultures in the advertisement, the message is delivered assertively yet with respect because it is based on credibility.

**Table 3.4 Occurrences of the Function of Religion when Religion Sells**

<b>Religion as a cultural marker</b> (occurrences: 10)	<b>Religion as a reason to consume</b> (occurrences: 25)
Breast Screen Aotearoa	Beaurepairs Easter Checkup
Charm School: Programme	Bond and Bond: Unbelievable Easter Sale
Everybody Hates Chris / How I Meet Your Mother: Programme	Briscoes: Easter Extra Specials
Face the Facts: Smokefree	Bunnings Warehouse: Rainy Days, Painting, Project
Michael Hill Sale	Cadbury: We're into Easter as much as you
Milestone Homes	Dick Smith Electronics: Ri-dick-ulous
Super Nanny USA: Programme	Farmers: Easter Weekend Sale
The Annie Lennox Collection - cd	Ferrero Rocher: Easter
The Good, The Bad and The Ugg Boot: Programme	Godfreys Easter Bagless Blitz! Sale
Tui: Delivering the Goods	Harvey Norman Easter Sale
	Fun with Dick and Jane: Movie
	Kings Plant Barn Easter Sale
	Lighting Plus Easter Clearance
	Lindt Master Chocolatier
	Lotto Easter Saturday Draw
	Michael Hill Sale
	Mitre 10 Easter Sale
	Mr Bean's Holiday: Movie
	Noel Leeming Easter Sale
	Pak n Save Easter
	Palmers Easter Favourites
	Rebel Sports Easter Sale
	Supercheap Auto
	The Warehouse: Easter Bargains
	The Warehouse: Easter Egg Hunt
	<b>Religion as a player in the making of the product</b> (occurrences: 8)
	2009 World Tour: Divine Performing Arts
	Arnott's Tim Tams: 'Sweet Surrender': The Recipe
	Ferrero Rocher: Easter
	Green and Black's Organic Chocolate
	Kia Motors: My Soul
	Pure Blonde: Heaven Sent
	The Annie Lennox Collection – cd
	Wife Swap: Programme
	<b>Other</b> (occurrences: 1)
	Disney on Ice: Princess Wishes
<b>Religion as a calendar marker</b> (occurrences: 35)	
Beaurepairs Easter Checkup	
Bond and Bond: Unbelievable Easter Sale	
Briscoes: Easter Extra Specials	
Bunnings Warehouse: Rainy Days, Painting, Project	
Cadbury: We're into Easter as much as you	
Charlie and the Chocolate Factory: Movie	
Dick Smith Electronics: Ri-dick-ulous Easter Sale	
Farmers: Easter Weekend Sale	
Ferrero Rocher: Easter	
Freaky Friday: Movie	
Fun with Dick and Jane: Movie	
Godfreys Easter Bagless Blitz! Sale	
Harvey Norman Easter Sale	
Kings Plant Barn Easter Sale	
Legend of the Seeker: Programme	
Lighting Plus Easter Clearance	
Location, Location, Location	
Lotto Easter Saturday Draw	
Mitre 10 Easter Sale	
Mr Bean's Holiday: Movie	
National Jazz Festival	
Noel Leeming Easter Sale	
Pak n Save Easter	
Palmers Easter Favourites	
Project Runway: Programme	
Rebel Sports Easter Sale	
Rove: Programme	
Sunday: Programme	
Sunday Theatre: Memoirs of a Geisha: Movie	
Supercheap Auto	
The Holiday: Movie	
The Office: Programme	
The Running Man: Movie	
The Warehouse: Easter Bargains	
The Warehouse: Easter Egg Hunt	

### 3.3.2 Religion as a calendar marker

Religion as a calendar marker is evident in 35 of a possible 53 promotional messages (n=22 advertisements; n= 13 channel promotions). Regardless of the format of the promotional message the purpose of the religious iconography is to link secular companies and products to religious calendar dates. By including 'Easter', each of the companies behind the promotional message presents their brand as acknowledging 'the religious'.

The use of religion as a calendar marker by secular channel promotions can be categorised into two groups. Nine channel promotions use religion as a calendar for convenience, see Table 3.5 below. When the channel promotions refer to the days falling on the Easter Weekend as Good Friday, Easter Monday, the audience can connect the 'significant' calendar date to the programme, rather than perceiving the broadcasts to be on 'normal' date. For instance, *Freaky Friday*, *Legend of the Seeker*, *Location, Location, Location*, *Project Runway*, *Rove*, *Sunday*, *Memoirs of a Geisha*, *The Office* and *The Running Man* contain no religious reference until the end frame which tells the audience when the programme will be broadcasted in relation to the Easter festival. This type of calendar marker limits the link between the company and religion to the acknowledgement that the religious festival occurs. Four other promotional messages show a relationship between a company and religion, in which, the company is positioned as providing a gift or a way to celebrate the Easter festival, see Table 3.6 on the next page for details.

**Table 3.5 Channel Promotions that use religion as a calendar marker for convenience**

Channel Promotion	Religious Reference
Freaky Friday	Freaky Friday. Good Friday. 7.25 TV2
Legend of the Seeker	Legend of the Seeker, Easter Monday. 7.30, Prime
Location, Location, Location	Location, location, location. Easter Sunday. 7 o'clock TV One
Project Runway	Project Runway. Good Friday 9.15 on 3
Rove	Rove. Good Friday. 8.15. TV3
Sunday	Sunday. Easter Sunday. 7.30 One
Sunday Theatre: Memoirs of a Geisha	Memoirs of a Geisha. 8.30 Easter Sunday on TV1
The Office	Don't miss the Office, Easter Sunday 7.20 C4
The Running Man	The Sunday Night Action Movie is The Running Man, Easter Sunday 8.40 on C4

The use of religion as a calendar marker is also used by nineteen advertisements to promote a store sale or the sale of a product specific to the Easter festival, see Table 3.7 on the next page. One advertisement in this category uses a 'negative' approach to religion. The Bond and Bond advertisement includes the voiceover "This Easter a rabbit is going to sneak into your house and leave choccy eggs which it laid. *RIGHT!* Now for something even more unbelievable..." The sarcastic tone of the voiceover teamed with the playful images of a rabbit and Easter eggs, creates a light-hearted interpretation of the celebration of Easter. Such a representation takes away from being a negative representation of religion; however the advertisement still sits apart from the rest in terms of approach to representing religion.

**Table 3.6 Channel Promotions that use religion as a calendar marker - gift or celebration option**

Channel Promotion	Religion as a Calendar Marker
Charlie and the Chocolate Factory	This <u>Easter Sunday</u> . <u>Make it a great Sunday...</u> Scrumdiddliumpous ad-free <u>Easter treat</u> . Charlie and the Chocolate Factory Easter Sunday 7 o'clock TV2.
Fun with Dick and Jane	<u>Your Easter Sunday Movie</u> . Fun with Dick and Jane.
Mr Bean's Holiday	So if you're staying home for <u>Easter</u> , <u>be an armchair traveller with Mr Bean's Holiday</u> .
The Holiday	A star stunned cast on <u>our holiday weekend movie</u> on 3

**Table 3.7 Advertisements that use Religion as a calendar marker**

Advertisement	Religion as a Calendar Marker
Beaurepairs	Before you drive anywhere <u>this Easter</u> come and get a free tyre safety check and get 10 bonus Fly Buys points...
Bond and Bond	<u>This Easter</u> a rabbit is going to sneak into your house and leave chocy eggs which it laid. <i>RIGHT</i> . Now for something even more unbelievable...
Bunnings Warehouse	V1. <u>Easter time</u> , you know, you sort of start getting into the rainy days and it's a good time to be indoors and smarten up your house. V2. <u>Easter is a good time</u> for painting because you don't want it to be too hot and you don't want it to be too cold, so good time to do it before winter sets in. V3. Come on in <u>this Easter</u> . We've got everything you need You're got four days to get a project started and finished and you can do it yourself which is great.
Dick Smith Electronics	Don't miss crazy deals <u>with Easter</u> with Dick Smith's Ri-dick-ulous Sale
Farmers	Farmers have your <u>Easter Weekend</u> wrapped up at the Easter Sale with amazing deals...don't miss the <u>Easter Sale</u>
Ferrero Rocher	Since the beginning of time the gods of Olympus have always known how to celebrate a special occasion like Easter. When they would share a gold secret. A divine ball of hazelnut and... Then one day it fell to earth. Now adults can share the heavenly taste and really have a ball, <u>this Easter</u> , with Ferrero Rocher.
Godfreys	<u>This Easter Saturday and Monday</u> its Godfreys Bagless blitz... Godfreys <u>Easter bagless Blitz</u> this <u>Easter Saturday and Monday</u> only.
Harvey Norman	Get hoping to catch Harvey Norman's Storewide <u>Easter Sale</u> ... Don't miss Harvey Norman's Storewide <u>Easter Sale</u>
Kings Plant Barn	Open <u>Easter Sunday</u>
Lighting Plus	Sale ends <u>Easter Monday</u>
Lotto Easter Saturday Draw	Lotto is giving you 100 extra reasons to celebrate <u>Easter</u> ...
Mitre 10	Mitre 10's got everything you'll need for a big <u>Easter Weekend</u>
National Jazz Festival	<u>Easter</u> is Jazz festival <u>time</u> in Tauranga
Noel Leeming	Here's the real deal <u>this Easter</u> ... <u>This Easter</u> get 5-20% off white ware, computers and television.
Pak n Save	Pak n Save have an eggs-cellent selection of everything you need <u>this Easter</u> and more. But you sure you don't over indulge. Aww. You'll need some eggs-ercise after all those buddy. Pop down to Pak n Save.
Palmers	<u>Easter Favourites</u> . <u>Open Easter</u> . <u>Open Easter Saturday, Sunday, Monday</u> . The perennial Easter Favourite.
Rebel Sports	Rebel Sport Giant <u>Easter Kick off</u> . Don't miss the giant Easter kick off at Rebel Sports
Supercheap Auto	Supercheap Auto <u>Easter Sale</u> ! Choco-A-Block with Deals!
The Warehouse: Easter Bargains	Not everyone likes waiting, so get in quick for NZ's lowest prices on <u>Easter</u> bargains at The Warehouse.
The Warehouse: Easter Egg Hunt	Not everyone likes an <u>Easter</u> Egg Hunt. But everyone loves a bargain ... Everyone loves an <u>Easter</u> bargain from The Warehouse.

### 3.3.3 Religion as a reason to consume

When religion functions as a reason to consume, a company's justification for the purchase of their goods or services contains a religious element. Twenty-five promotional messages in the sample group (46.29%) use religion as a reason to consume, see Table 3.4 on page 43. Only two of the promotional messages in this category are channel promotions, see Table 3.8 below. They both directly represent the programme as a consumable product. For instance, *Fun with Dick and Jane* is labelled "*Your* Easter Sunday Movie". The inclusion of the word "Your" packages the product as a consumable good, as opposed to a movie that refers only to Easter Sunday to locate the programme in a calendar. This same effect is created in *Mr Bean's Holiday: Movie*. The idea of consuming is located in a voiceover which states, "So if you're staying home for Easter, be an armchair traveller with Mr Bean's Holiday".

Twenty-one of the promotional messages use a combination of religion as a calendar marker and religion as a reason to consume see Table 3.9 on the next page. For instance Beaurepairs state "Before you drive anywhere this Easter ..." (calendar marker) "...come and get a free tyre safety check" (consumption). Two of the promotional messages do not include calendar markers, but still use religion as a reason to consume by promoting 'religious products', see Table 3.10 below.

**Table 3.8 Channel Promotions that use religion as a reason to consume**

Company	Religion as a reason to consume
Fun with Dick and Jane	"Your Easter Sunday Movie. Fun with Dick and Jane"
Mr Bean's Holiday	"So if you're staying home for Easter, be an armchair traveller with Mr Bean's Holiday."

**Table 3.9 Advertisements that use religion as a reason to consume and as a calendar marker**

Company	Religion as a reason to Consume – dialogue/voiceover
Beaurepairs	Before you drive anywhere <u>this Easter come and get a free tyre safety check</u>
Bond and Bond	<u>This Easter .... Now for something even more unbelievable...(sale details)</u>
Briscoes	<u>Briscoes Easter extra specials</u> are everywhere with 20-50% off everything.
Bunnings Warehouse	V1. <u>Easter time</u> , you know, you sort of start getting into the rainy days and <u>it's a good time to be indoors and smarten up your house.</u> V2. <u>Easter is a good time for painting</u> because you don't want it to be too hot ... V3. <u>Come on in this Easter. We've got everything you need. You're got four days to get a project started and finished and you can do it yourself which is great.</u>
Cadbury	<u>We're into Easter as much as you</u>
Dick Smith Electronics	Don't miss <u>crazy deals with Easter</u> with Dick Smith's Ri-dick-ulous Sale
Farmers	<u>Farmers have your Easter Weekend wrapped up at the Easter Sale ...</u>
Ferrero Rocher	...Have a ball, this Easter, with Ferrero Rocher.
Godfreys	<u>This Easter Saturday and Monday its Godfreys Bagless blitz...</u>
Harvey Norman	<u>Get hoping to catch Harvey Norman's Storewide Easter Sale...</u>
Kings Plant Barn	<u>(sale details) Open Easter Sunday</u>
Lighting Plus	<u>Sale ends Easter Monday</u>
Lotto	<u>Lotto is giving you 100 extra reasons to celebrate Easter....</u>
Mitre 10	<u>Mitre 10's got everything you'll need for a big Easter Weekend</u>
Noel Leeming	<u>Here's the real deal this Easter...This Easter get 5-20% off white ware, computers and television.</u>
Pak n Save	<u>Pak n Save have an eggs-cellent selection of everything you need this Easter and more.</u>
Palmers	<u>Easter Favourites...The perennial Easter Favourites.</u>
Rebel Sports	<u>Rebel Sport Giant Easter Kick off. Don't miss the giant Easter kick off at Rebel Sports</u>
Supercheap Auto	<u>Supercheap Auto Easter Sale! Choco-A-Block with Deals!</u>
The Warehouse: Easter Bargains	Not everyone likes waiting, so <u>get in quick for NZ's lowest prices on Easter bargains at The Warehouse.</u>
The Warehouse: Easter Egg Hunt	<u>Everyone loves an Easter bargain from The Warehouse.</u>

**Table 3.10 Advertisements that use religion as a reason to consume and not calendar markers**

Company	Religion as a reason to consume
Lindt Master Chocolatier	Product: chocolate Easter bunny
Michael Hill	Product: cross pendant (image)

### 3.3.4 Religion as a player in the making of the product

Religion is used by eight promotional messages to imply that a religious component is involved in the production of a product, see Table 3.4 on page 43 for details. Seven of these promotional messages are advertisements, and one is a channel promotion. Three advertisements incorporate religion as a player in the making of the product within the name of company, product or product tagline, see Table 3.11 below. In doing so, the religious component becomes a permanent part of the company's identity.

**Table 3.11 Religion as a player in the making of the product located in the brand or product name**

Company	Religious Reference
Divine Performing Arts	Company Name: <u>Divine</u> Performing Arts
Kia Motors	Product is a car model named <u>soul</u>
Pure Blonde	Tagline: <u>Heaven sent</u> .

Four advertisements, when using religion as a player in the making of a product, convey the idea that the religious quality can transfer from the product to the audience, creating a 'religious experience' for the consumer, see Table 4.12 below.

**Table 3.12 Religion as a player in the making of the product and ability for religious experience for the consumer**

Company	Religion as a player in the making of the product
Divine Performing Arts	" <u>Delight your soul with an extraordinary experience</u> "
Green and Black's Organic Chocolate	" <u>An a completely indulgent taste experience</u> "
Kia Motors	Motif: the soul car represents the soul of the car owner and has the ability to be re-born

\$      \$      \$

The data analysis in this chapter provided insight into the types, representations and production techniques involved in the application of religious iconography to non-religious promotional messages. Four functions of religion in promotional messages that use religion sells also emerged from the data. These functions were categorised as, 'religion as a cultural marker', 'religion as a calendar marker', 'religion as a reason to consume', and 'religion as a player in the making of a product'. The richness of this finding and the complexity of how religion functions cannot be completely captured within the parameters of a content analysis chapter. A second data analysis chapter therefore was created to further develop one of the four functions of religion when religion sells.

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## 4

## Converting the Audience: Discourse Analysis

*A discourse analysis of the incorporation of religious iconography in television promotional messages, in which, religion functions as a player in the making of a product.*

The previous chapter provided a content analysis of 53 television promotional messages. One of the areas of interest the chapter revealed was that religious iconography functions in four separated yet interrelated ways when incorporated in promotional messages for non-religious companies. These functions are ‘religion as a cultural marker’, ‘religion as a calendar marker’, ‘religion as a reason to consume’ and ‘religion as a player in the making of a product’. This chapter will develop the discussion in the previous chapter by presenting a close analysis of three promotional messages that illustrate the function of ‘religion as a player in the making of the product’. This function was selected for its complex layering of meaning within a single text. Discourse analysis will be deployed to the close analysis reading as it caters to the interpretive nature of promotional texts.

\$       \$       \$

### Data

The three promotional messages that will be analysed are *Pure Blonde: Heaven Sent*, *DB Draught: Hotel in Heaven* and *Kia Motors: My Soul*<sup>11</sup>. The names I have assigned to these advertisements combine the company and the defining religious characteristic in the text. The process of selecting the close reading texts was strategic. My priority was to choose texts which adopt strong religious treatments rather than ensuring a range of products or a combination of advertisements and channel promotions. This decision is based on the focus of the research question, “How is religious iconography incorporated in television promotional messages that promote for non-religious companies?” Although two out of the three promotional messages promote alcoholic beverages (*DB Draught: Hotel in Heaven* and *Pure Blonde: Heaven Sent*), the texts apply different treatments to religious iconography. The main religious theme in *Pure Blonde: Heaven Sent* is ‘the sacred’ and ‘the secular’, in *DB Draught: Hotel in Heaven* it is judgment and in *Kia Motors: My Soul*, it is transcendence.

<sup>11</sup> All three promotional texts are located on the accompanying cd as video files



### Pure Blonde: Heaven Sent

*Pure Blonde: Heaven Sent* was launched in October 2007 as part of a \$3 million campaign for Australian company Foster's Group (Lee, 2007). Advertising agency Clemenger BBDO's Melbourne office was employed to market Pure Blonde, a low carbohydrate beer, as "the purest drop to be found" (Lee, 2007). The Pure Blonde advertisement is still playing on New Zealand television two years after its launch and its success has been made official with a silver placing at the Asia Pacific AdFest Awards in 2008. The official name of the advertisement is Pure Blonde Brewtopia, but it will be referred to by this research as *Pure Blonde: Heaven Sent* for the reasons mentioned earlier.

The advertisement depicts an idealised heaven-like land in which the beer is made. A truck driver pulls up to the river, where the beer is being bottled, to pick up a load of beer crates. The truck driver takes a beer for himself in one hand and in the other, snatches a dove as it flies past. He uses the dove as a bottle opener before throwing it over his shoulder. The truck driver then jumps into the cab of the truck and drives away, leaving tyre marks in the grass and toxic exhaust fumes in the air. The advertisement ends with two graphics. The first reads "From a place much more pure than yours" and the second, the end frame, includes the product shot and logo anchored by the words "Heaven Sent".



Inhabitants of 'The Garden of Eden' bottle Pure Blonde beer from the beer-stream.



The truck driver smirks at the inhabitant of the secular world after using a dove as a beer-opener.



"From a place much more pure than yours"

### DB Draught: Hotel in Heaven

*DB Draught: Hotel in Heaven* similarly promotes an alcoholic beverage, but in this case, the company is being promoted rather than a specific sub-brand of products. The advertisement was launched in 2002 by New Zealand advertising agency Generator Bates and Silverscreen. It was directed by New Zealander Peter Burger, who has had multiple credits on successful New Zealand television shows and movies including *The Cult*, *The Tattooist*, *Maddigan's Quest* and *Mataku*.

The narrative of the advertisements is structured into three mini-scenarios. Each part retells the day's events for each of the three 'typical kiwi blokes'. Their stories are relived on a television screen which is watched by three other men in a DB Draught pub in Heaven. As they watch, the three men

judge whether or not the behaviour of the 'kiwi blokes' are worthy of a DB beer. The first two men, a truck driver who puts out a fire and a rugby player who scores the winning try, are considered worthy of a DB beer. The last man, who hides in a toilet cubicle all day reading a newspaper, is deemed unworthy of a DB beer and his glass of beer then 'coincidentally' falls through his fingertips and smashes on the floor.



*The DB Draught Hotel in Heaven, the story takes place in the Hotel's pub.*



*'The Three Wise Men' watching the television screen.*

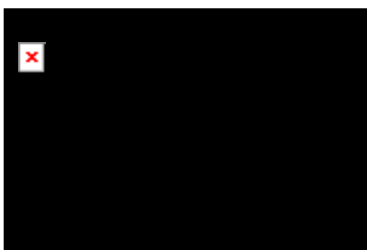


*'The Suit's' glass of beer falls out of his hands 'coincidentally'.*

### Kia Motors: My Soul

*The Kia Motors: My Soul advertisement* was launched in 2009 by the advertising agency WORK. It is a locally made advertisement with Kaleidescope providing the animation and Liquid Studios producing the soundtrack. The advertisement depicts the latest model of Kia Motors range, the 'Soul', driving through an animated race track across three different settings.

Each of the settings, which I later refer to as chapters, presents the car in a different manner. Chapter One is titled within the advertisement, "My Soul on fire", Chapter Two is titled, "My Soul rocks" and Chapter Three is titled, "My Soul set free". In the end-frames, the car drives off into a bright light in the distance, and graphics of the product name "Kia Motors: Soul" and the tagline "My Soul: It's in Me" appears.



*First frame of the advertisement.*



*Chapter One: "My Soul on fire".*



*Tagline: "My Soul it's in me".*

\$ \$ \$

## 4.1 Basic Entities Recognised or Created

The first element in Dryzek's (1997) discourse analysis model separates the entities within a discourse and takes into account whether the text producer has recognised existing entities or created new entities to suit the purposes of the text.

### Religious Entities

All three of the advertisements include religious iconography that resonates with meta-level concepts of Christianity. The texts incorporate religious iconography that audiences can successfully translate, regardless of religious affiliations because the iconography is restricted to well-known Christian ideas.

#### 4.1.1 'Religious People'

There are two sets of people presented in the close analysis texts: first, the inhabitants of 'The Garden of Eden' in *Pure Blonde: Heaven Sent* and second, the 'Three Wise Men' in *DB Draught: Hotel in Heaven*. 'The Garden of Eden' inhabitants in the *Pure Blonde* text are relatively easy to interpret as 'religious people' because the tagline 'Heaven Sent' explicitly acknowledges the religious tone of the advertisement. The tagline presented in the end frame creates a reverse-style reading of the text. In other words, it is possible that the audience realises the religious undertones of the narrative only at the end of the advertisement, and then needs to work backwards through the text to uncover the levels of religious iconography incorporated. The reference to the 'religious people' is suggested by their representation. For instance, the youths are wearing white cloths, a symbol of purity; they have blonde hair and pale skin often associated with angels. The youths are identical, and move around like carbon copies of one another. The presentation and behaviour indicates that they are more than just 'ordinary' people. This idea is clarified by the taglines in the end-frames which confirm that the people are in a heaven-like place, "much more pure than" the audiences.

The religious connotations within *DB Draught: Hotel in Heaven* are not explicitly addressed. The link between the three men who watch the television and the biblical 'Three Wise Men' can be extrapolated by the placement of the hotel in heaven and the inclusion of the key Christian theme of judgement. The reading of the 'Three Wise Men' is also supported by their actions, they reinforce the ideology of Christ by separating the worthy from the unworthy and present the worthy with a gift from the sacred realm, in this case beer. Although these 'Three Wise Men' do not give gifts of gold, frankincense and myrrh, they authorise the giving of beer which they equate with the most valuable gifts known in Biblical terms.

#### 4.1.2 'The Sacred' and 'The Secular'

The foundation of *Pure Blonde: Heaven Sent* rests on the juxtaposition of two entities that occupy separate realms within the advertisement: 'the sacred' and 'the secular'. The text does, however, favour the religious perspective by setting the equilibrium in the everyday occurrences of the

inhabitants in the 'Garden of Eden'. It is here that the audience see animals frolic amongst the luscious fields occupied by daffodils and butterflies, and fish that fill the golden waters which lead into the waterfall. The idyllic backdrop is where the "purest drop can be found", it is seen trickling down the leaves as dew drops and landing in a stream (Lee, 2007, u.p.). The 'Garden of Eden' is occupied by angelic youths who present a new interpretation of the traditional production line with a beer stream. The female inhabitants casually fill bottles from the beer stream as their male counterparts ride on horseback in the background. The ambience of the 'sacred land' is captured by the theme of purity.

A disequilibrium occurs when a representative of 'the secular world', a truck driver, enters 'the sacred grounds'. The truck driver is characterised by his sloppy appearance: a 'wife-beater' drenched in sweat, un-groomed facial hair and dirty clothes. His disrespectful demeanour is emphasised by acts of cruelty: he uses a dove, a western symbol for peace, as a bottle opener, does a 'burnout' that ruins the grass, splatters mud on the 'inhabitants' and forces a deer to struggle to breathe amongst the smoke cloud formed from the exhaust fumes. The truck driver embodies all that is 'secular' when defined in opposition of 'the sacred,' with unorthodox morals, lax personal hygiene and a disregard for the nurturing of humans, animals and the environment.

The equilibrium is not restored within *Pure Blonde: Heaven Sent*. The reason for this could be to play on the cliff hanger moment in which viewers are left to create their own ending. A more satisfying explanation, however, is that by not returning to the equilibrium, the text is reflecting the unresolved tension embedded in the relationship between 'the sacred' and 'the secular' in real-life society.

The narrative of the *DB Draught: Hotel in Heaven* also centres on the relationship between 'the sacred' and 'the secular' and the interplay of the product, DB Draught beer. 'The sacred' exists within the Hotel in Heaven for "The Patron Saints of Beer Drinker" which sits on top of a bed of fluffy clouds that are illuminated with a 'heavenly' glow. The pub is occupied by predominately male figures: a female bartender appears to be the only female present. The central figures, the 'Three Wise Men', represent different parts of kiwi culture: the first man wears a generic rugby jersey with the initials "NZ" in white embroidery over the heart; the second man is identified by his costume as an ANZAC veteran and the identity of the third man is not disclosed. The third man could possibly be St Peter, but as there are no strong indicators this reading can only be negotiated. Together the three men take on the role of the 'Three Wise Men,' judging and declaring who is considered worthy of the 'heavenly' products that are DB Draught beer.

The 'sacred' world in *DB Draught: Hotel in Heaven* is similar to that in *Pure Blonde: Heaven Sent*, in the sense that it is not completely off-limits to 'the secular' who are often seen in both advertisements roaming in and out of the two realms. The 'secular world' in *DB Draught: Hotel in Heaven* is represented in part by the three 'kiwi blokes' whose stories are shown on the television

screen. The first two men demonstrate the ability for people to temporarily align with 'the sacred', because they are given 'sacred' products after being labelled as worthy by the 'Three Wise Men'. The positive reinforcement of the 'Three Wise Men' establishes the orthodox values of hard-work, masculinity, team work and bravery. It is the nonconformity of 'the suit' however, that segregates him from 'the sacred' realm, and banishes him to be the representative of 'the secular' world for the entire narrative. 'The suit' represents all that is not classified as 'sacred' within the text, being selfish and lazy. The 'secular' man does try to reap the rewards of 'the sacred', the beer, but does not live a life deemed worthy by that of the 'Three Wise Men' and is consequently rejected by the 'sacred' world and the transaction of the product from its 'sacred' origins to 'secular' hands.

#### 4.1.3 A Product from 'the Heavens' for 'The World'

*Pure Blonde: Heaven Sent* presents the product as more than just a beer. The tagline "Heaven Sent" highlights the position of Pure Blonde as a product from the heavens (the sacred) for 'the world' (the secular). The product is an element that belongs to 'the sacred', but is taken from 'the sacred' to 'the world'. Despite its origins, Pure Blonde is presented as a product that transcends geographical boundaries, the 'Heaven' and the Earth, and cultural realms, 'the sacred' and 'the secular'. The Pure Blonde product comes to represent those elements that bring together 'the secular' and 'the sacred', reflecting their blurring of the groups in society. In addition to the world within the text reflecting the real-world, the text itself reflects this same point by incorporating 'sacred' elements in the promotion of a non-sacred product.

Unlike *Pure Blonde: Heaven Sent*, which does not show any of the 'Garden of Eden' inhabitants consuming the beer, *DB Draught: Hotel in Heaven* positions the beer as a product to be consumed by both 'the sacred' and 'the secular'. DB Draught beer is situated as a product from 'the sacred world' for those who act in accordance to the ideology of 'the sacred'. Although separation between 'the secular' and 'the sacred' is evident, it is the product that acts as the commonality between the two groups. DB Draught beer is therefore the enabler for 'the secular' to enter the 'heavens' and it is the 'Three Wise Men' who are the gatekeepers to the 'sacred experience'. DB Draught products, like Pure Blonde beer, transcend the geographical and cultural boundaries, which resonates to the earlier idea that 'the sacred' and 'the secular' are becoming intertwined.

#### 4.1.4 A Product of Transcendental Qualities

*Kia Motors: My Soul* promotes the *idea* of religion alongside the purchase of the product, a Kia Motor Soul car. Religion is represented primarily through the entity of the 'soul' which is used as a pun to refer to the spiritual part of an individual and the specific model of Kia Motors' vehicles. The advertisement's representation of the 'soul', in both states, draws on two representations: first, the soul as a fluid and flexible matter that changes as it goes on a journey, and second, the soul as being full of life, young and vibrant, and at times it is "on fire", "it rocks" and it can be "set free". The representation of the 'soul' is a direct response to the narrative of the text. The journey of the car is

separated into three chapters which I have named in accordance to their accompanying graphics: the first chapter will be titled “My Soul on fire”, the second chapter, “My Soul rocks”, and the third chapter, “My Soul set free”. The car moves swiftly between each of the chapters and evolves through each stage in a fluid manner. The car moves from passionate, fiery and full of life, through fun and upbeat to serene and peaceful.

The implication in the advertisement is that the ‘soul’ of the car directly correlates to the ‘soul’ of the car’s owner. Kia Motors presents its product as a representation of its owner’s soul. This is most clearly stated in the advertisement’s tagline, “My Soul. It’s in me”. As the ‘soul’ of the owner changes, so too does the car. When the soul is on fire the car becomes orange, when the soul ‘rocks’ it becomes red, when the soul is ‘set free’ the car becomes green. The text draws upon existing colour connotations to correlate the personality of the cars to the ‘soul’. For instance, common knowledge associates red with fire, danger, passion and in terms of religion, red can trigger images of hell. The interpretation of red as indicative of fire and passion, rather than danger and hell, needs to be the preferred reading of its audience to ensure a positive brand image. To ensure that the correct colour deciphering occurs, the scenes in which they exist create new and recognise existing colour connotations to reinforce the messages of the advertisement. For instance, in chapter one red is primarily used to connote fire, that is “my soul on fire”. This is reinforced by the red by the flames, the speed of the car and the spontaneous direction of the car’s journey. By using a number of elements to reinforce the message of red as passionate, fiery and full of life, the reading of red as a hellish fire reference becomes unjustified.

The transition between each of the three chapters resonates with a person’s soul being ‘reborn’. The transition shows the car becoming encompassed by a bright white light. The car then rotates before being ‘reborn’ with a new personality as it enters the next chapter of the advertisement. The ‘soul’, as represented by the car, is then able to completely redefine itself within the same advertisement. This translates over to Kia Motors’ product which is being sold as a ‘one-of-a-kind’ model that is personalised to suit its owner.

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## Non Religious Entities

The main focus of this analysis is the religious components of the advertisements. These are accompanied by non-religious entities which need to be discussed to create a context for the religious entities.

### 4.1.5 National Identity

Despite being a product of Australia, *Pure Blonde: Heaven Sent* speaks to a New Zealand audience at a cultural and comedic level. The cultural aspect in the advertisement is ambiguous because the cultural iconography is somewhat restricted. The truck driver could be perceived to be an Australian as it is an Australian beer, but there is nothing distinguishable in his representation to confirm this. Similarly, the fact that the truck driver is listening to an iconic American song, "Cherry Pie" by Warrant, adds another level of uncertainty to his identity. The truck driver ultimately has an identity that relates to New Zealanders and Australians.

Comedic touches are injected into the actions of the truck driver who shows no respect to the environment or the people whom he visits in the 'sacred' lands. Specifically, the truck driver's first step into 'the sacred world' squashes a daisy; he uses a dove as a bottle opener and then creates a 'burn-out' as he leaves the land causing mud to splatter on the inhabitants of the 'sacred world' who are politely waving him goodbye. As he exits he leaves a smoke cloud from the exhaust fumes which make it hard for a young deer to breathe. Although these actions are generally considered rude, it is this disrespect that nevertheless provides the light-hearted pushing-of-the-boundaries that New Zealand humour is commonly known to favour. New Zealanders are often known for their "she'll be right" laidback attitude, which can lead them to go against the majority on occasion as they pave their own way through life much like the carefree attitude of the truck driver.

*DB Draught: Hotel in Heaven* provides commentary on New Zealand's national identity. Concepts stereotypical of the 'typical kiwi bloke' are reinforced by the characteristics of the hopeful beer drinkers. For instance, masculinity is defined in the advertisement as brave, sporty, a team player, hardworking and honest. These characteristics are deemed worthy of reward and therefore come to represent what is considered to be the makeup of a "typical kiwi bloke".

The idea of the "typical kiwi bloke" is also played upon by the representation of the 'Three Wise Men' who each represent an area stereotyped as 'particularly kiwi': a rugby player, an ANZAC veteran and the unidentified third man. These three men are given the highest status by the advertisement as they are the ones who determine who is worthy of drinking from the pub and who is not. The 'Three Wise Men' represent the 'elite' characters in New Zealand culture, rugby players and war veterans, while the two successful beer drinkers represent the more ideal 'common' positions in New Zealand society.

The humour in the advertisement is again, like the *Pure Blonde* advertisement, centred on the most 'secular character' in the piece. This time however, the humour is inflicted onto the 'secular man' as he smugly goes to sip his newly-poured beer but instead finds the glass slipping between his fingers and smashing on the floor. Although an individualist nature is characteristic of the Pakeha culture that 'the suit' appears to be associated with, he embodies many qualities unappreciated, on a general scale, by New Zealand society: arrogance, laziness, dishonesty and an unwillingness to contribute to society. 'The suit' also implicitly connotes a capitalistic ideology due to his business attire, which works against the people-oriented culture New Zealand often proudly associates itself with.

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## 4.2 Assumptions about Natural Relationships

The second element of Dryzek's (1997) discourse analysis model addresses the assumptions made about natural relationships within the discourse.

### 4.2.1 'The Sacred' and 'The Secular'

An assumption was made in the creation of *Pure Blonde: Heaven Sent* and *DB Draught: Hotel in Heaven* about the relationship between the audience and 'the sacred' and 'the secular' dualism. The assumption made is that the audiences believe that it is appropriate to comment on the relationship between 'the secular' and 'the sacred'. This perception is implied in the decision that for each company to create an artificial religious alignment for the purposes of encouraging sales. For instance, in *Pure Blonde: Heaven Sent* a 'secular' individual casually 'waltzes' into 'the sacred' lands, takes what he wants, the beer, and then exits stage left without contest. *DB Draught: Hotel in Heaven* shows a more active control over the flow between 'the sacred' and 'the secular'. The DB Pub in Heaven appears to be a place that tolerates both 'the secular' and 'the sacred', but it is the actions of individuals that determine whether or not they can enjoy the *full* 'sacred' experience of the pub which includes drinking the beer. For instance, when 'the suit' does not conduct his life in an acceptable manner, he is not thrown out of the 'sacred area', the pub, but instead is denied the rights to experience the full experience of the sacred area.

### 4.2.2 Truck Drivers: A Laughing Matter

The success of *Pure Blonde: Heaven Sent* and *DB Draught: Hotel in Heaven* relies in part on the execution of the humour, in which, many assumptions about natural relationships are made. The audience needs to be open to the mockery of stereotypical figures, and small acts of disrespect to people, animals and the environment.



*Pure Blonde: Heaven Sent* plays with the stereotype of the truck driver, portraying him as the rugged, unhygienic and carefree individual who conducts acts of animal and environment cruelty and disrespects the inhabitants of the 'sacred' lands. The intentions of this characterisation are not to evoke disapproval from the audience towards the truck driver. Rather, the truck driver is intended to evoke a child-like and amusing immaturity. The recognition that the truck driver does not intend or commit any serious harm is essential in ensuring a positive perception of the brand in connection with the advertisement. Otherwise, the audience may view the truck driver as a contributor to the destruction of the environment, an increasingly important topic of public discussion, and in turn foster a negative attitude towards the Pure Blonde brand.

The similarities between *Pure Blonde: Heaven Sent* and *DB Draught: Hotel in Heaven* are just as interesting as their differences. Both advertisements contain truck drivers but both advertisements apply different treatments to their representations. The DB Draught truck driver, unlike the Pure Blonde truck driver, exudes strength, courage, selflessness and a respect for the environment. It is this truck driver that ensures respect from its audience alongside that given by the 'Three Wise Men'. While the Pure Blonde truck driver *is* the joke of the advertisement, it is the representation of truck drivers like that in *DB Draught: Hotel in Heaven* that provides the measure of decency against which humour is created.

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### 4.3 Agents and their Motives

The third element in Dryzek's (1997) discourse analysis model highlights the role of the agent in the creation of discourses, in particular their motives and the implications of them on the construction of the discourse.

The agents and their motives behind the three advertisements are similar, because the core function of promotional messages is to convert the audience into consumers. Predominantly, the method of achieving this is to create positive brand recall through strong brand identity. Alternatively, companies can create a strong brand recall by creating controversy which amplifies the attention and publicity around the brand. When dealing with religion, however, the fragility surrounding the topic predominately steers advertisers away from negative representations of religious iconography as is implied by the data gathered in the content analysis section of my research. The agent for each of the texts is the company whose products are being advertised, and their motive is to convert audiences into consumers. What differs between the advertisements is the role religion plays in the conversion of the audience into consumers, and the nature of the company's relationship with religion.

#### 4.3.1 Pure Blonde: Upsizing with Religion

*Pure Blonde: Heaven Sent* is part of a campaign to market their beer as being “the purest drop to be found” (Lee, 2007, n.p.). This is illustrated directly in the text’s portrayal of ‘the Garden of Eden’ where dew drop falls from the tips of the tree leaves into the golden pond that forms the Pure Blonde beer stream. Pure Blonde positions its product as coming from a ‘divine’ place where the purest drops are captured, bottled and sold. Religion is used by Pure Blonde to enhance the status of their product above that of their competitors. By claiming that their product has ties to ‘the sacred’ their competitors cannot outdo them in this sense. After all, there is nothing higher on society’s hierarchy ladder than ‘the sacred’. This technique resonates with the upsizing technique popularised by fast-food restaurants. This is the idea that a product can be given extra value by adding another component. In this case the extra component is religion; it is added to the original product and enhances the value of the product by taking it to a ‘divine level’.

#### 4.3.2 DB Draught: Religious Judgement and Reward

The role of religion in *DB Draught: Hotel in Heaven* is to provide the measure of right and wrong, to distinguish and separate the ‘good’ from the ‘bad’. It is in the hotel in heaven that the moral standards are reinforced by ‘the Three Wise Men’. Religion therefore, is used in the advertisement as the ultimate reinforcer of the values promoted by the DB Draught brand. The brand identity of DB Draught is clearly announced on their website. It states that,

DB Draught is the drop that is more rewarding than any other. The brand embodies typical kiwi values of strength, honesty, hard work and loyalty, and loves to reward great mates. (DBreweries, 2008)

The characteristics of the DB Draught brand are embodied by the characters in advertisement. The typical kiwi values of strength, hard work and loyalty are illustrated by the rugby player and the truck driver; the importance of honesty are emphasised by the rejection of on ‘the suit’; and the reward of great mates is carried out by the ‘Three Wise Men’, who although do not appear to be ‘mates’ with the ‘typical kiwi blokes’, portray respect for their personalities.

#### 4.3.3 Kia Motors: Religion... A Transcendence Force

*Kia Motors: My Soul* attempts to revitalise and empower car owners. The promotional message implies that the product has the ability to provide the consumer with a pseudo-religious experience. In turn, Kia Motors suggest that the purchase of their product is also a type of religious activity. By directly aligning the product, and therefore inevitably the company, with religious iconography, a link is created between the company and religious-minded citizens. This connection carries the assumption of a shared understanding of morals, values and world truths that can entice new consumers who identify with the religious iconography that the text references.

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#### 4.4 Metaphors and other Key Rhetoric Devices

The fourth and final element in Dryzek's (1997) discourse analysis model addresses the inclusion of metaphors and other key rhetoric devices.

Language, whether oral, written and visual, is a powerful tool in ensuring brand recall and converting audiences into consumers. In each advertisement, language plays a key role in communicating the messages and achieving the motives set out by the agents. Rhetoric, the use of language as a persuasive tool, is central to any promotional message because the overall goal is to persuade the audience to become a 'disciple' of its brand.

##### 4.4.1 Pure Blonde: "From a place more pure than yours"

The motif of purity runs throughout *Pure Blonde: Heaven Sent* and is highlighted by the graphic "From a place more pure than yours". It is represented through the symbols of white doves, crisp clean flora and fauna, white clothing and 'halo' backlighting on the product. The desirability of all that is pure is reinforced by the peaceful, serene and surreal ambience emitted by the inhabitants. The motif of purity resonates with the wholesomeness of religion and transfers its connotations over to the product. Embedded in the motif of purity, Pure Blonde beer is portrayed as being a unique product that stays true to its original form.

##### 4.4.2 DB Draught: Judgment

The theme of judgment is central to the narrative of *DB Draught: Hotel in Heaven*. The separation of 'good' from 'bad' through the act of judgment is also important in Christianity, in which the separation of 'the sacred' from 'the secular' in society as well as in the afterlife is encouraged. The process of judgement is carried out by 'the Three Wise Men' who represent the ideals and values that are important to the DB Draught brand. The status of the rugby player and the ANZAC veteran is elevated to the level of a Saint Peter-like character. This elevation suggests an acknowledgment by the agents that the lines between 'the secular' and 'the sacred' are blurred or are in the process of blurring. The transaction of rewarding the good with DB Draught products transfers over to the consumer who is being taught by the advertisement that to reward yourself for being or doing well you should consume DB Draught products.

##### 4.4.3 Kia Motors: "My Soul... it's in me"

In *Kia Motors: My Soul*, the representation of the 'soul' as a pun is vital for audiences to become believers of the Kia Motors brand. The product is portrayed as exuding life, passion, freedom and serenity, which are desirable attributes by anyone's standards and therefore hard to reject when considering the purchase of the product.

The connotations of the 'soul' in *Kia Motors: My Soul*, purity in *Pure Blonde: Heaven Sent* and the judgment of "typical kiwi values" in *DB Draught: Hotel in Heaven*, inevitably creates a positive brand image for their audience, as all of these qualities are undeniably desirable. The elimination of negative readings of the texts is due to the handling of religion in the advertisements, and the manner in which religious iconography has been embedded in positive motifs.

\$ \$ \$

This data analysis in this chapter provided insight into the layers of meanings created when religion functions in promotional texts as 'a player in the making of a product'. It illustrates the complexity of religion sells and the richness that can be created within promotional texts that use religious iconography to promote non-religious companies.

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The purpose of *Thank God for Commercials* is to answer the research question, “How is religious iconography incorporated in television promotional messages that promote non-religious companies?” The previous two chapters used separate methods to explore the applications of religion sells in television promotional messages. Chapter three deployed content analysis to review the types, representations and production techniques involved when religious iconography is incorporated in non-religious promotional messages, and chapter four provided an application of Dryzek’s (1997) discourse analysis model to three promotional messages to develop the discussion of the functions of religion when religion sells introduced in chapter three.

This chapter is entitled ‘Judgment’ to mark the end of a religious journey of sorts, in which the success of the journey is measured. This chapter discusses the implications of my research: the conceptualisation and presence of the advertising technique religion sells in New Zealand broadcasting; the contribution to knowledge provided by a typology of religion sells and a reflection on research methodologies. The limitations of my research will also be discussed. These sections will inform an outline of possible research projects in the field of religion, media and promotional culture.

## 5.1 Implications of *Thank God for Commercials*

In addition to being the first New Zealand study to address religion and television promotional messages, *Thank God for Commercials* is the first study to conceptualise the advertising phenomenon religion sells. In saying this, previous studies have used content analysis to identify the inclusion of religious iconography in television commercials that promote non-religious brands at a manifest level (Maguire & Weatherby, 1998; Maguire, Weatherby & Sandage, 1999; Weatherby & Pugh, 2008). The research in *Thank God for Commercials*, however, transcends these inquiries by producing an in-depth analysis which investigates the types, representations, production techniques and functions of religion when religion sells. This was achieved by an analysis of the inclusion of the advertising technique religion sells in 54 advertisements and channel promotions. All but one of the promotional messages analysed in my research derived from the sample data which covered ninety hours of prime-time broadcasting, across five channels owned by three separate broadcasting companies (both government and commercially funded), over seven days in 2009.

The following discussion addresses the three key implications of the research *Thank God for Commercials*. First, the conceptualisation of the advertising technique religion sells with specific attention to New Zealand television promotional messages will be outlined. Second, the contribution to knowledge will be discussed in relation to the typology of religion sells. Third, the insight into methodological frameworks will be reviewed.

### 5.1.1 The Conceptualisation of Religion Sells and the Secularisation of New Zealand Culture

Although limited to a small number of studies, previous research (Maguire & Weatherby, 1998; Maguire, Weatherby & Sandage, 1999; Weatherby & Pugh, 2008) provides evidence of the advertising technique, which I have previously conceptualised as religion sells. This advertising technique incorporates religious iconography into promotional messages for non-religious companies. Although the technique has been discussed in relation to its role in television texts, my research does not suggest that religion sells is only applicable to television promotional messages.

The content analysis section of *Thank God for Commercials* analysed 53 promotional messages that use religion sells in a variety of ways. Overall, 36 promotional messages used seasonal religious iconography, while 17 used 'generic' religious iconography, a ratio of 2:1 (n=36:17). The presence of religious iconography in both generic and seasonal promotional messages indicates a strong presence of various forms of the advertising technique religion sells. The assertion that religion sells is an overall trend in advertising, however, is problematic, because the sample data covered only one week. To draw conclusions about religion sells being an advertising trend, this study would need to be extended to broaden the sample data so that religion sells could be traced over time. This study provides evidence that religion sells is actively used in current advertising.

### ***Generic and Seasonal Applications of Religion Sells***

The relationship between the format of the promotional messages, either advertisements or channel promotions, and the type of religious iconography used, either Easter related or non-Easter related, provides insight into the place of religious festivals, and religion as a whole, in New Zealand culture.

The most used combination joins secular products to Easter iconography in advertisements, with 23 out of a possible 53 falling into this category. This is followed by 13 channel promotions using Easter iconography. The use of Easter-related iconography in promotional messages is referred to in this research as a seasonal application of religion sells, because the decision to use religious iconography by a company is guided by an external factor, the calendar year. The combination that joins advertisements for secular products and non-Easter related religious iconography was also evident in 12 promotional texts in my research. The smallest number of occurrences was for the combination of channel promotions and non-Easter related religious iconography with 5 incidents of this. This second type of application of religion sells is considered by this research as being a generic application, because the decision to use religious iconography by a company is guided by an internal factor within the company. Perhaps it is fair to say, also, that the religious iconography in seasonal applications of religion sells is less potent in terms of religious messages than other categories of the concept. In other words, the calendar marker may serve as a reminder of the long-weekend and the leisure and relaxation that comes with it, but not necessarily of a religious festival, full of spiritual and cultural traditions.

The preference for seasonal application of religion sells over generic applications resonates with the idea that western cultures are secularising, which was introduced in chapter one. This preference illustrates that New Zealand culture contains a secular attitude towards religious festivals. For instance, the promotional messages in my data consistently associated religious festivals with consumerism (see *Briscoes: Easter Extra Specials*, *Farmers: Easter Weekend Sale* and *Dick Smith: Ri-dick-ulous Easter Sale* for examples); leisure activities such as doing projects (see *Bunnings Warehouse and Kings Plant Barn Easter Sale* for examples); watching television (see *Mr Bean's Holiday*, *Fun with Dick and Jane* for examples); and to a music festival (see *National Jazz Festival*). Whereas none of the promotional messages in my sample data that used Easter iconography acknowledged the religious component of the religious festival. This is significant because it indicates that the traditional hold of religion is loosening in New Zealand culture. New Zealanders are not inevitably drawing religion back to its function as a social institution or to personal faith. Rather, the connection between religion and secular ideas is being favoured by non-religious companies in their promotional messages.

### ***Convenient and Active Inclusions of Religion Sells***

The level at which religious iconography is included in the narrative of a promotional message provides insight into the company's decision to employ religion. The data in my research showed a correlation between the level at which religion is included and the function of religion when religion sells. When religion functions as a 'cultural marker' or 'calendar marker', religion is used for convenience and existed at a low level to the narrative of the promotional message. One convenient use of religious iconography is when a company uses a seasonal application of religion sells. This is because the company is only alluding to the religious festival to locate messages in a calendar year, rather than to provide commentary on religion in New Zealand society. Religious iconography positioned at a low level in the narrative of a promotional message is when the iconography sits in the background of the narrative and is often used to create a realistic location (see *Face the Facts: Smokefree, Milestone Homes* for examples). The decision to include religion sells for convenience can be regarded as a passive decision in the production of the promotional message. This is because the use of religion is not central to the understanding of the purpose of the promotional message. Instead the religious iconography will provide secondary or supportive information to the central purpose.

When religion functions as 'a reason to consume' or as 'a player in the making of a product', religion is included at a high level in the narrative of the promotional message. Religion sells is therefore actively included for a specific purpose. This purpose is most commonly to influence the narrative of the promotional message. For instance, the active inclusion of religion sells in *Pure Blonde: Heaven Sent* is central to the goal of the promotional message which was to represent Pure Blonde beer "as the purest drop to be found" (Lee, 2007). Active inclusions of religion sells intentional provide commentary on religion as evident in the discourse analysis section of my research, chapter four.

The deciphering of the level at which religious iconography is included in non-religious promotional messages is important for what it reveals about religion in New Zealand culture. Convenient uses of religion sells is evidence that religion still exists in the foundation of New Zealand culture, because they draw on elements about Christianity that are perceived to be common knowledge amongst New Zealanders. The passive decision to include religion in this way infers that companies are willing to rely on individuals to interpret the religious elements correctly because they assume New Zealanders hold a basic knowledge of Christianity as common knowledge. The more active inclusions of religion sells resonate with the previous idea that the hold on religious concepts is being loosed in New Zealand culture. The ability for secular companies to provide commentary on religion through a commercial and mainstream vehicle suggests a place in New Zealand culture for secular ideas.



***Production Techniques applied to Religious Iconography when Religion Sells***

The production technique applied to religious iconography that is used when religion sells provides additional information to the level at which the religion is positioned in the promotional message and the decision making process behind its inclusion.

The data in my study revealed that the inclusion of the religious iconography in a promotional message was part of the pre-production process of all of the promotional messages. This is because all decisions as to the construction of a promotional message occur primarily at the concept development stage. The production stage of the promotional messages is when the elements of the message are being constructed, either by footage being recorded or created. In this stage 16 images (non character) were of a religious iconography and 8 characters were given a religious identity or quality. The final stage is the post-production stage, that is, when the editing, graphics and final sound mixing occurs. In this stage 25 promotional messages contained a graphic with a religious element. In addition to this, 42 promotional messages contained a voiceover or a character dialogue with a religious element. The voiceover occurs at the post-production stage, while the character dialogue occurs at the production stage.

The preference for including religious iconography at the pre-production and post-production stages, over that in the production stage provides insight into the place of religion in New Zealand culture. First, a company's decision to include religious iconography is a product of the pre-production stage. As this decision is a 'product' of the company, it is inevitable that a relationship is built between religion and the company. The details of this relationship depend on the production techniques, representation and functions applied to the religious iconography. A relationship is nonetheless built between religion and the company because of this decision. This indicates that there is a level of freedom around, or rather, an absence of taboo around, the use of religion by non-religious companies.

The preference for incorporating religious iconography in the post-production stage is also telling. Production techniques, namely voiceovers and graphics, allow existing production material to be revised for a second purpose. In relation to my data, this second purpose was to create a seasonal promotional message. Post-production techniques enable the incorporation of religious iconography, particularly seasonal applications, to be an efficient way for companies create timely messages. This suggests that a company's decision to use religion does not always need to be wary of the possibility of negative public perceptions. The ease in which this connection seems to be made in seasonal calendar markers that do not overtly position themselves in relation to religion, suggests that companies view their audience as open-minded to applications of religion that do not link back to their religious context.

### ***Types of Religious Iconography used in Religion Sells***

The type of religious iconography that is used when religion sells provides additional information to the decision-making process of the construction of the promotional message and the role of religion in New Zealand culture.

This research reveals a preference for using religious symbols to represent religious ideas, with 43 promotional messages falling into this category. This preference in the 'type of religious iconography' was followed by religious people (n=5), religious 'other' (n=4), religious activities (n=3) and last equal, religious locations and religious destinations (n=2 each).

This ordering suggests that religious symbols may be perceived as useful for non-religious purposes despite their specific connotations, they have the ability to transcend their religious origins. For example, the symbol of a halo can be placed above someone's head to imply that they have angelic or heavenly qualities, or that they are simply 'good people'. The use of the symbol is perhaps less controversial than using a religious figure to verbalise that the person has these qualities. The preference of using religious symbols over people, activities, locations, destinations and 'other' suggests that companies may be attempting to be mindful that some New Zealanders hold religion in the traditional context and therefore are likely to be responsive to any application of religious iconography in non-religious contexts.

### ***Functions***

The categorisation of the functions of religion echoes the previously mentioned preference of seasonal over generic promotional messages. Thirty-five promotional messages use religion as a calendar marker whereas 25 promotional messages use religion as a reason to consume. On the other hand, ten promotional messages represent religion as cultural marker, nine as a player in the making of a product and one falling into the 'other' category. This ordering supports the notion that New Zealand is becoming a secular society because, once again, strong links are drawn between religion, leisure and consumption. The implications of the functions of religion when religion sells are elaborated on in the next section.

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#### **5.1.2 Contribution to Knowledge**

The conceptualisation of religion sells in *Thank God for Commercials* warrants the accompaniment of a typology of the function of religion when religion sells. This section will explain each of the four functions as individual yet interrelated concepts as well as how the functions provide insight into New Zealand culture. Figure 5.1, which is located on the next page, lists the four functions of religious iconography when religion is used to promote non-religious companies.

A logical progression exists between the first to the fourth function of religion when religion sells. This progression follows a similar path to the four stages of the relationship between ‘the sacred’ and ‘the secular’ discussed in chapter one. The four functions starts with religion existing in its traditional form, as an element of culture, an acceptable representation of religious iconography. The second stage resonates with the secularisation process of society. As society breaks away from the division between ‘the sacred’ and ‘the secular’, calendar markers are able to support the linking of non-religious products to religious dates. The third function takes the calendar markers one step further by using religion as a reason to consume. This stage resonates with the process in chapter one, in which, religion can exist in secular frameworks as religious products. For instance in *Michael Hill Sale* a cross shaped pendant is promoted by a non-religious brand alongside non-religious products. The fourth function can be seen as the most active application of the fourth stage in the relationship between ‘the sacred’ and ‘the secular’ outlined in chapter one, because this function uses religious iconography to actively promote non-religious products by making claims that there is a religious quality to the product. It is also important to note that a single promotional message can use religion for multiple factors within a single text.

**Figure 5.1 Typology of Religion Sells**

Functions	Explanation	Number of occurrences
1. Religion as a cultural marker	A shorthand to religious messages embedded in the audience's culture.	10
2. Religion as a calendar marker	The identification of calendar dates based on their religious significance	35
3. Religion as a reason to consume	When consumption, whether shopping or consuming a media text, is justified or encouraged for religious purposes	25
4. Religion as a player in the making of a product	The implication, or statement, that a religious component is involved in the production of a product, thereby suggesting that the product has religious-like qualities	8

### 1. Religion as a cultural marker

The first function of religion when religion sells is as a cultural marker. This occurs when the religious iconography is used to create shortcuts to meanings understood by the audience for their cultural significance. Cultural markers draw on a shared language between the audience and the promotional text to communicate messages. When religion functions as a cultural marker it either does so to aid the purpose of the text, or to act as background details. The purpose of the advertisement *Face the Facts: Smokefree* is to communicate the idea that smoking can lead to death and therefore you (the audience) should quit. The idea of death is communicated within the text predominately through a series of headstones in the shape of a cross. In Christianity, the cross is the symbol for death. Therefore, when a viewer from a culture that is or has been influenced by Christianity sees the cross they naturally associate it with death.

When religion functions as a cultural marker for background detail, the deciphering of religious iconography is not instrumental to the purpose of the promotional message. For instance, the purpose of *Milestone Homes* is to get its audience to choose Milestone Homes to build their first home, which the company labels as a milestone event in a person's life. The text illustrates a wedding in an abstract animation styling. The church pews locate the scene in a church and therefore communicates to the audience that the wedding at least notionally acknowledges the religious traditions of weddings. The religious elements thereby seem natural to the recreation of a familiar event to the audience, the advertisement is mirroring society.

In this function, companies illustrate what Geertz's (2002, p.71) meant when he argued that religious iconography is a system of meanings that people use to "comprehend the world". By drawing on religious iconography, companies are acknowledging that a religious system of meaning, exists as a visual language that is understood as common knowledge in New Zealand culture.

## 2. Religion as a calendar marker

The second function of religion when religion sells is as a calendar marker. This function is characterised by a text's acknowledgement of a religious date. The 'original' state of this function acknowledges a religious date in a neutral manner. For instance a text which states "Easter Sunday" in a graphic or voiceover indicates that that company is willing to accept the importance of the religious day in some people's lives, regardless of their religious preferences. The calendar marker may be perceived by the audience to be a convenience factor. The recognition of a religious date however provides commentary on the culture in which the promotional message is broadcasted because it reveals that religion plays or has played a significant role in the audience's culture. Without Christianity being significant to the audience's culture, the audience would be unfamiliar, and thereby, unresponsive to the reference thereby making it redundant.

The second representation of calendar markers involves the text producers taking a more active role in attempting to link their company to religion. There are three additional options in which the text's agent can take an active role in linking their brand to religion as evident in my research. The first option is for the company to disclose their attitude towards a religious group. For instance, Cadbury discloses through graphic and voice over that "We're into Easter as much as you are", which positions Cadbury as having an accommodating religious identity to suit the range of religious attitudes and beliefs held by its audience.

The second and third levels of using a calendar marker are very similar. The second level involves the text's agent representing their product as a gift for the religious day. The third level positions the product as a way in which to celebrate the religious date. For instance, *Ferrero Rocher: Easter* uses the calendar marker "this Easter" in relation to the advertisement's slogan "Have a ball this Easter with Ferrero Rocher". The inclusion of the words 'this Easter' creates a calendar marker. On a

second level the inclusion of the words ‘with Ferrero Rocher’ links the calendar marker to the company. The words “Have a ball” refers to the ‘gift’ component of the second level of cultural markers. The word ‘have’ refers to the action of giving while the word ‘ball’ is used as a pun, to refer to the shape of the product and the New Zealand colloquialism ‘Have a ball’ which means to have a good time. Together, the three levels of cultural marker in this advertisement state that the audience should enjoy the Easter holiday with the company Ferrero Rocher by consuming their products.

The third level of using a calendar marker, which positions the product as a way to celebrate the religious holiday, is able to exist with the second level, which positions the product as a gift for the religious holiday. This is evident in promotional messages such as *Bunnings Warehouse* and *Mr Bean’s Holiday: Movie*. *Bunnings Warehouse* claims that Easter is a time to do projects around the house and that the company, Bunnings Warehouse, is the one who have the tools to do so. For instance, *Rainy Days (Version 1)* includes the voice over “Easter time, you know, you sort of start getting into the rainy days and it’s a good time to be indoors and smarten up your house...”. The ‘*Painting (Version 2)*’ includes the voice over, “Easter is a good time for painting because you don’t want it to be too hot and you don’t want it to be too cold.” The third version of the advertisement ‘*Project (Version 3)*’, states “Come on in this Easter. We’ve got everything you need. You’ve got four days to get a project started and finished and you can do it yourself which is great.” The advertisements do not draw attention to the process of buying or consuming. Instead, the advertisements state what they consider to be the appropriate way of spending the Easter festival before providing their company as the means to carry out these ‘celebratory activities’.

The use of a calendar marker in which the product is positioned as a gift or a way in which to celebrate the religious days builds a relationship between the product and religion. By positioning a product as a gift or activity for the religious period, the product can be perceived as a pseudo-religious product. By positioning the product like this, not only does the company acknowledge the importance of the religious period in some people’s lives, but it also suggests ways of enjoying the religious days. By extending the cultural marker from being a convenient reference marker to a suggestion about what to do during the ‘religious’ time, the brand may gain credibility in the eyes of consumers who perceive the company as having a shared respect for the religious festival and religion in general. This credibility can then translate into the audience believing that the product is an acceptable gift or activity for enjoying the religious period as it is ‘endorsed’ by like-minded people. Alternatively, this strategy could also be risky, in the sense that it could result in audience members to foster negative perceptions of the company. What is perhaps more certain is the notion that New Zealand culture encourages secular attitudes in commercial and mainstream vehicles, the perception of which, lies outside of the scope of my research.

### 3. Religion as a reason to consume

The third function religion can perform when religion sells is as a reason to consume. This occurs when consumption is justified and encouraged with religious purposes. The consumption itself is not restricted to a type of product rather the function is a mechanism to encourage purchases of any company's product. The most obvious example of this function appears in texts that promote a store's sale during Easter weekend. For instance, the voiceover in *Farmers: Easter Weekend Sale* claims that, "Farmers [has] your Easter Weekend wrapped up at the Easter Weekend Sale with amazing deals for your home.... So don't miss the Easter Sale. All stores open..." The labelling of the "Easter Weekend" is an original calendar marker, the encouragement to spend your Easter weekend shopping represents the calendar maker with a way to celebrate the Easter weekend. Religion is then used as a reason to consume by combining a calendar marker to the consumption word 'sale'. The phrase "Easter Weekend Sale" thereby instructs the audience to consume *because* it is Easter. The third function also works for products that are associated with Easter celebrations, such as *Ferrero Rocher: Easter* and *Cadbury: We're into Easter as much as you are*. It can work without calendar markers, as evident in *Lindt Master Chocolatier* and *Michael Hill Jewellers*. Religious iconography as a reason to consume can also be used in reference to the viewing of television programmes. When this occurs, the advertisement's agent is the television network who broadcasts the programme, and the product is the television programme itself. For instance, *Fun With Dick and Jane: Movie* labels the product as "Your Easter Sunday Movie" thereby linking the programme to religion and presenting it as a consumable good for the audience. When religion is used to promote and justify consumption the implication is that New Zealand culture already displays a relationship between religion and consumption due to the secularisation of religion and religious festivals, and companies are reflecting the existing practice.

### 4. Religion as a player in the making of a product

The fourth function of religion in promotional messages that use religion sells is as a player in the making of a product. This category signifies the most active use of religion because a company aligns them self with religion thereby influencing the brand and product identity. For instance, Foster's Pure Blonde beer uses religion in the product's slogan, "Heaven Sent" (*Pure Blonde: Heaven Sent*). The Divine Performing Arts Company refers to religion in their company name (*2009 World Tour: Divine Performing Arts*) as do the *Easter Jazz Festival*. Kia Motors refer to religion both in the model name of their product 'Soul' as well as the product's slogan, "My Soul. It's in me" (*Kia Motors: My Soul*). When a brand, product or slogan refers to religion the company's identity gains a religious component.

The idea that religion is involved in the making of the product is also communicated in promotional messages that claim that religion is involved in where the product is made or how the product is made. This is evident in *Pure Blonde: Heaven Sent* which recreates a 'heaven-like' location in which the beer is claimed to be made. Similarly, *Ferrero Rocher: Easter* tells the 'story' of how their

chocolates were enjoyed by the gods and goddess before they were given to the humans on earth. Arnott's Tim Tam's also claim that "The Recipe" for their products involves "soothing music played by angels" and is "[seasoned] with a healthy dollop of looking and feeling divine" (*Arnott's Tim Tams: 'Sweet Surrender': The Recipe*). In doing so, the product is represented as having a religious quality due to its claimed production process.

Additionally, the influence of religion in the making of the product can be implied to transfer over to the consumer on purchase. This 'religious experience' is implied in promotional messages such as, but not limited to, the *2009 World Tour: Divine Performing Arts* which instructs the audience to "Delight [their] soul with an extraordinary experience." Similarly the creation of a transcendent quality embedded in Kia Motors' Soul model simultaneously carries the idea to the audience that they will gain the religious experience communicated in the narrative of the commercial, "My Soul on fire; My Soul rocks; My Soul set free; My Soul it's in me" (*Kia Motors: My Soul*).

When religion functions as a player in the making of a product it reinforces the previously suggested idea that New Zealand culture is loosening its traditional hold on the religion. These promotional messages also provide evidence of the blurring of the lines between 'the sacred' and 'the secular' in New Zealand society as secular companies are using religious concepts to sell their non-religious goods.

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### 5.1.3 The Methodological Framework of the Study of Television Promotional Messages

As well as providing an addition to the existing literature on religion, media and promotional culture, this research also offers insight into the application of methodological frameworks to television promotional messages. Researchers typically favour either quantitative or qualitative methodologies and therefore restrict the methodological approach of a piece of research to one (Wrench, Thomas-Maddox, Richmond & McCroskey, 2008). This ideology was challenged in *Thank God for Commercials* which combined both quantitative and qualitative methods within a single piece of research.

The reasoning behind the research design combining both quantitative and qualitative methods was to ensure that the interpretation nature of promotional messages and the rigid manifest understanding of statistics could balance each other. The two methods provided a rich manifest analysis as well as a breakdown of the layers involved in television promotional messages to answer the research question, "How is religious iconography incorporated in television promotional messages that promote non-religious companies?"

Content analysis has the ability to acknowledge the presence of religion sells as an advertising technique, as was the objective for Maguire and Weatherby (1998), Maguire, Weatherby and Sandage (1999) and Weatherby and Pugh (2008). These studies are limited in the depth of their discussion of the presence of religion sells partially because of the rigidity of the counting method of content analysis. If *Thank God for Commercials* had relied solely on content analysis, the understanding of religion sells as an advertising technique would have been limited to the labelling and counting of religion sells, that is, where it occurs, the production techniques used; how the religious iconography is represented and what functions they play.

The content analysis section of my research would have provided answers to the “where” equivalent of the research question. It is the use of discourse analysis, a qualitative methodology, which enables the “how” component of the research question to be investigated. Television promotional messages are interpretative texts, as is the case with media texts in general. Therefore, a qualitative method is necessary to exploring the reading process of the text. The combination of a qualitative and quantitative methodological approach in a single research project provides balance to the analysis. The interpretation of how the religious iconography behaves and is read by an audience is off-set by the quantitative process which adds statistical grounding.

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## 5.2 Limitations and Delimitations of *Thank God for Commercials*

In considering the potential of what *Thank God for Commercials* could have achieved, the criteria of the Masters programme somewhat restricted the scope of my research. In accordance with the demands of time and space, the sample data were restricted to seven days in which the greatest range of applications of religion sells could be captured. The decision to deploy two methodological approaches to the same data was governed by the decision to exhaust the layers of meaning by using qualitative as well as quantitative analysis methods. The data analysis was consequently divided into two separate chapters. This structure added strength to the analysis for not only pragmatic reasons but it also allowed each individual chapter to stand-alone and inform and support the other chapters.

It could be argued that the restriction of the data in chapter four to one of the four functions of religion sells was a limitation of this research. I, however, do not see this as a limitation considering the criteria of the Masters programme which meant that a decision to limit the data in some manner was inevitable. The discourse analysis section was restricted to the ‘religion as a player in the making of a product’ category as this function contains dense layering of messages, rich in the stylistic creation of the world within the texts, and because the function also has the ability to influence ‘religion as a reason to consume’ and the secularisation of religious festivals. The density of ‘religion as a player in the making of a product’ meant that more space and time was needed to successfully



break down the concept in detail then was possible in the content analysis section. The decision to give more attention to one of the four functions of religion when religion sells was mindful that in doing so, the depth and richness of the other three categories would not have jeopardised, as it was simply a case of one category requiring more depth and analysis in order to understand the how the category functions.

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### 5.3 Future Research

Holistically, *Thank God for Commercials* offers insights into an area of academic research that is largely untouched. As such, there are multiple opportunities to recreate or adopt the content of this research, its findings and methodological approach for separate research projects. This section will discuss five options for future research in which, this research could provide a starting point, or more indirectly, provide insight or influence.

Following in the path of the previous studies investigating religion and television commercials, (Maguire & Weatherby, 1998; Maguire, Weatherby & Sandage, 1999; Weatherby & Pugh, 2008), research that seeks to trace the use of religion over time is a feasible way of utilising my research. By replicating the research in *Thank God for Commercials*, a researcher could track whether or not there has been an increase in the amount of religious iconography within non-religious promotional messages or measure the techniques deployed by religious functions. The research could then, in keeping with the direction of this research, illustrate how the sample promotional messages provide commentary on that attitude of New Zealanders towards religion.

Another direct response to the inquiry of this research would be to create a comparison of the functions of religion suggested by this research using three sets of data. The first set of data could comprise of programming that surrounds the Easter weekend, as did this research, the second set of data could be generic programming perhaps from the middle of the year, and the third set of data could be taken from the programming that surrounds Christmas. The selection of these three data weeks would allow for the maximum range of incidences in which religion sells to be captured. It would also allow for the differences between the functions of religion during Easter and Christmas. The selection of sample weeks in this manner would also allow for the tracking of the presence of religion during religious and generic programming weeks, thereby informing how the use of religion sells is influenced by the calendar year.

Comparisons of the applications of religion sells between countries could also be conducted. For instance, *Pure Blonde: Heaven Sent*, while being examined as an advertisement that is broadcasted in New Zealand, is a product of an Australian advertising agency. As such, this single advertisement suggests that religion sells operates in Australia as well. *Pure Blonde: Heaven Sent* therefore provides an entry point from this research into the role of religion in Australian television promotional

messages. Consequently, the positive exploration of this technique in an Australian market creates opportunities for comparisons between the New Zealand and Australian companies but also, and perhaps more interesting for their difference in the role of religion in society, the comparison between Australasian promotional messages to the American. This could serve as an interesting development of the discussion of how promotional messages can provide insight into a society's culture specifically, their attitudes towards religion.

Research that questions the place of religion sells in the advertising world could also investigate further some of the key ideas of my research. For instance, the question of whether the advertising technique religion sells exists as an advertising trend could be investigated by tracking technique over time. Established advertising trends such as 'sex sells' and celebrity endorsements could provide an interesting point of comparison to religion sells. Future research could also conduct comparative studies that analysed the use of religion sells between media platforms; from websites to billboards, print and radio, the presence of religion sells could be investigated, using the functions established in this research as a typology for how religion sells operates within television promotional messages. Another dynamic to the discussion of religion sells would be to conduct a product and reception study. This would provide insight into the production process and the intentions of the agents behind the text as well as the audience responses to the texts. Interviews and focus groups could provide rich explanations about the motivations and effects of using religious iconography as a promotional tool for non-religious companies.

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*Thank God for Commercials* provided a unique insight into the relationship between religion, the media and promotional culture. It discussed the relationship between 'the sacred' and 'the secular' as a four stage process that enabled the secular to handle religious goods. The research developed an investigation into the juxtaposition of religious elements and secular promotional messages to conceptualise the advertising technique coined religion sells. *Thank God for Commercials* adds to previous research on religion and television promotional messages and religion by providing a New Zealand context. It conceptualises religion sells as an advertising technique, in which, the complexities of the technique are dissected. This research provides evidence of religion sells being deployed in multiple forms, each time providing insight into how the advertising technique operates and the role of religion in New Zealand culture. It analysed evidence of religious iconography being incorporated into both generic and seasonal promotional messages at a range of levels: from the subtle and almost incidental, to the actively explicit. It also explored the application of production techniques and functions of religious iconography within television promotional messages that promote non-religious companies and ultimately answered the research question, "How is religious iconography incorporated in television promotional messages that promote non-religious companies?"

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## ***Appendix One: Schedules***

Wednesday 8 April 2009	80
Thursday 9 April 2009	88
Saturday 11 April 2009	96
Monday 13 April 2009	104
Tuesday 14 April 2009	111

Wednesday 8 April 2009

				
ONE NEWS (?) 6-7 pm	NEIGHBOURS 6-6.30 pm	THREE NEWS 6-7 pm	MALCOLM IN THE MIDDLE 6-6.30 pm	ANTIQUES ROADSHOW 6-7 pm
Promo: Close Up	Promo: Lost	Promo: Campbell Live	C4 Channel Promo	Promo: Don't Forget the Lyrics
Promo: Criminal Minds	KFC: All Stars	Promo: Sunrise	Promo: Crocodile Dundee	<b>Mitre 10 Easter Sale</b>
Nivea extra lift	Garnier Fructis colour last	Promo: Million Dollar Catch / Emergency Heroes	KFC: Snack box	Monsters vs Alien – Movie Advertisement
<b>Briscoes Easter Extra Specials</b>	High School Musical 3 DVD	NZ Road Safety	Houseexy 2009 (album)	TSB Bank
<b>Rebel Sports Easter Sale</b>	<b>Rebel Sports Easter Sale</b>	Sky	V48 Hours Film Competition	Noel Lemming – Easter Sale
Freedom Furniture	Burger King Pink Panther	Hannahs	Get Fresh: Diary jobs	Anti-Flamme Extra
<b>Noel Leeming Easter Sale</b>	Stevens Home and Living	Tip Top Icecream	Now 29 (album)	Postie Plus
Ultimate Rhythm and Black collection	Royal NZ Airforce	<b>Harvey Norman Easter Sale</b>	MGMT Live in NZ	Promo: The Crowd Goes Wild
Nivea extra lift	Promo: Neighbours at War	Promo: Campbell Live	Promo: Battlestar Galactica	Hammer Hardware
<b>Milestone Homes</b>	Promo: Police Ten 7	Promo: Underbelly: The Mr Asia Story	Promo: Family Guy / South Park	<b>Bond and Bond: Unbelievable Easter Sale</b>
<b>Kings Plant Barn Easter Sale</b>	Promo: Go Girls	Baby Love (baby products)	Promo: Brooke Knows Best	Gillette Fusion Phenom
Harvey Furnishing	Dettol (Germ Protector)	GreenWorks (nautral cleaning products)	The Boat that Rocked (movie ad)	<b>Briscoes: Easter Extra Specials Sale</b>
Promo: Close Up	<b>Bond and Bond :Unbelievable Easter Sale</b>	<b>Farmers: Easter Weekend Sale</b>	C4 Church Competition	Export Meat
<b>Sunday Theatre: Memoirs of a Geisha : Movie</b>	Subway: Feel Good	My Sky HDI	Fly My Pretties NZ Tour	Waingaro Hot Springs
Kitchen Studio	State Insurance	<b>Lotto Easter Saturday Draw</b>	PSP Resistance Revolution – Super Value Pack	Mats Incredible
<b>The Annie Lennox Collection - cd</b>	Promo: American Idol	Pizza Hutt	Smashproof: The Weekeend (cd)	Promo: Wife Swap
Eating Well	Promo: Amazing Race	<b>The Warehouse: Easter Egg Hutt</b>	The Killers Live in NZ	Promo: America's Got Talent
Placemakers	Inghams Chicken	Tower Insurance	KFC: Snack Box	Reiker AntiStress Shoes
Sultana-Bran	<b>Briscoes Easter Sale</b>	Promo: Top Chef	Promo: King of the Hill	Placemakers
Kumfs (shoes)	NZ Airforce	Promo: Real Prison Breaks	Credits	Thin Lizzy
<b>Harvey Norman Easter Sale</b>	Finish Dishwashing Cleaner	<b>Rebel Sports Easter Sale</b>	C4 Channel ID	Promo: The Crowd Goes Wild
Promo: Lost	Burger King: Sweet Chilli	Powerade	<b>KING OF THE HILL 6.30 – 7 pm</b>	Mitre 10 Mega Sale
Promo: Fair Go	<b>Freaky Friday: Movie</b>	Souther Cross Travel Insurance	Promo: 90210	Bell Tea Guy



Harvey Norman: Heat pumps	Credits / TVNZ on Demand Promo – TV2	Bunnings Warehouse: Rainy Days	Promo: Battlestar Galactica	Telecom – Broadband
Discover: Masterfoods	<b>FRIENDS 6.30 - 7pm</b>	Pak n Save Easter	Housexy 2009 (album)	Lending Room
Wild bean Café	Promo: Lost	Visa Debit	Cluster Crisp	Push Me – Toothpaste dispenser
Panadeine	Promo: Chuck	My Freeview: HD	The Datsuns NZ tour	FRAM car protection
<b>Lindt Master Chocolatier</b>	Supersoft Break	LG: Plasma TVs	Panadol Rapid	Flight Centre: Sunshine Coast
T&T Winter Sale	Best Mum Ever.com	Promo: NZ Next Top Model	C4 Chuck Competition	Promo: To the Manor Born
Colgate	Maybelline Lip Gloss	<b>Rove: Programme</b>	Promo: The Official NZ TOP 40	Credits / Promo The Adventures of Merline / Prime ID
Window Treatments	Just Right	<b>Harvey Norman Easter Sale</b>	Promo: Crocodile Dundee	<b>THE CROWD GOES WILD 7-7.30pm</b>
Promo : Animal Rescue	Best Mum Ever.com	Kraft Cheese Spread	Promo: Jono's New Show	Recording failed
Promo: Close Up	Gregg's Instant Coffe	Panadol Rapid	Action Indoor Sports Stadium	
Promo: Cold Case	<b>Ferrero Rocher: Easter</b>	The Boat that Rocked: movie ad	Wendy's: Baconator	
Promo: Real Crime: Killer Couples	Best Mum Ever.com	Finish Rinse Aid	Road Saftey: Wake up to the Warnings	
Listerine Mouthwash	<b>Rebel Sports Easter Sale</b>	Subway: Feel good	V48 Hours Film Competition	
Mainland Speical Reserve	Export Meat Warehouse	<b>Rebel Sports Easter Sale</b>	Dragonball Evolution: Movie ad	
Dettol	Race to Witch Mountain – Movie ad	Bailey: Ladder Leveller	Promo: Futurama	
<b>Dick Smiths Electronics: Ri-dick-ulous Easter Sale</b>	Promo: Go Girls	Air Pacific – Fiji Holidays	Credits	
<b>Bunnings Warehouse: Rainy Days</b>	<b>KENO DRAW</b>	<b>CAMPBELL LIVE 7-7.30pm</b>	Promo: 30 Rock	
Finish	Visa Debit	Promo: Million Dollar Catch / Emergency Heroes	Promo: Jono's New Show	
Discover: Mainland Grated Cheese	<b>Ferrero Rocher: Easter</b>	Mazda	NTL Billboard	
TV1 Billboard NTL	<b>Bond and Bond Unbelievable Easter Sale</b>	<b>Ferrero Rocher: Easter</b>	<b>FUTURAMA 7-7.30pm</b>	
Promo: Breakfast	Macleans Protect	Nokia	Promo: 90210	
<b>CLOSE UP 7-7.30pm</b>	Cluster Crisp (Breakfast cereal)	<b>Mitre 10 Easter Sale</b>	Promo: 24	
<b>Kia Motors: My Soul</b>	<b>Brisoces Easter Extras Sale</b>	Bell Tea Guy	Burger King: Sweet Chilli Chicken	
Promo: TVNZ7	Fly Buys	<b>Harvey Norman Easter Sale</b>	Dragonball Evolution: Movie ad	
NZ Road Safety: Wake up to the Warnings	<b>Arnott's Tim Tams: 'Sweet Surrender': The Recipe</b>	Berroca Performance	Coke Zero	
Garnier Ultra-Lift Cream	Promo: Shortland Street	Placemakers	Wrestle Mania	
Placemakers	<b>SHORTLAND STREET 7-7.30pm</b>	Promo: Bro Town	The Big V	
Jennian Homes	Promo: Lost	Harvey Norman: Heat Pumps	Breast Feeding Aotearoa/ NZ	
T&T Winter Sale	<b>Lotto Easter Saturday Draw</b>	<b>Rebel Sports Easter Sale</b>	Subway: Feel Good	

Promo: One News	<b>Harvey Norman Easter Sale</b>	Placemakers	C4 Channel Promo	
Promo: Fair Go	Breastfeeding	Burger King: BBQ Rodeo	Promo: Crocodile Dundee	
Promo: Cold Case	Elizabeth Arden: Pretty (perfume)	Stevens Home and Living	Domino's: 8 Meat Pizzas	
The Lamb of the God	Pamolive for Men (Shower gel)	My Sky HDI	Fly My Pretties Tour	
<b>Harvey Norman Easter Sale</b>	Number 1 Shoes	Hammer Hardware	Get Fresh: Dairy Jobs	
<b>Palmer's Easter Favourites</b>	<b>Harvey Norman Easter Sale</b>	Bailey: Ladder Leveller	Road Safety Trust	
Dell Computers	Za Cosmetics: Now in NZ	<b>Harvey Norman Easter Sale</b>	Wendy's: Baconator Mushroom Melt	
<b>Briscoes: Easter Extra Specials</b>	T.I. Paper Trail Album	<b>National Jazz Festival</b>	MGMT Live in NZ	
Hammer Hardware	Marua Leather	Promo: Million Dollar Catch	Water Safety: Maritime NZ	
Eprinex (farm animal treatments)	Promo: Scrubs / Two and a Half Men	Credits	Powerade	
Promo: Real Crime: Killer Couples	<b>Farmers: Easter Weekend Sale</b>	TV3 – NTL	RNZAF	
Sting National Bank (sponsorship) / ONE NEWS Update/ National bank promo	Head and Shoulders	ASB Sting / 3 News Update / ASB Promo	KFC: Snack Box	
<b>FAIR GO 7.30-8pm</b>	Sultana Bran (cereal)	<b>MILLION DOLLAR CATCH 7.30-8pm</b>	Promo: 90210	<b>AMERICA'S GOT TALENT 7.30-8.30 pm</b>
Promo: ANZ: NZ Netball Championship	Harvey Norman: Heat pumps	Promo: Emergency Heroes	Credits	Weather Update – Prime News
Cold Power – 2 x Ultra	<b>Arnott's Tim Tams: 'Sweet Surrender': The Recipe</b>	Promo: Underbelly : The Mr Asia Story	The Edge Sponsorship sting for 90210	Promo: Don't Forget the Lyrics
Earthcare (toilet paper & papertowels)	Maybelline Lip Gloss	Nescafe Instant Coffee	<b>90210 7.30-8pm</b>	Breastfeeding NZ: Feeding our Futures Super Kai
Leonard Cohen: Live in London dvd	Freedom Furniture	Nokia	Promo: Crocodile Dundee	<b>Noel Leeming Easter Sale</b>
Dell Computers	Michael Hill Jewellers	Gillette Fusion Hydra Gel	Promo: Family Guy / South Park	Tower Insurance
Palmer's Version 2	Pizza Hutt	Tower Insurance	Pussycat Dolls concert	Wild Bean Café
Right Car (safety cars)	Number 1 Shoes	<b>Harvey Norman Easter Sale</b>	The Killers concert	Mitre 10 Mega
<b>Lotto Easter Saturday Draw</b>	<b>The Warehouse: Easter Egg Hunt</b>	Pineoclean: Toilet Cleaner	Vodafone Nokia Cellphones	TSB Bank: Home Loan
<b>Bond and Bond: Unbelievable Easter Sale</b>	Promo: Billboard NTL	Air Pacific – Fiji Cleaner	V48 Hours Film Competition	KFC: Movie Trivia Bucket
MTA Murph's Law	Credits / Promo: Shortland Street Next Week	Pedigree: Adoption Drive	Now 29 album	Janola Power Protection
Window Treatments	<b>TWO AND A HALF MEN 7.30-8pm</b>	Carpet One	Fly My Pretties Tour	<b>Harvey Norman Easter Sale</b>
Promo: The National Bank Country Calendar / Hotel Inspector Revists	Promo: Neighbours at War	<b>Rove: Programme</b>	Playstation 3 Killzone 2	Promo: Body-building Pensioners
Promo: Animal Rescue	Promo: Police Ten 7	Persil: Mighty	MGMT Live concert	Promo: Wife Swap
Bunnings Warehouse	Unleash the Goo	Radio Live: Marcus Lush	<b>Rebel Sports Easter Sale</b>	<b>Bond and Bond: Unbelievable Easter Sale</b>
Panadol Rapid	<b>Harvey Norman Easter Sale</b>	Harvey Norman: Heat Pumps	Promo: Weeknight Lineup – Futurama / King of the Hill / Malcolm in the Middle	Bell Tea Guy: Bell Zesty Green
<b>Bond &amp; Bond:Unbelievable Easter Sale</b>	Road to Witch Mountain: Movie ad	Burger King: BBQ Rodeo	Promo: 24	TSB Bank: Home Loan
Number 1 Shoes	Treasurers of the Earth (magazine)	Freeview HD	Promo: Battlestar Galactica	NZ Road Safety: Wake up to the

				Warning Signs
Bunnings Warehouse	Cluster Crisp	Placemarkers Sale	Promo: Girls from the Playboy Mansion	Easy Cook
Family Health Diary	Fly Buys	Green Works (natural cleanding products)	Cluster Crisp	Gutter Wand
<b>Briscoes Easter Extra Specials Sale</b>	Beyonce: cd	Call Quit Line: Smoking	Sky (pay tv)	Promo: The Adventures of Merlin
Bunnings Warehouse	<b>Harvey Norman Easter Sale</b>	<b>The Warehouse: Easter Bargains</b>	Vodafone Nokia Cellphones	Promo: Don't Forget the Lyrics
Promo: Real Crime: Killer Couples	Subway: Feel good	Promo: Emergency Heroes	V48 Hours Film Competition	<b>Mitre 10 Easter Sale</b>
Credits	T&T Winter Sale	Credits / Promo: Next Week / NTL	Subway: Feel Good	NZ Salvation Army: Youth Team
<b>ANIMAL RESCUE 8-8.30 pm</b>	Wendy's Baconator Mushroom Melt	<b>EMERGENCY HEROES 8-8.30 pm</b>	<b>The Running Man: Programme</b>	National Bank
Weather Update (sponsored by ANZ)	Promo: Go Girls	Promo: Underbelly: The Mr Asia Story	Promo: Jono's New Show	Burger King: BBQ Rodeo
Promo: ANZ Netball Championship	Promo: Scrubs	NZ Police: Better work stories	C4 Channel Promo	<b>Lighting Plus Easter Clearance</b>
Nurofen Zavance	Promo: Amazing Race	Impulse: Romantic Spark	Promo: Brooke Knows Best	Carpet One Sale
<b>Lindt Master Chocolatier</b>	Dragonball Evolution – movie ad	<b>Harvey Norman Easter Sale</b>	Flo Rida: Roots album	Lending Room
Instant Kiwi	Harvey Norman: Heat pumps	Nurofen Zavance	The Datsuns NZ tour	Guthrie Bowron Paint
Mitre 10 Mega	Kinder Surprise	Mad Butcher	Vouchermate	Seventies Power Ballads album
Metrofires	Gillette Fusion	Persil: Mighty	MGMT Live concert	Promo: To the Manor Born
Wellington Beds	Just Right	Unleash the Goo	Adidas: Celebrate Originality	<b>Super Nanny USA: Programme</b>
<b>Kings Plant Barn Easter Sale</b>	<b>Mitre 10 Easter Sale</b>	L'Oreal: Bare Natural	Fly My Pretties album	SKY (pay tv)
HRV (Heat Pumps)	McDonald's: Mac all night	Harvey Norman: Heat Pumps	My Sky HDi	Placemakers sale
Metrofires	The Boat that Rocked – movie ad	Promo: CSI: Miami	<b>The Office : Programme</b>	KFC: Snack box
TVNZ.co.nz	<b>The Warehouse: Easter Egg Hunt</b>	National Bank	Promo: 30 Rock	What Catholics Believe
<b>LOTTO – BIG WEDNESDAY</b>	Promo: TVNZ 7	Mitre 10 Mega Sale	Promo: Family Guy / South Park	My SKY HDi
Promo: Cold Case	Promo: TV2	Roses Chocolates	Promo: The Official NZ Top 40	Air Pacific Fiji Holidays
<b>Briscoes Easter Extras Special</b>	Credits / Promo: Chuck Next Week	Mazda 2	Lady Gaga: The Fame album	ASB Vault Safe Deposit Box
Westpac Save and Win Account	<b>SCRUBS 8 - 8.30 PM</b>	Flora Original	MGMT Live concert	Dylan Moran: What it is – Stand Up Comedy Gig
Colgate	<b>Freaky Friday: Programme</b>	<b>Briscoes Easter Extra Specials</b>	17 Again movie ad	Panasonic Sale
Pandora – Walker and Hall	17 Again – Movie	<b>Lotto Easter Saturday Draw</b>	C4 Chuck Competition	Promo: Don't Forget the Lyrics
<b>Green and Black's Organic Chocolate</b>	Gillette FusionPhenom	Rexona Men V8	V48 Hours Film Competition	Credits / Promo – America's Got Talent next week / NTL
TVNZ Billboard	Hannahs	Promo: Underbelly: The Mr Asia Story	My Freeview HD	Kiwibank sting sponsorship / Prime News Update / Promo: Kiwibank / Prime Channel ID
Promo: National Bank sponsorship / One News Update / National Bank Promo	Disney on Ice – Princess Wishes	Credits	Promo: Girls of the Playboy Mansion	






<b>COLD CASE 8.30 – 9.30 pm</b>				<b>DON'T FORGET THE LYRICS 8.30 – 9.30 pm</b>
Promo: Criminal Minds	Just Right	TV3 Billboard NTL	Promo: Crocodile Dundee	Promo: Wife Swap
<b>Lotto Easter Saturday Draw</b>	<b>Face the Facts: Smokefree</b>	ASB sting / 3 News Update / ASB Promo	Credits	Promo: To the Manor Born
Agewise – women's vitamins	Race to Witch Mountain – Movie ad	<b>UNDERBELLY: THE MR ASIA STORY 8.30 – 9.30 pm</b>	The Edge Sponsorship Sting	Monsters vs Alien: movie ad
<b>Briscoes: Easter Extras Sale</b>	Ajax Professional Ultra Bathroom	Promo: Top Chef	C4 Channel ID	<b>Bond and Bond: Unbelievable Easter Sale</b>
<b>Palmers Easter Favourites</b>	MTA: Murph's Law	Promo: CSI Miami	<b>CROCODILE DUNDEE 8.30 – late</b>	Postie Plus: Sale
Postie Plus	Promo: American Idol	Southern Cross Travel Insurance	Promo: Family Guy / South Park	Wayne Brady: Making S%IT Up: Stand up comedy gig
Roses Chocolates	Promo: Cold Case	McDonalds: Going halves	Promo: Jono's New Show	G.J. Gardners Homes
<b>Noel Leemings: Easter Sale</b>	Promo: Lost	Stonleigh Malbourgh (wine)	Promo: 24	Seventies Power Ballads: album
Gregg's (herbs)	Dragonball Evolution – Movie ad	<b>Rebel Sports Easter Sale</b>	Vodafone Nokia Cellphones	New World: wine Sale
Foodtown / Woolworths / Countdown Wine Sale	Mitre 10 Mega	Smoking: Call Quitline	Subway: Sub of the day	Promo: Bondi Rescue
Promo: Ramsay's Kitchen Nightmare USA	KFFC: Snack box	<b>Harvey Norman Easter Sale</b>	Casino Royal dvd	Promo: Rebel Sports Super 14
<b>Sunday Theatre: Memoris of a Geisha: Programme</b>	<b>Lindt Master Chocolatier</b>	McDonalds: Going halves	Voucher Mate	Promo: Getaway: Australia
<b>Ferrero Rocher: Easter</b>	Westpac: Save and Win	Foodtown / Wothworths / Countdown Wine Sale	Export Gold: Export Yourself	Bata Shoeware: Mammoet: work boots
Nokia	Coke Zero: Life as it should be	Promo: Real Prison Breaks	Vodafone Nokia Cellphones	<b>Briscoes :Easter Extra Specials</b>
<b>Mitre 10 Easter Sale</b>	<b>Charlie and the Chocolate Factory: Programme</b>	<b>Project Runway: Programme</b>	Promo: Battlestar Galactica	Lending Room
Breast Cancer Screening	TVNZ Billboard - NTL	Nokia	<b>The Running Man: Programme</b>	Placemarkers Sale
Genesis Energy	Credits / Promo: Scrubs Next Week	KFC: All Stars	Promo: Girls of the Playboy Mansion	TUI: Delivering the Goods
L'Oreal Hair Colouring	<b>LOST 8.30 – 9.30 pm</b>	<b>Briscoes: Easter Extra Specials</b>	KFC: Snack Box	Flight Centre: Sunshine Coast
Danske Mobler	<b>Rebel Sports Easter Sale</b>	Mad Butcher	Pussycat Dolls concert	Sellwood Products: Attic Stairs
MTA Assured Murph's Law	<b>Disney on Ice: Princess Wishes</b>	Export Gold: Export Yourself	The Datsuns NZ tour	Air Pacific: Fiji Holidays
Promo: One News	Promo: Neighbours at War / Police Ten7	Nokia	V8 Supercars Hamilton: tickets	Promo: Top Gear Botswana
The Warehouse	Promo: 20/20	Air Pacific – Fiji Holidays	Coke Zero	<b>Supernanny: Programme</b>
Dell Computers	Promo: Go Girls	Kelly Tarlton's: Panguathlon	C4 Channel Promo	<b>The Good, the Bad and the Ugg Boot: Programme</b>
<b>Rebel Sports Easter Sale</b>	Hannahs	Stevens: Home and Living	Promo: Brooke Knows Best	<b>Harvey Norman Easter Sale</b>
Stoneleigh Malbourgh (wine)	New World Wine Sale	Promo: NZ's Next Top Model	Promo: The Official NZ Top 40	Wayne Brady: Making S%IT Up: Stand up Comedy gig
Freedom Furniture	Nokia	<b>Rove: Programme</b>	Wendy's : Baconator Mushroom Melt	Fujitsu Comfort heat pumps
	Pamolive for Men (shower gel)	Speights: The Great Southern Finishing School	<b>Rebel Sports Easter Sale</b>	

Valentines Restaurant	Just Right	<b>The Warehouse: Easter Bargains</b>	V48 Hours Film Competition	Placemakers: Sale
Air Pacific – Fiji Holidays	Mitre Ten Mega	KFC: Movie Trivia Bucket	The Big V	Thin Lizzy
Harvey Furnishings	‘V’ Energy Drink: The big V	<b>Lotto Easter Saturday Draw</b>	MGMT Live concert	<b>Tui: Delivering the Goods</b>
Whitcoulls (bookstore)	T.I. Paper Trail Album	Bedpost Beauty Rest	TSB Bank	Guthrie Bowron Sale
Promo: TVNZ7	Wendy’s Baconator Mushroom Melt	Powerade	Subway: Feel Good	<b>Legend of the Seeker: Programme</b>
Credits	<b>Freaky Friday: Programme</b>	Mazda 2	<b>The Office: Programme</b>	Promo: Body-building Pensioners
Promo: Real Crime	Promo: Shanghai Noon / Around the World in 80 Days	Promo: Grand Designs	Promo : 30 Rock	Promo: The Adventures of Merlin
Promo: TVNZ.co.nz	Number 1 Shoes	<b>Holiday: Movie</b>	Promo: Family Guy / South Park	Speights: The Great Southern Finishing School
Robert Harris	‘Unleash the Goo’	<b>Rebel Sports Easter Sale</b>	Promo: Battlestar Galactica	<b>Bond and Bond: Unbelievable Easter Sale</b>
<b>Harvey Norman Easter Sale</b>	<b>Lotto Easter Saturday Draw</b>	<b>Tui: Delieving the Goods</b>	The Boat that Rocked movie ad	Gilette Fusion Phenom
Discover – Mainland Grated Cheese	<b>Mitre 10 Easter Sale</b>	<b>Dick Smith Electronics: Ri-dick-ulous Easter Sale</b>	V48 Hours Film Competition	TSB Bank
Placemakers	KFC: Snack box	Frend for Carpets	T.I. Paper Trail album	Mainland Special Reserve
Walker and Hall: Buy and Sell	Quantum of Solace dvd	Sunbeam: Blender	Unleash the Goo: Cadbury Cream Eggs	<b>Rebel Sports Easter Sale</b>
Cabury: Enjoy a dance	Steinlager Pure	Liquorking	<b>Tui: Delivering the Goods</b>	Burger King: BBQ Rodeo
The Reader – movie promo	<b>Sunday Theatre: Memoirs of a Geisha: Programme</b>	The Warehouse	Promo: Jono’s New Show	Promo: True Blood
Foodtown / Woolworths / Countdown Wine Sale	<b>Charlie and the Chocolate Factory: Movie</b>	Subway: Sub of the Day	Promo: Girls of the Playboy	Credits / Promo later and now
TVNZ Billboard	National Bank	Credits / Promo: Next Week / TV3 Billboard NTL	Promo: Brooke Knows Best	Kiwi Bank sting sponsorship / Prime News Update / Promo: Kiwi Bank
Credits for Cold Case and Next Week’s Promo	Indiana Jones dvd	ASB Sting / 3 News Update / Promo: ASB	Promo: 30 Rock	Prime Channel ID
<b>REAL CRIME: KILLER COUPLES 9.30 – 10.30 pm</b>	T&T Winter Sale	<b>PRISION BREAK 9.30 – 10.30 pm</b>	The Big V	<b>TRUE BLOOD 9.30 – 10.30 pm</b>
Promo: Criminal Minds	Just Juice Pulp’d	Promo: Bro Town	Action Indoor Sports Stadium	Promo: Fat Doctors
<b>Lotto Easter Saturday Draw</b>	Indiana Jones dvd	Promo: Top Chef	Get Fresh: Diary Jobs	NZ Salvation Army: Helping Families
Subway: Feel Good	Instant Kiwi	The Warehouse Stationary	Basshunter album	<b>Lighting Plus Easter Clearance</b>
Discover: Masterfoods Garlic Blends	<b>Dick Smith Electronics: Ri-dick-ulous Easter Sale</b>	Easy-Off Bam	Export Gold: Export Yourself	Burger King: Sweet Chilli
<b>Beaurepairs Easter Check</b>	Powerade	Cadbury: Desserts	Fly My Pretties tour	The Boat that Rocked: movie ad
Postie Plus	Indiana Jones dvd	Rexona Men V8	<b>The Running Man: Programme</b>	Export Gold: Export Yourself
Gregg’s Herbs	Tower Insurance	Westpac Save and Win	Credits	Danske Mobler
Oceanz Seafood	<b>Lindt Master Chocolatier</b>	<b>Pure Blonde: Heaven Sent</b>	Promo: Crocodile Dundee II	Lending Room
Promo: One News	<b>Fun with Dick and Jane: Movie</b>	Vaseline: Intensive Care	<b>THE DAILY SHOW 10– 10.30 pm</b>	Air Pacific: Fiji Holidays
The Warehouse	Promo: Chuck	Burger King: Sweet Chilli	Promo: Skins	Promo: Bondi Rescue

Sealord Chilli Tuna	Nokia	Promo: Real Prison Breaks	Vodafone Nokia Cellphones	Promo: Wife Swap
Placemakers	<b>Arnott's Tim Tams: 'Sweet Surrender': The Recipe</b>	Promo: Campbell Live	KFC: Snack Box	New World: Wine Sale
The Boat that Rocked – Movie Ad	Baby Factory	Promo: CSI Miami	Action Indoor Sports Stadium	Coke Zero
Kraft Cheese Spread	Westpac: Save and Win	Nokia	Liquorland	Hammerhardware
<b>Briscoes: Easter Extra Specials</b>	Dragonball Evolution – movie ad	Flooring Xtra	Subway: Feel Good	KFC: All Stars
Nokia	Speights: The Great Southern Finishing School	McDonald's: Mac all night	Promo: Girls fo the Playboy Mansion	Speights: The Great Southern Finishing School
Moyes Panmure (car sales)	Nokia	NZ Air Force	<b>The Office: Programme</b>	Promo: Weekend Murders: Miss Marple
Jennian Homes	TVNZ Billboard NTL	<b>Cadbury: We're into Easter as much as you</b>	Subway: Sub of the Day	Promo: Fat Doctors
Arthur Toye (fabrics)	Credits / Next Weeks Promo	Nokia	MGMT Live in NZ tour	Beastfeeding NZ: Feeding our Futures
<i>End of tape</i>	<b>CHUCK 9.30 – 10.30 PM</b>	<b>Harvey Norman Easter Sale</b>	Housezy 2009 album	<b>Bond and Bond: Unbelievable Easter Sale</b>
	Powerade	<b>2009 World Tour: Divine Performing Arts</b>	V8 Supercars Hamilton: tickets	Burger King: BBQ Rodeo
	<b>Rebel Sports Easter Sale</b>	<b>Rove: Programme</b>	Subway: Feel Good	NZ Road Safety: Wake up to the Warning Signs
	Promo: Shortland Street	Promo: NZ Next Top Model	Promo: Jono's New Show	Push Me – toothpaste dispenser
	Promo: Go Girls	Gillette Fusion Phenom	Promo: 30 Rock	FRAM – car protector
	Promo: Neighbours at War / Police Ten 7	Heinekin: Unchanged	Promo: Jono's New Show	Promo: Top Gear
	Quantum of Solace dvd	<b>The Warehouse: Easter Bargains</b>	Promo: 24	Promo: Wife Swap
	Instant Kiwi	Harvey Norman: Heat Pumps	Credits	<b>Pak n Save Easter Sale</b>
	Sultana Bran	Unleash the Goo		Guthrie Bowron: Sale
	Nokia	NZ Airforce		<b>Bond and Bond: Unbelievable Easter Sale</b>
	Hannahs	Foodtown / Woolworths / Countdown Wine Sale		Lending Room
	Burger King: BBQ Rodeo	<b>Mr Bean's Holiday: Movie</b>		Wild Bean Café
	Dragonball Evolution – movie ad	Promo: Law and Order		Gillette Fusion Phenom
	T&T Winter Sale	Harvey Norman: Sale		<b>Rebel Sports Easter Sale</b>
	T.I. Paper Trail Album	The Boat that Rocked: movie ad		KFC: Snack Box
	Promo: 20/20	Ninetendo DS		Flight Centre: Sunshine Coast
	<b>Freaky Friday: Programme</b>	Placemakers		Promo: Weekend Murders: Miss Marple
	Schmakos: Chop and Chew	Frend for Carpets		credits
	AMP: Scholarship	<b>Face the Facts: Smokefree</b>		
	McDonald's: Mac all night	Freedom Furniture		

	Mitre 10 Mega	Roses Chocolates		
	Freya's Sourdough Bread	Hannah's		
	Pamolive for Men (shower gel)	Oral-B (electronic hairbrush)		
	Unleash the Goo	Promo: Nightline		
	Foodtown / Woolworths / Countdown Wine Sale	credits		
	Promo: Shanghai Noon / Around the World in 80 Days			
	Promo: The Amazing Race			
	Colgate Sensitive Enamel Erosion			
	Sealord Chilli Tuna Bite			
	Vodafone Nokia			
	New World: Wine Sale			
	<b>Lotto Easter Saturday Draw</b>			
	<b>Bond and Bond:</b>			
	<b>Unbelievable Easter Sale</b>			
	Jennian Homes			
	<b>Cadbury:</b>			
	<b>We're into Easter as much as you</b>			
	<b>Charlie &amp; the Chocolate Factory: Movie</b>			
	Promo: Go Girls			
	<b>Lotto Easter Saturday Draw</b>			
	L'Oreal Excell 10			
	<b>Bunnings Warehouse: Rainy Days</b>			
	<b>Rebel Sports Easter Sale</b>			
	V: The Big V			
	<b>Mitre 10 Easter Sale</b>			
	<b>Fun with Dick and Jane: Movie</b>			
	Credits			

Thursday 9 April 2009

				
ONE NEWS 6-7 pm	NEIGHBOURS 6-6.30 pm	THREE NEWS 6-7 pm	MALCOLM IN THE MIDDLE 6-6.30 pm	ANTIQUES ROADSHOW 6-7 pm
Promo - Close Up	Promo: Neighbours at War / Police Ten 7	Promo: Campbell Live	Promo: Family Guy / Animation Station	<b>Promo: Supernanny USA</b>
<b>Sunday: Programme</b>	XBOX 360: Lips	Promo: Sunrise	17 Again movie ad	Cigna Funeral Plans
<b>Bricos: Easter Extra Specials Sale</b>	Discover: Mainland Grated Cheese	Promo: Money Man	Subway: feel Good	Freedom Furniture Sale
Leonard Cohen Live in London (DVD)	Za Cosmetics	Bunnings Warehouse	My Sky HDi	TSB Bank: Home Loans
<b>Lindt chocolate</b>	Movie Trailer: Dragonball Evolution	The Mad Butcher	The Datsuns NZ Tour	Anti-Flamme
Rescene	Marua Leather sale	<b>Harvey Norman Easter Sale</b>	Vodafone Nokia Cellphones	<b>Supercheap Auto</b>
Pizza Hutt: More 4 All	Arthur Toye Sale	Tower Insurance	Mr Cheese: cheese in a can	Promo: To the Manor Born
<b>Mitre 10 Easter Sale</b>	<b>Freaky Friday: Programe</b>	Postie Plus Winter Sale	C4 Station Promo	Promo: The Crowd Goes Wild
Waipipi Beach , property brokers	Promo: Go Girls	Bunnings Warehouse	Promo: NZ Top 40	Sky (pay tv)
<b>Milestone Homes</b>	Visa Debit	Southern Cross Travel Insurance	Promo: Jono's New Show	<b>Harvey Norman Easter Sale</b>
<b>Kings Plant Barn Easter Sale</b>	Old el Paso	Hannahs sale	KFC: Snack Box	Old El Paso
Promo- Stars in their Eyes	HSM 3 dvd	Road to Witch Mountain movie ad	V8 Supercars: Hamilton	<b>Lighting Plus Easter Sale</b>
Promo - Close Up	<b>Bond and Bond: Unbelievable Easter Sale</b>	Beds R Us	MGMT Auckland Concert	My Sky HDi
<b>Sunday Theatre: Memoirs of A Geisha: Programme</b>	Subway: Feel Good	Bunnings Warehouse	Now 29 (cd compilation)	100%
<b>Lotto Easter Saturday Draw</b>	Mortein insect control system	Promo: Campbell Live	NZ Police: Better Work Stories	Waingaro Hot Springs
<b>Mitre 10 Easter Sale</b>	<b>Fun with Dick and Jane: Movie</b>	Promo: Top Chef	XBOX 360: Lips	The Broken Car Collection Company
Tower Insurance	Credits	Promo: CSI Miami	V 48 Hour Film making Competition	Promo: Body Building Pensioners
Expol Underfloor Insulation	Channel Promo: 2	<b>Harvey Norman Easter Sale</b>	Promo: King of the Hill	Promo: Wife Swap
Noel Leeming Easter Sale	<b>FRIENDS 6.30 - 7 pm</b>	<b>Cadbury: We're into Easter as much as you</b>	Credits	Mitre 10
Garnier Fructus	Promo: American Idol	Easy Off Bam	C4 Channel ID	What Catholics Believe
			<b>KING OF THE HILL 6.30 - 7 pm</b>	KFC: Snack Box
			Promo: Battlestar Galactica	<b>Bond and Bond: Unbelievable Easter Sale</b>



Mitre 10 Mega	Persil washing powder	BK: Sweet Chilli	McDonald's: Going Halves	TSB Bank: Home Loans
Green Works cleaning products	KFC: All Stars	Gaviscon Cool	Sky (pay tv)	Postie Plus Winter Sale
TVNZ.co.nz	Breastfeeding NZ	Briscoes Easter Extra Specials	Hallensteins: Hoodies	Promo: Getaway
Promo- Netball: ANZ Championship	Rebel Sports Easter Sale	Bunnings Warehouse	Movie Trailer: Dragonball Evolution	Promo: The Crowd Goes Wild
PlaceMakers Sales		2009 World Tour: Divine Performing Arts	Get Fresh	Hammer Hardware Sale
Dell Computers	Road to Witch Mountain movie ad	Mr Cheese: cheese in a can	McDonald's: Value Picks	Breast Screen Aotearoa
Discover: Pams Simmer Sauces	Ferrero Rocher: Easter	Promo: Real Prison Breaks	Promo: Brooke Knows Best	Pak n Save Easter Sale
Dick Smith Electronics: Ri-dick-ulous Easter Sale	Colgate Sensitive toothpaste	Promo: Rove	Promo: Knight Rider	Noel Leemings Easter Sale
Movie Trailer: The Reader	RNZAF	Vaseline skin care	Promo: Jono's New Show	Seventies Power Ballads (cd)
Telecom Broadband	The Warehouse: Easter Egg Hunt	Michael Hill Sale	Cluster Crisp	Flight Centre
PlaceMakers	Wellington Beds	Mazda	Playstation 3: Kill Zone 2	Waingaroa Hot Springs
Eprinex (farming products)	Charlie& the Chocolate Factory: Movie	Mitre 10 Mega	My Sky HDi	Promo: Prime News: First at 5.30.
Promo: The National Bank Country Calendar/ Hotel Inspector Revisits	KENO DRAW	Hugo Boss	McDonald's: Going Halves	Credits
Promo: Close Up	NZ Police and NZ Transport Agency: be the sober driver	Old El Paso	Powerade	Promo: The Adventures of Merlin
Promo: Criminal Minds	The Boat that Rocked: movie ad	Guthrie Bowron	Quantum of Solace dvd	Channel ID
Bunnings lowest prices 'sale'	Unleash the Goo	Primo Extremoo!!!	KFC: snack box	
Listerine mouth wash	Hannahs Sale	Supercheap Auto	Basshunter cd	
Westpac save and win	Dominio's: 8 Meats Pizza	Road Safety / NZ Government / NZ Transport Agency: Distracting Drivers is Dangerous	Promo: Futurama	
Bunnings lowest prices 'sale'	Bond and Bond: Unbelievable Easter Sale	Promo: NZ's Next Top Model	Credits	
Fly Buys	Fly Buys	Road Safety / NZ Government / NZ Transport Agency: Distracting Drivers is Dangerous	Promo: The Official NZ Top 40	
Family Health Diaries: Lipex / Osteoporosis	Supercheap Auto	AMI: Multi Saver	NTL Billboard: C4	
Bunnings lowest prices 'sale'		XBOX 360: Lips		
NTL: Close Up / Criminal Minds/ Ramsay's Kitchen Nightmares USA	Healtheries Green Tea	Supercheap Auto		
Credits	Movie Trailer: Monsters vs Aliens	TSB Bank: Home Loans		
	Burger King: Sweet Chilli	Rebel Sports Easter Sale		
	Promo: Shortland Street	Mazda		
	Credits	Dick Smith Electronics: Ri-dick-ulous Easter Sale		
		Pizza Hutt: More 4 All		
		Hallensteins: Hoodies		
		Snow Planet		
		Credits		

CLOSE UP 7 – 7.30 pm	SHORTLAND STREET 7 – 7.30 pm	CAMPBELL LIVE 7 – 7.30 pm	FUTURAMA 7 – 7.30 pm	THE CROWD GOES WILD 7 – 7.30 pm
Kia Motors: My Soul	Promo: Go Girls	Promo: Top Chef	Promo: Family Guy / South Park (Animation Station)	Supernanny USA: Programme
Sunday: Programme	Discover: Masterfoods blends	Promo: Real Prison Breaks	Now 29 (cd compilation)	Sky TV (pay tv)
Place Makers	Roc: Skin care	Mazda	Subway: Sub of the day	Lighting Plus Easter Sale
Bell Tea Guy	Nescafe	Hammer Hardware	V8 Supercars Hamilton	Coldplay cd
Dick Smith Electronics: Ri-dick-ulous Easter Sale	The Baby Factory	Better Living: Monofoil	T.I. Paper Trail (cd)	TSB Bank: Home Loans
Lindt Master Chocolatier	Harvey Norman Easter Sale	Supercheap Auto	C4 Chuck Competition	Dick Smith Electronics: Ri-dick-ulous Easter Sale
Westpac Save and Win	Earthcare: Toilet paper	Sky TV (pay tv)	Powerade	KFC: All Stars
Danske Mobler Furniture	Dragonball Evolution: movie ad	PlaceMakers	Flo Rida R.O.O.T.S (cd)	Supercheap Auto
Milestone Homes	Protex	Harvey Norman Easter Sale	KFC: snack box	My Sky HDi
Bedpost Beds	My Fair Lady theatre production	Promo: Money Man	Movie Trailer: 17 Again	Flight Centre
Promo: One News	Harvey Furnishings	Finish Dishwashing Powder	C4 Channel Promo	Promo: Rebel Sport Super 14
Promo: Criminal Minds	Promo: 20/20	Beds R Us	Promo: Girls of the Playboy Mansion	Mitre 10 Mega
Harvey Norman Easter Sale	Promo: Neighbours at War / Police Ten 7	Supercheap Auto	Vodafone Nokia Cellphones	Gillette Fusion
Panadeine	Ajax Professional	Harvey Norman : Heat Pumps	Basshunter cd	Supercheap Auto
Rebel Sports Easter Sale	Inghams Chicken	My Sky HDi	Road Safety: Wake up to the Warning Signs	Kiwibank
Supercheap Auto	XBOX 360: Lips	PlaceMakers Sale	Get Fresh	Dick Smith Electronics: Ri-dick-ulous Easter Sale
Movie Trailer: The Reader	Pantene hair care	Old El Paso	XBOX 360: Lips	Sellwood Products Ltd
Mitre 10 Easter Sale	Milo cereal	Briscoes Easter Extra Specials	Maritime NZ: Water Safety	Hamilton Caterers
Lotto Saturday Easter Draw	Breast Screen Aotearoa	Harvey Norman Easter Sale	McDonald's: Going Halves	The Lending Room
Noel Leeming Easter Sale	Super Soft bread	Taylor Swift cd	Vodafone Nokia Cellphones	Supernanny USA: Programme
Promo: Gordon Ramsay's Kitchen Nightmares USA	Frend for Carpets	Promo: Top Chef	Promo: Family Guy / South Park (Animation Station)	Credits
credits	The Topp Twins Movie – Untouchable Girls movie ad	credits	credits	Later/Now Billboard
National Bank sponsorship sting One News Update National Bank sponsorship promo	NTL Billboard: Neighbours at War / Police 10 7 / Go Girls	NTL Billboard: Top Chef / CSI Miami / Real Prison Breaks	Ratings Billboard: PGR	Prime Channel ID
Arnotts 'Coronation Street' competition	Credits  Promo: Shortland Street tomorrow night	ASB sponsorship sting 3 News Update / Promo: Nightline ASB sponsorship promo		

CORONATION STREET 7.30 – 8.30 pm	NEIGHBOURS AT WAR 7.30 – 8 pm	TOP CHEF 7.30 – 8.30 pm	FAMILY GUY 7.30 – 8 pm	SUPER NANNY USA 7.30 – 8.30 pm
Promo: ANZ Netball Championship	<b>Freaky Friday: Programme</b>	Promo: NZ's Next Top Model	Promo: 21	Prime News Weather Update
Movie Trailer: The Top Twins: The Untouchable Girls	Instant Kiwi: Live a little	Harvey Norman: Heat Pumps	Movie Trailer: Dragonball Evolution	Promo: Wife Swap
Freyas bread	The Warehouse	Movie Trailer: Road to Witch Mountain	Powerade	<b>Noel Leeming Easter Sale</b>
<b>Dick Smith's Electronics: Ri-dick-ulous Easter Sale</b>	Burger King: BBQ Rodeo	Green Works cleaning products	Fly Buys	NZ Fire Service
	Road to Witch Mountain: movie ad	BK: BBQ Rodeo	RNZAF	KFC: Snack Box
Beds-r-us	Kelloggs Just Right	Baby Love	V: The Big V	<b>Lighting Plus Easter Sale</b>
Kellog's Sultana Bran cereal	Harvey Norman Sale	Sky TV (pay tv)	Movie Trailer: 17 Again	Bell Tea Guy
<b>Palmer's Easter Favourites</b>	<b>Rebel Sports Easter Sale</b>	Tower Insurance	KFC: Snack Box	Postie Plus Winter Sale
South Australia (travel destination)	Beds R- Us	<b>The Warehouse: Easter Egg Hunt</b>	Action Indoor Sports Stadium	Flight Centre
Gutter Solutions NZ	XBOX 360: Lips	Promo: Rove	Primo Extremo!	Promo: To the Manor Born
Smart-vent	<b>The Warehouse: Easter Bargains</b>	Promo: Campbell Live	<b>The Office: Programme</b>	Promo: Getaway
Promo: The National Bank Calendar / Hotel Inspector Revisits	MTA: Murphy's Law	Harvey Norman Sale	Promo: Battlestar Galactica	Sky TV (pay tv)
Arnotts 'Coronation Street' competition	Wendy's Baconator Mushroom Melt	Mainland Special Reserve Cheese	Burger King: Sweet Chilli	<b>Bond and Bond: Unbelievable Easter Sale</b>
Promo: Dancing with the Stars	Promo: Police Ten 7	Finish 2 in 1	C4 Chuck Competition	State Insurance
Nivea skin care	<b>Harvey Norman Easter Sale</b>	<b>Supercheap Auto</b>	McDonald's: Going Halves	What Catholics Believe
<b>Harvey Norman Easter Sale</b>	Mr Cheese. Cheese in a can	My Sky HDi	Primo Extremo!	The Boat that Rocked movie ad
KFC Movie Trivia Bucket	Palmolive Men shower gel	<b>Michael Hill Sale</b>	NZ Police and NZ Transport Agency: Sober Drivers	<b>Supercheap Auto</b>
Ajax Professional Cleaner	Treasures of the Earth Magazine	Roses chocolates	Powerade	My Sky HDi
Postie Plus Sale	Supercheap Auto	Hannahs shoe sales	Adidas	McDonald's: Going Halves
Hammer Hardware	Pizza Hutt: More 4 All	XBOX 360: Lips	Subway: Feel Good	Hamilton Farmers' Markets
Nivea skin care	<b>Rebel Sports Easter Sale</b>	Dominion's Pizza: 8 Meats Pizza	VTNZ	<b>The Good, The Bad and the Ugg Boot: Programme</b>
<b>Location, Location, Location: Programme</b>	Nurofen Zavance	Kelly Tarton's Artartic Encounter Underwater World: Penguathlon	Promo: The Official NZ Top 40	Promo: Wife Swap
ANZ sponsorship sting / One News Weather Update / ANZ netball championship sting	<b>Harvey Norman Easter Sale</b>	Promo: Project Runway	credits	Promo: Body-Building Pensioners
<b>Lotto Easter Saturday Draw</b>	<b>Fun with Dick and Jane: Movie</b>	Subway: Feel Good	C4 Channel ID	Place Makers
<b>Supercheap Auto</b>	Channel ID	<b>Face the Facts: Smoking</b>		Cold Play cd
Discover: Speciality breads	Credits / Promo: Neighbours at War next week	Nurofen Zavance		Postie Plus Winter Sale
Sunbeam appliances	<b>POLICE TEN 7 8.30 - 9 pm</b>	Mitre 10	<b>AMERICAN DAD 8.30 - 9 pm</b>	Carpet One
Flooring Xtra	Promo: The Amazing Race	L'oreal Paris	Promo: 24	Burger King: BBQ Rodeo
The Priests DVD	Visa Debit	Godfreys vacuum cleaner sale	Promo: Girls of the Playboy Mansion	<b>Supercheap Auto</b>






<b>Bunnings Warehouse: Rainy Days</b>	Healthies Green Tea	TSB Bank: Home Loans	Movie Trailer: Dragonball Evolution	The Salvation Army
Promo: Gordon Ramsey's Kitchen Nightmares USA	Discover: Mainland grated cheese	<b>Briscoes Easter Extra Specials</b>	KFC: Snack Box	Seventies Power Ballads
Arnotts 'Coronation Street' competition	<b>Bond and Bond: Unbelievable Easter Sale</b>	Tip Top Icecream	Vodafone Nokia Cellphones	Promo: The Adventures of Merlin
Promo: Criminal Minds	<b>Face the Facts: Smokefree</b>	Promo: Grand Designs	MGMT Live in Concert Auckland	Promo: Body-Building Pensioners
Bedpost	<b>Green and Black's Chocolate</b>	Impulse: New Romantic Spark	Powerade	Sky TV (pay tv)
Listerine mouth wash	NZ Police and NZ Transport Agency: Sober Drivers	<b>Supercheap Auto</b>	<b>Supercheap Auto</b>	Gillette Fusion
<b>Noel Leeming Easter Sale</b>	The Warehouse bargains	Pizza Hutt: More 4 All	Housexy 2000 cd compilation	The National Bank
Timeless Memories cd	Promo: American Idol	Finish	VTNZ	<b>Briscoes Easter Extra Specials</b>
Schmackos	Promo: Go Girls	<b>Harvey Norman Easter Sale</b>	Burger King: BBQ Rodeo	MY SKY HDi
Place Makers Sale	Road Safety NZ: Wake up to the Warning Signs	The Boat That Rocked – movie ad	Promo: Cops	Waingaro Hot Springs
Moretime insect control system	Bluebird Chips Kiwi As	Bunnings Warehouse	Promo: Brooke Knows Best	Hamilton Caterers
Pallside Weatherboards	<b>Farmers: Easter Weekend Sale</b>	KFC: Snack Box	Promo: 30 Rock	The Lending Room
T&T Winter Sale	Tip Top Icecream	<b>Dick Smith Electronics Ri-dick-ulous Easter Sale</b>	Quantum of Solace dvd	Promo: Wife Swap
Isla Grant in Concert (NZ tour)	Maritime NZ: Water Safety	Vouchermate.co.nz	Wendy's Baconator Mushroom Melt	<i>Credits</i>
NTL Billboard: TV1 and TV2	Cadbury	Snow Planet	Visa Debit	Promo: Super Nanny Next Week
<b>Credits / Sunday Theatre: Memoris of a Geisha: Programme</b>	<b>Noel Leeming Easter Sale</b>	Promo: CSI Miami	Playstation 3: Kill Zone 3	Later: Fat Doctor / Now: Wife Swap
National Bank sting / National Bank One News Update / National Bank promo	Mr Cheese: cheese in a can	Credits / Promo: Top Chef Next Week	NZ Police and Road Safety Agency: Sober Drivers	Kiwibank sponsorship sting/ Prime News Update/ Kiwibank sponsorship promo
			My Freeview HD	
			Subway: Feel Good	
	NTL Billboard: TV1 and TV2	NTL Billboard: TV3 and C4	McDonald's: Going Halves	
			MGMT Auckland Concert	
			Promo: Jono's New Show	
			Credits	
			C4 Channel ID	
<i>AO Billboard Warning</i>	Credits / Promo: Police Ten 7 Next week	ASB sponsorship sting TV3 News Update ASB sponsorship promo		Prime Channel ID
		HD Bravia sting		
<b>CRIMINAL MINDS 8.30-9.30 pm</b>	<b>GO GIRLS 8.30-9.30 pm</b>	<b>CSI MIAMI 8.30-9.30 pm</b>	<b>KING OF THE HILL 8.30 - 9 pm</b>	<b>WIFE SWAP 8.30 – 9.30 pm</b>
<b>Location, Location, Location: Programme</b>	Promo: American Idol	Promo: Real Prison Breaks	Promo: Battlestar Galactica	Promo: Fat Doctors
<b>Green and Blacks Organic Chocolate</b>	NZ Police and Road Safety Agency: Sober Drivers	Promo: Rove	Cluster Crisp cereal	Promo: Body-Building Pensioners
Postie Plus Winter Sale	Subway: Feel Good	Mazda	Get Fresh	<b>Supercheap Auto</b>

Vodafone Nokia Cellphones	Hannahs shoe sale	Smoking: Call Quitline	LiquorKing	Mammoet Workwear
<b>Supercheap Auto</b>	Fly Buys	Powershop.co.nz	Domino's: 8 Meats Pizza	Freedom Furniture Sale
New World Wine Sale	State Insurance	Flooring Xtra	McDonald's: Going Halves	Fujtsui Heat Pumps
<b>Rebel Sport Easter Sale</b>	Road Safety Trust: Two things at once	<b>Harvey Norman Easter Sale</b>	Visa Debit	Postie Plus Winter Sale
PlaceMakers Sale	<b>Kings Plant Barn Easter Sale</b>	Breastfeeding: Feeding Our Futures	Cadbury Creme Eggs: Unleash the Goo	Seventies Power Ballads album
Pizza Hutt: More 4 All	Hallensteins: Hoodies	AMI: Multisaver	Vodafone Nokia Cellphones	Movie Trailer: Monsters vs Aliens
The Warehouse	Promo: Shanghai Noon / Around the World in 80 Days	Freedom Furniture Sale	Now 29 cd compilation	New World Wine Sale
<b>Milestone Homes</b>	Promo: The Amazing Race	Wendy's: Baconator Mushroom Melt	<b>The Office: Programme</b>	Promo: The Adventures of Merlin
<b>Sunday: Programme</b>	Had Enough: Responsible Drinking	Promo: Bro 'Town	Promo: Knight Rider	Promo: Rebel Sport Super 14
Promo: Dancing with the Stars	Platinum Homes	Promo: NZ's Next Top Model	Promo: Jono's New Show	Mitre 10 Mega
Bunnings lowest prices 'sale'	Bell Tea Guy	Godfreys vacuum cleaner sale	Vodafone Nokia Cellphones	Pantene Pro-V
Mainland Special Reserve Cheese	<b>Disney on Ice: Princess Wishes</b>	Persil washing powder	V8 Supercars Hamilton: Tickets	What's New? Centrum
Movie Trailer: The Reader	<b>Lotto Easter Saturday Draw</b>	Powershop.co.nz	Powerade	<b>Harvey Norman Easter Sale</b>
<b>Face the Facts: Smokefree</b>	<b>Noel Leeming Easter Sale</b>	Huggies.co.nz	RNZAF	Supermarket Fuel Discounts
Bunnings lowest prices 'sale'	Huggies.co.nz	Mitre 10 Mega	Subway: Feel Good	Danske Mobler
Powershop.co.nz	Supermarket fuel savings	Had Enough: Drinking	Movie Trailer: Dragonball Evolution	Waingaro Hot Springs
Kellogg's Sultana Bran cereal	<b>Charlie and the Chocolate Factory: Movie</b>	The Warehouse	<b>Tui: Delivering the Goods</b>	McDonald's: Going Halves
<b>Palmers Easter Sale</b>	<b>Freaky Friday: Movie</b>	Promo: Rove	Adidas	Promo: Bondi Rescue
<b>Michael Hill Sale</b>	Subway: Sub of the Day	<b>The Holiday: Movie</b>	Vodafone Nokia Cellphones	Promo: Fat Doctors
Bunnings lowest prices 'sale'	<b>Dick Smith Electronics: Ri-dick-ulous Easter Sale</b>	Finish Powerball	C4 Station Promo	Promo: To the Manor Born
Supermarket petrol discounts	Breast feeding: Feeding Our Futures	Harvey Norman Sale	<i>credits</i>	<b>Noel Leeming Easter Sale</b>
Promo: One News	Herbal Essences: Hello Hydration	<b>Tui: Delivering the Goods</b>	Ratings Warning: AO	Panasonic Heat Pumps
<b>Sunday Theatre: Memoirs of a Geisha: Movie</b>	Sleepyhead	Pizza Hutt: More 4 All	<b>SOUTH PARK 9 – 9.30 pm</b>	<b>Supercheap Auto</b>
State Insurance	<b>Rebel Sports Easter Sale</b>	<b>Supercheap Auto</b>	Promo: 24	Tip Top Icecream
T&T Winter Sale	Kleenex Cottonelle Pampers Paper	Harvey Norman: Heat Pumps	Burger King: Sweet Chilli	NZ Fire Service
<b>Dick Smith Electronics: Ri-dick-ulous Easter Sale</b>	The Topp Twins Movie: Untouchable Girls: movie ad	<b>National Jazz Festival</b>	McDonald's: Going Halves	Place Makers
Gaviscon heatburn relief	Colgate Total 12	Supermarket Fuel Savings	Export Gold	Movie Trailer: Monsters vs Aliens
Moyes Panmure used cars sales	The Warehouse	Bunnings Warehouse	MGMT Live in Auckland	<b>Rebel Sports Easter Sale</b>
Bedpost	Supermarket fuel Savings	Promo: Project Runway	<b>Supercheap Auto</b>	<b>The Good, The Bad, and the Ugg Boot: Programme</b>
Jennian Homes giveaways	<b>Sunday Theatre: Memoirs of a Geisha: Movie</b>	Burger King: Sweet Chilli	T.I. Paper Trail cd	Promo: Body-Building Pensioners
Promo: Stars in their Eyes	Promo: 20/20	<b>Supercheap Auto</b>	McDonald's: Mac all night	Leonard Cohen Live in London cd / dvd
Promo: Gordon Ramsey's Kitchen Nightmares USA	Janola Power Protection	Vodafone Nokia Cellphones	Promo: Battlestar Galactica	New World Wine Sale
PlaceMakers Sale	<b>Lindt Master Chocolatier</b>	100% : Panasonic	<b>The Running Man: Movie</b>	Anti-Flamme Extra

Pak n Save Easter	Oi El Paso	Breast Screen Aotearoa	Movie Trailer: The Boat that Rocked	Resene
Westpac: Save & Win	Beaurepairs Easter Checkup	Speight’s The Great Southern Finishing School	Domino’s Pizza: 8 Meats Pizza	Sealord
Noel Leeming Easter Sale	Babyfactory	Bunnings Warehouse	V8 Supercars Hamilton	Mainland Special Reserve Cheese
Sleepyhead sensor zone	Za Cosmetics	Sleepyhead Sensor Zone	Smashproof cd	The Boat That Rocked movie ad
Powershop.co.nz	McCleans Protect	Promo: Real Prison Breaks	NZ Police and NZ Transport Agency: be the sober driver	Sellwood Products Limited
Smart-vent	Number One Shoes	Promo: CSI Miamia Next Week	Coke Zero: A taste of life like it should be	Hamilton Caterers
Berroca Performance	Bluebirds Chips: Kiwi As	Credits / Promo: Real Prison Breaks next / The Holiday: Movie	Movie Trailer: 17 Again	The Lending Room
Briscoes: Easter Extra Specials Sale	Harvey Norman Easter Sale	NTL Billboard: TV3	Promo: 24	Promo: Fat Doctors
NTL Billboard: TV1 and TV2	Promo: Desperate Housewives	ASB sponsorship sting TV3 News Update ASB sponsorship promo	credits	Credits
Credits / Promo: Criminal Minds Next Week	NTL Billboard: TV2 and TV1			Wife Swap: Programme
AO Billboard Warning	Credits / Promo: Go Girls Next week			Promo/Billboard Later/Now
				Kiwibank Sponsorship sting/ Prime News Update/ Kiwibank Sponsorship
		Prime Channel ID		
				PGR Ratings Billboard
GORDON RAMSEY’S KITCHEN NIGHTMARES 9.30-10.30 pm	20 /20 9.30-10.30 pm	REAL PRISON BREAKS 9.30-10.30 pm	24 9.30-10.30 pm	FAT DOCTORS 9.30-10.30 pm
Promo: ANZ Netball Championship	Freaky Friday: Movie	Promo: NZ’s Next Top Model	Promo: Ninja Warrior / MXC	Promo: Bondi Rescue
Hannahs Sale	The Warehouse: Easter Bargains	Berroca Performance	Promo: Battlestar Galactica	Hammer Hardware
Noel Leeming Easter Sale	Discover: Speciality Bread	NZ Police and NZ Transport Agency: be the sober driver	VoucherMate.co.nz	Lending Room
Discover: Welcome Home Loan	Harvey Norman Easter Sale	Harvey Norman: Heat Pumps	Export Gold: Export Yourself	Tui: Delivering the Goods
Road Safety: Wake Up to the Warnings Signs	Had Enough: Responsible Drinking	McDonald’s: Mac all night	Get Fresh	Bond and Bond: Unbelievable Easter Sales
The Warehouse Sale	Baby Factory	Bunnings Warehouse: Project	Supercheap Auto	The Salvation Army
HRV: Heat Recovery Ventilation	BK: Sweet Chilli	Pure Blonde: Heaven Sent	V48 Hours Film Making Competition	Face the Facts: Smokefree
Bedpost	CMC Markets	Promo: Rove	Pussycat Dolls Concert presented by The Edge	Supercheap Auto
Promo: The National Bank Country Calendar / The Hotel Inspector Revisits	Supermarkets fuel dockets	Promo: Grand Designs	Vodafone Nokia Cellphones	Legend of the Seeker: Programme
Promo: One News Nightline	Charlie and the Chocolate Factory: Movie	Rexona Men	Promo: Jono’s New Show	Promo: Rebel Sport Super 14
Lotto Easter Saturday Draw	Promo: Shanghai Noon / 80 Days around the World	Rebel Sports Easter Sale	Promo: Girls of the Playboy Mansion	What Catholics Believe
Rebel Sports Easter Sale	Cadbury We’re into Easter as much as you	Supercheap Auto	Promo: Cops	Mitre 10

Finish 2 in 1	Noel Leemings: Easter Sale	Vodafone Nokia Cellphones	Promo: Brooke Knows Best	New World Wine Sale
Healtheries Green Tea	Garnier Frutius	Bunnings Warehouse: Rainy Days	Cluster Crisp cereal	Fujitsu Air Conditioning
Panasonic Heat Pumps	Sealord's Tuna	Roses Chocolates	Lady Gaga cd	Supercheap Auto
Super Soft Bread	Mitre 10 Easter Sale	Beds R Us	V: The Big V	My Sky HDi
Mitre 10 Easter Sale	Supersoft Bread	The Boat that Rocked: movie ad	MGMT Live in Concert Auckland	Supermarkets Fuel Discounts
Kleenex Cottonelle pamper paper	Westpac Save and Win	Briscoes Easter Extra Specials	Movie Trailer: 17 Again	Lending Room
Location, Location, Location: Programme	Green and Blacks Organic Chocolate	Mr Bean's Holiday: Movie	VTNZ	Hamilton Caterers
Sunday Theatre: Memoirs of a Geisha: Programme	Farmers: Easter Weekend Sale	Harvey Norman Easter Sale	Promo: The Official NZ Top 40	Promo; The Good, The Bad, and the Ugg Boot
Movie Trailer: Topp Twins Movie: Untouchable Girls	T & T Winter Sale	Instant Kiwi	The Office: Programme	Promo: Body-Building Pensioners
Freyas bread	End of recording 10pm approx	Sleepyhead Sensor Zone	Promo: 30 Rock	Supercheap Auto
Sleepyhead sensor zone		Vodafone Nokia Cellphones	Liquor King	Guthrie Bowron
Bond and Bond: Unbelievable Easter Sale		New World Wine Sale	Subway: Feel Good	NZ Fire Service
Mitre 10 Mega Sale		Michael Hill Sale	Quantum of Solace dvd	Old El Paso
Subway: Feel Good		Cadbury: We're into Easter as much as you	Maritime NZ: Water Safety	Harvey Norman Easter Sale
Milestone Homes		Mitre 10 Sale	Adidas	Speight's The Great Southern Finishing School
MTA: Murphy's Law		Promo: Stuck on You	Fly My Pretties NZ tour	Promo: Getaway
HRV: heat recovery ventilation		Subway: Sub of the Day	VTNZ	Promo: To the Manor Born
Promo: Wheel of Fortune		XBOX 360: Lips	The Running Man: Movie	Mitre 10
End of recording		Old El Paso	Promo: Knight Rider	The Salvation Army
		The Warehouse: Easter Egg Hunt	Promo: Jono's New Show	TSB Bank: Home Loans
		NZ Fire Service	Mr Cheese: cheese in a can	Bond and Bond: Unbelievable Easter Sale
	Bunnings Warehouse: Project	The Datsuns NZ tour	Supermarket Fuel Discount	
	Powershop.co.nz	Now 29 cd compilation	Waingaro Hot Springs	
	Fly Buys	Action Indoor Sports Stadium	Flight Centre	
	Supercheap Auto	MGMT Live in Auckland	Promo: Top Gear: Botswana Special	
	RNZAF	Tui: Delivering the Goods	credits	
	Mr Cheese: cheese in a can	V48 Hours Film Making Competition		
	Promo: Nightline Next / Sports Tonight	Promo: Skins		
Credits / Promo: The Holiday	credits			
TV3 Channel ID (John Campbell)				

Saturday 11 April 2009

				
ONE NEWS 6-7 pm	FRESH PRINCE OF BEL AIR 6-7 pm	3 NEWS 6-7 pm		MERV GRIFFIN'S CROSSWORDS 6 - 6.30 pm
Recording Failed	Promo: The Amazing Race	Promo: V8 Supercars Hamilton 400	Recoding Failed	<b>The Good, The Bad, and the Ugg Boot: Programme</b>
	Hallensteins: Hoodies	Rexona Men		Promo: FIGWIT: Frodo is Great Who Is That?
	<b>Rebel Sports Easter Sale</b>	Mitre 10		Mitre 10
	<b>Briscoes: Easter Extra Specials</b>	Movie Trailer: The Boat that Rocked		McDonald's: Mac all night
	Za Cosmetics	Harvey Norman Sale		<b>Noel Leemings Easter Sale</b>
	<b>Noel Leeming Easter Sale</b>	<b>Rebel Sports Easter Sale</b>		Thin Lizzy
	State Insurance	Panasonic Heat Pumps		Promo: Man vs Wild
	Dragonball Evolution (movie)	Road Safety: Wake up to the Warnings		Promo: Getaway
	The Baby Factory	<b>The Holiday: Movie</b>		<b>Promo: Legend of the Seeker</b>
	Xbox 360: Lips	Promo: 60 Minutes		Milo cereal
	Wendy's: Baconator	Harvey Norman: heat pumps		Janola Power Protection
	Promo: Shanghai Noon and Around the World in 80 days	Subway: Feel Good		<b>Pak n Save Easter</b>
	Promo: American Idol	Baby Love nappies		TSB Bank: Home Loans
	Promo: Mitre 10 Dream Home	Mitre 10 Mega		NZ Fire Service
	McDonald's: Going Halves	My SKY HDi		State Insurance
	Mitre 10 Mega	Fujitsu Air Conditioning		Movie Trailer: Monsters vs Aliens
	HSM3 Dvd	<b>National Jazz Festival</b>		Old El Paso
	Panadol Rapid	Harvey Norman:		Gutterwitch: Gutter tank water storage
	Finish Dishwasher Cleaner	Panadeine		Promo: America's Got Talent
	Maybelline Superstay Power Gloss	Wendy's Baconator Mushroom Melt		credits
	<b>Rebel Sports Easter Sale</b>	<b>Promo: Mr Bean's Holiday</b>		Promo: In God's Name
	McDonalds: Value Picks	Promo: CSI		Prime Channel ID



	Promo: Shanghai Noon and Around the World in 80 Days	Subway: Feel Good		<b>DEAL OR NO DEAL 6.30 – 7 pm</b>
	<b>Charlie and the Chocolate Factory: Movie</b>	Bunnings: non Easter		Promo: Top Gear: Botswana Special
	Nintendo DSi	Macleans Protect toothpaste		<b>Promo: Dr Who – The Next Doctor</b>
	Garnier Frutius Shampoo and Conditioner	<b>Rebel Sports Easter Sale</b>		Mitre 10 Mega
	<b>Rebel Sports Easter Sale</b>	<b>Lighting Plus Easter Sale</b>		Breast Screen Aotearoa
	The Warehouse	<b>Briscoes Easter Extra Specials</b>		<b>Lighting Plus Easter Sale</b>
	Berroca Performance	TSB Bank: Home Loans		TSB Home Loans
	Palmolive For Men Shower Gel	Place Makers		<b>Bond and Bond: Unbelievable Easter Sale</b>
	Panadeine	Vodafone Nokia Cellphones		Gillette Fusion: Phenom
	<b>Dick Smith Electronics: Ri-Dick-ulous Sale</b>	MTA Assured: Murph's Law		<b>Harvey Norman Easter Sale</b>
	17 Again – movie promo	LG Sponsorship sting: (3 News sports segment)		Promo: Top Gear: Best Of
	<b>The Warehouse: kids: not everyone likes waiting</b>	LG Sponsorship sting (3 News sports segment)		<b>The Good, The Bad, and the Ugg Boot: Programme</b>
	<b>Dick and Jane: Movie</b>	Promo: Money Man		<b>Promo: Wife Swap</b>
	Keno Draw	Promo: Target		West Pak Save & Win
	Ingham Chicken (frozen goods)	Genesis energy		Mitre 10
	Just Juice Pump'd	Bedpost		What Catholics Believe
	Vanish: Fren'd for carpets	Burger King: BBQ Rodeo		The Salvation Army: Red Shield Appeal
	Dettol	<b>Harvey Norman Easter Sale</b>		Nescafe coffee
	Visa debit	Postie Plus Winter Sale		Lending Room
	Sleepyhead Sensor Zone	<b>Bunnings Warehouse: Painting</b>		Movie Trailer: The Boat that Rocked
	The Lamb of God	The National Bank		131 Fashions
	Billboard: NTL	AMI sponsorship sting (weather segment)		Promo: The Adventures of Merlin
	<i>credits</i>	credits		<i>credits</i>
		Billboard: ntl tv3		Promo: Getaway
				Prime channel id
<b>THE NATIONAL BANK COUNTRY CALENDER 7 - 7.30 pm</b>	<b>AMERICA'S FUNNIEST HOME VIDEOS 7 – 7.30 pm</b>	<b>THE SIMPSONS 7 – 7.30 pm</b>		<b>CAUGHT 7 – 7.30 pm</b>
<b>Sunday: Programme</b>	Promo: Shanghai Noon / Around the World in 80 Days	Promo: Grand Designs		Promo: Bondi Rescue
PlaceMakers	Primo Extremo	<b>The Holiday: Movie</b>		Postie Plus Winter Sale
Harvey Norman Sale	<b>Beaurepairs Easter Checkup</b>	Movie Trailer: Dragonball Evolution		Fujitsu Air Conditioning
The National Bank	High School Musical 3: dvd	Dominion's 8 Meats Pizza		Schmackos dog treats
Family Health Diary: Healtheries Value Pack	Kraft Cheese Spread	Maritime NZ: Water Safety		<b>Dick Smith Electronics: Ri-dick-ulous Easter sale</b>

<b>Rebel Sports Easter Sale</b>	<b>The Warehouse: Easter Bargains</b>	Supersoft bread		KFC: All Stars
Movie Trailer: The Reader	Vodafone Nokia Cellphone	Impluse: Romantic Spark		Woolrest Biomag
<b>Godfreys Easter Bagless Blitz! Sale</b>	<b>Rebel Sports Easter Sale</b>	Za Cosmetics		Placemakers
Bridgefield Quality Farms	Marua Leather	The Warehouse		Promo: Dr Who - The Next Doctor
Nufarm farming products	Arthur Toye	Burger King: Sweet Chilli		Promo: Top Gear: Botswana Special
Promo: One News	<b>Charlie and the Chocolate Factory: Movie</b>	Just Juice Pump'd		Mitre 10 Mega
Promo: The Hotel Inspector Revisits	<b>Fun with Dick and Jane: Movie</b>	Promo: V8 Supercars Hamilton 400		Burger King: Sweet Chilli
<b>Harvey Norman Easter Sale</b>	Promo: American Idol	Subway: Sub of the Day		Resene
<b>Palmer's Easter Favourites</b>	The National Bank	Kmart		<b>Briscoes Easter Extra Specials</b>
Freya's bread	Just Juice Pulp'd	RNZAF		My Sky HDi
Mitre 10 Mega	The Warehouse	Harvey Norman: Heat Pumps		Lending Room.co.nz
Colgate Total 12	Old El Paso	'U' tampons		Push Me toothpaste dispenser
<b>Dick Smith Electronics: Ri-dick-ulous Easter Sale</b>	State Insurance	Movie Trailer: Race to Witch Mountain		Waingaroa Hot Springs
<b>Rebel Sports Easter Sale</b>	<b>Rebel Sports Easter Sale</b>	<b>Rebel Sports Easter Sale</b>		Promo: Getaway
Eprix farming products	<b>Dick Smith Electronics: Ri-dick-ulous Easter Sale</b>	Pizza Hut: More 4 All		<i>credits</i>
Promo: Dancing with the Stars	Fly Buys	EA Games		Promo: NTL: Later: Weekend Murders: Miss Marple / Now: Getaway
NTL Billboard: TV One	Movie Trailer: The Topp Twins Movie: Untouchable Girls	NZ Police & NZ Transport Agency: Sober Drivers		
<i>credits</i> / Promo: The National Bank Country Calendar Next Week	Burger King: Sweet Chilli	Promo: Grand Designs		
The National Bank sponsorship sting	Promo: Mitre 10 Dream Home	<i>credits</i>		Channel ID: Prime
One News Update	NTL Billboard	Billboard: NTL: TV3		
The National Bank sponsorship promo	<i>credits</i>	TV3 News Update		
	M&M sponsorship sting	Flooring Xtra Sponsorship sting for 'Grand Designs'		
<b>THE HOTEL INSPECTOR REVISTS</b> 7.30 – 8.30 pm	<b>AMERICAN IDOL</b> 7.30 – 8.30 pm	<b>GRAND DESIGNS</b> 7.30 – 8.30 pm		<b>GETAWAY</b> 7.30 – 8.30 pm
<b>Promo: Location Location Location</b>	Promo: The Amazing Race	<b>The Holiday: Movie</b>		Prime News Weather Update
Listerine mouth wash	Number 1 Shoes	Promo: 60 Minutes		Promo: In God's Name
Harvey Norman sale	KFC: All Stars	Flooring Xtra		Panasonic Heat Pumps
Road Safety: Wake up to the Warnings	<b>Briscoes: Easter Extra Specials</b>	<b>Rebel Sports Easter Sale</b>		Thin Lizzy
Discover: Welcome Home Loans	Colgate Total 12 toothpaste	Vanish NapiSan		<b>Legend of the Seeker: Movie</b>
<b>Ferrero Rocher</b>	Harvey Norman sale	Beds R Us		Promo: Top Gear: Botswana Special
<b>Kings Plant Barn Easter Sale</b>	Tip Top Icecream	Impulse Romantic Spark		NuFarm farming products
Smart-Vent	<b>Rebel Sports Easter Sale</b>	Nescafe Coffee		Movie Trailer: Monsters vs Aliens
<b>Sunday Theatre: Memoirs of a Geisha: Programme</b>	Herbal Essence: hydration	<b>The Warehouse: Easter Egg Hunts</b>		Nintendo DSi

Promo: Coastwatch / Border Patrol	Movie Trailer: Road to Witch Mountain	Burger King: BBQ Rodeo	TSB Bank: Home Loans
Bedpost	The Warehouse	Promo: House	Placemakers
<b>Bond and Bond: Unbelievable Easter Sale</b>	International Antarctic Centre	<b>Mr Bean's Holiday: Movie</b>	Broadcasting Standards Authority
<b>Briscoes: Easter Extra Specials</b>	<b>Kings Plant Barn Easter Sale</b>	Harvey Norman Sale	ASB Vault
Pine-O-Cleen cleaning products	Promo: Dancing with the Stars	AMI Insurance: Multisaver	Dylan Moran: What it is (comedy gig)
Freedom Furniture Sale	M&M Sponsorship promo	Gillette Fusion Phenom	131 Fashions
Kelloggs Sultana Bran	<b>Charlie and the Chocolate Factory: Movie</b>	Freedom Furniture sale	Promo: FIGWIT: Frodo is Great - Who is That?
<b>Rebel Sports Easter Sale</b>	The Bell Tea Guy	Domino's 8 Meats Pizza	<b>The Good, The Bad, and The Ugg Boot: Programme</b>
<b>Noel Leemings Easter Sale</b>	<b>Harvey Norman Easter Sale</b>	Freya's bread	Promo: Dr Who – The Next Doctor
ANZ Sponsorship Sting	State Insurance	Vaseline Intensive Care	<b>Harvey Norman Easter Sale</b>
One News Weather Update	Mitre 10 Mega	Mr Cheese: cheese in a can	The Salvation Army
ANZ Sponsorship Sting	Mr Cheese: cheese in a can	Promo: Money Man	Gillette Fusion: Phenom
Sleepyhead Sensorzone	<b>Rebel Sports Easter Sale</b>	Promo: CSI	The Bell Tea Guy
The Warehouse	<b>Pak n Save Easter</b>	<b>Harvey Norman Easter Sale</b>	<b>Lighting Plus Easter Sale</b>
Freedom Furniture sale	Za Cosmetics	Flora Original Margarine spread	Old El Paso
<b>Rebel Sports Easter Sale</b>	Disney on Ice: Princess Wishes: theatre production	Unleash the Goo: Creme Eggs	Freedom Furniture
Place Makers	<b>Fun with Dick and Jane: Movie</b>	Bunnings Warehouse	Promo: The Adventures of Merlin
Family Health Diaries: Optimum Cat and Dog Food	<b>Lotto Draw</b>	Inghams Chicken	Promo: In God's Name
<b>Dick Smith Electronics: Ri-dick-ulous Easter Sale</b>	Promo: The Legend of Zoro	<b>Godfrey's Easter Bagless Blitz! Sale</b>	<b>Noel Leeming Easter Sale</b>
<b>Palmers Easter Favourites</b>	Subway: Sub of the Day	Finish	Mitre 10
Kleenex Cottonelle Pamper Paper	<b>Briscoes: Easter Extra Specials</b>	Pizza Hutt: More 4 All	The Ultimate Rhythm & Black Collection
Promo: Cops With Cameras	Discover: Mainland Grated Cheese	Promo: Target	TSB Bank: Home Loans
Promo: Cold Case	<b>Rebel Sports Easter Sale</b>	Harvey Norman: Heat Pumps	<b>Harvey Norman Easter Sale</b>
Beds R Us	<b>Bond and Bond: Unbelievable Easter Sale</b>	Bedpost	<b>Dick Smith Electronics: Ri-dick-ulous Sale</b>
Flooring Xtra	Freedom Furniture	Roses Chocolates	Lending Room.co.nz
Kitchen Studio	Cold Power Advanced 2x Ultra	Panasonic Insulation	Shoprider New Zealand
G.J. Gardener	Vodafone Nokia Cellphones	Nescafe Coffee	Promo: Miss Marple
My Fiair Lady theatre show	Visa Debit	<b>Rebel Sports Easter Sale</b>	<i>credits</i>
Nuturo Pharm	Promo: TVNZ 7	KFC: Movie Trivia Box	Promo: NTL: Later: NRL: Sharks vs Raiders. Now: Weekend Murders: Miss Marple
MTA Insurances Murphy's Law			
Bedpost			






Promo: Stars in their Eyes	Promo: Shanghai Noon / Around the World in 80 Days	Fujitsu Air Conditioning/Heat Pumps		Kiwibank sponsorship sting Prime News Update
NTL Billboard: TV1 & TV2	Just Juice Pulp'd	Harvey Norman		Kiwibank sponsorship promo
credits / promo: Cold Case	Iron Man dvd	Carpet One Clearout		Prime Channel ID
The National Bank sponsorship sting One News Update The National Bank sponsorship promo	Pizza Hutt: More 4 All	Promo: The Holiday		
Dancing with the Stars Encore: voting instructions billboard	Postie Plus Winter Sale	credits		
Cadbury Sponsorship promo	NZ Police & NZ Transport Agency: Sober Driver	Flooring Xtra sponsorship sting		
	Farmers: Easter Weekend Sale	TV3 News Update		
	Mitre 10	TV3 Channel ID		
	Iron Man dvd	Ratings Billboard: AO		
	Burger King: BBQ Rodeo			
	Sunday Theatre: Memoirs of a Geisha: Movie			
	NTL Bilboard: TV 1 & TV2			
credits				
DANCING WITH THE STARS ENCORE 8.30 – 10 pm	SHANGHAI NOON 8.30 – 10.30 pm	THE HOLIDAY 8.30 – 10.30 pm	WEEKEND MURDERS: MISS MARPLE 8.30 – 10.30 pm	
Location Location Location: programme	Promo: The Amazing Race	Promo: Mr Bean's Holiday	Promo: Top Gear: Botswana Special	
Green Works cleaning products	Road Safety: Wake up to the Warnings	Promo: 60 Minutes	Placemakers	
Listerine mouthwash	Fly Buys	Berroca Performance	Pak n Save Easter	
Rebel Sports Easter Sale	High School Musical 3: dvd	NZ Police and NZ Transport Agency: Wake Up to the Warnings	Whats New? Centrum	
AMI Insurance: Multisaver	Vaseline Intensive Care	Cluster Clumps	TSB Bank: Home Loans	
Resene	Gregg's Instant Coffee	High School Musical 3: dvd	Freedom Furniture	
Freya's bread	Hallensteins: Hoodies	Pizza Hutt: More 4 All	Bell Tea Guy	
MTA Assured: Murph's Law	Wendy's Baconator Mushroom Melt	Rexona for Men	Fujitsui Heat Pumps: Airconditioning	
Sunday: Programme	MTA Assured: Murph's Law	Road Safety Trust: Two things at once	New World: wine sale	
Cadbury Sponsorship sting	Charlie & the Chocolate Factory: Movie	Promo: Stuck on You	Promo: Dr Who – the next doctor	
Sunday Theatre: Memoirs of a Geisha: Programme	Lotto Draw Update	Promo: Million Dollar Catch	The Good, The Bad, and the Ugg Boots: Programme	
Mitre 10	The Warehouse: Easter Bargains	Burger King: Sweet Chilli	Lighting Plus Easter Sale	
Iron Man dvd	Cluster Crisp cereal	The Warehouse: Easter Bargains	Woolrest Biomag	
Godfreys Easter Bagless Blitz! Sale	Movie Trailer: Race to Witch Mountain	Export Gold: Express Yourself	Lending Room.co.nz	
Huggies.co.nz	Subway: Feel Good	Movie Trailer: The Boat that Rocked	Movie Trailer: The Boat that Rocked	
Rebel Sports Easter Sale	Kmart	Powerade	Bond & Bond: Unbelievable Easter Sale	

Pizza Hutt: More 4 All	Flora Original Margarine Spread	<b>Face the Facts: Smokefree</b>	131 Fashions
Powerbuilt tools	Burger King: Sweet Chilli	Harvey Norman: Heat pumps	DairyNZ
Iron man dvd	<b>Fun with Dick and Jane: Movie</b>	Snow Planet	<b>Legend of the Seeker: Programme</b>
Tile Warehouse	Promo: Shortland Street	Vouchermate.co.nz	Promo: In God's Name
Promo: Stars in Their Eyes	Persil washing powder	Bunnings Warehouse	Panasonic Heat Pumps
Promo: Coastwatch / Border Patrol	<b>Rebel Sports Easter Sale</b>	Promo: CSI	TSB Bank: Home Loans
Kia Motors: My Soul	Westpac Save & Win	McDonald's: Mac All Night	What Catholics Believe
<b>Rebel Sports Easter Sale</b>	Rexona Men	Rebel Sports Easter Sale	G.J. Gardener
<b>Palmers Easter Favourites</b>	Mitre 10	Pantene Pro V	New World Wine Sale
<b>Bunnings Warehouse: Project</b>	Beds R Us	Telecom Broadband	Promo: Man vs Wild
Beds R Us	Dettol air freshener	Had Enough: Drinking	Kiwibank sponsorship sting
G J Gardiner	KFC: All Stars	Kmart	Prime news Update
Saltana Bran cereal	<b>Bond and Bond: Unbelievable Easter Sale</b>	3 News Weather Update	Kiwibank sponsorship promo
Gutter Solutionz	Greggs mixed herbs	New World Wine Sale	The Salvation Army: Red Shield Appeal
Jennian Homes	Promo: Desperate Housewives	<b>Breast Screen Aotearoa</b>	Speight's The Great Southern Finishing School
Cadbury sponsorship sting	Harvey Norman: Heat pumps	Mitre 10 Mega	My Sky HDi
Promo: Cops With Cars	Kellogg's Just Right	KFC: All Stars	Kowhai Quality Coatings
Place Makers	Kleenex Cottonelle Pamper Paper	Gillette Fusion: Hydration	Gutterwitch: Gutterwand
Old El Paso	<b>Godfrey's Easter Bagless Blitz! Sale</b>	NZ Fire Service	Danske Mobler
Toyota Corolla	Mitre 10 Mega	Genesis Energy	Promo: The Adventures of Merlin
New World Wine Sale	KFC: Movie Trivia Bucket	<b>Briscoes Easter Extra Specials</b>	Promo: Top Gear: Botswana Special
Discover: Pams sauces	<b>Dick Smith Electronics: Ri-Dick-ulous Easter Sale</b>	Promo: Underbelly: the Mr Asia Story	Rieker Antistress shoes
Expol Underfloor Insulation	<b>Disney on Ice: Princess Wishes: theatre production</b>	Promo: V8 Supercars Hamilton 400	TSB Bank: Home Loans
Earthcare toilet paper	Dreamgirls of Bollywood: skycity production	Movie Trailer: Monsters vs Aliens	Leonard Cohen: Live in London (dvd)
Timeless Memories cd compilation	Promo: The Legend of Zoro	<b>Pak n Save: Easter Specials</b>	KFC: Movie Trivia Bucket
<b>Bond and Bond: Unbelievable Easter Sale</b>	<b>Charlie &amp; the Chocolate Factory: Movie</b>	EA Games	<b>Noel Leeming Easter Sale</b>
Bedpost	Vodafone Nokia Cellphones	TSB Bank: Home Loans	The Ultimate Rhythm & Black Collection cd
The Warehouse	<b>Harvey Norman Easter Sale</b>	Sleepyhead: Sensor Zone	Panasonic
Promo: Spooks	Subway: Sub of the Day	Steinlager Pure	<b>Briscoes: Easter Extra Specials</b>
Promo: Diplomatic Immunity	Sealord	Warehouse Stationary	Promo: America's Toughest Jobs
			<b>The Good, The Bad, and The Ugg Boot: Programme</b>
			<b>Harvey Norman: Easter Sale</b>

Mitre 10 Mega	NZ Government & NZ Transport Agency: Right Car	<b>Harvey Norman: Easter Sale</b>		MTA Assured: Murph's Law
Vodafone Nokia Cellphones	<b>Bunnings Warehouse: Rainy Days</b>	Promo: Life on Mars		KFC: Snack Box
Milo cereal	Tip Top ice cream	<b>Farmers Easter Sale</b>		Movie Trailer: The Boat that Rocked
Road Safety: Wake up to the Warnings	<b>Briscoes Easter Extra Special Sale</b>	Gillette Fusion: Phenom		Postie Plus Winter Sale
Movie: The Top Twins Movie: Untouchable Girls	Mr Cheese: cheese in a can	Kraft Cheese Spread		Surface Solutions: Resurfacing Specialists
MTA Assured: Murph's Law	Promo: Cold Case	RNZAF		Shoprider
Dancing with the Stars on TVNZ.co.nz	<i>end of recording</i>	Mitre 10		Bailey
Better Living: Monofoil		McDonald's: Going Halves		Promo: FIGWIT: Frodo is Great – Who is That?
Harvey Norman: Heat Pump Sale		<b>Pure Blonde: Heaven Sent</b>		Promo: In God's Name
Road Safety: Two things at once		Bunnings Warehouse		Telecom Broadband
Fly Buys		Promo: Money Man		New World: Wine Sale
Colgate toothpaste		Mr Cheese: cheese in a can		Kiwibank
Had Enough: Responsible Drinking		Breastfeeding: Feeding our Futures		What Catholics Believe?
Promo: Cold Case		Harvey Norman: heat pumps		Mitre 10 Mega
Cadbury Sponsorship Sting		<b>Tui: Delivering the Goods</b>		Gutterwitch: Gutter Tank
<i>Credits</i>		<b>Rebel Sports Easter Sale</b>		Promo: Dr Who – The Next Doctor
		Movie Trailer: The Boat that Rocked		<i>Credits</i>
		<b>Cadbury: We're into Easter as much as you</b>		
		EA Games		
		Promo: Target		
		Promo: Missing Pieces		
		Harvey Norman		
		Stoneleigh Malborough: Wine		
		<b>Godfrey's Easter Bagless Blitz Sale</b>		
		Gaviscon Cool Tablets		
		L'Oreal hair dye		
		Finish		
		Subway: Feel Good		
		Vanish Frennd for Carpet		
		Vodafone Nokia Cellphones		
		Promo: House		
		Flooring Xtra		
		Had Enough: Drinking		
		Finish dishwashing powder		
		<b>Briscoes Easter Extra Specials</b>		
		Schmackos dog treats		
		Promo: Boston Legal		

		Subway: Feel Good		
		XBOX 360: Lips		
		Heineken beer		
		Vodafone Nokia Cellphones		
		<b>Ferrero Rocher: Easter</b>		
		Promo: The Patriot		
		Vanish NapiSan		
		Beds R Us		
		Pizza Hutt: More 4 All		
		In Touch: Hour of Power: Programme		
		Pine O Cleen		
		<i>End of recording</i>		

Monday 13 April 2009

				
<b>Recording Failed</b>	<b>NEIGHBOURS</b> 6-6.30 pm	<b>3 NEWS</b> 6 – 7 pm	<b>MALCOLM IN THE MIDDLE</b> 6-6.30 pm	<b>ANTIQUES ROADSHOW</b> 6-7 pm
	Promo – Mitre 10 Dream Home	Promo – Sunrise	Promo – Knight Rider	Promo – Doctor Who
	Rexona – upside down roll-on deodorant	Promo – CSI Miami	Promo – Jono's New Show	Promo – Top Gear
	McClellan Protects	Vaseline – Intensive Care for Dry Skin	NOW 29 (album)	Cigna Funeral Plan
	NZ Airforce	Hyundai	Get Fresh: Dairy Industry Jobs	Uncle Ben's Express Rice
	Burger King – Woodstock	Expol – underfloor heating	Xbox 360: Lips	Gillette Fusion Phenom
	Snow Planet	National Bank	The Datsuns NZ Tour	Dilmah Tea
	Carpet One – Clearance	<b>Michael Hill Sale</b>	V8 Supercars Tickets	Pedigree adoption drive
	Promo: Mitre 10 Dream Homes	Pizza Hutt – More 4 All	V 48 Seconds Competition	Pak n Save
	Promo : Desperate Housewives	My Freeview HD	<b>Everybody Hates Chris / How I Meet Your Mother: Programme</b>	Promo – America's Got Talent
	Impulse	HRV Heat Recovery Ventilation	C4 Channel Promo	Promo – The Crowd Goes Wild
	KFC – All Stars	Contacts 2 Go	Promo – Jono's New Show	Dolmio pasta bake
	NZ Airforce	Promo – Life on Mars	Video Ezy Value Pack	Pacific Blue
	Lotto – Big Wednesday	Promo – Money Man	Subway – Sub of the Day	The Lending Room
	Dettol – Disinfectant Spray	Lynx – Instinct – Unleash the Leather	Fly My Pretties NZ tour	Carpet One
	Promo - Lost	EECA: Energywise	Basshunter (album)	Bell Tea Guy
	Promo – Chuck	<b>Famers Easter Weekend Sale</b>	MGMT live in NZ	JD Jewellery Design
	TVNZ.co.nz – missed episodes – Chuck	NZ Airforce	C4 Chuck Competition	Waingaro Hot Springs
	Carefree – silk ease tampons	AVON: Moisturiser	C4 XMen Competition	<b>Promo – Wife Swap</b>
	Inghams Chickens (frozen goods)	Lotto: Big Wednesday	Promo – King of the Hill	Promo – Frodo is Great - Who is That?
	Rexona Men V8	Subway: Sub of the Day	Credits	<b>Bond &amp; Bond Unbelievable Easter Sale</b>
	Gregg's Herbs – cook freestyle	Promo – Target	C4 Channel ID	Thin Lizzy
	KFC – All Stars	Promo – Missing Pieces		The Priests DVD
	Credits	Neutrogena: Healthy Skin Anti Wrinkle		Promo – Man vs Wild
	Promo : Mitre 10 Dream Home	Pitstop – Free for Life		Promo – The Crowd Goes Wild
	Promo: Tonight: Brothers and Sisters	<b>Breast Screen Aotearoa</b>		Telecom – Broadband



	<b>FRIENDS 6.30-7pm</b>	TSB Bank – home loans	<b>KING OF THE HILL 6.30-7 pm</b>	Radio New Zealand
	Promo – Brothers and Sisters	Inner Health Plus	Promo – Knight Rider	Push Me Toothpaste dispenser
	McDonalds – Going Halves	Certified Builders	Promo – Jono’s New Show	Home Tech: Healthy Home Solutions
	Road to Witch Mountain – movie ad	Macleans Protect (toothpaste)	NZ Airforce (RNZAF)	Kiwibank
	GE Money – loans	Burger King – Woodstock	V 48 Hours 2009	JD Jewellery Design
	The Baby Factory	LG: Washing Machine	McDonald’s: Going Halves	Waingaro Hot Springs
	Greggs – instant coffee competition	Promo – House	Promo – Animation Station	<b>Legend of the Seeker: Programme</b>
	Bluebird chips – Kiwi As	Promo – Million Dollar Catch	<b>Everybody Hates Chris/ How I Meet Your Mother: Programme</b>	Credits Antique Roadshow
	The Warehouse	Vodafone Nokia	Promo – The Daily Show	Promo – Dr Who
	Monsters vs Aliens – movie ad	Powershop.co.nz	Broadcasting Standards Authority Billboard	Prime Channel ID
	McDonalds – Going halves	Pizza Hutt – More 4 All	Norman Ross Game Central	
	Adman – Food sealer	The Warehouse	Fly My Pretties NZ tour	
	Promo - Lost	McCain Superfries	Get Fresh: Dairy Industry Jobs	
	Keno Draw	HRV: Heat Recovery Ventilation	The Datsuns NZ tour	
	Dove beauty bar	Vodafone Nokia	Freeview HD	
	Subway – Feel Good	<b>Milestone Homes</b>	Fast and the Furious DVD/ Movie?	
	Westpac – Save and Win	AMI Insurance	Promo – Jono’s New Show Eminem Video Premiere	
	Oust – 3 in 1	Credits	Promo – Futurama	
	Road Safety – Wake up to the Warnings	Channel Id – John Campbell	Credits	
	Weight Watchers	Promo – V8 Supercars	Promo – Jono’s New Show	
	17 Again – Movie ad		MGMT Live in NZ	
	Glassons		NTL Billboard	
	Promo- Shortland Street			
	Channel Id – love the feeling			
	Credits			
	<b>SHORTLAND STREET 7-7.30 pm</b>	<b>THE SIMPSONS 7-7.30 pm</b>	<b>FUTURAMA 7-7.30 pm</b>	<b>THE CROWD GOES WILD 7-7.30pm</b>
	Promo – Desperate Housewives	Promo – 60 Minutes	Promo – Knight Rider	Failed recording
	The Warehouse	The Warehouse	Promo – Jono’s New Show	
	Oust – 3 in 1	Lotto: What would you do?	Action Indoor Sports Stadium	
	Indiana Jones – DVD	Panasonic Heat Pumps	Subway: Feel Good	
	Holden Dealership	Resene Color Shop (paint etc)	Fly My Pretties NZ tour	
	Fast and Furious (movie/dvd ad)	GE Money (loans)	MGMT Live in NZ	
	Pizza Hut – More 4 All	Sky (pay tv)	V 48 Seconds Film Competition	
	Iron Man – DVD	Aveeno (Face products)	Video Ezy Value Pack	

<b>Breast Screen Aotearoa</b>	Promo – Million Dollar Catch / Emergency Heroes	C4 XMen Competition	
Colgate toothbrush – season change	Promo – Campbell Live	Xbox 360: Lips	
Kung Fu Panda – Dvd	Promo – Life on Mars	Promo: Rock of Love 2	
The Baby Factory	Burger King – 7 <sup>th</sup> July	<b>Charm School: Programme</b>	
Power Shop.co.nz	Avon – moisturiser	Promo: Crocodile Dundee II	
Promo – Mitre 10 Dream Home	Dove – ‘soap’	Vodafone Nokia Cellphones 3G	
Hallenstines – Hoodies	TSB Bank – home loans	Fast and the Furious Dvd/Movie	
Anchor – Super Blue Milk	Kmart – family fashion	MGMT Live in NZ	
High School Musical 3 – DVD	Johnson and Johnson – Listerine 4 Kids	KFC Snack Box	
Nufarm – farming products	<b>Milestone Homes</b>	EA XBOX 360 Games	
Mr Muscle – soap scum removal	Odering – gardening shop	V 48 Hours Film Making Competition	
Here to stay – DVD	Promo – 60 minutes	Pacific Blue	
FKC – movie trivia bucket	Credits	The Datsuns NZ tour	
Kelloggs Nutri-grain	NTL Billboard – TV3 / C4	Vodafone Nokia 3G Cellphones	
Uncle Bens – express	ASB sting – sponsorship/ 3 News Update/ ASB promo	Promo – Jono’s New Show Eminem Video Premiere	
Madagascar – DVD		Promo – Knight Rider	
NTL Billboard		Credits	
Credits		C4 Channel ID	
Promo – Shortland Street Tomorrow			
<b>MITRE 10 DREAM HOME 7.30 – 8.30 pm</b>	<b>60 MINUTES 7.30 – 8.30 pm</b>	<b>KNIGHT RIDER 7.30 – 8.30 pm</b>	<b>LEGEND OF THE SEEKER 7.30 – 8.30 pm</b>
Promo: Desperate Housewives	Promo – CSI Miami	Promo – Jono’s New Show	Weather Update
The Warehouse	Road Safety: Wake up to the Warning	<b>Everybody Hates Chris / How I Meet Your Mother: Programme</b>	Promo – Dr Who
Smoking: Face the Facts: sheep/wolf	Tower Insurance	Domino’s Pizzas	McDonald’s: Going Halves
Dolmio Pasta Bake	The Warehouse	The Fast and the Furious dvd/movie	Westpac Junior Account
Video Ezy – Value Pack	Expol Underfloor Installation	Pussycat Dolls Concert	<b>Noel Leeming Easter Sale</b>
<b>Noel Leeming Easter Sale</b>	Diary NZ	MGMT Live in NZ	Wild Bean Cafe
Power Shop.co.nz	Tower Insurance	Get Fresh: Dairy Industry Jobs	Wayne Brady Live
Mitsubishi Electric	Promo – Money Man	The Datsuns NZ tour	Telecom Broadband
International Antarctic Centre	Promo – Life on Mars	Hallensteins: Hoodies	McDonald’s Value Picks Menu
Promo – Two and a Half Men	State Insurance	Wendy’s Baconator	Promo – Top Gear
Promo – Chuck	Powershop.co.nz	<b>Charm School: Programme</b>	Promo – Frodo is Great – Who is That?
Burger King – 4 <sup>th</sup> July	Sky (Pay TV)	Promo – Crocodile Dundee II	<b>Bond &amp; Bond: Unbelievable Easter Sale</b>
<b>Disney on Ice – Princess Wishes</b>	New Mazda 3.co.nz	Promo – Animation Stations	Bell Tea Guy
Pacific Blue	Dettol Disinfectant Spray	Vodafone Nokia Cellphone	NuFarm (farming products)
Mr Muscle – soap scum removal	Roses Chocolates	V48 Hours Film Competition	Anti-Flamme Extra

	Kmart – Sale	Southern Travel Insurance	Lynx: Unleash the Leather	Carters
	Cold Power – 2 x Ultra	Jennian Homes	McDonald's: Mac all night	Gillette Fusion Phenom
	<b>Bond and Bond: Unbelievable Easter Sale</b>	Promo – Missing Pieces	C4 XMen Competition	Dualit Homeware Products
	Palmolive for Men – shower gel	Subway – Feel Good	Road Safety Trust	Promo – Man vs Wild
	Promo – The Amazing Race	Vodafone Nokia	Vodafone Nokia Cellphone	Promo – Dr Who
	Promo –Insurance Westpac	Avon – moisturiser	Freeview HD	Promo – America's Got Talent
	Promo – The Legend of Zoro	Powershop.co.nz	C4 Channel Promo	Anchor Super Blue Milk
	Vodafone Nokia	Kmart: Sale	Promo – Jono's New Show	Pacific Blue
	Mitre 10 – DIY It's in our DNA	My Sky HDI	Promo – Rock of Love 2	TSB Bank
	Westpac – first homes	Inner Health Plus	Subway: Sub of the Day	GJ Gardener Homes
	Panasonic – Heating	WHOLE Water (bottled water)	MGMT Live in NZ	Fujitsu air conditioning
	Uncle Bens – express	Vodafone Nokia	Freeview HD	Promo – Super Nanny
	Powershop.co.nz	Shapes – Flavour you can see	C4 Chuck Competition	Promo – Frodo is Great – Who is That?
	Vodafone Nokia	Promo – House	RNZAF	SKY (Pay TV)
	Promo – Go Girls	Aveeno – face products	Fly My Pretties NZ tour	National Bank
	Promo – Desperate Housewives	Dairy NZ	McCain Super Fries	<b>Bond and Bond: Unbelievable Easter Sale</b>
	Energywise	Flooring Xtra	Promo –Jono's New Show	Mitsubishi Electric heat pumps
	Mitre 10 - DIY It's in our DNA (class attendance)	Wildbean Café	Promo – Crocodile Dundee II	
	Cadbury	MY SKY HDI	C4 Channel Promo	Jetstar
	<b>Breast Screen Aotearoa</b>	Kmart	Promo – The Daily Show	My Sky HDi
	Uno (card game)	WHOLE Water	Norman Ross Game Central	Push Me toothpaste dispenser
	Kmart – family fashion	Gillette Fusion Phenom	Lynx: Unleash the Leather	Fatso
	Dove shampoo	Smoking: Face the Facts: sheep/wolf	Voucher Mate	Promo – Dr Who
	Radio New Zealand	Burger King: Woodstock	The Datsuns NZ tour	Credits
	Promo – Lost	Promo – CSI Miami	V48 Seconds Film Competition	Promo –The Legend of the Seeker - Next Week
	Billboard – NTL	Credits	XBOX 360: Lips	Promo –Later – Frodo is Great – Who is that? Now – Doctor Who
		NTL Billboard	Video Ezy Value Pack	Kiwi Bank sting / Prime News Update / Kiwi Bank promo
		ASB sting – sponsorship 3 News Update ASB promo	Promo – Jono's New Show	
		CSI brought to you by Chrysler (cars)	Credits	Channel Billboard
			Promo – Knight Rider Next Week	
			V48 Hours Film Competition	

DESPERATE HOUSEWIVES 8.30 – 9.30 pm	CSI: MIAMI 8.30 – 9.30 pm	JONO's NEW SHOW 8.30 – 9.30 pm	DR WHO 8.30 – 9.30 pm
Stoneleigh Malbourough Wine	Promo – Life on Mars	Promo – Skins	Recording Failed
<b>Famers Easter Weekend Sale</b>	Dove Deodorant	Promo – Rock of Love 2	
McDonald's: Going Halves	Burger King – 4 <sup>th</sup> July	<b>Tui: Delivering the Goods</b>	
Promo – Lost	Pitstop	Fast and the Furious (DVD/Movie?)	
Promo – The Legend of Zoro	Fast and Furious (movie/dvd ad)	Norman Ross Game Central	
<b>Kia Motors: My Soul</b>	Kmart	RNAF	
Vodafone Nokia	XBOX 360: Lips	T.I. Paper Trail (Album)	
Hannahs – shoe sale	Russell Ingham – Driving Tips – Super Cheap Auto	XBOX 360: Lips	
Flooring Xtra	Pacific Blue	<b>Charm School: Programme</b>	
Nufarm – farming products	Chrysler (cars)	Promo – Crocodile Dundee II	
Vodafone Nokia	HRV: Heat Recovery Ventilation	Promo – Animation Station	
Colgate toothbrush – seasons change	Promo: Target	Housexy 2009 (album)	
Mitsubishi Electric – Hypercore	Promo: Missing Pieces	C4 XMen Competition	
Wendy's – Baconator Mushroom Melt	Dove: Shampoo and Conditioner	Speights: Great Southern Finishing School	
Promo – Scrubs	McDonald's: Mac All night	Video Ezy Value Pack	
Promo - Chuck	Instant Kiwi	MGMT Live in NZ	
Eclipse – breath mints	Rexona: Upside down roll on deodorant	NZ Police: Better Work Stories	
The Warehouse	Mazda 3 .co.nz	Promo – 24	
Glassons – bus	Southern Cross Travel Insurance	Promo – Skins	
Wildrean Café	Jennian Homes	Promo – Battlestar Galatica	
Michael Hill Sale	V8 Supercars (ticket sales)	Lynx: Unleash the Leather	
Kellogg's Nutri-Grain	Eclipse Breath Mints	Smashproof (debut album)	
<b>Bond and Bond: Unbelievable Easter Sale</b>	Weight Watchers	C4 Chuck Competition	
MOVE – Headlice (Douglas – brand)	<b>Pure Blonde: Heaven Sent</b>	Voucher Mate	
Kmarkt – Sale	Warehouse Stationary	V8 Supercars Tickets	
Dove Deodorant	Gillette Fusion Phenom	EA Games	
Promo – Go Girls	Dove: 'soap'	Export Gold: Export Yourself	
Promo – The Amazing Race	Pizza Hutt: More 4 All	C4 Channel Promo	
Promo – Dancing with the Stars	Drinking: Had Enough	Promo – The Daily Show	
Promo – Lost	Rexona Men V8	Promo – The Girls Next Door	
Simon and Garfunkel – tour	Promo: Campbell Live	MGMT Live in NZ	
Subway – Feel Good	Promo: Boston Legal	Speights: The Great Southern Finishing School	
Pantene Pro V (shine)	Promo: Million Dollar Man & Emergency Heroes	Norman Ross Game Central	

Power shop.co.nz	National Bank	V48 Hour Film Competition	
Kmart – family fashion	McDonald's Going Halves	Lady Gaga: The Fame (Album)	
Elizabeth Arden Perfume – Pretty	Telstra Clear: Broadband	Promo- Skins	
Dolmio – Pasta Bake	Marlborough Stoneleigh Cave	Credits	
Sensodyne – toothpaste	Fast and Furious (movie advertisement)		
Promo – 20/20	Flora Original Margarine		
Promo – Brothers and Sisters	EA Games		
Inghams Chicken (frozen goods)	McDonald's: Value Picks		
Maybelline – Super Stay Power Gloss	Promo: Life on Mars		
Pak n Save – Aisles of Value	Credits		
Powershop.co.nz	Promo: CSI: next week		
Ajax Professional – Ultra Bathroom	Credits / Promo: House		
Whitcoulls – TVNZ on DVD	Sponsorship- Chrysler – CSI brought to you by Chrysler		
Mainland – Butter Soft	NTL Billboard		
Wildbean Café	AMI Weather Update		
Maclean Protect	HD program – brought to you by Sony Bravia		
Promo – The Amazing Race			
Billboard - NTL			
Credits			
Healtheries			
<b>BROTHERS AND SISTERS</b> 9.30 – 10.30 pm	<b>LIFE ON MARS</b> 9.30 – 10.30 pm	<b>SKINS</b> 9.30 – 10.30 pm	<b>FRODO IS GREAT – WHO IS THAT?</b> 9.50 – 10.50 pm
Jetstar	Promo: Campbell Live	Recording Failed	Promo – Top Gear
Huggies.co.nz	Promo: House		Speights
Promo – the Legend of Zoro	The National Bank		The Great Southern Finishing School
Promo - Lost	Fast and Furious (movie / dvd)		Telecom Broadband
Healtheries – Green Tea	Smart Vent – moisture in the air		Gillette Fusion Hydra Gel
Promo – Shortland Street	Export Gold: Export Yourself		TSB Bank
Palmolive for Men – shower gel	Sensodyne: toothpaste		Nintendo DSi
Easy-off Bam (cleaning product)	The Warehouse		Playhouse Disney Channel on Sky
Drinking: Had Enough?	Promo: V8 Supercars Hamilton 400		<b>Promo – Wife Swap</b>
Rexona – upside down roll on deodorant	Heineken (beer)		Promo – Man vs Wild
The Warehouse	My Freeview: HD		<b>Breast Screening Aotearoa</b>
Johnson and Johnson: Listerine for Kids	Kmart: Family fashion		Bell Tea Guy
T & T Winter Sale	Bell Tea Guy		Influenza Immunisation
Promo – TVNZ 7	GJ Gardiner Homes		Panasonic heat pumps
			Westpac Save and Win

Promo: Desperate Housewives	Promo: Boston Legal	Promo – Flight of the Conchords
Lotto Draw - Big Wednesday	Promo: Underbelly: the Mr Asia Story	Promo – America's Got Talent
Finish Powerball – dishwashing powder	Road Safety: Wake up to the Warnings	McDonald's Going Halves
Kellogg's Nutri-grain	Roses Chocolates	Pak n Save
Visa Debit Card	Lotto: Big Wednesday	Mitsubishi Electric
Vanish Napi San (clothes powder)	Speight's: Southern Finishing School	Pacific Blue
Warehouse Stationary	Promo: Money Man	Aveeno Skin Care
Aveeno Positively Radiate	Lynx Instinct: Unleash the leather	Hallensteins Hoodies
Promo: Gossip Girl	Stoneleigh Marlborough Wine	McDonald's: Value Picks
Impulse Fragrance – New Romantic Spark	Lotto: What would you do?	Bride and Groom Magazine Show
<b>Farmers Easter Weekend Sale</b>	Gillette Fusion Phenom	Fatso
Burger King – Woodstock	Drinking Had Enough?	Push Me toothpaste dispenser
Mr Muscle – soap scum removal	Credits	Promo – Fat Doctor
Simon and Garfunkel – tour		Promo – Top Gear
Colgate Total Plus Whitening		<b>Bond &amp; Bond: Unbelievable Easter Sale</b>
Eclipse breath mints		Salvation Army
Promo – Lost		McDonald's: Mac all night
TVNZ.co.nz		Jetstar
Promo – Two and a Half Men		Had Enough: Drinking
Kleenex – 'Pamper' paper		Promo – Super Nanny
Kmart – Sale		Credits
Ajax Professional Ultra Bathroom		
Weight Watchers		
Vodafone Nokia		
Bell Tea Guy		
Sensodyne Toothpaste		
Promo – Cold Case		
Credits		

Tuesday 14 April 2009

one	2	3	C4	PRIME
	NEIGHBOURS 6-6.30 pm	3 NEWS 6-7 pm	MALCOM IN THE MIDDLE 6-6.30 pm	
	Promo – Shortland Street	Promo- Campbell Live	Everybody Hates Chris /How I Meet Your Mother: Programme	
	KFC – All Stars	Promo: Sunrise	Promo – Animation Station	
	State Insurance	Promo: House	NZ Police: Better Work Stories	
	Milo Cereal	Anchor Super Blue Milk	Freeview HD	
	Maybelline Super Stay Power Gloss	Tower Insurance	Warehouse – DVD Sale	
	XBOX 360: Lips	Pizza Hutt – More 4 all	Rainbow's End	
	Dolmio Pastabake	Resene Colour Shop	The Datsuns NZ Tour	
	Promo: Amazing Race	Telstra Clear – Broadband	My Sky HDi	
	Promo: The Legend of Zoro	Westpac Save and Win	C4 Channel Promo	
	Gregg's Instant Coffee Competition	Hyundai i30	Promo – Ninja Warrior / MXC	
	Colgate toothpaste: season change	Tower Insurance	Promo – Brooke Knows Best	
	Subway: Feel Good	Johnson and Johnson Listerine for Kids	Subway: Feel Good	
	Road Safety: Wake up to the Warnings	Promo: Campbell Live	Action Indoor Sports Stadium	
	Promo: Lost	Promo: Money Man	C4 XMen Competition	
	Promo: Go Girls	Promo: Boston Legal	V48 Seconds Film Competition	
	Rexona upside down deodorant	Mazda 3	V8 Supercars tickets	
	Anchor Super Blue Milk	Face the Facts: Smokefree	Fly My Pretties NZ tour	
	NZ Navy	EA games	Promo- King of the Hill	
	17 Again – movie ad	Sky (PAY TV)		
	Dilmah – Earl Grey / English Breakfast Tea	Pitstop: free for life		
	Promo: Two and a Half Men	Hallensteins: hoodies		
	Credits	Fast and Furious		
	Promo: Chuck	Mitsubishi Electric Hypercore		
	Channel ID: TV2	Contacts to Go		
	FRIENDS 6.30-7 pm	Wendy's Baconator: Mushroom Melt	KING OF THE HILL 6.30-7 pm	
	Promo: Legend of Zoro	V8 SuperCars Hamilton		
	KFC: movie trivia bucket	Promo: Million Dollar Catch; Emergency Heroes	Recording Failed	

	<table><tr><td>Kmart: family fashion</td><td>Shapes</td></tr><tr><td>Dolmio Pasta Bake</td><td>Vodafone: Nokia</td></tr><tr><td>Covergirl – mascara</td><td>Visa Debit</td></tr><tr><td>Milo Cereal</td><td>Hyundai</td></tr><tr><td>KFC – snack bock</td><td>Hannah’s Sale</td></tr><tr><td>Lotto: Big Wednesday</td><td>State Insurance</td></tr><tr><td>Lighting Direct</td><td>Radio Live: Lush 6-9am</td></tr><tr><td>Wendy’s Baconator Mushroom Melt</td><td>Roses Chocolates</td></tr><tr><td>Promo: Two and a Half Men and Scrubs</td><td>LG Plasma Tvs</td></tr><tr><td>Keno</td><td>Promo: Top Chef</td></tr><tr><td>Vaseline Intensive Rescue Lotion</td><td>Impulse – New Romantic Spark</td></tr><tr><td>Dominions: Tuesdays Specials</td><td>TSB Bank: loans haircuts</td></tr><tr><td>Glassons: Street swap</td><td>Xbox 360: Lips</td></tr><tr><td>Cadbury: Dancing</td><td>Chrysler</td></tr><tr><td>Gillette Fusion Hydro Gel</td><td>Gregg’s Instant Coffee competition</td></tr><tr><td>Bluebird chips: Kiwi As</td><td>Elizabeth Arden – Pretty Perfume</td></tr><tr><td>NZ Air Force</td><td>Carpet One; Clearout</td></tr><tr><td>Burger King: Woodstock</td><td>McCains Super Fries</td></tr><tr><td>Palmolive 4 Men Shower Gel</td><td>Panasonic Heat Pumps</td></tr><tr><td>Gregg’s: Herbs: cook freestyle</td><td>AMI: Insurance</td></tr><tr><td>Promo: Shortland Street</td><td></td></tr><tr><td>Credits</td><td>Credits</td></tr></table>	Kmart: family fashion	Shapes	Dolmio Pasta Bake	Vodafone: Nokia	Covergirl – mascara	Visa Debit	Milo Cereal	Hyundai	KFC – snack bock	Hannah’s Sale	Lotto: Big Wednesday	State Insurance	Lighting Direct	Radio Live: Lush 6-9am	Wendy’s Baconator Mushroom Melt	Roses Chocolates	Promo: Two and a Half Men and Scrubs	LG Plasma Tvs	Keno	Promo: Top Chef	Vaseline Intensive Rescue Lotion	Impulse – New Romantic Spark	Dominions: Tuesdays Specials	TSB Bank: loans haircuts	Glassons: Street swap	Xbox 360: Lips	Cadbury: Dancing	Chrysler	Gillette Fusion Hydro Gel	Gregg’s Instant Coffee competition	Bluebird chips: Kiwi As	Elizabeth Arden – Pretty Perfume	NZ Air Force	Carpet One; Clearout	Burger King: Woodstock	McCains Super Fries	Palmolive 4 Men Shower Gel	Panasonic Heat Pumps	Gregg’s: Herbs: cook freestyle	AMI: Insurance	Promo: Shortland Street		Credits	Credits					
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Promo: Trading Houses	Promo: Missing Pieces	Promo- How I Meet Your Mother																				
Road Safety: Wake up to the Warnings	Herbal Essence – Hello Hydration	Promo- Rock of Love																				
Subway: Feel Good	XBOX 360: Lips	Freeview HD																				
Gillette Fusion Phenom	Carpet One – Clearout	Fast and Furious Dvd/Movie																				
Nintendo DSi	Hallentsteins’ Hoodies	Fly My Pretties NZ tour																				
Glassons: Street swap	Visa Debit	T.I. Paper Trail (album)																				
Window Treatments	Inner Health Plus	The Datsuns NZ tour																				
Promo: Lost	Mazda 3	XBOX 360: Lips																				
Promo: Two and a Half Men and Scrubs	Power Shop.co.nz	C4 Channel Promo																				
McDonald’s: Going Halves	Lighting Direct	Promo- The Daily Show																				
Hallenstein’s: Hoodies	AMP Scholarship Recipient	Promo- Ninji Warrior / MXC																				
Colgate: Enamel Sensitive Protect	Promo: Top Chef	McDonald’s: Going Halves																				
Baby Factory Sale	Hannah’s Sale	17 Again: Movie Trailer																				
Maybelline Super Stay Power Gloss	Panadol Rapid	C4 XMen Competition																				
Powershop.co.nz	Carpet Court	Video Ezy Value Pack																				
Family Health Diaries: Pregnancy	Dairy NZ	Fly My Pretties NZ tour																				
Radio New Zealand	Lotto: Big Wednesday	McDonald’s: Going Halves																				
The Warehouse	Bell Tea Guy	C4 Channel Promo																				
McDonald’s: Value Picks	Promo: Missing Pieces	Promo- How I Meet Your Mother																				
Promo: Dancing with the Stars	Credits	Credits																				
Promo: Chuck	Billboard: NTL	C4 Channel ID																				
Promo: 20/20	<b>MISSING PIECES</b> 8 – 8.30 pm	<b>HOW I MEET YOUR MOTHER</b> 8 – 8.30 pm																				
Sensodyne Toothpaste	Promo- House	Promo- Rock of Love																				
Indiana Jones dvd	Promo- Boston Legal	<b>Promo-Charm School</b>																				
Fujitsu Heat Pumps	Nurofen Zavance	Action Indoor Sports Stadium																				

EA Games	Pak n Save	Fast and Furious Dvd/Movie
Kellogg's Nutri-Grain	Dairy NEZ	V48 Hours Film Competition
Iron Man dvd	Finish Rinse Aid	Video Ezy Value Pack
Dominions: Tuesday's Specials	EECA Energywise	Freeview HD
Powershop.co.nz	Kmart: Family Fashion	The Datsuns NZ tour
Pacific Blue	Anchor: Super Blue Milk	Lady Gaga: The Fame (album)
T&T Winter Sales	Platinum Homes	Promo-24
Kung Fu Panda dvd	Hamilton: V8 Super Cars	Promo-Crocodile Dundee II
Panadol Rapid	Eclipse Breath mints	Promo- Animation Station
TVNZ website	My Freeview HD	Promo-Jono's New Show
Promo: The Legend of Zoro	Inner Health Plus	17 Again: Movie Trailer
Inghams Chicken (frozen goods)	Dairy NZ	Fly My Pretties NZ Tour
Oust 3 in 1	Gillette Fusion Phenom	Get Fresh: Dairy Jobs
Gregg's instant coffee competition	The Warehouse	EA Games
Colgate Total Plus Whitening	McCains: Superfries	Freeview HD
Gregg's Herbs: Freestyle	Chryslers	Flo Rida: Roots (album)
Mr Muscle Soap Scum Remover	Warehouse Stationary	C4 XMen Competition
Beaurepairs	Promo: House	Promo- Rock of Love 2
Nurofen Zavance	Promo: Money Man	Credits
Promo: Go Girls	Credits	
Billboards: NTL	Billboard: NTL TV3: C4	
End of show	ASB sting – 3 News Update – ASB	
Credits	Promo	
<b>BLOCKBUSTER TUESDAY: THE LEGEND OF ZORO 8.30 – 11.10 pm</b>	<b>HOUSE MD 8.30 – 9.30 pm</b>	<b>ROCK OF LOVE 2 8.30 – 9.30 pm</b>
Promo- Shortland Street	Promo- Boston Legal	<b>Promo- Charm School</b>
Promo- Lost	Promo- Million Dollar Catch	Promo- Jono's New Show
Road Safety: Trust: Cellphones	Vaseline Intensive Care Resolution	Road Safety: Wake Up to the Warning Signs
Race to Witch Mountain (movie ad)	The Warehouse	The Datsuns NZ tour
Family Health Diaries: Pregnancy	Sky (Pay TV)	Sky (Pay TV)
State Insurance: Car	Lynx: Instinct, unleash the leather	V48 Hours Film Competition
Pak n Save: Aisle of Value	Road Safety: Wake Up to the Warning Signs	Fast and the Furious Dvd/movie?
<b>Kia Motors: My Soul</b>	Promo- Campbell Live	Promo- Crocodile Dundee II
Drinking: Had Enough	Promo- Law and Order	Promo- 24
Promo: the Amazing Race	Rexona Upside Down Roll On Deodorant	Promo- Girls of the Playboy Mansion
Promo – Two and a Half Men and Scrubs	McCains SuperFries	The Warehouse: dvd sale
Lotto: Big Wednesday	Finish Max in 1	KFC: Snack box

Herbal Essence – Hello Hydration	Subway: Sub of the Day	Fly My Pretties NZ Tour
Fast and Furious (movie ad)	Chrysler	V8 Supercars Tickets
Kellogg's Nutri-Grain	Easy off Bam	C4 Channel Promo
Madagascar (dvd)	My Ski HDi	My Sky HDi
McDonald's: Mac all night	Southern Cross Travel Insurance	Basshunter (album)
Metro fires	HRV	Export Gold: Export Yourself
International Antarctic Centre	Promo: Top Chef	Promo- Cops
Metrofires	V8 Super Cars Hamilton 400	C4 Channel Promo
Promo: Cold Case	Burger King: Woodstock	Promo- Animation Station
Promo: Lost	Platinum Homes	Burger King: Woodstock
Dairy NZ	Kiwibank	The Datsuns NZ tour
Disney on Ice: Princess Wishes	Flora Original	EA Games
Telstra Clear: Broadband	Pacific Blue	Voucher Mate
Bluebirds: Kiwi As	Dove Deodorant	Video Ezy Value Pack
Hallenstiens: Hoodies	Export Gold: Export Yourself	XBOX 360: Lips
Westpac: Junior Accounts	Telecom Broadband	V48 Hours Film Competition
Fast and Furious (move/dvd)	Burger King: Sweet Chilli	Burger King: Sweet Chilli Chicken
Vodafone Nokia	Eclipse Breath Mints	Promo- Jono's New Show
Diary NZ	Wildbean Café	Promo- Battlestar Galactica
Promo: Chuck	Weight Watchers	Promo- Brooke Knows Best
Promo: Go Girls	Hannah's	Vodafone Nokia Cellphones
Burger Kings: Woodstock	Mainland Butter soft	The Datsuns NZ Tour
Gillette Fusion Hydra Gel	Telstra Clear: Broadband	McCains Super Fries
Glassons: Street Swap	Dove – shampoo & conditioner	Norman Ross Game Central
Discover: Welcome Home Loan	Mitsubishi	Freeview HD
Speights: The Great Southern Finishing School	Promo: Boston Legal	McDonald's: Mac All Night
Burger King: Sweet Chilli	Promo: CSI Miami	RNZAF
Promo: 20/20	Show ends	C4 XMen Competition
Promo: Big Bang Theory and Two and a Half Men	Promo: House: Next Week	Vodafone Nokia Cellphones
Diary NZ	Credits & Promo Underbelly	Promo- Girls of the Playboy Mansion
Rebel Sports: \$1,000 Super 14 competition	House: Sponsorship ad	<b>Promo- Charm School</b>
Wildbean Café	Billboard: NTL	Credits
Instant Kiwi	ASB sting – Nightline – ASB Promo	The Rock FM sponsorship sting
Fast and Furious (movie/dvd)	<b>BOSTON PUBLIC 9.30 – 10.30 pm</b>	<b>CHARM SCHOOL 9.30 – 10.30 pm</b>
Bell Tea Guy	Promo- Million Dollar Catch & Emergency Heroes	Promo- Crocodile Dundee II
Rebel Sports: Super 14	Rexona Men V8	Promo- Animation Station

Dairy NZ	Pine o Clean	Basshunter (album)
Eclipse – Pour on for cattle	Road Safety: Wake UP	V48 Hours Film Competition
Promo- TVNZ.co.nz	Nintendo Dsi	V8 Super Cars Hamilton: tickets
Promo- The Amazing Race	Powershop.co.nz	C4 Chuck Competition
Macleans Protect Toothpaste	Nurofen Zavance	C4 XMen Competition
My Freeview HD	Promo: Law and Order	Vouchermate
Rexona Men V8	Promo- Top Chef	C4 Channel Promo
Subway: Feel Good	Promo- CSI Miami	Promo- 24
T&T: Winter Sale	Lynx Instinct: Unleash the Leather	The Datsuns NZ Tour
EA Games	Face the Facts: Smoking	Flo Rida: Roots (album)
Panadeine	Lotto: What would you do?	Road Safety
The Warehouse	Gaviscon Cool Liquid – heart burn	My Freeview HD
Promo: Lost	Snow Planet	McCains Super Fries
Whitcoulls: TVNZ on DVD	V8 Super Cars Hamilton: tickets	Promo- The Girls of the Playboy Mansion
Pacific Blue	Southern Cross Travel Insurance	Promo- The Daily Show
Lighting Direct	Promo- Campbell Live	Promo- Jono's New Show
Maclean Protect	Promo- Real Prison Breaks	Video Ezy Value Pack
Fujistui Heat Pumps	Warehouse Stationary	Fly My Pretties NZ Tour
Hannahs Sale	Hyundai	Smashproof: The Weekend (album)
Nintendo DSi	Instant Kiwi	XBOX 360: Lips
Panadeine	Telecom: Broadband	Promo- Brooke Knows Best
Subway: Feel Good	EECA: Energy wise	Promo- Crocodile Dundee II
GE Money: Loan	Dove 'soap'	Promo- 24
Promo- Go Girls	The Warehouse: dvds	T.I. Paper Trail (album)
<b>Kia Motors: My Soul</b>	Promo- Project Runway	C4 XMen Competition
Wildbean Café	Promo- Underbelly	Wendy's: Baconator
Pacific Blue	Lotto: Big Wednesday	Pussycat Dolls Concert
Lighting Direct	Milo Cereal	The Datsuns NZ Tour
T&T Winter Sale	Powershop.co.nz	V48 Hours Film Competition
Flooring Xtra	Fast and Furious (movie/dvd)	Promo- Battlestar Galactica
Panadeine	Chrysler	Credits
NZ Airforce	KFC: Movie Trivia Pack	C4 Channel ID
Nintendo DSi	Kiwibank	
Promo- TVNZ 7	Hannah's	
Promo- 20/20	Promo- Nightline Next	
Healthieries Green Tea	Credits	
Lighting Direct	Promo- Boston Legal: Next Week	
Stoneleigh Malborough Wines		
Pro Active Solutions		

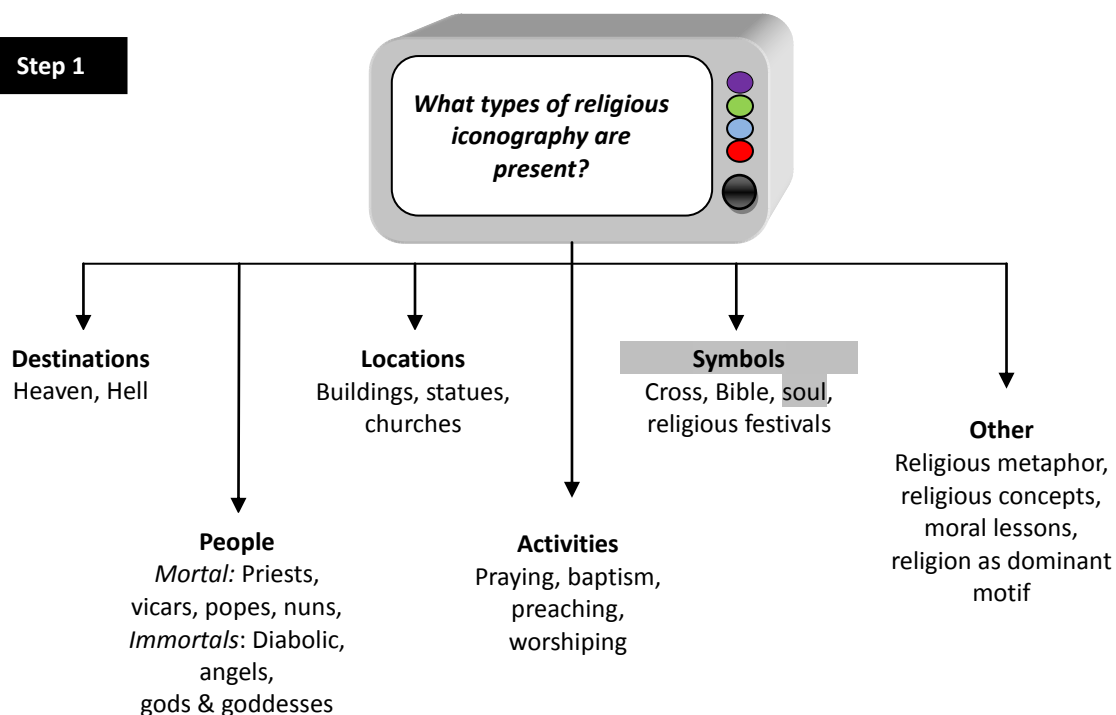
	Promo- Two and a Half Men and Big Bang Theory			
	<i>Tape ends before end of show.</i>			

## Appendix Two: Coding Forms

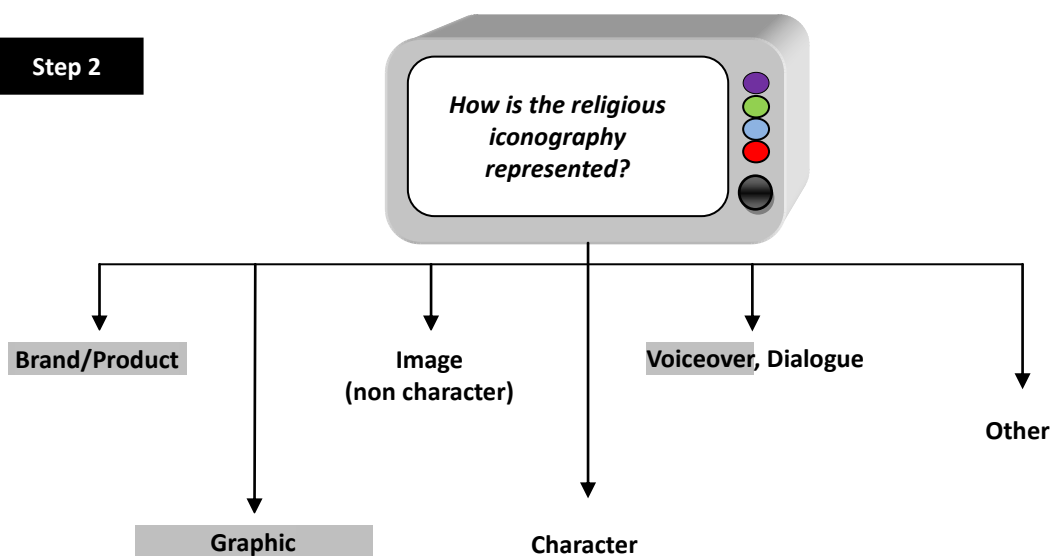
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## 2009 World Tour: Divine Performing Arts

## Step 1

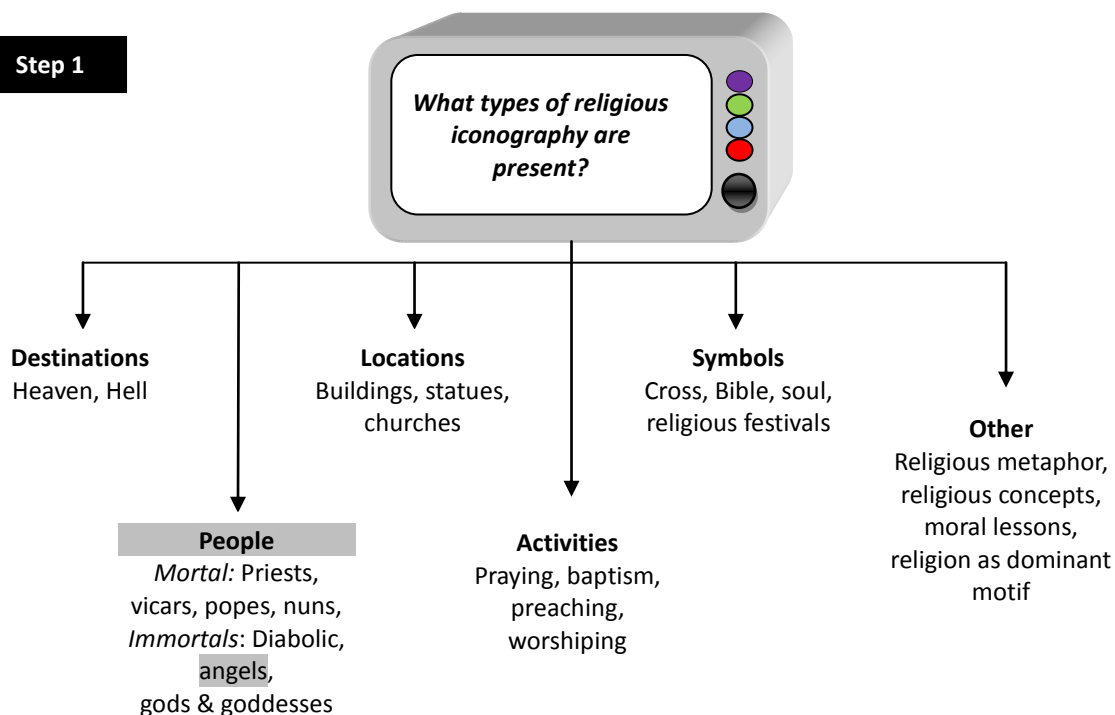


## Step 2

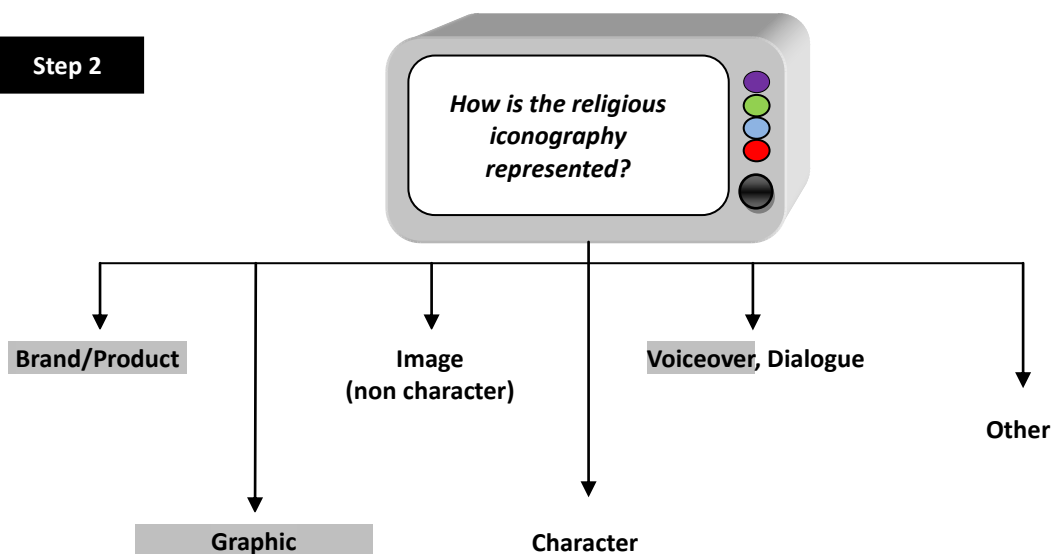
**Notes:****Symbol:** soul**Voiceover:** Delight your soul with an extraordinary experience of beauty, colour and energy**Graphic:** [www.divineperformingarts.org](http://www.divineperformingarts.org)**Brand:** divine performing arts**Product:** performing arts**Religious alignment:** Stating that there is a religious component to the product

### Arnott's Tim Tams: 'Sweet Surrender': The Recipe

#### Step 1



#### Step 2



#### Notes :

**Voiceover.** : stir in a spoonful of soothing music played by angels. Season with a healthy dollop of looking and feeling divine.

**Graphic:** divine

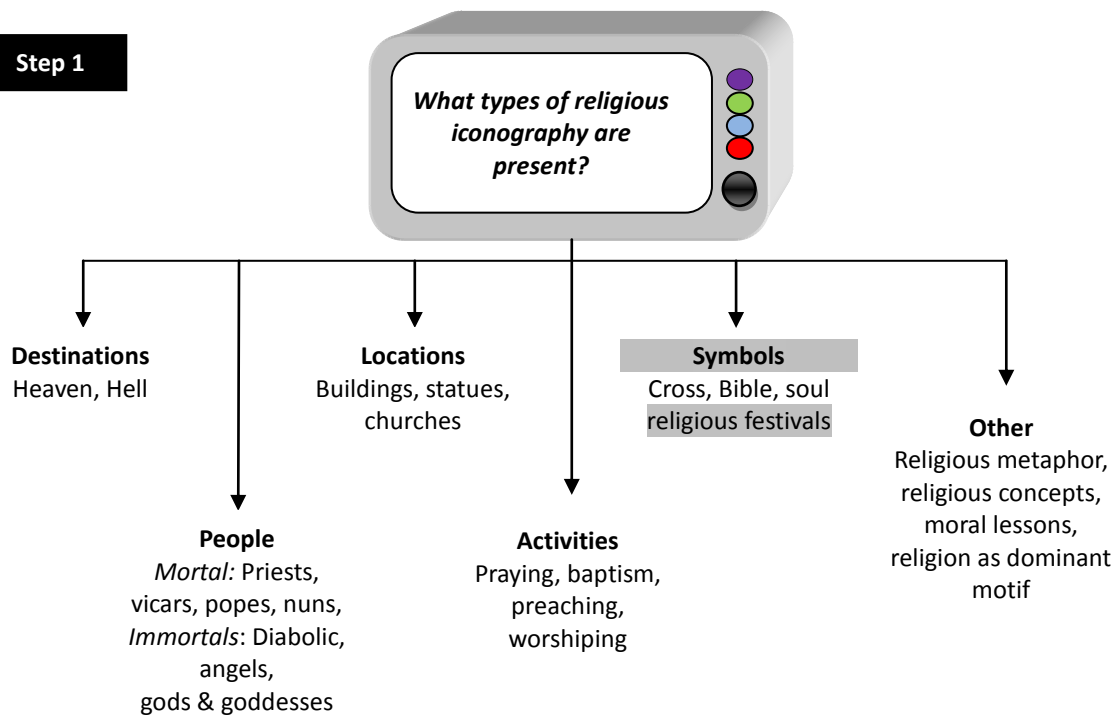
**Brand/product:** 'the recipe' of how the product is made contains the religious references – divine, angels thereby connecting their product to religious iconography

**Religious alignment:** Stating that there is a religious component to the product

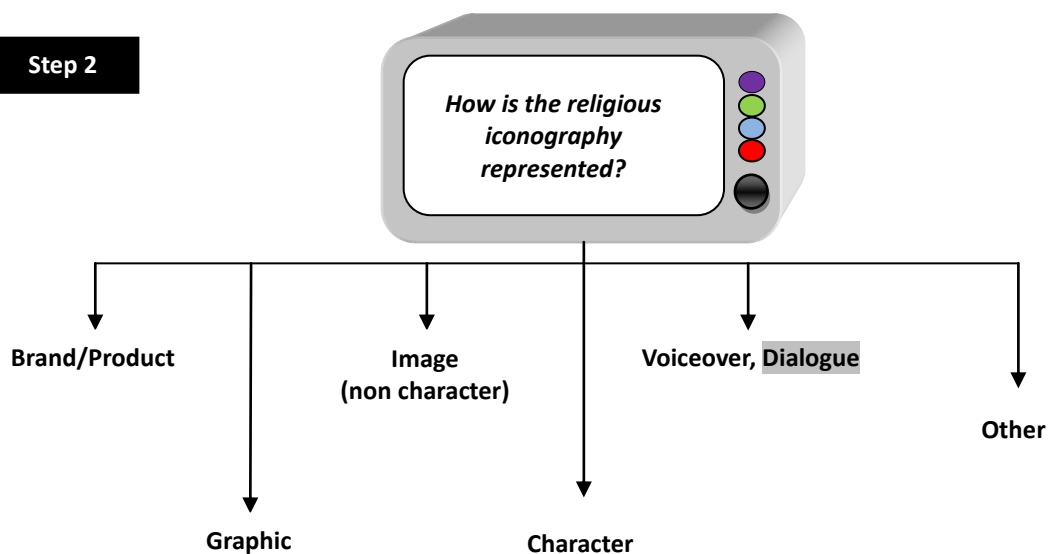


## Beaurepairs Easter Checkup

## Step 1



## Step 2

**Notes:**

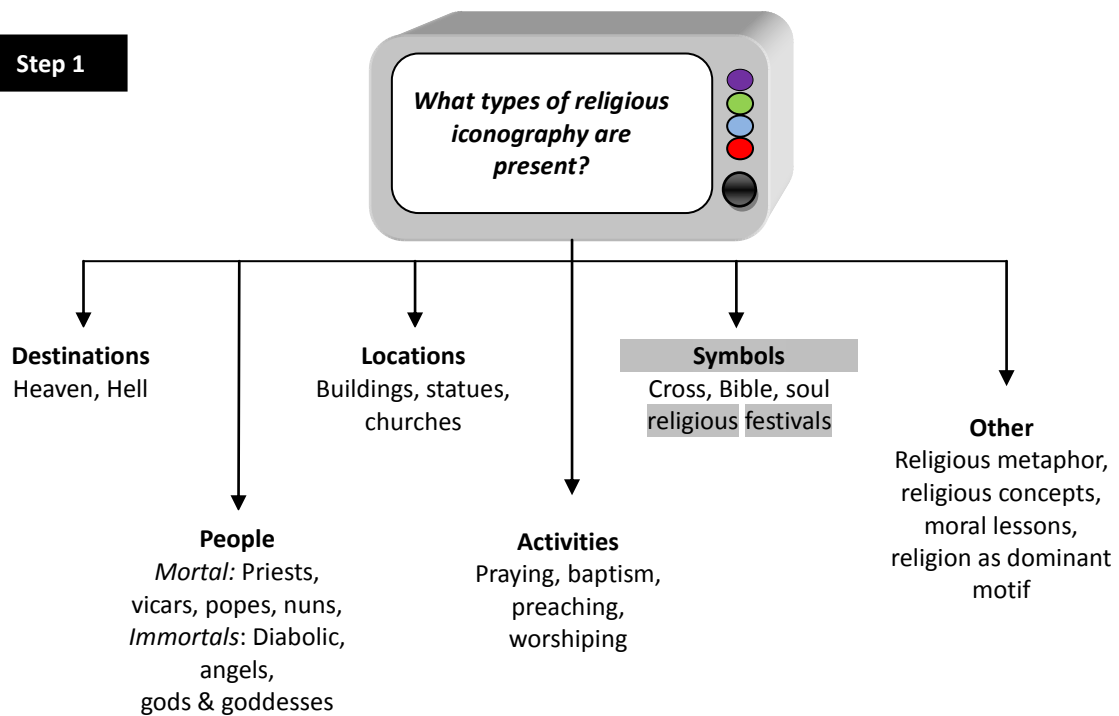
**Symbol:** Religious Festivals: Easter

**Dialogue:** Beaurepairs Representative: Before you drive anywhere this Easter come and get a free tyre safety check and get 10 bonus Fly Buys points...

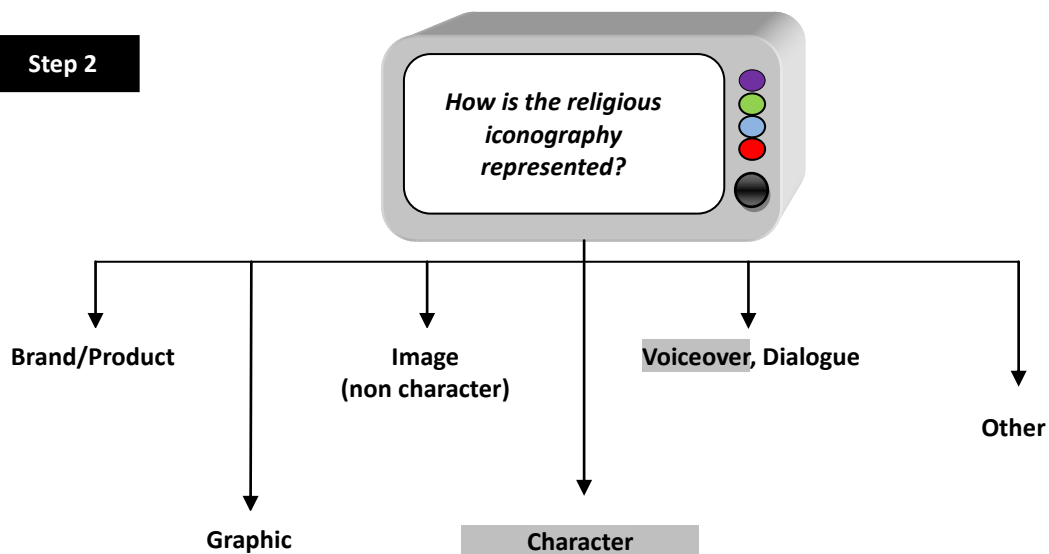
**Religious alignment:** Reference to Easter holiday used to encourage 'free' services at Beaurepairs and a special 10 bonus Fly Buys points.

## Bond and Bond: Unbelievable Easter Sale

## Step 1



## Step 2

**Notes:**

**Symbols:** Religious festivals (Easter), Easter bunny, Easter eggs

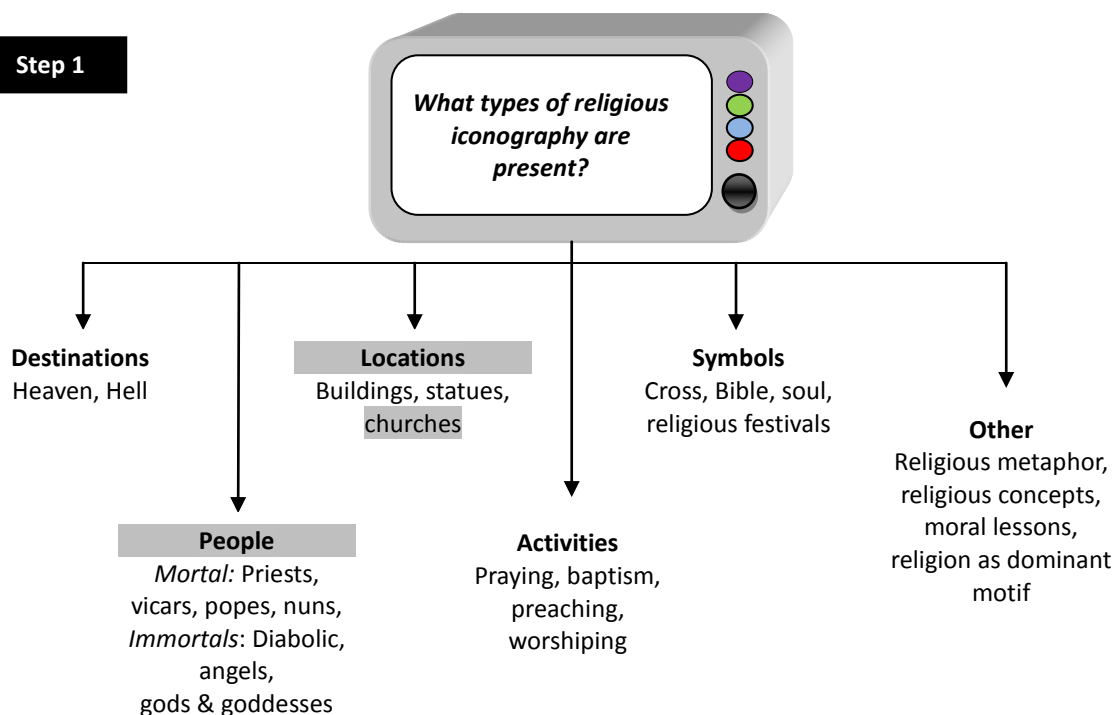
**Character:** Rabbit

**Voiceover:** This Easter a rabbit is going to sneak into your house and leave chocy eggs which it laid. *RIGHT (in sarcastic tone)*. Now for something even more unbelievable...

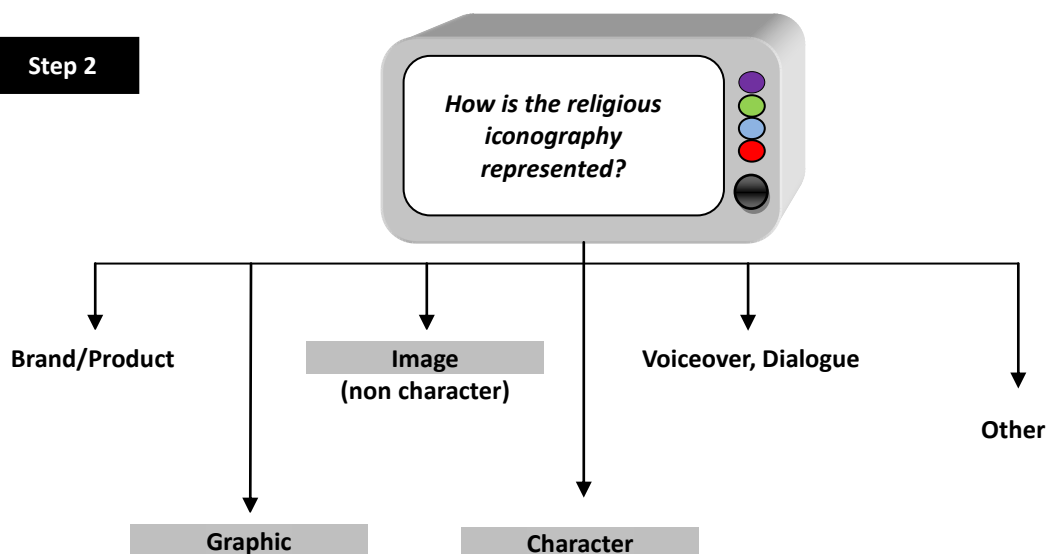
**Religious alignment:** religious holiday used to encourage shopping by stating the ridiculousness of the Christian holiday and stating that their sale is equally unbelievable. Religion as a calendar marker "This Easter"

## Breast Screen Aotearoa

## Step 1

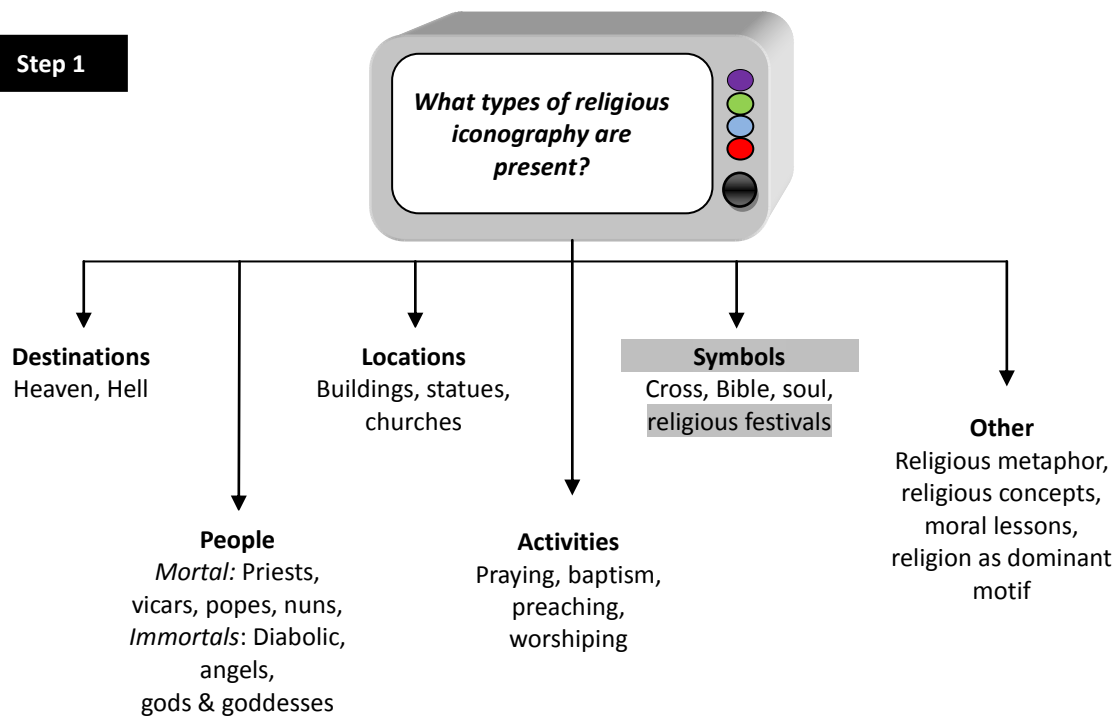


## Step 2

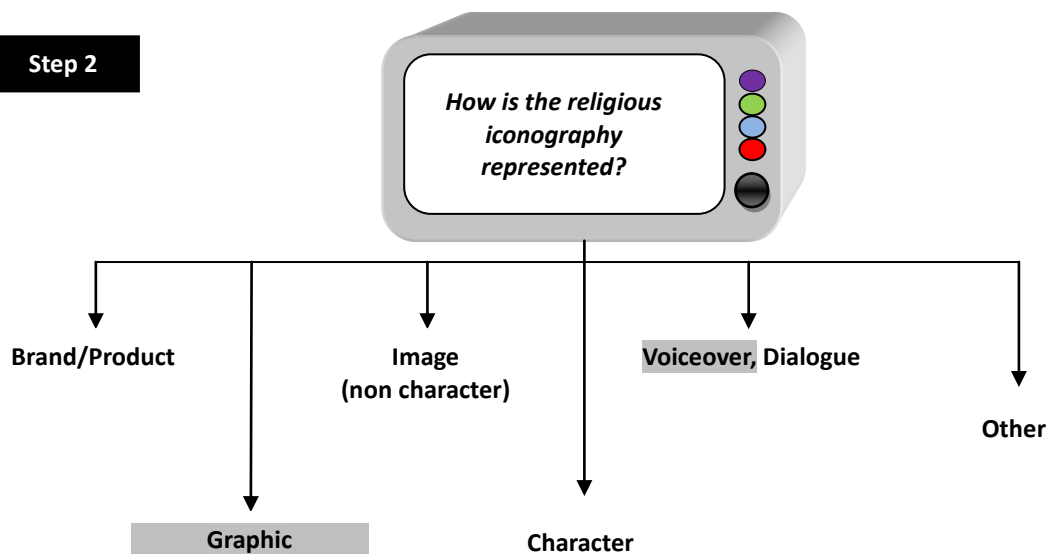
**Notes:****People:** Reverend and church members**Locations:** church**Graphic:** Reverend Perema Leasi, Sasina and Saipipi, Savaii**Image:** Church**Character:** Reverend Perema Leasi**Religious alignment:** using a religious figure as a point of authority in order to provide strength behind the messages, ie. he will be listened to because he is respected by the community. Use of a church (and other church goers all in traditional white costumes) to reinforce the idea of community, an important cultural value for Pacific Islanders.

## Briscoes: Easter Extra Specials

## Step 1

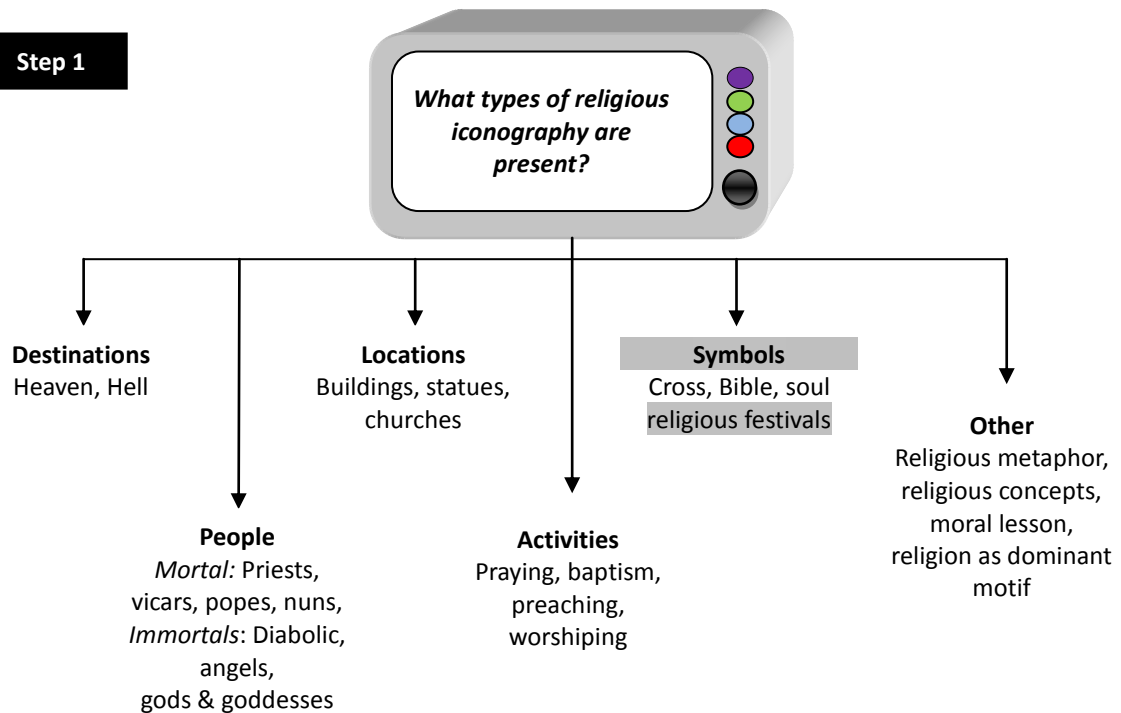


## Step 2

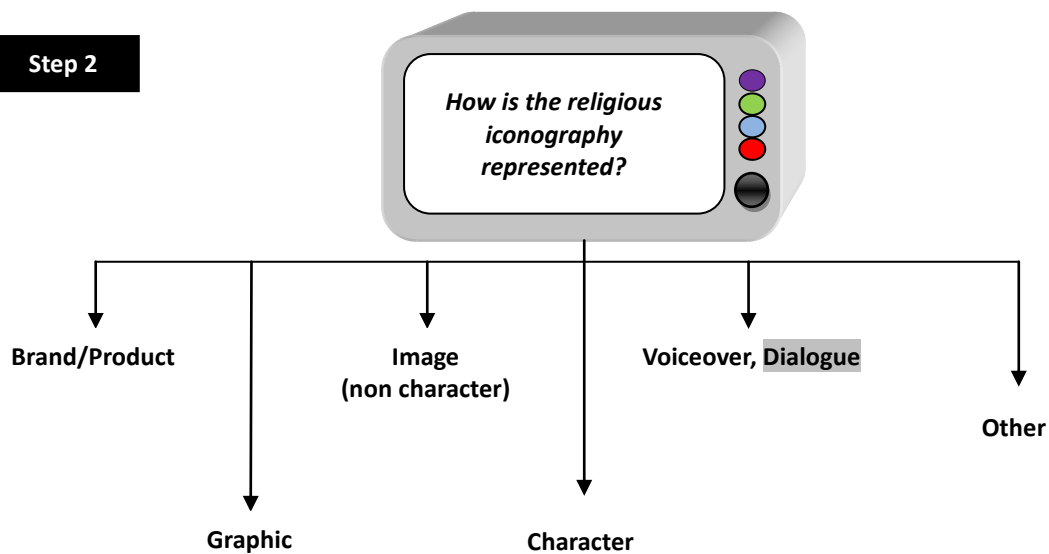
**Notes:****Symbols:** Religious festivals: Easter**Voiceover :** Briscoes Easter extra specials are everywhere with 20-50% off everything. Briscoes Easter extra specials.**Graphic:** BRISCOES (logo) EASTER extra (in red) SPECIALS**Religious alignment:** Creating a connection between the religious festival and consumerism, religion as a calendar marker

## Bunnings Warehouse: Rainy Days (Version 1), Painting (Version 2), Project (Version 3)

## Step 1



## Step 2

**Notes:**

**Symbol:** Religious festival (Easter)

**Dialogue V1:** Easter time, you know, you sort of start getting into the rainy days and it's a good time to be indoors and smarten up your house...

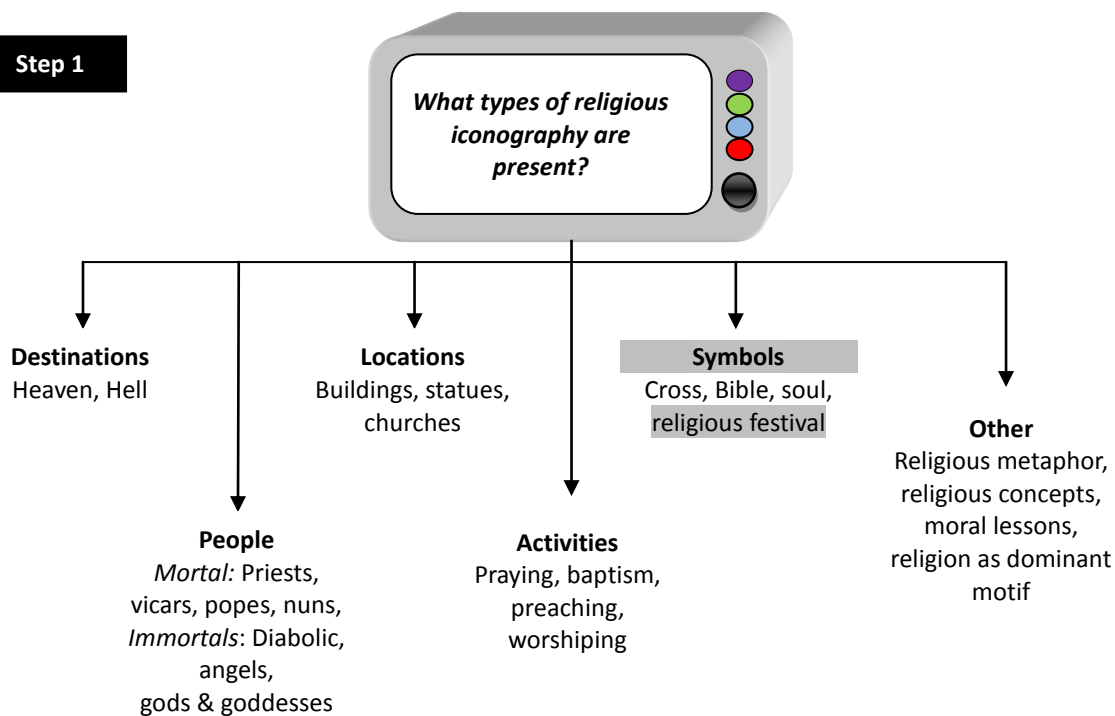
**Dialogue V2:** Easter is a good time for painting because you don't want it to be too hot and you don't want it to be too cold, so good time to do it before winter sets in.

**Dialogue V3:** Come on in this Easter. We've got everything you need. You've got four days to get a project started and finished and you can do it yourself which is great.

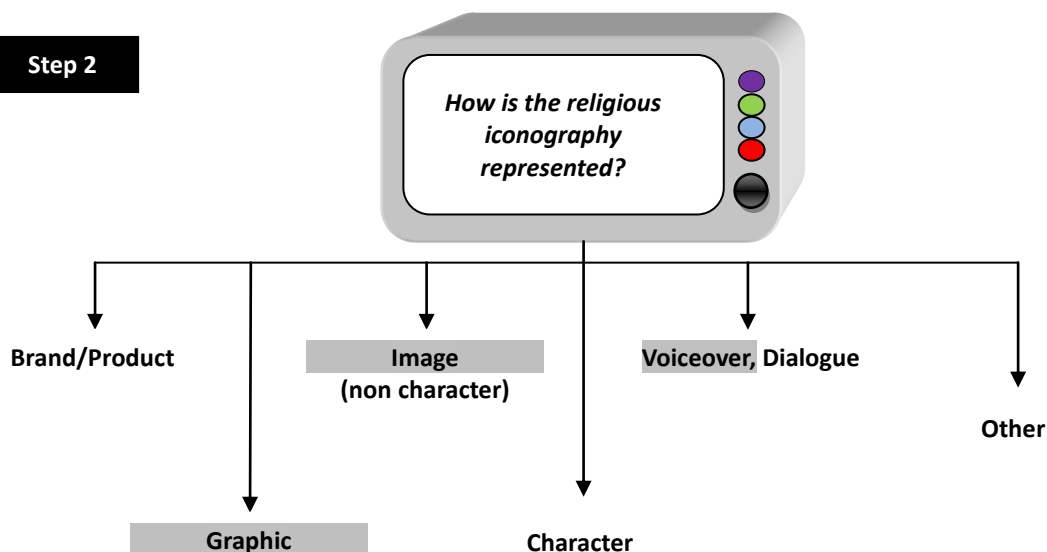
**Religious Alignment:** Creating a connection between religious festivals and consumerism. Religion as a calendar marker.

## Cadbury: We're into Easter as much as you

## Step 1

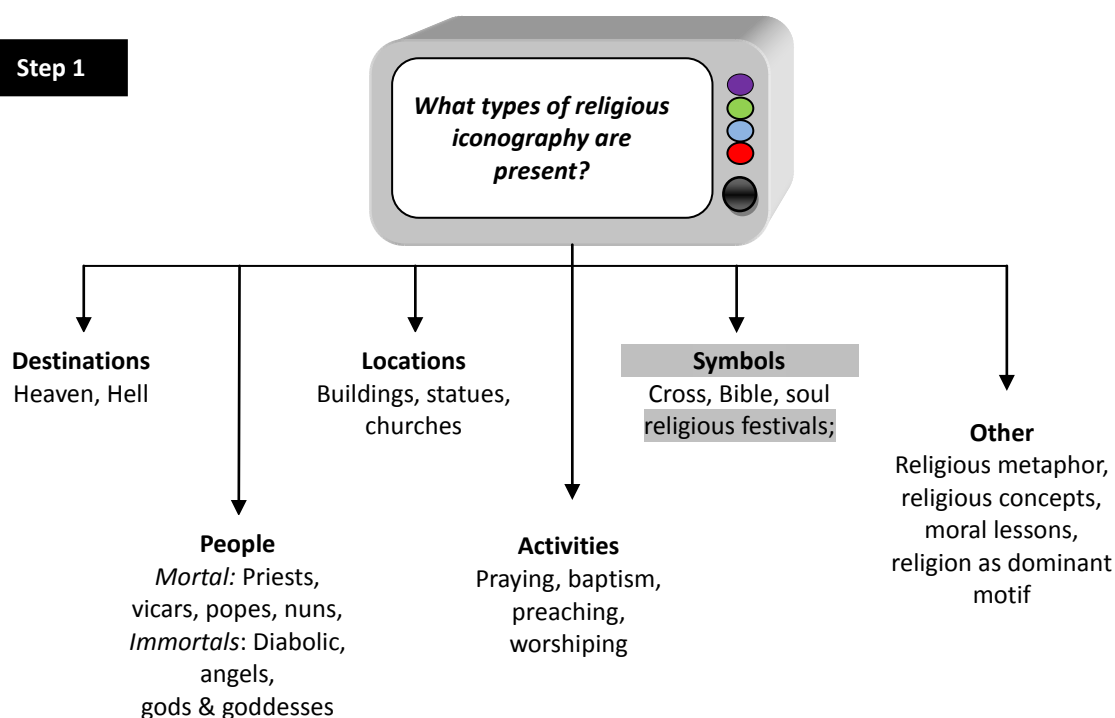


## Step 2

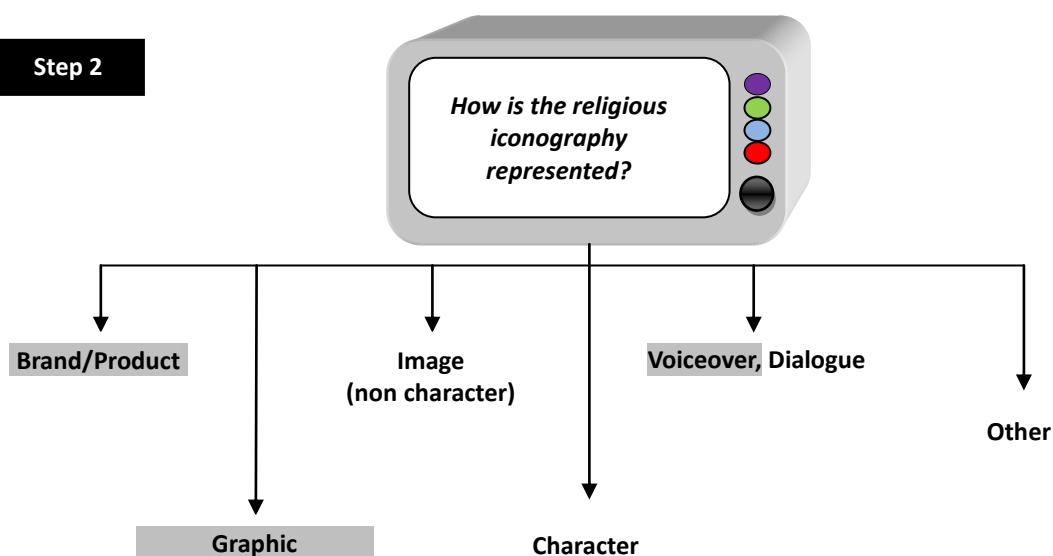
**Notes:****Symbol:** Religious festival: Easter**Graphic:** Cadbury (logo) WE'RE INTO Easter AS MUCH AS YOU**Image:** Easter eggs some in the shape of an Easter bunny**Voiceover:** Cadbury we're into Easter as much as you**Religious alignment:** Creating a link between religious festivals and consuming. Religion as a calendar marker

## Charlie and the Chocolate Factory: Movie

## Step 1

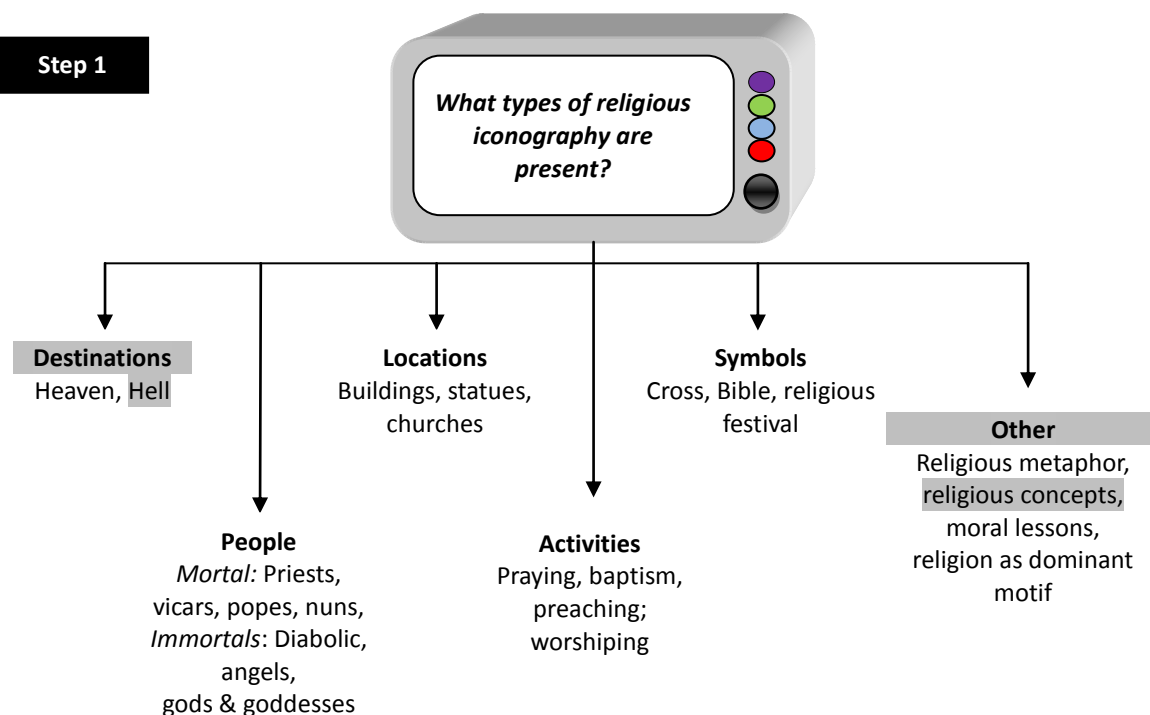


## Step 2

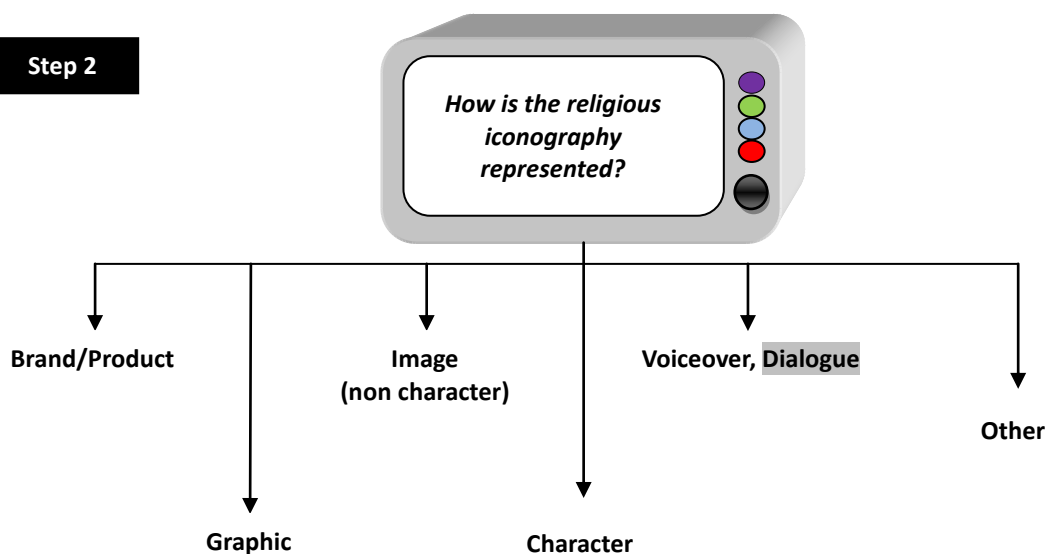
**Notes:****Symbol:** Religious festival (Easter)**Graphic:** EASTER SUNDAY MOVIE. CHARLIE AND THE CHOCOLATE FACTORY. SUNDAY 7.00**Voiceover : Version 1. :** Charlie and the Chocolate Factory. Easter Sunday. TV2**Voiceover :Version 2. :** This Easter Sunday. Make it a great Sunday... Scrumdidliumpous ad-free Easter treat. Charlie and the Chocolate Factory Easter Sunday 7 o'clock TV2.**Religious alignment:** Using a religious festival as a calendar marker. TV2 uses a specific programme to acknowledge the Easter festival by labelling it the 'Easter Sunday Movie'.

## Charm School: Programme

## Step 1



## Step 2



## Notes:

**Destination and Other (Religious concept):** Use of the word Hell as a 'curse' word

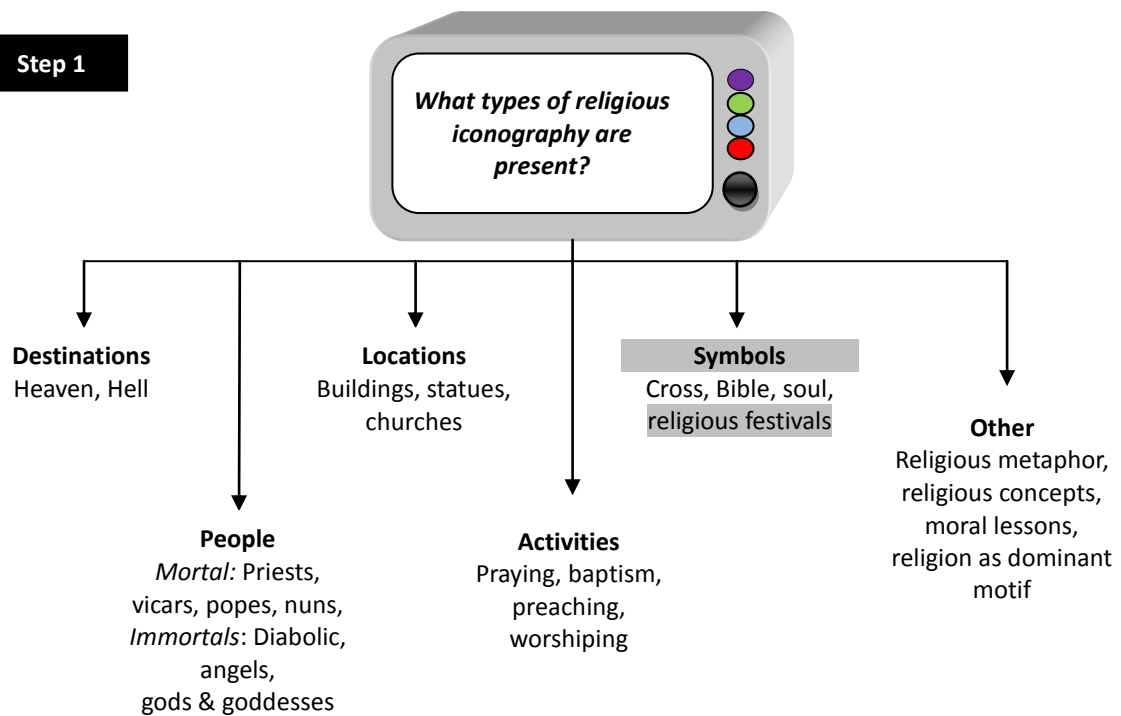
**Dialogue :** What the Hell. I feel bamboozled

**Religious alignment:** Removed religion from religious context.

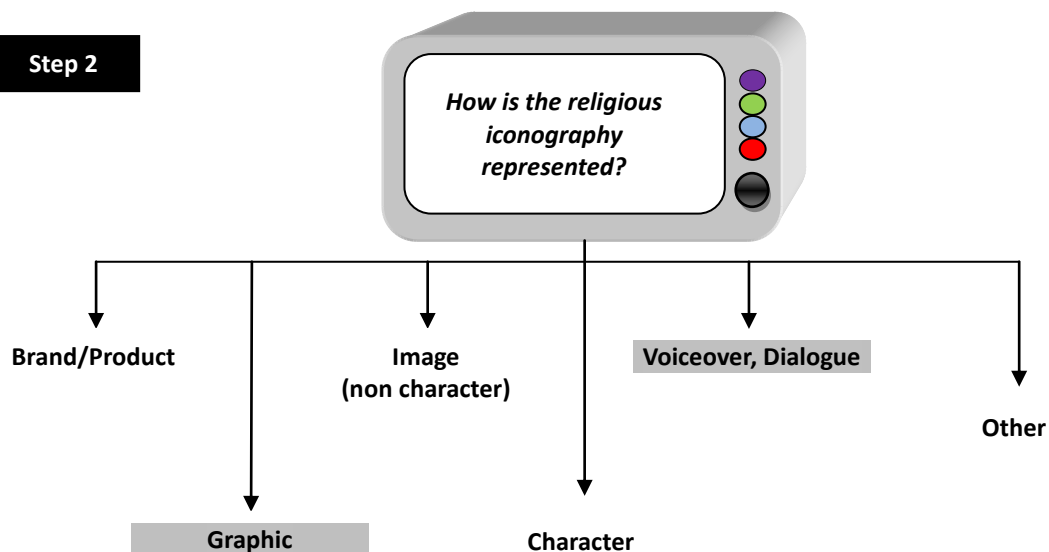


## Dick Smith Electronics: Ri-dick-ulous Easter Sale

## Step 1

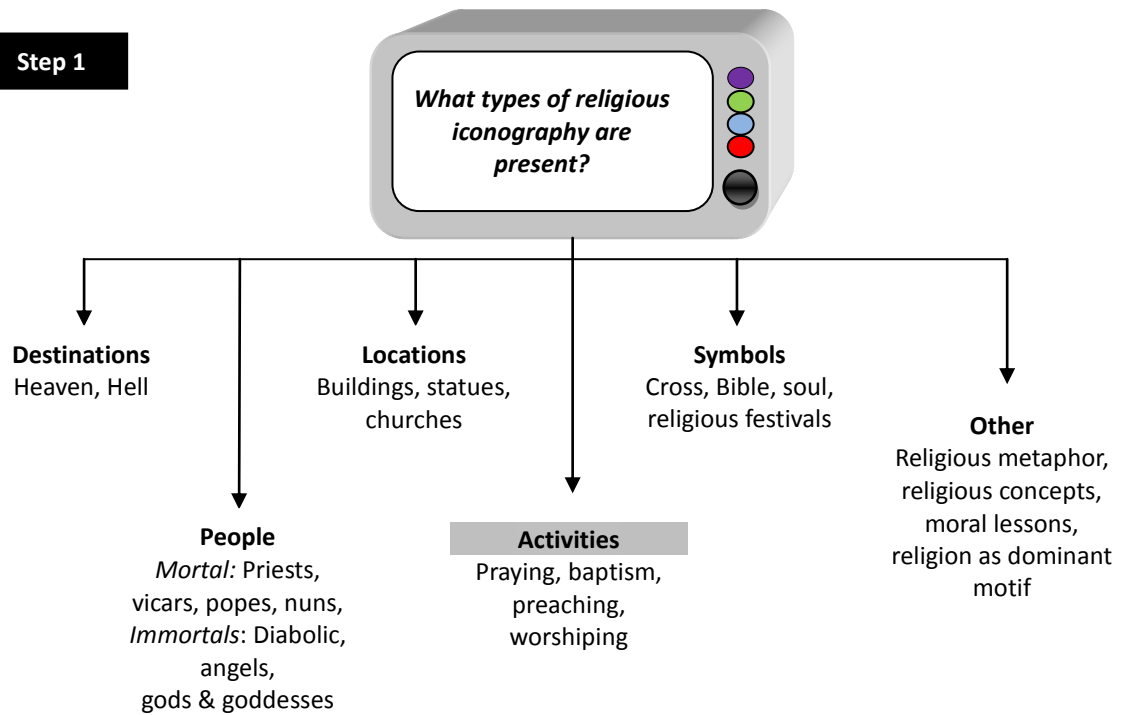


## Step 2

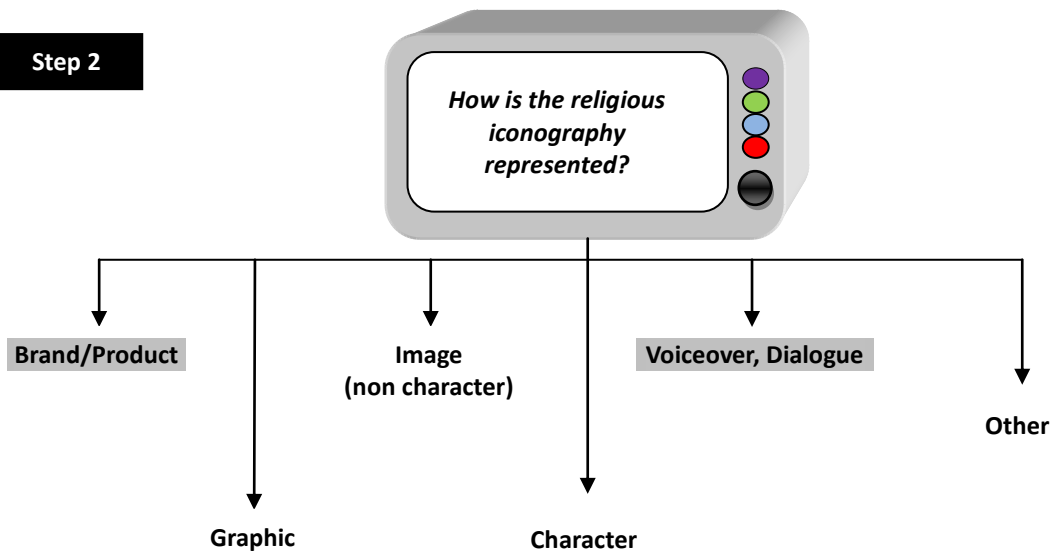
**Notes:****Symbol:** Religious festival (Easter)**Graphic:** Dick Smith (logo) Ri-dick-ulous SALE (in red writing with white border) Easter Weekend Only.**VOICEOVER :** Don't miss crazy deals this Easter with Dick Smith's Ri-dick-ulous Sale...**Religious alignment:** Creating a connection between the religious festival and consumerism. Religion as a calendar marker

## Disney on Ice: Princess Wishes

## Step 1

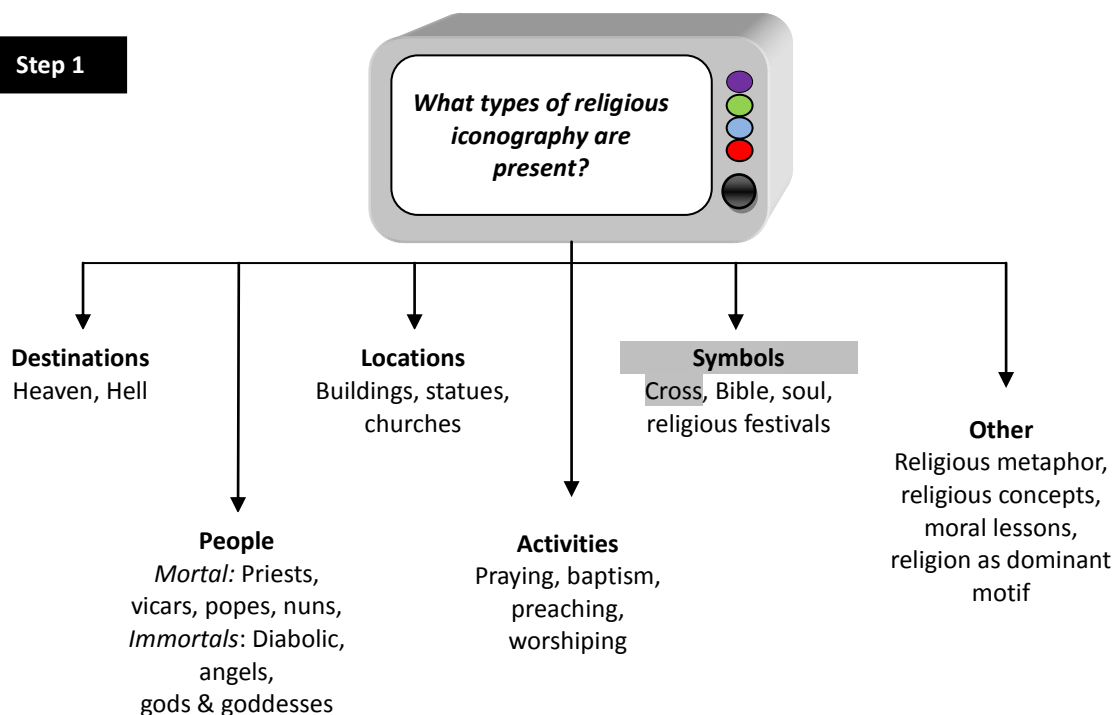


## Step 2

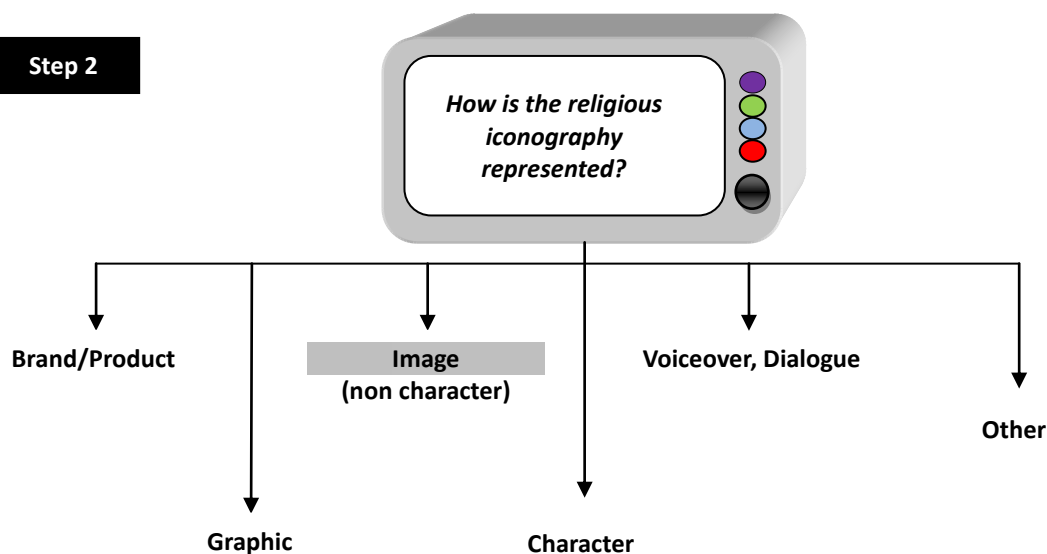
**Notes:****Activities:** believing (mentioned in the voiceover)**Brand/Product:** the voiceover states that the audience can believe in the product.**Voiceover :** Disney on Ice presents Princess Wishes. The believing is just the beginning.**Religious alignment:** Acknowledgement and encouragement of the audience believing in the product

## Everybody Hates Chris / How I Met Your Mother: Programme

## Step 1



## Step 2



## Notes:

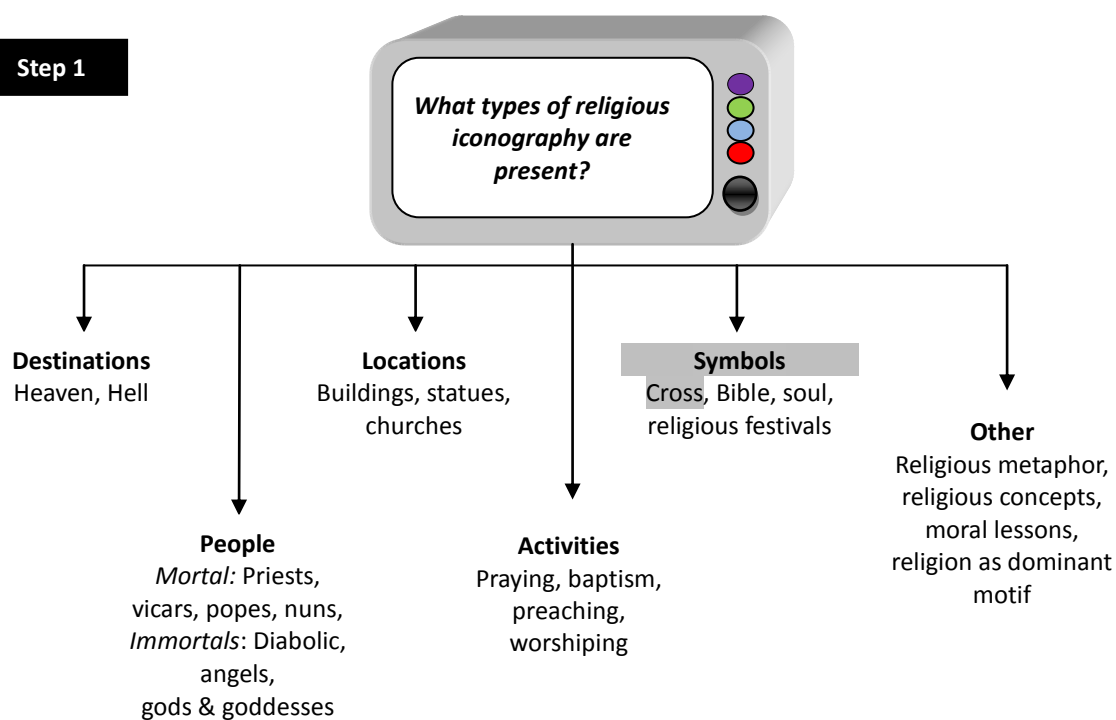
**Symbol:** Cross

**Image:** Dinner dish being presented to the family by the mother is moulded into a cross shape

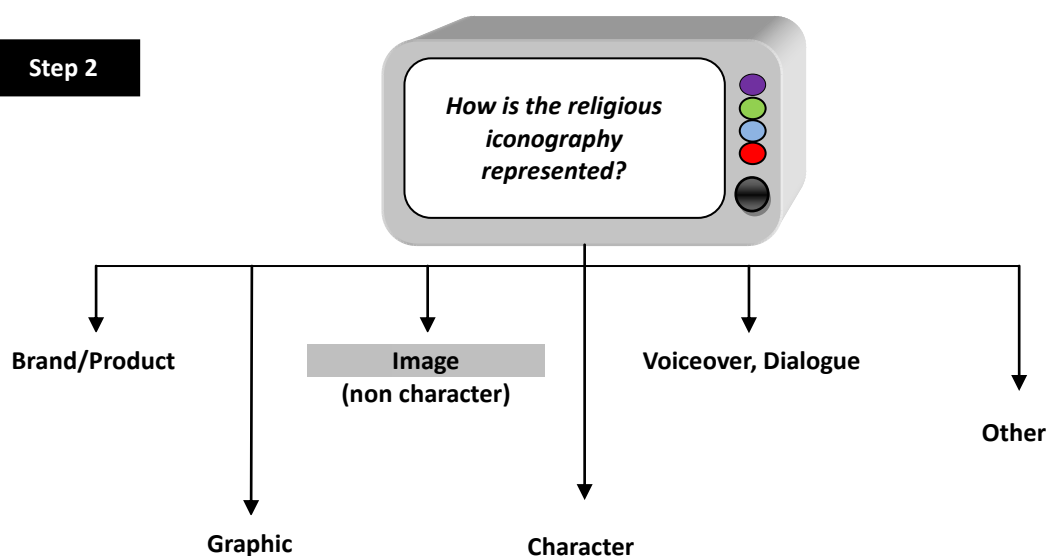
**Religious alignment:** Religion as a cultural reference – identifying the family as religious.

## Face the Facts: Smokefree

## Step 1



## Step 2

**Notes:**

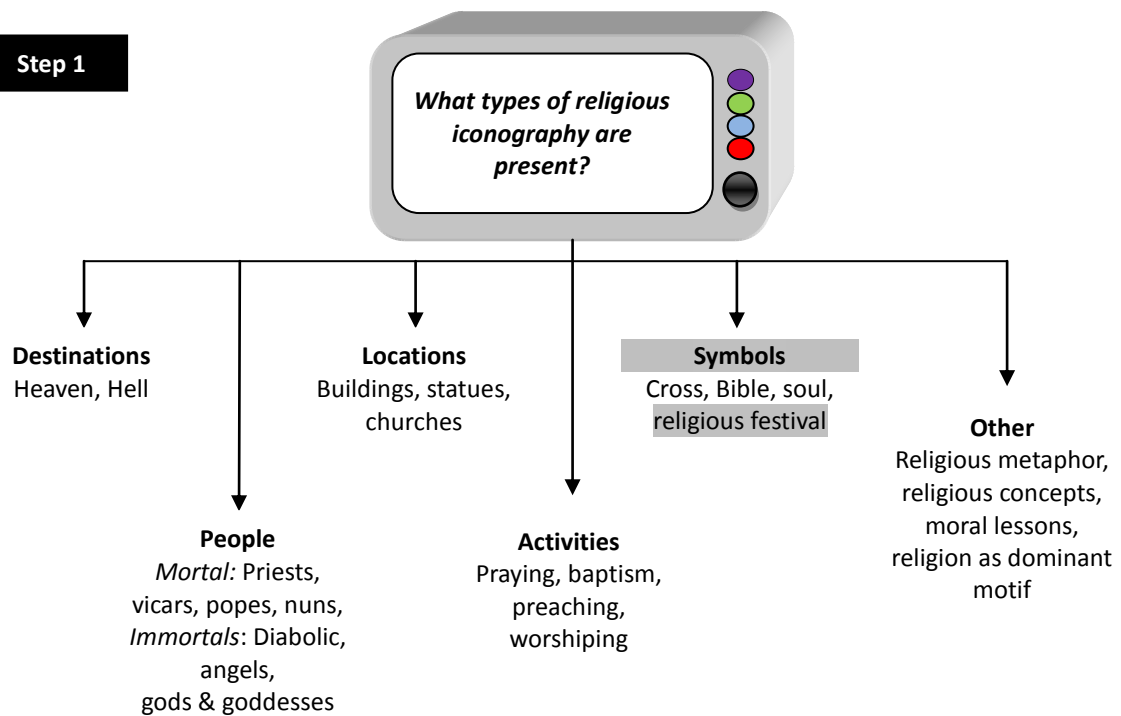
**Symbol:** Crosses: cemetery headstones in cross formation

**Image:** Crosses: cemetery headstones in cross formation

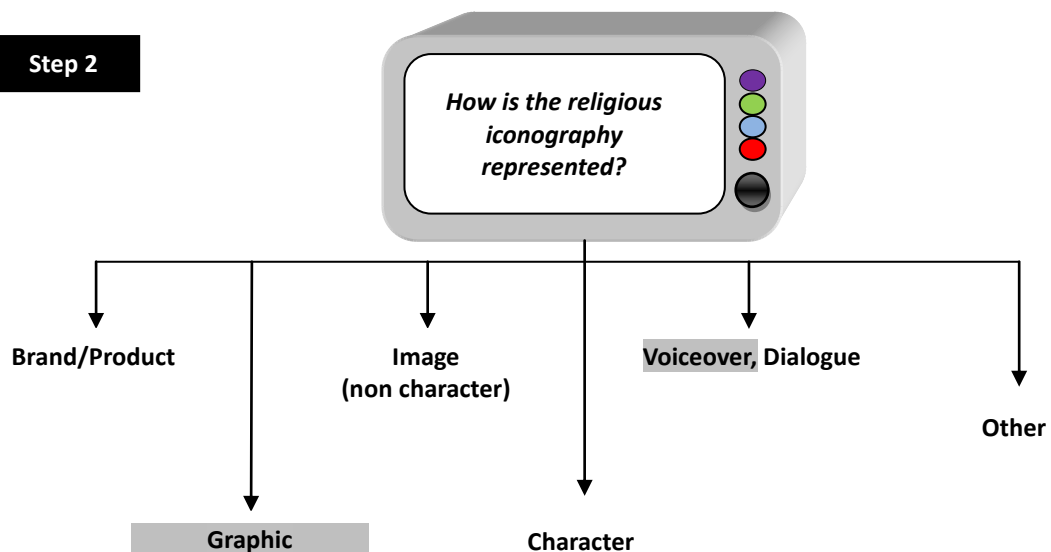
**Religious alignment:** using the crosses in the cemetery as a cultural marker, ie. a common point of understanding for the audience. Crosses used to convey death rather than to trigger off religious connotations.

## Farmers: Easter Weekend Sale

## Step 1

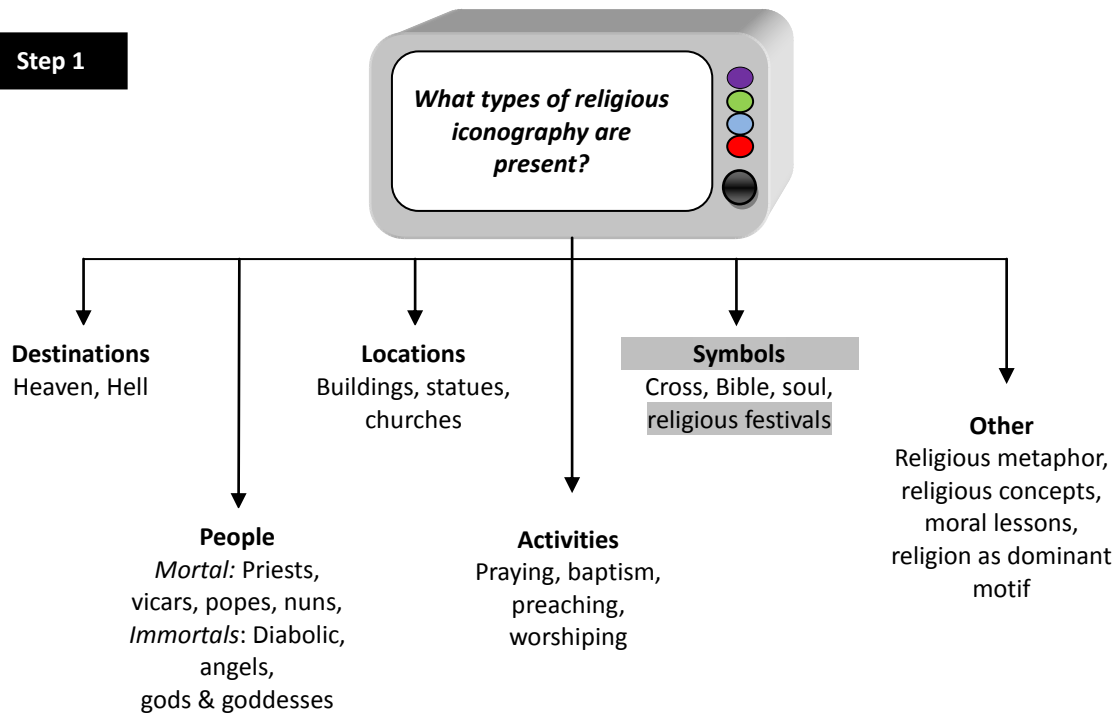


## Step 2

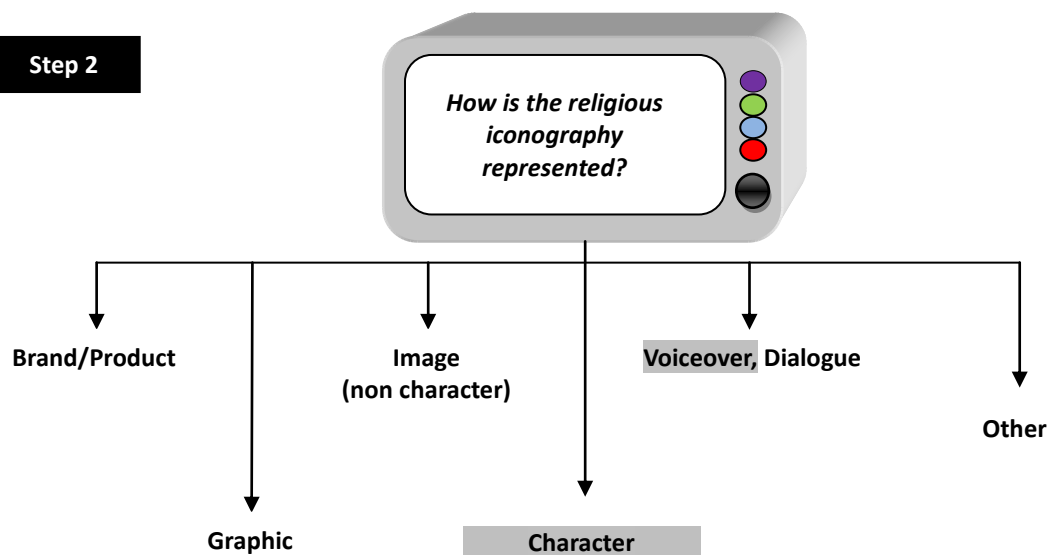
**Notes:****Symbols:** Religious festival: Easter**Graphic:** EASTER SALE ON NOW (curved echoing Easter egg shape)**Voiceover:** Farmers have your Easter Weekend wrapped up at the Easter Sale with amazing deals for your home... So don't miss the Easter Sale. All stores open...**Religious alignment:** Religion as a calendar marker. Creating a link between religion and consuming.

## Ferrero Rocher: Easter

## Step 1



## Step 2

**Notes:**

**Symbol:** Religious festivals (Easter)

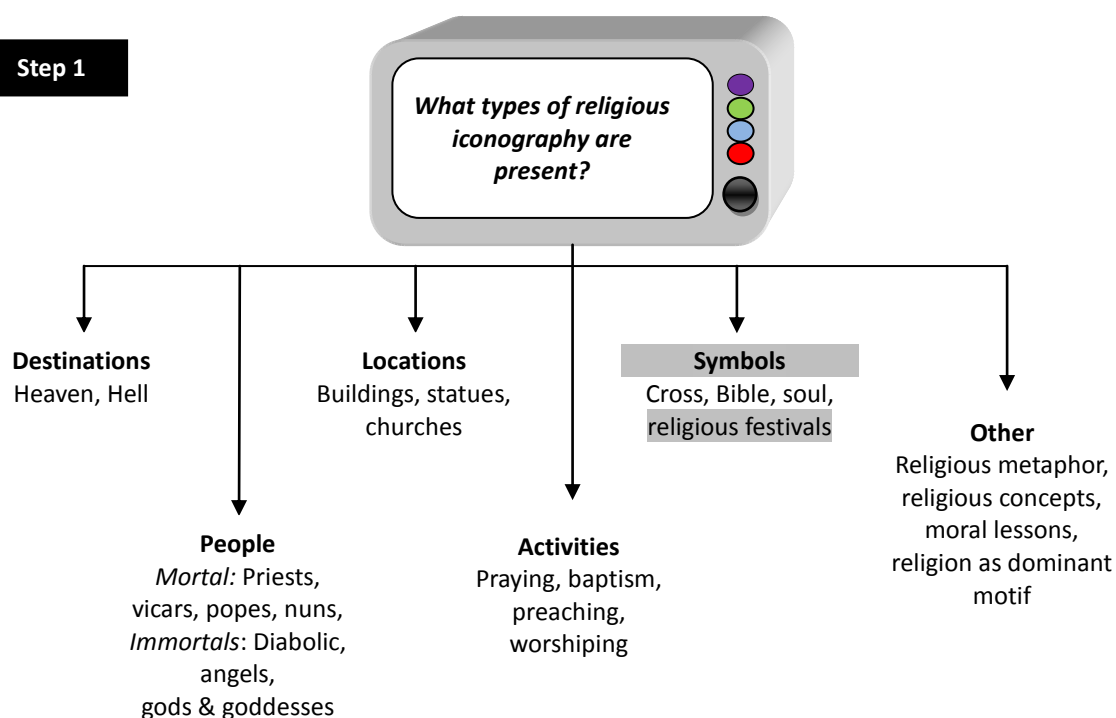
**Characters:** Gods and goddesses

**Voiceover:** Since the beginning of time the gods of Olympus have always known how to celebrate a special occasion like Easter. When they would share a golden secret. A divine ball of hazelnut and.... Then one day it fell to earth. Now adults can share the heavenly taste and really have a ball, this Easter, with Ferrero Rocher.

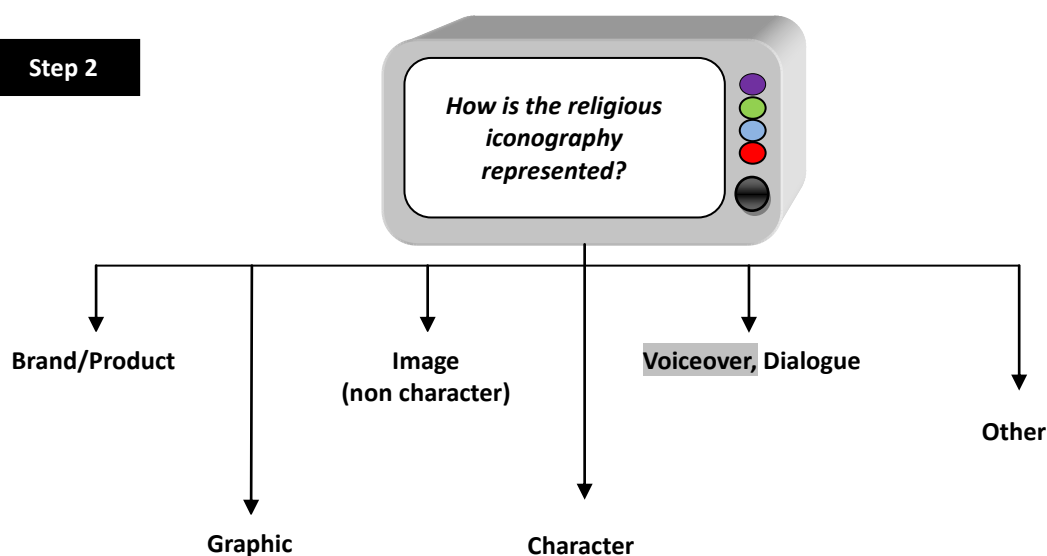
**Religious alignment:** product presented as having divine origins. Creating a link between religion and consuming. Religion as a calendar marker.

## Freaky Friday: Movie

## Step 1



## Step 2

**Notes:**

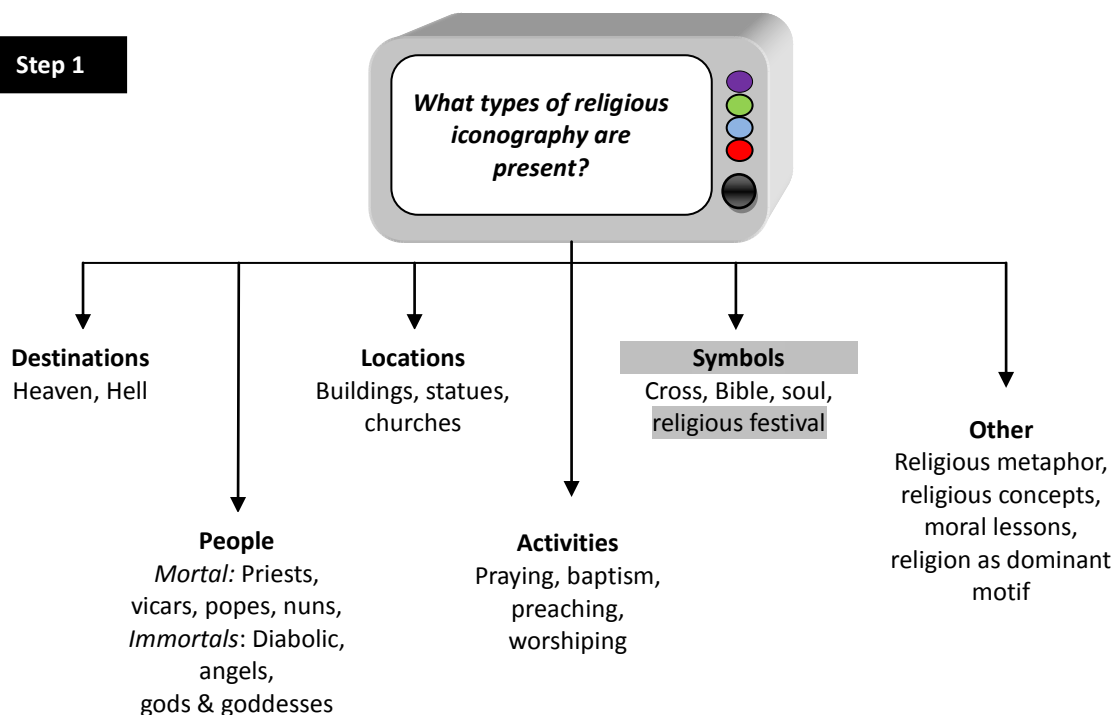
**Symbol:** Religious festivals (Easter) mention of Good Friday

**Voiceover:** Freaky Friday. Good Friday. 7.25, TV2

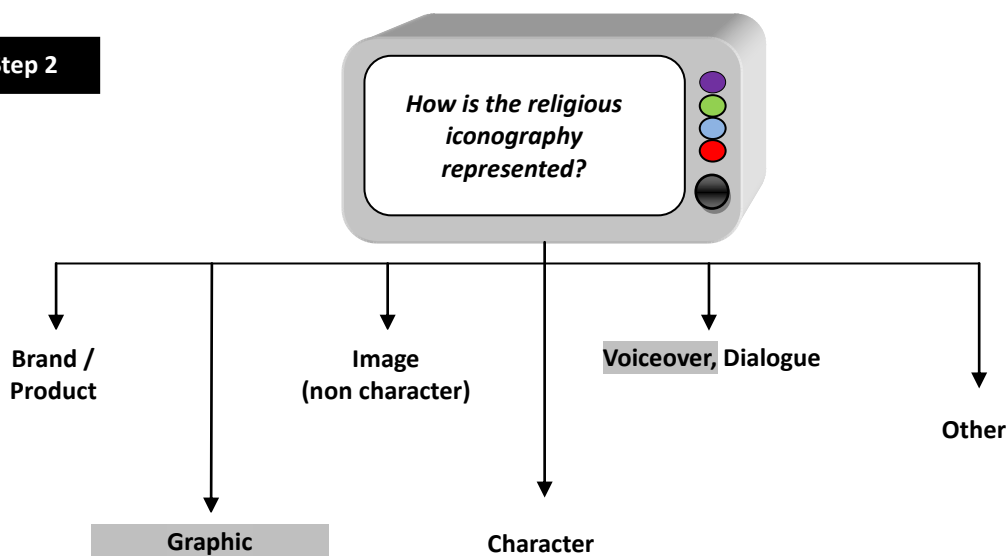
**Religious alignment:** Using a religious festival as a calendar marker. TV2 uses a specific programme to acknowledge the Easter festival by addressing that it is on Good Friday. Interesting juxtaposition of *Freaky Friday* and *Good Friday*. Religion as a calendar marker

## Fun with Dick and Jane: Movie

## Step 1



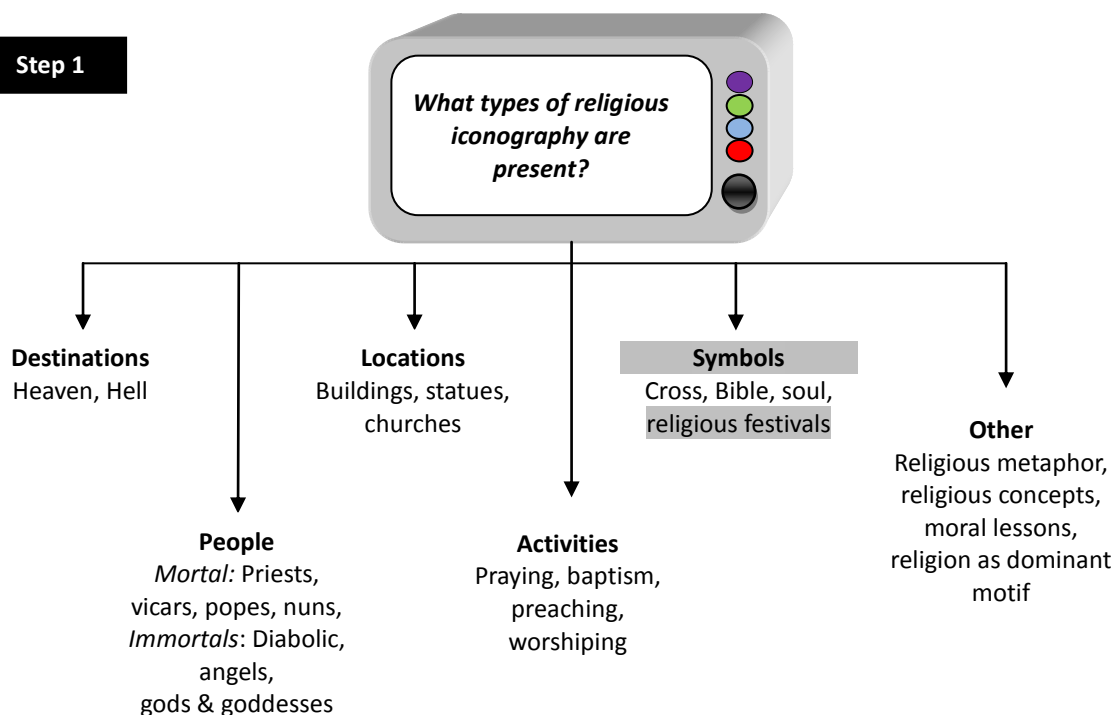
## Step 2

**Notes:****Symbol:** Religious festival: Easter**Graphic:** EASTER SUNDAY MOVIE, FUN WITH DICK AND JANE, SUNDAY 9.00, 2 (logo)**Voiceover:** Your Easter Sunday Movie Fun with Dick and Jane 9 o'clock TV2**Religious Alignment:** Religion as a calendar marker. Religion as a reason to consume.

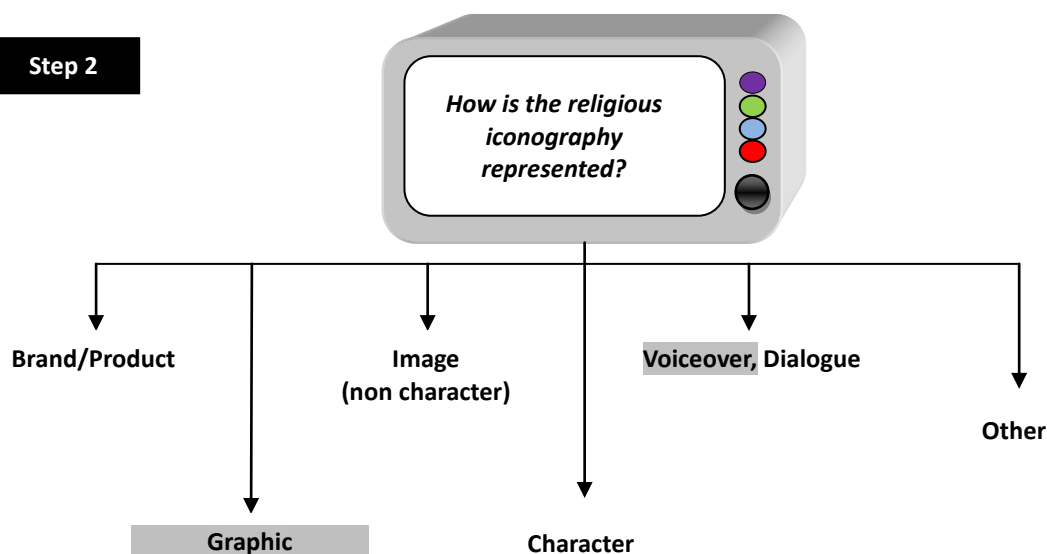


## Godfreys Easter Bagless Blitz! Sale

## Step 1

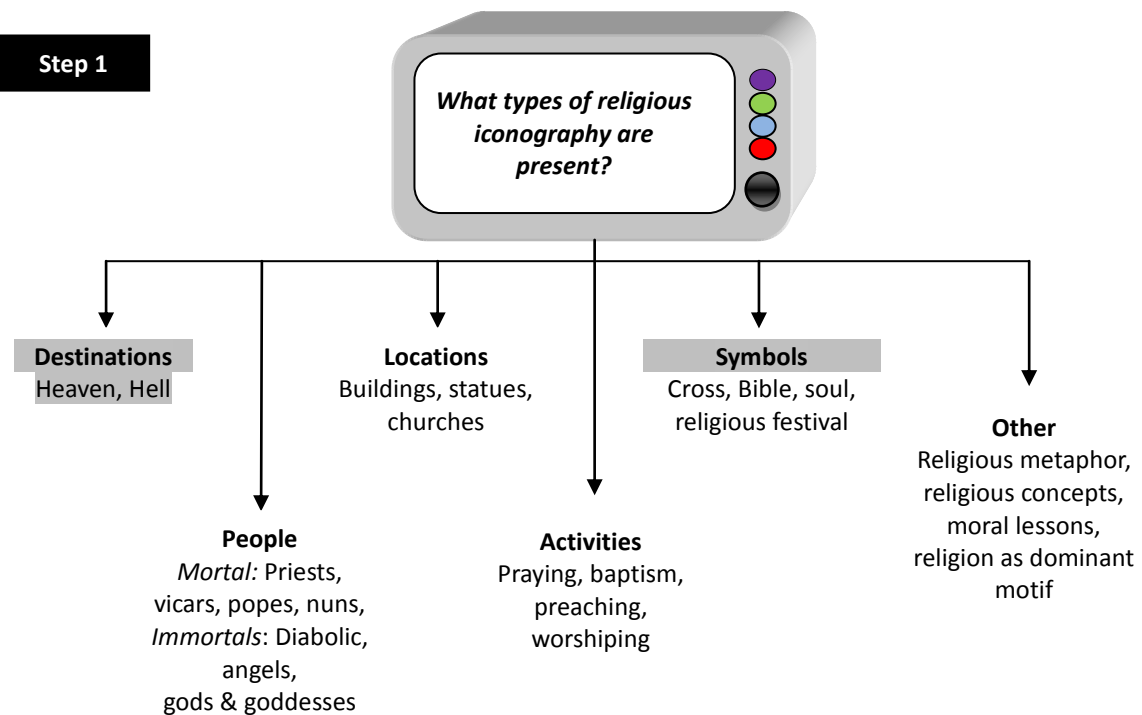


## Step 2

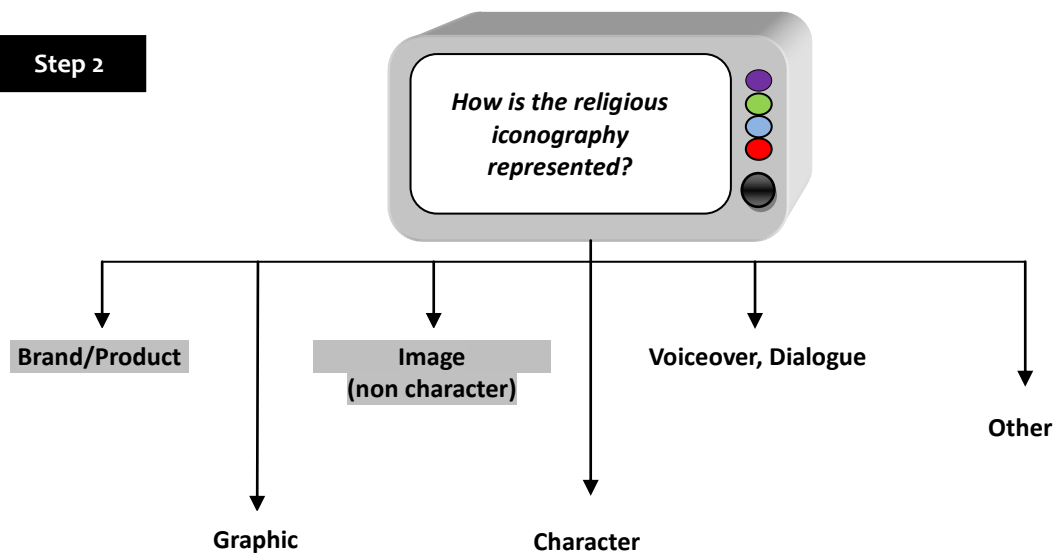
**Notes:****Symbol:** Religious festival: Easter**Graphic:** Godfreys (logo) EASTER SATURDAY & MONDAY ONLY! / EASTER BAGLESS BLITZ! / Godfreys (logo) EASTER BAGLESS BLITZ! EASTER SAT & MON ONLY!**Voiceover:** This Easter Saturday and Monday its Godfreys Bagless blitz...Godfreys Easter bagless Blitz this Easter Saturday and Monday only.**Religious alignment:** Linking religious festivals to consuming. Religion as a calendar marker

## Green and Black's Organic Chocolate

## Step 1



## Step 2

**Notes:**

**Destinations:** Heaven: white fluffy cloud with the graphic “organic” sitting on it. Halo around it, white doves bright white light being projected behind the cloud. Hell: devil horns and tail attached to the ‘&’ symbol, piece of chocolate looks like small piece of land, red fire/“lava” isolating it (transition between the two indicates moving from above to below)

**Symbols:** halo, doves, devil horns and tail attached the & symbol

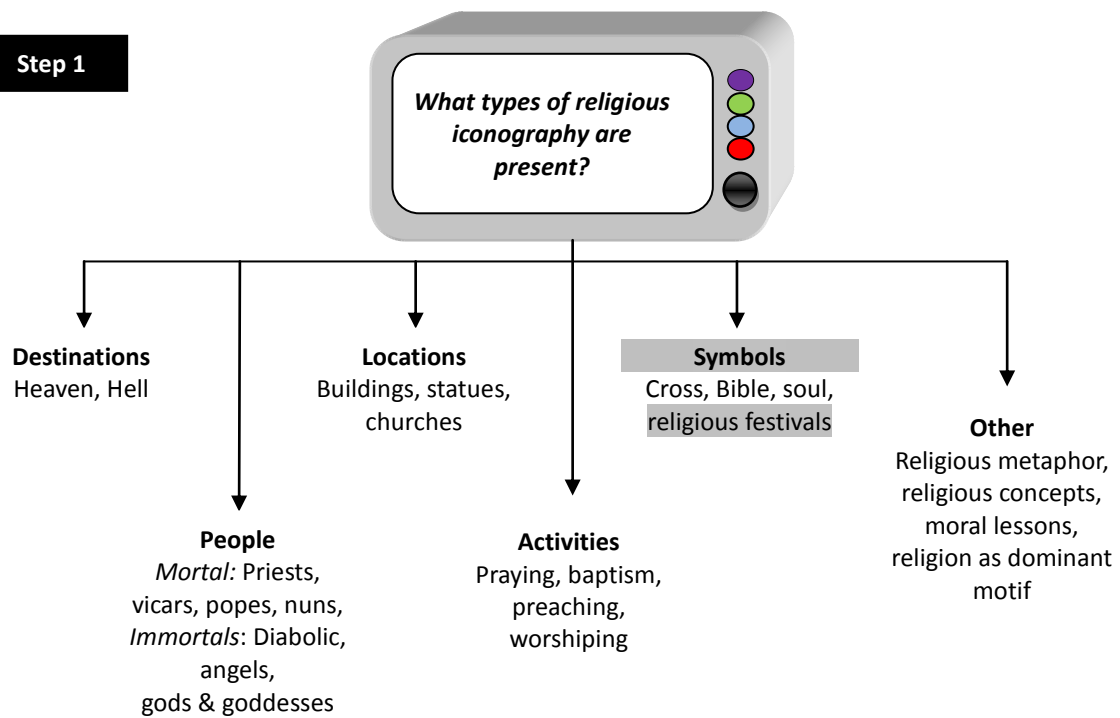
**Images:** doves, halo, devil horns and tail,

**Religious alignment:** Implication that the product is the best of the sacred and the profane through the anchorage of text to images:

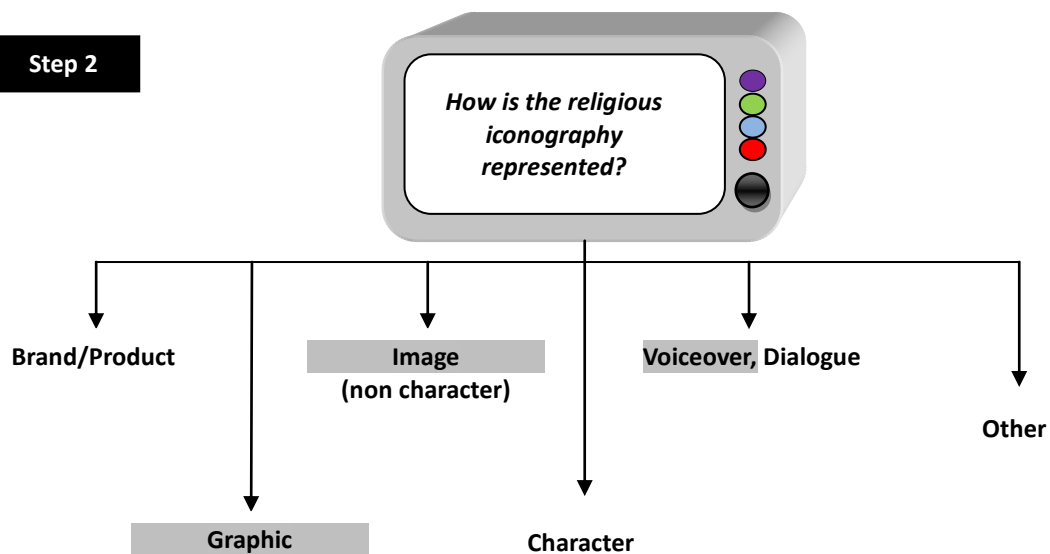
“Completely natural ingredients” over the ‘Heaven’ image suggests products originate from divine origins, “and a completely indulgent taste experience” over the hell image, “live in the &” over an image combining the two images.

## Harvey Norman Easter Sale

## Step 1



## Step 2



## Notes:

**Symbol:** Religious festival: Easter

**Image:** Easter eggs

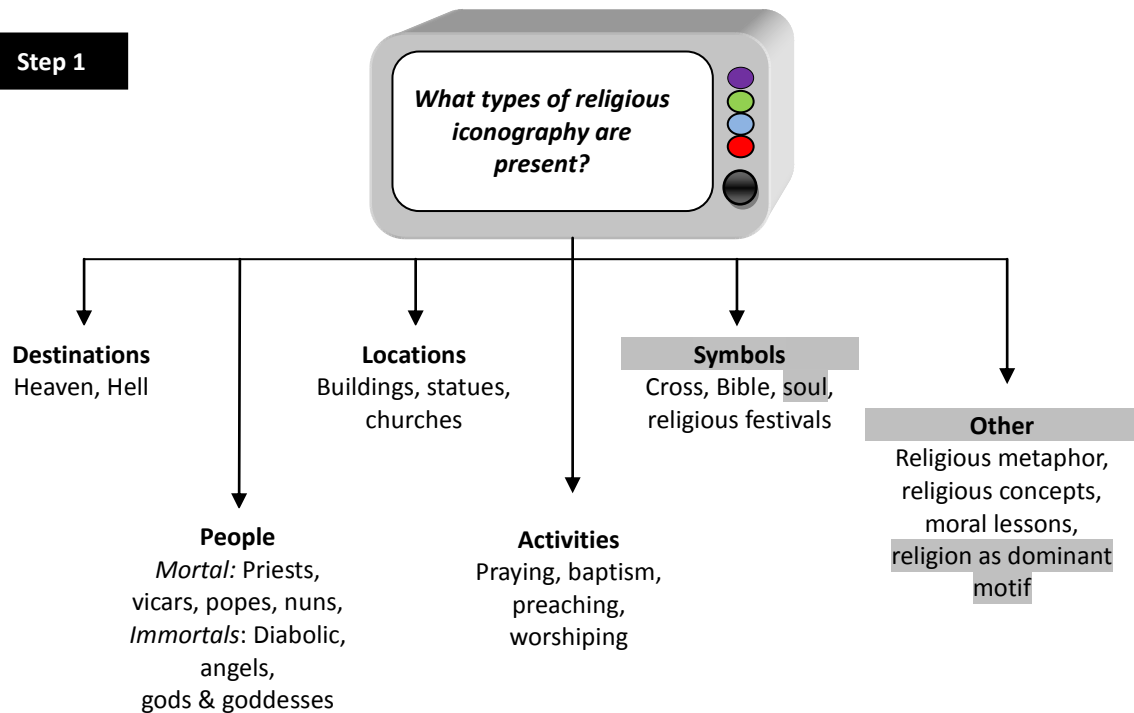
**Graphic:** Harvey Norman (logo) STOREWIDE Easter SALE ....Easter Trading Hours

**Voiceover:** Get hopping to catch Harvey Norman's Storewide Easter Sale..... Don't miss Harvey Norman's Storewide Easter Sale

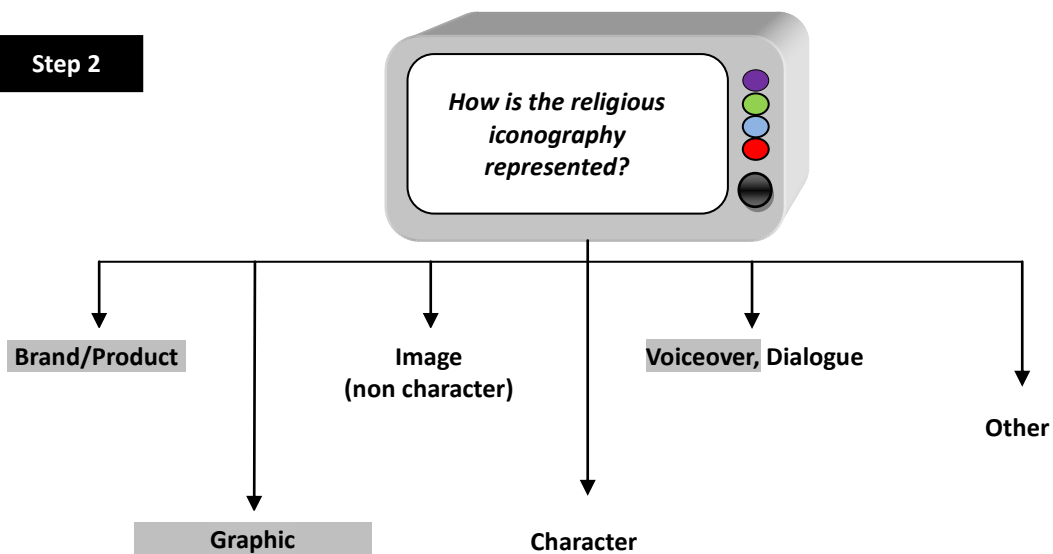
**Religious alignment:** creating a connection between the religious festival and consumerism. Religion as a calendar marker.

## Kia Motors: My Soul

## Step 1



## Step 2

**Notes:**

**Symbol:** soul – being used as a dominant metaphor as the car is also called ‘Soul’

**Brand/Product** – Kia Motors: My Soul. My Soul On Fire

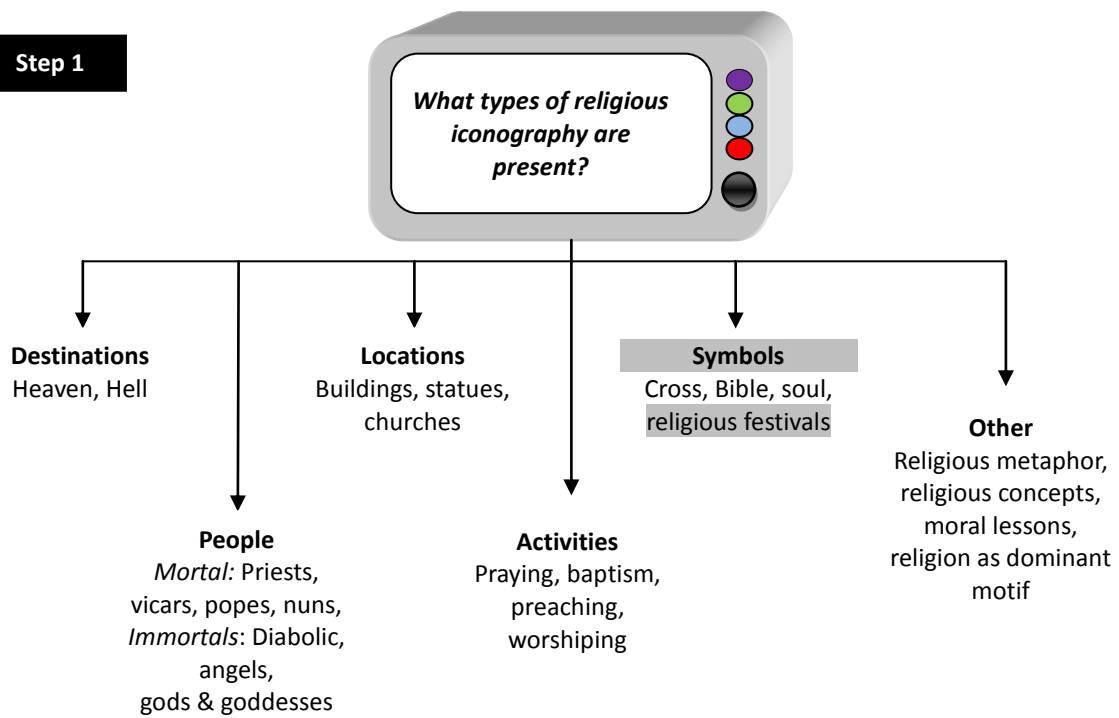
**Graphic:** My Soul / My Soul on fire / My Soul rocks / My Soul set free / My Soul it’s in me / Kia (logo)  
KIA MOTORS *The Power to Surprise™* [www.mysoul.co.nz](http://www.mysoul.co.nz)

**Voiceover:** My soul it’s in me

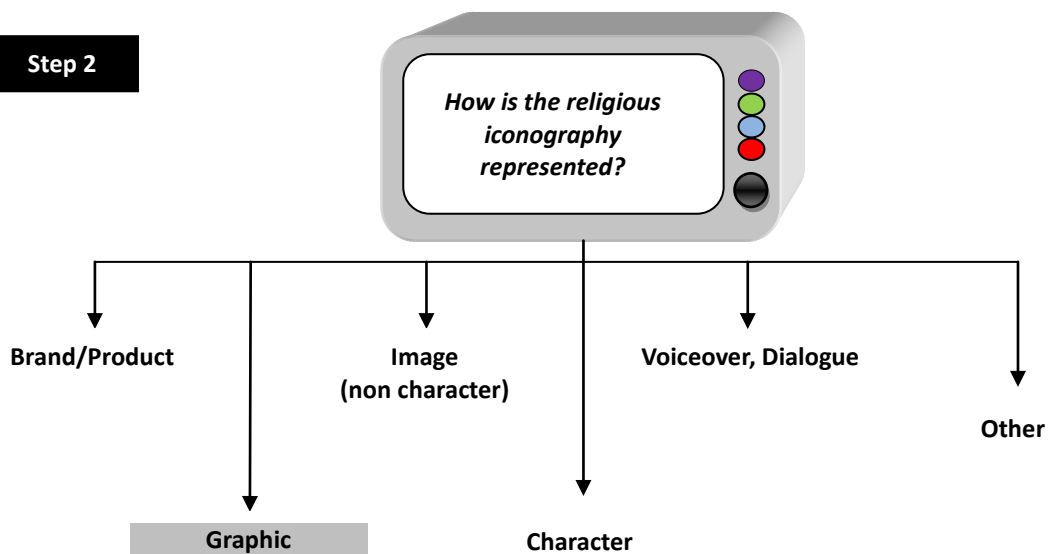
**Religious alignment:** using the entity of the ‘soul’ as a metaphor for both religious connotations as well as the name of the model of Kia Motor vehicle. Religious alignment – the car is portrayed as having a transcendental quality

## Kings Plant Barn Easter Sale

## Step 1

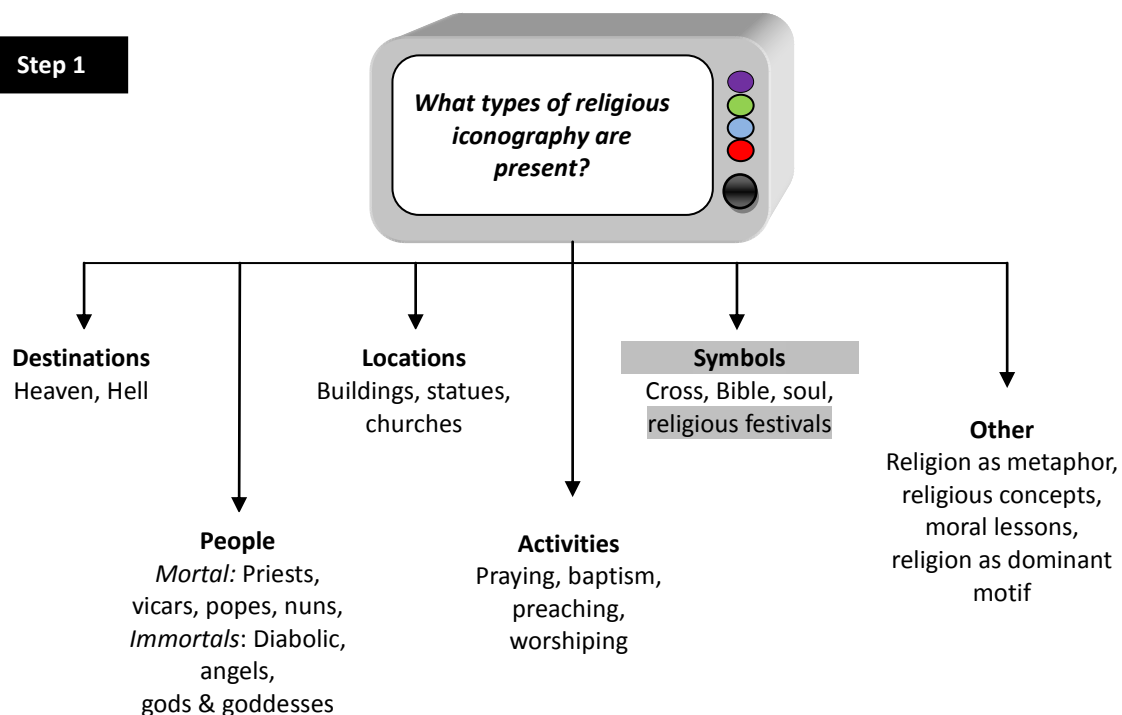


## Step 2

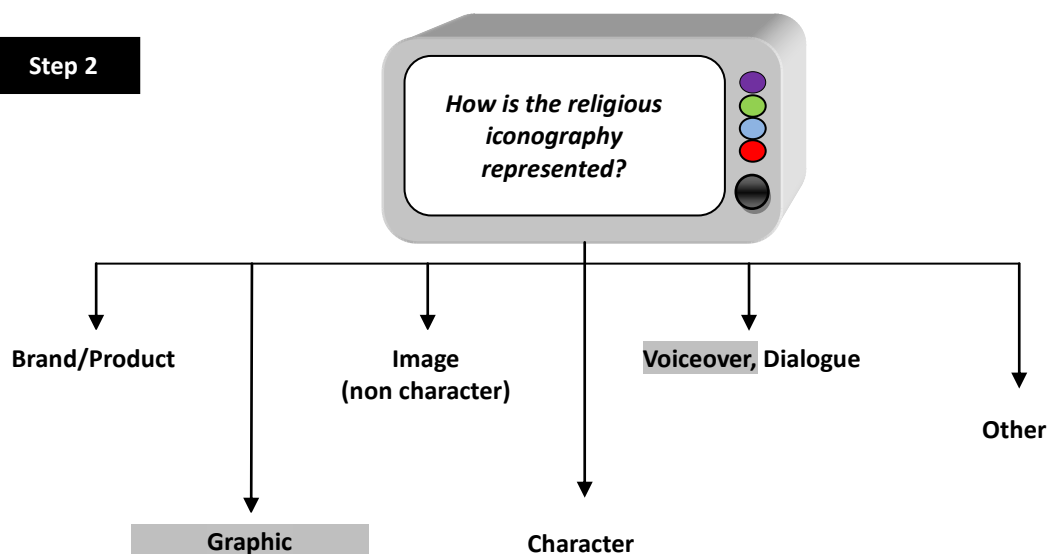
**Notes:****Symbol:** Religious festivals (Easter)**Graphic:** Open Easter Sunday**Religious alignment:** creating a link between religious festivals and consumerism. Religion as a calendar marker

## Legend of the Seeker: Programme

## Step 1

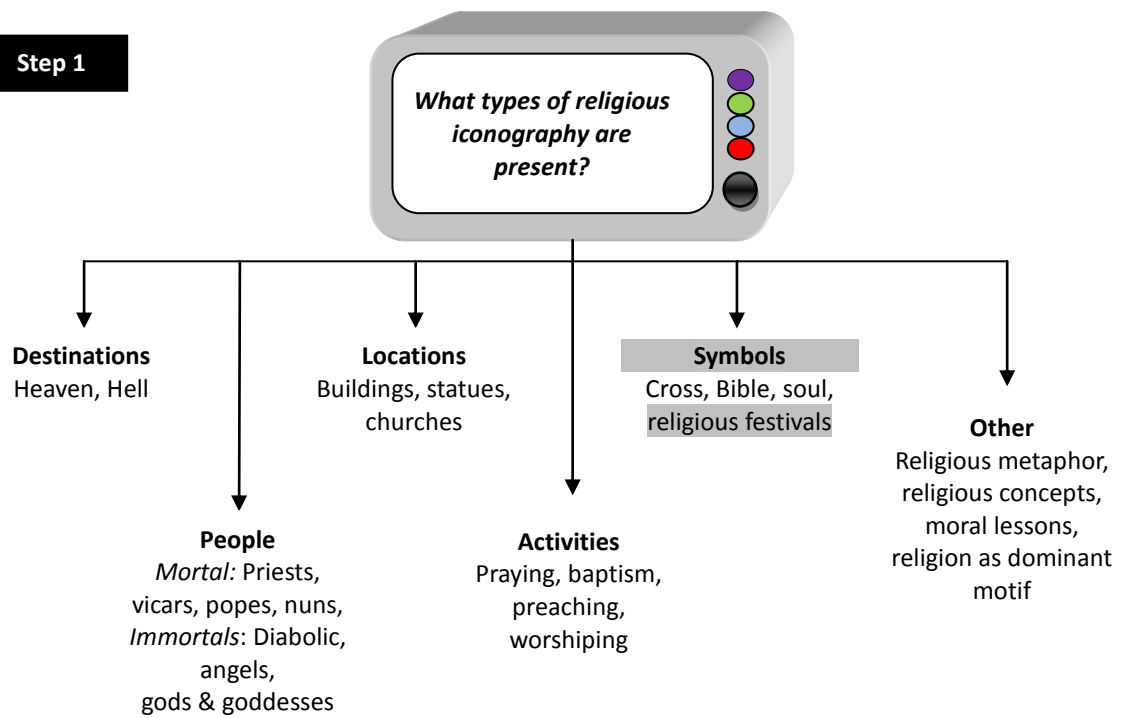


## Step 2

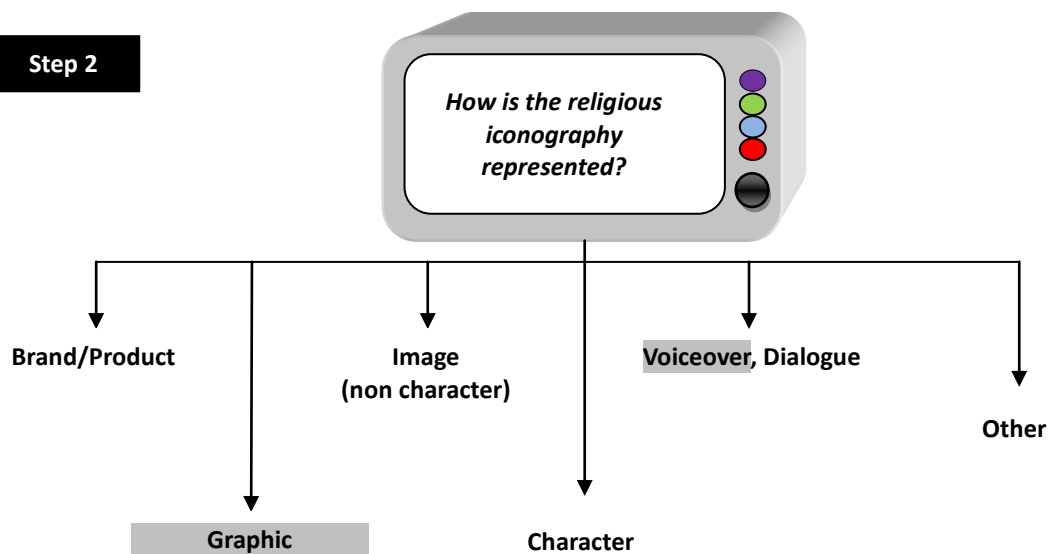
**Notes:****Symbols:** Religious festivals: Easter**Graphic:** Legend of the Seeker, EASTER MONDAY, 7.30, [www.primetv.co.nz](http://www.primetv.co.nz), Prime (logo)**Voiceover:** Testing loyalty. Facing betrayal. Losing hope. Legend of the Seeker, Easter Monday, Prime.**Religious alignment:** Religion as a calendar marker.

## Lighting Plus Easter Clearance

## Step 1



## Step 2



## Notes:

**Symbol:** Religious festival: Easter

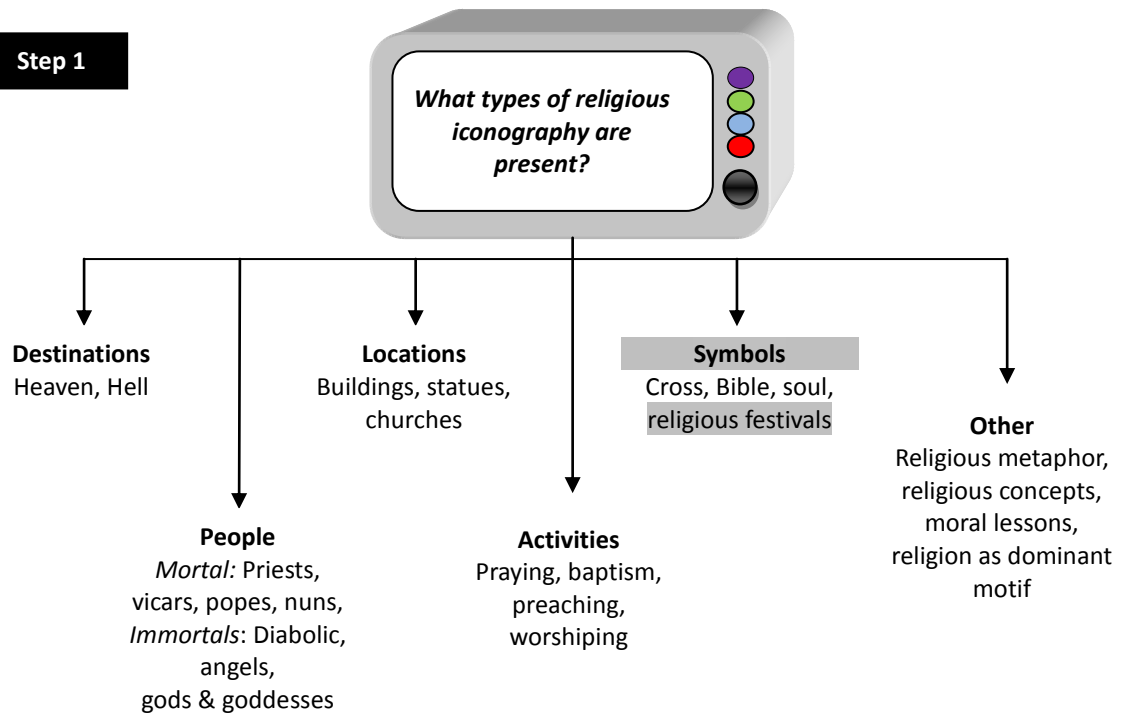
**Graphic:** Lighting Plus (logo) More than just great prices! (slogan) ENDS EASTER MONDAY!

**Voiceover:** Sale ends Easter Monday

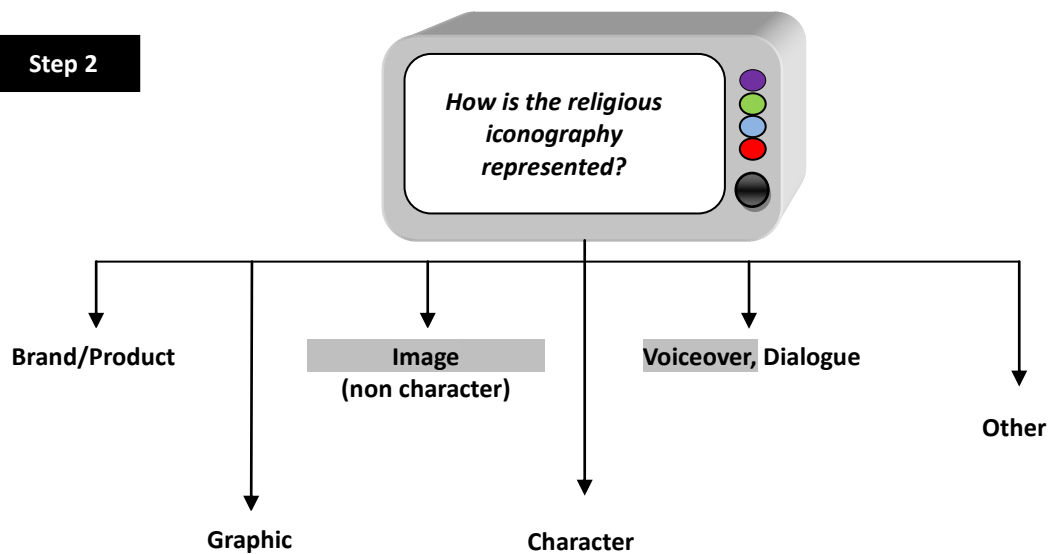
**Religious alignment:** Religion as a calendar marker. Link between religion and consuming

## Lindt Master Chocolatier

## Step 1



## Step 2

**Notes:**

**Symbol:** Religious festival (Easter): Easter egg bunny

**Image:** chocolate bunny

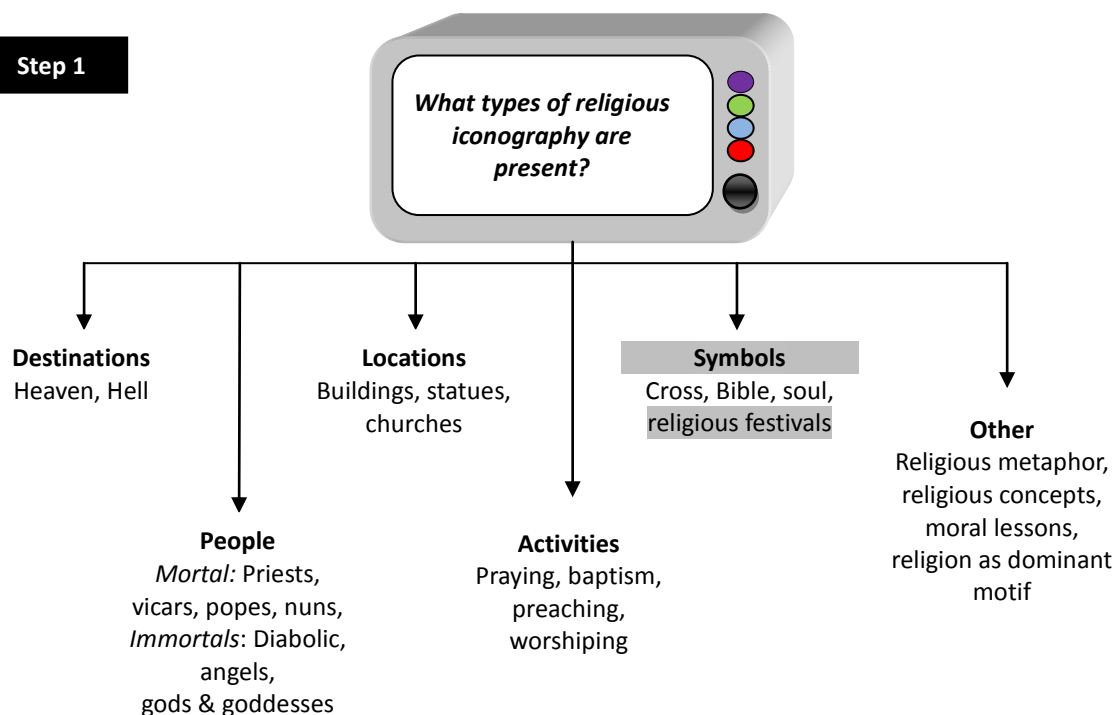
**Voiceover:** Two long ears, a golden coat, and the finishing touch a little golden bell. The Lindt gold bunny in milk, white and dark chocolate.

**Religious alignment:** the brand has a specific Easter related product, the Lindt Easter gold bunny. Thereby, linking the Lindt brand to consumerism in the name of religious festival.

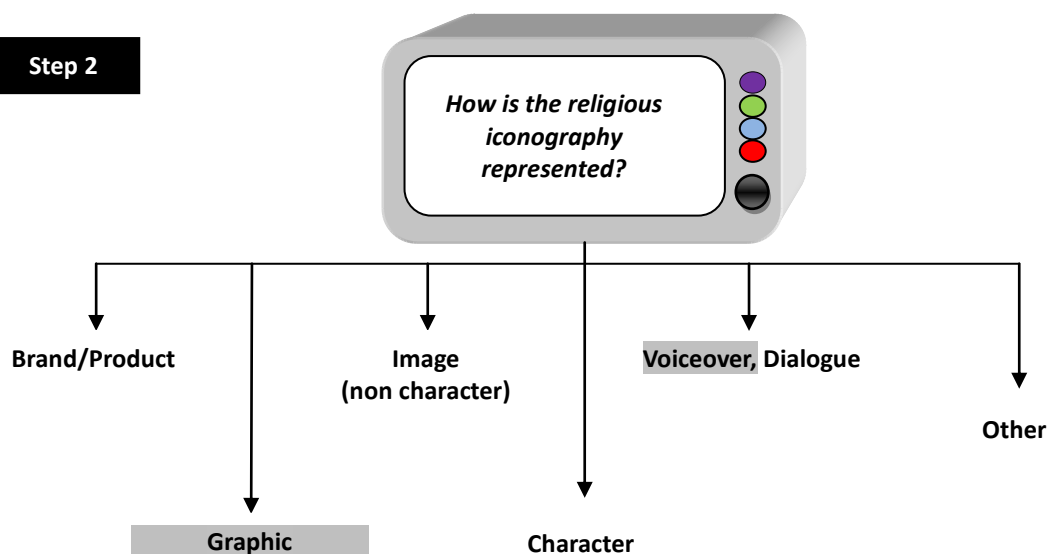


## Location, Location, Location: Programme

## Step 1

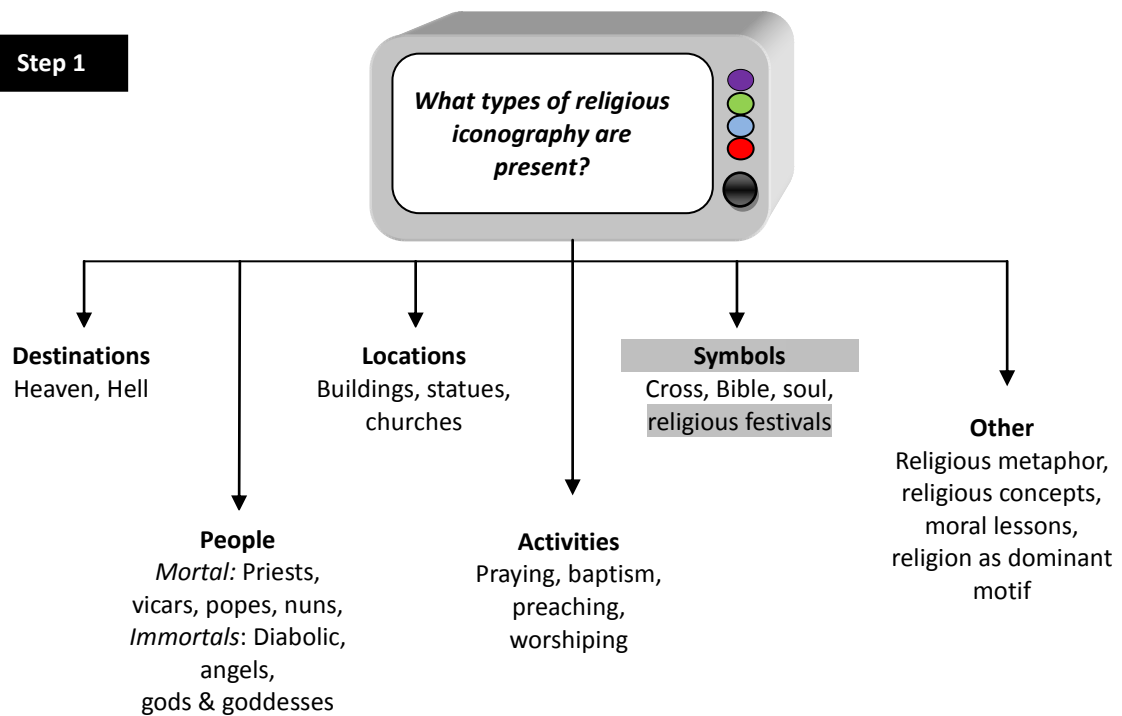


## Step 2

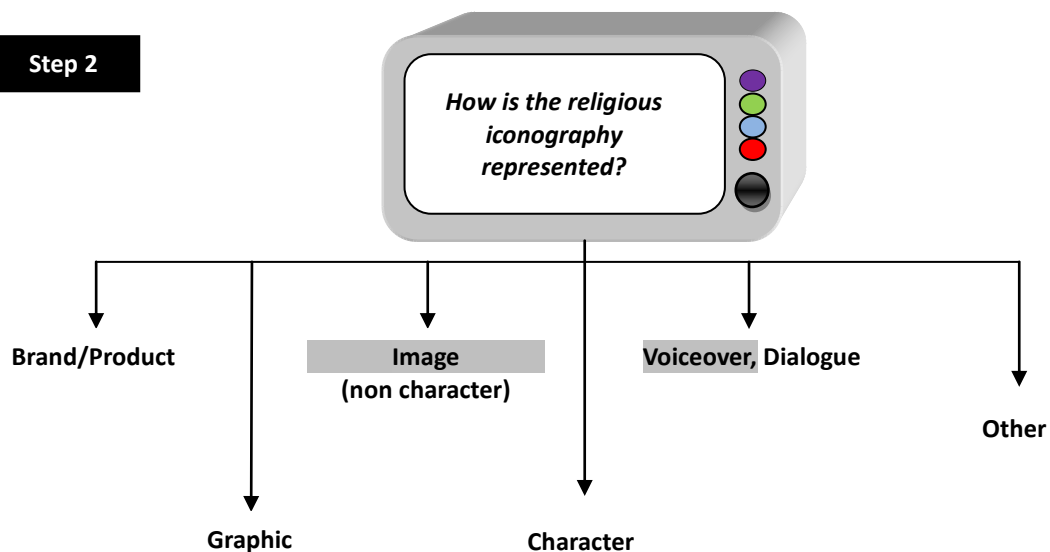
**Notes:****Symbol:** Religious festival: Easter**Graphic:** Location Location Location Easter Sunday 7.00 One (logo)**Voiceover:** Location Location Location. Easter Sunday. 7 o'clock TV one**Religious alignment:** religion used as a calendar marker.

## Lotto Easter Saturday Draw

## Step 1

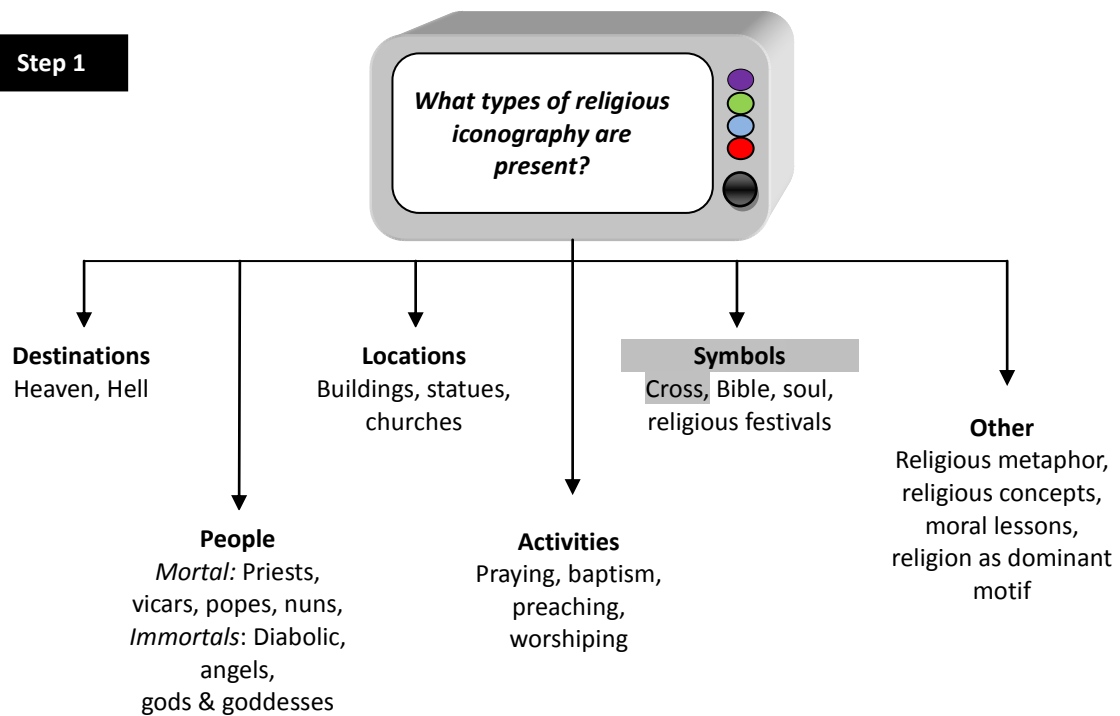


## Step 2

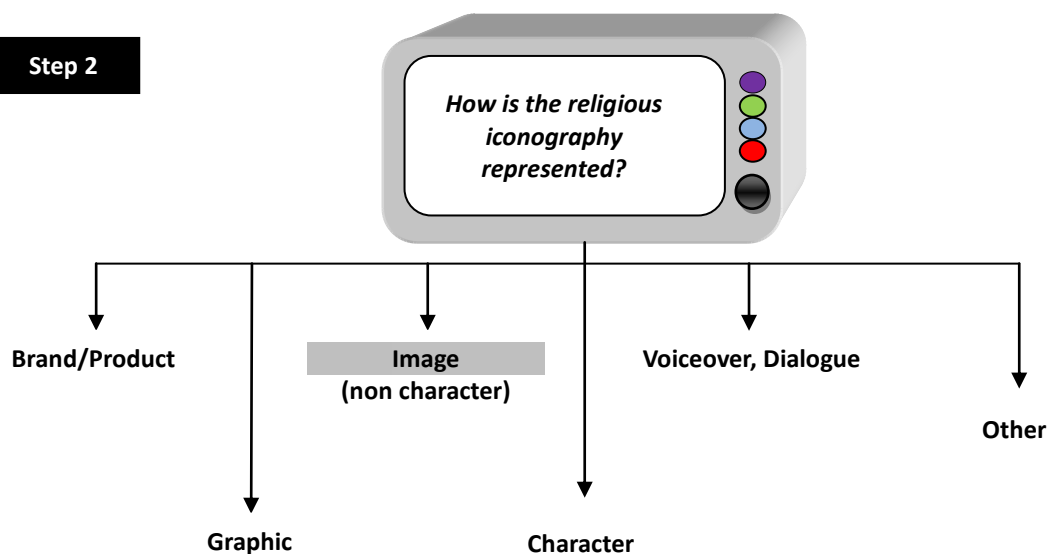
**Notes:****Symbol:** Religious festivals (Easter): Easter eggs**Image:** Easter eggs**Graphic:** 100 Giant Nest Eggs**Voiceover** Lotto is giving you 100 extra reasons to celebrate Easter. / There are 100 giant nest eggs to be won...**Religious alignment:** creating a connection between the brand / consumerism and religion. Religion as a calendar marker "to celebrate Easter".

## Michael Hill Sale

## Step 1



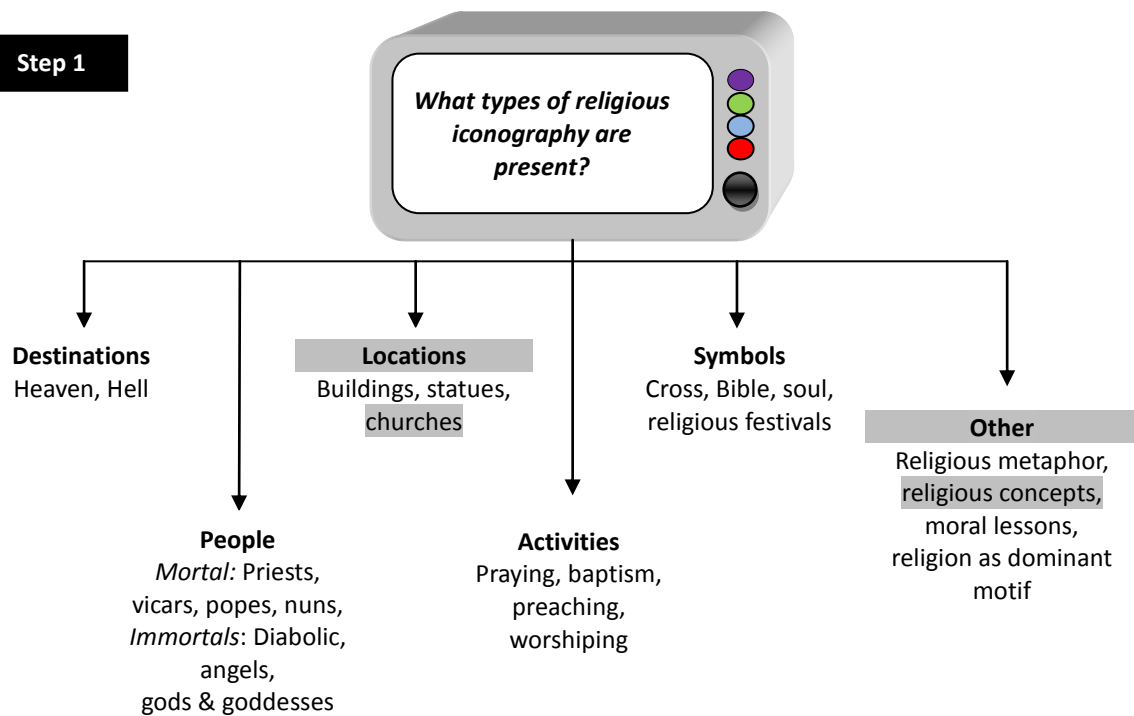
## Step 2

**Notes:****Symbol:** cross**Image:** pendant in the shape of the cross

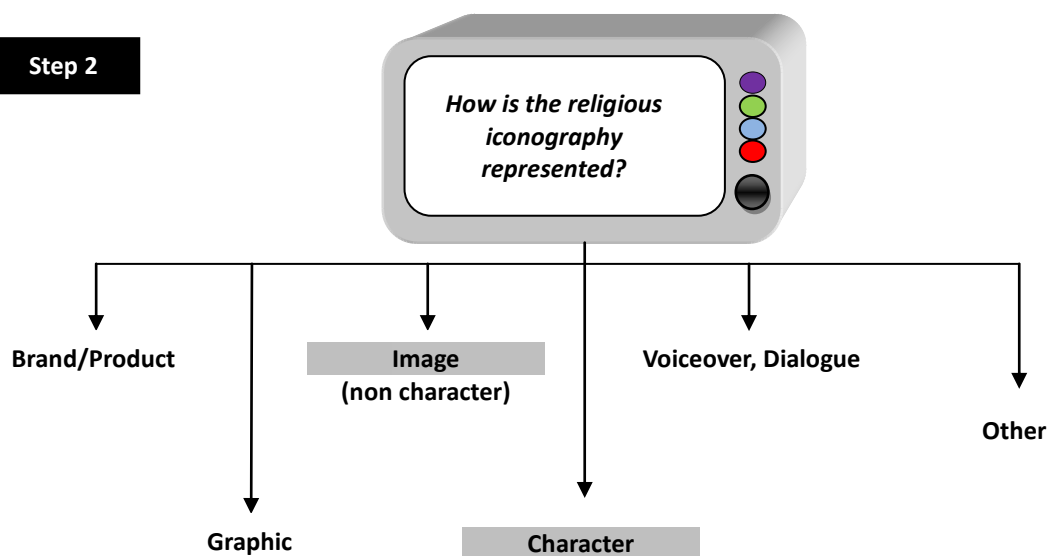
**Religious alignment:** link between religion and consuming ie. consuming religious merchandise. Indirect link to Easter holiday as 'one day sale' occurs during Easter weekend and a cross pendant (symbolic in Christianity) chosen to be featured in the commercial as a 'sale item'. Religion as a cultural marker.

## Milestone Homes

## Step 1

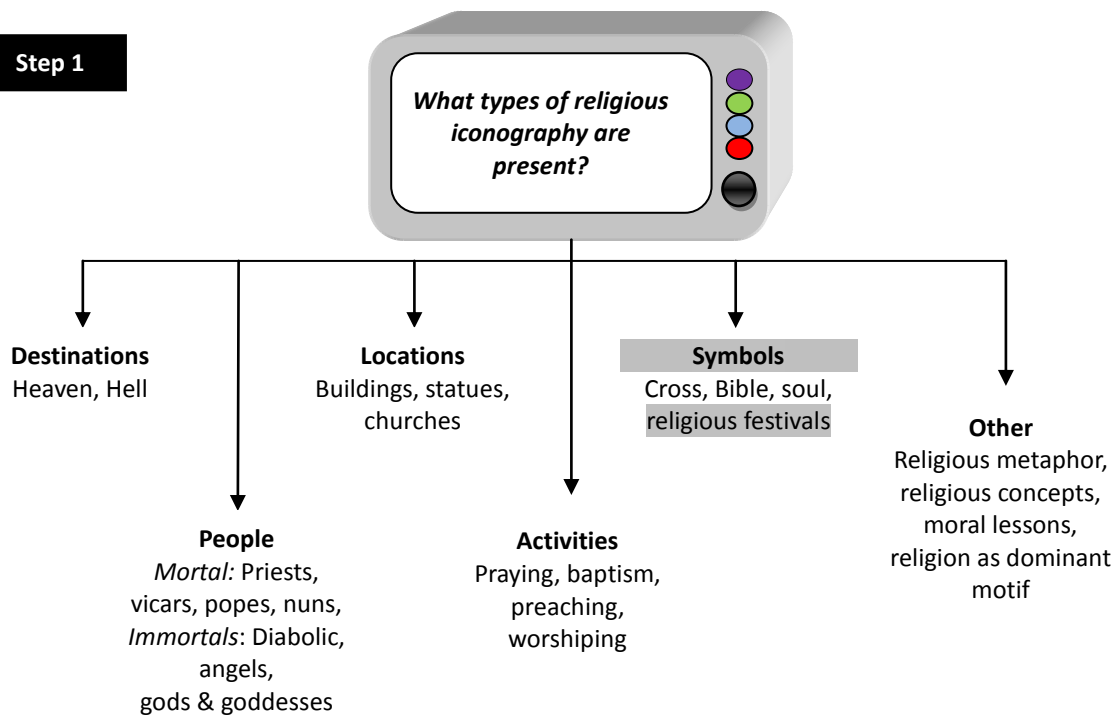


## Step 2

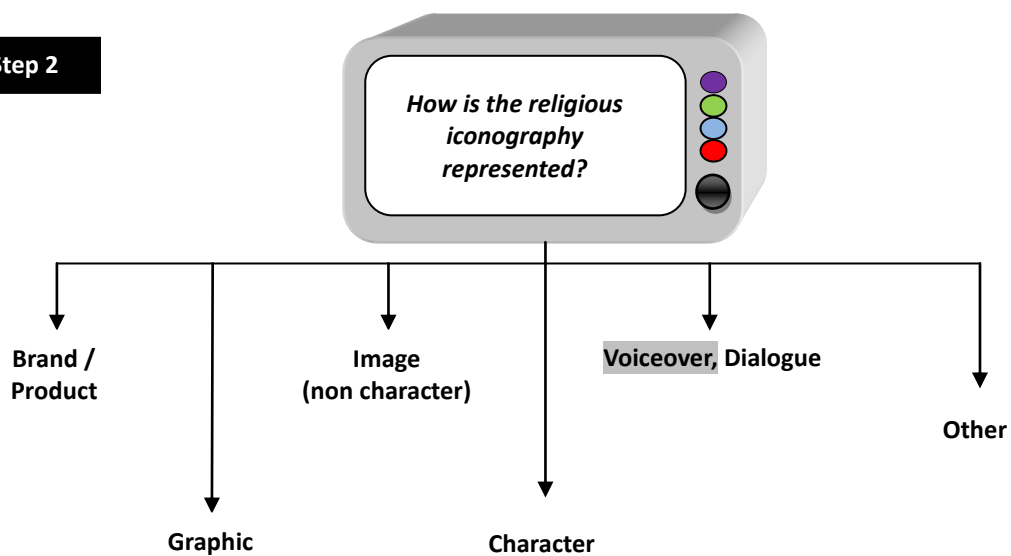
**Notes:****Location:** church**Other:** religious concept: wedding – bride in white wedding dress, veil and bouquet**Image:** church, pew**Character:** bride**Religious alignment:** the religious tradition of a wedding is represented as one of life's milestones guided by the voiceover "our lives are made up of milestones that mark who we are." Religion as a cultural marker

## Mitre 10 Easter Sale

## Step 1

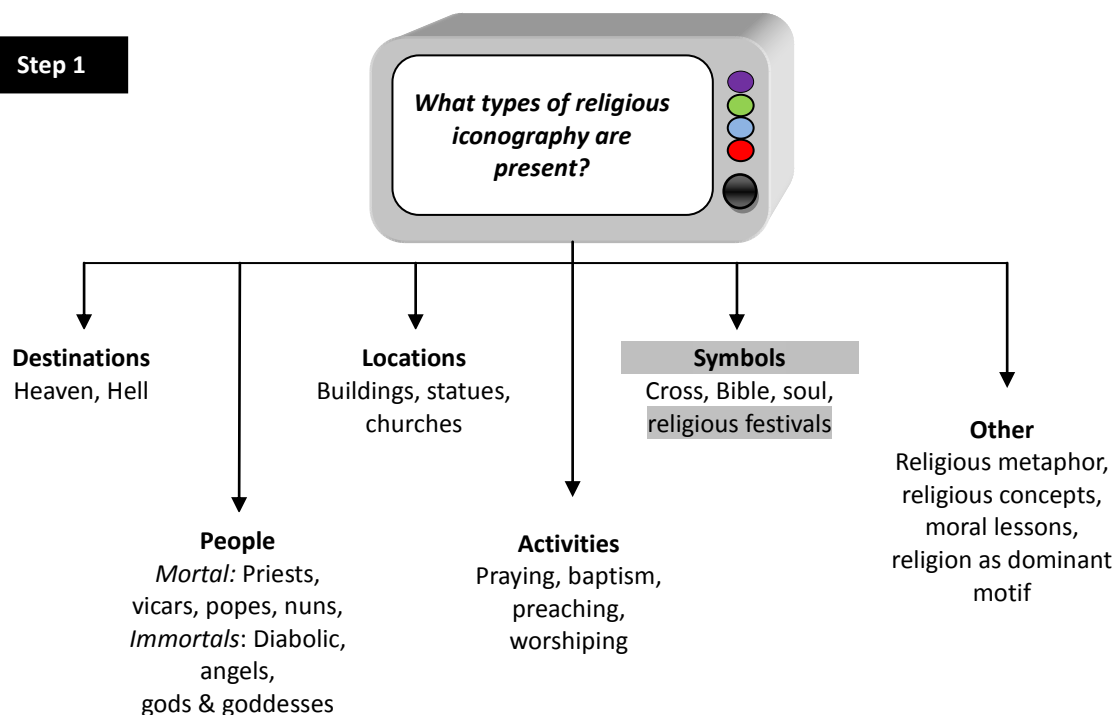


## Step 2

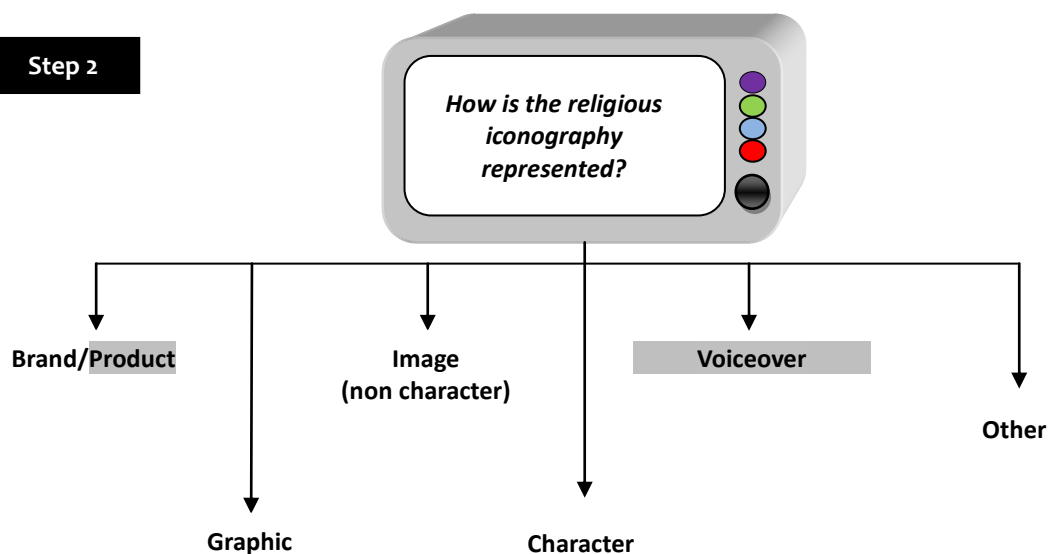
**Notes:****Symbol:** Religious festival (Easter)**Voiceover:** Mitre 10's got everything you'll need for a big Easter Weekend**Religious alignment:** creating a connection between religious festivals and consumerism. Religion as a calendar marker.

## Mr Bean's Holiday: Movie

## Step 1



## Step 2

**Notes:**

**Symbol:** Religious festivals (Easter)

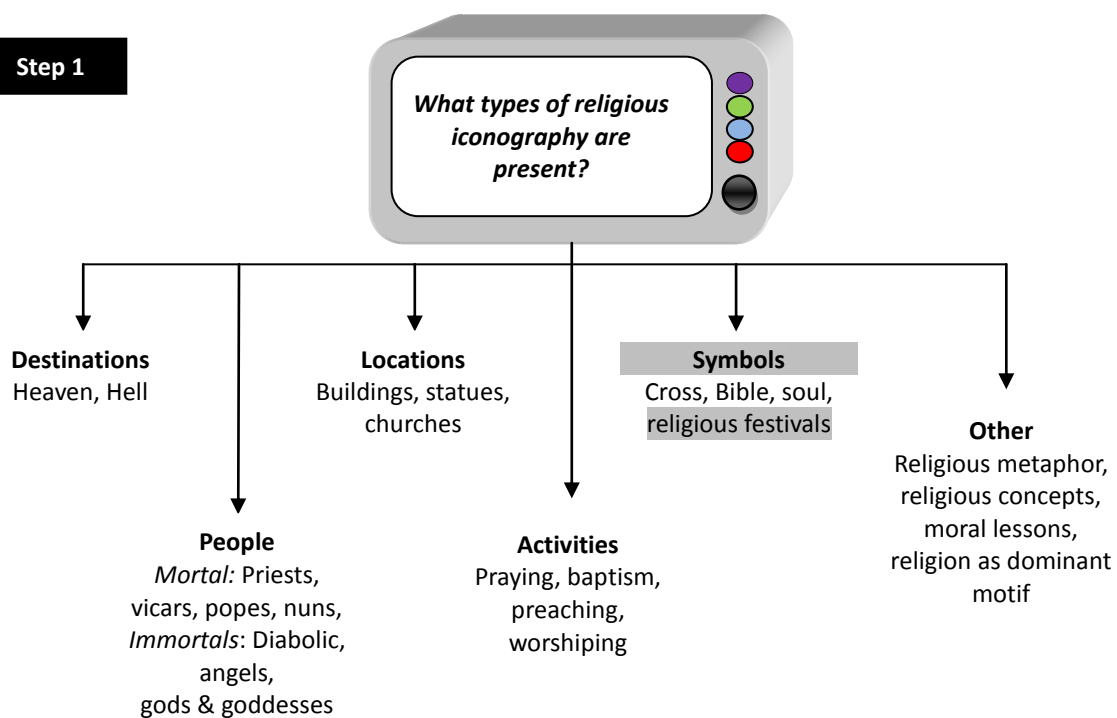
**Product:** Mr Bean's Holiday (movie) presented as having a connection to the religious festival – a religious activity

**Voiceover:** So if you're staying home for Easter, be an armchair traveller with Mr bean's Holiday. Sunday at 7 on 3.

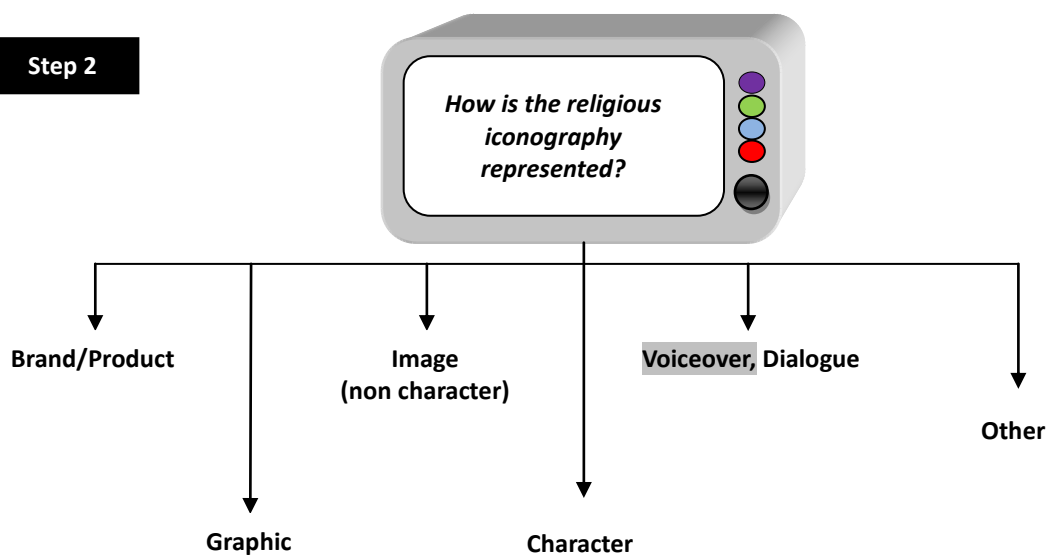
**Religious alignment:** presenting the movie as a way of spending Easter - creating a connection between religion and the product – the movie. Watching the movie as a religious activity, perhaps. Religion as a calendar marker.

## National Jazz Festival

## Step 1

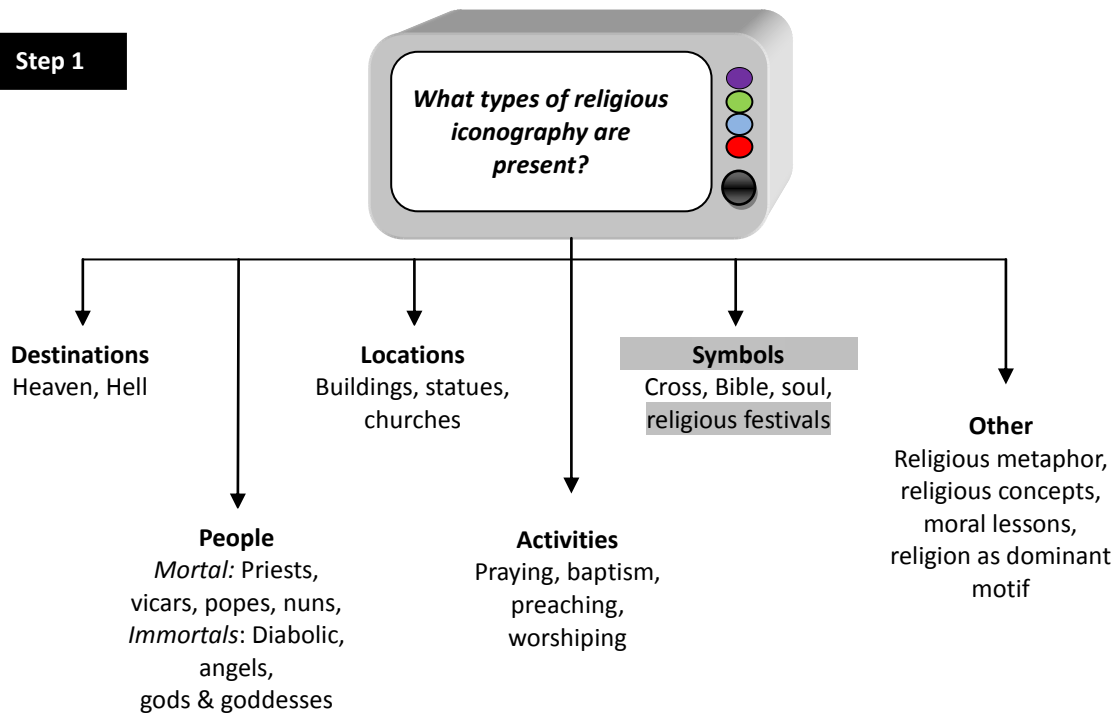


## Step 2

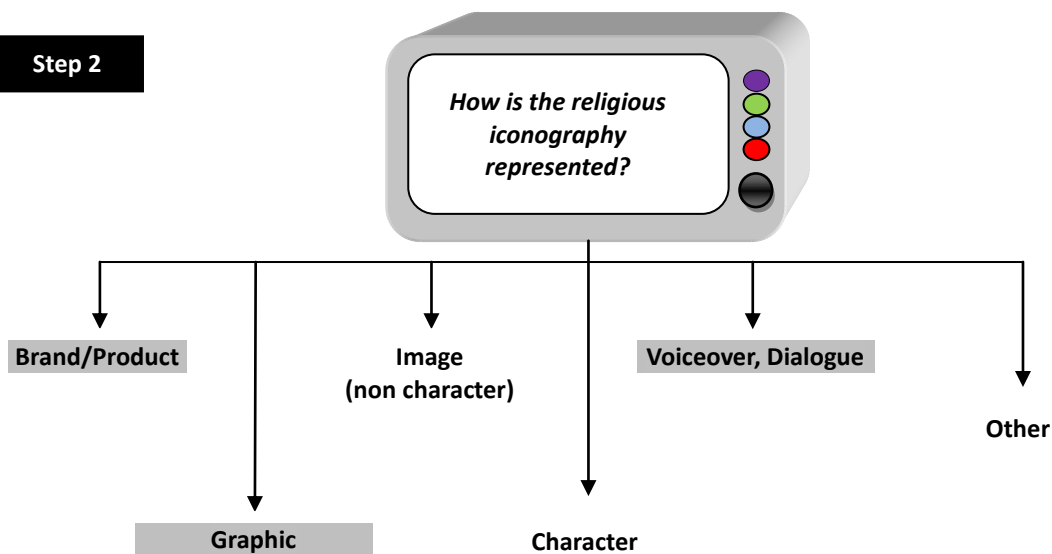
**Notes:****Symbol:** Religious festivals (Easter)**Voiceover:** Easter is Jazz festival time in Tauranga.**Religious alignment:** oral suggestion that the product advertised is a good activity for celebrating Easter Weekend. Religion as a calendar marker.

## Noel Lemming Easter Sale

## Step 1



## Step 2

**Notes:**

**Symbol:** Religious festival (Easter)

**Graphic:** Here's the real deal this Easter. Noel Leeming (logo).

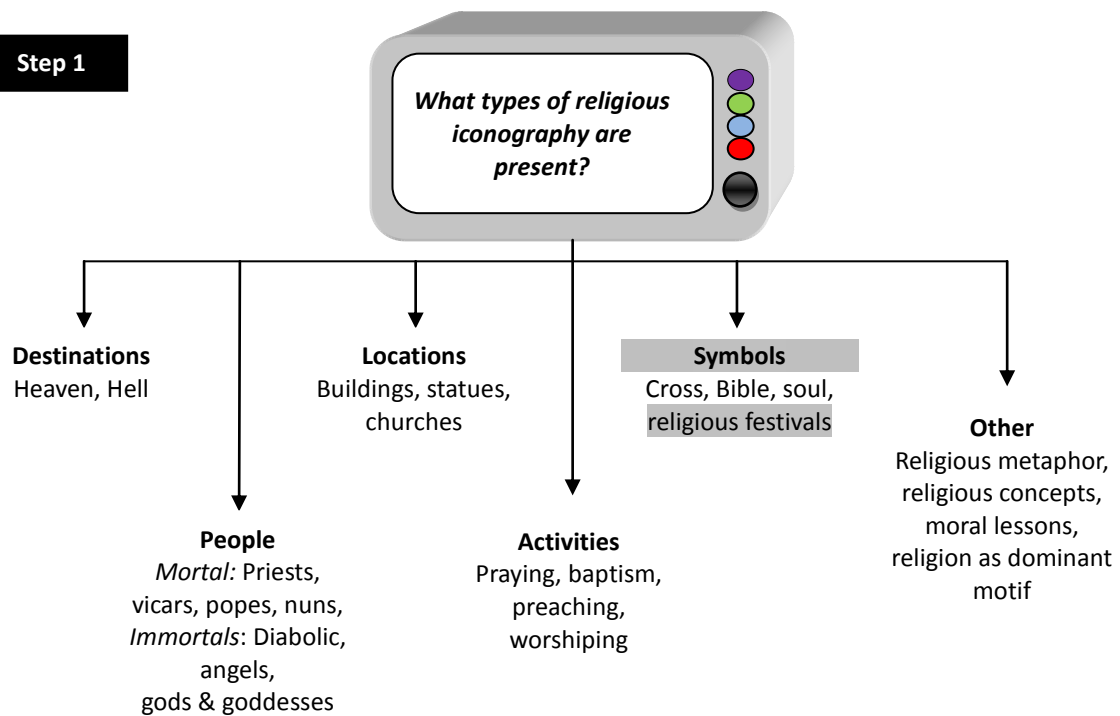
**Voiceover:** This Easter get 5-20% off white ware, computers and televisions...

**Religious alignment:** creating a connection between religious festivals and consumerism, thereby showing an acknowledgement of the religious festival by the brand. Religion as a calendar marker.

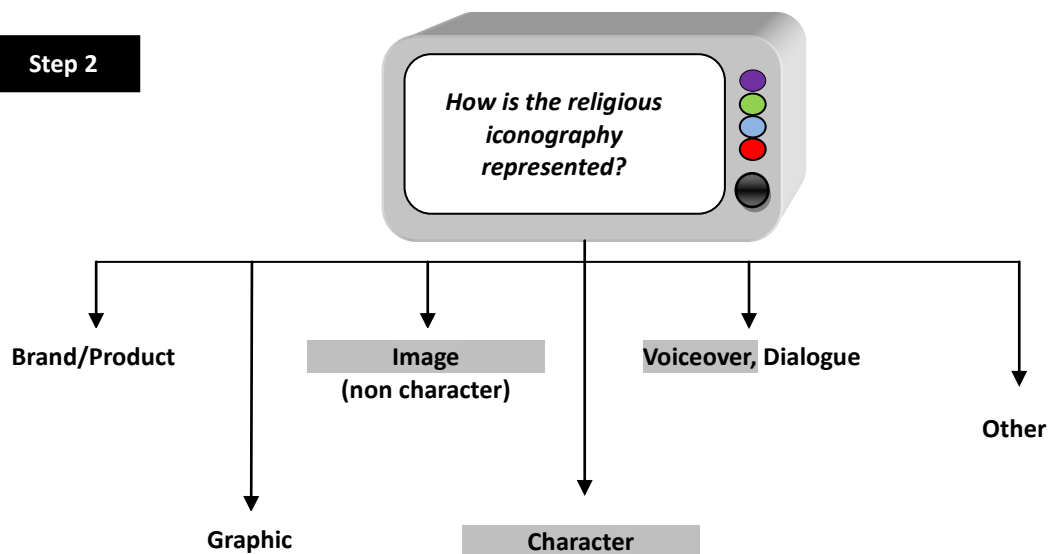


## Pak n Save Easter

## Step 1

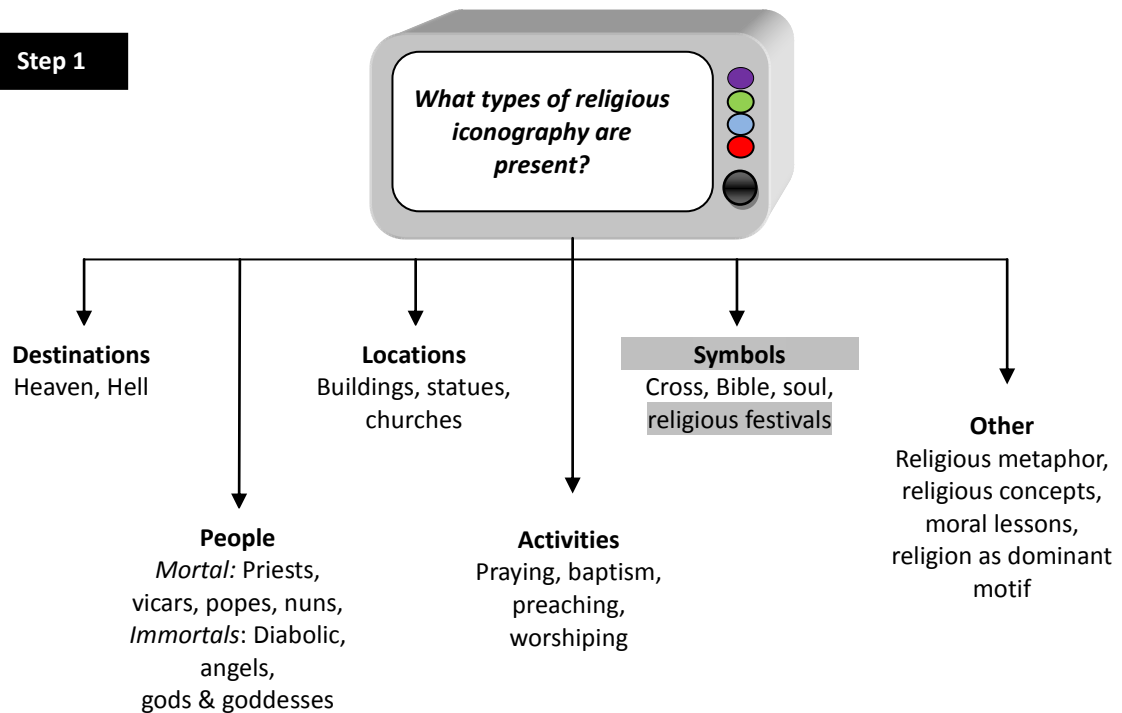


## Step 2

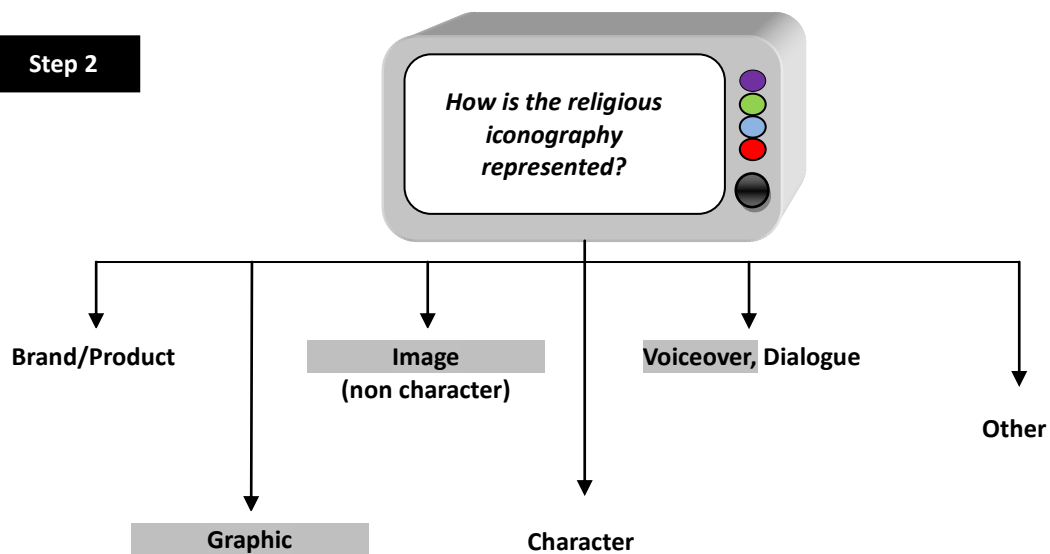
**Notes:****Symbol:** Religious festival: Easter**Image:** Easter Eggs**Character:** stick figure character (used in all of their commercials) now with an enlarged stomach in the shape of an egg.**Voiceover:** Pak n Save has an eggs-cellent selection of everything you need this Easter and more. But make sure you don't over indulge. Aww. You'll need some eggs-ercise after all those buddy. Pop down to Pak n Save.**Religious alignment:** creating a link between religious festivals and consuming. Religion as a calendar marker.

### Palmers Easter Favourites

#### Step 1



#### Step 2



#### Notes:

**Symbol:** religious festivals (Easter)

**Image, version 1 and 2:** Easter Favourites catalogue

**Graphic, version 1:** Easter Favourites/ Open Easter / Open Easter Sat Sun Mon.

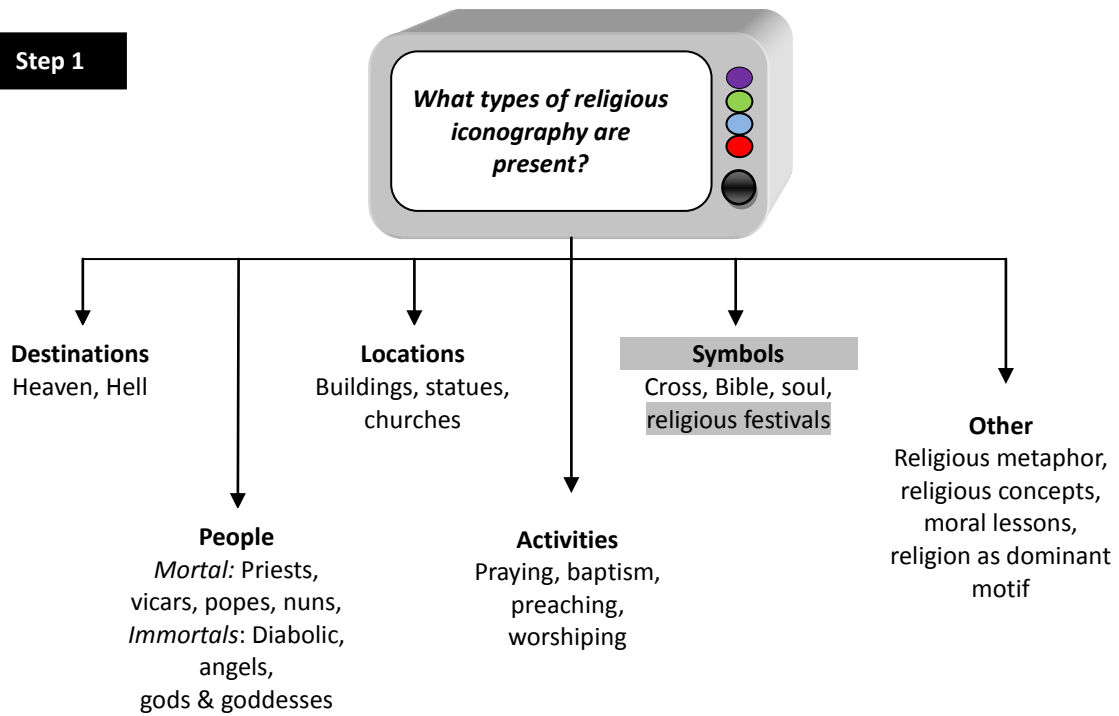
**Graphic, version 2:** Open Easter Sat, Sun, Mon

**Voiceover version 1:** The perennial Easter favourite.

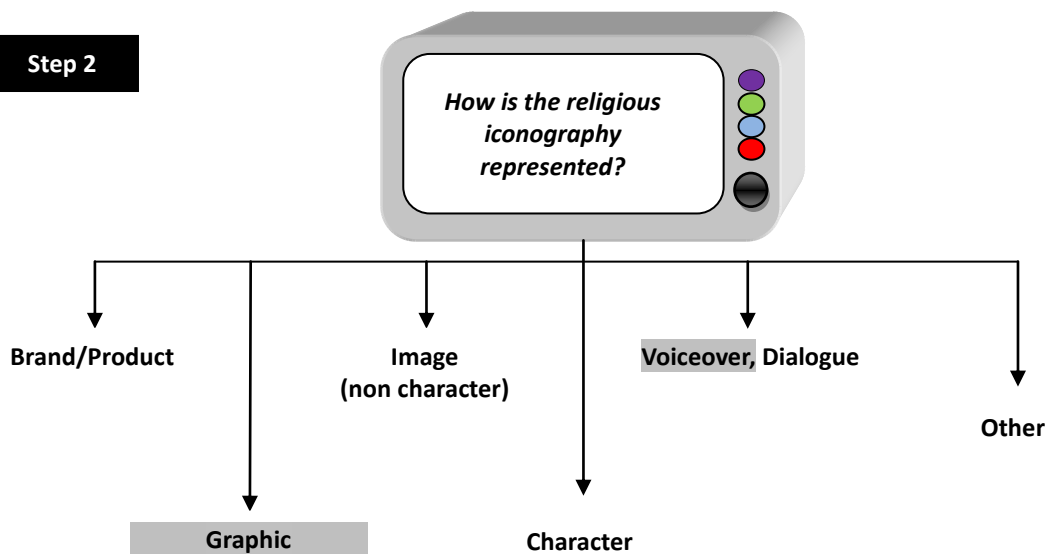
**Religious alignment:** creating a connection between religious festivals and consumerism, thereby showing an acknowledgement of the religious festival by the brand. Saying their products are favourites at Easter. Religion as a calendar marker.

## Project Runway: Programme

## Step 1

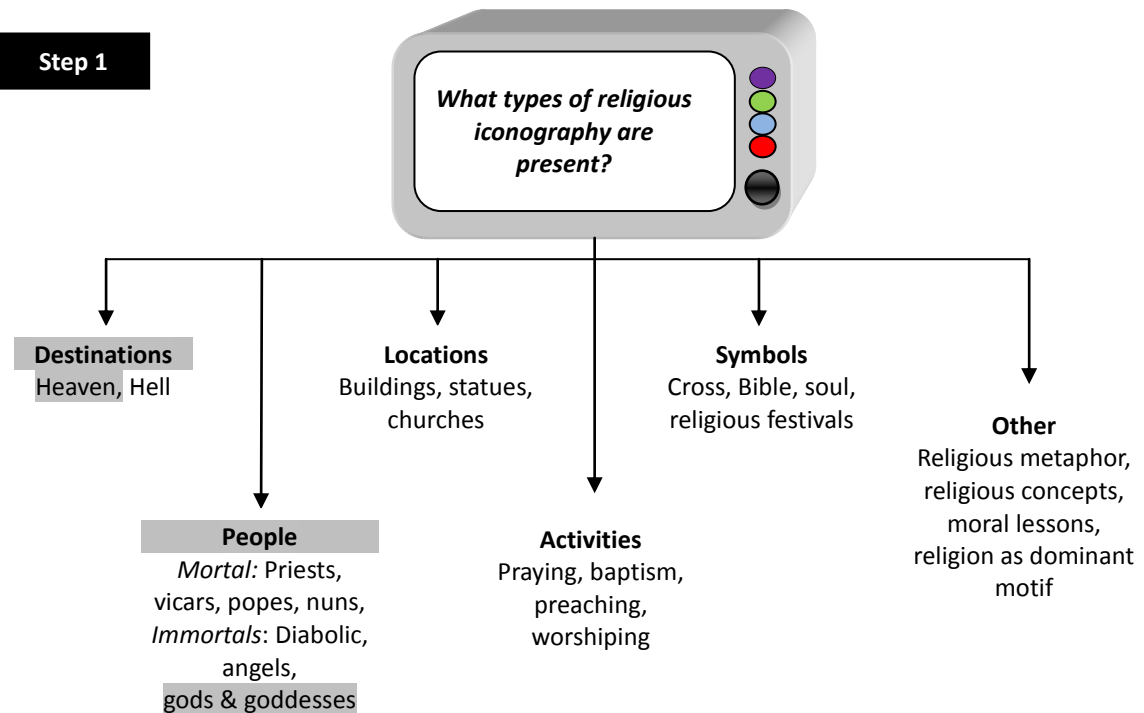


## Step 2

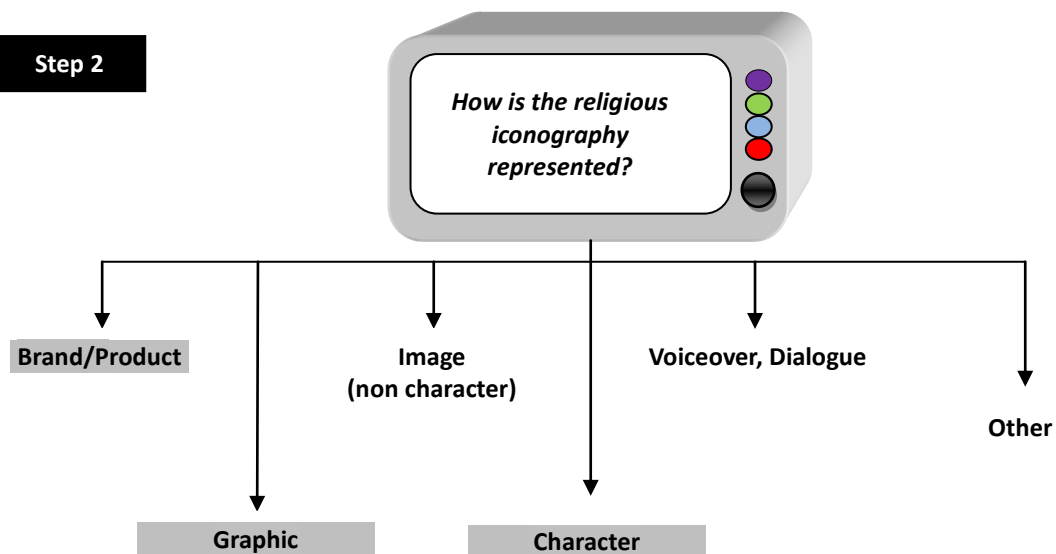
**Notes:****Symbol:** Religious festival (Easter)**Graphic:** Project Runway Good Friday 9.15.**Voiceover:** Project Runway Good Friday on 3**Religious alignment:** Using the religious festival as a calendar marker.

## Pure Blonde: Heaven Sent

## Step 1

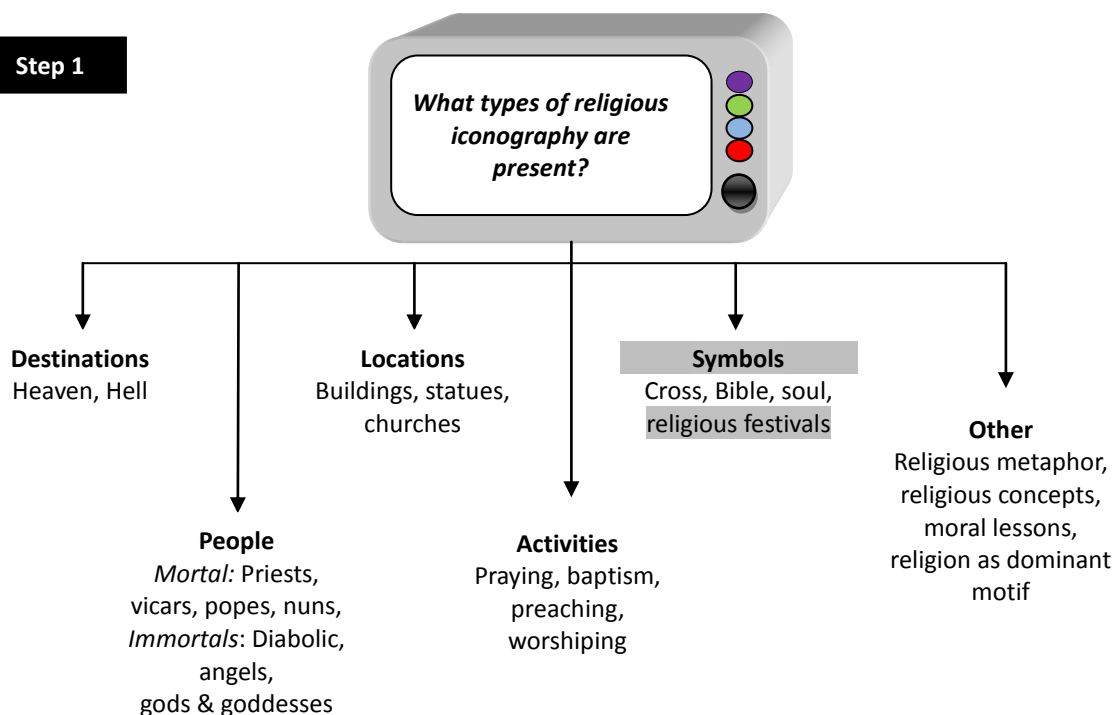


## Step 2

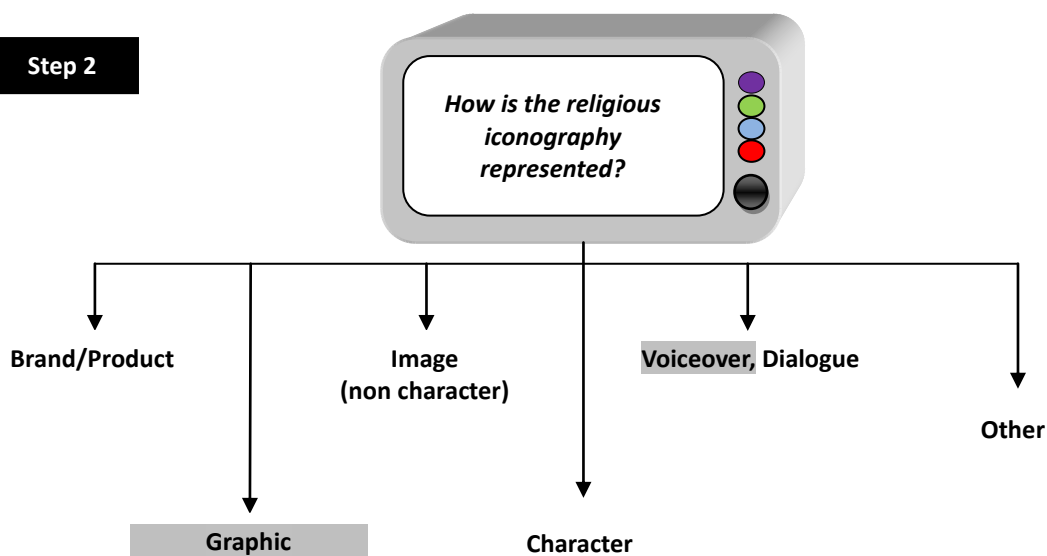
**Notes:****Destinations:** Heaven**People:** Garden of Eden inhabitants, gods and goddesses**Product:** Pure Blonde, Heaven Sent (tagline)**Graphic:** Heaven Sent**Characters:** angels, gods and goddesses**Religious alignment:** portrayal of the Pure Blonde product as having a divine origin, ie. it is 'Heaven Sent'

## Rebel Sports Easter Sale

## Step 1



## Step 2

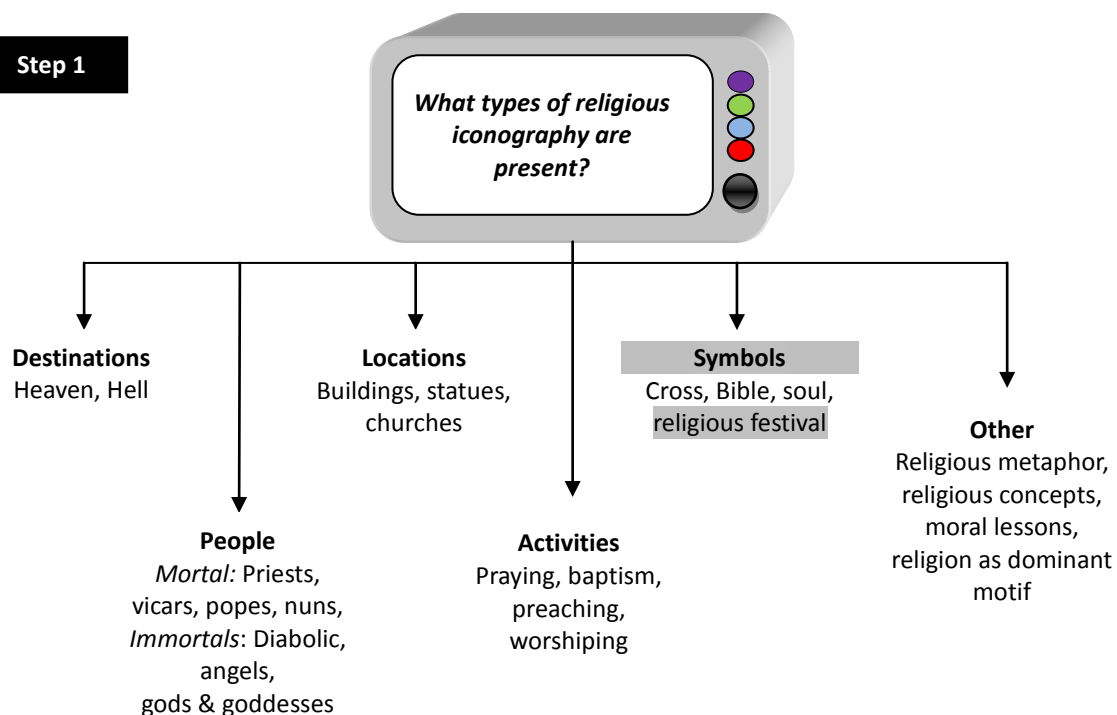
**Notes:****Symbol:** Religious festival (Easter)**Graphic:** Rebel Sport (logo) Giant (red) Easter kick off

Voiceover: Don't miss the giant Easter kick off at Rebel Sport

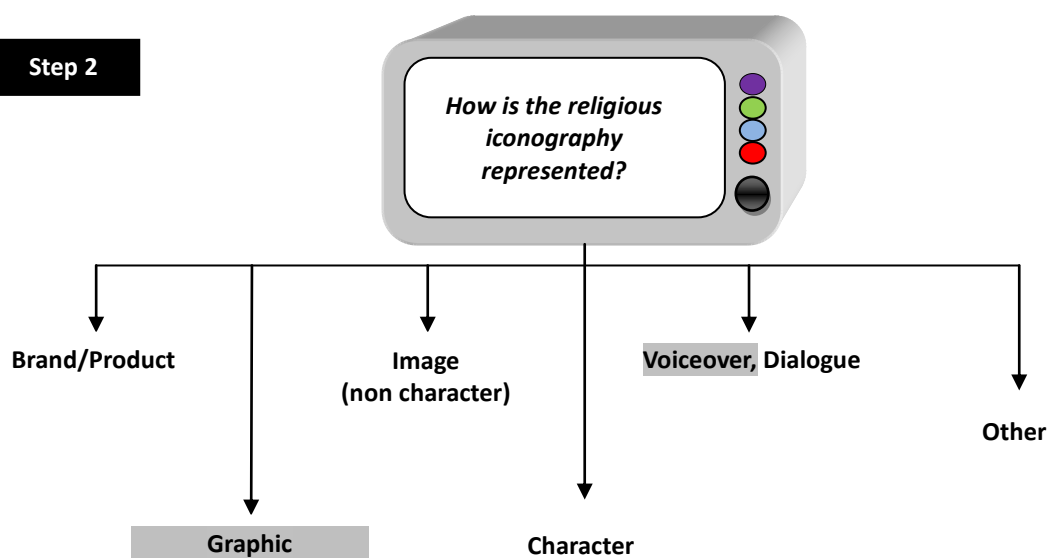
**Religious alignment:** Creating a connection between the religious festival and consumerism. Religion as a calendar marker.

## Rove: Programme

## Step 1

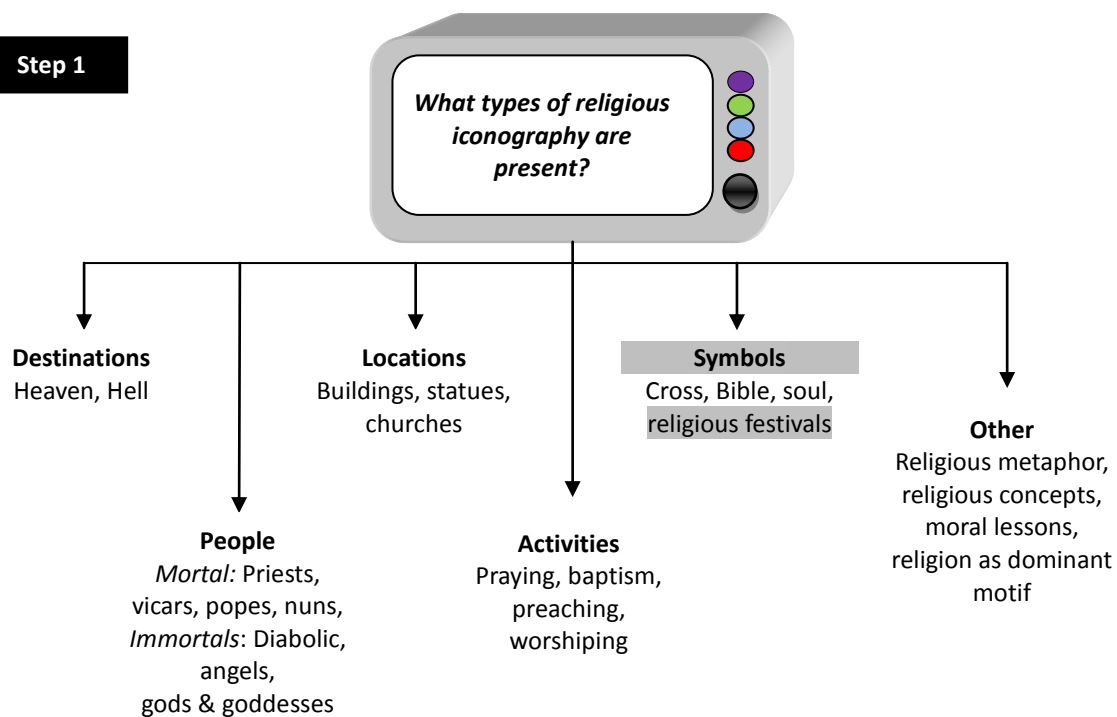


## Step 2

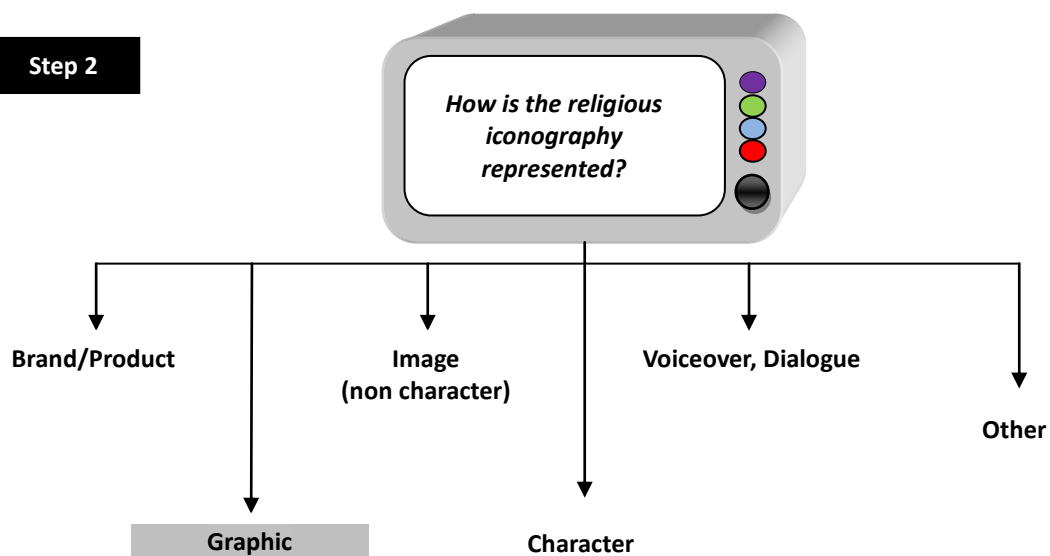
**Notes:****Symbol:** Religious festival (Easter)**Graphic:** Rove (logo) Good Friday 8.15 TV3 (logo)**Voiceover:** It's Rove. Good Friday, here on 3**Religious alignment:** religious festival used as a calendar marker.

## Sunday: Programme

## Step 1

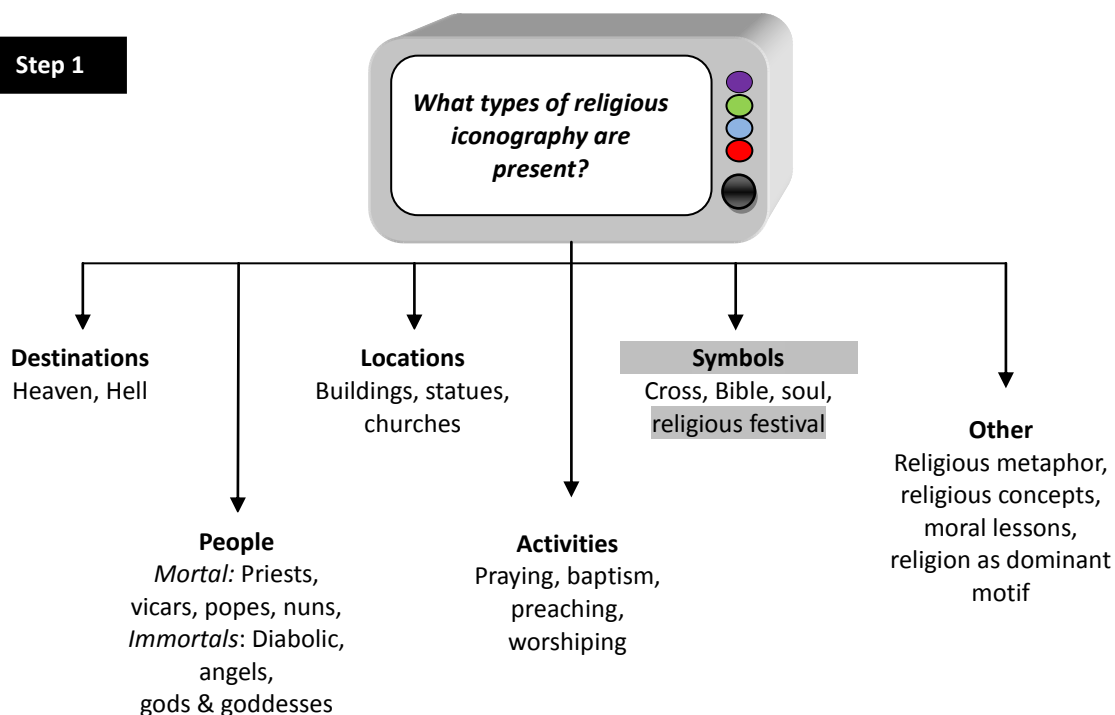


## Step 2

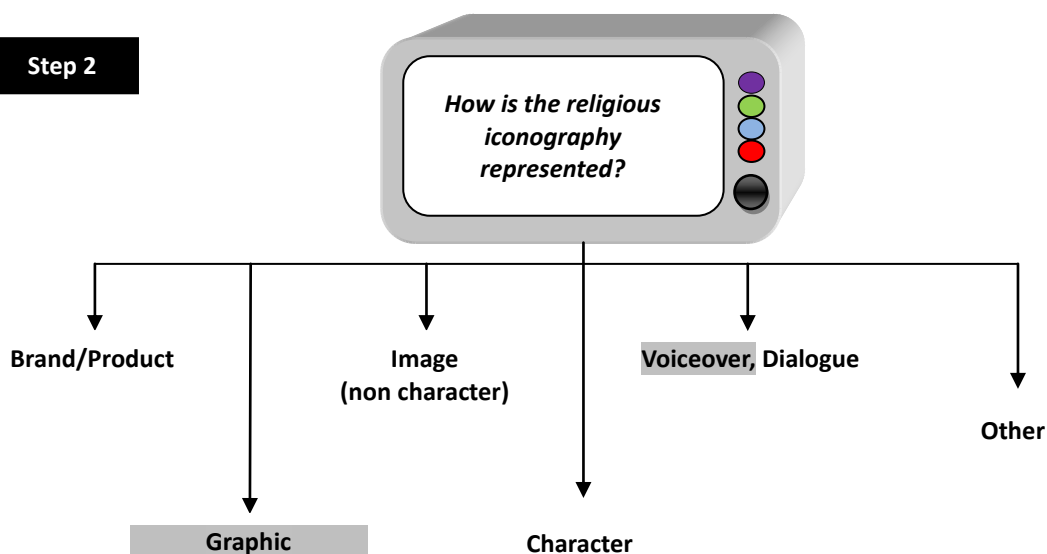
**Notes:****Soul:** Religious festival: Easter**Graphic:** Sunday (logo) EASTER SUNDAY 7.30 One (logo)**Religious alignment:** using religion as a calendar marker

## Sunday Theatre: Memoirs of a Geisha: Movie

## Step 1



## Step 2



## Notes:

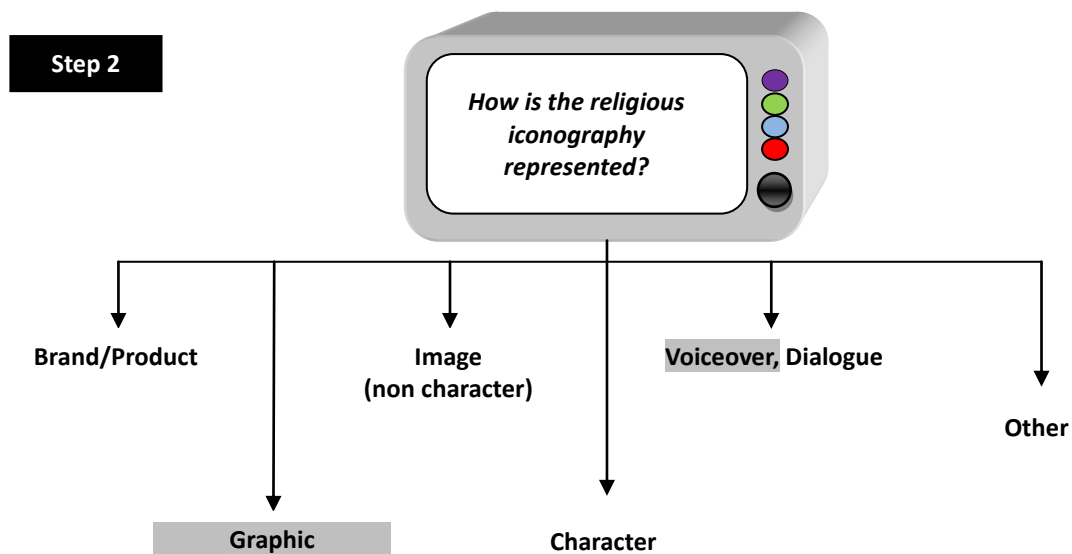
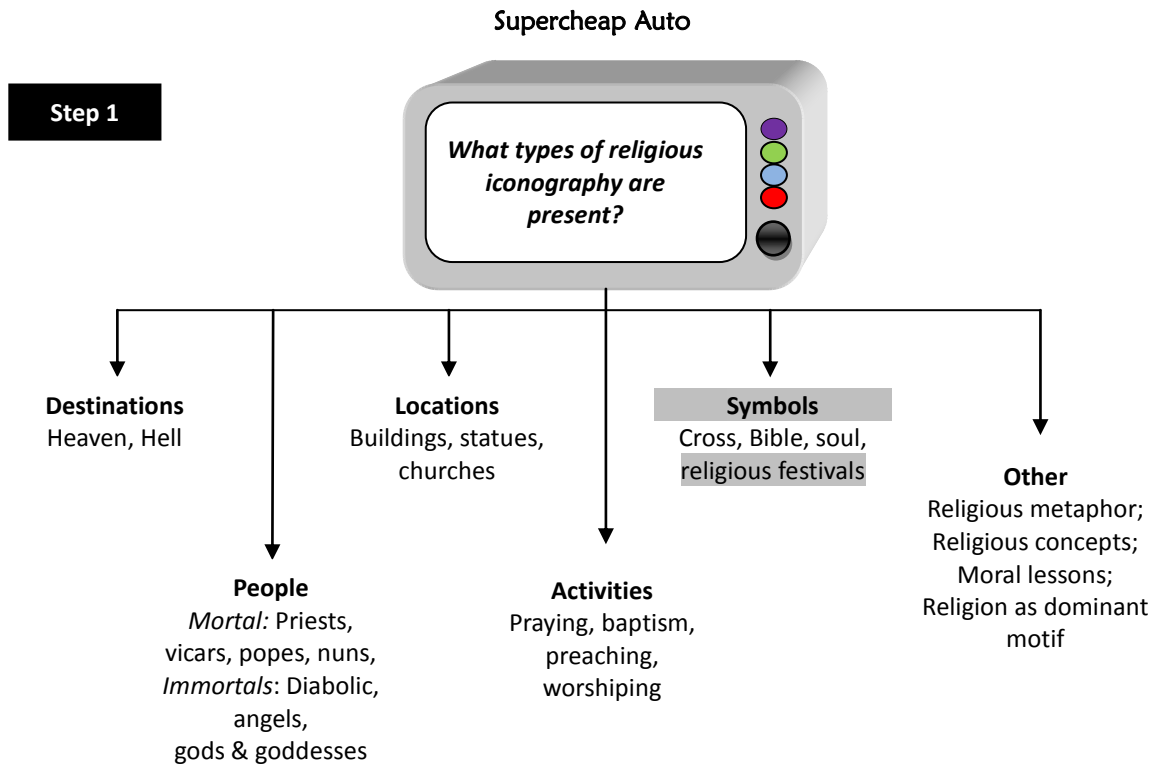
**Symbol:** Religious festivals: Easter

**Graphic:** Sunday Theatre. MEMOIRS OF A GEISHA. 8.30 Easter Sunday. ONE (logo)

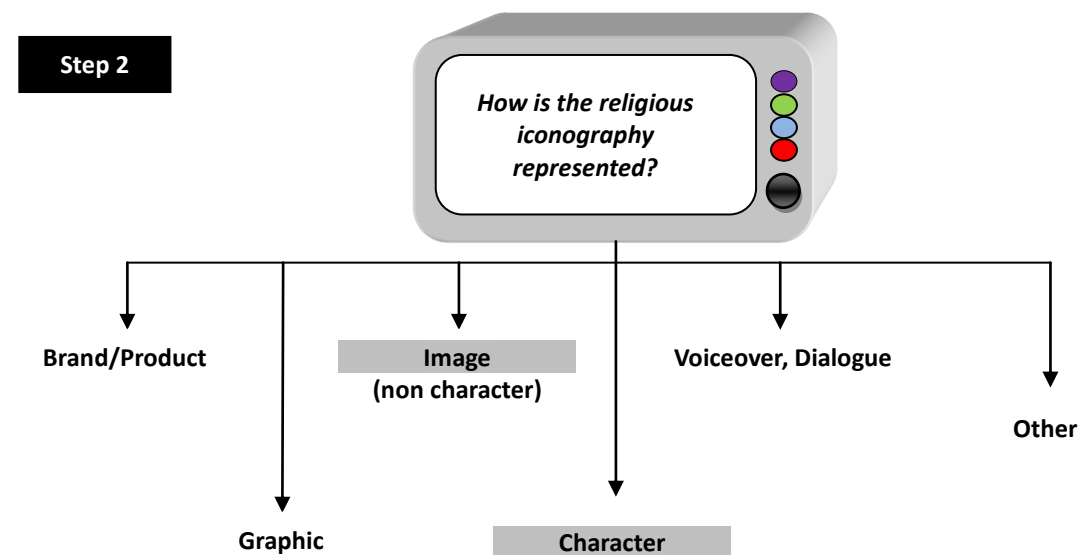
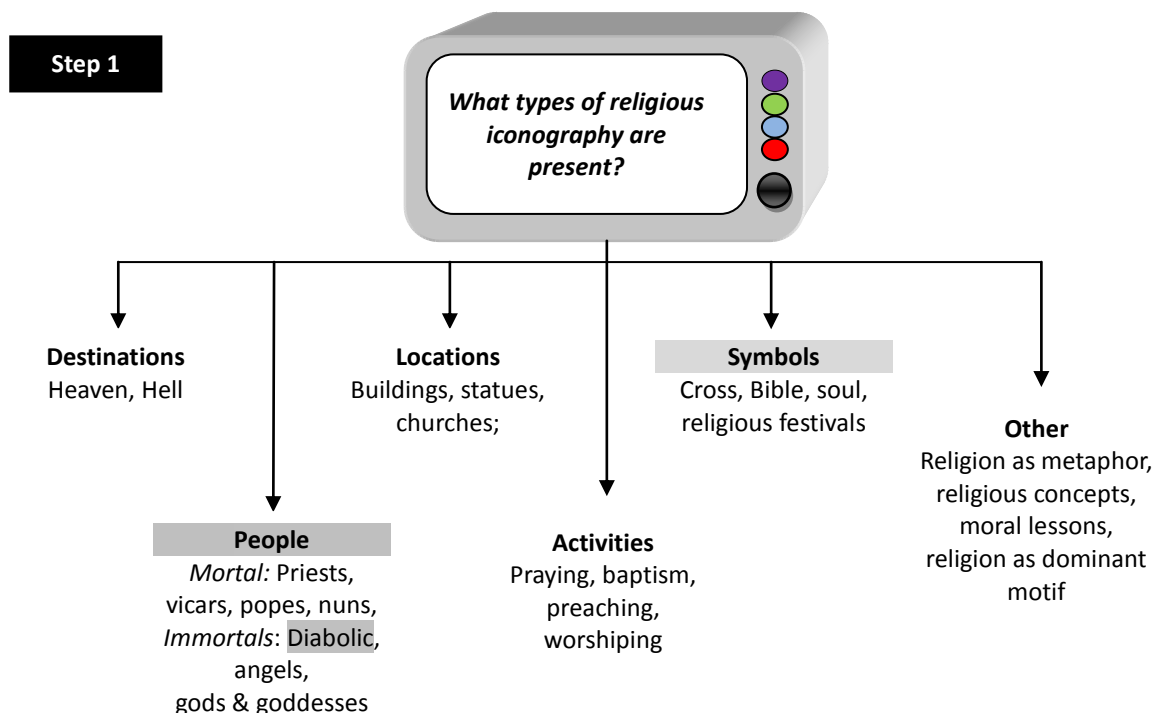
**Voiceover :** Memoirs of a Geisha. Easter Sunday. 8.30 on Tv1

**Religious alignment:** using the religious festival as a calendar marker.



**Notes:****Symbols:** Religious festivals: Easter**Graphic:** Supercheap Auto (logo) EASTER SALE! Choc-A-Block With Deals!**Voiceover:** Supercheap Auto's Easter Sale Choc-o-block with Deals**Religious alignment:** Linking religious festivals to consuming. Religion as a calendar marker.

## Super Nanny USA: Programme

**Notes:**

**People:** Diabolic: child given devil horns, fire breathing and red eyes to represent a devilish character

**Symbol:** Devil horns

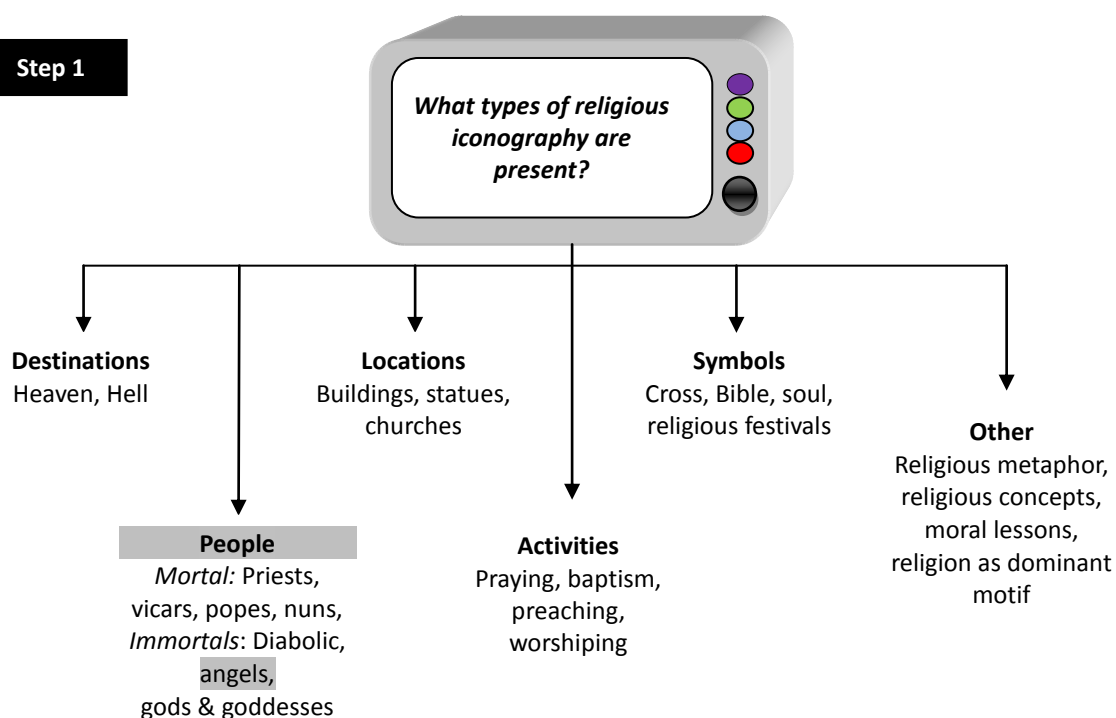
**Image and Character:** Post production: devil horns, fire breathing in turn makes the child resemble a 'devil'

**Content:** voiceover Because the kids are soo... Image: boy yelling down barrel of camera in black and white; doors slamming, kids screaming, yellow and red lighting flashing around image, girl "pretty in pink" colour hands over eyes are also colours yellow with smaller pupils she has the red and yellow light coming out of her nose (fire presumably) colour has been removed from the picture except for the manipulation in post production

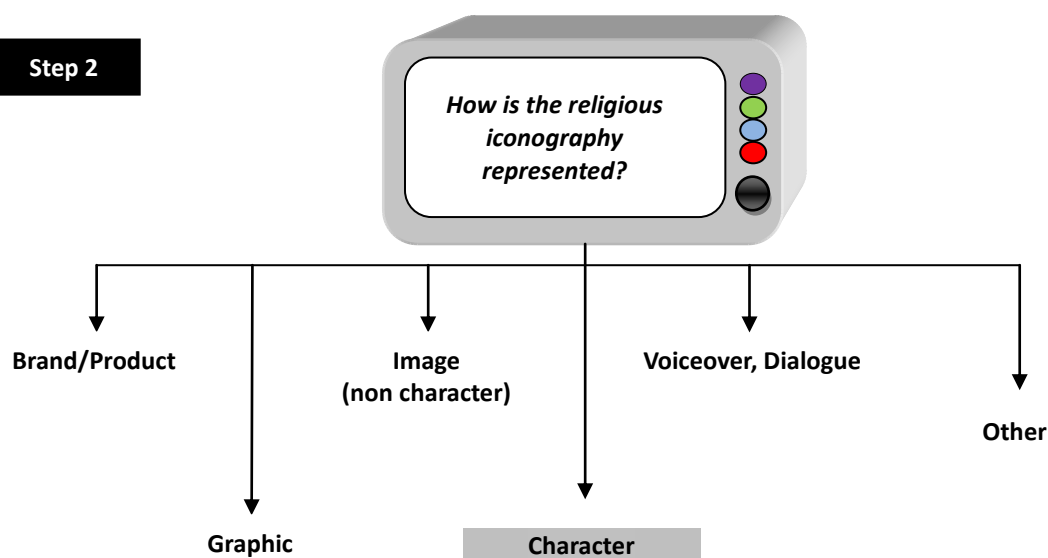
**Religious alignment:** Using religion as a cultural reference.

## The Annie Lennox Collection – cd

## Step 1

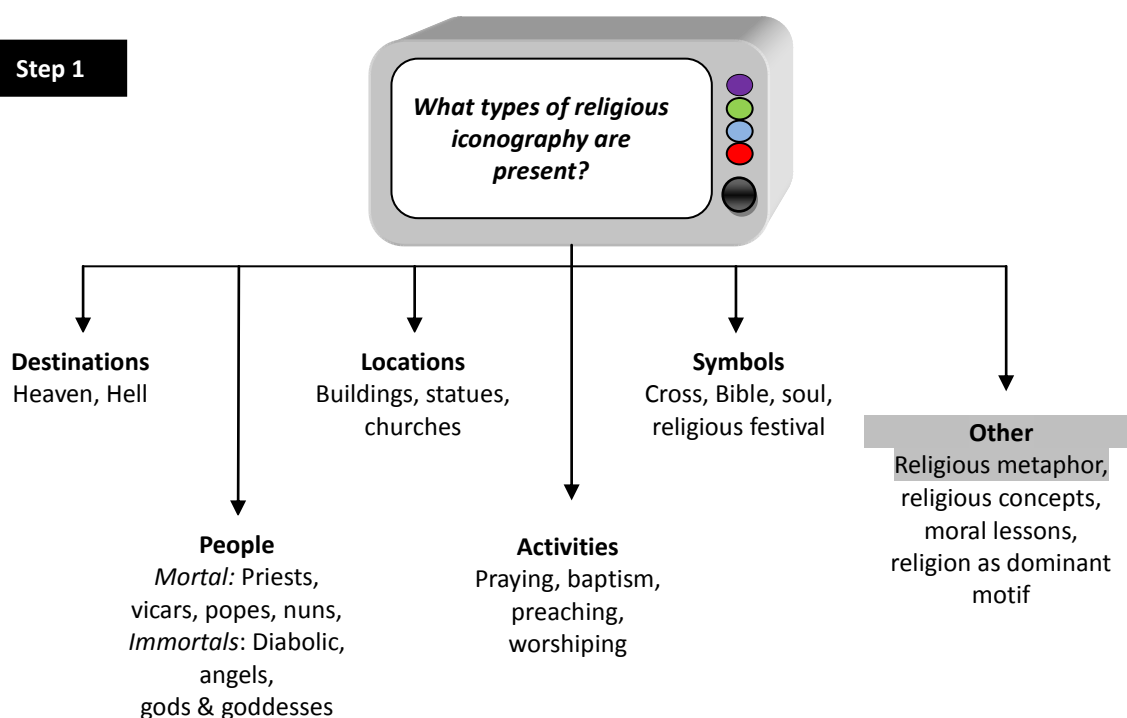


## Step 2

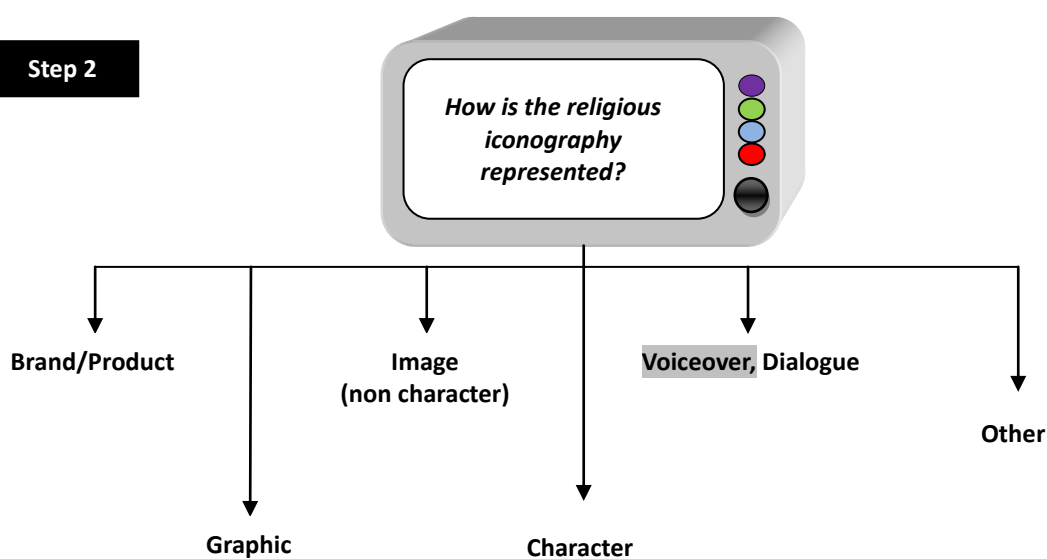
**Notes:****People:** angel**Character:** woman is seen wearing wings (resonating to an angel) she sits on the stairs and then levitating into the air**Religious alignment:** religion as a player in the making of the product. Religion as a cultural marker.

## The Good, The Bad, and The Ugg Boot: Programme

## Step 1

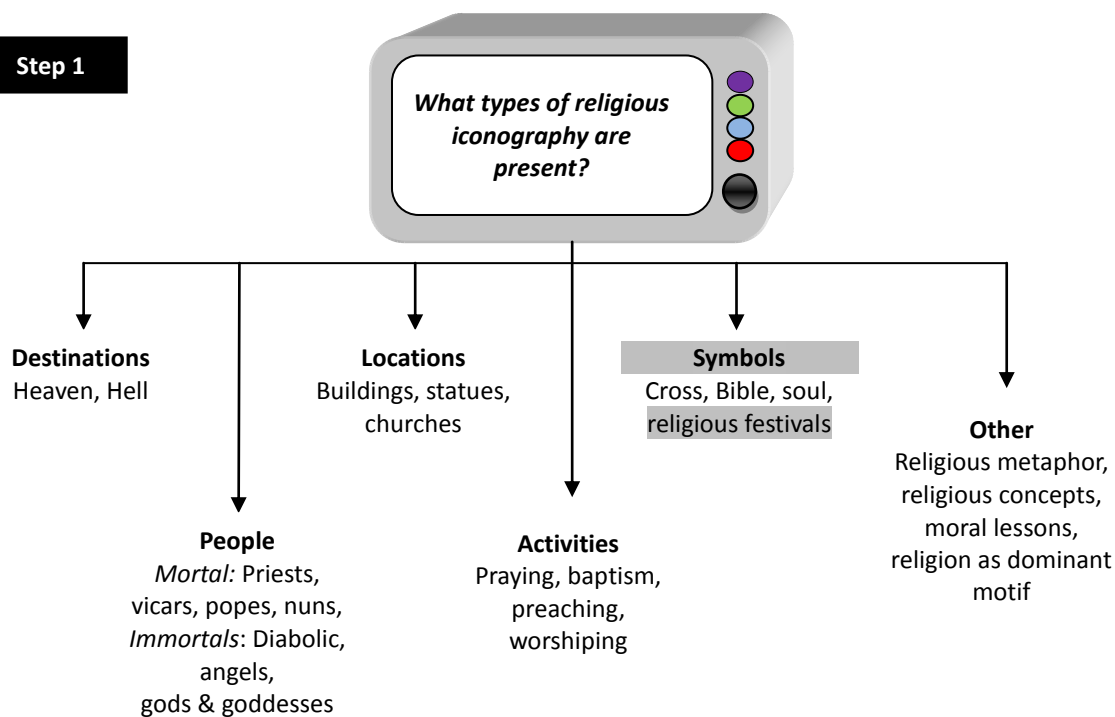


## Step 2

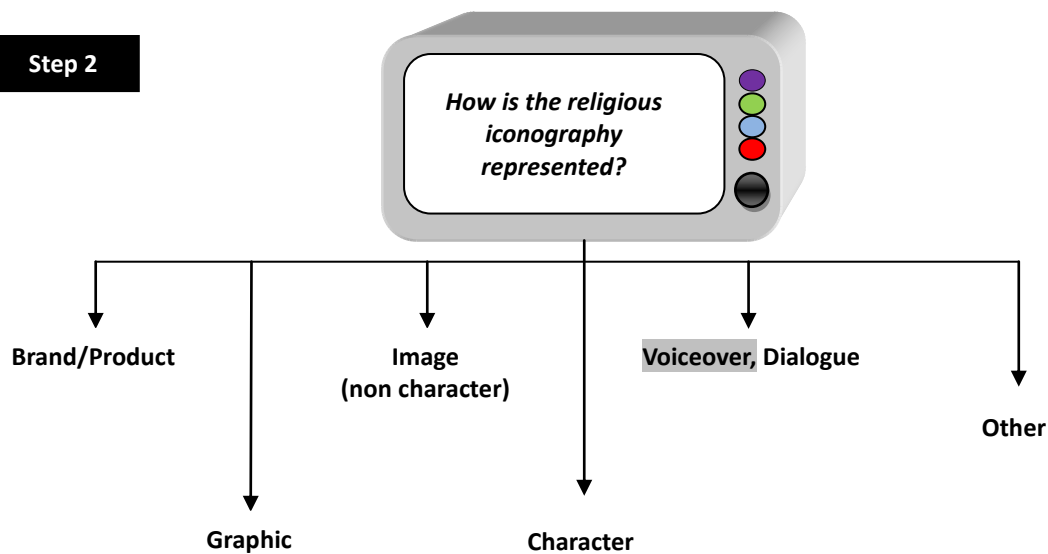
**Notes:****Other:** Religion as a metaphor: David and Goliath and soul/sole**Voiceover:** A David and Goliath doco with real sole/soul**Religious alignment:** religion used as a cultural reference

## The Holiday: Movie

## Step 1



## Step 2

**Notes:**

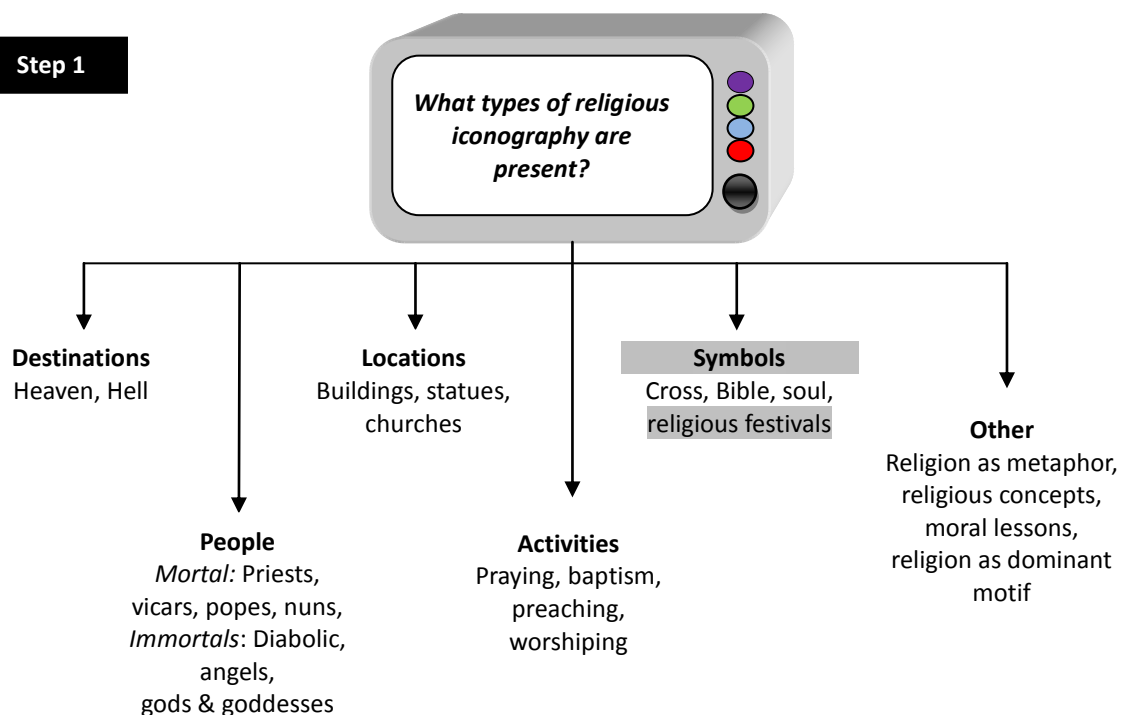
**Symbol:** Religious festival (Easter)

**Voiceover:** A star stunned cast on our holiday weekend movie on 3

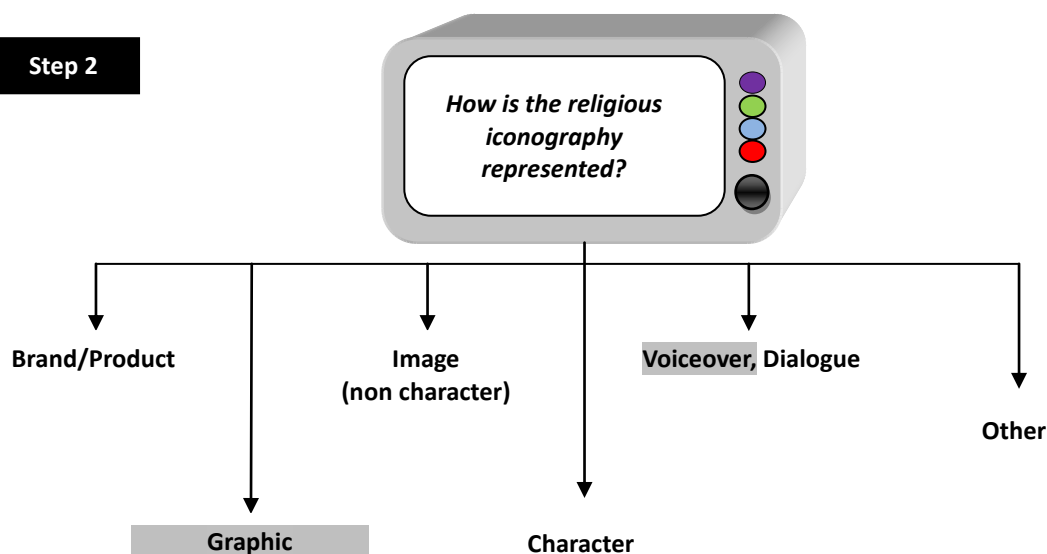
**Religious alignment:** very subtle reference to the Easter holiday by using the repeated word 'Holiday' that teamed with the audiences' awareness of the Easter festival occurring on the same weekend allows for the justification. Religion as a calendar marker.

## The Office: Programme

## Step 1



## Step 2



## Notes:

**Symbols:** Religious festivals: Easter

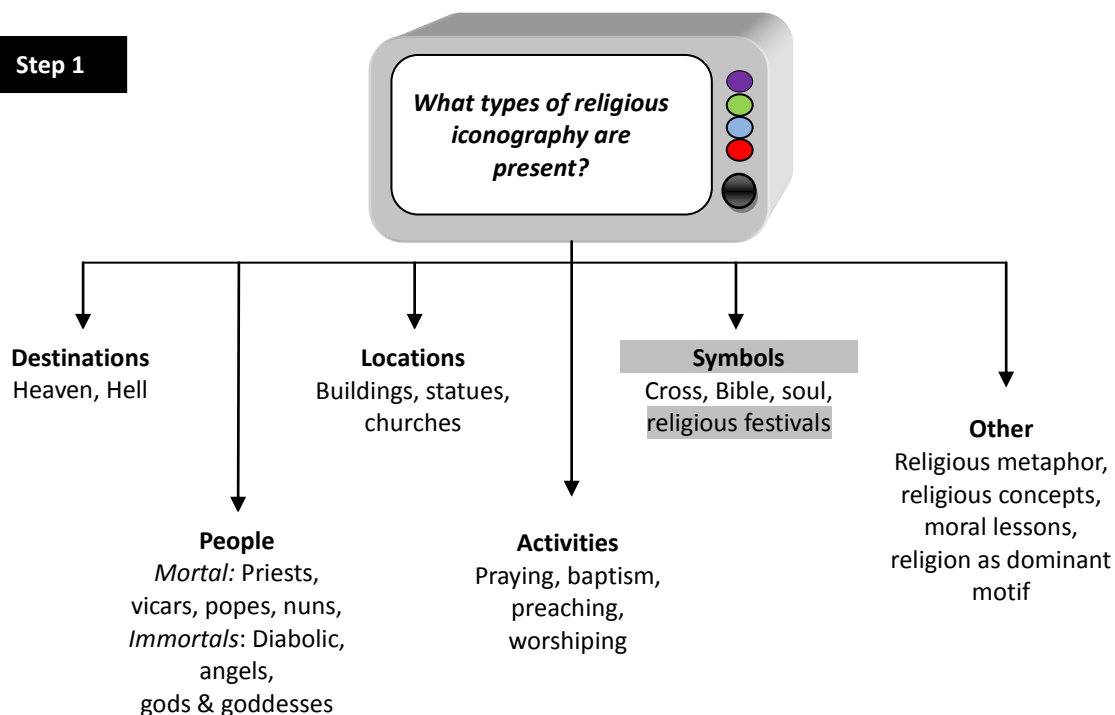
**Graphic:** THE OFFICE, EASTER SUNDAY, 7.20, C4 (logo)

**Voiceover:** Don't miss The Office, Easter Sunday 7.20

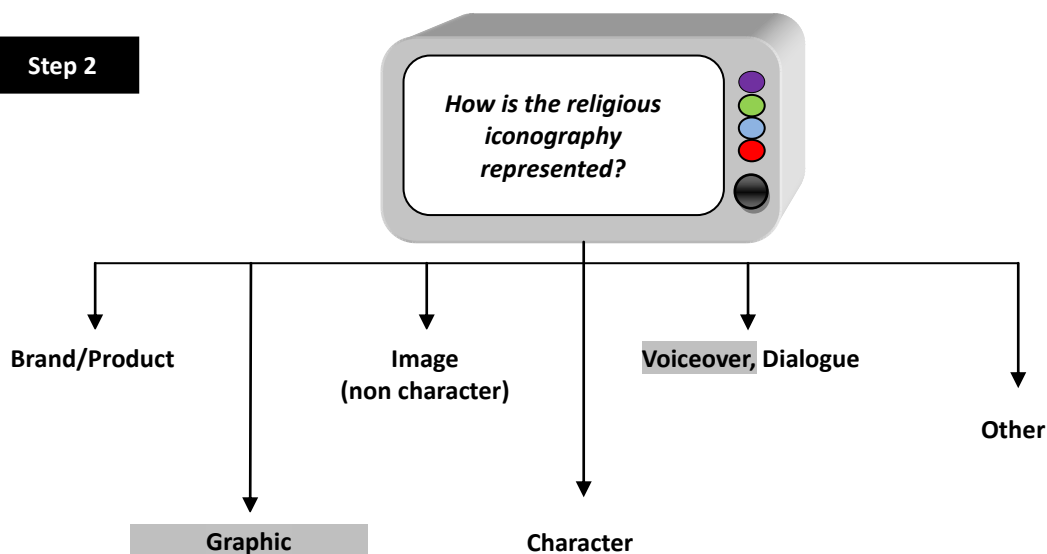
**Religious Alignment:** Religion used as a calendar marker.

## The Running Man: Movie

## Step 1

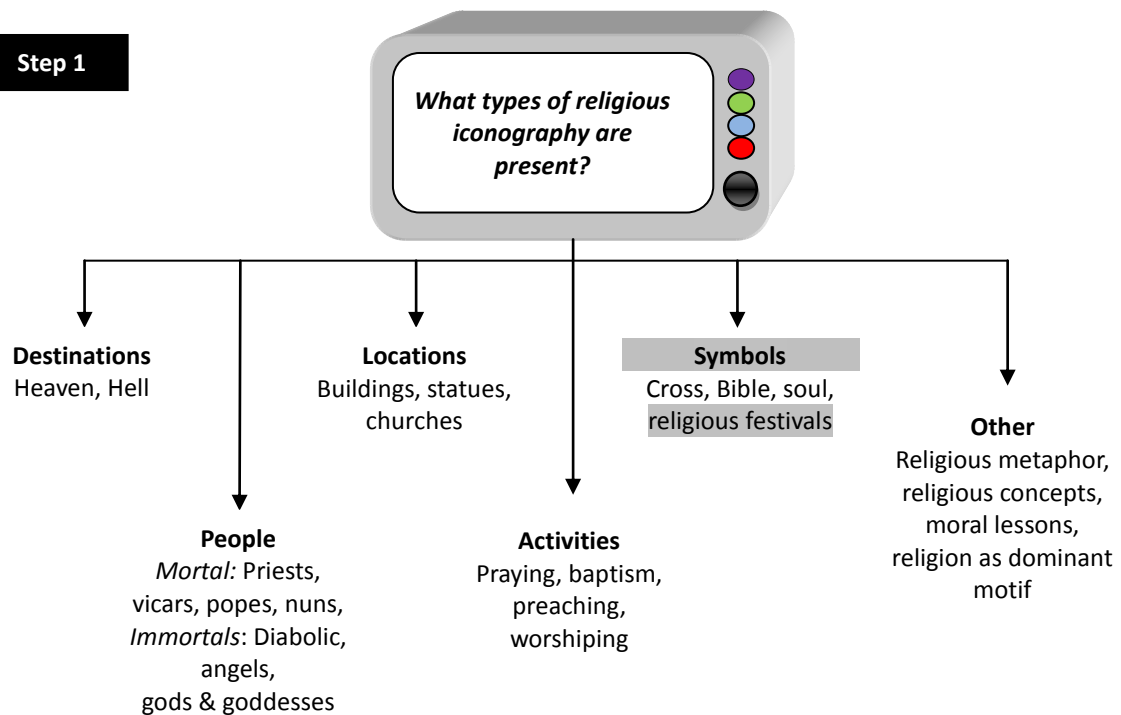


## Step 2

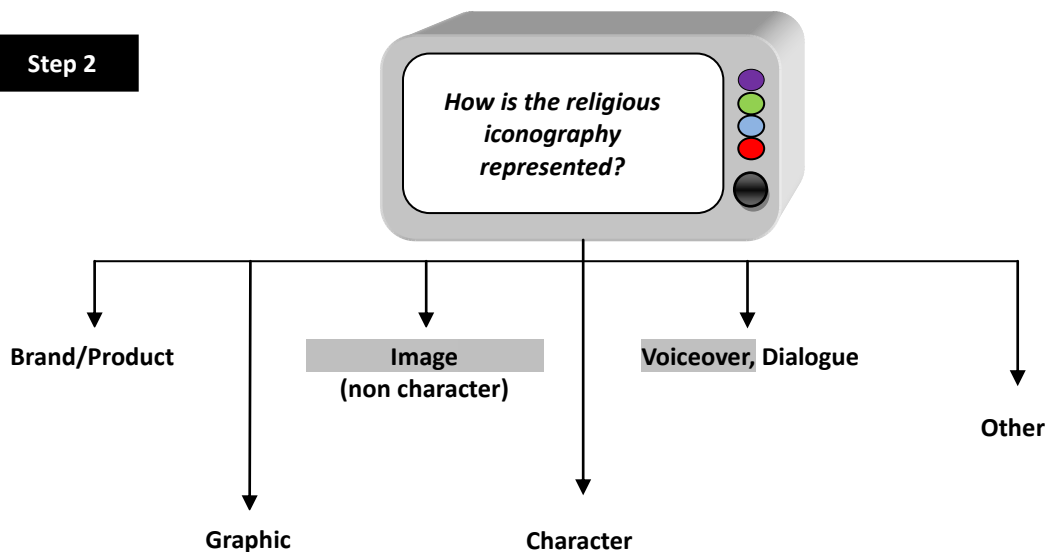
**Notes:****Symbols:** Religious festival: Easter**Graphic:** Sunday Night Movie (logo) THE RUNNING MAN, EASTER SUNDAY 8.40, C4 (logo)**Voiceover:** The Sunday Night Action Movie is The Running Man, Easter Sunday, 8.40 on C4**Religious alignment:** Religion as a calendar marker

## The Warehouse: Easter Bargains

## Step 1



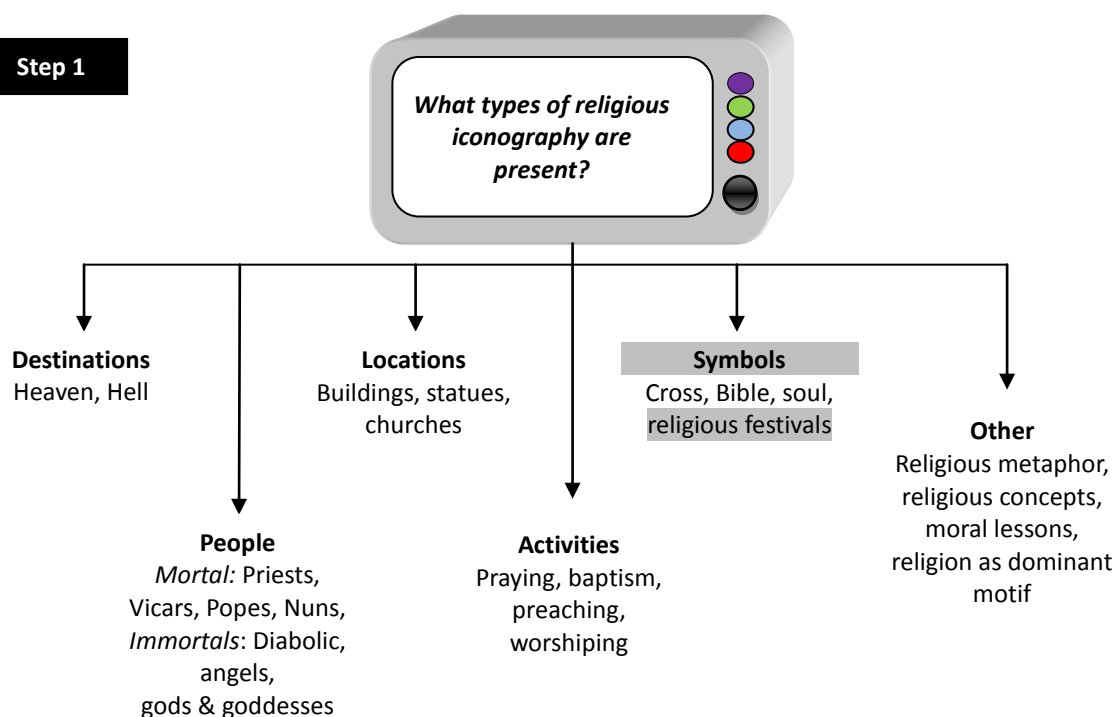
## Step 2

**Notes:****Symbol:** religious festival (Easter)**Image:** Easter eggs**Voiceover:** Not everyone likes waiting so get in quick for NZ's lowest prices on Easter bargains at The Warehouse.**Religious alignment:** creating a connection between the religious festival and consumerism. Religion as a calendar marker.

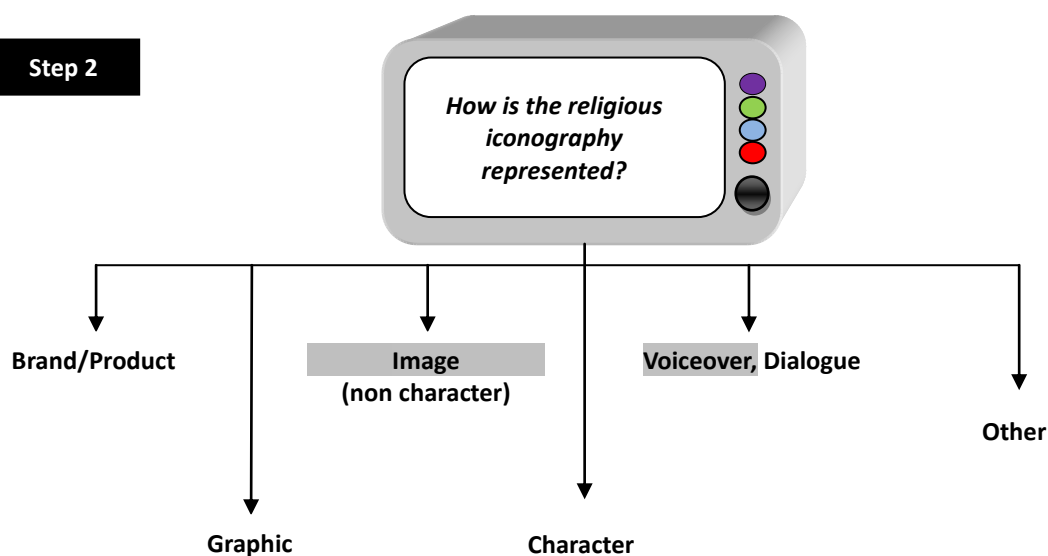


## The Warehouse: Easter Egg Hunt

## Step 1

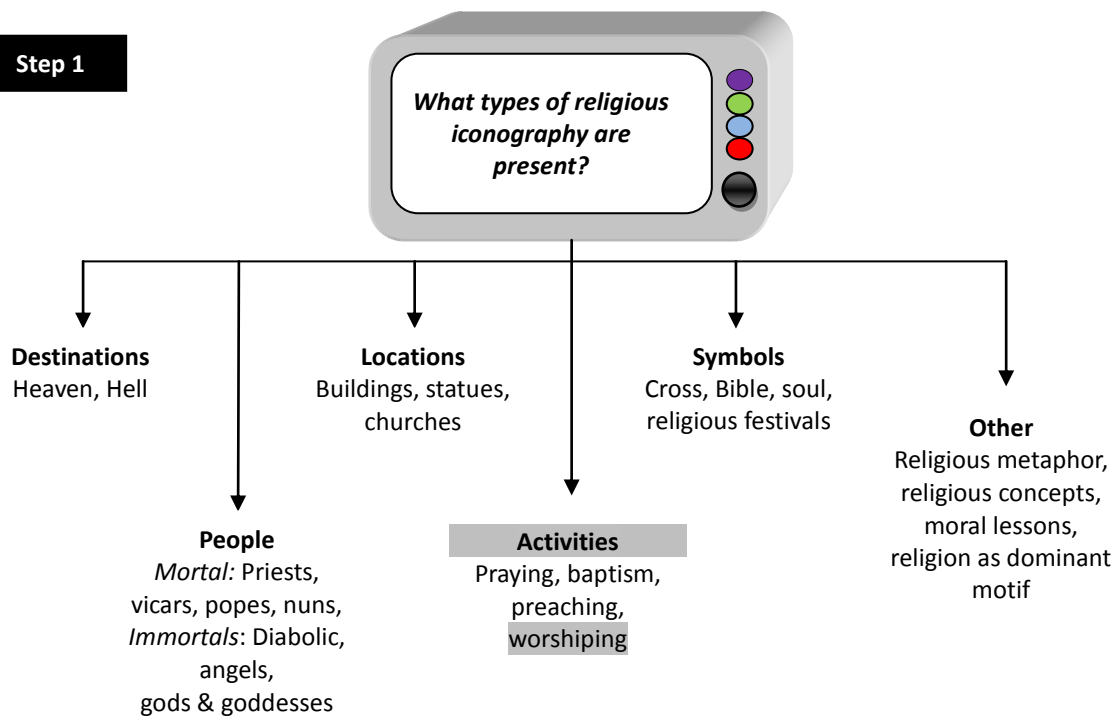


## Step 2

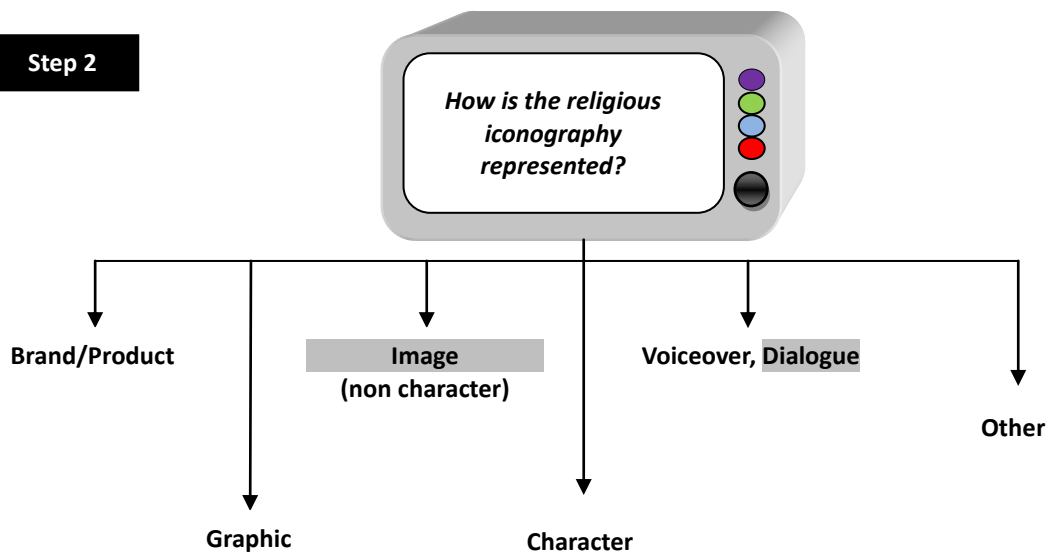
**Notes:****Symbol:** Religious festival (Easter)**Image:** Easter eggs**Voiceover:** Not everyone likes an Easter Egg hunt. But everyone loves a bargain..... Everyone loves an Easter bargain from The Warehouse**Religious alignment:** creating a connection between the religious festival and consumerism. Religion as a calendar marker.

## Tui: Delivering the Goods

## Step 1



## Step 2

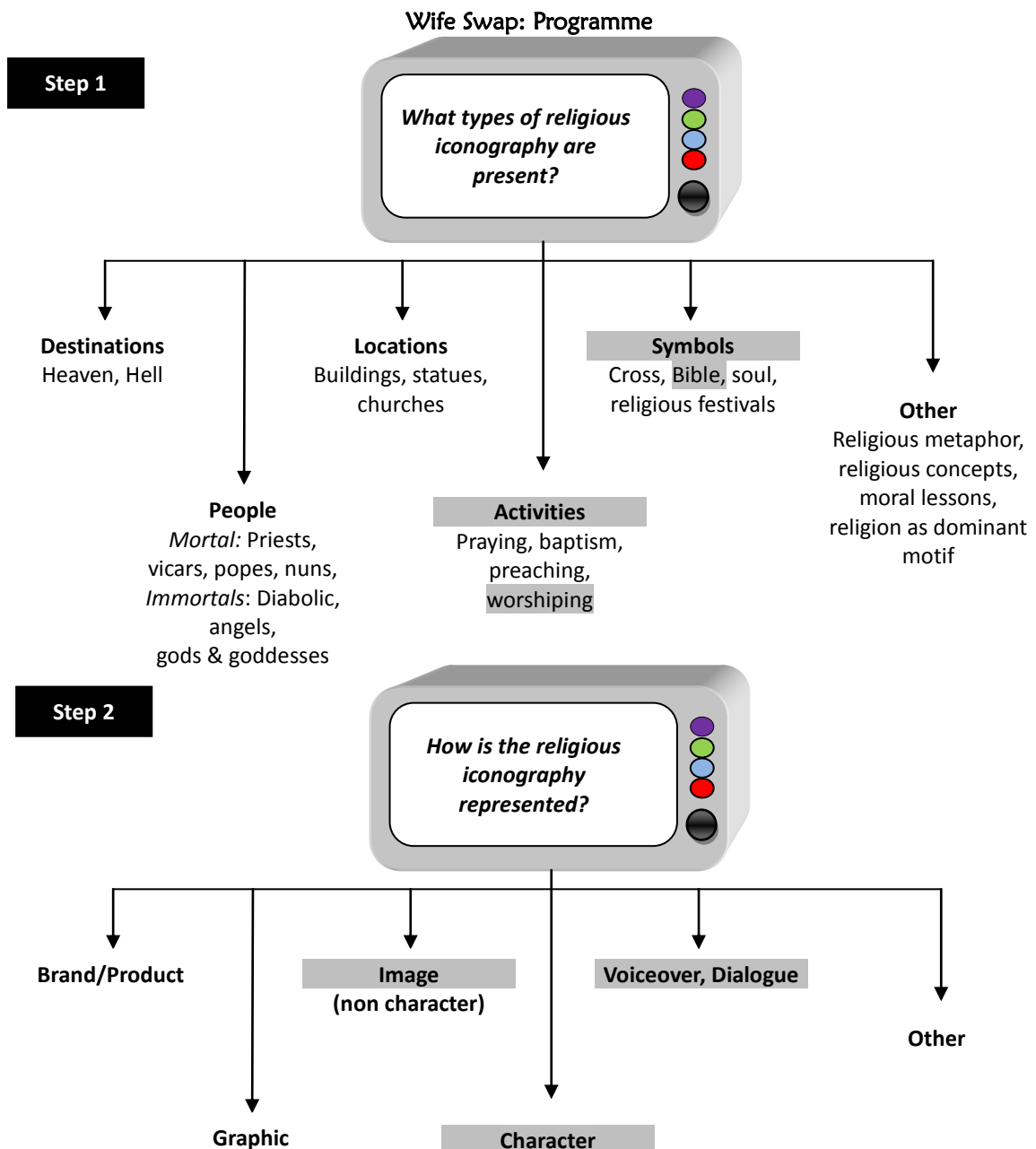
**Notes:**

**Activities:** worshipping – bright light around the close-up shot of the product (halo effect) with choir sounds filling the shot

**Image:** halo effect on product and low camera angle teamed with dialogue

**Dialogue:** sound of choir singing

**Religious alignment:** portraying the product as having a sacred status – something to worship. Religion as a cultural marker.

**Notes:****Symbols:** Bibles**Activity:** worshipping**Image:** Bible, worshipping hands, cross, church**Character:** all explicitly identified as Christians**Voiceover:** Family One are dedicated Christians" (over image lady running on treadmill reading the bible with choir singing 'Hallelujah' in the background. A heaven like glow is created around the lady)**PTC:** All my adult life has been dedicated to the learning of scripture" as man flicks through a bible**Voiceover:** Family two are even more Christianly Christian than the other Christian family (images of people worshipping, crosses, singing from the bible etc)**PTC:** I am preparing my family for e-tern-i-ty**Voiceover :** now swap wives**Dialogue:** It's the last time I can trust a conservative Christian**Dialogue:** The children aren't being allowed to think**PTC:** I have been brainwashing them since birth**Dialogue:** Is everybody's heart good?**Soundtrack:** church choir**Religion alignment:** Religion as a player in the making of the product

## ***Appendix Three: Shot-by-Shot Breakdowns***

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Pure Blonde: Heaven Sent	173
DB Draught: Hotel in Heaven	175
Kia Motors: My Soul	179

## Pure Blonde: Heaven Sent

Shot	Mise-en-scene
1	<b>Shot size:</b> CU of two animals rolling around playing fighting amongst the luscious fields filled with daffodils and butterflies <b>Camera Movement:</b> pan right, track left
2	<b>Shot size:</b> WS of two cubs jumping around in the field <b>Camera movement:</b> track right
3	<b>Shot size:</b> high angle looking down a tree at cubs looking up the tree. <b>Camera movement:</b> static
4	<b>Shot size:</b> CU of leaf covered with dew drops, one rolls down leaf – camera follows <b>Camera movement:</b> tilt down
5	<b>Shot size:</b> CU of underside of leaves. Low camera angle. Dew drop from leaf falls down towards camera <b>Camera movement:</b> static
6	<b>Shot size:</b> WS of cub sitting on field bank behind pond. Dew drops and lands in the pond creates a splash. Cub watches butterfly as it passes him to the right <b>Camera movement:</b> track right
7	<b>Shot size:</b> CU of cub watching butterflies going past. Cub turns towards the back and turns around to follow the butterflies <b>Camera movement:</b> track right
8	<b>Shot size:</b> WS across a river with three goats jumping around. Butterflies flying past left to right and river rippling left to right <b>Camera movement:</b> track right
9	<b>Shot size:</b> CU of goat jumping away from the camera into the fields. Shallow focus on leaves. Insects and leaves fall through the frame to the ground. <b>Camera movement:</b> slight track right
10	<b>Shot size:</b> Tight Long shot. Low angle. Looking up the tree trunk. <b>Camera movement:</b> crane track right pan up and right creates a circular movement
11	<b>Shot size:</b> WS scenery. Camera follows down the mountain side and ends above water level. Leaves or dew drops continue to fall down. <b>Camera movement:</b> pans right and down
12	<b>Shot size:</b> CU of waterfall <b>Camera movement:</b> tilts down following the waterfall
13	<b>Shot size:</b> CU of five or six dove holding a 'net' under the waterfall <b>Camera movement:</b> camera cranes down and leaves the doves behind and hits the water
14	<b>Shot size:</b> CU of two fish in golden water in which bubbles raise to the surface. The left fish goes from big to small while the right fish goes from small to big <b>Camera movement:</b> jump cut to camera just above water and then pan down through the surface of the water
15	<b>Shot size:</b> VLS of 'angels' characters (white, blonde, beautiful wearing white cloth) amongst the field. Male (background) riding on horse left to right. Female (foreground) raises to her feet and smells a freshly picked flower from the field <b>Camera movement:</b> camera starts behind a tree, tracks right.
16	<b>Shot size:</b> LS of a scene of girls. Two girls (foreground) one filling beer bottle up in the pond/puddle. Lady next to and just behind her sits watching the first girl with a crate of Pure Blonde beers next to her. Ladies in background walking around, some with crates, some bending down into the fields <b>Camera movement:</b> static
17	<b>Shot size:</b> CU of pure blonde bottle that the lady has just filled up from the pond. Shallow focus on product

	<b>Camera movement:</b> tilt up to follow the bottle being raised by the lady
18	<b>Shot size:</b> LS of three ladies running towards the Pure Blonde truck that is reversing into the 'driveway'. The truck reverses and the girls have to jump out of the way to make sure they don't get hit by the truck <b>Camera movement:</b> static
19	<b>Shot size:</b> reverse show MLS of females and male (carrying crate) all looking past the camera (where the truck had just backed in) <b>Camera movement:</b> static, the characters move a couple of steps towards the camera to create movement within the frame
20	<b>Shot size:</b> low camera level, horizontal angle. VLS of girl walking towards driver who is hopping out of the cab. Medium depth of field. Action in the mid/background <b>Camera movement:</b> static
21	<b>Shot size:</b> ECU of driver's shoe stepping down onto ground from the cab. Shoe squashes a daisy and a butterfly that was resting on the daisy into the ground. Shoe is black and heavy, while the field is sun-kissed. <b>Camera movement:</b> static
22	<b>Shot size:</b> tight MLS slightly behind the lady who has a back light that illuminates around her. Her back is towards the camera. Driver walks past the female glances at her and winks, while adjusting his pants. <b>Camera movement:</b> pan to right and track back
23	<b>Shot size:</b> VLS of the back end of the truck. Men hand-load crates of product into the back of the truck. Females look on at the loading process. The trucker driver sits on a crate watching the men work. Dove flies right to left in background <b>Camera movement:</b> slight track in
24	<b>Shot size:</b> tight MLS of Truck driver locking the truck back end. With beer bottle in hand. Low camera level, camera from behind a lady who is out of focus <b>Camera movement:</b> slight track right
25	<b>Shot size:</b> VLS Truck driver at the centre of the shot. Walking towards the camera (where the cab of the truck is). He is surrounded by ladies (and a couple of men) in the background, and one male in the foreground. Everyone's attention is on the truck driver who grabs a dove that flies past which he then uses to open the beer and then throws away. He passes the beer to the male in the foreground. <b>Camera movement:</b> slight track in
26	<b>Shot size:</b> CU of truck wheels as the truck driver does a burnout on the field as he drives off <b>Camera movement:</b> static
27	<b>Shot size:</b> MLS of a group of men and women from the garden who look very nonchalant towards the camera. Waving to the truck driver as he leaves (in a very 'Queenish' wave) and getting splattered by the dirt. <b>Camera movement:</b> track in
28	<b>Shot size:</b> WS of truck driving away towards the mountains <b>Camera movement:</b> Crane up
29	<b>Shot size:</b> WS of deer. Shot covered by black exhaust fumes, these separate over the shot's duration to reveal the deer who coughs. The field still looks luscious <b>Camera movement:</b> static, slight shakiness from handheld/steadicam
30	<b>Graphic:</b> image of Pure Blonde bottle sitting on top of clouds illuminating an angelic light. The text "HEAVEN SENT" appears below the bottle, amongst the clouds

## DB Draught: Hotel in Heaven

Shot	Mise-en-scene	dur"	r/t <sup>12</sup>
1	<b>Shot:</b> VLS of 'Hotel' sitting on top and amongst the clouds. Glow around the hotel and through the window. Clouds are extremely white and illuminated <b>Camera movement:</b> crane, sweeping shot. Starts with a low level shot just under the clouds and off to the left. The camera then tracks right and slight pan left to finish with the hotel in the centre of the frame. <b>Action:</b> White cloud sweeps past the front of the camera and illuminates the screen creating a transition between shots.	5"	5"
2	<b>Shot:</b> high camera level, low camera level focused on sign above door "THE PATRON SAITS OF BEER DRINKERS" which is written in gold lettering <b>Camera movement:</b> crane shot, tracks through the doorway, across the heads of the patrons and towards the bar. Camera lowers as it proceeds across the heads of the crowd.	5"	10"
3	<b>Shot:</b> MS of man with long white beard being served beer by a female bartender. The bar is full of men, including one with a 'NZ' graphic on his jersey. <b>Camera movement:</b> track in	2"	12"
4	<b>Shot:</b> MLS of two men sitting down facing the same direction (what is later revealed to be the tv screen). The man with the beard at the bar sits down to join them and hands them a beer each. <b>Camera movement:</b> static <b>Action:</b> Three men watching television – one 'typical' rugby player wearing black jersey with white NZ initials on it. One man wearing a old school army/war/ military uniform. Third man..... A row of windows line the background wall - illuminating light shining through.	3"	15"
5	<b>Shot:</b> loose 3 person MCU shot – window in the background with illuminating light shining through. <b>Camera movement:</b> slight pan to the right as bearded man leans in towards what is to be revealed as a television screen	2"	17"
6	<b>Shot:</b> CU of television screen that is a birds-eye view of three men standing around a round table conversing and drinking beer – very casual attire. Television screen cuts to OTS shot from men drinking at table to man walking through the bar door <b>Camera movement:</b> static	3"	20"
7	<b>Shot:</b> reverse shot - 3 person MS low angle. POV from television screen <b>Camera movement:</b> static	1"	21"
8	<b>Shot:</b> MLS of three men watching television screen. Bearded man is leaning towards the television screen, his hand about to press something. <b>Camera movement:</b> static	1"	22"
9	<b>Shot:</b> CU of television screen – on it we see the man who had entered the bar on the previous shots turn away from the bar to drink his beer. – The bearded man presses the rewind button on the screen. The screen now shows a Lowry driving through a windy track <b>Camera movement:</b> static, zoom in at end so that the television screen now takes up the full frame	3"	25"
10	<b>Shot:</b> MCU taking from opposite the truck driver, noticeably dirty window <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	1"	26"
11	<b>Shot:</b> POV from driver, focused through a dirty cab window towards a fire in the dry field ahead. <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	1"	27"
12	<b>Shot:</b> reverse shot, same as shot 10, driver does a heavy turn on the wheel <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	1"	28"

<sup>12</sup> Durations (Dur) and Running Times (R/T) are approximates

13	<b>Shot:</b> low camera level of truck wheels as truck is pulled off the road <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	1"	29"
14	<b>Shot:</b> reverse shot, same as shot 10 and 12. <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	.5"	29.5"
15	<b>Shot:</b> <i>LS of truck as it goes down a steep hill, truck rocks down the hill</i> <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	.5"	30"
16	<b>Shot:</b> CU of television screen which shows high angle watching truck as it moves away from the camera in VLS as it drives towards the fire. <b>Camera movement:</b> static	1"	31"
17	<b>Shot:</b> reverse shot - 3 person MS low angle. POV from television screen. Men all watching the screen intently <b>Camera movement:</b> static	1"	32"
18	<b>Shot:</b> MCU taking from opposite the truck driver. Man leans towards his left and down, by the levers <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	.5	32.5"
19	<b>Shot:</b> ECU of switches next to driver's seat, one is switched. <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	.5	33"
20	<b>Shot:</b> MCU taking from opposite the truck driver. Man looking out to his far left where the fire is situated, the fire is reflected in the cab's window. He then turns to look to his right. <b>Camera movement:</b> handheld shakiness to mirror the rocking action of the driver caused by the rough road conditions	1"	34"
21	<b>Shot:</b> fire in the foreground creating haziness of the entire frame. Truck in mid-ground tipping soil onto the fire. <b>Camera movement:</b> static, slight pan right at the end to capture the end of the truck as it pours the soil <b>Action:</b> side view of the truck as it passes left to right	2"	36"
22	<b>Shot:</b> 3 person CU-MCU of three men intently watching the screen, side view. All men leaning slightly forward engaging with screen. (window in the background illuminating a harsh white light) <b>Camera movement:</b> static	2"	38"
23	<b>Shot:</b> CU of truck tipping soil onto the fire from opposite angle <b>Camera movement:</b> slight pan left	1"	39"
24	<b>Shot:</b> 3 person CU-MCU of three men intently watching the screen, side view. All men leaning slightly forward engaging with screen all smiling. (window in the background illuminating a harsh white light) <b>Camera movement:</b> static	1"	40"
25	<b>Shot:</b> ECU of television screen (takes up full frame) which shows slight low level camera shot (VLS) of man looking at where the fire was. <b>Camera movement:</b> Camera (production) zooms out to reveal that image is on the television screen which is being watched	2"	42"
26	<b>Shot:</b> cut (very subtly, to appear as one shot but slight jump) to ECU of TV screen which now takes up the full frame - camera (on tv) simultaneously cuts to MCU of man's reaction. <b>Camera movement:</b> continues to zoom out	2"	44"
27	<b>Shot:</b> 3 person CU-MCU of three men intently watching the screen, side view. Bearded man leans in to press button again on television screen <b>Camera movement:</b> static then slight pan right to follow bearded man's action	1"	45"
28	<b>Shot:</b> CU of television. 'Fast forward' static is apparent from man pressing the buttons at the bottom of the screen. Image returns to image shown in shot 9 – man turning away from bar, takes a sip of the beer and walks out of the frame	2"	47"
29	<b>Shot:</b> MLS of two men sitting down facing the television screen which is out of shot – glow from television screen is present and 'bar patrons' in the background are in soft focus and obscured by the light being cast through the windows.	1"	48"



	<b>Camera movement:</b> static		
30	<b>Shot:</b> ECU of television dials, left one being turned by hand which enters the frame <b>Camera movement:</b> static	<1"	
31	<b>Shot:</b> CU of television screen <i>depicting high angle of rugby players in locker room, one of which is clearly displaying a CCC Canterbury clothing label on his top</i> <b>Camera movement:</b> production camera is static. <i>Camera used in the scenario tracks in and lowers down to capture a man being handed a beer (after a game – due to state of clothing and illogicalness of drinking during a game – ie. Halftime) from the man whose back displayed the Canterbury clothing label</i>	1"	50"
32	<b>Shot:</b> 3 person CU-MCU of three men intently watching the screen, side view. Bearded man looks in the direction of the other men. Middle man quickly glances at man to his right. <b>Camera movement:</b> static	1"	51
33	<b>Shot:</b> CU of television screen. <i>Television screen shows MS of man who just received the beer ‘cracking’ it open with massive grin on his face. Man (presumably the middle man) hand emerges into the shot and rewinds the tape. Image changes to footage of a rugby match in which the man shown drinking a beer is running, side skipping a tackle</i> <b>Camera movement:</b> production camera zoom after the rewind button is hit so the television screen ends up filling the full frame	4"	
34	<b>Shot:</b> reverse shot - 3 person MS low angle. POV from television screen. Men cheering the game on. <b>Camera movement:</b> static	1"	"
35	<b>Shot:</b> reverse shot of ECU of television screen footage: <i>MS of man about to be tackled rugby player pushes tackler off him and carries on</i> <b>Camera movement:</b> static. <i>Handheld camera panning right</i>	"	55"
36	<b>Shot:</b> reverse shot - 3 person MS low angle. POV from television screen. Men cheering the game on. <b>Camera movement:</b> static	1"	56
37	<b>Shot:</b> CU of television screen. <i>Television screen shows MS of man being tackled, changes to high angle of man with two or three men holding on to him, being dragged as the man continues to make ground. The shot cuts to MS of man diving towards ground and skidding to score the try.</i> <b>Camera movement:</b> static	3"	59""
38	<b>Shot:</b> 3 person CU-MCU of three men intently watching the screen, side view. Men looking at each other and drinking <b>Camera movement:</b>	2"	1'01"
39	<b>Shot:</b> ECU of television screen – frame of television screen creates a border for the clip frame. <i>Shot on screen is a MCU of try scorers face looking up from where he landed with big grin on his face.</i> <b>Camera movement:</b> static	1"	1'02"
40	<b>Shot:</b> ECU of dials on the television screen, being pressed by unclaimed hand. <b>Camera movement:</b> static	1"	1'03"
41	<b>Shot:</b> CU of television screen – frame of television screen creates a border for the clip frame. <b>Transition:</b> <i>rewind static appears on television screen bring the footage back to the shot 33 where try scorer drinks a beer. Man is being patted on the back by team mate sitting next to him</i>	1	1'04"
42	<b>Shot:</b> ECU of dials on the television screen, being pressed by unclaimed hand. <b>Camera movement:</b> static	1"	1'05"
43	<b>Shot:</b> CU of television screen. <i>Television shows very high angle of bar where a man in a black suit is being served by a bartender also wearing dress clothes. Shaky handheld camera. Cuts to MS of man as he turns away from bar, image echoes that of first man who turns away from the bar.</i> <b>Camera movement:</b> static	3"	1'08"
44	<b>Shot:</b> 3 person CU-MCU side view of three men glancing at each other. Bright light streaming through the windows in the background. <b>Camera movement:</b> static	1"	1'09"

45	<b>Shot:</b> CU of television screen. Edge of television screen creates a border for the frame. <i>MCU of suited male about to sip the beer. Rewind graphics appear on the screen. Replays on a high angle tight LS of suited male reclining on toilet seat reading a newspaper</i> <b>Camera movement:</b> static	4"	1'13"
46	<b>Shot:</b> 3 person CU-MCU side view of three men glancing at each other with a disapproving look. Bright light streaming through the windows in the background. <b>Camera movement:</b> static	1"	1'14"
47	<b>Shot:</b> CU of television screen. Edge of television screen creates a border for the frame. <i>High angle tight LS of suited male reclining on toilet seat continuing to read the newspaper.</i> <b>Camera movement:</b> static	2"	1'16"
48	<b>Shot:</b> 3 person MS low camera angle, POV from television screen at men looking disapprovingly at each other. Man on the far left leans in towards the television set to press the dials <b>Camera movement:</b> static	2"	1'18"
49	<b>Shot:</b> ECU of dials on television screen, hand shown pressing buttons <b>Camera movement:</b> static	1"	1'19"
50	<b>Shot:</b> ECU of television screen so that it takes up the entire frame. <i>MS of suited man, goes to sip his beer but the glass breaks at the handle and smashes to the floor, the man looks at the handle in shock and then around him</i> <b>Camera movement:</b> static	3"	1'22"
51	<b>Shot:</b> OTS MCU over 'army' man's shoulder to the television screen. High angle. Beer in bottom left hand corner of the frame (belongs to the man in the middle who is out of the frame) it is well light which contrasts the dark, shadowy. Men look at each other. <b>Camera movement:</b> static	3"	1'25"
52	<b>Shot:</b> 3 person CU-MCU side view of three men laughing at each other. Bright light streaming through the windows in the background. <b>Camera movement:</b> static	1"	1'26"
53	<b>Shot:</b> MLS three person shot of three men watching the television screen (out of frame) laughing and drinking <b>Camera movement:</b> static	1"	1'27"
54	<b>End tag graphic:</b> DB DRAUGHT BEER logo centred on red background	3"	1'30"

*nb: commentary in italics indicates material of scenarios shown on television screen being watched by the 'three wise men!'*

## Kia Motors: My Soul

Shot	Mise-en-scene	dur	r/t <sup>13</sup>
1	<b>CHAPTER ONE: MY SOUL ON FIRE</b> <b>Animation:</b> Black backdrop. Logo “My Soul” centred in frame, white writing, a glow ball moves from left to right highlighting the lettering as it moves. Behind the word ‘Soul’ is a sphere, set in front of the backdrop by white highlighting to show the curvature. A flames rise from the left and right side of the sphere appearing almost as if to create devil ears on the sphere. Rays of red/orange blocked stripes emerge from behind the sphere and project from all sides of the sphere towards the sides of the frames (this motion is not completed before the frame cuts to the next)	1”	1”
2	<b>Animation:</b> The blocked strips now appear above eye level. The camera level is low and ‘cranes’ up through the blocked strips so that they now appear to be the flooring for the next piece of action. An orange Kia Motors car is centred in the frame with a golden sun in the background. The number plate of the car is “Soul”. Two road signs ‘pop-up’ from a horizontal to vertical orientation (in a very children’s –pop-up-book manner). The signs are both diamond shaped with white left-corner arrows features on bed backgrounds. High abstract scenery in the form of hills and buildings fill up the background. <b>Colours:</b> red and orange hues are used with varying levels of light to create an overall warm and fiery tone. <b>Action:</b> the camera tracks to the left quickly to reveal flames coming for the rear tyres of the car.	1”	2”
3	<b>Animation:</b> the car speeds off from the left of the frame to back right-hand corner of the frame. The flames have multiplied and take up nearly the whole of the left half of the image. The flames ripple as the car speeds away too quickly for the flames to keep up <b>Background:</b> one road side is still visible (now it is on the left hand edge of the frame. Only three features of landscape can be seen in the background as opposed to the busier landscape in the previous shots. <b>Colours:</b> The flames now appear to transgress from red through to orange and yellow becoming more bright as well. The right hand side of the frame is dark, the land is black and even the headlights don’t provide any insight as to the details of the car journey	1”	3”
4	<b>Camera angle:</b> High <b>Animation:</b> Car races from top left hand corner of frame towards bottom right corner of frame, the car appears to be moving in a controlled zig-zagging/ swerving motion. <b>Colours:</b> Frame is darker than previous. The car has a bright glow to it and stands out against the black ground it drives on. Two rows of red fire balls create a lane for the car.	1”	4”
5	<b>Shot:</b> The shot returns to a similar shot to shot 2. The camera level is low. The car is centred at a ¾ turn to the camera. A red left-hand corner road sign is surrounded by flames that rise up from the ground behind the car. <b>Animation:</b> The car swerves from left to right which is enhances by the camera tracking from left to right trying to keep up but not being able to. More of the background is revealed: red and white traffic cones, a caged wall, street lights and walls of flames. <b>Graphic:</b> The words “My Soul on fire” appear in the foreground of the image, below the car (low camera angle), on the black ‘road’. The font duplicates that from the logo on shot 1 including the a sphere behind the word ‘soul’ however there are no flames behind the sphere instead a dull red hue glow around the sphere	2”	6”
6	<b>Animation:</b> The car now appears on the right hand side of the frame driving towards the left hand side of the frame. The camera ‘track’s in and to right in a semi circular motion positioning itself close to the rear tyres. The camera then tracks to the left following the car as it rotates horizontally and transfers into the next chapter of the commercial <b>Background:</b> The background is still scare with only a couple of hill-like features in the background and one in the foreground. After the camera movement more	2”	8”

<sup>13</sup> Durations (Dur) and Running Times (R/T) are approximates

	<p>details in the background appear – a road sign, flames on the ground and a sun.</p> <p><b>Graphic:</b> The words “My Soul on fire” appear in the foreground of the image, below the car (low camera angle), on the black ‘road’. The font duplicates that from the logo on shot 1 including the a sphere behind the word ‘soul’ however there are no flames behind the sphere instead a dull red hue glow around the sphere</p>		
7	<p><b>CHAPTER TWO: MY SOUL ROCKS</b></p> <p><b>Camera:</b> The camera pulls away from the close up of the car to a high angle revealing dark circles on the ground (each has another circle within them)</p> <p><b>Colours:</b> The colours are still warm hues mainly red oranges and black but have hints of purple hues which take away from the fire quality of the previous chapter. The car is now red.</p> <p><b>Animation:</b> The continues to move quickly from the right to the left hand side of the frame</p>	1”	9”
8	<p><b>Camera:</b> Jumps to a low level shot of the car as it zig-zags through giant objects – a purple and black glittering high-heel shoe, an electric guitar and a keyboard as well as a foreign object behind it.</p> <p><b>Background:</b> In the distance a sun breaks the horizon adding light to the image</p> <p><b>Animation:</b> The car zig zags from the back right hand corner towards the camera</p>	1”	12”
9	<p><b>Camera:</b> Now positioned behind the car as it moves to the back of the frame, the camera tracking behind</p> <p><b>Background:</b> The scene now reveals stereo speakers, the word ‘Club’ in lights above what is presumed to be a door and a couple of electric guitars. The right hand side of the frame includes staggered two dimensional blocks at different heights – they are light up in a range of brightness of the pink hues. Each of the background images ‘pop up’ as they did in the previous chapter</p>	1”	13
10	<p><b>Camera:</b> cuts of a high angle shot, the car is now dwarfed by the blocked lights which are now revealed to be the exterior of solid blocks (similar to buildings). Two large stereo speakers become the dominate image of the frame. The high angle also reveals that the circles on the floor are stereo speakers as well.</p> <p><b>Graphic:</b> The words “My Soul rocks” appear in the foreground of the image, in the same space as the previous graphic. The font duplicates that from the logo on shot 1 including a sphere behind the word ‘soul’ however there are no flames behind the sphere instead a dull red hue glow around the sphere.</p>	1”	14’
11	<p><b>Camera:</b> is at a low level. Just above the floor. The blocked lights (which vary in height to resemble the sound levels changing with the music) are reflected in the floor. The camera tracks in and to the right, now blocked lights created two walls for the car to drive in between – a big speakers appears flat against the back wall of the frame</p> <p><b>Graphic:</b> as before</p> <p><b>Animation:</b> The car drives from the back of the frame towards the front and then makes a sharp turn to the right of the frame</p>	1	15”
12	<p><b>Camera:</b> now behind the car, slightly high level (above the car) in order to reveal the destination of the car – a set of stereo speakers highlighted with a red trim.</p> <p><b>Background:</b> Behind the speakers is a red glow presumably to resonate with a sun set. Two hills frame the speakers on either side. The ground is still dark like the sky to create contrast to the product and its destination.</p> <p><b>Animation:</b> The car moves from the front of the frame to the back of the frame. Road lighting is provided in the form of small directional spotlights creating a lane for the car. Red speed lines jet out of the car.</p> <p><b>Transition:</b> As the car is about to enter the speaker it rotates 360 degrees on a horizontal axis. A bright light from where the speaker was positioned encompasses the frame as the car continues to rotate.</p>	3’	18”
13	<p><b>CHAPTER THREE: MY SOUL SET FREE</b></p> <p><b>Camera:</b> starts as a low angle to match the following shot. Camera cranes to a high angle and zooms to follow the car. Camera then tracks out and moves to a side-on view of the car. The camera then continues to track out and reveals the ground which is covered in green koro shapes, these also appear as the branches on the twigs. This camera movement also reveals that the red ‘balls’ are in fact flowers reminiscent of pohutakawa trees.</p> <p><b>Animation:</b> The car transforms into a light green car. Once the car completes its rotation, the car drives from the front of the frame to the back of the frame.</p> <p><b>Background:</b> includes tree like structures but are closer to winter type shoots from the ground with minimal branches and no leaves. The background fills up with trees as the car moves into the scene</p>	3”	21”

	<p><b>Colours:</b> A green hue acts as the base for the colour scheme of this chapter: Dark green ‘trees’; white with a hint of green for the ground; a medium green for the hills in the background. The sky contains both a blue green and yellow tints. Red is also used for the balls in the air.</p> <p><b>Graphic:</b> appears on the third camera movement and reads “My Soul set free”. The sphere behind the word ‘Soul’ is now a dark green.</p>		
14	<p><b>Camera:</b> Still at a high angle, but now looking towards the front of the car which is driving towards the front of the frame.</p> <p><b>Background:</b> the background becomes empty towards the front of the frame. In the far background there appears to be a city like formation – in relation to the commercial however, it appears to be a series of stereo speakers staked together.</p>	2”	23”
14	<p><b>Camera:</b> Birds-eye-view of car which now appears to be an off white but this is proven to be a matter of lighting as when the camera moves it appears that the car is still green. Camera movement lowers in a side-on semi-circular motion and ends up behind the car at eye-level with the car. The camera tracks in slightly before halting to allow for the car to complete the journey by itself.</p> <p><b>Background:</b> Radiates between dark green and a light green. White designs of lines and circles lie two-dimensionally on the ground. The car’s reflection is also visible. When the camera returns to an upright position the hills of the previous chapters reappeared and frame the graphic “My Soul it’s in me”.</p> <p><b>Animation:</b> The car drives off into the distance (at the back of the frame) between the two hills into the white space and disappears.</p>	4”	27”
15	<p><b>Graphic:</b> White background. Logo of “Kia” (red) / “KIA MOTORS” (red) below / then slogan “The Power to Surprise™” (light grey) / then website for the campaign “www.MYSOUL.co.nz” (Dark grey)</p> <p><b>Animation:</b> Segments of the logo appear on the screen by moving from behind the camera to take their place to the frame in the following order. The oval in the Kia logo, The words “KIA MOTORS” and the slogan “The Power to Surprise™”. The other segments started in position.</p>	3”	30”

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