

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

**“An investigation into the mass media consumption
of rural New Zealand adolescents.”**

**Thesis submitted to Massey University
to fulfill the partial requirements
for the degree of:**

Master of Education.

Michael Liam Kedzlie

March 1999

Abstract

Adolescent New Zealanders are experienced, knowledgeable and fascinated consumers of the Mass Media. This case study based thesis investigated the mass media consumption of a sample group of Year 12 and year 13 rural secondary school students, living in the North Island of New Zealand during the winter of 1998. The thesis examined the sample groups consumption patterns, across a range of mass media formats and products, with reference to discerning any social class, gender and ethnic differences amongst their consumption patterns and preferences. The theoretical basis for the thesis stemmed from the writings of Pierre Bourdieu's notion of 'Cultural Capital'. The thesis broadly asked, how much mass media does the sample group consume, and what are the reasons behind this level of consumption? Comparisons of the sample group in this case study were made with previous New Zealand and Overseas adolescent media consumption studies. The thesis also drew from a range of further media research completed by Rosengren et al (1994), Steele and Brown (1995) and Holt (1998). The sample group were found to be enthusiastic consumers of mass media products, particularly those from the United States. American television programmes, recording artists, films, and videos were overwhelmingly popular, greatly overshadowing local New Zealand forms of the mass media. Considerable differences were found in the consumption of popular music styles, film and video genres, and computer based media technologies amongst gender, ethnic and socio-economic groups. Overall the sample group of rural adolescents allowed the mass media to assume a significant role in their individual lives as a way of coping with the physical and social isolation; gaining an

understanding of and developing meaning from the wider world; and creating their own personal identities and values. High levels of mass media products derived from the United States are consumed by the sample group. This has raised the question; should producers and distributors of youth orientated mass media in New Zealand attempt to right this content imbalance, or should the emphasis be put into developing for our youth the critical skills to make informed media consumption choices using the platform of our education system? It is hoped that this thesis will provide media educationalists and analysts, an insight into how and why the mass media has achieved a place of huge significance in the lives of our New Zealand youth.

Acknowledgements

I would like to acknowledge the invaluable assistance and guidance during the writing of this thesis, granted to me by my research supervisors, Associate Professor Roy Shuker and Dr Chris Watson of the Media Studies Department at Massey University. I would also like to thank my good friends Philip and Roseann Blake, and Chris and Joyce Leavy, for the generous help they provided to me as this thesis was being written. A special note of thanks must go to the Staff and Students of the three rural secondary schools that generously gave of their time during my field research, in particular the support of the Mr Norman Pratt, Mr Liam Dwyer and Mr Quentin Mitchell. Finally, I would also like to thank my family for their support and encouragement over the last twelve months. This thesis is dedicated to them.

Michael Liam Kedzlie.

Thames,
February 1999.

Table of Contents

I	Introduction	Page 6
II	Review of the Literature	Page 13
III	Theoretical Base Chapter	Page 30
IV	Methodology Chapter	Page 39
V	Reporting the Results Chapter	Page 44
VI	Analysis of Results Chapter	Page 125
VII	Conclusions	Page 188
VIII	Recommendations	Page 214
IX	Bibliography	Page 218
X	Appendices	Page 224

Introduction

The mass media in its popular forms has been consumed by High School students in New Zealand for many decades. It is, according to Shultze (1991), an activity that plays a central role in the social, emotional, intellectual and physical lifestyles of young people. Academic research within New Zealand into the more popular forms of mass media consumption by adolescents who live, specifically, in our rural communities, is relatively limited. Research studies into aspects of the mass media consumption of young New Zealanders over the last decade have been investigated by Watson (1990), who undertook a study of the consumption of film by young New Zealanders, and Shuker (1990) who investigated the consumption of popular music by a sample group of Manawatu secondary school students. Watson's (1990) study included a wider cross-section of population rather than being solely specific to teenagers in general, as it included a sample of individuals over the age of 20 years old and a number of university students.

The research towards this thesis was undertaken during August and September of 1998. Its overall aim has been to investigate the mass media consumption of Year 12 and 13 secondary school students who live in a small rural communities. The research set out to find the general areas of preference in terms of the mass media of these rural teenagers and to ascertain if there was any ethnic, gender or class sub-group skewing of the consumption preferences that they exhibited.

Media Education is a developing area of the New Zealand Schools Curriculum. Presently, it is taught as a stand alone subject in a growing, but as yet numerically small number of schools at senior level. Whilst elements of media education are taught within the Social Science and English Curriculum in all New Zealand secondary schools, it is still not part of the mainstream Sixth Form Certificate and Bursary teaching programme (Watson, 1995). This situation is slowly changing mainly because the wider media industry is pushing for the full recognition of Media Studies as a stand alone course in New Zealand schools. Pre-tertiary education in the fundamental aspects of the media is as yet not as developed as the industry would prefer (Lealand, 1997).

Since Media Studies has been identified as an area of curriculum development in New Zealand and is quickly emerging on New Zealand's education scene, the thesis sought an analysis of the particular core group of people that media education in New Zealand is going to benefit educationally - i.e. the pupils. It seemed logical therefore to find out about the pupils' relationship to the media from the pupils themselves, as they being principal consumers of it.

The concept of consumption relates to the media in the sense that the media is a product that is consumed, just like agricultural products are consumed, or ferris wheel rides are consumed at a fair ground (Holt, 1998; Kotler, 1996). The thesis sought to collect the preference data and opinions of a sample of young media consumers, and their relationship to the media products that are available to them for personal consumption.

Because it was logistically impossible to survey every secondary school in New Zealand both rural or metropolitan, a decision was made to either choose either a metropolitan or a rurally based sample group. With the lack of research undertaken within New Zealand in regard to rural teenagers as a significant percentage of the population, the opportunity existed for the research to use a rural sample group to investigate youth media consumption. After studying the prospectus' of a number of rural secondary schools, the sample group was chosen from three schools each possessing a different organisational structure. It was important to realise that rural New Zealand is not a monolithic whole and that differences exist according to geographic, ethnic, cultural, and agrarian circumstances. The selected sample groups thus needed to represent these considerations of rural lifestyle inherent in New Zealand.

In the sample, 'School A' was a Year 9 to 13 school with a roll of 500 pupils, 70km NE of Hamilton. 'School B' was a Year 7 to 13 school, 65km SE of Manakau with a roll of 420 pupils, and finally, 'School C' was a New Entrants to Year 12 Area School with a Year 9 to 12 secondary section of 105 pupils on the school roll, some 55km North of Thames. The three schools in the sample group, though no more than two hours apart by car, were each distinctive. 'School A' was in a rural district which was primarily based around dairy farming and predominantly Pakeha in its ethnic mix. 'School B' also had a strong dairy farming basis but included within the local area, coal mining, sheep and beef, horticulture and also a growing number of city commuters on lifestyle blocks. 'School B' was also predominantly Pakeha in roll numbers. 'School C', was in an area represented by alternative lifestylers, beef farmers, forestry and

fishing. School C had a greater percentage of Maori on its roll than either School A and B.

The data collated from the sample survey, the interviews taken from a representation of the sample group, and the close analysis of the results that the research uncovered in this thesis, will assist the further development of the Media Studies curriculum. Media educators in New Zealand will now have a wider indigenous profile of their students as media consumers, participants and commentators. The results uncovered in this research might also be of interest or benefit to other researchers outside the Media Education field whose work also involves understanding youth.

The research questions were formulated with reference to socio-economic, gender and ethnic variables and how they impacted on the mass media consumption of rural based Year 12 and 13 secondary school youth as a sample group. The research questions which sought to gain an understanding of media consumption by rural New Zealand youth were as follows:

1. How much mass media does the sample group consume?
2. Does the sample group consume television and are there any gender, ethnic and socio-economic differences in the consumption of it?
3. Does the sample group consume newspapers and are there any gender, ethnic and social-economic differences in the consumption of it?

4. Does the sample group consume the Internet and are there any gender, ethnic and socio-economic differences in the consumption of it?
5. Does the sample group consume computers and are there any gender, ethnic and socio-economic differences in the consumption of it?
6. Does the sample group consume computer games and video games and are there any gender, ethnic and socio-economic differences in the consumption of it?
7. Does the sample group consume magazines and comics and are there any gender, ethnic and socio-economic differences in the consumption of it?
8. Does the sample group consume video and are there any gender, ethnic and socio-economic differences in the consumption of it?
9. Does the sample group consume film and are there any gender, ethnic or socio-economic differences in the consumption of it?
10. Does the sample group consume Sky TV and are there any gender, ethnic and socio-economic differences in the consumption of it?
11. Does the sample group consume popular music and are there any gender, ethnic and socio-economic differences in the consumption of it?
12. What is the role and significance of mass media consumption in the lives of the sample group?

The philosophical framework underlying this thesis has been the work of Pierre Bourdieu (1984), who espoused the theory of cultural capital. In Bourdieu's theory of cultural capital, he perceived that the way people sought to acquire and consume 'high culture' examples

of arts and entertainment was done in a way which they could advance and maintain their personal status within society. “ Thus cultural capital joins birth and money as a way of achieving a dominant position in society.” (Watson, 1995) Cultural capital is made up of the valued cultural goods, styles and competencies which are essentially the high arts. For example ballet is considered to be high culture and comic books are considered to be low culture. In the relatively wide cultural scope that is the medium of television there are perceived distinctions of cultural capital between the many formats. For instance, a British period drama such as ‘Brideshead Revisited’ is considered to be of a higher cultural value therefore containing a higher cultural capital status than an American Situation Comedy such as ‘Friends’. Likewise TV Documentaries as a genre have a perceived higher value of cultural capital than Games Shows (Holt, 1998). Those possessing cultural capital are in the elite powerful minority, but those without a high level of cultural capital consumption tend to be the larger working class and lower middle class demographic majority who usually consume higher levels of ‘low culture’ which has a less perceived cultural capital.

Having cultural capital enables one to access the powerful economic and political positions of the elite, but in many circumstances, actually achieving this higher status in society is harder than it seems. The reason is that the content of higher cultural artefacts from which cultural capital is accumulated, is screened, legitimised and monopolised in favour of the elite who possess it. This is to the detriment of those of working class origins who don’t have the financial resources to access it, nor the privilege of receiving a high culture component in their education (Di Maggio and Umseem, 1982;

Bourdieu, 1984; Holt, 1995). The thesis examined the theoretical base of Bourdieu's theory of cultural capital in terms of the socio-economic differences that were obtained from the sample group to ascertain if the possession of cultural capital played a significant role in the personal preferences of the mass media consumption of rural New Zealand youth.

Review of the Literature

The general consensus that media researchers such as Roe (1983), AMES (1986), Watson (1990) and Shuker (1990) have held following surveys into the consumption of mass media by children and youth is that its powers of persuasiveness in their lives is enormous, and secondly, that the educational system has demonstrated its failure to take this into consideration. As yet Media Studies is still not a Bursary level subject in New Zealand's secondary schools even though it has been taught at tertiary level for a number of years now.

Academic research into the consumption of mass media or popular culture in New Zealand has been surprisingly sparse. This literature review examines and discusses some of the more significant examples of research into youth media consumption from New Zealand and around the world, with special reference to the role of social economic status, gender and ethnic variables and how they impact on my thesis research into the mass media consumption by Year 12 and 13 secondary students attending three rural New Zealand schools in the upper North Island.

Karl Rosengen, Ulla Johnsson-Smaragdi and Inga Sonesson (1994) have for a number of years studied the effect of the media on Swedish youth and how they use the media during their teenage years. The Rosengren et al (1994) study is one of the major, yet extremely rare investigations into the consumption of media products by teenagers in any country in the world. The Karl Rosengren lead Media Panel Programme (MPP) research is of great interest in terms

of my case study into the media consumption of rural New Zealand youth, in having completed a two decade longitudinal study into various aspects of Swedish media use by children aged 11 through to young adults of 21 years of age. What is of use to my study is that I can have a comparative baseline study to compare the media consumption of rural youth in New Zealand in my case study survey, with the media consumption, and in particular television consumption results, found in the MPP study in Sweden.

As in many other countries, research into youth media use in Sweden developed out of the 'media panic' that was centred around Western youth in the 1950's and 1960's. Karl Rosengren (1994) initiated the research into the media consumption of Swedish youth using a combination of the two main traditions of media research, 'the uses and gratifications model' and the 'effects orientated model'. Karl Rosengren formed a panel to investigate the research problem. The Media Panel Programme or MPP Group formulated four broad areas of inquiry into youth media research, mainly centred on the use of television, viz;

1. The amount of media use.
2. The type of genre of media content used and preferred.
3. The type of relation established with the content used.
4. The type of context of media use.

What Rosengren et al (1994) reported in their findings of the MPP Group's research makes very interesting reading. For instance, the MPP study, clearly states that gender and social class are powerful determinants of media use. This social class determinant would seem

to confirm the findings of Pierre Bourdieu (1984) and his theory on the role of cultural capital in the consumption of cultural goods based on status and cultural taste. The study found that adolescent girls watch less TV than boys, but are more likely to develop a stronger relationship with the television. The loyalty to specific programmes is stronger in girls than in boys according to the MPP study. For instance in New Zealand a soap opera like 'Shortland Street' has maintained a strong loyal following amongst adolescent girls (Dunleavy, 1997). The MPP study ascertains that youth from higher socio-economic backgrounds watch less television than those of working class backgrounds. The MPP group felt that this was a debate of economics, that working class boys watch television because they don't have the disposable income to consume other products media or otherwise. In general, TV loyalty to programmes by gender is not as strong a variable as TV consumption when it comes to socio-economic background according to the MPP study. Comparisons from my research results in terms of the MPP groups finding are to provide a solid basis for the discussion of the key question of this thesis.

One important aspect raised by Rosengren et al (1994) is the research that the MPP Group did in determining the long term viewing relationships youth have with television. "Viewing builds viewing", according to the MPP study. Though this is an area not covered in my research questions, it is all the same fascinating in terms of the potential range of consumption I might expect from my survey sample. According to the MPP study, the media is able to build strong habits amongst its younger audience right through into

adulthood. The watching of TV becomes habitual. The media causes and ensures more consumption of it.

In the second half of this chapter Rosengren et al clarify the relationship between TV use and the other activities that youth occupy their recreational time. In the body of my survey questionnaires and interviews there are questions to the sample group relating to their after school work and recreation time, as well as their motivations to consume media products. Again it will be interesting to account for any similarities and differences in the thesis. In the MPP study there were seven itemised relationships and these were as follows:

Supplement: other activities stimulate TV use.

Prevention: other activities reduce TV use.

Substitute: lack of other activities calls for TV use.

Passivity: both TV use and other activities are low.

Activation: high TV use stimulates other activities.

Leeway: low TV use leaves room for other activities.

Displacement high TV use reduces room for other activities.

Rosengren et al (1994) essentially concentrates on the consequences of what happens, or more correctly, what is chosen to happen to youth, post media consumption. Some interesting results were gained and in some cases these results were in direct contrast to some prior American studies. For instance, studies over various aspects of TV use and social interaction, show that TV does not reduce social interaction. As an example, youth in Grade 9 (15 years of age), are more likely to have positive interactions with their parents if they

consume higher levels of television than those who don't. Only in terms of organised leisure activities did TV usage by youth gain negative responses, but TV did not reduce the amount of those organised activities. Unfortunately, they are more likely also to use TV as a parent replacement when parents are not around. It will be interesting to see if the results of this thesis can show that the days of watching as a family have been still sustained into the late 1990's.

Rosengren et al (1994) were stimulated into their media consumption research through the topic of moral panic in the media. The topic of moral panic in the media concerning New Zealand youth was reported on by Shuker et al (1990) who investigated the timing and content of a number of 'moral panics' around the media that have happened in New Zealand. Shuker et al (1990) offers a critical and historical analysis of these moral panics stimulated and perpetuated by the media. A central concern of this work involves the social construction of youth, the constitution and social significance of moral panics, and the politics of youth culture consumption. Though Shuker et al (1990) is primarily concerned with the 'moral panic' of the media, it still has strong relevance in terms of providing an excellent historical overview of what interested New Zealand youth in terms of media and popular culture prior to the mid 1980's. It helps in being able to build an understanding of where youth media consumption has historically come from in this country when it is considered alongside Watson (1990), Shuker (1990), Lealand (1988; 1993).

Youth attitudes, values, identity and their role in the adolescent lifestyle is an area of investigation within my thesis research. Though

not a central area of investigation it is still of fundamental importance in that it helps in the search to gain an understanding of the motivations behind youth media preferences, tastes, attitudes and identity. Frank Miegel (1994) attempted to apply a value perspective or value theory, to the study of the relationship between youth culture and the young persons' lifestyle and identity. Values supply people with the reasoning behind their actions and attitudes. Since identity and lifestyles are empirically conceptualised and identified by way of these actions and attitudes, the value concept is of central importance (Miegel, 1994). Much of his chapter is spent retracing the research history of lifestyle and identity research, which provides a broad platform for readers to understand the essential elements of how values construct identity, and together the construction of an individual lifestyle.

Lifestyles are how we as people express ourselves and our ambitions. We do this by creating our own personal, cultural and social identities within the position we hold in the social structure of our society. Miegel writes that, “ the term lifestyle is here defined as a structurally, positionally and individually determined phenomenon ” (Miegel, 1994).

Our identity as a person has three basic components. The personal identity of the individual has the developed ability to think and live in isolation as an autonomous person. Contained within us is the individuals' innate personality which develops our personal identity. “Our personal identity consists of experiences, thoughts, dreams, desires as interpreted and comprehended by our individuality in relation to other experiences and thoughts ” (Miegel, 1994).

Our social identity represents the function we play in society and the social expectations of that role are compacted within this social role-play. This function integrates the personal identity with the different social contexts we as individuals experience. “Social identity is formed and developed through the process of socialisation and is manifested through the process of role-enactment, role distance and role-transition ” (Miegel, 1994).

An individuals cultural identity expresses its character through and towards the group that he or she belongs to and also through the other groups in society in which they express a desire for membership and belongingness. “Cultural identity is formed and developed through the process of lifestyle development ” (Johansson and Miegel, 1992).

After this understanding of the concepts behind lifestyle, identity and values in the earlier part of the Miegel chapter, I am particularly interested in the second section where Miegel discusses the importance of values, in terms of the lifestyles contained within youth culture. According to Miegel (1994) the dominant theoretical perspective used in sociology to unpack the importance of values contained within youth culture lifestyles, and popular culture in general, is the class and status perspective. The most important structural principle according to Miegel is the distribution of the wealth and power in society. Those who possess the wealth and power in a society also possess the tools that disseminate the cultural capital throughout the society. Miegel finds that the definitive theoretical work within this tradition in terms of lifestyle and taste, is Bourdieu’s (1984) work *‘Distinction’*.

Miegel's research supports the view of Bourdieu (1984) that class and educational achievement are important factors in the development and maintenance of lifestyle. "That several taste and activity patterns correlate with either class or education or both....the levels of education and class background seem to be related to the developments of certain tastes and leisure time interests " (Miegel, 1994).

As Miegel connects the relationship between class, gender, and educational level, the differences found within these variables at their extremes are wide between men and women in their tastes, differences in leisure activities between classes, and differences in lifestyle stemming from educational levels. "Other than class, education, and gender, there are also other structurally, positionally and individually determined phenomena which influence an individual's lifestyle, such as the identity and values embraced by the individual themselves "(Miegel, 1994).

A central part of the research into the mass media consumption of rural New Zealand Year 12 and 13 pupils is the question of how much does the role of socio-economic status play in the level of their media consumption preferences. The Elley Irving Socio-Economic Index Census 1981 Revision (Elley-Irvine, 1985) is an important baseline indicator that classifies the socio-economic status of the survey respondents in my thesis on the mass media consumption of rural New Zealand youth. The Elley-Irvine Socio-Economic Index Census 1981 Revision (1985) provided an objective index for

occupational groups found in the New Zealand workforce according to a hierarchy based on educational achievement and income levels.

In 1972 Elley and Irving produced their first socio-economic index of the occupational status of male New Zealanders in the 25-44 age group. The Elley-Irvine index was revised again in 1976 utilising information derived from the 1976 Census. The inclusion of women's occupation status in this classification was a sought-after improvement in this second generation version of a socio-economic status indication index.

Elley and Irving (1985) stress that in the use of the socio-economic index "it is not an index of social class, or opportunity to learn, or material well-being, or lifestyle, or consumption patterns, or home circumstances as some critics would like it to be." The Elley-Irvine Socio-Economic Index Census 1981 Revision (1985) is an objective index and should be treated as such. It is not the definitive document to measure any of the above conditions that critics of the index wished. The index's primary use is to be used as a way of showing relationships between an occupational group's income level and educational attainment in comparison to other occupations. Elley and Irvine (1985) do admit that there is a relationship between social status with many dependent variables widely used in social science research, which make the index, "a very useful marker" in regional surveys such as my survey into mass media consumption of rural teenagers.

The aspect of the Elley Irving Socio-Economic Index Census 1981 Revision (1985) that I found had considerable impact on my research

was the re-classification of the status of farmers between the original 1972 index and the later 1981 index. The 1981 index was used as a baseline for classifying the parental occupations of the parents/caregivers of youth who undertook my survey. Farmers have been scaled down from an SES level of 3, down to a SES level of 4. Since my survey sample is predominantly rural based, the off-spring of sharemilkers and dairy farmers, was of considerable interest.

Prior to 1981 the Elley-Irving Socio-Economic Index had difficulties in classifying farmers. The problem was that the term 'farmer' covers a wide variety of livestock types and no account can be taken of a farmer's run-holding size or assets which can vary greatly. Elley-Irving have developed a second table to classify farmers' occupations. This was because that 'farmers' created a bulge at level 4 of the SES scale. In terms of my thesis to use the second table which classified farmers and those in related rural occupations, an SES level of 7, would create problems in interpretation.

The Elley-Irving table one was subsequently my preference to use in the media consumption survey of rural youth. The reasoning behind this preference is that in the region where the survey was centred, dairying agriculture is dominant, and dairy farmers and sharemilkers are classified as a level 4 SES. The three secondary schools in which the survey sample was conducted have Decile ratings of 3, 4 and 5. This would seem to be relatively consistent with the dairy farmer and sharemilker SES level of 4 contained in the table one index of the Elley-Irving scale.

To attempt the classification of socio-economic status of the sample group, is one of the key objectives of the survey component of my research. That is to find any differences in the media consumption of rural New Zealand youth, in terms of their socio-economic status or 'class' background. The use of the word 'class' is always subjective, and this research survey duly notes Elley-Irvine's plea that the index should not be used this way. The Elley-Irving Socio-Economic 1981 Index is the preferred choice of social-economic indicators used by New Zealand's social science researchers, who use it as a 'marker' or a guideline in determining a general indication of relative socio-economic class or status amongst participants in their research samples. It is not a definitive class stratifier, nor should it be used as one.

Chris Watson (1990) used the Elley-Irving Socio-Economic Index 1981 Census Revision in research which investigated the film selection choices and consumption of New Zealanders in reference to age, gender and class. The Watson (1990) research is skewed towards youth film consumption as young people represent the largest audience demographic of film consumers in New Zealand. Chris Watson's research sought an understanding of the pleasures and enjoyment that young people derive from film attendance, and the relationship of the cultural capital and gender perspective that they bring to film viewing, in terms of film genre.

The research of Watson (1990) was able to reveal the film selection and genre choices of young people across the six socio-economic levels as stratified by the Elley-Irving Socio-Economic status index. It also was able to cross-tabulate this to the genre preferences based on

gender differences. This aspect of gender differences within the consumption of media, primarily in the area of film genre preferences is an important baseline to compare the results of this thesis research. Furthermore it will be interesting to see if the results of my research reveal that these gender differences in film genre preference will carry over into the television format.

As it is nearly 15 years since the Watson sample group was surveyed, popular culture has not stood still. Some of the genres that were popular with audiences back in 1985 are no longer popular with youth. For instance the modern musical genre which was typified by films such as 'Flashdance' (1983) and 'Fame' (1980), are no longer around in New Zealand theatres except for the re-released print of 'Grease' (1978). The modern musical genre was popular amongst females who were represented in the lower SES levels according to Watson (1990). The horror genre in its 'pure' late 1970's through to mid 1980's form, typified by films such as 'Friday the 13th' (1979) and 'Poltergeist' (1983) were popular amongst young males of lower SES backgrounds. (Watson, 1981) It will be interesting to see if more recent horror films such as 'Scream' (1997) and 'I Know What You Did Last Summer' (1997) have an appeal with this rural Year 12 and 13 sample group.

Other genres have proven to be more resilient. The romance genre favoured by young females and the action adventure genre favoured young males, are still box office draw cards for youth half a generation later. Recent films like 'Titanic' (1998) which is a hybrid of those two popular genres is the most successful film of all-time at the box office. One aspect of the Chris Watson research that

interests me in terms of my own research, is the change in genre preferences over the subsequent years. The Watson (1990) research is useful in that it can be used as a baseline to explore differences and similarities that may arise in terms of youth film consumption. The only specific context that needs to be realised is that my research primarily based geographically in rural New Zealand, whereas the Watson (1990) research is spread across rural, town and city environments.

Another aspect raised by Watson (1990) is his claim that New Zealanders are not as sophisticated as some European audiences when it comes to realising the cultural capital embodied in choosing avant garde and art house cinema. That New Zealanders do not have “the background education and information that would make them knowledgeable in terms of film production” and their film choices, mirrors those of American audiences. This is one opinion that possibly might change when comparing a mid 1980’s New Zealand youth audience with today’s youth living in the late modernity of the 1990’s. The youth of today are more ‘media savvy’, and our New Zealand films are more sophisticated which should provide a relative benchmark.

A study into the consumption of popular music by New Zealand youth was undertaken by Roy Shuker (1990). The study used 328 secondary students attending a school in a provincial New Zealand city as a sample group in November 1987. Shuker (1990) as a study is concerned with the ethnic, socio-economic, age and gender variables that can produce differing patterns of popular music consumption across the teenage age range. The study took into

account youth aged between 13 years and 18 years of age. The methodology of the survey that Shuker undertook, is similar to my study.

The main apparent differences is in the fact that my research is solely based on senior high school pupils aged 16 to 19 years of age, all in Year 12 and 13 of their schooling. Shuker (1990) also had the sample based in and around New Zealand's sixth largest city, somewhat different to the rural based research which I have undertaken.

Nevertheless, this study seems to be a solid benchmark for any popular music comparisons to be made concerning New Zealand youth regarding their geographical placement. The only proviso is that there is essentially a decade difference between the results of the Shuker (1990) study and the rural Northern North Island based study in 1998, and popular music styles have changed as some genres have lost favour and been replaced by new ones during the 1990's.

Shuker (1990) found that surveys of the mass media consumption of adolescents illustrate the persuasiveness of the mass media in their lives. In particular, popular music is central to their lives. 'Pop Culture' is clearly a major social phenomenon that stands apart from school culture and the dominant 'arts' culture in society. The importance of class, gender, and ethnicity, previously subsumed in the 1960's notion of a global populist based 'youth culture', has been reaffirmed. Class, gender, and ethnic culture produce strong differences in music consumption by adolescents. The survey showed that the sample were influenced by other media in their consumption

of popular music, responding that radio and TV video shows motivated them to buy CD's and tapes. They also revealed that they understood the commercial factors that are applied to the pop music industry.

Peer group identification, related to shared musical preferences, cut across class boundaries, though not always in gender or ethnic variables. For instance, girls preferred more 'contemplative' styles of music than boys and Maori and Pacific Island youth identified with Reggae and Black American music rather than Heavy metal or Hard Rock forms of pop music which were preferred more by Pakeha adolescent males.

Geoff Lealand (1993) postulates that New Zealand Youth are willing participants in the global youth culture. Lealand argues that this global youth culture is primarily American sourced. In this article '*A Foreign Egg in our Nest: Revisited*' (1993), the discussion centres on the types of popular culture interests that New Zealand youth in the early 1990's had been consuming. Lealand questions the role of American culture in today's youth particularly in how the place of indigenous culture stands exposed, when faced with the global media saturation that Maori and Pacific Island youth have experienced. In this article he is essentially asking where is the traditional indigenous aspect of our local culture is now placed, after African-American popular culture has made such massive inroads into the consumption motivations and experiences of young Maori and Pacific Islanders.

Lealand's article is essentially a 'kite flyer' in terms that it is an opinion piece to raise debate and stimulate further research into this

ethnic dimension of popular culture studies. It is though the only published work by a New Zealand academic in this field of local media research. This aspect of ethnic differences in popular culture raised by Lealand was a fundamental consideration in the design of my thesis research. One of the key questions in my thesis was to ask if there were any differences in mass media consumption between Maori and Pakeha. This question was raised so as to find an answer to an opinion raised by Lealand in his 1993 article.

Two foreign studies into the consumption of the media by adolescents were undertaken in the 1980's. In 1985 the Association of Media Education in Scotland (AMES, 1987) conducted a survey on the media use of 965 secondary students. In Australia a 1987 study also used a sample group of 1024 twelve to eighteen year old high school students from three states to gain a perspective of youth media consumption. These two studies formed the basis of a comparative analysis by Sachs et al (1988) that was published in the Australian Media journal *Metro* 82.

Though the findings are now over a decade out of date the data from these two studies are interesting in that they provide an opportunity for comparative analysis with the data resulting from this thesis. Sach et al (1988) report that the Scottish research team expressed doubts at the time about the comprehensiveness of their data, nevertheless many of their findings and issues were reported as congruent with the data that the Australian team found. "As there is a dearth of comparative studies of adolescents' use of information technology in general, and the media in particular, a comparison between the Australian and the Scottish studies may well demonstrate the all

persuasiveness and saturation by the media and information technology of the leisure time activities of adolescents aged between twelve and eighteen.” (Sachs et al, 1988)

The Australian and Scottish studies revealed that there are distinct differences between adolescent males and females in their media use. The media consumption patterns are also quite different between the age ranges of the adolescents surveyed. More time is spent watching TV and videos amongst the younger members of the sample, while the older members spent a lot more time listening to popular music. The final significant point raised by both studies was that despite criticisms from conservatives, adolescents were found to be consuming a whole range of media including print media. However Sach et al (1988) reported that the amount of time Australian and Scottish adolescents spent consuming TV, pop music, and videos was significant in comparison to other adolescent leisure or recreational activities.

The literature reviewed in this chapter provides a foundation to the analysis of the survey questionnaire results, and the information accrued from the interviews with eleven respondents from the sample group. The key philosophical theory underpinning this thesis is the findings of Pierre Bourdieu and his theory of ‘cultural capital’. This will be examined in greater detail separately in the following theoretical base chapter.

Theoretical Base Chapter

The philosophical framework that underpins this research into the media consumption of rural New Zealand adolescents is the work of Pierre Bourdieu (1984) and his theory of cultural capital and the part it plays in the formation of consumption tastes. Bourdieu's theory extends the notion that in modern societies classes adopt the characteristics of status groups and class struggle becomes transported, in part to the cultural and education fields. This is done by each class reproducing the level of cultural capital from one generation to the next. This thesis concerns itself primarily with the issue of media consumption. One of the key aspects of Bourdieu's work has been in the area of consumption and how 'taste' helps to express ones' social status and define ones social boundaries in terms of others in society. An examination of Bourdieu's theory was provided by Holt (1998), who considered that "categories of cultural goods and activities vary in the level of cultural capital required to consume them successfully." (Holt, 1998:5)

Many recent sociological theorists have regarded Pierre Bourdieu's theory of cultural capital and taste, commonly referred to its book title - '*Distinction*' (Bourdieu, 1984), as the most complete and significant attempt to evolve a theoretical framework that attempts to understand the social patterns that underpin consumption in late 20th century western society. (Holt, 1998) The theoretical background to Bourdieu (1984) is derived historically from the prior writings of Karl Marx, Emile Durkheim and more recently Max Weber. What *Distinction* (Bourdieu, 1984) provides is a presentation of how societal structure is generated through the consumption of capital.

In *Distinction* Bourdieu (1984) describes how people seek to understand, acquire and consume forms of capital that had a high cultural value. He reasoned that this capital had three distinct aspects to it. Economic capital, cultural capital and symbolic capital. Whilst the traditional Marxist theory has concentrated around the consumption of economic capital, *Distinction* Bourdieu (1984) explores the territory of cultural capital and the role that taste plays in the formation of a structured social class and status system. The possession of this cultural capital is transposed through society as “an abstracted, transposable system of schema that both classifies the world and the structures action.” (Holt, 1998: 3) This transposable system of schema is referred to by Bourdieu (1984) as the ‘habitus’. Bourdieu’s judgement of the notion of ‘habitus’ is that experiences that are specific to the cultural elite become subjectively embodied as ways of feeling, thinking and acting through a generative social structure. Bourdieu (1984; Holt 1998)

The thesis uses Bourdieu’s theory of cultural capital through the Elley Irving (1985) Census Revision socio-economic indicator model which stratifies occupational status into six socio-economic segmentations. This means that the results are therefore able to provide for six stratified social groups based on parental income, educational achievement and occupational position. With the sample group for this being thesis taken from three rural New Zealand secondary schools, it will be interesting to see if there are differences in media consumption between any or all of the six socio-economic stratifications that the Elley Irving SES model provides.

The theory of cultural capital and taste is based around the roots of what Weber (1978) defined as 'social class'. Though this is not to say that Bourdieu had not yet developed a theory of cultural capital, he in fact had been elaborating on his theory since the mid 1960's. What Weber contributed towards the theoretical framework work of cultural capital was to refocus Bourdieu towards refining an understanding of taste and its role in the delineation of social class. Weber (1978) in his theory of social class sought to elaborate on Marxist theories of economic resources in postulating that societies not only segregate into various stratifications based on economics, but also are reproduced and expressed through forms of 'lifestyle' that exhibit certain honorific values.

In an article on how cultural capital structures contemporary American capitalist society, Holt (1998) traced the roots of Bourdieu's theory of cultural capital and taste from the work of Max Weber stating that societies form differing reputational groupings based not just on economic position "but also on non-economic criterion such as morals, culture, and lifestyle that are sustained because people tend to interact with their peers." (Holt, 1998: 2)

Cultural capital is made up of the valued cultural goods, styles and competencies which are essentially found in the high arts. It is what Goulder (1979) has deemed as "a culture of critical discourse". The critical discourse in this sense is the process of elimination that the cultural elite use to evaluate cultural goods, styles and competencies according to their schema of what constitutes taste and cultural capital. In this critical discourse cultural capital is a site "where the decontextualisation of understanding is developed through a

reflexive, problematic and expansionist orientation into meanings that are then recontextualised across new societal settings”.

(Holt, 1998: 3)

Cultural capital exists in three forms according to Holt (1998). Firstly it is embodied as knowledge, skills and dispositions. Consider for one moment a person with the ability to read music, the ability to play that music on a musical instrument and the personal drive and will power to practice that musical ability to a high performance level. The second form of cultural capital is that being the objectification in cultural objects could be explained in terms of the musician choosing to purchase and then perform with an instrument such as the classic guitar over the electric guitar. Finally, the third form of cultural capital is the institutionalisation of official certification. In this case the musician accepts a position to study music at a leading university. The decision making situations for that musician seem as though their innate musical ability was good enough for them to become an elite classical musician, a musician who possesses an occupation that provides them the status and value of high cultural capital. Bourdieu (1984) does not though consider this just a matter of random luck. The same musician could have chosen to have played the electric guitar and gone off and joined a country and western group and developed their skill and knowledge from the school of hard knocks. The same musician with the same fundamental motorskills base and natural talent might have ended up in a position that does not retain the same degree of cultural capital status as a classical guitarist. Much of *Distinction* (Bourdieu, 1984) is concerned with the fostering of cultural capital and how it is selected, evaluated and bestowed. One crucial point is that cultural capital is easier to acquire, appraise

and receive the higher up the social class ladder into which one was born. If the musician was born into a working household that possessed parents of low cultural capital it is more likely that the chances of their offspring attaining a knowledge, object and education that would provide for a high cultural capital status would be much less than if the child was born into an upper middle class family.

Cultural capital is fostered within the social milieu of the cultural elite. The high culture forms of arts and entertainment are a way in which people can contain, retain, and attain their personal status within society. “ Thus cultural capital joins money and birth as a way of achieving a dominant position in society.” (Watson, 1995; 2) To return to the musician analogy, those who take up the classical guitar and play in an orchestra are bestowed a higher cultural capital status in western society than those who play guitar in a country music band. Bourdieu in an earlier article, *‘The School as a Conservative Force’*, Bourdieu (1966) considered that the role and place of the family within a society can create certain inequalities that are based on the lack of possessing the right forms of cultural capital.

There is a correlation according to Bourdieu (1966), that a parent’s social status, leads to the breadth of parental choices that they can make for the child’s future opportunities. This then reinforces the child retaining the parent’s cultural capital. This is what Bourdieu described as, “ the interiorisation of fate” (Bourdieu, 1966). An upbringing in a well educated family whose parents have occupations that require cultural skills, interaction with peers from other similar families, high levels of formal education at institutions that attract the

cultural elite, studying in areas that emphasise critical abstract thinking and communication over the acquisition of particularised trade skills and knowledge, and refinement and reinforcement in occupations that emphasise symbolic production are considered to be the building block of being able to possess the higher values of cultural capital. (Holt, 1998)

Bourdieu (1984) maintains that having cultural capital enables one to have access to the powerful economic and political life of the elite, but in many circumstances actually achieving this higher cultural status in society is harder than it seems. The reason is that the content of higher cultural artefacts from which cultural capital is accumulated, is because it is screened, legitimised and monopolised in favour of the elite who possess it. (Bourdieu, 1984; Holt, 1998) This of course is to the detriment of those who don't have the financial nor knowledge resources to access it for themselves, nor receive the privilege of a high culture component in their education. (Di Maggio and Umseem, 1982; Bourdieu, 1966) Those without cultural capital tend to be part of the large working class and lower middle class demographic majority who usually consume higher levels of low culture which has less perceived cultural capital. (Bourdieu; 1966, 1984; Holt, 1998)

In *Distinction* Bourdieu (1984) makes reference to how cultural capital is determined in the fields of consumption not just by the arts and forms of objectified high culture, but by many other forms of culture both popular and mass market. In Bourdieu's theory resources that have cultural merit in the fields of consumption are acculturated and made obscure in the habitus as tastes and consumption routines.

As the habitus is structured across the various tastes and consumption practices, certain categories of products and activities are stratified on the basis of objective social conditions. Exhibited in this stratification process are the 'manifest preferences' that both serve and express the habitus. The result is a field of consumption that organised by class position. (Bourdieu, 1984) A key difference though exists in this field of consumption. Economic consumption is asserted through consuming products and activities of material scarcity and perceived luxury, whereas cultural capital is expressed through the consumption of aesthetic and interactional styles that are appropriate to the cultural elites, judicious reasoning and discernment of what is socially scarce. Bourdieu argues that having cultural capital elicits the respect of others by way of consuming objects that are conceptually difficult and so can only be consumed by the few who have the capability to comprehend it. (Bourdieu, 1984; Holt, 1998)

The theory of cultural capital espoused firstly in *The School as a Conservative Force* Bourdieu (1966), and *Distinction* Bourdieu (1984), is not without its critics. Nash (1986) retorts that Bourdieu's failure to say much about class culture in his earlier articles "is so glaring that it might be even be suspected that he has accepted the view of the dominant classes that no other culture exists" (Nash, 1986: 134). Though Nash (1986) is not dismissive of Bourdieu's theory of cultural capital in general, he also highlights a criticism of the theory in that it is too ambiguous, at times rather determinist, and does not provide any mechanisms of the process of 'secondary effects' that lie at the heart of the earlier versions of his cultural capital theory.

Criticism of Bourdieu's *Distinction* Bourdieu (1984) has also come from the post-modernists. Their argument is that in post-modern cultures it is increasingly difficult to infer status directly from consumption objects whether they are low culture objects or high culture objects. The argument is based on the premise that much of what is part of 'mass consumerist culture' or historically low cultural artefacts have now become central to creative and artistic concerns and thus part of the pastiche of the artistic world in the 1990's. The postmodernists perceive that this eventuality is in itself part of the breakdown of the grand narratives of modernity (Jameson, 1991). Jean Baudrillard sees this eventuality as the "acceleration of modernity, of technology, events and media, of all exchanges - economic, political and sexual." An example of this breakdown of modernity in the world of cultural elite was theorised by Dolinar (1996) who saw the 'high culture' opera singer Pavarotti record and perform with the low culture rock band U2 who were at the time attempting to accelerate modernity through the first post-modern rock concert tour. For postmodernists Bourdieu's relevance is disregarded because they perceive that the objectified form of cultural capital is passing as the late twentieth century world of advanced capitalism has new cultural competencies and objectified cultural capital is now a weak mechanism for exclusionary class boundaries. (Gamson, 1994; Jenkins, 1992)

The postmodernist sentiment does contain some truths about the reduction in defining the boundaries of cultural status, though Holt (1998) perceives it being problematic by the very nature of intellectual disposition. Holt (1998) recovers Bourdieu's theory of cultural capital and taste from postmodernist criticism by suggesting

that postmodernism is being assimilated into high cultural forms of artistic taste. It could be argued that followers and practitioners of postmodernist art are part of cultural intellectual elite, and like all art forms require cultural capital to unpack its meanings and intellectual attitudes. One fundamental protection of Pierre Bourdieu's theory is that the elite classes still own the means of cultural and economic production that exist within postmodernism. Dolinar (1996) might talk excitedly about a post-modern U2 rock tour but it took the corporate giant Phillips, who owned the digital communications equipment and the bands record label Polygram, to make it exist.

Methodology

The design frame work for this research was a Case Study design. The Case Study design according to Horning Priest (1996) is a particularly good design for a research investigation that focuses on the social settings of one or more institutions or units and the various factors and variables that are contained within that social setting as this research considered. Case Study research poses the basic question of: - 'What is going on?' The research for this thesis therefore, sought to answer the general question of; "What is going on in the consumption of popular mass media by senior secondary school students who are living in rural New Zealand?" The case study sought to probe and understand an individual unit as a whole. In this case it was the Year 12 and 13 students attending three rural New Zealand secondary schools, and considered the consumption of the mass media by them as a defined demographic group.

The research considered that the sample group had an important relationship with mass media as consumers. The research role sought to find out what were the factors that made up this consumption relationship, and sought to discover what were the behavioural motivations were that underlying this relationship. Rather than testing a hypothesis or proving some pre-conceived notion, the objective of the research was to find out what were the mass media consumption preferences of the sample group. To do this involved the direct collection of data from them as a sample. Over 60 closed and open questions were formulated for the purpose of data collection. These questions formed the basis of the survey questionnaire. (Appendix 4) The survey data collected provided a baseline for the analysis of the

sample group, as well as being used as an indicator for the second stage of the field research, namely the interviews conducted with a selection of individual students.

Any research conducted under the auspices of Massey University follows the directions and procedures of its Ethics Committee. Formal written consent was requested of the Boards of Trustees of the three schools which provided the sample group, via a proposal to the respective Principals outlining the research intentions. The pupils were also approached individually for their personal consent to partake in the survey questionnaires and interviews. (Appendices 1,2,3)

For social scientists the major ethical issues centre around getting an appropriate form of informed consent so as to respect the individual privacy and confidentiality of the subject. Confidentiality is a particular problem since it is necessary to keep original data in some retrievable form in order to prove that they were actually collected and not abused. It is not possible to guarantee confidentiality, but a researcher can protect the privacy of subjects and interviewees by assigning case numbers, changing names, securing documents adequately, and dealing with group level data. (Bouma, 1996) Each school was also provided with a copy of the Massey University Ethics Committee Code of Research Conduct booklet during the research process whilst research was undertaken in the school.

The survey enabled the formulation of what could be conservatively called, 'trends'. These trends were drawn out in the subsequent interviews with a selected sample from the three main sample

sub-groups from School A, School B and School C. As with any differences that might exist in mass media consumption preferences due to ethnic, gender and socio-economic difference factors of the respondents, these were addressed in the interviews as well.

The total sample group of the research was 174 Year 12 and 13 students out of an approximate 200. In the sample sub-group School A, 109 students completed the survey. In sample sub-group School B, 45 students completed the survey, and in sample sub-group B a total of 16 students completed the survey. Of the students who were offered the opportunity to complete a survey questionnaire only three students refused. The remainder (23) were not able to complete a survey questionnaire due to sporting and cultural activities programmes that they were engaged in. The three schools which provided the sample sub-groups for the research, represent collectively as close to a 'classical profile' of what a typical rural New Zealand secondary educational institution is like. The typical campus life of such schools do involve activities and events that make for small numbers of students to be off campus, and unfortunately unable to participate in research programmes. Nonetheless, 87.5% of all Year 12 and 13 students who were on the roll at the three schools the week the sample group was administered, completed a survey questionnaire.

Initial drafts of the survey questionnaire were tested on six Year 12 and Year 13 students who lived in a large North Island town in June of 1998. These students did not attend any of the schools that the main sample group was attending so as to not pollute the sample group in any way. Another four Year 12 students were also tested

using the draft interview questions during August of 1998. Again, they did not attend any of the schools that the main sample group attends. It was from these tests of the draft survey and interviews that the final survey questionnaire and interview questions were configured.

The surveying of the sample group was tested 'on site' at each school. It was administered in a such a way that the testing was carried out in a manner that did not intrude on the students' normal school learning routines. The survey questionnaires were able to be completed within a student's study period. Each survey questionnaire took on average a little under an hour to complete comfortably in the presence usually of the class study teacher and the researcher. This from a 'reliability' circumstance was quite advantageous because any individual queries concerning the survey questionnaire were able to be answered thus giving the respondent confidence. Further reliability contained in the administering of survey questionnaires was that the survey questionnaires were able to administered and returned 'on the site' of the school with immediacy.

According to Hornig Priest (1996), survey research comes into its own during Case Study research in that it seeks as this research investigated, to find out what are the thoughts, preferences, attitudes, values, status, gender, socio-economic background and ethnic grouping, of a particular population. After the initial survey, eleven respondents were interviewed at depth about their personal consumption of the mass media and the role it plays in their life as a young New Zealander living in a rural environment. It was in this stage of the research that examples of the survey groups responses,

motivations, attitudes and relationships towards the mass media and their respective consumption of it, were drawn out.

Once all the 174 survey questionnaires were administered and collected from the sample group it was necessary to codify each response and a systematic form of collating and processing the resulting data was needed to be enacted. A computer database was created and a programme called *Open Access 4* was used to do this. All the information from the survey questionnaires was loaded onto this database programme. Once this was done it was a matter of cross referencing the survey results of the sample group across the gender, socio-economic and ethnic variables that were pre-loaded into the database programme. This then was used as the hard data in the results analysis of the sample groups' mass media consumption.

Reporting the Results

The research towards this thesis was undertaken during August and September of 1998. The overall aim was to investigate the mass media consumption of Year 12 and 13 secondary school students who live with in a small rural town/community environment. The research sought to find out the general areas of preference in terms of the mass media of these rural teenagers and to perceive if there was any ethnic, gender or class sub-group skew of the consumption preferences that they exhibited.

The thesis considers that the sample group has an important relationship with mass media as consumers. The research has sought to find out what were the factors that made up this consumption relationship, and sought to discover what were the behavioural motivations that underlied this relationship. Rather than testing a hypothesis, or proving some pre-conceived notion, the research objective was to find out what were the mass media consumption preferences of the sample group. To do this involved the direct collection of data from the individuals as a sample. Over 60 closed and open questions were formulated for the purpose of data collection. These questions formed the basis of the survey questionnaire that was subsequently administered. The survey data collected provided a baseline for the analysis of the sample group, as well as being used as an indicator for the second stage of the field research, namely the interviews conducted with a selection of individual students.

Using the concept of the consumer and the consumer's role in the consumption of a product, the case study sought to collect preference data and opinions from a sample of young rural media consumers. The thesis presents not only these media preferences, data and opinions, but also investigates the relationship they have with the media and media products that are available to them for personal consumption.

The philosophical framework underlying this thesis has been the work of Pierre Bourdieu (1984) who espoused the theory of cultural capital. In Bourdieu's theory of cultural capital, he perceived that the preference of people to understand, acquire and consume 'high culture' forms of arts and entertainment were a way in which people can advance and maintain their personal status within society. " Thus cultural capital joins birth and money as a way of achieving a dominant position in society " (Watson, 1995). Cultural capital is made up of the valued cultural goods, styles and competencies which are essentially the high arts. For example opera is considered to be 'high' culture and comic books are considered to be 'low' culture. In the relatively wide cultural scope that is the medium of television there are perceived distinctions of cultural capital between the many formats.

According to Bourdieu (1984), those who possess cultural capital are in the elite powerful minority. Those without a high level of cultural capital consumption tend to be the larger working class and lower middle class demographic majority who usually consume higher levels of 'low culture' which has a less perceived cultural capital.

The work of Pierre Bourdieu and his theory of Cultural Capital which extends the notion that in modern societies classes adopt the characteristics of status groups and class struggle and then becomes transported in part to the cultural and educational fields. This is done by each class reproducing the level of cultural capital from one generation to the next.

The main research aim of this thesis was to undertake an investigation into the mass media consumption of Year 12 and 13 students who attend rural New Zealand secondary schools. The research questions stemming from this aim sought an understanding of the general preferences of their mass media consumption with reference to the respective ethnic, gender and social class variables that can impact on their mass media preferences. The research questions which sought to gain an understanding of media consumption by rural New Zealand youth were as follows:

1. How much mass media does the sample group consume?
2. Does the sample group consume television and are there any gender, ethnic, and socio economic differences in consumption of it?
3. Does the sample group consume Pay TV and are there any gender, ethnic and socio-economic differences in the consumption of it?
4. Does the sample group consume the Internet and are there any gender, ethnic and socio-economic differences in the consumption of it?
5. Does the sample group consume computers and are there any gender, ethnic and socio-economic differences in the consumption of it?

6. Does the sample group consume computer and video games and are there any gender, ethnic and socio-economic differences in the consumption of it?
7. Does the sample group consume magazines/comics and are there any gender, ethnic or socio-economic differences in the consumption of it?
8. Does the sample group consume videos and are there any gender, ethnic and socio-economic differences in the consumption of it?
9. Does the sample group consume film and are there any gender, ethnic and socio-economic differences in the consumption of it?
10. Does the sample group consume newspapers and are there any gender, ethnic and socio-economic differences in the consumption of it?
11. Does the sample group consume radio and are there any gender, ethnic and socio-economic differences in the consumption of it?
12. Does the sample group consume popular music and are there any gender, ethnic and socio-economic differences in the consumption of it?
13. What is the role and significance of the mass media in the lives of the sample group?

A total of 174 survey questionnaires were completed and returned. Of the 174 respondents, 90 were female and 84 were male. The ethnic background of the respondents were predominantly Pakeha or Maori. There were 123 Pakeha respondents, 43 Maori, and 8 respondents of 'Other Ethnic' backgrounds. A total of 19 respondents were in the two highest SES groups, SES 1 and SES 2. There were 105 respondents in the middle SES groups of SES 3 and SES 4. A total of 50 respondents were in the lower SES groups of SES 5 and SES 6.

The results of the survey questionnaire into the mass media consumption of rural New Zealand Year 12 and Year 13 secondary school students are as follows.

Television Consumption

The survey questions on the television consumption of the sample group produced some interesting results. The survey results showed that 98.8% of the respondents had a television set in the home. Of this, 22.4% of the households had 1 television set, 39% had 2 television sets, and 37.4% had 3 or more television sets. (Table 1.1)

When the respondents were asked if they had a television set in their own room, 39% of the sample group said that they had exclusive use of a television set, usually the family's old set. This would imply that their television consumption is unregulated. When this result was cross-matched by ethnic group the results showed that 36.6% of Pakeha, 46.5% of Maori, and 37.5% of the 'Other' group responded that they had a television in their own room. (Table 1.2)

Table 1.1

	<i>TV in Household</i>			
	No TV	One TV	Two TV	3+ TV's
TOTAL (n 174)	2	39	68	65

Of the 174 respondents in the sample group, 83.3% of them said that they mainly watched television with other family members or friends.

Though a sizeable number of respondents had their own TV set it seems that television is a communal activity, that people prefer to watch with company. Only 12.7% said that they watched television alone. When watching television, 56.3% indicated that they felt they were concentrating fully on the programme they were watching, whereas 43.7% said that they only ever watched a television show in a casual way. (Table 1.4)

Table 1.2

	<i>TV in Own Room</i>	
	Yes	No
Pakeha	45	78
Maori	20	23
Others	3	5
TOTAL (n 174)	68	106

When the sample group was asked if they were selective in their viewing of television programmes, 58.8% of Maori, 68.2% of Pakeha, and 37.5% of the 'Others' group indicated that they only watched television programmes that they wished to watch. When this question was cross-matched by SES and Gender, no real significant differences in the results occurred. It seems that both the males and females in the survey sample group were equally selective in what they chose to view on television. Whether they came from a higher SES background or a lower SES background the results were fairly even. Around 40% of what they watch on television isn't necessarily what they want or have chosen. (Table 1.3) This selectivity of what

they watched on television continued over to the commercial breaks. Only 9.7% said that they watched the commercials between shows. Those who said that they muted the sound and continued to watch were a small 2.2%. The respondents who said that they usually chose to read through a commercial break numbered were 4%. The survey respondents who indicated that they ignored the commercials shown on the Ad breaks and talked to others in the room was a far larger 39.6%. In a worrying result for advertisers targeting youth, 44.2% of the survey respondents said they left the room whilst television commercials were on. (Table 1.5)

Table 1.3

TV Viewing: Selective Viewing by Ethnic Group

	Selective Viewing	Non Selective Viewing
Maori (n43)	25	18
Pakeha (n123)	84	39
Others (n8)	3	5
TOTAL (n=174)	112	62

Table 1.4

TV Viewing Companionship

	Alone	Family/Company
TOTAL	29	145 (n=174)

Table 1.5

Activities During TV Ad Break

	Talk	Mute/Watch	Leave Room	Read	Watch
Total (n=174)	69	4	77	7	17

When the sample group was asked if they preferred New Zealand made television programmes to foreign production, 89.6% said that shows made overseas were their preference. This brings into consideration local content quotas to expose a certain guaranteed amount of New Zealand made programmes. Though the difficulty with this is that under the Project Blue Sky agreement, Australian content would also become New Zealand local content (Calder, 1999: 20). The other problem with local television quotas is that Kiwi adolescents will still watch programmes sourced from America, because of the sheer gravity of Hollywood's popular culture.

Table 1.6

Preference of TV Content NZ or Foreign

	NZ	Foreign	
TOTAL	18	156	(n=174)

When specifically asked what countries of origin they preferred the television productions to originate from, 77% said that they preferred American television shows. Another 9.7% said that they preferred

British television, and an equal 6.3% said that they preferred Australian and New Zealand television productions respectively. Only one of the respondents, possibly an avid TV4 watcher, said that they preferred Canadian television productions, none of which are in primetime. (Table 1.6)

The results if crossed matched by gender have no significant differences. The popularity of programmes from the United States appealed to both the male and female respondents in relatively equal measure. (Table 1.7) The results if crossed matched by SES also show no significant differences in the preferred country of origin.

When the results were crossmatched by Ethnic group only then did a slightly different trend emerge. Generally, the shows from the United States are still strongly preferred, but some differences are apparent. The 'Others' group all indicated that American shows were their preference, and did not elect any other choice. The preferences of the Pakeha group showed that 71.5% preferred American television shows, 6.5% preferred New Zealand television shows, 11.3% preferred British television shows, and just 1.6% preferred Australian programmes. Around seven survey respondents indicated that they had no distinct preference. The country of origin preferences for Maori were slightly different to those of the Pakeha in the survey, with 74.4% of Maori preferring American programmes, 7% preferring New Zealand, and another 7% preferring programmes of British origin.

An interesting result here was the greater preference or even tolerance towards Australian programmes amongst Maori. Some 21% of Maori

indicated a likening for Australian programmes, whereas only 1.6% of Pakeha said that they liked Australian shows. (Table 1.8)

Table 1.7

TV Preferences: Country of Origin by Gender

	<i>Gender</i>					
	NZ	UK	US	Aus	Can	
Male	6	9	64	5	1	
Female	5	8	63	6	0	
Total:	11	17	127	11	1	(n=167)

Table 1.8

TV Preferences: Country of Origin by Ethnic Group

	<i>Ethnic Group</i>					
	NZ	UK	US	Aus	Can	
Maori	3	3	32	9	1	
Pakeha	8	14	88	2	0	
Others	0	0	7	0	0	
TOTAL	11	17	127	11	1	
(n=167)						

Table 1.9

TV Preferences: Country of Origin by SES.

	<i>SES - Socio-Economic Status</i>				
	NZ	UK	US	Aus	Can
SES1	0	0	4	0	0
SES2	1	1	11	2	0
SES3	1	1	16	2	0
SES4	7	12	59	6	1
SES5	1	3	21	1	0
SES6	2	0	16	0	0
TOTAL (n 167)	11	17	127	11	1

When the survey group was asked if they were satisfied with the programming content of television in New Zealand, 54% said that they were not satisfied. When this result was crossmatched by gender and also by SES group, the results were comparatively parallel. When cross matched by ethnic differences though, there are differences. Whilst the majority of Pakeha and 'Others' respondents are not satisfied with the programming content of television in New Zealand, the majority of Maori respondents indicated that they were. Nearly 56% of Maori surveyed are contented with New Zealand television programming. (Table 1.10)

Table 1.10

Satisfaction with TV Programming Content in NZ

	Yes	No
Maori	24	19
Pakeha	54	69
Others	2	6
TOTAL (n 174)	80	94

At the time the survey was conducted there were only four free to air television stations that were able to be picked up by the survey respondents. These were TV1 and TV2 operated by TVNZ, and TV3 and TV4 operated by CanWest. MTV was closed down 2 months earlier and the Prime TV station was still six weeks from operating.

Of the four available television stations, all the respondents indicated that they could receive TV1 and TV2. Most of the respondents could receive TV3, but many indicated that they were not able to receive coverage of TV4 because of geographic conditions or that they hadn't bothered to tune in the channel.

TV2 dominates as the television channel that the survey respondents prefer to watch. TV2 was preferred by 77% of female respondents. Around 10% had indicated no actual preference for any particular channel. This figure was higher than the results recorded for the other three channels who each recorded around about 5% support as most preferred channel amongst the female respondents. Some 82% of the

males in the survey indicated that they preferred TV2 to any of the other channels. TV1 and TV3 were preferred by only about 4% of the respondents. TV4, a channel that targets the youth audience, gained just over 1% support as a preferred channel. Males who had no station preference were 9% of the male sample. When television preferences were crossmatched by ethnic group, and also by SES, the results were the same. TV2 again has dominant support, whereas there is comparatively weak support for all the other channels amongst the survey group. (Table 1.11)

Table 1.11

TV Station Preferences: Gender

	TV1	TV2	TV3	TV4	No Pref
Male (n=84)	4%	82%	4%	1%	9%
Female (n=90)	6%	78%	5%	1%	10%

NB: Results shown in percentages.

To measure how much prime time television per week the survey asked the respondents to mark off the prime time television programmes that they watched during the previous week on a checklist. The survey considered that primetime television in this case were programmes that were shown between 6pm and 10pm each evening. Instead of trying to find the results of how many hours the respondents watched television during the previous week, the survey

sought to measure how many programmes they actually watched during primetime. Of all the programmes shown on primetime television about half are shows that are one hour in duration, with the remainder being half hour shows. One must consider though, that around eight minutes of a scheduled half hour of primetime television comprise commercials, channel ID's or promotions. To put this into perspective, the large majority of the survey respondents indicated that they ignored this aspect of each scheduled hour of television. The survey sought also to just concentrate on primetime television consumption because of a number of factors peculiar to the lifestyles of rural New Zealand youth. Firstly due to geographical location most of the respondents surveyed travel distances of up to an hour to get to school. Many of the respondents also work for their parents on farms before and after school, so primetime is generally the only time during week days which they have the opportunity to watch television. Most of the students are also involved in sport teams which are a strong aspect of rural school life. This can take up regular weekend mornings for competition.

The survey group on average watched a total of 21.8 programmes of primetime television in the week immediately prior to the survey. Of this 22 programmes were watched by females and 21.5 programmes were watched by the male respondents. When the results were crossmatched by SES it found that respondents from lower SES groups watch more primetime television programmes per week than those from the higher SES groups. For instance respondents from SES group 6 watched on average 26.2 primetime programmes per week, whereas respondents from SES group 1 watched 16.6 primetime programmes per week. The large middle groups of SES3

and SES4 which had collectively 60% of all survey respondents, consumed 20.25 primetime television programmes in the prior week.

When the results of the number of primetime television programmes were watched by the survey respondents in the previous week were crossmatched by ethnic group, again a strong difference emerged. Maori respondents were found to watch on average 28.7 primetime television programmes per week, the 'Others' group watched 23.1 programmes and the Pakeha group watched 19.3 programmes during primetime television in the week prior to the survey.

The television genre that the sample group spent most time consuming was Situation Comedy. Watching Sitcoms took up 24.3% of the sample groups' television viewing time. The second most watched television genre was Lifestyle /Informative shows which the sample group respondents spent 10% of their viewing time watching. The sample group devoted 8.3% of their viewing time watching Soap Opera's, and 7.9% of their time watching Cartoons. The least viewed television genres were Arts/Cultural programmes (0.1%), Murder/Mysteries (0.9%), Music Videos (1.6%), and lastly Documentaries (1.7%).

When the results are crossmatched by ethnic group, differences in genre preference begin to become apparent. The Maori respondents watch substantially more news and current events than their Pakeha peers. Maori youth in the survey watched on average 4.45 News and Current events programmes per week, where as Pakeha youth only watched 2.1 programmes. Maori watched on average 2.1 documentaries per week and Pakeha only watched 1.2 documentaries a week. Maori youth also consumed more Music Video programmes

and Science Fiction programmes. In fact, in most television genre areas Maori watched proportionally more than their Pakeha peers.

Differences amongst genders exist in some of the television genre preferences. Females prefer genres like Drama, watching on average, 1.2 programmes a week compared to the males single drama show a week. Females watch 5.5 situation comedies a week compared to Males five. Females also out-watch males in Soap Opera's where they viewed on average 2.2 programmes a week compared to Males 1.2 programmes per week. Females watch on average more Light Entertainment/Variety programmes than males, watching 1.4 programmes of this genre compared to males 0.9 programmes.

Males though, out-watch females in other genre areas. For instance Males view more Sport programmes than females by watching one sports broadcast per week compared to females who only watch 0.5 sports broadcasts per week. Also popular with males were Cartoons. Males on average watched 2 cartoon shows per week, whereas females watched only 1.4 cartoon per week. Male respondents in the survey proportionately watched more Science Fiction, Cop/Crime shows, and Documentaries than females as well. Most of the other genres produced relatively an even spread proportionally amongst males and females who took the survey. (Table 1.12)

Table 1.12

Popular TV Genres: Programmes Watched Per Week

	Males	Females
Drama	1.0	1.2
Comedy	5.0	5.5
Soap	1.2	2.2
Variety	0.9	1.4
Sport	1.0	0.5
Cartoons	2.0	1.4

(n=174)

When television genre consumption results were crossmatched by SES the genre differences that emerged were few. In most television genres there exists only slight deviations between the differing socio-economic groups. As an overall trend the survey results showed that the lower socio-economic groups SES5 and SES6 consumed slightly more television than the higher SES groups. The differences where they exist saw that the respondents from SES groups 5 and 6 watch proportionately more Soap Operas than respondents from the other SES groups. Respondents from the higher SES 1 and SES 2 groups watch more Sport than those from the other SES groups. One interesting result was the fact that respondents from the lower SES groups are more likely to watch News and Current Events programmes than those from the higher SES groups. The results showed that respondents from SES 5 and SES 6 watched three times the amount of News and Current Events than those from SES 1 and SES2. (Table 1.13)

Table 1.13

TV Genre: Time Spent Viewing by Total TV Viewing

% of Sample

Action-Adventure	4.8
Arts-Cultural	1.0
Cartoons	7.9
Comedy	24.3
Cop Shows	6.3
Current Events	3.0
Documentary	1.7
Drama	5.1
Films	5.7
Lifestyle-Informative	10.0
Murder-Mystery	1.0
Music Video	1.6
Reality	6.2
Sci Fi	2.0
Soap Opera	8.3
Sport	3.4
Variety	5.2
No Preference	3.5
(n=174)	100%

The most popular television programmes of the respondents in the survey were; Friends which was watched by 77% of all respondents; The Simpsons which was watched by 73.6% of all respondents; Who Dares Wins by 73%; Shortland Street by 63.8%; South Park by 54%; Veronica's Closet by 50%; One Network News by 46.5%; King of the Hill by 45.4%; Home and Away by 44.8%; 3rd Rock from the Sun by 44.2% of all survey respondents.

The least watched programmes were on TV4, with the exception of the Three Tenors Special, Kiwi Comedy Playhouse, and United Travel Getaway all on TV1. The ten least watched programmes rated 'just a handful' of viewers. The TV4 programmes on the least watched list were Frontline, Deep Space Nine, Leaving Normal, Mr Rhodes, World in Action, Star Trek Voyager, WOW World of Wonder.

When programme popularity was crossmatched amongst genders some differences emerged in programme preference. For females the most popular programme was Friends. Of all the female respondents in the survey, 82.2% watched the previous weeks episode of Friends. Shortland Street was the second most popular programme with 77.7% of females claiming to have watched at least one episode the prior week. Who dares Wins was watched by 76.6% of females, Veronica's Closet by 63.3%, The Simpsons by 62%, Young Entertainers by 58.8% Alley McBeal by 59%, Home and Away by 58%, Clueless by 51%, One Network News by 45.5% of all female respondents surveyed. (Table 1.15)

Male respondents in the survey displayed preferences towards different television shows. The most popular programme amongst the male respondents was The Simpsons. It was watched by 86% of all males in the week prior to the survey. Next most popular with males was Friends on 71.5%, Who dares wins on 69%, South Park on 64.3%, King of the Hill on 53.6%, Sienfeld on 52.3%, 3rd Rock from the Sun and Shortland Street on 49%, One Network News on 47.6%. Havoc had strong support from male respondents with 46.4% of all male survey respondents indicating that they watched it.

Although starting starting at the end of the primetime period, Havoc was included in the survey as it was the sole New Zealand evening music programme that survived the July closing of MTV. One interesting observation regarding these results is that the Cartoon genre is exceedingly popular with adolescent males, with three cartoons rating in the top five of programmes watched. (Table 1.14)

Table 1.14

Top 10 Programmes: Male

By % of Sample Viewership

1. The Simpsons	86.0
2. Friends	71.5
3. Who Dares Wins	69.0
4. South Park	64.3
5. King of the Hill	53.1
6. Seinfeld	57.3
7. 3rd Rock from the Sun	49.2
8. Shortland Street	49.0
9. One Network News	47.6
10. Havoc	6.4
	(n=174)

A number of the primetime television programmes displayed wide variations in gender preferences under crossmatching. The 3 Sport Rugby League games on Saturday nights were watched by 35.7% of male respondents and only 8.8% of female respondents. Beverly Hills 91210 was watched by 31.1% of females and only 17.8% of males. Young Entertainers and Home and Away, both popular with female respondents, were watched by only 23.8% of male respondents. Clueless, another show in the female top 10, was only watched by

19% of males. Alley McBeal and Veronica's Closet, both of which were strong preferences for females, only attracted 27.4% and 35.7% of males respectively. Changing Rooms was liked by females of whom 36.6% said that they had viewed it the previous week but only 15.4% of males indicated that they had watched it. The Top Twins though not generally popular with females, with only 16.6% indicating that they had watched it, was nearly ignored by the male respondents of whom only 2.4% stating that they had viewed it. Sex Life though was popular with males of whom 39.2% indicated that they had watched it the week prior to the survey, yet only 13.3% of stated indicated that they had seen it.

Table 1.15

Top 10 Programmes: Female

By % of Sample Viewership

1. Friends	82.2
2. Shortland Street	77.7
3. Who Dare Wins	76.6
4. Veronica's Closet	63.3
5. The Simpsons	62.0
6. Alley McBeal	59.0
7. Young Entertainers	58.8
8. Home and Away	58.0
9. Clueless	51.0
10. One Network News	45.5

(n=174)

Ethnic differences occur when the preferences for watching certain television programmes are crossmatched along ethnic group lines.

The 10 most popular programmes amongst Pakeha respondents were essentially the same as the overall result of the survey. The only exception was Alley McBeal which had strong support from Pakeha females. The small number of respondents in the 'Others' group produced similar results to the overall survey results. The popular programmes preferred by the overall survey were all indicated as being watched by this group of respondents. Differences though existed amongst the top 10 programmes preferred by Maori.

Who Dares Wins was unquestionably the most popular programme amongst Maori. All of the survey respondents watched the previous week's episode. Friends was the second most popular programme amongst Maori with 88% indicating that they had seen the previous weeks episode. Its support amongst Maori females was strong, as was the case for Shortland Street, Home and Away, and Veronica's Closet. One Network News and The Simpsons had strong support especially amongst Maori, with Maori males in particular liking The Simpsons. The Spice Girls Special on TV3 which was not in the top 10 of programmes in the overall survey results, was popular amongst Maori rating as the 6th most popular programme. Its support was especially strong amongst the Maori female respondents. The two weekend evening films on TV2 also not in the top 10 of overall survey results were also popular with Maori, rating the 9th and 10th positions in the top 10 programmes watched by Maori youth. Two other programmes were popular with Maori females. Moesha seems to be exclusively watched by Maori females and Clueless also had strong support from Maori females as well. Sienfeld which is popular amongst Pakeha males doesn't have the same level of support amongst Maori males. Fraiser which was not highly preferred

by any of the respondents was not watched by any of the Maori males. The News and Current Events genre and the Documentary genre programmes had much stronger support from Maori in comparison to Pakeha and the 'Others' group. Shows such as 20/20, 60 Minutes, One Network News, 3 National News, Assignment, Documentary New Zealand, and Inside New Zealand had proportionately higher viewership amongst Maori than the other ethnic groups.

Table 1.16

TV Programmes per Week: by Ethnic Group Average

No's of Programmes Watched

Maori	28.7	
Pakeha	19.3	
Others	23.1	
Total Average:	21.8	(n=174)

Table 1.17

TV Programmes per Week: by Gender

No's of programmes Watched

Male	21.5	
Female	22.0	(n=174)

The crossmatching of primetime television shows with Elley Irving SES indicators revealed no significant differences between preferred television programmes and each of the socio-economic groups. The numbers of respondents indicating that they watch particular television programmes is proportionate to the numbers across each SES group.

Table 1.19

Video Player/Recorder Use by Sample Group

Don't Own	31
More than 4X a week	21
3 to 4 times a week	13
Once or twice	69
Hardly ever	40
TOTAL	174 (n)

Table 1.20

Video Player/Recorder In Sample Group Households

	Yes	No
TOTAL (n 174)	168	6

Table 1.21

TV Viewership: Concentration Level During Viewing

	Concentrate on Programme	Casual Viewing
TOTAL (n 174)	98	76

Pay to View Television.

The only pay per view television operator available in New Zealand is Sky TV. At the time of the survey into media consumption in early August 1998, Sky TV had the following channel brands available to the public; Sky 1, Sky Sport, Sky News (CNN), Discovery, Trackside and Sky Movies (HBO). Sky TV was connected in 38.5% of the survey respondents homes which is around the national coverage penetration achieved by Sky TV (Sky TV, 1998). This represented a total of 67 out of the 174 surveyed. (Table 2.1) Most of the respondents who had Sky in their households indicated that they were regular viewers. This was made up of 30 males and 32 females. Five respondents who had Sky connected in their house were only infrequent viewers of the channel. Sky Movies (HBO), Sky Sport, and Sky 1 were connected in all 67 households. CNN, Trackside and Discovery were connected in 36 of the respondents' households.

Table 2.1

	<i>Sky TV in Household</i>	
	Yes	No
TOTAL (n=174)	67	107

The most watched or preferred Sky TV channel amongst the survey respondents was HBO the movie channel which 55.8% preferred. The second most popular Sky TV channel was Sky Sport which 18.2% preferred. It was followed in popularity amongst the survey respondents by Sky 1 which attracted 13.0% support, Discovery channel with 7.7% support, Trackside with 3.3% support and finally CNN which only one respondent had as their favourite Sky TV channel.

Table 2.2

	<i>Regular Sky TV Viewing Total</i>		
	<i>Gender</i>		
	Yes	No	
Male	50	34	(n=84)
Female	44	46	(n=90)
TOTAL	94	80	(n 174)

Table 2.3

Regular Sky TV Viewing with Friends
Ethnic Group

	Yes	No	
Pakeha	68	55	(n=123)
Maori	24	19	(n=43)
Others	2	6	(n=8)
TOTAL (n=174)	94	80	

The preference order of Sky TV for males and females is slightly different to the overall result. Also differences occurring in the weighting of Sky TV channel popularity between the genders do exist. For females HBO is a very strong favourite with 78.3% indicating that they preferred it. Males on the other hand were not so strong in their support for HBO with only 37.1% indicating their favouritism towards it. It was still the most preferred channel in an numerical sense with males. The second most popular Sky TV channel with females was Discovery, with 13.5% saying it was their first preference. Males were not interested in Discovery channel with only a single respondent preferring the channel overall. Sky Sport though was the second most popular Sky TV channel amongst males with 28.6% preferring it best compared to only 10.8% of female respondents. The Sky 1 channel was more popular with males as a first preference than with females, and was ranked the third most watched channel, with 20% of the male respondents indicating it as their first preference. Females were not that enamoured with Sky 1 with only three female respondents preferring it.

Of the survey respondents who indicated that they were regular Sky TV viewers, 70.1% were Pakeha European, 26.8% were Maori, and 3.1% were from the 'Others' group. Generally, the preferences for Sky TV channels amongst ethnic groups mirrored each other proportionally with the only difference being that Maori females were more likely to watch Sky Sport, rather than Discovery, as a second viewing preference.

When the number of Sky TV decoders in survey respondents households is crossmatched by SES, clear differences occur. The results of the survey showed that SES 1 and SES 2 had Sky TV decoders in 47.0% of their homes. The middle SES groups SES 3 and SES 4 had Sky decoders in 35.0% of their homes. The lower SES groups of SES 5 and SES 6 had slightly more than the middle group with 36.0% of homes having a Sky decoder.

The survey results show that the viewing of Sky TV was a social occasion for many of the respondents with 54.0% saying that they regularly watch Sky TV with their friends. This group viewing activity is especially popular with 59.5% of Males indicating that they frequently get together with their mates to watch movies and sports on Sky TV. Slightly under 50% of females get together with their friends to watch Sky TV. When Sky TV viewing companionship is crossmatched with ethnic groupings generally there is little difference in Pakeha and Maori in this group viewership proportion. The smaller 'Others' group goes against this trend with only 25% of them joining their friends to view Sky TV. Amongst male survey respondents, the TAB Sports Cafe was the most popular

programme. Amongst females, it was the weekend 8.30 p.m. movies on HBO. (Tables 2.2, 2.3)

The main reason for watching Sky TV was for entertainment purposes according to 79.0% of respondents. Those who indicated that they watched Sky TV for educational purposes numbered only 3.0%, whereas those who said that they watched Sky TV for its mixture of information and entertainment numbered 18% of the respondents.

Nearly all of the respondents households where Sky TV was connected did not have a R18 blocking card to censor material which was regarded as unsuitable for those in the household under 18 years of age. Only four respondents' households had this device.

(Table 2.4)

Table 2.4

<i>Sky Blocking Card in Household</i>			
	Yes	No	
TOTAL	4	63	(n 67)

Internet Consumption

A total of 44.5% of the Sample Group respondents said that they had regular Internet access either through school, friends or their own computer. The total amount of those who indicated that they had used the Internet at least once grew to 50% of the respondents. Most of the respondents indicated that they had access to the Internet at their

school but most indicated that they did not use it regularly. When regular Internet users were questioned on their main purpose for accessing the Internet, 70.7% said that it was for entertainment purposes. A further 11.5% indicated that their Internet usage was for a personal interest, with a further 10.9% indicating that they used the Internet for schoolwork. Only 6.9% of the sample group said that they used the Internet for communication reasons such as chat groups or e-mail. The results showed that the males proportionately tended to use the Internet more for entertainment and personal interest than females, whereas females tended to use the Internet for schoolwork activities and communication purposes frequently more than males. Females found that most of their time on the Internet was also for entertainment. (Table 3.1) Significantly, the SES grouping of the respondents had little to do with whether an Internet usage had any socio-economic skew, as did the ethnic group reasons for Internet access. The proportion of Maori students to Pakeha/Europeans in terms of Internet usage was similar.

Table 3.1

Internet: Reasons for Usage

% of total sample

Entertainment	70.7
Communication	6.9
Personal Interests	11.5
School Work	10.7
<hr/>	
Total: (n=78)	100 %

The survey of the sample group showed an apparent ethnic difference in the amount of households using the Internet. In Pakeha/European households, 46.3% had an Internet connection, a figure that was higher than Maori households where 16 of the 43 households or 37.2% indicated that they had the Internet connected at home. The 'Other' category of the sample group, totalling 8 respondents, had 50% or 4 respondents indicating a home Internet connection.

Computer and Video Games Consumption

The survey showed that 55.2% of the sample group had regular access to a Video Game in the household. Of the Pakeha in the sample group 52% had access and 65.1% of Maori had Video Game access in the household. Only two respondents of the small 'Others' group had regular access to Video Game players. Both were Pacific Island males. The survey also showed that 59.2% of the sample group had access to Personal Computer or 'PC' Games. The results showed that 56.9% of Pakeha had PC Game access as well as 67.4% of Maori youth. Half of the Others group had access to PC Games on a regular basis. The survey showed that a respondent's SES grouping made little difference to accessing a Video or PC game. (Tables 4.2, 4.3,4.6)

The frequency of consumption of both video and computer games differed particularly between the genders. Around 92.8% of males said that they had used a Video or PC Game for entertainment. Females on the other hand who had used a PC or Video game for entertainment was slightly less at 86.7% of respondents. Of males, 23.8% said that they use either a Video Game or a PC Game on a

daily basis. Only two females in the survey or 2.2% of the total of females in the survey sample said that they had used video games or PC games on a daily basis. The weekly consumption of video games though is fairly even. Another 33.3% of males said that they played PC/Video Games on a weekly basis, with females showing a slightly less Video/PC Game consumption rate of 32.2%.

Table 4.1

Personal Computer for Video Game Playing: Ethnic

	Maori	Pakeha/Euro	Other	Total
Yes	14	53	4	71
No	29	70	4	103
TOTAL: (n=174)	43	123	8	174

Table 4.2

Regular Access to Video Games: Ethnic

	Maori	Pak/Euro	Others	Total
Yes	28	66	2	96
No	15	57	6	78
Total:	43	123	8	174 = n

Table 4.3

Regular Access to PC Games: Ethnic

	Maori	Pak/Euro	Others	Total
Yes	29	70	4	103
No	14	53	4	71
	43	123	8	174 = n

In the once monthly frequency of consumption of PC/Video games, females are shown to be higher users than males. The survey showed that 27.8% of female respondents said that they played games on average once a month, whereas only 23.8% of males said that their consumption of games was on a monthly frequency basis. Females who are infrequent or occasional PC/Video game consumers are much more common than males. Nearly a quarter of all the female respondents indicated that they only use a PC/Video game infrequently, whereas 11.9% of males indicated that they only play PC/Video games every once in a while. The number of respondents who said that they never play Video games showed a disparity between the genders. Only 7.1% of males said that they never play PC/Video games, while 13.3% of females said that they never play.

In the length of game session time each of the respondents spent consuming a video or PC game, again there was a marked difference between males and females. The game sessions of females last much shorter than males. Half of the females who said that they play PC/Video games only play for periods up to 30 minutes per session. This differs from the males in the survey which shows that only

30.9% play for periods up to 30 minutes. This figure is only slightly higher than the 26.2% of males who have a heavy consumption of PC/Video games by playing frequently for well over 2 hours per game session. In contrast, heavy Female consumers of video or PC Games are a lot less common. Only 8.9% of females play PC/Video games for marathon periods per session. (Table 4.4) (Table 4.5)

Table 4.4

PC/Video Games: Length of Game Session

	Males	Females	Total
15 minutes	12	29	41
30 minutes	14	16	30
1 Hour	17	9	26
90 minutes	7	8	15
2 Hours	6	7	13
2+ Hours	22	8	30
(n=174)			

Table 4.5

Consumption Frequency of PC/Video Games: by Gender

	Male	Female	Total
Daily	20	2	22
Weekly	28	29	57
Monthly	20	25	45
Infrequently	10	22	32
Never	6	12	18
(n=174)			

Table 4.6

Video Games Access: by SES

SES1	SES2	SES3	SES4	SES5	SES6
4	8	13	47	12	10 (n=94)

Computer Literacy and Consumption

The majority of the survey respondents believed that they were computer literate to a basic standard. Some 63.1% of Males and 62.2% of the females from the sample group felt comfortable using personal computer technology. When the results were crossed matched with ethnic groups, a defineable level of difference in computer literacy was revealed between the groups surveyed. Around 58% of Maori respondents felt they were computer literate or comfortable with computers, whereas 64.2% of Pakeha/European respondents and 62.5% of the 'Others' Group felt they were computer literate. (Tables 5.1, 5.2)

Table 5.1

Personal Estimation of Computer Literacy: by Gender

	Male	Female	Total
Yes	53	56	109
No	31	34	65
TOTAL:	84	90	174 (n=174)

Table 5.2

Personal Estimation of Computer Literacy: by Ethnic Group

	Maori	Pakeha/Euro	Other	Total
Yes	25	79	5	109
No	18	44	3	65
TOTAL: (n=174)	43	123	8	174

When the computer literacy results from the survey were cross matched with SES groupings again no differences appeared. Using the highest socio-economic indicator groups SES 1 and 2 and making a comparison of the lowest socio-economic indicator groups SES 5 and 6, the survey results showed that around 63% of both SES groups felt they were computer literate. The combined average of the middle SES groups SES 3 and 4 also was around the 63% mark. However, if the small SES 1 group of only five respondents is compared with all the other SES groups then a marked difference can be singled out. Four of the five respondents from the SES 1 group, or some 80% of youth from this more affluent background, were comfortable with their level of computer literacy. This compares with the remainder of the survey respondents who collectively averaged around the 63% mark. (Table 5.3)

The difference in ethnic group computer literacy seems to stem from the fact that personal computers are found in 61% of Pakeha households, whereas only 39% of Maori households have a personal computer. When the personal computer in the household results are cross-matched with SES groupings again there are sizeable

differences in results. The survey showed that 78.9% of respondents from SES 1 and SES 2 had a personal computer in the household, whereas only 42% of survey respondents from SES 5 and 6 had computers in the home. The results would therefore indicate that it was more likely that a Pakeha/European from a higher SES background would have a greater opportunity for computer literacy than a Maori or Pakeha from a lower SES group. (Table 5.5, 5.6)

Table 5.3

Personal Estimation of Computer Literacy by SES

<i>SES Group:</i>	1	2	3	4	5	6
Yes	4	8	12	53	18	14
No	1	6	8	32	10	8
TOTAL: (n=174)	5	14	20	85	28	22

Table 5.5

Computer in Household: Ethnic Group

	Maori	Pakeha/European	Other	Total
Yes	17	75	4	96
No	26	48	4	78
TOTAL: (n=174)	43	123	8	174

Table 5.6

Computers in Household : SES

<i>SES Group:</i>	1	2	3	4	5	6
Yes	4	11	10	50	13	8
No	1	3	10	35	15	16
TOTAL: (n=174)	5	14	20	85	28	22

Newspaper Consumption

As a group it seems that the survey respondents are fairly regular newspaper readers. In the region of New Zealand in which the survey was undertaken, up to ten local, regional, provincial and metropolitan newspaper titles are available. Two of these are large daily broadsheet newspapers, three are national weekly publication, whilst the rest are local regional and community papers. The newspapers which have the highest readership are the New Zealand Herald, Hauraki Herald and the Waikato Times. Around half of the survey respondents indicated that they read the NZ Herald and the Hauraki Herald at least once a week. The Waikato Times was viewed at least once a week by 32.7% of the survey sample. (Table 6.1)

The survey showed that the females in the sample group tend to read the newspaper slightly more than males. Around 52.2% of females read the New Zealand Herald, 48.8% read the Hauraki Herald and 36.6% read the Waikato Times. Males on the other hand were generally slightly less with 50% reading the New Zealand Herald,

51.2% reading the Hauraki Herald and 28.6% reading the Waikato Times. (Table 6.2)

Table 6.1

Newspaper Readership of Sample Group

	Reads	Doesn't Read
NZ Herald	89	85
Hauraki Herald	87	87
Waikato Times	57	117
Plains Profile	27	147
Thames Star	28	146
Thames Valley Gazette	18	156
Sunday News	29	145
New Zealand Truth	9	165
Sunday Star Times	25	149
Coromandel Peninsula News	35	139
Others (n=174)	21	153

Total Consumption x n = 2.44 papers per week average)

Table 6.2

Leading Newspapers by Gender

	Male	Female
NZ Herald	42	47
Hauraki Herald	43	44
Waikato Times	24	33
(n=174)		

Table 6.3

Leading Newspaper by Ethnic Group

	Maori	Pakeha	Others
NZ Herald	24	60	5
Hauraki Herald	23	63	1
Waikato Times	18	38	1
(n=174)			

When cross-matched with ethnic groups there were some differences in consumption preferences in newspaper readership. The results showed that Maori tend to consume newspapers more than Pakeha as a group. In the survey sample, 55.8% of Maori read the New Zealand Herald, the premium broadsheet newspaper in the Northern North Island, at least once a week, as opposed to 48.8% of Pakeha.

(Table 6.3)

Table 6.4

Leading Newspapers by SES

	SES1	SES2	SES3	SES4	SES5	SES6
NZ Herald	0	8	9	49	12	11
Hauraki Herald	1	3	11	49	10	13
Waikato Times	2	6	4	25	11	9
(n=174)						

In the consumption of the local regional paper, the Hauraki Herald, 53.5% of Maori said that they were regular readers and slightly less than that were Pakeha, of whom 52.2% said they read the paper. In

the provincial daily, the Waikato Times, 41.9% of Maori said that they read the paper at least once a week, whereas only 30.9% of Pakeha youth indicated that they were readers of it. One of the more interesting results was that readership of newspapers was stronger in the in the middle and lower SES groups than the higher SES groups. For instance, the SES 1 and SES 2 socio-economic indicator groups only consume 1.05 titles per week as a collective group average and the lower SES groups 5 and 6 consume on average 1.32 titles a week. This reveals around 26% more in readership consumption.

(Table 6.4)

Magazine Consumption

The magazine consumption of the survey group revealed that they are active purchasers and consumers of magazines. The survey showed that 47.7% of the sample group were regular purchasers of magazines. Rural teenagers who purchase magazines on a frequent basis tend to buy not just one magazine a month but often up to 4 or 5 magazines per month. Those teenagers who do not purchase magazines for their own consumption also tended to reply in the survey questionnaire that they did not read magazines in general. The survey showed that there was little noticeable difference in the number of magazines being purchased between males and females.

The difference between ethnic groups also revealed little difference in the level of magazine purchase. Maori and Pakeha/European rural adolescents consume similar numbers of magazines. On the other hand the survey showed that the higher SES groups (SES 1,2,3) from

the sample group were more likely to buy magazines for their own consumption than those of the larger lower SES Groups (SES 4,5,6).

Overall magazine readership levels showed that again there was a significant difference in the consumption levels between male and females in the sample group. The survey results showed that 68.8% of the females surveyed read magazines on a regular basis. These usually were accessed from other members of the family unit or from friends at school. Only 55.9% of males in the survey group considered themselves to be regular consumers of magazines and these tended to be titles which were purchased by female members in the family unit. Overall this would suggest that the females in the sample group tended to share more freely magazines amongst themselves as a peer group and read magazines at home more frequently for personal recreation than boys. Again, the readership levels between Maori and Pakeha/European also indicated very little difference in readership levels between Ethnic Groups. The survey found that respondents from lower SES families were more likely to share or borrow magazines from other family members or their friends than respondents from higher SES backgrounds. The respondents from higher SES households tended to read only the magazines that they purchased for their own consumption and were less likely to share magazines. This is possibly due to the fact that they may already have purchased the magazines that they are interested in.

The distinct differences between magazine consumption in the sample group is essentially the preferences of content shown between the genders. The males surveyed had, as expected, vastly different

needs and requirements from magazines than the females. The males were very much into magazine titles for recreational sports and pastimes. Significantly surfing, rugby, hunting/fishing titles were strong. Also popular, were titles that dealt with vehicles, farming, adult entertainment, computer games and television listings. Three titles also stood out from the survey; - the comic X-Men, a specialist car audio and sound system magazine, and the magazine 'Source'. The type of content preferences between males had very little to do with SES background or ethnic background according to the results of the survey. The magazine content preferred by the females showed a narrower range in title preferences. Cleo, Girlfriend, Womens Weekly, Womens Day and New Idea were universally popular by most of the female magazine readers. Cosmopolitan, That's Life. TV Guide and Dolly were also popular titles though not as universally popular. An interesting development was that imported, domestic glossy magazines such as Marie-Claire, Vogue, Next, She and More, Fashion Quarterly were more likely to be read by females in the higher SES groups than in the lower SES group. No doubt, the respective high premium on retail price makes it more difficult for females from lower SES groups to purchase. These higher cost and status type magazines also were more popular with Pakeha/European females from the sample group than Maori females, though this can also be proportionally explained by the fact that there is a far higher representation of Pakeha/ Europeans in the higher SES groups than Maori. On the other hand, some females from the lower SES groups tended to read magazines that were initially purchased by a male member in the family as some indicated that they read fishing, rugby and hunting titles.

Video Consumption

The male respondents in the survey tended to watch a higher frequency of rented videos than females. Males who watched rented Videos more than two or more times a week, numbered 11.9%, whereas only 4.4% of females watched more than 2 videos in a week. The watching of rented videos once a week was fairly evenly spread between the genders. Around 27.2% of males and 25.5% of females professed to do so. Of those who indicated that they watch rented videos fortnightly, 11.9% were again male and 17.8% were female.

Table 8.1

Video Consumption Frequency by Gender

	Male	Female	Total
Once a Week	23	23	46
Twice or more a Week	10	4	14
Fortnightly	10	16	26
Once a Month	19	21	40
Fairly Infrequently	22	26	48
TOTAL:	84	90	174 (n)

A monthly frequency of rental video consumption was relatively even with 22.6% of males watching videos and 23.3% of females. Of those respondents who said that they hardly ever watched rented videos, the highest proportion were female on 28.8% who, according to results, were slightly ahead of the males on 26.1%.

Table 9.1

<u>Video Consumption Frequency by Ethnic Group</u>			
	Maori	Pakeha/Euro	Others
Once a Week	10	35	1
Twice or more a Week	6	2	2
Once a Fortnight	9	17	0
Once a Month	7	31	2
Fairly Infrequently (n=174)	11	34	3
TOTAL:	43	123	8

The cross-matching of rental video consumption with ethnic groups does provide for some divergent results. Maori and Pakeha/European respondents came out fairly similar in respect of those who considered themselves to be infrequent video consumers. Maori youth indicated that only 25% of them occasionally rent a video and 27.6% of Pakeha/European indicated likewise. Pakeha are more likely to watch rented videos than Maori on a monthly frequency. Pakeha indicated that 25.2% watch a rented video about once a month, whereas only 16.3% of Maori indicated a monthly video consumption frequency. Maori though, according to survey results, are more likely to rent a video on a fortnightly frequency than Pakeha with 20.9% of Maori and 13.8% Pakeha doing so. On a once a week frequency of video consumption the results are skewed towards Pakeha with 28.5% professing to rent a weekly video against 23.2% of Maori. It is in the high frequency of rental video consumption that Maori are more significantly represented. Of those respondents who profess to watching a rented video with a frequency of at least twice a week or more, 14% were Maori and only 4.8% were Pakeha. The heavy consumers of rental videos represented 8.0% of the sample

group and were predominantly male. In the 'Others ethnic' grouping the two males from Pacific Island backgrounds also were in the heavy video consumer category, whereas the infrequent video consumers were three Asian females. With the exception of the two Pacific Island males, the 'Other' ethnic groups could be considered as fairly light rental video consumers.

Table 9.2

		<u>Video Consumption by SES</u>					
<i>SES Ranking</i>		1	2	3	4	5	6
Once a Week		5	3	5	21	4	8
Twice or More a Week		0	1	5	13	4	3
Once a Fortnight		0	7	5	19	7	2
Once a Month		0	1	5	27	9	6
Fairly Infrequently		0	2	0	5	4	3
<i>SES Totals</i> (n=174)		5	14	20	85	28	22

The consumption of rental videos by SES shows a skew towards higher video rental consumption by respondents from the middle and lower SES groups. Only a single respondent from the higher SES groups was a heavy video consumer, whereas 14% of respondents from the lower SES 5 and SES 6 groups were consuming more than two videos a week, as were 17.1% of the middle SES groups of SES 3 and SES 4. All the respondents from the highest SES group SES 1 rented a video at least once a week, whereas only 36.4% of respondents from the lowest group SES 6 did so. Of the largest SES group, SES 4, around 32% watched a rented video at home on a monthly basis.

Another quarter of the SES 4 respondents watched videos on a weekly basis with their fortnightly frequency just slightly less than that. One interesting anomaly in the results was that although the heavier video consumers are skewed towards the middle to lower SES groups, it was these groups who had the highest proportion of respondents who regarded themselves as light or infrequent video consumers. Only 10.5% of SES1 and SES2 respondents regarded themselves as light viewers, whereas 14% of SES 5 and SES 6 did.

The watching of videos in the home is a social activity for many of the survey respondents. Most of the respondents indicated that their video consumption involved companionship with others. Some 46% of all survey respondents indicated that they usually watched videos with their friends. Of this 46% of respondents, 59% were females and 41% were male. This would indicate that for females the viewing of videos is very much a social event. The results also showed that video viewing in the family context was also predominant amongst both genders and statistically fairly similar. The results showed that 42% of the respondents usually watched their rented videos with other family members in the household. Of this 42%, around 52% were Males and 48% were females. Those respondents who reported that they usually watched their videos alone numbered 12% of the survey sample. Of this 12% of respondents who watched videos alone, 38% of them were female and 62% of them were male. This figure shows a skew towards male respondents watching rented videos by themselves. Of all video consumption done by the males in the sample group, 15.5% of them said they usually viewed it alone,

whereas just 8.9% of female respondents said they usually watch videos alone.

The issue of companionship when consuming rented videos if cross-matched with ethnic groups provides for no significant differences across the three ethnic group categories. Each ethnic group displayed under cross-matching with the overall survey sample results, showed no change. Therefore, it can be ascertained from the results that whether a respondent watches a video alone, with family or with friends, their ethnicity has little to do with it.

Table 9.3

Companionship During Video Consumption by Gender

	Male	Female	Total
Alone	13	8	21
With Family	38	35	73
With Friends	33	47	80
Total	84	90	174 (n)

When the companionship of video consumption is cross-matched with SES though, a significant contrast is able to be differentiated between the SES groups. Respondents from SES Groups 1 and 2 indicated that they are more likely to consume a rented video for home consumption with other family members rather than with friends. This contrasts with the middle and lower SES groups who state that viewing videos with their friends is more typical of their viewing companionship.

Table 9.4

Companionship During Video Consumption
By Ethnic Group

	Maori	Pakeha/Euro	Others
Alone	5	14	2
With Family	18	51	4
With Friends	20	58	2
TOTAL: (n=174)	43	123	8

Table 9.5

Companionship During Video Consumption
By SES Group

<i>SES Group</i>	1	2	3	4	5	6
Alone	0	3	2	10	5	1
With Family	3	8	5	35	14	8
With Friends	2	3	13	40	9	13
TOTAL: (n=174)	5	14	20	85	28	22

The most popular home videos with female respondents in the survey were; - I Know What You Did Last Summer, Scream, Grease, My Best Friends Wedding, Romeo and Juliet, Devils Advocate, Face Off, Austin Powers, Alien Resurrection, Cinderella, and The Truth about Cats and Dogs. Pakeha females in particular liked I Know What You Did Last Summer, The Truth About Cats and Dogs, My Best Friends Wedding, and Romeo and Juliet. These were especially the favourite videos amongst females in the higher SES groups. Maori females liked Scream, Grease, and Face Off in particular, but also liked I Know What You Did Last Summer. The videos Devils Advocate, Alien Resurrection and Austin Powers were generally more popular amongst females from the lower SES groups.

Table 9.6

Top 10 Video Titles: Female

-
1. I Know What You Did Last Summer.
 2. Scream.
 3. Grease.
 4. My Best Friends Wedding.
 5. Romeo and Juliet.
 6. Devils Advocate.
 7. Face Off.
 8. Austin Powers.
 9. Alien Resurrection.
 10. Cinderella.
- (n=90)
-

The most popular videos with males in the survey were; - Conair, Happy Gilmore, Trainspotting, Air Force One, Liar Liar, Men in Black, The Rock, Beavis and Butthead do America, Romper

Stomper, and Godzilla. The videos that the males found popular were generally spread evenly over all SES groups and between the ethnic groups with only a couple of exceptions. These were Beavis and Butthead Do America, and Romper Stomper which were popular with Pakeha males from the lower SES groups, and Happy Gilmore and Men in Black which tended to be more popular amongst Maori males.

The videos that appealed to female adolescents tend to have females cast in central roles. Frequently the video deals with 'romantic affiliations' or 'relationships', whereas the videos that male adolescents prefer to watch, tend to have the other males as the videos central character. Frequently, the video depicts a male character overcoming adversity through the use of some violent act.

Table 10.1

Top 10 Video Titles: Male

1. Conair.
 2. Happy Gilmore.
 3. Trainspotting.
 4. Air Force One.
 5. Liar Liar.
 6. Men in Black.
 7. The Rock.
 8. Beavis and Butthead Do America.
 9. Romper Stomper.
 10. Godzilla.
- (n=84)
-

Film Consumption

The consumption of motion picture films is a popular and well sought after form of entertainment amongst the rural teenagers in this survey. Unlike teenagers in New Zealand cities, cinemas are not readily accessible because of geographic isolation. Some of the respondents in the survey sample were living on farms over three hours from the nearest regular cinema. For many, attendance to the cinema is a part of the ritual of visiting a city with the family every couple of months or so for shopping. A number of the respondents who had access to vehicles and lived only an hour from the nearest city, did attend the cinema on weekend evenings as a peer group social outing. Of the two major centres in the northern part of the North Island, 63% of the respondents usually attend a cinema in Metropolitan Auckland, most choosing one in the southern part of the city. The cinema multiplex in Hamilton attracted 33.3% of the survey sample as their usual place of attending the cinema. The remainder attended cinemas that were part time or seasonal in the surrounding communities.

The most popular films attended by females in the survey sample during the winter of 1998 were in descending order of popularity were 'Titanic', '7 Days and 6 Nights', 'The Wedding Singer', 'Scream II' and 'City of Angels'. (Table 10.1) The most popular films amongst the male respondents in this period were 'Titanic', 'Godzilla', 'Mortal Combat 11', 'The Wedding Singer' and 'Wild Things'. (Table 10.2) The favourite film of all time amongst the female respondents was 'Titanic', a romantic adventure set around the sinking of the ocean liner of the same name. On the other hand, the all-time favourite film amongst the male respondents was 'Braveheart', the story about William Wallace, a 13th century

Scottish Warrior. (Maltin, 1998) The most popular and highly attended films were not able to be successfully crossmatched by Ethnic grouping nor SES grouping for the reason that films like 'Titanic', which about half of the respondents in the survey had been able to attend, was liked and enjoyed by the respondents regardless of their particular social or cultural background. It was only in the crossmatching of gender that some differences occurred. Males had recently preferred attending 'Godzilla', a science fiction blockbuster, rather than the romantic adventure, '7 days and 6 Nights'. A comedy film such as 'The Wedding Singer' appealed to both genders. Though the thesis research did not specifically ask the sample group about 'dating', mutually agreeable films between the adolescent genders become the 'dating' films. Comments from the survey questionnaire and the earlier film consumption studies of Watson (1990) confirms this gender balance of approval.

Table 10.1

Top 5 Films: Female

1. Titanic	
2. 7 Days and 6 Nights	
3. The Wedding Singer	
4. Scream II	
5. City of Angels	
	(n=90)

When the respondents were asked to indicate their most preferred film genres, a clearer understanding of what appeals to male and female youth appears. The most popular genre the sample group chose was comedy with 81% of respondents indicating that they enjoyed them. Comedies were slightly more popular amongst females (85%) than males (76%).

Table 10.2

Top 5 Films: Male

-
1. Titanic
 2. Godzilla
 3. Mortal Combat II
 4. The Wedding Singer
 5. Wild Things

(n=84)

The second most popular genre was Action films with 76% of the respondents indicating a preference. This time, males were more in favour of Action films (87%) than females (66%). Whilst Comedies were the favourite genre with female respondents, Action was the favourite genre with males. The third most popular genre for both males and females was Thrillers with around 65% of both genders saying that they enjoyed them. Horror films were popular with both males and females with 62% of females and 58% of males enjoying them. Crime films also appealed fairly equally amongst males and females with 35% of males and 34% of females indicating them as a preference. (Table 10.4)

A number of film genres showed up significant differences between the genders. Science fiction was liked by 34% of males and just 10% females. Romance was liked by 49% of females and by only 9% of males. True Stories were liked by 40% of females and only 12% of males indicated that they would chose to attend a film of that genre. Sport films or films that significantly deal with sports or sportspeople in a dramatic context are enjoyed by 42% of males and only by 15% of female respondents. Drama on the other hand is a genre that is enjoyed by 35% of the females respondents, but only 8% of males.

Table 10.3

Film Genre Consumption Preferences % : by Ethnic Group

	<i>Percentage of Preference Per Ethnic Group</i>		
	<i>Maori</i>	<i>Pakeha</i>	<i>Others</i>
Thrillers	60%	63%	50%
Horror	67%	58%	50%
Sci Fi	21%	23%	12%
Comedy	79%	82%	75%
Action	75%	79%	38%
War	12%	14%	0%
Euro/Art	0%	1%	12%
Romance	39%	24%	66%
Crime	58%	27%	38%
Sport	21%	30%	38%
True Story	42%	23%	0%
Drama	25%	20%	38%
Doco	0%	3%	0%
Musical	9%	6%	25%
	(n=43)	(n=123)	(n=8)

A number of film genres do not seem to appeal to youth. War films were liked by a fairly modest percentage of males (18%) and just 9% of female respondents. The other genres that did not appeal to both genders were Musicals with females (10%) and males (6%), and Documentaries, with only 2% of the males and females in the survey having a preference for them. European/Arthouse films were not preferred by any males in the whole survey and by only 2% of female respondents. (Table 10.4)

When the film genre preference results were crossmatched by ethnic group most of the results showed that there were only four film genres that showed any significant differences between Maori and Pakeha respondents. (Table 10.3) The popular genres in the survey overall, e.g. as Comedies, Thrillers, and Action, produced preference results that were consistent between the ethnic groups, including the small sample of 'Others'. The only differences were fairly minor with just slightly more Pakeha respondents than Maori preferring these genres. (Table 10.3)

Some of the genres that were less popular overall such as Sci Fi, War, Sport and Drama only varied on average a couple of percentage points between Maori and Pakeha respondents in overall preference, indicating that they were fairly static results.

The four film genres that provided results which were in marked contrast to the others were the Crime, Romance, True Story and Horror genres. Crime films are preferred by more than twice as many Maori (58%) than Pakeha (27%). This is especially so amongst Maori males. The Romance genre is preferred by 39% of Maori,

especially amongst Maori females, whereas just 24% of Pakeha enjoy Romance films. The True Story genre is preferred by 42% of Maori compared with 23% of Pakeha respondents.

Table 10.4

Film Genre Consumption Preference % : by Gender

	<i>Male %</i>	<i>Female %</i>
Thriller	65	65
Horror	58	62
Sci Fi	34	10
Comedy	76	85
Action	87	66
War	18	9
Euro/Art	1	2
Romance	9	49
Crime	35	34
Sport	42	15
True Story	12	40
Drama	8	35
Doco	2	2
Musicals	6	10
<hr/>		
Total:		
(n=174)		

When film genre preference is crossmatched by SES group quite a lot of variation exists. The genre preferences skewed towards the higher SES groups of SES 1 and SES 2 were Sci Fi, War, Drama, and Documentaries. The genre preferences skewed towards the lower SES groups of SES 5 and SES 6 were Thrillers, Musicals, True

Stories and Crime. The genre preference which was skewed towards the middle SES groups of SES 3 and SES 4, was Sport. (Table 10.5)

Table 10.5

Film Genre Consumption Preferences %: by SES

	<i>SES1 & SES2</i> %	<i>SES3 & SES4</i> %	<i>SES5 & SS6</i> %
Thriller	9	63	36
Horror	10	64	31
Sci Fi	6	19	13
Comedy	16	82	43
Action	14	77	39
War	4	12	7
Euro/Art	0	1	1
Romance	5	31	16
Crime	3	29	29
Sport	3	34	12
True Story	2	29	17
Drama	6	20	12
Doco	1	1	1
Musicals (n=174)	1	8	5

The result of crossmatching film genre preferences by SES group did throw up some interesting and isolated differences when SES groups are contrasted. Musicals are more popular amongst the lower SES grouping than the higher SES groups. The higher SES groups SES 1 and SES 2 did not like Thrillers as much as the other lower SES groups. Horror was on average not as popular amongst the highest SES groups than the middle or lower SES groups, though the reverse can be said of Sci Fi films. War films were markedly more popular

amongst higher SES groups SES 1 and SES 2 than the other SES groups. Romance as a genre tended to appeal slightly more amongst the respondents from the lower SES groups than the higher groups. No respondents from the higher SES groups indicated that they liked European/Art House films though only two respondents in the overall survey had a preference towards this genre so no crossmatching data could indicate an adequate result in this case. The Documentary genre also did not have enough survey support to make any reasonable judgements to be made as to preference differences by way of socio-economic considerations.

Sport films seemed to be not that popular with respondents from the higher SES groups, but were very popular amongst the middle SES groups and lower SES groups. Sport in particular was very popular amongst the male respondents from the middle SES groups. The higher SES groups of SES 1 and SES 2 did not seem to be that endeared with the True Story genre. The True Stories genre was found to be around three times more popular amongst both the middle and lower SES groups than the highest SES groups in the survey.

A marked contrast appears when the Crime genre is compared between SES groups. Crime films are very popular with respondents from SES 5 and SES 6. They are moderately popular with respondents from SES 3 and SES 4, but are not nearly so popular with respondents from the two highest SES groups. Finally the Drama genre was more popular amongst respondents from SES groups SES 1 and SES 2 than the other SES groups.

The frequency of cinema attendance reveals that the sample group are reflecting national viewing patterns. When the survey group was asked how frequently they attended a cinema, 76% of all survey respondents indicated that they attend at least once every three months, with a further 43% of all survey respondents indicating that they attend the cinema with a frequency of at least once a month.

Around 10% of the survey respondents indicated that they hardly ever or never have attended a cinema and one respondent had never visited a cinema in their life. When the results cinema attendance frequency were crossmatched by gender slightly more females (77%) attended the cinema at least once every three months than males (74%). However, the number of survey respondents who indicated that they hardly ever attend the cinema, most of them were females.

When the frequency of cinema attendance was crossmatched by ethnic grouping no significant differences between Maori and Pakeha appeared with the exception that the group which indicated that they hardly ever or never have attended the cinema were Pakeha males.

Further insight into the cinema attendance of the survey respondents evolved when they were questioned about when was their last cinema visit. The results showed that 19% of all respondents had been to the cinema in the previous week and 63% of them had been in the month before. A further 7% indicated that they had not visited a cinema for more than a year.

When the results of the most recent cinema attendance were crossmatched by gender, significant differences were obvious. More

females (69%) than males (57%) had been to the cinema in the previous month with only 4% of all females indicating they had not been to a cinema within the last year. In comparison, 13% of males indicated that it was more than a year since their last cinema visit. (Table 10.7)

When recent cinema attendance was crossmatched by ethnic group the only significant difference in the survey results is that more Maori (67%) had attended the cinema in the last month than Pakeha (61%). Overall, the trend shows that Maori respondents attend the cinema slightly more than Pakeha respondents. (Table 10.6) When recent cinema attendance was crossmatched by SES groups, 79% of survey respondents from the highest SES groups - SES 1 and SES 2 indicated that they had visited a cinema within the last month. Only 63% of the middle SES groups, SES 3 and SES 4, had attended and 58% of the lower SES groups, SES 5 and SES 6, had cinema visits within the last month. The overall trend indicates that the higher SES groups tend to be more frequent cinema visitors than the lower SES groups. (Table 10.8)

Radio Consumption

The results of the survey found that 78.1% of the sample group as a whole regarded themselves as regular radio listeners. Of this 78% who were regular listeners, 52.9% were females and 48.1% were males. When the cross-matching of regular radio consumption was done with ethnic groups, 25.7% of the listeners were Maori, 70.5% were Pakeha/European and the 'Others' were 3.8% of the regular radio listeners. (Table 11.1)

These results are similar to the overall breakdown of ethnic group percentages in relation to the survey sample. Therefore, one can assume that ethnic group background does not play a significant role in the regular consumption of radio. (Table 11.2)

When the cross-matching of regular radio consumption was aligned with SES group background, 47.3% of respondents from the highest SES groups 1 and 2 said that they were frequent radio listeners, 50.5% of the respondents from the middle SES groups 3 and 4 said that they were frequent radio listeners, whereas with the lowest SES groups 5 and 6 the survey results showed that 58% of their respondents said that they were frequent radio listeners. (Table 11.3)

It is logical then to assume that socio-economic status does skew frequent radio consumption. The respondents from the lower SES groups in the sample are found to be more frequent radio listeners than respondents from the higher SES groups.

Table 11.1

<i>Regular Radio Consumption</i>			
	Males	Females	Total No's
Yes	64	72	136
No	20	18	38
(174 = n)			

Table 11.2

Regular Radio Consumption: Ethnic Group

	Maori	Pak/Euro	Others	Total No's
Yes	35	96	5	136
No	8	27	3	38
(n=174)				

The preferences of certain radio stations between Males and Females exhibited some differences. Of the sample group the radio station that most females listened to in the week prior to the survey was 89.8ZM, a Top 40 FM Rock/Pop station which 75.5% of the female respondents said the tune in to. The second most popular for females was The Rock 93FM which 48.8% of females listened to in the week prior to the survey. Other popular stations for females were Hauraki 99FM on 36.6%, Classic Hits FM on 36.6%, The Edge 97.8FM on 37.4% and Mai FM on 34.4% respectively. Mai FM is a Auckland based radio station which targets the Maori and Pacific Island youth market by strongly identifying with their culture and also through the Playing of New Zealand Hip Hop artists and a large diet of African American contemporary music. Three of the other five stations target the broad Top 40 Rock Pop style of music. The exceptions are The Rock 93FM which plays album orientated Heavy Metal and Rock music, and Classic Hits FM which plays sixties and seventies 'nostalgia' Rock and Pop music.

Table 11.3

Regular Radio Consumption: SES by %.

SES1 & SES2 %	SES3 & SES4 %	SES5 & SES6 %
47.3	50.5	58.0

(136=n)

The male respondents in the survey on the other hand indicated that the radio station that most of them listened to in the previous week was The Rock 93FM which 61.9% of the sample had tuned in to. The next most preferred by males was 89.8 ZM on 41.7%. This station was the most popular with females but was a lot less successful with males. The preference for Radio Hauraki, for generations the New Zealand flagship Rock/Pop station, was also fairly popular with males. Some 36.9% of male respondents listened to that station in the previous week.

Quite some way back in listening popularity were The Edge 97.8FM, Mai FM and Channel Z each on 14.3% of male respondents. Classical Hits FM which was quite popular with female respondents was not popular with males according to survey data with only 7.1% of males tuning in during the week prior to the survey.

Table 11.4

Radio Hours Per Week: Maori*Percentage of Total Maori Sample*

Less Than 1 Hour	16.3
1 to 5 Hours	27.9
5 to 10 Hours	23.3
More than 10 Hours	25.6
Never Listen	6.9
<hr/>	
Total: (n=43)	100%
<hr/>	

Some interesting consumption differences exist between males and females in some of the more specialised radio stations. For instance nearly twice as many males (or 10.7%) tuned into National Radio than females. Well over twice as many females some (34.5%) tuned into Mai FM than males of which only 14.3% tuned into that station. The student radio station BFM was moderately popular, in particular with males, as 13.1% of the males in the survey indicated that they had tuned into it during the previous week, whereas only 8.9% of females had listened to student radio in the same period.

The local Maori language radio station Nga Iwi FM was twice as popular with female listeners than with males. Some 17.7% of females tuned into the station whereas only 9.5% of males said that they had tuned into it in the previous week. These were predominantly respondents who indicated that they were Maori.

Table 11.5

Radio Hours Per Week: Pakeha*Percentage of Total Pakeha Sample*

Less than 1 hour	11.4
1 to 5 Hours	38.2
5 to 10 Hours	26.0
More than 10 Hours	22.0
Never	2.4
Total: (n=123)	100%

Table 11.6

Radio Hours Per Week: Female

Less than 1 Hour	7.7
1 to 5 Hours	34.4
5 to 10 Hours	26.7
More than 10 Hours	26.7
Never	4.5
Total: (n=90)	100%

A number of radio stations genres did not seem to be popular with the respondents. Stations which used Talkback, Cultural, Christian, Easy Listening, News Current/Events, or Country Music formats were not listened to by a significant number of the students surveyed. Stations which played modern rock, pop or hip hop musical genres were far more popular with them.

The radio consumption of the rural teenagers surveyed also shows some differences in the hours per week males and females spend listening to the radio. The results showed that females are listening to the radio more often than males. (Table 11.6) For instance, only 7.7% of female respondents said that they listen to less than an hour of radio per week with 26.6% of them listening to more than 10 hours per week.

Males on the other hand are more likely to spend less time consuming the radio with 16.6% of them indicating that they listen to less than one hour of radio per week and only 20.2% indicating that they listened to more than 10 hours of radio per week. (Table 11.7) Females also slightly out-consumed males in the numerically larger 5 to 10 hours per week segmentation of radio consumption.

Table 11.7

<i>Radio Hours Per Week: Male</i>		
<i>Percentage of Total Male Sample</i>		
Less than 1 hour	16.7	
1 to 5 Hours	35.7	
5 to 10 Hours	25.0	
More than 10 hours	20.2	
Never	2.4	
Total:	100%	(n=84)

Radio consumption hours cross-matched with Ethnic group finds that Maori respondents indicated that they listen to the radio slightly more than Pakeha/European respondents. Maori who make up 24.7% of

the total survey sample counted for 27% of all respondents who consumed more than 10 hours per week of radio. A quarter of all Maori listened to more than 10 hours per week of radio whereas only 21% of Pakeha listened. (Tables 11.4, 11.5) The smaller 'Other Ethnic' group who were sampled in the survey had predominantly average moderate radio consumption habits. None indicated that they never listened to the radio, all listened for more than 5 hours per week and again, there were no respondents from this group who listened for more than 10 hours per week.

A cross-matching of radio consumption with SES groups finds that those from lower socio-economic groups have a higher radio consumption in terms of listening hours than those from a higher SES group. The survey results showed that 52.6% percent of respondents from SES1 and SES2, the higher SES groups, listened to less than 5 hours of radio each week. Only 44% of respondents from the lower SES groups SES5 and SES6 listened to less than 5 hours per week. In contrast, respondents from the highest SES group indicated that only 21% of them listened to more than 10 hours of radio per week, whereas respondents from the lower SES groups indicated that 28% of them listened to more than 10 hours of radio per week. The middle SES group's largest share of radio consumption, by hours listening per week, were the 36.1% who listened to between 1 to 5 hours per of radio.

Music Consumption

Listening to music, especially popular music, is an aspect of media consumption that is meaningful to teenagers. As a survey group, the

respondents consumed on average 17 hours a week of listening to music. This was broken down as 6.12 hours listening to the radio, 7.84 hours listening to the Stereo, 1.05 hours to the Walkman, 1.46 hours listening/watching Music Videos or Music television, and 0.53 hours attending live performances. (Table 12.1)

Table 12.1

Music Consumption Hours: Listening Format

	<i>Listening Hours</i>	
Radio	6.12	Hours
Stereo	7.84	Hours
Walkman	1.05	Hours
Music Television	1.46	Hours
Live Performance	0.53	Hours
TOTAL:	17.00	Hours (n=174)

The survey results showed that 85% of the survey respondents indicated that they listen, on average, to an hour or more of popular music at least two to three times a week. A further half of that 85% also indicated that they would listen to at least an hour or more of popular music each day. This represents around 40% of the teenagers surveyed. (Table 12.2)

Table 12.2

Frequency of Pop Music Consumption

	<i>Number of Respondents</i>	
Every Day	70	
Two or Three Times a Week	78	
Occasionally	14	
Hardly Ever	12	
TOTAL:	174	(n=174)

When the heavy pop music listeners group is broken down by gender and ethnic group, some trends emerge. Females as a group tend to listen to slightly more popular music than males, with 41% of females and 39% of males being heavy listeners. Amongst the ethnic groups, Maori listen to more pop music than Pakeha, with 44% of Maori being heavy listeners, as opposed to 39% of Pakeha. The heaviest listeners are found to be Maori females. Of the Maori females in the survey, 13 out of a total of 25 or in other words 52%, indicated that they listen to over an hour of pop music per day. The second highest consumers were Pakeha males of which 39.5% listen to more than an hour each day. They were followed by Pakeha females on 38.5% and then Maori males on 33.5%. The 'Others' group were representative of the Pakeha figures in both gender groups.

Those respondents who indicated that they hardly ever listen to popular music accounted for 8.0% of the survey total. The group least likely to listen to popular music were Pakeha females. They

accounted for the majority of these infrequent respondents. Only one Maori female and two Maori males respondents indicated that they did not listen to popular music. Amongst Pakeha, females are twice as likely to be non popular music listeners than males. There were no male or female respondents from the small 'Others' group who indicated that they 'never listened' or 'hardly ever listened' to popular music.

When the frequency of pop music listening results are crossmatched by SES they are relatively uniform across the SES groups though this is slightly affected by gender considerations. Firstly, the lower SES groups SES 5 and SES 6 tend to be slightly more frequent pop music consumers than the higher SES groups and, secondly, this is due to Ethnic grouping considerations. In this instance it is caused by there being a greater percentage of Maori females than Pakeha females in groups SES 5 and SES 6. The reverse is true in that those from SES 1 and SES 2 are slightly more likely to be non-frequent pop music listeners than the other SES groups, due to a higher proportion of Pakeha females in SES 1 and SES 2 than Maori females.

The time of day that the survey respondents listen to popular music indicates that 58% listen to it in the evenings. Most said that they liked to listen to it either when doing study or when lying on their beds. The next most popular time for the respondents was after school when 30.5% preferred listening to their music. Only 9% indicated that they listened to music before school and even fewer listened to music during intervals and lunchtimes at school. When these results were crossmatched by gender, SES or ethnic groupings,

no differences emerged in the consumption pattern. (Table 12.3, 12.4, 12.5)

Table 12.3

Pop Music Consumption: Time of Day

	<i>Males</i>	<i>Females</i>	<i>Total</i>
Before School	8	8	16
During Interval/Lunchtimes	1	3	4
After School	26	27	53
Evenings	52	49	101
Never Listen to it.	0	0	0
TOTAL: (n=174)	90	84	174

Table 12.4

Pop Music Listening Format: Ethnic group

	<i>Maori</i>	<i>Pakeha/Euro</i>	<i>Other</i>
Radio	8	32	4
Stereo	31	78	3
Walkman	1	2	0
Music Television	1	5	0
Live Performance	2	6	1
TOTAL (n=174)	43	123	8

The most preferred format for listening to music was the stereo. The least popular was the Walkman. There are significant differences between male and female format preferences. Of males, 34.5% prefer the radio whereas only 16.5% of females do. The stereo is preferred

by 29.5% of males and 67.5% of females. The Walkman is preferred by 3.5% of males though no females indicated that it was their preference. Music Videos are preferred as a format by 7% of males and again no females indicated a preference for it. Live performance is much more popular with females, with 9% saying it was their preferred way of listening to music. In comparison only one male from the survey indicated that it was his music listening preference.

Table 12.5

Pop Music Listening Format: Gender

	Females	Males	Total
Radio	29	15	44
Stereo	51	61	112
Walkman	3	0	3
Music Television	6	0	6
Live Performance	1	8	9
TOTAL:	90	84	174
(n=174)			

When crossmatched further by SES and by Ethnic groupings, the results were generally representative of the similarities found in the gender results.

The genres of music that the survey respondents preferred most were usually the more guitar based styles of popular music. The most popular style was Rock which 52% of respondents indicated that they listened to on a regular basis. This was followed by Grunge which had 47% listenership and Heavy Metal with 39% listenership of all

survey respondents. Other genres with solid support amongst the respondents were House/Rap music with 38%, Dance/Club music with 34%, Pop music with 31% and Classic Rock with 30% listenership. US Alternative music was liked by 22% of survey respondents and RnB/Soul music was preferred by 21%. Punk music rounded out the top 10 of musical preferences with 18% of the respondents indicating that they were regular listeners of this genre.

Music genres that gained between 10% to 20% total preference from the survey respondents were traditional '50's' Rock n Roll which had 16.5% listenership, with Kiwi music and British Alternative both gaining regular listenership from 14.5% of respondents. The music genres that did not appeal to significant numbers of the survey respondents were Country 1.5%, Industrial 2.5%, Folk 1%, Acoustic 6.5%, Jazz 7%, Classical 7.5%, Blues 9%, New Age 10%, Adult Contemporary Rock 4.5% and Reggae with 10% listenership.

The ten most popular genres amongst Pakeha male and female respondents were equated with the overall results from all survey respondents with the exception that Pakeha females included 50's Rock and Roll in their top 10 and left off US Alternative music, and the Pakeha males reversed the trend leaving off Rock and Roll and including US Alternative music. Rock is enormously popular with Pakeha males with over three quarters of them indicating that they are regular listeners of this genre. Next most popular with Pakeha males is Grunge and Heavy Metal, with around half indicating that they like it. Genres that have between 20% and 30% regular listenership amongst males are Pop, Classic Rock, US Alternative

and Dance/Club music. Punk and House/Rap have around 20% support from male Pakeha respondents. (Table 12.6)

Table 12.6

Music genre Preferences: Gender

	<i>Total % of Sample Preferring</i>	
	<i>Male</i>	<i>Female</i>
Hip Hop/Rap	26	44
Country	*	*
Punk	17	17
Rock	67	35
Industrial	3	*
Pop	25	46
Jazz	3	*
Folk	*	1
Kiwi Music	12	16
British Alternative	13	15
Acoustic	6	7
Classical	7	9
Blues	8	10
Heavy Metal	39	38
Grunge	45	47
New Age	7	12
Classic 60's Rock	27	29
Rock n Roll 50's	8	24
R n B/Soul	18	23
US Alternative	25	19
Adult Cont.	6	9
Dance	24	43
Reggae	16	5

(n=174)

NB: * denotes preference figure less than 1%.

Pakeha females prefer Grunge with over 56% indicating that they listened to it. Over 40% said that they also liked Heavy Metal and Rock. Pakeha females showed a greater preference for Dance/Club music in comparison to their male Pakeha peers, with 40% of them indicating it was a regular listening choice. Pop, Classic Rock and traditional 50's Rock and Roll were chosen by over 30% of female respondents as a listening choice, with House/Rap and Punk rounding out the top 10 preferences of Pakeha females, with listenership in the mid 20% range. The numerically small 'Others' group tended to mirror the preferences of their Pakeha male and female peers.

Amongst Maori males the most popular genre is House/Rap music which half professing to being regular listeners of this style. Rock is also popular with Maori males with just under 45% indicating that they are regular listeners, though the similar genres Heavy Metal, US Alternative and Grunge (albeit still in the Maori male top 10 music genre preferences), are not as popular amongst Maori males as their Pakeha counterparts with a 20% listenership respectively. What is popular amongst Maori males is black American RnB/soul music which 45% said that they liked. Maori males, especially those in SES 5 and SES 6 also enjoyed listening to Reggae. Reggae was not popular with the Pakeha respondents and but appealed to Maori in the lower SES groups. The Classic Rock and Dance/Club genres were also popular with Maori males with just under 30% saying that they liked those styles of music. Around 16% of Maori males indicated that they listened to British Alternative, Classical/Opera and the Heavy Metal genres. Genres such as Country, Folk, Industrial,

Jazz, 50's Rock and Roll and Kiwi music were not very popular with Maori males. (Table 12.6)

(Table 12.7)

Popular Music Genre Preferences: Ethnic Group

Total % Preferences

	<i>Maori</i>	<i>Pakeha</i>
Hip-Hop	24	72
Country	*	*
Punk	23	4
Rock	61	28
Industrial	2	*
Pop	34	22
Jazz	5	14
Folk	2	*
Kiwi Music	16	9
British Alt	16	14
Acoustic	5	11
Classical	7	9
Blues	8	14
Heavy Metal	45	28
Grunge	53	28
New Age	10	4
Classic 60's	31	22
RocknRoll	20	9
RnB/Soul	14	42
US Alternative	23	23
Adult Cont.	8	7
Dance/Club	34	37
Reggae	37	*

(n=174)

NB: * Denotes a figure of less than 1%.

Clearly the most favourite music genre with Maori females is House/Rap music which over 90% indicate that they regularly listen to it. Black American RnB/Soul music and Dance/Club music is also very popular with around 40% liking those particular musical styles. Around 30% of Maori females indicated that they also listen to Heavy Metal, Pop and Grunge. This being a higher listenership on average than their Maori male peers. Maori females liked the Rock genre much less than the Maori males, with only 20% indicating that they listened to it regularly. The percentage of Maori females who liked US Alternative music was similar to Maori and Pakeha males with around 24% listenership. Jazz was one genre that Maori females preferred, especially amongst Maori females in the higher SES groups. The other survey groups did not include Jazz in their top 10 music preferences with 20% of them indicating a liking for it. A similar number of Maori females also indicated an enjoyment of the Classic rock genre as well.

When the question of genre preference is crossmatched by SES, some interesting contrasts are established. One interesting contrast was that respondents from the higher SES groups, when asked in Question 32 of the survey, were more likely to select a wider range of genre preferences than the respondents from the lower SES groups. Though the combined lowest SES groups SES 5 and SES 6 contained well over twice the number of respondents as the combined SES 1 and SES 2 groups, the higher group displayed more overall genre preference selections. The combined SES 3 and SES 4 groups also selected more genre preferences per respondent than the two lower SES groups.

It was in musical genres that didn't really gain strong overall support from the respondents, that differences between the SES groups music preferences, were apparent. Classical music, though not universally popular amongst all respondents was more popular with respondents from the higher SES groups SES 1 and SES 2 (27%), than with the combined middle and lower SES groups (5%). Similarly Jazz music was more popular with higher SES groups (17%) than the combined middle (6%) and lower (6%) SES groups. British Alternative was also more popular with the higher SES groups (32%), than the middle SES group (17%) and the lower SES group (6%). The American Alternative genre also displayed this preferences sequence with the higher SES being very popular (47%), the middle SES group moderately popular (25%), and the lower SES group displaying not much interest in this genre at all with just 8% support. (Table 12.7)

An interesting result was that the support for Grunge, Heavy Metal, Rock and Dance/Club music was not uniform across all SES groups. Though these genres were popular in terms of the overall survey, the level of support from the lower SES groups was fairly lukewarm. Grunge for instance was popular with the middle SES groups SES 3 and SES 4 (78%) and the higher SES groups SES 1 and SES 2 (75%), it only was popular with 20% of respondents from the combined SES groups of SES 5 and SES 6. Rock music as a genre also revealed this trend of higher levels of support from SES 1 and SES 2 (62.5%), in contrast to SES 5 and SES 6 (32.5%) with the middle SES group, falling between the two with 40% support. Heavy Metal was very popular with respondents from the top four SES groups with 53% support, but the lower SES groups tended to disdain this genre with only 16% support. Dance/Club music produced nearly

a similar result with 48% of respondents from the top four SES groups indicating a preference, yet only 16% of respondents from the lower SES groups indicated a preference for it.

Table 12.7

Popular Music Genre Preferences: SES by %.

	<i>Total % of Preference</i>			
	<i>(Combined)</i>	<i>SES 1&2</i>	<i>SES 3&4</i>	<i>SES 5&6</i>
Hip-Hop/Rap	30	25	45	
Country	0	0	0	
Punk	30	19	9	
Rock	70	80	36	
Industrial	0	2	9	
Pop	10	28	22	
Jazz	0	2	9	
Folk	0	0	0	
Kiwi Music	20	13	5	
British Alt	30	18	0	
Acoustic	0	10	0	
Classical	10	4	9	
Blues	10	8	9	
Heavy Metal	40	56	18	
Grunge	50	56	22	
New Age	0	8	9	
Classic 60's	10	36	9	
Rock n Roll	0	8	9	
RnB/Soul	10	21	22	
US Alternative	40	27	13	
Adult Cont.	0	4	13	
Dance/Club	40	23	18	
Reggae	0	0	34	

(n=174)

The music genre which the lower SES groups of SES 5 and SES 6 preferred the most, was the House/Rap genre with 54% support. This was well ahead of the higher SES groups in terms of genre preference with 37%, and the middle SES groups with 34% indicating it as a genre preference. Reggae was popular with respondents from the lower SES groups especially amongst Maori. The other music genres did not reveal the same distinct contrasts when crossed by SES grouping. Though the overall trend was that the higher SES groups tended to represent a slightly higher preference for musical genres. This of course could be indicative of respondents from SES 1 and SES 2 selecting from survey Question 32 (Appendix) more preferences from the music genre list than other SES groups.

The most preferred information sources for finding out about new or favourite popular music performers, styles and topics was through either friends or by listening to the radio. (Table 12.8) Television was also frequently used by the sample group to discover new music sources.

Table 12.8

Information Sources For Popular Music
Totals

Friends	120
Television	99
Newspapers	10
Magazines	57
Radio	125
Posters/Billboards	19
Internet	9

(n=174) NB: Respondents could make more than one choice.

Analysis of the Results

The typical adolescent interacts with some aspect of the media at most times during the average waking day, according to Steele and Brown (1995: 555) in their study of American teenagers bedroom rituals and meanings. They wake up with the radio, they talk to their friends about last night's television programmes at school, flip through a magazine on the way home on the school bus, play their favourite pop music whilst doing homework and then watch television in the evening. (Steele and Brown, 1995: 557) This type of media consumption is a relatively universal, daily, ritual for many teenagers in the West (Gunther, 1997: 128).

The thesis, whilst not setting out to investigate teenagers' private lifestyles is concerned with establishing the meanings and motivations that lie behind the consumption rituals of rural New Zealand youth, in their relationship with, and significance towards, the mass media. Before any understanding of this youth media relationship can begin in a psychological sense, it is important to place into the discussion, an understanding of the siting of our New Zealand cultural identity in the context of the global media culture that our adolescents consume. It is a global culture, which is essentially American in identity and ideology (Gunther, 1997: 128).

One of the public concerns regarding the content of media consumption that our New Zealand youth embrace, is the fact that it is a content that is imported predominantly from the United States. The issue of American 'cultural imperialism' in terms of media products, and media ideology, is not only a local issue, but a global

one as well (Lealand, 1995: 1; Fiske, 1997: 55). The globalisation of the American media is redefining the characteristics of the contemporary world (Fiske, 1995: 55). This survey's New Zealand adolescents consume media products from the United States because they regard them as essentially being of better quality, more entertaining, and the source of a more personally fulfilling experience. The survey results of this thesis have shown the level at which a large section of New Zealand youth are keen consumers and commentators of American popular media culture.

Though the media brand MTV did not survive here in New Zealand, its influence on New Zealand youth began years before TVNZ's experiment and will be felt long after. Banks (1997: 59-61) and Gunther (1997: 128-131) regard MTV as the shaper of modern youth culture. A youth culture that is mediated either by MTV or replicated in youth orientated programming globally. "It exemplifies the growing globalisation of popular culture and moreover is the key fostering agent in this trend." (Banks, 1997: 60) Large producers of media culture such as movie studios, television networks, and record companies seek their markets through the audiences' youth culture agents such as MTV, and its alternatives such as TV4 and TV2, in New Zealand. The American global media culture in many ways is as accessible to an adolescent in London, Los Angeles or New York, as it is to a adolescent growing into adulthood on a New Zealand dairy farm.

"The lingua franca of the late twentieth century is American; our public and private narratives are American; MTV, Macintosh and McDonalds seem to be the full realisation of the triumph of American capitalism." (Lealand, 1995: 1)

The encroachment of the American media into countries such as New Zealand is because of the integrated structure of its marketing and management. United States media conglomerates own the major film studios, record companies and television networks. So much of it is symbiotic, and because of this, it becomes uniquely powerful. For instance MTV is owned by Viacom, an American media conglomerate, which owns major cable networks, record companies, radio stations, TV stations, and a Hollywood movie studio (Gunther, 1997: 128-135). The study of MTV and the globalisation of American popular culture by Jack Banks (1997: 60), provides an insight into how this cultural imperialism of American media products works on an everyday basis. " Music videos often feature songs from film soundtracks including short footage from the film in the video. The film-related video gets played concurrently on television and nurtures an interest everywhere the film is shown." (Banks, 1997: 60) This is an example of the integrated marketing strategy that powers the American media industry onto New Zealand airwaves, television screens, tapedecks, multiplexes and magazine articles. What comes along with it, like pilot fish to a whale shark, is American cultural products such as branded clothing apparel, street language and 'Whopper Burgers' with a picture of the latest Hollywood blockbuster on the carton. (Gunther, 1997: 130-134)

The debate in New Zealand over American cultural imperialism has been centred around the mass media. At the heart of this debate is the issue of cultural identity. Lealand (1995: 2-8) perceived that there were two strands of debate on this issue. Firstly, that contemporary New Zealand's wider cultural identity was being swamped by Americanism at the expense of our British colonial heritage, and

secondly, that our indigenous Maori culture is being contaminated by it. Critics would either point to the adoption of African-American popular culture by young Maori, or the loss of the traditional Anglo-Kiwi way of life with its institutions, allegiances, lifestyle and search for its own national identity. Lealand (1995: 6) questions the validity of both of these debate strands.

“ In whose name are national and local cultures being defended against globalisation or Americanisation? National cultures are not uniform nor necessarily coherent; they are structured along class, generational and gender lines. There are levels of domination within national cultures; those with a self interest in proscribing cultural identity, and those who struggle against such definitions.”
(Lealand: 1995:6)

Whilst this debate has raged on over the years, in-our-letters-to-the editor columns, viewpoints of ‘expert’ panellists on TV debates, and amongst parents criticising the current crop of young peoples’ media interests, New Zealand’s youth, from Maori and non Maori backgrounds have voted with their eyes and ears, and willingly joined into the global media culture. They have selected whatever aspect of this media culture that they feel they personally identify with. Usually this is without any loss of identity they have as New Zealanders. Possibly it is the case of our New Zealand youth being smart enough to have the best of ‘all’ worlds. As Steele and Brown (1995: 560) state, “ Teens do make choices about which media and media content to attend to.”

According to Roe (1985: 4), it is through pop music as a medium, that adolescents express this international youth cultural identification the most. Many of the rural Year 12 and 13 students, when questioned during the course of this case study, made the comment

that music was significantly the most important form of mass media in their lives. Popular music was played by them using radio and tape decks, both highly transportable formats of audio equipment. Music thus was easily accessible and inexpensive, particularly the radio. Tapes of popular music performers could be borrowed, swapped or pirated amongst peers. Popular music was heard on the school bus, at school lunch breaks, after school homework sessions, when friends got together, at parties and just for listening pleasure.

Youth culture is not homogeneous. It is broken up into sub-cultural affiliations. These are aligned to the type of music an adolescent listens to or identifies with. This case study into media consumption by rural adolescents in New Zealand, showed that there are number of these sub-cultural groupings based on popular music genres that the survey respondents identified with. Rap/Hip-Hop, Grunge, Punk and Dance music are popular music genres, that have a global sub-cultural following, with the adolescents surveyed for this research (Arnett, 1995: 525; Roe, 1985: 353-362). For instance part of the modern punk music genre is closely related to the sports of surfing and skateboarding. Around half of the young male respondents in the survey who listened to punk music also identified themselves as surfers. They also purchased surfing magazines regularly. This subculture affiliation could be deemed as 'surf punk'. Surf Punk is a musical genre that originated in Southern California in the early 1980's amongst small groups of punk rock listening surfies. "A colourful, aggressive genre that fulfils the need of many adolescents to seek out an oppositional view of the world, seek out peer recognition, affiliation and approval, and provide a voice for their alienation or angst." (Baker, 1995: 3)

The subcultural identity that adolescents adopt is part of the process of socialisation that they work through on their way to adult social maturity. They participate in the activities and rituals associated with the youth subculture that they identify with. Through their media consumption they acquire knowledge both from and for their socialisation activities. Either to reinforce or resist wider societal expectations, beliefs and behaviours (Arnett, 1995: 525-528).

This level of media interaction which youth adopt is manifested through the TV shows they watch, song lyrics they memorise and recite. The reading of themselves into song lyrics. The comparison of media figures in terms of appearance and actions. The critiquing of rival media figures to their preferred choices (Willis, 1990 cited in Steele & Brown, 1995: 562). Adolescents in these situations are interpreting or making sense of the media and its content. They are using their own lives as a reference point. The media interaction and interpretation are points of entry for further analysis of associated beliefs, norms and values.

What drives our youth to consume the mass media is a complex circumstance. Though at the core of what drives and motivates them to consume, discuss, socialise with, enjoy, criticise, elicit meaning from, participate in, and explore the mass media is the developmental situation of 'sturm und drang' or 'storm and stress', that adolescents experience in those years between childhood and adulthood. (Watson, 1990: 153) (Larson, 1995: 536-538) Adolescents place great importance in defining who they are and who they will be in the future. (Larson: 1995: 536) They are searching for a private sense of

themselves and their place in the world. Frequently the packaged images of the wider world are presented to them through the media.

This is the site of where their internal and external emotions are interwoven. (Steele and Brown, 1995: 572) (Larson, 1995: 536) “ Our personal identity consists of experiences, thoughts, dreams, desires as interpreted and comprehended by our individuality in relation to other experiences.” (Miegel, 1994: 221) The media is therefore used by adolescents as a process of personal development towards the autonomy of adulthood.

The mass media is consumed by teenagers in five different ways. These are entertainment, coping, identity formation, high sensation, and youth culture identification. (Arnett, 1995: 521)

“Entertainment,” is the first reason that adolescents offer when asked about their specific reasons for media consumption. “ The central theme of leisure is fun, a feature often overlooked in sociological studies of mass culture ” (Brake, 1985: 187). Furthermore, Snow (1987: 327) alluded to the fact that teenagers like to “ put responsibility on hold, enjoy the moment, and be dramatic and outrageous with no apology.” It was for this reason that 54% of the respondents liked the ‘alternative’ cartoon South Park on TV4.

“ Every week the same little boy gets killed. It’s good!” Sara (17)

“ It’s cool, all the swearing and that.” Mere (17)

The formation of identity is also a central facet to adolescent media consumption. Adolescents use the media to cultivate a conceptualisation of their personal values, abilities, and aspirations

for the future. Gender, sexuality, and relationships are central to this identity formation. The media helps adolescents to explore and conceptualise these issues. (Arnett: 1995: 522; Pasqueir, 1996: 353)

“ Like music has defined a large part of who I am which you could class as the media. Im not talking mainstream music here I’m talking like the punk rock scene, that sub genre. Thats a lot of who I am... Yes the music and the attitude it brings across, the morals as well come with the music, having that attitude. It’s like a guideline, not really a rule in that it doesn’t confine you.” Tammy (17)

The intensity and stimulation that the mass media can provide adolescents, are an aspect of media consumption, that cannot be overlooked or underestimated as youth are seeking more ‘high sensation’ experiences than adults. High sensation is that ‘buzz’ feeling that youth seek within media products whether they be horror films, rock music or video games (Arnett, 1995: 523).

“ I love Hendrix’s guitar solos that just go off!” David (17)

Larson (1995: 547) and Arnett (1995:523) suggest that youth use the media especially popular music as a coping strategy from the stresses and anxiety in their lives. That the turning on of a television set helps them to disengage and block out the angst or ‘storm and stress’ of their adolescent experiences, and that the turning on of the stereo and listening to rock music is a site where by adolescents can engage in a fantasy ground for exploring possible selves. In discussing this Larson (1995: 547) felt that the adolescents’ coping mechanism was to bring themselves through music into emotional fantasies not usually displayed during their everyday lives in the family, friends or school groups. Different styles of music were used for different emotions. For instance ‘Hard Rock’ was used by young males as a

process of catharsis to purge their anger. (Larson, 1995: 547-548) For many of the respondents interviewed they believe the media helps them cope with the moments of isolation and boredom.

“ It’s important to me because I would sit there and stare at the wall basically. It’s something to fill in time, and you could say that it is not important, but I think that it is very important to have something to fill in your time. It’s a good thing. Sure it wastes your time and you could be doing something else or doing what your supposed to be doing other than watching TV but, other times you really have nothing to do here so you sit down and watch TV or listen to a CD. ”
Tammy (17)

Adolescents like to identify themselves as part of a culture of ‘youth’. They consume the mass media because it gives them the sense of being connected to a wider peer network that is united by certain youth specific interests and values (Arnett, 1995). Many adolescents around the world are consuming the same, pop songs, TV shows and films and are familiar with the same advertising slogans and symbols (Gunther, 1997). Through the mass media adolescents are connected with each other, not just within their own countries but internationally. This formation and development of social identity is important, as through the process of socialisation, the roles of the adolescent are manifested (Miegel, 1994). The adoption of a ‘grungy’ lifestyle by an adolescent male and the search for group membership with other peers, with other ‘grungy’ youth, in terms of social role play and group belongingness, create for the adolescent the opportunity to create and express their “individual cultural identity” (Miegel, 1994: 221-225).

Of the five reasons why adolescents consume the media, the rationale which tends to have the most validity in terms of the survey respondents, was that of adolescents using the media as a coping strategy. This outcome came through in the comments that the respondents wrote during the course of the survey questionnaire when questioned as to, " why is the mass media important to them in their lives as rural New Zealand teenagers? " Around half of the respondents in this case study commented that they use the media as a coping strategy for 'the boredom of rural life' and the difficulty in transportation to see friends outside of school. Another reason was that the respondents seemed interested in their own personal identity formation and this was reflected in the need and desire to gain a knowledge and understanding of the world outside their rural district. To discover a narrative or perspective very much disassociated from the one their parents, teachers and elders have provided for them.

" They compare what they are seeing and hearing in the media with what they already know or thought they knew, then apply their new understandings to their lives. " (Steele & Brown, 1995:563)

Examples of the reasons why the rural adolescents used the media are found in their following comments;

" I think it is important because country teenagers wouldn't have any thing to do if there wasn't any media. Teenagers lives revolve around the media in a big way. " (Female, 17)

" I think it is important for us to keep up with the trends and things that go on in cities etc. I think it sux that MTV has gone because it let us know what was hot in the UK. " (Male, 17)

“ During weekends and afterschool I watch a lot of television. I think that this has to do with the fact that I don't have a license to go see my friends.” (Male, 16)

*“ It is very important cos there is nothing else to do around this hole. If there wasn't music to get me by this sure would be a sad place.”
(Male , 17)*

“ It is my contact with the rest of the world so it is very important. Without the media I would suffer from serious brain death from complete and utter boredom.” (Male, 16)

“ I think it is important because it keeps us country folk in touch with city folk. The music I listen to and the TV shows I watch are in some ways a replacement for not being able to live the real thing since I am cut off from it all. ” (Female, 18)

“ It gives us something to do when there is nothing to do on the farm after school. It's not like we can just walk around the corner to get to a mates place.” (Male, 17)

*“ It's very important as it keeps me in touch with what's going on outside our area and informs me of the latest trends and fashions.”
(Female, 17)*

“ If you didn't watch the news or read the paper you would know nothing. If I didn't have music and surfing videos I would be depressed.” (Male, 16)

“The TV is important because there is not much else to do out here. Families who can't afford to go into town every week to see a movie have to make do with TV.” (Female, 18)

“ With living in the country there isn't much entertainment for teenagers so we resort to watching a lot more TV as we can't get from place to place.” (Female, 17)

Overall, the survey respondents on average consumed more television than any other mass media format in terms of consumption levels. The relationship that teenagers have with the television is afflicted, according to David Orwell (1997) who wrote that teenagers are in a double bind over their consumption of television in that the television is both a domestic and familial construct. Orwell (1997:45) regards that “ young people have had little desire to stay at home and watch.... on the other hand those teenagers who stay at home watching television have (often) been constructed as addicts or pathological.” This statement, though essentially broaching the British youth television experience, does raise some interesting questions in regard to the New Zealand rural experience because many of our rural New Zealand teenagers are ‘stranded’ on farms due to the issues of geographical isolation and immobility. They, like their British peers, are also avid consumers of television, especially in primetime periods.

The television set is an important appliance in the homes of rural New Zealanders. There was an average of well over one television set per household amongst the rural New Zealand youth that this survey used as its sample group. Silverstone (1995: 1-2) considers that the television as a domestic appliance is deeply embedded in the life of every household. Only a tiny minority of the homes surveyed from the sample group did not have a TV set. Such is the place of television in rural New Zealand homes, that the majority of the survey respondents’ homes in fact had two or more television sets. Additionally, around 40% of the 174 adolescents surveyed indicated that they have exclusive use of a television set for their own consumption.

Although, this does not tell the full story because many of the respondents do have exclusive access to a TV set, they still tend to watch television with others from their domestic group. Only 12.7% of the sample actually said that they watched television exclusively alone. For the vast majority of adolescents who participated in the survey sample, television was what Silverstone (1995:1-3) called “ a shared activity”. The television set is a site of social bonding for families and as viewers we don’t so much as watch it, we also share it amongst ourselves. (Silverstone, 1995: 1-3) In the interviews with the survey respondents, this family viewing relationship was raised.

“ We all watch TV as a family. All sit around the couch in the Evenings.” Judy (16)

“ We usually sit there on the couch at home and watch it. Dad and my sister. We all sort of have the same sense of humour.” Sean (17)

For many of the survey respondents, viewing situations tended to change in regard to which other family member was watching a programme with them. Frequently, in these viewing situations the watching of the television becomes ritualised as a domestic routine. One which is closely aligned to the social fabric and operation of the household. The respondents indicated that they watch certain programmes with certain family members. Ang (1991) put forward the notion that there is not just one style of watching television but there are many microsituations that each individual becomes part of. For many of the respondents each domestic micro-situation was mobilised around the social determinants and social alliances that exist with each of other family members.

"I usually watch it at home. It varies who I watch it with. It depends on who's there. I sit down with the old man sometimes and watch sport and things." David (17)

"I usually watch it with my family members, though I watch the shows that I like Alley McBeal and Shortland Street alone. My brothers hate it." Anne (17)

"I usually watch Blue Heelers and Water Rats with my parents. I watch The Simpsons and Drew Carey by myself." Paul (17)

In these viewing micro-situations, the level of interaction with the screen can change depending on the situation (Ang, 1991). Around 56% of the respondents felt that they were fully concentrating when they were watching television and that this was their usual approach when viewing the television. Around half of the survey respondents indicated that they actively are making intellectual decisions and rationalising emotional considerations during their interaction with the screen. This was especially common with those who were watching programmes that they 'loved' or 'enjoyed'. The respondents came to find as pleasurable and involving, the viewing of programmes that they could achieve a state of recognition and empathy with. The popular programmes that the respondents 'loved' or 'enjoyed' were providing the viewer with additional knowledge of their own social contexts and relationships. This increases the experience and understanding of what Wilson (1996: 46-48) calls their 'lifeworld'. The increased state of 'meaning' that this evokes stimulates their levels of concentration in the viewing microsituation.

"It's interesting to see how the relationships between characters work or go wrong." Judy (17)

"Sometimes they make you think hard when you are watching it." Kimi (17)

“ You understand what the characters are going through.”
Sara (17)

On the other hand 44% felt that their relationship with the TV was more casual. It was like any other appliance in the house that was there to be used. Such as a heater when it was cold, the TV was available when the respondents were bored. Silverstone (1995) regarded the television as a ritualistic part of the domestic household. Its role was not unlike an oven in its purpose of serving the needs of the household members. Instead of preparing food, its purpose is for entertainment and boredom reduction.

“ It’s all just entertainment. Comedy. Something that picks out the humour of everyday stuff - you don’t want anything too far out so you can relate to it. Drama - something that is interesting so that you don’t get too board watching. I like a bit of mushy stuff as well.”
Tammy (17)

“For me TV is just entertainment other than the news items.”
Paul (17)

The results of the survey indicated that rural youth tended to be selective in what they decide to watch but this was tempered by the fact that this was a view held by just under two-thirds of the respondents. Many of the respondents indicated that they never missed certain programmes that they liked, and were quite prepared to ignore programmes that they did not care to watch. Paul, a 17 year old (Year 12) student was selective in what he watched. In the interview he revealed an example of this selectivity. It involved the cartoon shows ‘King of the Hill’ and “The Simpsons” which are essentially of the same genre, but Paul preferred one over the other:

“ I like it (King of the Hill) but don't see it as much as The Simpsons, I make a point of seeing the Simpsons but not King of the Hill, so I always miss it.” Paul (17)

Paul (SES 1) was an only child of a professional couple. He inferred during the course of the survey interview that the reason for his television selectivity was that he had other options to pursue such as the Internet, the stereo and homework. There was a high degree of parental modelling in his media consumption patterns that had developed over the years.

Quite a significant number of the survey respondents, tend to watch whatever is on when they get bored, or when they have free available time. One respondent had this to say regarding the watching of the US comedy 'Friends';

“ My sister watches it and I'll come in and watch the rest of it with her.” Sara (17)

Anne, who was a 17 year old Year 13 student, was another adolescent typical of those in the survey who were more casual in their television viewing habits.

“ Sometimes if there is nothing to watch on the other channels you can watch TV1 and those 'around the world type' documentaries type programmes.” Anne (17)

The issue of selectivity amongst television viewing had no bearing in terms of class background, ethnicity or gender that stemmed from the survey results. This eventuality also crossed over into the viewing selectivity of advertisements in commercial breaks. The only significant difference in the issue of selectivity that came apparent in the case study was that the respondents were very selective in the

television commercials that they wished to watch. Nearly 90% of them indicated that they do anything but actually sit and absorb the content of a TV advertisement.

“ I can't stand watching commercials. I change channel to see whats on there even if its just for a minute or two.” Female (17)

“ Seen one Ad, you have seen them all. Don't need to see it twice.” Male (17)

The rural adolescents surveyed, strongly preferred foreign or imported television product rather than local New Zealand productions. Nearly three quarters of the survey respondents would watch an American show in preference to other countries. The popularity of programmes particularly those from the United States appealed in equal measure to both genders in the survey. The favouritism for American shows was also apparent when the results were crossmatched by ethnic group and by SES.

The attitude of the survey respondents towards our local New Zealand television product indicates that a certain amount of 'cultural cringe' exists. Many feel that the local programmes are somehow inferior to foreign material, with New Zealand shows ranking behind the American and British in preference. However not all survey respondents felt that way. Tom a 17 year old male when interviewed, gave this reply concerning local television.

“There was one a couple of weeks ago 'The Chosen', it was good. Dugan the murder mystery - that was good.” Tom (17)

Though a certain amount of cultural cringe exists regarding the New Zealandness of locally made television programmes amongst the

youth surveyed, some, such as Shortland Street, had a level of popularity amongst certain sectors of New Zealand's youth that is "helpful in breaking down and overcoming this barrier." (Dunleavy, 1995: 25) According to Pasquier (1996:13), this could be due to their understanding of the local social reality portrayed on Shortland Street.

A trend that did emerge when considering the sample groups' preferences towards a television shows country of origin, was that 21% of the Maori respondents said they preferred viewing Australian television programmes rather than New Zealand or British ones. An Australian show that was universally popular with Maori youth was 'Who Dares Wins'. Though because of its popularity amongst Maori youth and the popularity of 'Home and Away' amongst a large number of Maori female respondents, this show of support for Australian programmes has to be tempered by the fact that Maori did not generally watch any other Australian programmes on television. Pakeha youth, according to the survey results, watched these shows as well, but also watched such dramas as 'Water Rats' and 'Blue Heelers' in reasonable numbers.

Generally, Maori respondents watch the same programmes and television genres that their Pakeha peers watch on TV2. There are some exceptions though. Firstly, large numbers of Maori males watched 'The Fresh Prince of Belair' which was on at 5.30pm just prior to the prime-time viewing period. When given the opportunity in the survey questionnaire to add any other programmes that they watched, 'Fresh Prince', a sitcom starring African American Hip Hop star Will Smith was highlighted. A large number of female

Maori respondents also watched the sitcom 'Moesha' on TV4. The programme is about a group of teenage African American girlfriends. The programme stars the Hip-Hop singer Moesha. These programmes are significant in the fact that, apart from some characters in the local Soap 'Shortland Street', they are the only shows that have lead characters of 'brown skin'. Such is the 'whiteness' of New Zealand prime-time scheduling. Though not on prime-time scheduling many Maori respondents also watched 'Mai Time', a Maori youth culture programme on Saturday mornings. A number of Maori respondents added this programme in the programme watching comments section of the survey questionnaire. Another significant difference between Maori and Pakeha adolescent television consumption, is that Maori respondents in the survey watched more News and Current Affairs programmes than Pakeha. In every News and Current Affairs programme screened during prime-time proportionally more Maori were watching.

Nonetheless, Pakeha youth in the survey responded with a result that contrasted with Maori youth in that they disliked Australian programmes, with only 6.3% of them indicating that they preferred Australian TV shows over those of all other countries. Pakeha youth do in fact proportionally watch higher amounts of Australian television shows than what they really believe they watch. For many it is a question of perception of what they think they preferred in terms of the country of production origin and not necessarily what they are in fact actually watching.

A number of the Pakeha youth, though still regarding American shows the best of all, had positive things to say about some New

Zealand programmes and generally displayed their dislike of anything Australian. The Pakeha males were the most anti-Australian out of the survey respondents. One considers that this attitude of anti-Australianism has more to do with the predominant male sports rivalry that exists in Anzac folklore, more than a measure of aesthetic tastes.

"Australia its like ... Nah! Errg!" Tom (16)

"The Australian ones I don't like at all, Neighbours and stuff like that." Sean (17)

Some of the interviews revealed the following sentiments about their television preferences in terms of particular countries of origin;

" American shows are just the biggest and the greatest. They spend the most amount of money on them, and New Zealand programmes are good since they are made here and you recognise things. UK, I just can't stand the voices." Tom (16)

" The American shows are better made, better quality. New Zealand ones like 'Havoc', New Zealand ones like 'Sports Cafe' and 'Time of your life' are really good. The UK ones, I like some of their funny ones, like 'Reeves and Mortimer', stuff like that." Sean (17)

The question of SES levels (New Zealand's Socio-Economic Status Stratification levels were devised by Dr's Elley and Irvine of Canterbury University in 1976) are more commonly understood to be indication of an individuals' income levels, educational attainment and occupational status. The survey's attempt to show an estimation of an individuals' 'socio-economic class' background was found to produce a variable range of comments from the respondents in terms of their country of origin preferences. Though it should be remembered that in the results of the survey itself, no significant

contrasts existed when a TV programme's country of origin was crossmatched by SES. In the interviews, two of the female interviewees were from higher SES backgrounds than the majority of the respondents. They produced two entirely different perceptions, especially in the case of British programmes on Television. The general consensus regarding British programmes were that although they held a higher or more valued cultural capital than American or Australian programmes, this was not entirely acceptable amongst the survey respondents. Frequently British programmes were identified with TV1. This channel represented for most of the survey and interview respondents as a channel of 'oldies' programmes. Jean (18), in her interview response gave more of a personal opinion, whereas Tammy (17) gave a personal analysis.

"I think that America (TV shows) is the most popular because that is what we have over here the most. Some of them are just stupid, they try too hard. I think if that we had more British programmes they would be just as popular." Tammy (17)

"The British are more laid back, the humour is more laid back. It doesn't make them lesser programmes for it." Tammy (17)

"I don't like the British acting. I think its shit like Coronation Street. UK programmes are duller, they do not have as much action in them compared to American ones.... You can tell that they are UK just by looking at it, you can tell by not them even speaking so you just change channels." Jean (18)

From the overall results of the survey, 9.7% preferred programmes from the British Isles. The lack of favourability shown by the sample towards British programmes was relatively uniform across the SES groups. Paul (17), whose parents were both secondary teachers was part of the small SES 1 group, and therefore potentially someone with

a greater propensity for consuming higher cultural capital objects, displayed television 'country of origin' preferences similar to that of David (17), who was in the SES 5 sample group, and disliked British programmes and preferred American. The English accents of British programmes were found to be the main reason for disliking British programmes by those adolescents who undertook the survey and interviews. Interestingly enough, none of the survey and interview data collected from the overall sample group recall any criticism of American accents.

"...as soon as I hear a British programme I switch off. I hate the accent." Jean (18)

The results of the survey indicated that TV2 was dominant in its position as the leading channel of choice amongst the survey sample. This was regardless of gender, SES and ethnic background. The other free-to-air channels performed badly in comparison. TV2 was also found to be the dominant channel amongst a sample of Auckland youth aged between 15 and 18 years who were surveyed on behalf of New Zealand On Air in 1997 as part of Report on Young People and Broadcasting. (NZOA, 1997: 6) The popularity of this channel is not surprising given the preference of the sample group towards American TV product. Nevertheless, TV3 also according to NZOA (1997), provides a lot of American programming content, but still is only preferred by just 5% of the survey sample of rural teenagers. The interview respondents did provide some opinions and insights into TV2's ratings domination of this audience.

"I only watch US or local shows really. They are usually on TV2"
Sara (17)

“ I really like TV2 ...then TV3, then 4, then One. TV1 has really crappy programmes on air. TV2 is good value.”

Judy (17)

“ TV2 has more American shows. That’s why its better. I’m used to the shows on it. I have grown up with them. Shows like The

Simpsons have been around for ages. I am just used to watching them. TV4 doesn’t seem as interesting. The shows look cheap.”

Sean (17)

There is considerable data amassed on how many hours per week are spent watching television by youth aged between 15 to 18 years. The 1997 New Zealand on Air research for instance reported that on average this age group watches 2 hours and 22 minutes of television per day (NZOA, 1997: 21). The thesis took a different tack in measuring the amount of television that the sample group consumed over a week in that it was essentially concerned with prime time television viewing. The other key difference was that instead of using a chronological measure, it sought a quantitative measure to find out how many programmes the sample group watched per week on average. The sample group watched 21.8 primetime programmes per week with females watching slightly more than males. The results found that Maori watched nearly 29 primetime programmes, nearly ten programmes more than Pakeha, and that youth from the lowest SES background watched nearly ten programmes a week more than those from the highest SES background.

Generally the Year 12 and 13 students, aged between 16 to 19 years of age, when interviewed for this thesis, perceived that they did not watch much television. Possibly their perception is based on the fact that research has shown that teenagers watch less television in their

later teens than in their early teenage years (NZOA, 1997: 6). This perception varied greatly in how many hours a day they thought watching 'not much TV' actually was.

"I don't watch that much television. Probably about 3 or 4 hours of TV each night. About 25 hours a week, but I don't watch any TV in the mornings or in the middle of the day. Just at night from 5.30 to 6pm to watch Fresh Prince, then from 7 O'clock on."
Jean (18)

"I would watch 3 or 4 hours. 3 or 4 hours on Channel 2 a week and then it depends on what is on Sky. I don't watch a hell of a lot of TV really."
Paul (17)

The survey results revealed that the most popular television genre amongst the sample group was situation comedy. Nearly a quarter of their prime-time viewing was taken up watching Sitcoms. Also popular amongst the respondents were Soap Operas, Lifestyle programmes, and Cartoons. Arts/Cultural, Documentaries and Murder/Mysteries were not popular with the sample group with only a handful of respondents showing a preference for those genres. There is a strong bias against television genres that can be conceived as 'high culture', 'British' or for 'old people'. This is virtually a universal dislike amongst the respondents. The most 'hated' programme seems to be 'Coronation Street'.

"I don't like British acting. I think its shit like Coronation Street."
Jean (18)

"I don't like TV 1 at all. Its full of British shows for old people, Coronation Street and stuff like that." Mere (17)

Though some respondents had watched the programme during the previous week, that does not necessarily indicate that it was the programme they had wished to watch. Domestic circumstances within families sometimes mean that adolescents are 'out voted' by their parents regarding what's going to be watched (Zwaga, 1991:1-4) (1995 Watson, 1990:20)

" Mum and Dad started watching Blue Heelers...." Paul (17)

" I watch it whenever, whoever is there, anybody in the family. It doesn't matter to me." Mere (17)

The consumption of television results in the survey displays the differences between male and female adolescents in terms of what sort of programme genre they like. The females in the survey were attracted to Soap Operas like 'Shortland Street', Drama's like 'ER' and Situation Comedies like 'Friends'. The significance though is that young females like these programmes to have central female characters, especially female characters developing relationships with the opposite sex. (NZOA, 1997: 64)

" We talk about the show on TV last night. My friends and I like Alley McBeal, like if you miss it or your friends miss it, the others will fill you in about what happened." Anne (17)

" My favourite programme is Alley McBeal. Its cool. It shows you watch she's actually thinking, not what she's doing as well....I think a lot of younger people watch more realistic programmes like Alley McBeal. They are more interesting to watch." Jean (18)

In a study of the role of television in the lives of 30 Australian schoolgirls, Palmer (1986) found that adolescent females sought an

exploration of their place in the world through television. They sought out programmes that they could be emotionally involved with and dealt with everyday situations and relationships. They particularly liked programmes that role modelled other young women as lead characters. Palmer (1986) suggested that adolescent females had programmes that became what she refers to as 'primers: texts for living', as female characters such as 'Alley McBeal' or Rachel from 'Friends', have their on screen behaviour and attitudes modelled by adolescent girls. (Palmer, 1986) Many of the female respondents empathised with the lead female characters of their favourite programmes.

" I really relate to her, her sense of humour. What she sees that is going on around her." Kimi (17)

" You understand what the female characters are going through." Sara (17)

" I really relate to the women characters on 'Friends'." Judy (16)

In their study of media use by Swedish adolescents, Rosengren et al (1994: 133), state that gender and social class are powerful determinants of media consumption. According to their research, adolescent females are more likely to develop a stronger relationship with the television than adolescent males. They become loyal to specific programmes as can be seen by the strong support the female respondents in the case study gave to 'Friends', 'Shortland Street' and 'Alley McBeal'. Adolescent females build a closer specific relationship with a programme than adolescent males, their "viewing builds viewing", according to Rosengren et al (1994: 133-134). This

can be supported by the comments of viewership loyalty that female respondents wrote in the survey questionnaire that no male respondents inferred.

“ I cannot miss Shortland Street.” (Female, 16)

“ I watch it (Friends) all the time.” (Female, 17)

The most popular programme for female respondents is the American situation comedy ‘Friends’ which is shown on TV2. Over three quarters of all the survey respondents had watched the programme episode immediately prior to the survey. It was the second most popular programme amongst the male respondents and Maori females. Its popularity transcended SES groups. In fact the programmes’ popularity overall, was not stratified by SES group, as well as other forms of the mass media like film, video, and popular music. This is contrary however, to the findings of Rosengren et al (1994: 133) who felt that in terms of television programme loyalty, socio-economic status is a stronger variable than gender group.

Programmes that have strong female viewership like ‘Friends’, ‘Alley McBeal’ and ‘Shortland Street’ appeal to all SES groups. For adolescents, particularly females, ‘Friends’ was ‘the’ television show to watch. It was the programme most female survey respondents talked about, discussed, and felt was significant to them. ‘Friends’ is a programme about a group of ‘twenty somethings’ who live in the same New York apartment building and are friends. They regularly meet up to socialise at a neighbourhood cafe. Its ensemble cast is made up of both male and female characters. “They want love and commitment, they’re afraid of love and commitment. Some of them

have made career choices, some haven't." (Robb, 1997: 113) "It combines witty humour, personal relevance with respect to relationships as well as sexual chemistry. It is aspirational and everyone is perceived to be equal. Both males and females have favourite characters. Males like Rachel and females like Chandler." (NZOA, 1997: 64) 'Friends' mixes emotionalism and relationships with in-jokes and the frenetic behaviour adolescents relate to. (Robb, 1997: 111-114).

" 'Friends' is cool, it gives you an insight on flatting. It funny. Yeah!" Anne (17)

" I relate to the women characters on 'Friends'." Judy (16)

" My favourite show is 'Friends'." Sara (17)

" 'Friends' is the one I watch all the time. Alley McBeal is good too, I like the comedies mostly." Mere (17)

The most popular New Zealand made show was 'Shortland Street', the medical centre based soap opera. It was very popular with the female respondents and was fourth most popular programme overall. Soap opera's like 'Shortland Street' and the ninth most popular programme 'Home and Away', are popular with females because of a "strong focus on relationships and plausible characters" (NZOA, 1997: 68).

" 'Shortland Street' is pretty good for New Zealand television. It stands up pretty well against the American television." Tammy (17)

" Its interesting (Shortland Street). Ive been watching it forever, I don't like to miss it. If I am going to miss it, I'll tape it." Anne (17)

Many of the comments made by adolescent males in the survey question and interviews either were that programmes were 'cool' or that the programme 'suxs'. Such comments made it difficult to achieve a clear understanding of their loyalty towards a programme. The male respondents particularly enjoy sporty, irreverent, humorous characters in the television shows they preferred. Mark Ellis and Havoc were regarded as 'role models' by some of the male respondents because they were 'hard case' or 'good blokes'. These two television presenters were regarded by the male respondents wise cracking, individualistic, macho and mildly anti-establishment.

" I look upon Havoc as a role model, he has got individuality and humour, good attributes to have." Paul (17)

" Mark Ellis and Matthew Ridge. They are pretty cool." Sean (17)

" Havoc is funny, he takes the mickey out of things, he's his own person and thats good." Paul (17)

The programme selections that males made regardless of SES and ethnic background tended to reflect the wise cracking, individualistic, macho and mildly anti-establishment sentiments of the male respondents. Popular programmes with males had at least one or two of these attributes, such as '3 Sport Rugby League'; 'Sex Life'; 'South Park'; 'TAB Sports Cafe'; 'Havoc'; 'Seinfeld'; 'King of the Hill'; and '3rd Rock from the Sun'.

" TAB Sports Cafe, The Simpsons, Fresh Prince of Belair." Sean (17)

“ Humour is a big thing. On Sports cafe I like the way they do a round up of sports results in a funny way.” Sean (17)

“ South Park. A big thumbs up. It’s so off the wall, it’s so original.” David (17)

The most popular programme for male respondents was ‘The Simpsons’ on TV2. Primetime cartoons currently are hugely popular with teenagers, particularly males as the survey results showed. It was also the second most popular programme for female respondents in the survey sample. Overall, 70% of the respondents watched the programme on a regular basis. The acclaimed animated comedy has been on New Zealand screens for nearly all of this decade. (NZOA, 1997: 64) Its popularity is enduring especially with adolescents who in television consumption terms could be classed as ‘The Simpsons Generation’. The show documents with ironic, self-deprecating, and at times subversive humour, the working class struggle of Homer Simpson and his family. It is a show that is intertextual, highly media literate, and provides for a social commentary on contemporary suburban life and culture (Flew, 1994: 1-2) (Robb, 1997: 64-65).

“ Yeah the Simpsons I like it. It’s really good. It’s the humour that really good, you don’t have to think about it. It’s there for you. It’s a very smart programme.” Paul (17)

“ I watch it (The Simpsons), it’s a thumbs up programme.” David (17)

One programme that became significant during the case study was the cartoon show ‘South Park’ TV4. The programme was incredibly popular amongst male respondents. It was the fifth most popular programme amongst the survey sample despite the fact that many of

the sample group were not able to get TV4. Such was the cult status and significance of 'South Park' amongst the respondents, that pirated copies were being circulated around the senior common rooms at the secondary schools where the survey was conducted.

" South Park? Oh thats really cool, Ive only seen it a couple of times since we don't get TV4. I would like to see more of it. Someone should tape it for me I think, yeah." Paul (17)

" It's funny seeing a cartoon where the characters do really funny, shocking disgusting stuff. It's funny to see that there in that context. What they say is really good. It's well written, people like Mr Mackie who says 'Hhhhhh', it's really funny. It takes the piss out of anything and everything. I can relate to it the Anarchy and that, against the system. Tammy (17)

" I haven't seen it. Like every time it's on the boys in our class talk about it heaps and heaps so it sounds interesting but you don't know what time it is on. I know that its on Channel 4, but I think I am at Basketball when its on." Kimi (17)

" Some of the guys tape it for their mates who don't get TV4"
Jean (18)

Pay to View Television

Watching Sky TV, New Zealand's only pay to view operator, was mainly for entertainment reasons. The sample group rarely watched the more informative channels such as Discovery and CNN. The most popular channel amongst the respondents was HBO which showed Movies. This was especially popular amongst females. The second most popular Sky TV channel was Sky Sport, especially amongst Males. Males who had Sky Sport also invited their friends around to watch rugby and cricket programming. Amongst males 'TAB Sports Cafe' was widely popular. Many females also invited

around their friends to watch HBO, especially for the weekend evening movies. Since Sky TV is only available to 38% of the respondents it is to a certain extent an important site of youth social activities amongst the rural sample group. The Sky decoder it could be argued represents a cultural status symbol not unlike colour TV's in the mid 1970's. Holt (1998: 2-6) contends that the economic factors of consuming objects of 'cultural' status, are significant indicators of cultural capital. The respondents gather at a home of a friend who has Sky TV. The media consumption becomes significant because of this socialisation event. The provider of the 'cultural object' for consumption corresponds to a position of social hierarchy (Bourdieu, 1984: 1-2). In other words the teenage male who has the home Sky TV coverage available to his peer group for an All Black test match, has increased his social currency amongst his peers.

“ During the Winter me mates come around and we watch the Super 12 or the Tests. Ends up being quite a crowd.” Sean (17)

Sky decoders are found proportionally more in Pakeha homes than Maori homes among the respondents. Decoders are more likely to be found in households of higher SES groups (SES 1-2) than of lower SES groups. With the cost of Sky TV approaching \$60 per month, many low income families (SES 5-6) cannot afford this sort of expense. Bourdieu (1984: 1-2) indicates that the economy of cultural goods has a specific logic. Those who own cultural objects are marked with higher social status. The scarcity of an object increases its economic, social and cultural value. This translates to media consumption in the context that those who possess 'objects' like Sky TV have a higher symbolic status within the social group.

Internet Analysis

The use of the Internet amongst rural adolescents is really a case of the 'haves' and the 'have nots'. Around half of the students in the survey indicated that they had used the Internet at least once, with 44.5% indicating that they had Internet access through school, friends or at home. The comments made by the sample group in the survey and interviews, were that if they did not have the Internet connected at home then this access was generally sporadic. The Internet was more likely to be connected in the households of Pakeha and the 'Others' ethnic groups than Maori respondents. When household Internet connection was crossmatched by SES groups the middle and higher SES groups were more likely to have Internet access at home than those from the lower SES groups. Therefore, it is safe to say that when the results of the survey questionnaire and interview are analysed, it reveals that the use of the Internet by rural New Zealand adolescents has a consumption bias towards those youth from Pakeha backgrounds who come from more affluent families.

Of those respondents who were regular Internet users, entertainment was the main activity that respondents indicated their preference for. According to interview and survey comments, frequently the respondents used the Internet as a source to locate further information for interests. Often this was to find out information about pop music, films, television shows and other aspects of popular culture.

“ The Internet is great for finding stuff out for assignments. I use it for that but also for the chat room. They are good for finding out about stuff that you are interested in” Paul (17)

“ 90% of my Internet use would be on web sites for bands, 5% would be for TV stuff like South Park for audio clips and stuff and 5% for assignments.” Tammy (17)

Less common was using the Internet for educational purposes such as researching for homework or assignment. Females were more likely to use the Internet for this purpose than males. They were also more likely to use the chatrooms available on the Internet or communicate via e-mail with others than their male peers who used the Internet more for exclusively for recreational purposes.

“ ...at school we use the Internet for projects, to find information and to send e-mails. E-mails are good because they are cheaper and they get there faster,” Sara (17)

Computer Literacy Analysis

The growing sophistication of the personal computer over the years has established it as an important multimedia apparatus for both leisure and educational purposes. It is popularly claimed that adolescents today need to be computer literate and to be successful beyond the year 2000. Those who are not computer literate are popularly described as not being able to join an emerging high-tech future. These urban ‘myths’, whether true or not, do not bode well for those young adolescents who do not have computer skills, or have not the access or cultural capital to successfully attain them.

A little over 60% of the respondents surveyed believed they were computer literate. Slightly more Pakeha felt they were computer literate than Maori. This relates to the fact that computers are found in more Pakeha households than Maori. There was little difference between the genders in how comfortable they felt in using computers

but when the survey results were cross-matched by SES groups it was found that the higher SES groups were very much more comfortable using computer technologies than respondents from the lower SES groups. Again this figure is due to the co-relation of computers in households to SES groups. The higher SES groups were found to have an increased perception of computer literacy due to the fact that they were also more likely to have access to a computer at home. Pierre Bourdieu's (1984) theory of cultural capital is again found to be applicable in this case as his theory contends that those adolescents of more affluent means and higher social status, are advantaged in the ability to access and consume media products, whereas those adolescents of working class backgrounds are disadvantaged.

Nearly two thirds of the survey sample felt that they were computer literate to a basic standard or felt comfortable using personal computer technology, although slightly more Maori felt less comfortable using computers than Pakeha, though the difference was not all that substantial. However, the respondents from the small SES 1 group did reveal quite a significant difference in comparison, with 80% of them indicating they were computer literate, though this was the only group to be showing any variation from the norm.

Pakeha respondents from the two highest SES group households have an advantage over other respondents from the survey sample in that nearly 80% have personal computers in their households whereas only 42% of the lower two SES group households, and just under 40% of Maori households, have PC's. It would seem to indicate that adolescents from Maori and lower SES households are disadvantaged

in terms of their computer literacy due to not having a computer in their homes.

Video Games Analysis

The use of electronic games for leisure entertainment is a common form of media consumption amongst young people. The case study survey and interviews investigated the use of these games amongst the sample group. Electronic games essentially covers home video games (i.e. Play Station and Nitendo 64), computer games , arcade video games, and hand held portable games.

The main types of video game genres are Action games which stem from the rapid action arcade games like 'Dukem Nukem', 'Mortal Combat' and 'Tekken' which were games popular with the respondents from the survey sample. These were especially popular with male respondents. Simulation games which involve strategy or a video replication of realistic events like 'Grand Turismo', 'Sim City 2000', 'Formula One', 'Need for Speed' and 'Flight Simulator' were all popular with the survey respondents. Simulation games were very popular with both males and females, especially the ones like 'Grand Turismo', 'Need for Speed' and 'Formula One', on the Sony Playstation game platform. Car Racing simulation games are the most popular with the sample group of both genders. Adventure games which involve problem solving skills and lateral thinking in the pursuit of a quest which involves the exploration of a fantasy environment. This genre of games was popular with the survey respondents with examples like 'Age of the Empires', 'Dune', and 'Wolfenstein' being frequently commented on during the survey.

Educational games which are seldom found outside school (Chandler, 1994: 2).

Video games are regarded as at the lower end of the high culture - low culture continuum. Many critics have dismissed them as “time wasting toys of low level skill, inherent monotony ” (Chandler, 1994: 7) The survey results showed though that video games were played by respondents from all SES groups and Ethnic groups, socio-economic class or ethnic background and had little to do with the amount of access one had to a video game as well as how often and how long the consumption of video games were being played. Researchers into video games such as Sherry Turkle (1984: 61) believe that video games can be a mentally demanding, complex and highly differentiated pastime. This is an interesting comment considering that since Turkle made this statement about video games in the mid 1980s the games have magnified ten-fold in their speed and graphic sophistication. Turkle (1984: 101) argues that video game players engage in “ parallel processing to deal with several simultaneous events as well as serial processing in which events are sequential.” Still in popular mythology “video games are demonised” as a “ mindless addiction for delinquent children” of low income parents (Greenfield, 1984: 86-87; Provenzo, 1991: 53-54)

The playing of video games has traditionally been largely thought of as a male past-time. Skirrow (1990: 328) has commented that boys are the heaviest users with a content preference towards games with a violence and warfare theme. “ Most video games are designed by males for males...which tend to feed into masculine fantasies of control, power and destruction.” (Skirrow, 1990: 333)

The action, simulation and adventure games that are available either via home game machines or arcades offer for the player a vicarious experience of risk without the actual physical danger. Turkle (1984: 79) feels that this special holding power of computer games appeal to young males as the games, “ are centred on evoking feelings of aggressiveness, passion and eroticism ”. That it helps young males to test and prove their worth.

The survey results showed that males were clearly more heavier consumers of video or computer games than females, with a third of the males surveyed indicating that they played at least once a week with their game session lasting for over two hours. Though nearly 90% of females surveyed had at least tried or occasionally played some sort of video or computer game and a third of the females said that they played up to half a hour once a week. The most popular games for females seemed to be those of the simulation genre such as ‘Age of the Empires’.

From the survey results it seems that amongst the survey respondents car racing simulation games were easily the most popular titles mentioned in the questionnaire and the interviews. These games appealed to both genders. The sort of violent games played by some of the male respondents was, however in a small minority. Video games like ‘Grand Turismo’, ‘Need for Speed’, ‘Formula 1’ and ‘Colin McRae Rally’ were the most popular.

“ On the car racing games its trying to beat the other cars and the clock, thats the buzz. ” Mere (17)

Newspaper Analysis

The survey respondents in the case study were found to be fairly regular consumers of newspapers. The most popular titles were the national daily the 'New Zealand Herald', the provincial daily the 'Waikato Times' and the regional weekly the 'Hauraki Herald'. These three papers had fairly strong support from the survey sample. Smaller local papers that solely were community based were not as popular with the respondents as the papers which focused on at least a wider district level.

According to the AMES (1987) study of Scottish high school students, the teenage years are a time when newspaper consumption patterns are developed. Teenagers begin to spend more time reading the newspaper than books for the first time in their lives. Around 50% of " Scottish high school aged students read a newspaper on a regular basis " (Sachs et al, 1988: 2).

Of all survey respondents, females were found to read newspapers on a slightly more regular basis than male respondents. The survey results also showed that the adolescents from the middle and lower SES groups were more likely to read a newspaper on a regular basis than higher SES adolescents.

The survey results also found that Maori respondents were more likely to read a newspaper on a more regular background than their Pakeha peers. This was a reasonably clear cut finding. It should be noted that this result was backed up by the fact that Maori respondents in the survey also were found to watch more News and Current Affairs programmes on television than their Pakeha peers.

Therefore, among rural adolescents it could be contended that Maori adolescents are more 'News' literate than Pakeha.

Nevertheless, the survey respondents tended to target sections or columns in the paper to read, ignoring quite a lot of it more news orientated content. Most approach the reading of the newspaper with a 'skim' method until they find something interesting to them or they will go directly to the part of the page which they have developed a reading ritual with.

" I don't apart from the weather section. Every now and then I will look at the movie section." Dave (17)

" We get the Waikato Times and the Herald. I usually have a quick glance at them. I usually go straight to the sports section, Netball results. I also look at the TV page to see whats on." Mere (17)

" When I find something interesting and I'm keeping up to date with it I read the newspaper, stuff like the commonwealth games. Darren Liddell, stuff like that I'll go off and read it. Probably only read it once a fortnight though." Jean (18)

Magazine Analysis:

The results of the survey questionnaire and interviews indicate that the consumption of magazines is an important aspect of media consumption for the rural youth who were part of the case study. Just under half of the survey respondents indicated that they were regular magazine purchasers. Many of the survey respondents purchased up to five magazines a month. There was no recognisable difference in this level of magazine purchasing between males and females, nor between the ethnic groups. The key difference amongst adolescents

in the survey sample was that adolescents from higher socio-economic groups were more likely to purchase their own magazines than those from the lower socio-economic groups.

The readership of magazines did reveal certain consumption differences. For instance females tended to read more magazines than males. This also related to the fact that adolescent females tended to share magazines amongst themselves more than males. Nearly 70% of the females in the survey regarded themselves as regular magazine readers, whereas just 55% males did. The sharing of magazine resources between adolescents was more common amongst those from lower socio-economic households, where magazine sharing amongst the family unit was more common. The female respondents who were in Year 13 and had access to the school common rooms frequently shared magazines with each other. Sometime the male respondents also read these 'womens' magazines according to some of the female respondents though this was never mentioned by any of the male respondents in the interviews.

"Girly magazines, Girlfriend, Cleo, stuff like that. It's not just a girly thing. My brother steals all my magazines." Tammy (17)

"I look at the ones my friends bring to school. You read them in the common room during lunchtime." Anne (17)

"I was reading one in the common room before you came. Dolly, Girlfriend. Even the guys in the common room read them. They find them entertaining as well." Jean (18)

In their evaluation of the research into the consumption of media by adolescents in Australia and Scotland, Sachs et al (1988) also found

that magazine consumption was a significant aspect of adolescent media use. They reported that it was a site for the creation of signifying systems, systems of messages and the creating of ideologies. The AMES (1987) study into media consumption amongst Scottish high school students, showed that, “magazine consumption reduces amongst adolescent females as they near the end of their teen years, whilst for males it increases over this period”. Especially in the consumption of specialist magazines such as car, surfing, computer and music publications (Sachs et al, 1988: 2).

“I usually read surfing magazines. Acoustic Guitar, Maximum Guitar, Guitar World, Musician. Just the ones with the sheet music and tablature.” David (17)

“Car magazines, performance ones like Street Machine, Classic Car.” Paul (17)

From the results of the survey and interview data, it clearly becomes evident in how class and gender identity are structured via the content contained within magazines. It is really a question of what appeals to males and females from differing socio-economic backgrounds. Males purchase and read magazines that involve and develop their sense of masculinity through the popularity of magazines content involving motor vehicles, sports such as rugby, hunting, fishing and surfing. Pakeha males were the only part of the sample group to purchase comics and that universally was the sci-fi X-Men comic. Females in the survey chose magazine content that was fairly exclusively from the ‘Womens’ or ‘Fashion’ magazine genres. This also validates the findings in the Australian and Scottish studies which also found that adolescent females preferred these genres.

Research by McRobbie (1991) contends that womens magazines and fashion magazines construct identities for young females that are a mirror image of what the dominant ideology in society wishes to construct and reinforce for women. Whilst there necessarily is not any large differences amongst males in what sort of magazine content they consume amongst class and ethnic lines, there is amongst women. Clearly the high priced, imported, fashion magazines were purchased by adolescent Pakeha females from the higher socio-economic groups, whereas females from Maori and lower socio-economic groups read and purchased the cheaper locally printed tabloid style magazines. One could extend the view that because of the increased economic ability of females from higher SES backgrounds to purchase the more expensive magazine titles, magazines which resonate a higher 'cultural capital' in terms of 'haute couture' lifestyles rather than the cheaper 'mass market' lifestyles, that a reinforcement of Bourdieu's theory of cultural capital is well placed in this instance. McRobbie's (1991) contention that womens magazines construct feminine ideology and identity, could also be extended through Bourdieu (1984) to include differing set of circumstances that construct feminine identity and ideology based on social class, and the 'aesthetic disposition' of taste based on cultural capital.

" Yeah Guys and stuff. Fashion, clothes, make up."
Judy (16, SES 5)

" Relationships and issues. that sort of thing." *Anne (17, SES 4)*

“ I am into music so I subscribe to Rip it Up. I also go into paper Plus and have a flick through all the guitar magazines and if there is something on a band that I like I will buy it. Normally I buy something I like once a month.” Tammy (17, SES 2)

Video Analysis

The consumption of home videos is a popular entertainment and social occasion for young adolescents. Due to distances involved in travelling to the nearest video stores it can become difficult for rural adolescents to rent home videos on a regular basis. Because videos are difficult to get hold of sometimes rural adolescents have ‘video parties’ where they get together on a weekend evening and watch videos as a group.

“ We rent two or three times a month. Mainly to watch with friends.” Jean (18)

“ Sometime I watch them with my girlfriend. Its a cheap date. Oh it gives us something to do... If there is a bunch of guys coming around we will watch action films, when it is my girlfriend we watch comedy. I’m not going to watch Romance.” David (17)

“ We don’t get them for use at home, but often I get them for watching at a friends house.” Tammy (17)

The survey results showed that 46% of the survey respondents watched videos with their friends as a social activity. It was a particularly common activity amongst female respondents. Watching videos with other family members was more common for males than females, although this was not a significant difference. Some of the respondents watched their videos alone. These were mostly young males rather than females. The males tended as a group to watch

more home videos than females. Males also tend to watch videos with an increased frequency than females. It was this small group of males who watch alone and with regular frequency that made the gender consumption differences apparent.

“It’s something to do on a Friday and Saturday night. I am an only child so I usually end up watching them myself.” Paul (17)

“I get a video about once a fortnight when I am up in Auckland visiting my mother. It gives me something to do during the day.” Sean (17)

For many adolescents the watching of videos is a social activity. The survey results found that the respondents from the lower SES groups tended to watch videos in a group activity more than those from a higher SES group. The respondents from the higher SES groups tended to consume fewer home videos overall than those from the middle and lower SES range. A possible reason for this is the fact that adolescents from more affluent households in terms of both economic and cultural capital, could very well have access to other media products, or because of their possession of cultural capital they are less likely to be exposed to lower forms of culture (Holt, 1995: 2-6).

In the survey results, it was found that overall Maori youth were more frequent consumers of video’s than Pakeha, although this is only relatively a slight difference statistically. This doesn’t tell the whole story because in the heaviest consumption category of ‘two or more videos per week’ it was Pakeha respondents who were the clear heavy video consumers. Accordingly, ethnic grouping is generally

effected by SES variables in terms of video consumption patterns amongst rural adolescents.

There are gender and ethnic differences in the types of video genres that the respondents prefer. Pakeha females tended to like Romantic Comedies and Thriller/Horror titles;

“Comedies mainly. Sometimes drama. ‘Liar Liar’ type films are good. Jim Carey films. ‘The Truman Show’ is out soon. I would like to see that. Film with lots of violence are pretty boring you know who is going to win in the end. With comedies they are just more unpredictable.” Anne (17)

“ I get out Horror films because I like scary films and you don’t get them shown on TV.” Judy (16)

Maori females tended to prefer the Action and Thriller/Horror genres;

“ Blood and Guts. Films like Face Off.” Mere (17)

“ Horrors, I like a bit of action. Whatever is the latest one. Whatever people have talked about at school.” Kimi (17)

“ Thrillers, Horrors. Whatever’s out there.” Sara (17)

Males of both Pakeha and Maori ethnic backgrounds regarded Comedy and Action as their favourite genres.

“ Action and Comedy. ‘Austin Powers’ was the last one I got out and before that it was ‘City of Industry’. It was about these guys robbing a bank...it just degenerates into all these guys just shooting each other.... Yeah violence is pretty cool. Y’know its fake.” Paul (17)

“ A film like ‘Bulletproof’ has got comedy and action. That’s the sort of film. Action and Comedies... ‘Bulletproof’ that’s good because when all the action stops the humour starts between the two guys who were there together” Sean (17)

Film Analysis

The consumption of films by the survey respondents in the case study are almost universally those made in Hollywood. According to Gitlin (1992:32), Hollywood movies have acquired a reputation for speed, savagery, ethical emptiness and a smug surface, fuelled by the promise of global markets. “ It is an industry in the grip of inner forces whose cynicism is so deep as to defy parody. Driven by economic incentives and a perverse pride in what they consider craft, movie makers concentrate on new ways to savage and kill.” (Gitlin, 1992: 32) The media apparatus of Hollywood commodifies desire by circulating images globally of white Euro-American celebrity icons to universalise the norms of Western beauty (Stenger, 1997:50).

The genres that have excited teenagers over the last few decades seem not to have changed when comparing the results from the film consumption studies that Watson (1990) undertook in the mid 1980s of New Zealand adolescents, and from the Scottish AMES study into youth media consumption in 1985 (Sach et al: 1988) The general themes of young adolescent females preferring Romance, Thrillers, Horrors and the males preferring Action, Comedies and Sci Fi are relatively the same. All that has essentially changed are the titles, actors and the level of sophistication in the special effects of the movies. Hollywood still dominates the youth film marketplace with its blockbusters. “ With its formulaic recycling of plots and characters combined with its perfection of the high tech, high cost

spectacle, essentially works to assert the general well-being of a body politic.” Stenger (1997: 44)

“ I like action-adventure. Films like ‘Speed II’. Those big blockbuster action movies. ” Tom (16)

“ ‘Face Off’ with Nicholas Cage and John Travolta. It was Brilliant. ” Mere (17)

The main differences in the consumption of movies by adolescents in the 1980s compared to the 1990s is that today’s adolescents attend the cinema with more frequency than a decade and a half ago, and that the importance of adolescent females as film consumers has greater emphasis (Stenger, 1997: 45; Forrest, 1998: 1). In New Zealand the rise of the suburban multiplex cinemas has increased the box office takings of motion picture films. Particularly strong are the youth segments of the film attendance market (Mediaworks, 1997). The strength of the teenage female market in film consumption is also at an all time high when once they were the forgotten part of the film audience equation. “ After years of targeting adolescent males with testosterone-fuelled cinema, Hollywood has reacquainted itself with the young female audience.” (Forrest, 1998: 1) The adolescent female has evolved into a position of strength in terms of economic influence over the success of Hollywood productions. ‘Scream’ (1997) , ‘I Know What You Did Last Summer’ (1997) and ‘Titanic’ (1997) were the financial success stories of the year prior to the conduction of the case study survey. These films strongly appealed to young females under the age of 25 years and accounted for over a quarter of all movie tickets sold in the United States (Forrest, 1998: 1-2). Some of the female respondents made these comments;

“ ‘Titanic’. It had the action and romance all together.” Anne (17)

“ ‘Titanic’ was really good. ‘Scream’, I like scary movies.” Jean (18)

“ ‘Scream’ was good even though I don’t like scary movies, its just that it had comedy too which took away the. y’know fear.” Tammy (17)

Though they are isolated by the geographical barrier of distance, many of the respondents in the survey sample made the effort to see ‘Titanic’, the blockbuster Hollywood film of the previous 12 months. Over three quarters of the survey respondents visited a cinema at least once every three months, and 45% of the respondents visited a cinema at least once a month. For many rural families the attendance at a multiplex cinema is part of the consumption ritual involved in visiting a city for shopping trips. The results of the case study survey showed that females had a slightly higher frequency of film attendance than the male respondents. Also, the survey showed no significant differences overall in this frequency of cinema visits between Maori and Pakeha youth.

The major differences in adolescent film consumption frequency amongst the survey respondents was that the higher SES groups clearly attended the cinema more frequently than those of the middle and lower SES groups. This relates to their increased economic ability to travel and consume in the cities more frequently than lower SES groups. As Bourdieu (1984) observed, economic status relates directly to cultural capital. Affluent rural teenagers can afford to attend the cinema more often than their less affluent peers, which can

be an expensive exercise when the cost of car travel, snacks and the box office ticket is taken into account.

“ Probably once a month. Up to Manakau when we go shopping up there. We usually get to the movies during a trip. Quite often it’s as a family. We usually watch what Dad is interested in but sometimes we have watched something Mum has been very keen on.” Paul (17, SES 1)

“ Hardly ever. By the time you go to Thames you might as well keep on going to Hamilton or Auckland to see the latest stuff.” Sara (17, SES 5)

“ If you want to go to the movies you’ve got to travel and that’s a special trip. There is an excitement factor about going up to Auckland. You really look forward to it.” Mere (17, SES, 5)

Because of the time and effort involved in getting to a cinema, the viewing of the film becomes more of an ‘event’ for the rural adolescent than it would be for the urban adolescent. The consumption of the film achieves greater significance than usual. The excitement of going to the city was a comment that many of the rural teenagers made. The prospects of been able to buy the latest CD or seeing the latest film was enticing.

“ Up there, there is more for you to do in the way of movie theatres, more variety, ten pin bowling. There really isn’t much to do here. You end up going to the same parties with the same people. Sean (17)

“ The disadvantages of here are that you don’t have access to all the differing types of services that you get in the cities. Movie theatres and stuff like that. The range of products is not as good. Basically a lack of options really. Paul (17)

Film genre preference is shown to be distributed by SES, Gender and Ethnic group. Though Watson (1990) found no evidence to show that modern musicals were more popular amongst working class females, the case study found that lower SES females preferred this genre more than those from higher SES groups. Lower SES groups also preferred Thrillers, Sport, Crime, and Horror genres more than higher SES groups in the survey sample. The higher SES groups preferred Drama, Sci FI, War, and True Stories genres. The Romance and Comedy genres generally appealed to all SES groups but slightly skewed towards the lower SES groups. European/Art House and Documentary films, clearly part of the 'high culture' end of the cultural consumption paradigm, had such little support from the respondents surveyed, that no clear results could be established. The mastery of deciphering and decoding such forms of aesthetic consumption have possibly been submerged in the tide of Hollywood.

Most of the film genres showed little difference between ethnic groups, but there were exceptions, viz., Crime, True Story, Horror and Romance. Maori respondents showed a strong preference to the Crime and True Stories genres. The Romance genre was also very popular with Maori females and significantly more than their Pakeha peers. The Horror genre was more popular with Pakeha, especially amongst Pakeha females. This is possibly due to the strong support of films like 'Scream' (1997) and 'I Know What You Did Last Summer' (1997) among adolescent females as was revealed in the survey results.

'Titanic' (1997) was the most popular film amongst both male and female respondents because it contained elements of the various

genres that appealed to adolescents of both sexes. Romance, Horror-Thriller, Action-Adventure, True Story, and Drama - with all the exciting special effects normally seen in the latest Sci Fi epic. The second most popular film amongst female respondents in the survey was '7 Days and 6 Nights', an Action-Adventure film with a strong Romance theme. This was a clear example of the sort of film that appeals to female adolescents in genre terms. For male respondents, the second most popular film was 'Godzilla' (1997), a Science Fiction film typical of the modern action packed blockbuster from Hollywood that traditionally has appealed to young males. These two films clearly show the gender differences between the adolescent male and female film audiences. The interview respondents also showed up the wide differences in film preferences between the genders.

"The last film I saw was 'Mortal Combat Annihilation'." David (17)

"'Trainspotting'. I liked the choose life thing at the beginning. Sean (17)

"'The Craft' would be my Favourite film. It's a Horror film." Judy (16)

"'The Opposite of Sex' by Christina Regi. That was good. I enjoyed that. It was a really different movie. What I liked about it was it didn't have the usual beginning, middle and end kind of ra-de-da you get." Tammy (17)

Radio Analysis

Young people have been avid listeners to radio in New Zealand. In the last 30 years since the first private rock music radio stations came

on air in New Zealand, the popular music format has dominated radio playlists aimed at the youth market (Smyth, 1999). The survey results found that amongst rural adolescents, females listen to the radio more frequently than males. Over a quarter of females listen to 10 hours of radio per week whereas only around 20% of males would listen to more than 10 hours per week. A sizeable proportion of males, some 16.6%, also indicated that they listen to less than an hour of radio a week. The New Zealand on Air (1997) study into media consumption also found that females aged between 15 to 18 years of age were heavier radio listeners on average than their male peers. This seems to be an international trend as studies into radio consumption amongst adolescents in Scotland and Australia found that females were also consuming the radio more than males (Sachs et al, 1988).

“ I rarely listen to the radio that much. I prefer CD’s.” David (17)

“ I listen to the radio for quite a few hours of the day, usually 89.8 FM, Mai FM, 88.6 FM.” Mere (17)

A difference between rural youth and metropolitan youth in radio consumption seems to exist. The NZOA (1997) study drew its 15 to 18 years of age sample group from metropolitan Auckland. It found that on average this sample group were listening to nearly 22 hours of radio per week. The large majority of rural adolescents in the thesis case study indicated that they only listened between 5 to 10 hours per week. This figure is considerably less which indicates that rural adolescents are less heavier radio consumers than their urban counterparts. In the radio consumption of high school students in Scotland and Australia, it would seem that on average the respondents from the rural case study would consume more radio

than the Scottish students who consume 2.2 hours per week. The results showed that they spend slightly less hours per week listening to the radio compared to the Australian students surveyed who listened to 10.5 hours per week (Sachs et al, 1988: 4).

According to the survey, the Maori respondents on average listened to more radio per week than Pakeha. A quarter of all the Maori respondents indicated that they were listening to the radio for more than 10 hours per week. Of all the groups in the survey sample, Maori females were found to be most avid radio consumers. The NZOA (1997) study also found that Maori youth tend to spend more time than Pakeha listening to the radio.

“ I like 94.3 FM, Channel Z, Mai FM. They are Auckland stations. We get all the Auckland stations here... In the bath, in the commonroom, when I get home. The radio is great you can do anything with it. You can have it playing while you are having tea.” Sara (17, Maori)

“ I listen to Mai FM heaps. I have it on all the time. Everyday straight after school to when I go to sleep.” Kimi (17, Maori)

The NZOA (1997) study reported findings in its survey that there is no significant difference in youth radio consumption between socio-economic groups. This seems to be at odds with the findings from this survey which found that adolescents from lower SES groups consume more radio than those from higher SES groups. Over half of the survey respondents from the upper SES groups listened to less than five hours of radio per week, whereas 72% of adolescents from the lower SES groups listen to more than five hours of radio per week. The survey results also showed that adolescents from higher SES backgrounds were less likely to be regular viewers than those

from lower SES backgrounds. An area where there seems to be an universal conformity amongst adolescent radio consumers is their preference for listening to the radio in the evenings.

The radio stations that male and female adolescents listen to are mostly from the rock - pop continuum in format, though it is found that males tend to prefer their stations to play a 'heavier' form of rock music than females. This preference towards FM Rock Stations was found to be the same in the NZOA, Scottish and Australian studies into youth radio consumption (NZOA, 1997; AMES, 1987; Sach et al, 1988). The significant difference that became apparent in the case study was in the preference of music content between Maori and Pakeha. Mai FM, an Auckland based radio station that plays Rap and Hip-Hop music for young urban Maori and Polynesian youth, is very popular amongst the rural adolescent Maori respondents, whereas the Pakeha respondents strongly preferred the more Rock-orientated stations 93FM and 89.8FM.

Female respondents were found to be more adventurous in their radio consumption than males. Females listened to a greater variety of stations than males. They are more likely to listen to national radio, student radio, classical stations and local iwi stations than males, even though the overall listenership for these radio formats was substantially less than popular music orientated stations. Seventeen year old Tammy found her niche with Student radio;

" I only like people being themselves on the radio, that only happens on Student Radio. Some commercial stations have these DJ's who try to put on these brilliant charming personalities so everyone will wanna listen to them because they are 'cool' - but they're Try Hard!" Tammy (17)

“ Radio has the ability to achieve a certain ‘closeness’ to young people because it gives them a strong sense of identity shaping youth cultures, etc. furthermore, DJs or presenters ‘speak their language’ and involve the listeners in their shows whether it be through talkback, competitions or requests. Young people want their DJ’s to be funny, controversial, sarcastic, rebellious, even obnoxious.”
(New Zealand On Air, 1997)

Music Analysis

The consumption of popular music is an important part of an adolescent’s cultural expression and is indeed central to the adolescent experience. “Popular Music in New Zealand has been important to young people for the last 40 years.” (NZOA, 1997;74) Popular music which was essentially ‘Rock n Roll’ in the 1950’s has now diversified into a large number of musical styles catering for a wide range of musical tastes amongst adolescents (NZOA, 1997). The members of the survey sample had experienced in sizeable numbers many of these music genres. Some music genres of course have developed out of other earlier genres to form new ones. Popular music has had a tradition of evolving hybrids. For instance from ‘Heavy Metal’ and ‘Punk’ of the 1970’s came ‘Grunge’ of the 1990’s. From ‘Electric Blues’ of the 1960’s and ‘Heavy Metal’ of the 1970’s came the modern ‘Hard Rock’ of the 1980’s. (Rolling Stone, 1994; Bertlsche, 1995) The significant thing with adolescents, isn’t really just the sound of popular music. Frequently, it is the image, the style, the sub-culture, the politics, the rebellion and esprit de corps amongst like minded youth that makes up the popular music genre. Willis (1990) and McRobbie (1990), wrote of those foregoing attitudes and sentiments, and how significant they were in

establishing a youth subculture from just purely a collection of popular music songs in the eyes and ears of British working class teenagers.

The adolescents in the survey spent on average 17 hours a week listening to popular music or around about 2.5 hours a day.

Considering that the average Year 12 and 13 school pupil spends just five hours of the day in a school classroom, this is quite a significant amount of time. Some sub-groups of the sample listened to well above this 2.5 hour per day average. The female respondents tended to listen to music more often than males, and Maori more so than Pakeha. Those of lower SES backgrounds tended to listen to popular music with higher frequency than those of higher SES backgrounds. Maori females from lower SES backgrounds were the highest consumers of popular music, followed by Pakeha males of middle and lower SES backgrounds. The least likely to be heavy consumers of popular music were Pakeha females from the higher SES backgrounds.

*“ Even when I’m outside or in the car I have to have sounds on.”
Sara (17, Maori, SES 5)*

*“ Heaps and heaps. Even when I am working I make sure I have some sounds. At school. In the car. On the bus we play some killer sounds. We get the driver to hold the aerial out the window cos it keeps falling off...I like Hip-hop, Rap and Sway Jam.
Kimi (17, Maori, SES 5)*

“ I listen to music everyday. In the morning and afterschool. About 3 hours a day. I listen to Tool at the moment. Its a heavy metal band. It sounds like ACDC and Pearl Jam crossed.” Judy (17,Pakeha, SES,5)

“ I would probably listen to music 3 hours a day. Tapes and Radio included.” Tom (17, Pakeha, SES 4)

Popular music is regarded as ‘low culture’. Though the ‘Leavisite’ stratification of what is ‘high culture’ and what is ‘low culture’ can be stratified across musical genres based on tradition, complexity, authenticity, critical acclaim and elitist values. For instance ‘Classic Rock’ by very virtue of the inherent qualities in the term ‘classic’, is of perceived higher cultural value than a manufactured ‘bubblegum’ pop group such as the Spice Girls. Those of higher SES backgrounds participate less in the listening of popular music, whereas those of lower SES backgrounds consume more popular music than the norm.

“ Well I’m not too fussed to what I listen too as long as its a good song, got a beat and stuff. Because I normally don’t have heaps of tapes I listen to the radio. I would only listen to music for about an hour on the weekends.” Jean (18)

The higher SES respondents, Bourdieu (1984) would argue, possess through their parents the cultural capital that develops in them a higher aversion to the over-consumption of popular music. The over consumption of popular music by adolescents is less likely to be tolerated in a higher SES family than in a lower SES family. “ The aesthetic disposition demanded by the products of a highly autonomous field of production is inseparable from a specific cultural competence (Bourdieu, 1984: 2).”

One of the criticisms of Bourdieu’s (1984) theory of cultural capital is exhibited through this consumption situation. The theory of cultural capital can be charged with ethno-centricism. In Maoridom,

music is regarded with high cultural importance. The fact that the Maori female respondents were heavier consumers of popular music than other groups tends to paint them as victims of cultural capital as they consume this low cultural product more than others.

The answer to this claim lies in the fact that Bourdieu (1984) is a theory centred in social class stratification and not ethnic stratification, therefore it must solely be adopted for its designated purpose. The Maori females who were in the higher SES groups were found to listen to musical genres which were of a higher perceived 'cultural' value such as Jazz, Classical and Folk and had a higher propensity to do so than most other groups in the survey sample.

The survey revealed some profound ethnic group differences in the consumption of popular music. Maori male respondents strongly identified with black American musical genres, particularly House/Rap music. Tony Mitchell (1995: 6-11) has commented on the ethnic gap that exists in New Zealand between, "the Maori and Polynesian youths' liking for Black American Rap and Hip-Hop music," compared to Pakeha youths' preference for, "white guitar based rock". Maori males from the survey sample also listened to Rhythm and Blues in sizeable numbers. Maori females additionally listen to a lot of Rap/House music, and also to Dance/Club music which essentially is a hybrid between white Disco and black Hip-Hop. Jazz was also listened to in some numbers by Maori females. Shuker (1990: 93) also found that there were strong distinctions between Maori and Pakeha youth in the adoption of musical tastes and youth subcultures, and that Maori youth have

adopted black urban America as their youth culture model. Mc Leavy (1995: 45-47) and Baker (1995: 1-4) both state that Pakeha youth culture has its roots in “white suburban America and Britain”. The results of the thesis supported this contention as the Pakeha male respondents liked their music to be from one of the traditional ‘white guitar rock’ genres such as Grunge, Heavy Metal, and Punk.

“ I have always liked Metallica and Soundgarden, but nothing new lately. I like the Beastie Boys, Led Zeppelin and Jimi Hendrix.” Paul (17)

“ I like Pearl Jam and Smashing Pumpkins, Supergroove were good.” Tom (17)

The liking of the ‘Heavy Metal’ types of music style was viewed by Tanner (1981: 10) as being “ a symbolic rejection of the prevailing values and assumptions of the schooling process, and postulates a correspondence between ‘heavy metal’ and a subcultural solution rooted in action physicality and collective solidarity.” Heavy Metal, Grunge and Punk are musical styles with a subcultural undercurrent that is anti-authoritarian. Schools, teachers, parents and other figures of authority in the adolescents’ life are there to be rebelled against.

“ I think that in the third form I was in a bit of a grungy buzz for awhile, but I soon snapped out of that. I used to go to school looking hard and grungy.” Kimi (17)

Pakeha females also liked the ‘white guitar rock’ genres but reserved as strong liking for Dance/Club music and the gentler rock sounds of Pop and Classic Rock from the 1960’s.

“ I listen to anything. I don't listen to Classical and that sort of thing. Nothing too weird, but all the different styles of rock music. Heavy Metal would be the best out of it though.” Anne (17)

New Zealand's home grown popular music has some solid support amongst sections of rural adolescents. Though many of the respondents either didn't know the difference between local musicians and overseas artists or had a negative attitude towards them. Two interview respondents were most 'passionate' about local 'Kiwi' music. Both were wide and eclectic consumers of many popular forms of music, knowledgeable on the topic, and played in garage rock bands.

“ I am a big follower of New Zealand music. I think it should have a heaps bigger profile. Shihad deserve a lot more attention. Dead Flowers are getting there as well. The Feelers are making it big, they have a high profile. I think they are number two on the charts with the latest album. Its good to see them getting recognised. Some of the little bands people should give them a bit more of a hand y'know getting out there and giving them more attention like Loves Ugly Children, Muckhole as well. Bands like that put out some really good music, but know one listens to it really. They just haven't been able to get it out to the people. I think thats really sad. Thats why I like people like Havoc because they put a bandout every show and they are on National television and thats really cool. Tammy (17)

“ I love local bands. The Feelers. Vinegar Lil are playing at Cannibals this weekend. I am off to see them.” David (17)

These two respondents also were able to articulate their feelings on the meaning and importance of popular music and how it personally relates to them as individuals.

“ To use an example. The Spice girls have really empty lyrics where as a band like Pearl Jam's lyrics have passion, meaning and intelligence, and that all comes through in the music.” David (17)

“ I think its the energy in the music. The punk stuff, the energy it gives me. I think its great...Music is my life.” Tammy (17)

The respondents from the higher SES groups tended to select more genre styles of music than those from the lower SES groups who tended to select only two or three genres that they liked. This raises the notion that cultural capital may play a part in the ‘exposure’ to a wider range of musical experiences or at least provide the ‘opportunity’ to do so. Because of the higher SES groups tendency to select more types of musical genres that they listened to regularly, they were more likely to be represented in some of the genres that did not gain wide support across the overall survey question. These were musical genres that could be regarded as of a ‘higher’ culture such as Classical/Opera, Jazz, British and American Alternative. The respondents from the lower SES were also conspicuous in their reduced support for some of the musical genres that the middle SES group and higher SES group listened to. Whilst Grunge, Rock and Dance/Club was popular with most respondents, those respondents from SES groups five and six were lukewarm in their support. Rap/House music was the clear favourite of the lower SES groups. This possibly is because more of an ethnic situation rather than a social-class situation as the majority of Maori males are in these lower SES groups. Shuker (1990) in his investigation into youth music consumption found that when musical genre taste patterns were classified by SES status, no statistically significant differences emerged. The real differences amongst adolescents’ musical tastes are amongst gender and ethnic groups. This thesis supports the claim that gender and ethnic differences are more significant than social class differences. No true comparisons can be made between musical

genres in a specific sense because of the ten year time difference between the Shuker (1990) study and this thesis case study. Nearly a decade has passed the musical landscape, some genres have lost popularity with youth, and some genres didn't exist ten years ago.

What is really significant in this regard is that adolescents identify with their peer group when sharing musical preferences, far more than the class background in which they have been established in. The cultural capital an adolescent acquires from popular youth culture, in effect overwhelms the cultural capital the adolescent has acquired from their social class background.

Conclusion

The thesis set out to investigate the mass media consumption of a sample group of Year 12 and 13 students who were attending rural New Zealand secondary schools. The thesis has gained a considerable understanding of their general preferences and patterns, with reference to the ethnic, gender and social class variables that impact on their mass media preferences. The survey results, and the subsequent interviews with eleven respondents, provided information that frequently revealed a range of mass media consumption patterns and preferences that were significantly affected by contrasts in the respondents' cultural capital.

The findings of the thesis revealed that mass media consumption dominates much of the waking time of adolescents. It is part of their daily ritual, a ritual that is fairly universal amongst adolescents of western nations. The media consumption of the sample group was heavily American in content, particularly in Films, Video and Television. The reason that most respondents gave for preferring US media content was that American media products are of better quality, more entertaining, and personally more satisfying. Popular music was in their view the most significant mass media in their lives. Whether it be listening to tapes or the radio, many of the rural adolescents interviewed and surveyed said that they would find life difficult without it. The sample group of rural adolescents were eager to keep up to date with the global trends of popular music and youth culture. A small number of male respondents adopted the cultural 'cache' of the surfing-punk subculture. Participating in the sport,

listening to the music, buying the magazines, and adopting the image. (Arnett, 1995; Steele and Brown, 1995; Meigel, 1994)

For many of the respondents, the consumption of the mass media was a communal activity. A site of social bonding. They listened to music and radio in groups, invited friends over to watch Sky TV, got together for video parties, and often talked about their mass media interests amongst themselves, during school lunchtimes or on the school bus. The sharing of the media amongst the peer group was a frequent occurrence. They borrowed tapes and CD's, taped songs for each other, swapped or borrowed magazines, and videotaped TV shows for each other, as was the example of the South Park TV series highlighted in the thesis.

Adolescents vigorously search for knowledge when consuming the media. This is done for socialisation purposes, and interpreted to either reinforce or resist the expectations, beliefs and behaviours of society. The mass media is a site of interpretation and understanding as they pass through the 'storm and stress' of entering an autonomous adulthood. Media consumption for adolescents is also a site of exploring their identity and place in the world. The images, concepts, and attitudes of the 'mediaworld' are interwoven with their own personal images, concepts, and attitudes that they have grown up with as being part of a rural New Zealand household. This self exploration stage is part of the transformation into developing their personal identity. (Arnett, 1995; Steele and Brown, 1995; Meigel, 1994)

Adolescents use the mass media in five ways according to Arnett (1995). For entertainment, identity formation, search for high sensation, youth culture identity and as a coping strategy. Though the respondents in the sample group emphasise the ways they use the media, of central concern to them was the issue of using the media to cope with the isolation and boredom that they felt they had to deal with as teenagers living in country areas. Often the media was consumed by them because of having nothing better to do, or that their lack of transportation caused staying at home and listening to tapes or watching TV was the best of few options for available recreation.

Summary of Findings

The survey questionnaires and the interviews provided a valuable insight into the media lives of a group of rural adolescent New Zealanders from three farming districts around the Auckland province. The fact that the 174 respondents were from three distinct schools and local areas, did not provide for significant variances in their overall media tastes. The sample group were generally part of the same broader youth media culture, in that there weren't any fundamental differences between them other than gender, ethnicity, and social class.

The Year 12 and Year 13 respondents came across as a lively, inquisitive, and good natured group of young people whose opinions of and about the mass media were enlightening. The notable findings that this case study investigation discovered about this sample group were as follows:

1.0 Rural Adolescent Television Consumption.

1.1

The attitude of the survey respondents towards our local New Zealand television, shows that a certain amount of ‘cultural cringe’ exists as many feel that the programmes are somehow inferior to foreign productions. New Zealand programmes ranked behind American and British in the respondents’ preferences.

1.2

Nearly three quarters of the survey respondents prefer to watch an American programme in preference to other countries.

1.3

The popularity of programmes particularly those from the United States appealed in equal measure to both genders in the survey.

1.4

The English accents of British programmes were found to be the main reason for disliking British programmes by those adolescents who undertook the survey and interviews.

1.5

TV2 was dominant in its position as the leading channel of choice amongst four out of every five respondents from the survey sample . This was regardless of gender, SES and ethnic background. All other free to air channels performed badly in comparison.

1.6

The sample group watched 21.8 primetime programmes per week with females watching slightly more than males. The results found that Maori watched nearly 29 primetime programmes per week, nearly 10 programmes more than Pakeha, and that youth from the lowest SES background watched nearly 10 programmes a week more than those from the highest SES background.

1.7

The survey results revealed that the most popular television genre amongst the sample group was Situation Comedy.

1.8

Nearly a quarter of their prime-time viewing was taken up watching Sitcom's. Also popular were Soap Opera's, Lifestyle programmes, and Cartoons.

1.9

Arts/Cultural, Documentaries and Murder/Mysteries were not popular with the sample group.

1.10

There is a strong bias against television genres that can be conceived as 'high culture', 'British' or for 'old people'.

1.11

The females in the survey were attracted to soap operas like 'Shortland Street', drama's like 'ER' and situation comedies like 'Friends'. The significance is that young females prefer programmes

to have central female characters, especially female characters developing relationships with the opposite sex.

1.12

Female TV characters such as Alley McBeal or Rachel from Shortland Street have their on-screen behaviour and attitudes modelled by adolescent girls.

1.13

Adolescent females are more likely to develop a stronger relationship with the television than adolescent males. They become loyal to specific programmes as can be seen by the strong support the female respondents in the case study gave to 'Friends', 'Shortland Street' and 'Alley McBeal'.

1.14

The male respondents particularly liked sporty, irreverent, humorous characters in the television shows that they watched. Mark Ellis and Havoc were regarded as 'role models' by some of the male respondents because they were 'hard case' or 'good blokes'. These two television presenters were regarded by the male respondents as wise cracking, individualistic, macho and mildly anti-establishment.

1.15

The most popular programme for female respondents is the American situation comedy 'Friends' which is shown on TV2.

1.16

The most popular programme for male respondents was 'The Simpsons' also on TV2.

1.17

'Who Dares Wins' again on TV2, was the most popular programme with Maori respondents.

1.18

The most popular New Zealand made show was 'Shortland Street', the medical centre based soap opera.

1.19

The cartoon show 'South Park' TV4 was incredibly popular amongst male respondents. It was the fifth most popular programme amongst the survey sample despite the fact that many of the sample group were not able to get TV4. Such was the cult status and significance of 'South Park' amongst the respondents, that pirated copies were being circulated around the senior common rooms at the secondary schools where the survey participants attended.

1.20

Generally, Maori respondents watch the same programmes and television genres as their Pakeha peers. There are some exceptions though. Firstly, large numbers of Maori males watched 'The Fresh Prince of Belair' A large number of female Maori respondents also watched the sitcom 'Moesha' on TV4 about a teenage African American girl. The programme stars the Hip-Hop singer Moesha.

1.21

Though not on prime-time scheduling many Maori respondents also watched 'Mai Time', a Maori youth culture programme on Saturday mornings.

1.22

Another significant difference between Maori and Pakeha adolescent television consumption is that Maori watch more News and Current Affairs programmes than Pakeha. For every News and Current Affairs programme screened during prime-time proportionally more Maori were watching.

2.0 Rural Adolescent Consumption of Pay TV.

2.1

The most popular channel amongst the respondents was HBO which screens Movies. This was especially popular amongst females.

2.2

The second most popular Sky TV channel was Sky Sport, especially amongst males. Males who had Sky Sport also invited their friends around to watch rugby and cricket programming.

2.3

Amongst males TAB Sports Cafe was widely popular.

2.4

Many females also invited around their friends to watch HBO, especially for the weekend evening movies.

2.5

Since Sky TV is only available to 38% of the respondents it is to a certain extent, an important site of youth social activities amongst the rural sample group.

2.6

Sky decoders are found in proportionally more Pakeha homes than in Maori homes.

2.7

Sky TV Decoders are more likely to be found in households of higher SES groups (SES 1-2) than of lower SES groups.

3.0 Rural Adolescent Internet Consumption.

3.1

Around half of the students in the survey indicated that they had used the Internet at least once, with 44.5% indicating that they had Internet access through school, friends or at home.

3.2

The Internet was more likely to be connected in the households of Pakeha and the 'Others' ethnic groups than Maori respondents.

3.3

When household Internet connection was crossmatched by SES groups, the middle and higher SES groups were more likely to have Internet access at home than those from the lower SES groups. The use of the Internet by rural New Zealand adolescents has a consumption bias towards those youth from Pakeha backgrounds who come from more affluent families.

3.4

Entertainment was the main activity that respondents indicated that they used it for. According to the interview and survey comments, frequently the respondents used the Internet frequently as a source for locating further information for the pursuit of interests. Often this was to find out information about pop music, films, television shows and other aspects of popular culture.

3.5

Less common was using the Internet for educational purposes such as researching for homework or assignment. Females were more likely to use the Internet for this purpose than males. They were also more likely to use the chatrooms available on the Internet or communicate via e-mail.

4.0 Rural Adolescent Computer Consumption.

4.1

A little over 60% of the respondents believed they were computer literate. Slightly more Pakeha felt they were computer literate than

Maori. This relates to the fact that computers are found in more Pakeha households than Maori.

4.2

There was little difference between the genders in how comfortable they felt using computers.

4.3

When the survey results were cross-matched by SES groups it was found that the higher SES groups were very much more comfortable using computer technologies than respondents from the lower SES groups.

4.4

Pakeha respondents from the two highest SES group households have an advantage over other respondents from the survey sample in that nearly 80% have personal computers in their households.

4.5

Only 42% of the lower two SES group households, and just under 40% of Maori households, have PC's. It would seem to indicate that adolescents from Maori and lower SES households are disadvantaged in terms of their computer literacy due to not having a computer in their homes.

5.0 Rural Adolescent Video Games Consumption.

5.1

Socio-economic background had little to do with the amount of access one had to a video game, as well as how often and how long the consumption of video games were being played.

5.2

The survey results showed that males were clearly heavier consumers of video or computer games than females, with a third of the males surveyed indicating that they played at least once a week with their game session lasting for over two hours.

5.3

Simulation games were very popular with both males and females, especially the ones like 'Need for Speed' and 'Grand Turismo' on the Sony Playstation game platform.

5.4

Adventure games which involve problem solving skills and lateral thinking in the pursuit of a quest which involves the exploration of a fantasy environment. This genre of games was popular with the survey respondents with examples like Age of the Empires, Dune, and Wolfenstein being frequently commented on during the survey, especially with males.

6.0 Rural Adolescent Newspaper And Magazine Consumption.

6.1

The most popular titles were the national daily the New Zealand Herald, the provincial daily the Waikato Times and the regional weekly the Hauraki Herald.

6.2

Of all survey respondents, females were found to read newspapers on a slightly more regular basis than male respondents.

6.3

The survey results also showed that the adolescents from the middle and lower SES groups were more likely to read a newspaper on a regular basis than higher SES adolescents.

6.4

The survey results also found that Maori respondents were more likely to read a newspaper on a more regular background than their Pakeha peers.

6.5

The consumption of magazines is an important aspect of media consumption for the rural youth who were part of the case study. Just under half of the survey respondents indicated that they were regular magazine purchasers. Many of the survey respondents purchased up to five magazines a month. There was no recognisable difference in this level of magazine purchasing between males and females, or between the ethnic groups.

6.6

Females tended to read more magazines than males. This also related to the fact that adolescent females tended to share magazines amongst themselves more often than males. Nearly 70% of the females in the survey regarded themselves as regular magazine readers, whereas just 55% males did.

6.7

Females in the survey chose magazine content that was drawn exclusively from the 'Womens' or 'Fashion' magazine genres.

6.8

Womens' magazines and fashion magazines construct identities for young females that are a mirror image of what the dominant ideology in society wishes to construct and reinforce for women.

6.9

Males purchase and read magazines that involve and develop their sense of masculinity through the popularity of magazines content involving motor vehicles and sports such as rugby, hunting, fishing and surfing.

6.10

Pakeha males were the only part of the sample group to purchase comics, and that universally was the sci-fi X-Men comic.

6.11

The key difference amongst adolescents in the survey sample was that those from higher socio-economic groups were more likely to purchase their own magazines than those from the lower socio-economic groups.

6.12

The sharing of magazine resources between adolescents was more common amongst those from lower socio-economic households.

6.13

Whilst there necessarily are not any large differences amongst males in the sort of magazine content they consume, particularly amongst class and ethnic lines, there is amongst women. Clearly the high priced imported fashion magazines were purchased by adolescent Pakeha females from the higher socio-economic groups. Whereas females from Maori and lower socio-economic groups read and purchased the cheaper locally printed tabloid style magazines.

7.0 Rural Adolescent Video Consumption.

7.1

The survey results showed that nearly half of the survey respondents watched videos with their friends as a social activity. It was a particularly common activity amongst female respondents.

7.2

Some of the respondents, mostly younger males, watched their videos alone.

7.3

Overall, males as a group watch more home videos than females. Males also tend to watch videos with an increased frequency than females. It was this small group of males who watch alone and with regular frequency that made the gender consumption differences apparent.

7.4

For many adolescents the watching of videos is a social activity. The survey results found that the respondents from the lower SES groups tended to watch videos in a group activity more often than those from a higher SES group.

7.5

The respondents from the higher SES groups tended to consume less home videos overall than those from the middle and lower SES range.

7.6

Maori youth were more frequent consumers of videos than Pakeha, though there is only relatively a slight difference statistically.

7.7

In the heaviest consumption category of 'two or more videos per week' it was the Pakeha male respondents who were the clear heavy

video consumers. Also, ethnic grouping is generally effected by SES in terms of video consumption variables amongst rural adolescents.

7.8

Pakeha females tended to like Romance and Thriller/Horror titles,

7.9

Maori females tended to prefer the Action and Thriller genres.

7.10

Males of both Pakeha and Maori ethnic backgrounds regarded Comedy and Action as their favourite genres.

8.0 Rural Adolescent Film Consumption.

8.1

Though they are isolated by the geographical barrier of distance, many of the respondents in the survey made the effort to see the blockbuster Hollywood film of the previous 12 months. Over three quarters of the survey respondents visited a film at least once every three months, and 45% of the respondents visited a cinema at least once a month.

8.2

For many rural families attendance at multiplex cinemas is part of the consumption ritual involved in visiting a city for shopping trips.

8.3

The results of the case study survey showed that females had a slightly higher frequency of film attendance than the male respondents.

8.4

There were no significant differences overall between Maori and Pakeha youth in the frequency of cinema visits.

8.5

The higher SES groups clearly attended the cinema more frequently than those of the middle and lower SES groups. This relates to their greater economic ability to travel and consume in the cities more frequently than lower SES groups.

8.6

Lower SES groups preferred Thrillers, Sport, Crime, and Horror genres more than higher SES groups in the survey sample.

8.7

The higher SES groups preferred Drama, Sci FI, War, and True Stories genres.

8.8

The Romance and Comedy genres generally appealed to all SES groups but slightly skewed towards the lower SES groups.

8.9

European/Art House and Documentary films had little support from the respondents.

8.10

Maori respondents showed a strong preference to the Crime and True Stories genres.

8.11

The Romance genre was also very popular with Maori females and significantly more than their Pakeha peers by choice, but interestingly, many of the films that Pakeha females actually attended had 'romance' as a significant story component.

8.12

The Horror genre was more popular choice particularly with Pakeha and especially amongst Pakeha females.

8.13

The most popular film amongst the respondents was 'Titanic' (1997). It especially appealed because it contained elements of all the various genres that usually please adolescents. Romance, Horror-Thriller, Action-Adventure, True Story, and Drama - with all the exciting special effects normally seen in the latest Sci Fi epic.

9.0 Rural Adolescent Radio Consumption.

9.1

The survey results found that amongst rural adolescents, females listen to the radio more frequently than males. Over a quarter of the females listen to 10 hours of radio per week, whereas only around 20% of males would listen more than 10 hours per week. The large majority of rural adolescents in the thesis case study indicated that they only listened to between 5 and 10 hours per week.

9.2

Rural adolescents are less heavier radio consumers than their urban counterparts.

9.3

Maori respondents on average listened to more radio per week than Pakeha. A quarter of all the Maori respondents indicated that they were listening to the radio for more than 10 hours per week. Of all the groups in the survey sample, Maori females were found to be the most avid radio consumers.

9.4

Adolescents from lower SES groups consume more radio than those from higher SES groups. Over half of the survey respondents from the upper SES groups listened to less than five hours of radio per week, whereas 72% of adolescents from the lower SES groups listen to more than five hours of radio per week.

9.5

A universal conformity amongst adolescent radio consumers is their preference for listening to the radio in the evenings.

9.6

The radio stations that males and female adolescents listen to are mostly from the rock - pop format. Though it is found that males tend to prefer their stations to play a 'heavier' form of rock music than females.

9.7

Female respondents were found to be more adventurous in their radio consumption than males. Females listened to a greater variety of stations than males. They are more likely to listen to national radio, classical stations and local iwi stations than males

9.8

Mai FM an Auckland based radio station that plays Rap and Hip-Hop music for young urban Maori and Polynesian youth is very popular amongst the rural adolescent Maori respondents.

9.9

Pakeha respondents strongly preferred the more Rock orientated stations 93FM and 89.8FM.

9.10

The adolescents in the survey spent on average 17 hours a week listening to popular music or around about 2.5 hours a day. The

female respondents tended to listen to music more often than males. Maori tended to listen to more music than Pakeha.

9.11

Those of lower SES backgrounds tended to listen to more popular music than those of higher SES backgrounds.

9.12

Maori females from lower SES backgrounds were the highest consumers of popular music, followed by Pakeha males of middle and lower SES backgrounds.

9.13

The least likely to be heavy consumers of popular music were Pakeha females from the higher SES backgrounds.

10.0 Rural Adolescent Music Consumption.

10.1

Maori male respondents strongly identified with black American musical genres, particularly House/Rap music.

10.2

Maori females also listened to a lot of Rap/House music, but also to Dance/Club music which essentially is a hybrid between white Disco and black Hip-Hop. Jazz was also listened to in some numbers by Maori females.

10.3

Pakeha male respondents liked their music to be from one of the traditional 'white guitar rock' genres such as Grunge, Heavy Metal, and Punk.

10.4

Pakeha females also liked the 'white guitar rock' genres, but reserved strong liking for Dance/Club music and the gentler rock sounds of Pop and Classic Rock from the 1960's.

10.5

The respondents from the higher SES groups tended to select a large variety of genre styles of music than those from the lower SES groups who tended to select only two or three genres that they liked. This raises the notion that cultural capital may play a part in the 'exposure' to a wider range of musical experiences or at least provide the 'opportunity' to do so.

10.6

Grunge, Rock and Dance/Club was popular with most respondents, those respondents from SES groups five and six were lukewarm in their support. Rap/House music was the clear favourite of the lower SES groups. This possibly is because more of an ethnic situation rather than a social-class situation as the majority of Maori males are in these lower SES groups.

Cultural Capital and Adolescent Media Consumption

Pierre Bourdieu's theory of Cultural Capital, extended the notion that in our modern societies, classes adopt the characteristics of status groups and class struggle thus becomes transported, both to the cultural and educational fields (Bourdieu, 1984). This is the decisive factor of why the adolescents in the sample consumed the mass media in different ways. Why, for instance, would a Pakeha female of higher SES background be generally found to have a different media consumption preference and pattern, than a Maori female of middle SES background, or a Pakeha male of a lower SES background. Gender and Ethnicity do have a considerable effect on consumption preferences and patterns, but at the heart of the findings of this thesis is the relationship of how cultural capital is rendered by each class reproducing the level of cultural capital from one generation to the next.

Bourdieu (1984) regards that the ethos of taste is rooted in the ethic of functionalism for 'common people'. These 'common', everyday people according to Bourdieu (1984), have been denied the capacity to 'see' in the context of knowledge and concepts. Cultural objects or artefacts in this regard have to serve a functional purpose. Often the function of the mass media for what Pierre Bourdieu coined the 'common people', is for the functional utility of entertainment. Those who can 'see' in the aesthetic sense consume for usually reasons of edification or snob value (Holt, 1998). The system of cultural relations has been set up in such a way that working class people, and ethnic minorities within a dominant culture, have been ideologically 'locked out' from attaining, "the aesthetic disposition demanded by

the products of a highly autonomous field of production which is inseparable from a cultural competence” (Bourdieu, 1984: 2).

For instance, the thesis results provided highlights of this theory of Cultural Capital and Taste espoused by Pierre Bourdieu, in action. An example is in how films can be coded and ciphered according to the differences of aesthetic disposition between the social classes. The English ‘costume drama’ films, by filmmakers such as Merchant and Ivory, are usually based on works of literature by highly regarded English writers of the 19th and early 20th century. They also tend to star ‘serious’ British actors, usually ‘ex RADA’, in the lead roles. Often they are set in English upper class country houses. They also tend to get Academy Award nominations as a certification of their high status. These films are an example of the aesthetic disposition inherent in ‘high culture’, a refined disposition that requires the understanding of codes that demand a certain level of cultural competence. In the survey questionnaire a small number of higher SES female respondents commented that amongst their favourite films and videos, were ‘Merchant and Ivory’ type films. This compares with a number of female respondents from lower SES backgrounds whose preferences of films and videos reflected ‘low’ or ‘mass’ culture tastes, such as ‘B’ Grade Hollywood Action or Horror films.

Pierre Bourdieu (1984) considered that the possession of cultural capital enables an individual to access the powerful economic and political positions of the elite. The reality is that, it is a significant predicament for those of working classes or ethnic minorities, that social and cultural mobility is an option not freely available to them.

The reason is that the content of higher cultural artefacts from which cultural capital is accumulated from, is screened, legitimised and monopolised in favour of the elite who possess it, the elite social classes at the detriment of those of working class origins who don't have the financial resources to access it, nor the privilege of receiving a high culture component in their education (Di Maggio and Umseem, 1982). " Art and cultural consumption are consciously predisposed to fill the social function of legitimising social differences" (Bourdieu, 1984: 2). The findings in this thesis concludes that the mass media consumption of the sample group of rural adolescents was effected by the cultural capital that they possessed. Whilst, ethnic grouping and gender differences are easily definable and easily found, and both produce their own strata of outcomes in terms of media consumption, the variable which produces the changes of aesthetic dispositions within ethnic and gender groups is social class demarcated by levels of cultural capital.

"...it's a sign of this whole thing in the art world that nobody knows anything about. They can talk about modern art and contemporary art all they want. But it's the same old social thing that's been going on in art for a hundred years, the flutey bitones of the Protestant cultural establishment (Wolfe, 1968)."

Recommendations And Future Directions

One of the problems faced during the research and completion of this thesis was that the amount of data uncovered was considerable. The thesis investigated ten distinct mass media formats that adolescents consume. In hindsight, the thesis perhaps could have been broken down into four separate consumption topics which may have made for a more tightly focused case study. For instance these four consumption topics possibly could have been; ‘The consumption of visual media such as television, film and video amongst rural adolescents’; ‘The consumption of popular text media, such as magazines and newspapers amongst rural adolescents’; ‘The consumption of electronic or information technologies such as computers, Internet, and electronic games, amongst rural adolescents’; and finally the fourth area of research could have been; ‘The consumption of audio media such as radio and popular music amongst rural adolescents’.

In the end, the thesis covered all ten mass media formats and discovered considerable amounts of data, opinions, and attitudes of and about, the sample group in terms of their mass media consumption. The problem with such a broad topic area and a large amount of information collected from the sample group, is that the limitations of time and resources involved in a Masterate degree inhibits the research from going even further to develop the true essence of adolescent mass media consumption. If the thesis questions were targeted more to specific formats of the mass media such as ‘visual mass media consumption’, then research questions could have been formulated along the lines of ‘Why does the sample

group have such a huge bias for the consumption of TV2 programming, when TV3 and TV4 are also targeting the adolescent audience by using American programme content?’ and, ‘Why do programmes from America appeal to adolescents more than programmes from New Zealand and the UK’. In hindsight, one of the disadvantages of the thesis research was its wide topic scope. The thesis was not able to further investigate and uncover that extra layer of adolescent media consumption opinions.

Nevertheless, the data, opinions and attitudes collected and recorded through this thesis are an excellent starting point for any future research that maybe undertaken in the study of adolescent media consumption. Maybe, further research will be able to investigate those fresh questions that have developed because of this thesis, such as the ones outlined in the previous paragraph. With the completion of this thesis, two topic areas for further research study became very apparent;

- 1) *‘Media consumption as an agent of adolescent socialisation’.*
- 2) *‘The change in adolescent media consumption patterns from early adolescence to late adolescence’.*

During the thesis research, there developed an ongoing characteristic amongst the rural teenage sample group, in that they frequently based social activities and events around the consumption of the media. These social activities and events mainly involved the separate gender groups, and raises the contention that peer group media consumption plays a significant role in the social development of teenagers. Therefore, consumption event in itself is a ‘safe’

socialisation stage prior to dating relationships. The issues of 'cultural capital' and 'cognitive development' amongst adolescents have the potential to come together in the examination of mass media consumption right across the secondary school years. The tastes of adolescents change over the five years that they are at secondary school as they mature from being essentially children to adulthood. Future research could be undertaken into gaining an understanding of the changes in adolescent 'tastes' in terms of mass media consumption. Such a research question could explore the way that the attainment and possession of cultural capital, and the development into cognitive maturity, combine to change the media 'likes' and 'dislikes' of teenagers over their secondary years.

Arising from the media consumption investigation that this thesis has concerned itself with, there are apparent recommendations that can be made with respect to the results uncovered. Firstly, that young Maori are not catered for in terms of prime-time television programming. Pakeha youth are well catered for in prime-time whether the programmes are New Zealand made, such as 'Ice TV', 'The Drum', and 'Havoc', or are one of the many US imports that glamorise white, middle class, western lifestyles. Maori youth have their own 'youth culture' show 'Mai Time', but it is only shown on Saturday mornings. This is a time when many New Zealand adolescents are participating in sports, cultural or work activities. Young Maori identify with black American popular culture especially in music, fashion, and the odd Moesha or Fresh Prince series, but the only youth culture they see on prime-time television is of the monocultural, white, middle class variety. (Stevens, 1999) This thesis recommends that young Maori need to experience more of their

own culture on prime-time television. They consume just as much if not more mass media than their Pakeha peer group, they represent over a quarter of the countries youth population, and they deserve, therefore, to be catered for in prime-time television programming. (Statistics NZ, 1995) Secondly, the significance of the mass media in the lives of young New Zealanders is not matched by the level of commitment of the education system. This thesis has presented a wide range of statistical data and empirical research to confirm the significance that the mass media has in the lives of adolescents, yet even though teenagers have been described as 'media savvy' or 'the mediated generation' by some overseas commentators, there is no empirical evidence to confirm the opinions of these commentators. Young people need to develop critical skills so as to examine and evaluate the mass media content that is such a powerful force in their lives. " It is essential that we have an educated group of observers who understand its processes and effects and are not merely swept along by its rhetoric. Surely we should be doing everything we can to encourage examination of the media - particularly among our senior students." (NAME, 1997: 4) A key recommendation of this thesis is that the studying of Media in our New Zealand schools should become as significant in the lives of our adolescents, as the media products they consume.

Bibliography

- Ang, Ien. (1991): Understanding Television Audiencehood: in Desperately Seeking the Audience. London: Routledge.
- Arnett, Jeffery (1995): Adolescents' Uses of Media for Self Socialisation. Journal of Youth and Adolescents. Vol 24, No5, 1995.
- Association for Media Education in Scotland (AMES) (1987): Children's Media Consumption. Metro 73. 1987
- Baker, Dan (1995): What is Grunge? University Of Waikato History Department, Hamilton: Unpublished Paper.
- Banks, Jack (1997): MTV and the Globalisation of Popular Culture. Media Culture and Society. Vol 59 (1)
- Bertsch, C (1993): Making Sense of Seattle. Bad Subjects 5# Mar/Apr. Seattle, Wa: USA.
- Bouma, Gary. (1996): The Research Process. Third Edition. Auckland: Oxford University Press Australia.
- Bourdieu, Pierre. (1984): Distinction: A Social Critique of the Judgement of Taste. Cambridge MA: Harvard University Press.
- Bourdieu, Pierre. (1966): The School as a Conservative Force. In John Eggleston, Contemporary Research in the Sociology of Education. (1974) London: Methuen.
- Brake, M. (1985): Comparative Youth Cultures: The Sociology of Youth Cultures and Youth Subcultures in America, Britain, and Canada. London: Routledge & Keegan Paul.
- Calder, Peter. (1999, February 13): Column 'CER and Project Blue Skies'. NZ Herald.
- Chandler, Daniel. (1994): Video Games and Young Players, University of Wales, Aberystwth.

DiMaggio & Unseem (1982): The Arts in Class Reproduction, from Apple, M (ed) (1982) Cultural and Economic Reproduction in Education, London: RKP.

Dolinar, Brian. (1996): U2 ate America: A Postmodern Fable of Rock n Roll Superstardom.

<http://www.bgsu.edu/studentlife/organizations/csc/AGC96?Dolinar96.html>

Dunleavy, Trisha. (1997): Shortland Streets Elusive Haven. Metro 112.

Elley, W.B. & Irving, J.C. (1985): The Elley-Irving Socio-Economic Index Census 1981 Revision, in New Zealand Journal of Educational Studies, Vol. 20, No 2, November 1985.

Fiske, John. (1997): Global, National, Local? Some Problems of Culture in a Postmodern World. Velvet Light Trap 40. Fall 1997.

Flew, Terry. (1994): The Simpsons: Culture, Class and Popular TV. Metro 97.

Forrest, Emma. (1998, December 18): Get Set For the Heroine Chic. Sydney Morning Herald.

Gamson (1994), cited in Douglas Holt (1998): Does Cultural Capital Structure American Consumption. Journal of Consumer Research 25. June 1998

Gilbert, Pam, & Taylor, Sandra. (1991): Fashioning the Feminine Girls: Popular Culture and Schooling. Sydney: Allen & Unwin.

Gitlin, Todd (1992, May 3): World Leaders: Mickey, et al. New York Times.

Greenfield, Patricia. 1984) Mind and Media: The Effects of television, Computers and Video Games. London: Fontana.

Gouldner (1979) cited in Douglas Holt (1998): Cultural Capital and the Structure of American Consumption. Journal of Consumer Research 25. June 1998

Gunther, Marc. (1997, October 27): MTV; This Gang is Controlling Your Kids. Fortune.

Holt, Douglas. (1998): Does Cultural Capital Structure American Consumption? Journal Of Consumer Research,25. June 1998.

Jameson, Frederic. (1993): 'Post Modernism and a consumer society' Reprinted in Ann Gray and Jim McGuigan eds. (1993) Studying Culture: an Introductory Reader. London, Arnold.

Jenkins (1992), cited in Douglas Holt (1998): Does Cultural Capital Structure American Consumption. Journal of Consumer Research 25 June 1998.

Johansen, S., & Meigel, F (1992): In Rosengren et al, Media Effects and Beyond. London: Routledge.

Kotler, Philip., & Armstrong, Gary. (1996): Principals of Marketing. Seventh Edition. New York: Prentice Hall.

Larson, Reed. (1995): Secrets in the Bedroom: Adolescents' Private Use of Media. Journal of Youth and Adolescence. Vol.24, No5, 1995

Lealand, Geoff. (1988): A Foreign Egg In Our Nest? OZMedia. Metro 78.

Lealand, Geoff. (1993): *A Foreign Egg in our Nest: Revisited*. Draft Paper September 1993. Waikato University Film & Television Dept.

Lealand, Geoff. (1995): American Popular Culture and New Zealand Cultural Identity. Paper to The National Media Literacy Conference, Boone North Carolina USA, 22-24 September 1995.

Mediaworks. (1997): Digital Mediaworks. <http://www.mediaworks.co.nz/NZ Media/>

Miegel, Frank (1994): Values, Lifestyle and Family Communication; in Rosengren et al. (1994) Media Effects & Beyond. New York: Routledge.

- Mitchell, Tony. (1995): New Urban Polynesians. Perfect Beat. V2-N3 July 1995.
- McLeay, Colin. (1994): The Dunedin Sound: New Zealand Rock and Cultural Geography. Perfect Beat. V2-N1 July 1994.
- Mc Robbie, Angela. (1994): Postmodernism and Popular Culture. London, UK. Routledge.
- National Association of Media Educators (NAME) (1997): December 1999 Newsletter.
- Nash, R. (1986): Educational Inequality. New Zealand Sociology. 1(2) November 1986.
- New Zealand On Air. (1997): Young People of Broadcasting. NZOA Research Report June 1997.
- Oswell, David. (1997): A Question of Belonging: Television, Youth and The Domestic. In Skelton and Valentine (Eds) (1997) Cool Places: Geography of Youth Cultures. London: Routledge.
- Pasquier, Dominique. (1996): Teen Series Reception: Television, Adolescence and the Culture of Feelings. Childhood. Vol 3 1996
- Provenzo, Eugene. (1991): Video Kids: making Sense of Nintendo. Cambridge, MA: Harvard University Press.
- Robb, J. (1997): Gen X TV. Brady Bunch to Melrose Place. New York: Bloomsbury.
- Roe, Keith. (1983): Mass Media and Adolescent Schooling: Conflict or Co-existence? Almqvist and Wiksell International, Stockholm.
- Rolling Stone.(1992): Twenty Five Years of Rolling Stone New York: Hyperion.
- Rosengren, Karl et al. (1994): "For Better or For Worse: Effects Studies and Beyond, in Media Effects and Beyond; Culture, Socialisation and Lifestyles. Routledge, New York.

Sachs, Judith., Smith, Richard., & Chant, David. (1988): Bombarding the Senses: Adolescents' use of Information Technology in Australia and Scotland. Metro Magazine 82. 1988.

Schultze et al (1991): Dancing in the Dark: Youth, Popular Culture and the Electronic Media. W.B Eerdmans, Grand Rapids.

Shuker, Roy. (1990): Adolescents and Popular Music. Sites 21 Spring.

Shuker et al. (1990): Youth Media and Moral Panic in New Zealand. Delta Research Monograph No 11.

Silverstone, Roger. (1995): Television and Everyday Life. cited in 54.201 Television Studies Readings- Two. Massey University Media Studies Dept. (1996), Palmerston North.

Skirrow, Gillian. (1983): Hellivision; An Analysis of Video games. In Manuel Alvarardo & John Thompson (Eds): The Media Reader. London: British Film Institute.

Smyth, Brendan. (1999): New Zealand Music and New Zealand on Air. Paper prepared for the Australasian Teachers of Media Conference, Auckland University, January 1999.

Snow, R.P.(1987): Youth Rock 'n' Roll and Electronic Media. Youth Society 18.

Steele, Jeanne., & Brown, Jane. (1995): Adolescent Room Culture: Studying Media in the context of Everyday Life. Journal Of Youth and Adolescence. Vol24, No5, 1995.

Stenger, Josh. (1997): Consuming the Planet: Planet Hollywood, Stars, and the Consumer Culture. The Velvet Light Trap: 40 Fall 1997.

Statistics NZ (1995): 1995 New Zealand Statistics Reference Guide, Pocketbook Edition. Statistics New Zealand.

Stevens, Tainui. (1999): Youth and Television Audiences Panel Discussion Notes. ATOM Conference, Auckland, January 1999.

Tanner, Julian. (1981): Pop Music and Peer Groups: A study of Canadian High School Students Responses to Pop Music. Canadian Review of Sociology and Anthropology. 18 (11)

Turke, Sherry. (1984): The Second Coming of Computers and the Human Spirit. London: Granada.

Watson, Chris. (1990): We Know What We Like. Sites 21 Spring.

Weber, Max (1978): cited in Douglas Holt (1998) Does Cultural capital Structure American Consumption? Journal of Consumer Research 25, June 1998.

Willis, P. (1990): Music & Creativity; in Common Culture. Milton Keynes, UK. Open University Press.

Wilson, Tony. (1996): Television's Everyday Life: Towards a Phenomenology of the "Televisual Subject". Journal Of Communication Inquiry 20:1 Spring 1996.

Windschuttle, Keith. (1984): The Media. Ringwood Victoria, Penguin Books.

Woolfe, Thomas. (1968): The Pump House Gang. New York: Farrar, Straus, & Giroux.

Zwaga, Weibe. (1991): Television Audience Research in New Zealand. Marketing Bulletin 10. 1992

Appendix 1

Interview Transcripts

September 1998

TOPIC: Media Consumption of Rural New Zealand Youth.

Participant:

Tammy: (17) Female, Year 13 Student, Te Kauwhata College.

1. Could you tell me a little about yourself? In terms of age, about your family, your interests, how long you've lived in the area, just describe yourself?

“ I am 17 years old, I live in Mercer. Ive been going to this College, Te Kauwhata since I was in Form 1. I live with my parents and my brother. We have one TV. We have a lot of Computers because my father and my brother work in computers so I have a lot of Internet. I don't listen to the radio a lot only in the car. I don't work after school. I ride horses and I play guitar and bass. We live on a farm but we are not farming . We lease it out for grazing. My mother is a Vet nurse and my father is a computer contractor. He works for himself.”

2. How important is the mass media to your lifestyle?

“ Its a major thing with me. My music especially.”

3. Do you think that the mass media has helped to shape your identity as a person?

“ The media yes. The mass media no. Like music has defined a large part of who I am which you could class as the media but not the general media. I’m not talking mainstream music here I’m talking like the punk rock scene, that sub-genre. That’s a lot of who I am.”

“Yes the music and attitude it brings across, the morals as well come with listening to music, having that attitude. Its like a guideline, not really a rule in that it doesn’t confine you.”

4. Has there been a media/TV personality or programme character you have looked upon as a role model and in what ways has this media/TV personality inspired you?

“ Someone like Havoc and Newsboy. They are very individual. their personalities are very diverse you could say and it makes you feel strongly that you yourself want to also be individual. Havoc is himself and that is really valuable. I think it is really precious to have a programme such as Havoc where people can be themselves. You can apply that to student radio because the DJ’s are simply themselves, not trying to assume a personality so people think they’re cool.”

5. Has anything that you have viewed helped to change your attitudes and behaviours?

“ Some times you laugh when they are trying to ram morals. You laugh because they are trying too hard... It depends on the programme really. How it influences you depends on how realistic the programme is. Like Friends is not realistic so you don’t hold it up as a norm or

something that you should be like. Sometimes a programme doesn't influence you because you can't relate to it, you relate to some aspects of it but you can't relate to the programme or the characters lives because they are so different from yours because the morals that they bring up you don't feel that they relate to you. You really don't know what they are going through so you don't relate to it."

6. Is it common for you and your friends to talk about the mass media? Things such as TV, Music, Film, and the video you saw recently?

"Very much so. Like at lunchtimes and during study. We often talk about movies that we have seen, what was on TV last night. So it is a large part of our conversation. Something we can talk about that we can all relate to. Its a common point between everyone."

7. Do you think that you relate in some way to what you like to watch on TV?

"Things that are more real life. Things that aren't totally farout. Programmes like Saved by the bell I like because its about people our age, So its about a lifestyle similar to yours."

8. What are your favourite TV shows at the moment?

"Havoc. Alley Mc Beal. Its a really intelligent programme, its not just flippant. I really like Havoc I am a big follower of Havoc. They are stopping all the good programmes like Game On on channel 4. That was a really good programme but its finished. I think it was the best programme I have ever seen and like my brother and

my father reckoned it was as well The scripting was really clever, well written. I like Saved by the Bell because it is really funny. Prince of Belair is good. Home and Away is another.””

9. Do you draw on anything about these shows for your own life or knowledge? Does TV provoke thought or raise issues or not?

“ I don’t look upon it like that. Its all just entertainment. Comedy, something that picks out the humour in everyday stuff you don’t want anything too farout so you can relate to it. Drama, something that is interesting that you don’t get too board watching. I like a bit of mushy stuff as well.”

10. How much television would you watch in the average week?

“ I don’t watch it on the weekends because I’m out doing other stuff. I a normal weekday evening I would watch about 5 hours so that comes to about 25 hours a week. I don’t watch it in the morning but after school and in the evening.

11. When do you usually watch TV, with whom and where?

“ In the evening as a family but after school I watch it by myself.”

12. In the recent survey I did with Year 12 & 13 students most people said that they like US, then NZ, then UK,

and finally Australian TV shows in that order of preference.

Are you of the same opinion?

“ I would agree with that, yes. I think that America is the most popular because thats what we have over here the most. Some of them are just stupid they try too hard. I think if that we had more British programmes they would be just as popular.”

“ The British are more laid back, the humour is more laid back it doesn't make them lesser programmes for it.”

13. In the recent survey I completed with Year 12 & 13 students. Most people said that they watched TV2, TV3, TV1 and TV4 in that order of preference.

Are you of the same opinion?

“ I would disagree with the rankings. I would say TV2, then TV4, then 3 and then 1. I don't actually watch a lot of TV3 at all I don't like it. Channel 1 about once a year. Channel 2 is goods for just general watching, you can just flick something on and their will normally be something

worth watching on 2. Channel 4 has some really good programmes but they stick heaps of commercials on it too.”

14. In the survey I completed the results reveal that the 10 most popular TV programmes were the following.

- 1. Friends**
- 2. The Simpsons**

3. Who Dares Wins
4. Shortland Street
5. South Park
6. Veronica's Closet
7. One Network News
8. King of the Hill
9. Home and away
10. 3rd Rock from the Sun

Could you tell me if you watch any of these shows and why? What can you tell me about them?

(On Friends)

"Friends yeah definitely, that should be at the top."

(On The Simpsons)

"Its okay but I think the novelty of an animated programme wears off after a time. It was really good to start with as a satire but its wearing off."

(On Who Dares Wins)

"Crap! Its just a time filler for when no-one can think of anything good. Its so Australian."

(On Shortland Street)

"Its pretty good for New Zealand television. It stands up well against the American television."

(On South Park)

"Its excellent. Its great. It should be ranked higher up."

"Its funny seeing a cartoon where the characters do really funny, shocking, disgusting stuff. Its funny to see that there in that context. What they say is really good. its well written, people like Mr Mackie who says 'Hhiii' its real funny. It takes the piss out of anything and everything. I can relate to it Anarchy and that, against the system."

(On Veronica's Closet)

"Its good. Its kind of for old people. The gay guy is really spunky,"

(On One Network News)

"Nah!"

(On King of the Hill)

"I don't find it funny. The sense of humour is bad. Heaps of people watch it but I can't see anything in it."

(On Home and Away)

"I watch it. I'll have to admit that."

"I watch it because it has got the whole band thing going, the kids have got bands. I find it really funny. Interesting to see what they play so that is probably a big point for me. I just like the characters in general. There is such a real life thing happening. I like it more than Shortland Street."

(On 3rd Rock from the Sun)

"I don't really watch it. Ive watched it a couple of times and I don't find the humour good either."

15. In the survey I completed the 10 least popular TV shows were the following.

Frontline

Star Trek Deep Space Nine

Leaving Normal

Opera: The 3 Tenors

United Travel Getaway

Mr Rhodes

World in Action

World in Action Star Trek Voyager

**Kiwi Comedy Playhouse
WOW World of Wonder**

What do you know about these programmes? Did you watch them or not?

“ I haven’t heard of some of them. Frontline doesn’t deserve to be their. I think that its all right. I think its a good concept, well written interesting about having a show written about the making of the news The humour is really dry. It should be in the top 10. The Brooke Bandenberg character is very funny.”

16. Is Sky TV connected in your house? If so what channels do you watch? When? How often? Why?

“ No Sky.”

17. How often do you listen to music and when do you listen to it?

“ I listen to a lot of it. I have to listen to music full stop and not do anything else unless I am in the car.”

18. What style of music do you listen to?

“ Im into punk sort of stuff, ska-punk, the whole alternative scene.”

“ I don’t listen to much of it during the week only on the weekends.”

19. Why do you like these styles of music in particular?

“ I think its the energy in my music anyway. The Punk stuff, the energy it gives - I think its just great.”

20. Do you have any favourite Songs or Artists at the Moment?

“ Shihad, Feelers, Dead Flowers.”

21. Do you like any New Zealand bands or Musicians?

“ Im a big follower of New Zealand music I think it should have a heaps bigger profile. Shihad deserve a lot more attention, Dead Flowers are getting there as well. The Feelers are making it big, they have a high profile I think they are at number 2 with the latest album, its good that they are getting recognised. Some of the little bands people should give them a bit more of a hand y’know getting out there and giving them more attention like Loves Ugly Children, Muckhole as well, bands like that put out some really good music but no one listens to it really. They just haven’t been able to get it out to the people. I think thats really sad. Thats why I like Havoc because they put a band out every show and they are on national television and thats really cool.”

22. Do you rent Video’s for home use?

“ We don’t get them for use at home but often I get them for watching at a friends house.”

23. How often, with whom and why?

“ With my friends, every so often if there is nothing to do.”

24. What sort (genre) of Video's do you like to rent?

“ Just generally ones that were really big at the movies and you never got to see it.”

25. Could you elaborate why you like them?

“ Spur of the moment thing really. Hard to say.”

26. Do you get to go to the movies much?

“ Once or twice a month. At Manakau or Hamilton.”

27. What are your favourite type of films?

“ The Opposite of Sex by Christina Regi. That was good I enjoyed that. It was a really different sort of movie. What I liked about it was that it didn't have the usual beginning, middle and end kind of ra-de-ra you get.”

“ Generally any movie I see I end up liking. Its just a thing with me. Any film I see at the movies I end up liking it even if it is sort of dumb.

“ I went to see the film about King Geogre and that was great I enjoyed that immensely.”

“Scream was good even though I don’t like scary movies, its just that it had the comedy too which took away from the y’know...fear.”

28. What is you favourite film or video?

“Titanic was really good.”

29. How do you usually find out about new films, video’s, TV shows and pop music?

“From friends, but sometimes someone will say they read something in the paper about a certain movie. I you think well I want to see this now.”

“I also read the Rip it Up magazine and from the back page I find out about new movies and stuff from that. But more by word of mouth really.”

30. Do you have a PC at home? Do you use your PC often? What do you mainly use it for?

“Personally I use it for Internet that the main reason I use it for. Secondly it would be to play CD’s on, ordinary audio CD’s or just games. Every now and again I’ll type up an assignment.”

“90% of my Internet use would be on web sites for bands, 5% would be for TV stuff like South Park for audio clips and stuff and 5% for assignments.”

31. How often do you play video games and what is your favourite?

“ My favourite game is Grand Turismo.”

32. Why do you enjoy video games?

“ I would play games about twice a month. I used to play a lot last year but the novelty wears off.”

33. How often do you read a newspaper and what is the main reason you read one for ?

“ I read the 7 days section in the Herald not the rest of it. I don't consider myself a news paper reader since I only read the entertainment section once a week.”

34. Do you read magazines regularly? If so do you purchase any magazines for your own use or do you borrow them?

“ Girly Magazines, Girlfriend, Cleo stuff like that. Its not just a girly thing as well! My brother steals all my magazines.”

“ I also get music magazines.”

35. What are the magazines that you usually read and what is that you look for in a magazine to interest you?

“ I am into music so I subscribe to Rip it Up. I also go into paper plus and have a flick through all the guitar magazines and if their is something on a band I like I will

buy it. Normally I buy something I like about once a month.”

36. Do you listen to the radio regularly and what is the station you like the most? What is the main reason that you listen to the radio for?

“ In the car I listen to The Edge for cruising sort of music. Student Radio is up there as well.”

“ I only like people being themselves on the Radio, that only happens on Student Radio. Some commercial stations you have these DJ’s who try to put on these brilliant charming personalities so everyone will wanna listen to them because they’re cool but, try hard!”

37. Why is the mass media important or not important to you as a teenager living in rural New Zealand?

“ Its important to me because I would sit there and stare at the wall basically. Its something to fill in time and you could say that is not important but I think it is very important to have something to fill in your time with. Its a good thing. Sure it wastes your time and you could be doing something else or doing what your supposed to be doing other than watching TV but, other times you really have nothing to do so you sit down and watch TV or you listen to a CD... Entertainment provides relaxation.”

38. What do you see as the advantages and disadvantages of living in a rural environment?

“ The disadvantage is only that you have to travel to get where you want to go. If you cant travel, well your bored.

The advantages are that you can walk around outside naked basically.”

“ You get closer to people because maybe you have less friends, less choices of friends you get closer to people, less selection of friends so the people that you do know you become closer too.”

“ People have this concept that because we live out in a rural community we don't get to see a lot of other people but that's not true. We socially probably nearly as much as city people. It doesn't mean that we are stuck in the country watching TV with nothing better to do. People say to me, ‘what do you do out in the wop-wops.’”

“ Y'know some people, people that go to school, y'know that the media does play a big part of what they do because they don't get out. Personally I go up to the city nearly every weekend with other friends from outside of school, but other people I know, yeah the entertainment industry is basically how they socialise. They don't socialise otherwise. Its what they do.”

39. What are your ambitions for the future once you have left school?

“ I'm interested in the media, film and television studies. I am thinking of doing the B.A in Film and Television at Waikato.”

Appendix 2

Edited Interview Transcripts September 1998

TOPIC: Media Consumption of Rural New Zealand Youth.

Participant:

Paul : (17), Male, Year 12 Student, Hauraki Plains College.

1. Could you tell me a little about yourself? In terms of age, about your family, your interests, how long you've lived in the area, just describe yourself?

" I am 17 years old, I attend Hauraki Plains College as a 6th Former. My parents are Secondary School Teachers and I am the only child in the family, no brother or sister. I play Hockey for the school which is pretty involved time wise. I am interested in Surfing, but dont get to do it as much as I would like"

2. How important is the mass media to your lifestyle?

" It gives you things to be interested in, things to think about, it gives entertainment which we all need. Stops us from getting bored."

3. Do you think that the mass media has helped to shape your identity as a person?

" I think family is more significant really."

4. Has there been a media/TV personality or programme character you have looked upon as a role model and in what ways has this media/TV personality inspired you?

“ I look upon Havoc as a role model, he has got individuality and humour, good attributes to have.

“Havoc is funny, he takes the Mickey out things, he’s his own person and thats good.”

5. Has anything that you have viewed helped to change your attitudes and behaviours?

“When you are at school you repeat things that you have heard on TV, you hear sayings that you know that other people have heard on TV.”

6. Is it common for you and your friends to talk about the mass media? Things such as TV, Music, Film, and the video you saw recently?

“Yeah usually everyday, Its common you know to talk about it like did you see the Simpsons last night”

7. Is it a central part of your conversation with you peers?

“Yeah TV and Music is up there with Sports and Cars.”

8. Do you think that you relate in some way to what you like to watch on TV?

“In a sort of been their done that sort of way sometimes but mostly its the sense of humour I relate to.”

9. What are your favourite TV shows at the moment?

“Blue Heelers, Waterats, Simpsons and the Drew Cary Show. I also watch movies on Sky.”

10. Could you explain why you like your favourite TV shows more than others on TV?

“Mum and Dad started watching Blue Heelers, I sat down one night with them and started watching it with them and got to know the characters.”

“ I like shows where you can see the relationships developing between the characters. With Drew Cary I like it because of the humour, its a bit more subtle than most comedies on TV.”

11. Do you draw on anything about these shows for your own life or knowledge? Does TV provoke thought or raise issues or not?

“TV for me is really just entertainment other than the news items, they get you thinking about things, things that are happening in the world.”

12. How much television would you watch in the average week?

“ I would watch 3 or 4 hours. 3 or 4 hours on Channel 2 a week and then it depends on what is on Sky. I don't watch a hell of a lot of TV really.”

13. When do you usually watch TV, with whom and where?

“I usually watch Blue Heelers and Water Rats with my parents, I watch the Simpsons and Drew Cary by myself. It really depends what it is on Sky if any of us watch it.”

14. In the recent survey I did with Year 12 & 13 students. Most people said that they like US, then NZ, then UK, and finally Australian TV shows in that order of preference.

Are you of the same opinion?

“I like watching the American shows, their comedies and stuff, um I don't watch much New Zealand shows Shortland Street and Stuff, yeah then probably the Australian shows would go before the New Zealand Shows, then UK shows at the bottom.”

15. In the recent survey I completed with Year 12 & 13 students. Most people said that they watched TV2, TV3, TV1 and TV4 in that order of preference.

Are you of the same opinion?

“Yeah, TV2, then TV3, then TV1. We don't get TV4, can't pick it up.”

16. In the survey I completed the results reveal that the 10 most popular TV programmes were the following.

- 1. Friends**
- 2. The Simpsons**
- 3. Who Dares Wins**

4. Shortland Street
5. South Park
6. Veronica's Closet
7. One Network News
8. King of the Hill
9. Home and away
10. 3rd Rock from the Sun

Could you tell me if you watch any of these shows and why? What can you tell me about them?

(On Friends)

"I can't stand Friends, I think it is really stupid. Its just a bunch of idiots and chicks sitting around cracking weak jokes."

(On The Simpsons)

"Yeah I like it, its really good. Its the humour its really good, you dont have to think about it, its there for you. Its a very smart programme"

(On Who dares Wins)

"I don't like it, never watch it."

(On Shortland Street)

"Its pretty lame, it suxs"

(On South Park)

Oh that really cool, Ive only seen it a couple of times since we dont get TV4. I would like to see more of it. Someone should tape it for me I think, yeah."

(On Veronica's Closet)

"I don't watch it that often."

(On One Network News)

“I watch it when there is something on the news, a big story.”

(On King of the Hill)

“I like it but don't see it as much as the Simpsons, I make a point of seeing the Simpsons but not King of the Hill, so I always miss it.”

(On Home and Away)

“I've never watched it, probably never will.”

(On 3rd Rock from the Sun)

“I like it but I seem to miss a lot of it.”

17. In the survey I completed the 10 least popular TV shows were the following.

Frontline

Star Trek Deep Space Nine

Leaving Normal

Opera: The 3 Tenors

United Travel Getaway

Mr Rhodes

World in Action

World in Action Star Trek Voyager

Kiwi Comedy Playhouse

WOW World of Wonder

What do you know about these programmes? Did you watch them or not?

“A lot of those shows must be on TV4 because I have never heard of them.”

18. Is Sky TV connected in your house? If so what channels do you watch? When? How often? Why?

“Trackside, Discovery, CNN, Sky Sports and Sky Movies. I mainly watch the Sky movies channel. I would watch 3 movies a week on the weekends usually.”

19. How often do you listen to music and when do you listen to it?

“I listen to music in the car on the way to school. Either the radio or put in a CD. I listen to a bit of it when I get home from school I just lax out on my bed and listen to relax.”

20. What style of music do you listen to?

“Normal rock music, Bass and Drum, Techno’s pretty cool, most good music I listen to. I don’t get too precious about it”

21. Why do you like these styles of music in particular?

“ Just like the guitar really.”

22. Do you have any favourite Songs or Artists at the Moment?

“No one in particular at the moment. I have always liked Metallica and Soundgarden, but nothing new lately. I Like the Beastie Boys, Led Zeppelin and Jimi Hendrix.”

“With Soundgarden I heard them on the Radio about 5 years ago and bought the CD. And from that I heard about

other stuff from other people at school. All my mates listen to it at school, thats how you find out about a lot of good music. My dad got out his music and I listened to that and liked some of it."

23. Do you like any New Zealand bands or Musicians?

"I don't really know any that well. Neil Finns on the radio a lot lately."

24. Do you rent Video's for home use?

"I get a video out every couple of weeks."

25. How often, with whom and why?

"Its something to do on Friday and Saturday nights. Im an only child so I usually end up watching them myself."

26. What sort (genre) of Video's do you like to rent?

"Action and Comedy, Austin Powers was the last one I got out and before that it was City of Industry, it was about these guys robbing a bank it just degenerates into all these guys just shooting each other."

"Yeah some violence is pretty cool, you know its fake."

27. Why do you like to choose them?

"Yeah some violence is pretty cool, you know its fake."

28. Do you get to go to the movies much?

“Probably about once a month. Up to Manakau when we go shopping up their, we usually get to the movies during a trip, quite often its as a family, We usually watch what Dad is interested in but sometimes we have watched something mum has been very keen on.”

29. What are your favourite type of films?

“Action films and Comedies.”

30. What is you favourite film or video?

“My favourite would have to be the Blues Brothers, the original one.”

“Its got everything, car chases and laughs and the music of course.”

31. How do you usually find out about new films, video's, TV shows and pop music?

“Through the TV, the adverts and that. Your mates at school.”

32. Do you have a PC at home? Do you use your PC often?

What do you mainly use it for?

“Yeah we have one at home. Mums a computing teacher. I mainly use it for schoolwork. I would use it most of the

time for study and that is most weekdays. Using the Internet is a part of that, downloading stuff for assignments.”

“The Internet is great for finding stuff out for assignments, use it for that but also for the chat rooms, they are good for finding out stuff that you are interested in.”

33. How often do you play video games and what is your favourite?

“I don’t play games much, I have mates who have Sony Play Station and Sega and I play them when Im around there. I sometimes have the odd game on the weekend at home on the PC whens there is not much to do. Usually Dune”

34. Why do you enjoy video games?

“ Grand Turismo is the best, trying to get a faster time.”

35. How often do you read a newspaper and what is the main reason you read one for ?

“ I look at the front page and read it if their is anything interesting, then I look at the automotive section. We get the Waikato Times”

36. Do you read magazines regularly? If so do you purchase any magazines for your own use or do you borrow them?

“Car Magazines, performance ones like Street Machine, Classic Car.”

37. What are the magazines that you usually read and what is that you look for in a magazine to interest you?

“ Good articles like just recently Street Machine had a good article on the history of the Holden Commodore, and the pictures of what people have done to their cars.”

38. Do you listen to the radio regularly and what is the station you like the most? What is the main reason that you listen to the radio for?

“ I listen to the radio in the morning to stop me from going back to sleep, I have a radio alarm, I listen to it in the car as a distraction.”

“ At home I listen to 89.8 with my parents getting ready for school, and in the car on the way I listen to The Rock.”

39. Why is the mass media important or not important to you as a teenager living in rural New Zealand?

“I think it is important, If it was taken away I certainly would miss it especially the radio. Yeah the media is important because it helps us find out everything we need to know. The thing is that here on the Hauraki Plains its hard to duck down the road to get a newspaper, a video or a magazine.”

40. What do you see as the advantages and disadvantages of living in a rural environment?

“The advantages are that you can do your own thing, its not crowded with heaps of people, its peaceful, quiet and safe. The disadvantages are that you do have access to all the differing types of services that you can get in the cities. Movie theatres stuff like that, the range of products is not as good, basically a lack of options really.”

41. What are your ambitions for the future once you have left school?

“ Im thinking of getting into electrical engineering at a Polytech or something like that. Do switchboard matinance design or electronic communications.”

Appendix 3

Edited Interview Transcripts September 1998

TOPIC: Media Consumption of Rural New Zealand Youth.

Participants:

1. Paul: (17), Male, Year 12 Student, Hauraki Plains.
2. Judy: (16) Female, Year 12 Student, Hauraki Plains.
3. David: (17) Male, Year 13 Student, Hauraki Plains.
4. Tom: (16) Male, Year 12 Student, Hauraki Plains.
5. Mere: (17) Female, Year 13 Student, Hauraki Plains.
6. Anne: (17) Female, Year 13 Student, Hauraki Plains.
7. Sean: (17) Male, Year 13 Student, Hauraki Plains.
8. Kimi: (17) Female, Year 12 Student, Coromandel.
9. Sara: (17) Female, Year 12 Student, Coromandel.
10. Jean: (18) Female, Year 13 Student, Te Kauwhata.
11. Tammy: (17) Female, Year 13 Student, Te Kauwhata.

1. Could you tell me a little about yourself? In terms of age, about your family, your interests, how long you've lived in the area, just describe yourself?

Paul (17)

"I am 17 years old, I attend Hauraki Plains College as a 6th Former. My parents are Secondary School Teachers and I am the only child in the family, no brother or sister. I play Hockey for the school which is pretty involved time wise. I am interested in Surfing, but dont get to do it as much as I would like"

Judy (16)

“ Im 16 and in the 6th form, I shifted to the Hauraki Plains last year from Tauranga. My parents work on a farm.”

David (17)

“ Im 17, in the 7th form, I live on the Thames Coast, I live with my father, my brother and sister live with my mother. Ive been at Hauraki since the 3rd form. I travel by car every day to school, about 40 minutes each way. I’m interested in music, I play the guitar.

Tom (16)

“ Im 16, I live on a dairy farm, my parents are farmers, I row and play hockey. I work after school on the farm for my dad. I have been going to Hauraki Plains College since the 3rd form. I have an older sister.”

Mere (17)

“ I’m in the 7th Form at Hauraki Plains College. I have 3 brothers and I am the second oldest in the family. I’ve been at Hauraki Plains for 2 years, I lived in Auckland before that, I was at boarding school, Queen Vic.”

Anne (17)

“ I am 17, in the 7th Form. I have a younger brother and 2 older sisters. I live on a farm near Ngatea. We are a Farming family.”

Sean (17)

“ Im 17, live in Thames, in the 7th form at Hauraki Plains. I live with my father who is a teacher and my sister who’s in the fifth form. I have an older brother in Auckland and my mother lives in Auckland as well as a primary school Principal. I’m into Sports in a big way, rugby, touch , surfing, socialising are my interests. I have an afterschool job as well.”

Kimi (17) *“ Im in the 6th form at Coromandel, 17 years old, Maori. I have been at Coromandel for 2 years. Originally I was from Auckland. I live in a Maori Community 10 kilometres South of Coromandel on Whanau land with my parents and brothers and sisters. My interests are sports, mainly basketball and also listening to music.”*

Sara (17) *“ I am 17, part Maori, live on a property with my family just south of Coromandel. I am in the 6th form at Coromandel Area School. I enjoy playing sport and hanging out with my friends. I have been at school here since the 3rd form. My ambition for next year is to join the Navy.”*

Jean (18)

“ 18 year old. I have lived in Te Kauwhata all my life. I live in a rural community. I live on a sheep and beef farm. I have got 3 sisters. My interests are hockey. I am involved in a Ranger group which is like hiking and outdoors kind of stuff.”

Tammy (17)

“ I am 17 years old, I live in Mercer. Ive been going to this College, Te Kauwhata since I was in Form 1. I live with my parents and my brother. We have one TV. We have a lot of Computers because my father and my brother work in computers so I have a lot of Internet. I don't listen to the radio a lot only in the car. I don't work after school. I ride horses and I play guitar and bass. We live on a farm but we are not farming . We lease it out for grazing. My mother is a Vet nurse and my father is a computer contractor. He works for himself.”

2. How important is the mass media to your lifestyle?

Paul (16)

“ It gives you things to be interested in, things to think about, it gives entertainment which we all need. Stops us from getting bored.”

Judy (16)

“ I don't think that the media is all that important to me really. It is important to a degree, but not the be all or end all. ”

David (17)

“The media is very important in my lifestyle. Television especially how it keeps you on track with everything. Music is really important to me I love music. Probably not so much video games, I like them but they are not important.”

Tom (16)

“ Its an interest, its interesting to look at it. I take notice of how they made things like TV programmes.”

Mere (17)

“ I don't really consider it that important, sports more important in some ways.”

Anne (17)

“ Important in that it helps cure boredom.”

Sean (17)

“ Probably pretty important, some of it not that important like computers, but on the whole pretty important.”

Kimi (17)

“ I found out the hard way what life is like without it. We went up to the beach for the weekend at Kennedy's it was like 2 days without music. All we had was like a Walkman

with 2 little speakers and we all crawled up pretty close and listened to that all night, partying on to a little Walkman.”

“ Internet’s another one we go hard out on the Internet at school. I use it to get all the lyrics to songs and find out stuff for school.”

Sara (17)

“ Its horrible without the radio, that’s what I do the most. I went on the Spirit of New Zealand for about 10 days and we weren’t allowed to have any radio and it was just horrible. But the thing we did was start singing and it was so bad! Just to get some music. We had this crusty keyboard and played that too.”

Jean (18)

“ Fairly important.”

Tammy (17)

“ Its a major thing with me. My music especially.”

3. Why is using, watching or listening to the media important?

Judy (16)

“ The radio is fairly important to me, more than the others.”

David (17)

“ It provides a fresh perspective on things. It helps broaden your horizons. Especially amongst us who live in the wop wops, the media is important because we feel as though we are on the outside of all the action. The media breaks down the isolation you can feel.”

Tom (16)

“Seeing things for the first time is good, then I ignore it.”

“I live on a farm, there is no neighbours around my age. It gives you something to do when there isn't much else.”

Sean (17)

“Find out what's going on, entertainment, those are the main reasons.”

Kimi (17)

“It helps with boredom. I listen to the radio cos there is nothing else to do really.”

Sara (17)

“Here in Coromandel if you have sometimes got no radio or something it can be boring unless you're playing sports or something. But if you're just sitting around eating your lunch it makes things a bit more happening.”

4. Do you think that the mass media has helped to shape your identity as a person?

Paul (17)

“I think family is more significant really.”

Judy (16)

“It influences you in lots of things like how to act, what to do, things to get.”

David (17)

“I have definitely been influenced by what I have seen and heard in the media.”

Tom (16)

“ I suppose with clothes and stuff, it makes you buy it. Myself I buy Billabong, you see it on the ads you see it on other people, it makes you want to wear it.”

“ The we have here in New Zealand are quite interesting, you learn things about New Zealand. Learn about the ways people react and stuff.”

Jean (18)

“ Its just gives a way of looking at things, a way of looking at life.”

Tammy (17)

“ The media yes. The mass media no. Like music has defined a large part of who I am which you could class as the media but not the general media. I’m not talking mainstream music here I’m talking like the punk rock scene, that sub-genre. That’s a lot of who I am.”

“Yes the music and attitude it brings across, the morals as well come with listening to music, having that attitude. Its like a guideline, not really a rule in that it doesn’t confine you.”

Has there been a media/TV personality or programme character you have looked upon as a role model and in what ways has this media/TV personality inspired you?

Paul (17)

“ I look upon Havoc as a role model, he has got individuality and humour, good attributes to have.

“Havoc is funny, he takes the Mickey out things, he’s his own person and thats good.”

Judy (16)

“No one really, I don’t have a role model, or look up to anyone.”

David (17)

“Of late Mikey Havoc. Its just the fact that he’s out there, he knows what he wants to do, he’s having a good time. He’s pretty smart and on to it.”

Sean (17)

“Mark Ellis and Matthew Ridge. They are pretty cool.”

Kimi (17)

“I dont think that the media has created like role models for me.”

Sara (17)

“Not really. I don’t think its that important, not like family.”

Jean (18)

“On TV, the ones where they show what they are feeling.”

Tammy (17)

“Someone like Havoc and Newsboy. They are very individual. their personalities are very diverse you could say and it makes you feel strongly that you yourself want to also be individual. Havoc is himself and that is really valuable. I think it is really precious to have a programme such as Havoc where people can be themselves. You can apply that to student radio because the DJ’s are simply themselves, not trying to assume a personality so people think they’re cool.”

Has anything that you have viewed helped to change your attitudes and behaviours?

Paul (17)

“When you are at school you repeat things that you have heard on TV, you hear sayings that you know that other people have heard on TV.”

Judy (16)

“ You know you sort of adopt language from what you hear and see on TV.”

David (17)

“ Yeah it does, for instance last night I watched a car programme on Prime called Jeremy Clarksons world of wheels and it was set in Iceland. Now I never ever seen or heard about Iceland before, I thought Iceland was a place where no one lived, but I learnt so much about the place and its people and of course its cars. It was really good television. Its not who you watch, its what you watch than can suprise you.”

Tom (16)

“ You see something on TV, it makes you want to get out and do it.”

Sean (17)

“ On some things like 60 Minutes you pick up on idea’s on whats going on.”

Jean (18)

“ I think the media has influenced my values, but not my morals or views for I reckon thats what family does, your parents and stuff. Television might have a little bit to do with it because they show you the rights and wrongs from when you are very little like Sesame Street that kind of stuff. I’m being serious. Its like smokings bad for you

from an advertising answer ' Smokes are Bad' , ' Don't drive Fast' all that kind of stuff."

" It shows you the rights and wrongs in some ways but it lets you make your own decision really."

Tammy (17)

" Some times you laugh when they are trying to ram morals. You laugh because they are trying too hard."

" It depends on the programme really. How it influences you depends on how realistic the programme is. Like Friends is not realistic so you don't hold it up as a norm or something that you should be like. Sometimes a programme doesn't influence you because you can't relate to it, you relate to some aspects of it but you can't relate to the programme or the characters lives because they are so different from yours because the morals that they bring up you don't feel that they relate to you. You really don't know what they are going through so you don't relate to it."

5. Is it common for you and your friends to talk about the mass media? Things such as TV, Music, Film, and the video you saw recently?

Paul (17)

"Yeah usually everyday, Its common you know to talk about it like did you see the Simpsons last night"

Judy (16)

" We talk about what we saw on TV last night quite a bit."

David (17)

" Yep, for sure. We all talk about what we watch on TV, songs that we heard on the radio, films we have seen."

Tom (16)

“ I talk with a friend of mine about Buffy thats one of my favourite programmes, we would talk about for 10 minutes.”

Mere (17)

“ Yeah, we talk about movies , video’s we’ve seen, whats on TV, stuff like that.”

Anne (17)

“ We talk about the shows on TV last night. My friends and I like Alley McBeal, like if you miss it or your friends miss it, the others will fill you in about what happened.”

Sean (17)

“ Yeah its a main piece of our everyday conversation at school.”

Kimi (17)

“ Sometimes yeah! Like if a movie has been on or have you heard that new song on the radio.”

Sara (17)

All the time. Like our friend Justin. He is always talking about films and TV. He recites whole scenes from programmes. Another friend of mine is hard-core into her music she knows every word to each song. Particular people are really into it.”

Jean (18)

“ People are always talking about, making comments about it especially in the common room.”

Tammy (17)

“ Very much so. Like at lunchtimes and during study. We often talk about movies that we have seen, what was on TV last night. So it is a large part of our conversation.

Something we can talk about that we can all relate to. Its a common point between everyone."

6. Is it a central part of your conversation with you peers?

Paul (17)

"Yeah TV and Music is up there with Sports and Cars."

Judy (16)

"Pretty much, its something to talk about."

David (17)

"At times it is a central topic of conversation in the common room."

Tom (16)

"Talking about what you like and what you dot like, happens all the time."

7. Do you think that you relate in some way to what you like to watch on TV?

Paul (17)

"In a sort of been their done that sort of way sometimes but mostly its the sense of humour I relate to."

Judy (16)

"I relate to the women characters on Friends."

David (17)

"I relate to the humour, I like the offbeat irreverent stuff that you get on programmes like Havoc."

Tom (16)

“ You wish you were that character, do stuff like you had magical powers.”

Mere (17)

“Not really, sports people are more role models for me.”

Anne (17)

“Alley McBeal, she’s interesting to watch, she’s funny.”

Sean (17)

“ Something like sport which I watch a lot of, I watch because I relate to it, understand it.”

Kimi (17)

“ I use to watch MTV. Man, I use to love it. I listen to the radio more now that they took it off the air. I liked the vids on it. They should bring it back.”

Jean (18)

“ I think a lot of younger people watch more realistic programmes like Alley McBeal. They are more interesting to watch.”

Tammy (17)

“ Things that are more real life. Things that aren’t totally farout. Programmes like Saved by the bell I like because its about people our age, So its about a lifestyle similar to yours.”

8. What are your favourite TV shows at the moment?

Paul (17)

“Blue Heelers, Waterats, Simpsons and the Drew Cary Show. I also watch movies on Sky.”

Judy (16)
“*Friends.*”

David (17)
“*Havoc is my favourite programme.*”

Tom (16)
“*Buffy the Vampire Slayer, Sliders, Pretender, Water Rats.*”

Mere (17)
“*Friends is one that I watch all the time. Alley McBeal is good too, I like the Comedies mostly.*”

Anne (17)
“*Alley McBeal is my favourite then Shortland Street.*”

Sean (17)
“*TAB Sports Cafe, The Simpsons, Fresh Prince of Bel Air.*”

Kimi (17)
“*Mine is Fresh Prince.*”

Sara (17)
“*My favourite show is Friends.*”

Jean (18)
“*My favourite programme is Alley McBeal. Its cool. It shows you watch she’s actually thinking, not what shes doing as well. Friends is pretty good.*”

Tammy (17)
“*Havoc. Alley Mc Beal. Its a really intelligent programme, its not just flippant. I really like Havoc I am a big follower of Havoc. They are stopping all the good programmes like Game On on channel 4. That was a*

really good programme but its finished. I think it was the best programme I have ever seen and like my brother and my father reckoned it was as well The scripting was really clever, well written. I like Saved by the Bell because it is really funny. Prince of Belair is good. Home and Away is another.””

9. Could you explain why you like your favourite TV shows more than others on TV?

Paul (17)

“Mum and Dad started watching Blue Heelers, I sat down one night with them and started watching it with them and got to know the characters.”

“ I like shows where you can see the relationships developing between the characters. With Drew Cary I like it because of the humour, its a bit more subtle than most comedies on TV.”

Judy (16)

“I like how the relationships unfold between the guys and the girls.”

David (17)

“ I like something different, at the moment their are all these shows that are crap, the new gardening show, that Suzanne Paul thing, Aprils Angels, you see them once and that all you can take.”

Tom (16)

“ I personally like Sci-Fi, the kind of thing where people are different to everyone else. That you wish you were them. I like the action that you get in Sci-Fi as well.”

Mere (17)

“Its got to be funny, has to make me laugh.”

Anne (17)

“Humour is the most important thing I go for with TV.”

Sean (17)

“Humour is a big thing. On Sports Cafe I like it how they do a round up of sports results in a funny way.”

Kimi (17)

“Really relate to the sense of humour of what she (Rachel) see’s going on around her,”

Sara (17)

“You understand what that characters are going through.”

10. Do you draw on anything about these shows for your own life or knowledge? Does TV provoke thought or raise issues or not?

Paul (17)

“TV for me is really just entertainment other than the news items, they get you thinking about things, things that are happening in the world.”

Judy (16)

“Its interesting to see how the relationship between the characters work or go wrong.”

David (17)

“Well with Havoc it keeps you up to date with all the local bands and groups. Im interested in music so its helpful.”

Tom (16)

“ Usually when you watch the News, which I do, it does make you think about whats right and wrong in the world.”

Mere (17)

“ Sometimes programmes like Inside New Zealand, and the News have some things that make you think.”

Anne (17)

“ Sometimes if there is nothing to watch on the other channels you can watch TV 1 and those ‘around the world type’ documentary type programmes.”

Sean (17)

“ You mean like on shows like Home Improvement if the kids do something wrong Dad does the right and wrong, lesson to be learnt stuff. Nah!”

Kimi (17)

“ Sometimes they make you think hard when your watching it.”

Sara (17)

“ I don’t really think about it. I just watch for entertainment.”

Tammy (17)

“ I don’t look upon it like that. Its all just entertainment. Comedy, something that picks out the humour in everyday stuff you don’t want anything too far out so you can relate to it. Drama, something that is interesting that you don’t get too bored watching. I like a bit of mushy stuff as well.”

11. How much television would you watch in the average week?

Paul (17)

“I would watch 3 or 4 hours. 3 or 4 hours on Channel 2 a week and then it depends on what is on Sky. I don’t watch a hell of a lot of TV really.”

Judy (16)

“About 12 hours a week.”

David (17)

“21 hours a week, not much. About 3 hours a day.”

Tom (16)

“I watch the NewsI would probably watch about 12 hours a week in all, about 2 hours a day.”

Mere (17)

“I would watch about 3 hours a night, usually after tea.”

Anne (17)

“I suppose its about 2 to 3 hours a day.”

Sean (17)

“About 28 to 30 hours a week. Over 4 hours a day.”

Kimi (17)

“Not much at all. I hardly ever watch it. Only about 5 hours a week. I listen to the radio instead.”

“I rarely get time to watch TV. Helping out with the family takes up a lot of my time.”

Sara (17)

“Not a lot really. Less than 10 hours a week. I don’t think

I have watched TV all this week. Hang on I did watch the News."

Jean (18)

"I don't watch that much television. Probably about 3 or 4 hours of TV each night. About 20 to 25 hours a week, but I don't watch any TV in the morning or in the middle of the day, just at night probably from 5.30 to 6 to watch Fresh Prince then from after 7 O'clock on."

"Normally in the weekends we go to the movies so we don't watch TV."

Tammy (17)

"I don't watch it on the weekends because I'm out doing other stuff. I a normal weekday evening I would watch about 5 hours so that comes to about 25 hours a week. I don't watch it in the morning but after school and in the evening."

12. When do you usually watch TV, with whom and where?

Paul (17)

"I usually watch Blue Heelers and Water Rats with my parents, I watch the Simpsons and Drew Cary by myself. It really depends what it is on Sky if any of us watch it."

Judy (16)

"We all watch TV as a family. All sit around the couch in the evenings."

David (17)

"I usually watch it at home, it varies who I watch it with, it depends on who's there. I sit down with the old man some times and watch sports and things."

Tom (16)

“ At home its finish tea and lets go into the lounge. We watch together as a family.”

Mere (17)

“ I watch it whenever, whoever’s there, anybody in the family it doesn’t matter to me.”

Anne (17)

“ I usually watch it with my family, though the programmes I like like Alley McBeal and Shortland Street I watch alone. My brothers hate it.”

Sean (17)

“ We usually sit there on the couch at home and all watch it, Dad and my sister. We all sort of like the same stuff, the same sense of humour.”

Kimi (17)

“ As a family I suppose. They are all there watching when Im there.”

Sara (17)

“ With the others in the family except maybe not Mum and dad that often.”

Jean (18)

“ As a family. With my sisters.”

Tammy (17)

“ In the evening as a family but after school I watch it by myself.”

13. In the recent survey I did with Year 12 & 13 students. Most people said that they like US, then NZ, then UK, and finally Australian TV shows in that order of preference.

Are you of the same opinion?

Paul (17)

"I like watching the American shows, their comedies and stuff, um I don't watch much New Zealand shows Shortland Street and Stuff, yeah then probably the Australian shows would go before the New Zealand Shows, then UK shows at the bottom."

Judy (16)

"No I don't agree with that. I would rate them US, British, Aussie then New Zealand."

David (17)

"I would probably agree with that."

Tom (16)

"American shows are just the biggest and the greatest, they spend the most money on them, and New Zealand programmes are good since they are made hear and you recognise things. UK I just can't stand the voice its horrible, and Australian its like Nah! Errg! Home and Always okay I watch that."

"Oh I don't like those short series stuff, Suzzane Paul things. There was one a couple of weeks ago The Chosen it was good, Dugan the murder mystery that was quite good."

Mere (17)

"I watch Channel 2 more than the others cause its got American shows they are better made than the others, I don't really watch TV1 at all, its full of British shows for old people, Coronation Street and stuff like that."

Anne (17)

“The American shows are way better than the rest, the Aussie ones are okay they seem to be better made or not as cheap as the New Zealand ones but the New Zealand ones have people you can relate too, real New Zealanders, as soon as I hear a British programme I switch off I hate the accents.”

Sean (17)

“The US shows are better made, better quality, the Australian ones I don't like at all, Neighbours and stuff like that. New Zealand ones like Havoc, New Zealand made shows like Sports Cafe and Time of your Life are really good. The UK ones, I like some of their funny ones, Reeves and Mortimer, stuff like that.”

Kimi (17)

“That would be about right.”

Sara (17)

“I would be the same. US, Kiwi, then the rest.”

Jean (18)

“I think that the USA ones are really well done.”

“I don't like the British acting. I think its shit like Coronation Street. UK programmes are more duller, they do not have as much action in them compared to like the USA ones. They are full of action like Lethal Weapon stuff, they are really funny, a different sense of humour to the UK.”

“You can tell that they are UK just by looking at it you can tell by not them even speaking so you just change channels.”

Tammy (17)

“I would agree with that, yes. I think that America is the most popular because that's what we have over here the most. Some of them are just stupid they try too hard. I think if that we had more British programmes they would be just as popular.”

“The British are more laid back, the humour is more laid back it doesn't make them lesser programmes for it.”

14. In the recent survey I completed with Year 12 & 13 students. Most people said that they watched TV2, TV3, TV1 and TV4 in that order of preference.

Are you of the same opinion?

Paul (17)

“Yeah, TV2, then TV3, then TV1. We don't get TV4, can't pick it up.”

Judy (16)

“I really like TV2. I would agree with that, then TV3, then 4, then One. TV1 has really crappy programmes on their. TV2 is good value.”

David (17)

“I would probably watch TV2, TV4, TV3, the new Prime channel, then TV1. TV1 is kind of boring, for an older age group, programmes like Coronation Street don't interest me. TV2 and 4 are a lot more youth orientated.”

Tom (16)

“I would put TV4 before TV1. TV4 is for younger people a lot of the programmes I watch are on it.”

Mere (17)

“I would agree with that order of preference except that I would put Channel 3 and 4 equal and TV1 a long way back. I flick through the channels if there is anything decent to watch I’ll sit and watch it or I’ll go to bed.”

Anne (17)

“Channels 2, 3 then 1, I don’t get Channel 4. I like 2 because of more comedy stuff, but I do watch the News sometimes, cos thats whats on at dinner time.”

Sean (17)

“TV2 has more American Shows thats why its better, I used to the shows on it, I have grown up with them, shows like the Simpsons have been around for ages. I am just use to watching them. TV4 doesn’t seem as interesting. The shows look cheap.”

Kimi (17)

“I’d go alone with that.”

Sara (17)

“I only watch US or local shows really. They are usually on TV2.”

Jean (18)

“TV2 and TV3 are pretty close but the only thing I really like on TV1 is when they have got sport things like the Commonwealth Games and the News. The best News Channel is on TV1 rather than Channel 3, but probably for Movies and stuff Channel 2.”

Tammy (17)

“I would disagree with the rankings. I would say TV2, then TV4, then 3 and then 1. I don’t actually watch a lot of TV3 at all I don’t like it. Channel 1 about once a year. Channel 2 is goods for just general watching, you can just

flick something on and their will normally be something worth watching on 2. Channel 4 has some really good programmes but they stick heaps of commercials on it too.”

15. In the survey I completed the results reveal that the 10 most popular TV programmes were the following.

- 1. Friends**
- 2. The Simpsons**
- 3. Who dares wins**
- 4. Shortland Street**
- 5. South Park**
- 6. Veronica’s Closet**
- 7. One Network News**
- 8. King of the Hill**
- 9. Home and away**
- 10. 3rd Rock from the Sun**

Could you tell me if you watch any of these shows and why? What can you tell me about them?

Paul (17):

(On Friends)

“I can’t stand Friends, I think it is really stupid. Its just a bunch of idiots and chicks sitting around cracking weak jokes.”

(On The Simpsons)

“Yeah I like it, its really good. Its the humour its really good, you dont have to think about it, its there for you. Its a very smart programme”

(On Who dares Wins)

"I don't like it, never watch it."

(On Shortland Street)

"Its pretty lame, it suxs"

(On South Park)

Oh that really cool, Ive only seen it a couple of times since we dont get TV4. I would like to see more of it. Someone should tape it for me I think, yeah."

(On Veronica's Closet)

"I don't watch it that often."

(On One Network News)

"I watch it when their is something on the news, a big story."

(On King of the Hill)

"I like it but dont see it as much as the Simpsons, I make a point of seeing the Simpsons but not King of the Hill, so I always miss it."

(On Home and Away)

"Ive never watched it, probably never will."

(On 3rd Rock from the Son)

"I like it but I seem to miss a lot of it."

Judy (16):

(On Friends)

"I really like it, its cool."

(On The Simpsons)

*"Its cool, its funny."**

(On Who Dares Wins)
"I don't like it at all."

(On Shortland Street)
"Its all right, its quite good."

(On South Park)
"Yep, its really stupid, its good."

(On Veronica's Closet)
"Yeah I quite like its good."

(On One Network News)
"I watch the news every night with the family."

(On King of the Hill)
"Yeah cool."

(On Home and Away)
"Its not as good as Shortland Street."

(On 3rd Rock from the Sun)
"Its pretty good."

David (17):

(On Friends)
"I don't watch it."

(On The Simpsons)
"I watch it, thumbs up programme"

(On Who Dares Wins)
"No. It gets on my nerves that sort of stuff."

(On Shortland Streets)

"No Way!!"

(On South Park)

"Yeah, yeah, a big thumbs up. Its off the wall, its so original."

(On Veronica's Closet)

"No, I watch it."

(On One Network News)

"I watch occasionally to keep abreast of whats happening, Its not like a programme that you consciously stop everything and go what it. If its on and Im there I watch it."

(On King of the Hill)

"I don't watch it."

(On Home and Away)

"Nope."

(On 3rd Rock from the Sun)

"No."

Tom (16):

(On Friends)

"Its funny, its the only one of those type shows that I'll watch."

(On The Simpsons)

"I don't like them at all my friends do. I don't like them I don't know why. I'm really not into that kind of comedy."

(On Who Dares Wins)

“ Yeah, Its cool. Things are getting the same now, stuff they do, the stunts.”

(On Shortland Street)

“Nah!”

(On South Park)

“ Ive never seen it, its on quite late at night isn't it.”

(On Veronica's Closet)

“ No its not something that I watch.”

(On One Network News)

“ I watch it most nights, Mum and Dad do as well.”

(On King of the Hill)

“No I don't watch that either, its like the Simpsons.”

(On Home and Away)

“ Yeah its still all right, you can only need to watch it once a week and you still can keep up with whats happening.”

(On 3rd Rock from the Sun)

“ No I don't like that kind of Comedy.”

Mere (17):

(On Friends)

“ Oh, its funny, yeah really good.”

(On The Simpsons)

“ Its funny, better than soaps and stuff. Its a break from all the everyday stuff they try to throw at you. I'm enjoying more these days as I'm older.”

(On Who Dares Wins)

“I don’t watch it at all, I like it.”

(On Shortland Street)

“I don’t watch it at all. Can’t stand it.”

(On South Park)

“Its cool, all the swearing and that, its like its real. Even though its a cartoon it seems real. .

(On Veronica’s Closet)

“I only use to watch it because it was on after Alley McBeal. I used to watch it having a snack that I would make during the break at the end of Alley McBeal. Yeah its all right.”

(On One Network News)

“I watch the sports news that the only bit.”

(On King of the Hill)

“Ive seen it once or twice, its funny. Not as good as the Simpsons.”

(On Home and Away)

“I dont watch it, dont like it.”

(On 3rd Rock from the Sun)

“Yeah its all right.”

Anne (17):

(On Friends)

“Cool, it gives you an insight on flatting. Its funny. Yeah!”

(On The Simpsons)

“ Sometimes its funny, its mostly re-runs now. I work on Friday nights so I don’t see the new series.”

(On Who Dares Wins)

“ Nah, my little brother watches it. I go do something else.”

(On Shortland Street)

“ Its interesting, I’ve been watching it for ever, I don’t like to miss it. If I’m going to miss it, I’ll tape it. ”

(On South Park)

“ Ive seen it once. It was cool. I was at a friends place. We can’t get it since we don’t get TV4.”

(On Veronica’s Closet)

“ I watched it but it seems a copy of other programmes.”

(On One Network News)

“ I watch it last night, if something is going on.”

(On King of the Hill)

“ Its pretty funny, its fairly real life for a cartoon. Like normal TV.”

(On Home and Away)

“ Don’t watch it at all.”

(On 3rd Rock from the Sun)

“ Its so stupid its funny.”

Sean (17):

(On Friends)

“ I watch it because of the humour.”

(The Simpsons)
"Its really good."

(On Who Dares Wins)
"I quite enjoy it, the adventure sort of thing. There is always a challenge happening. Its one of the few Australian programmes that I watch."

(On Shortland Street)
"I don't like it at all."

(On South Park)
"Yeah I like that, its funny, I watch it regularly."

(On Veronica's Closet)
"Nah, not really. Its more of a female type programme."

(On One Network News)
"I watch the News most nights."

(On King of the Hill)
"I sometimes watch a bit of it but usually Who Dares Wins is on and I prefer that."

(On Home and Away)
"Nah, No way."

(On 3rd Rock from the Sun)
"I use to watch it but its lost its appeal."

Kimi (17):

(On Friends)
"I watch it all the time."

(On The Simpsons)

“I used to watch it years ago but now I don’t care.”

(On Who Dares Wins)

“I don’t really watch it. Its not my thing.”

“Its really dumb sometimes.”

(On Shortland Street)

“I used to watch it heaps but now I don’t watch it anymore.”

(On South Park)

“Ive haven’t seen it. Like every time its on the boys in our class talk about it heaps and heaps and it sounds so interesting but you don’t know what time its on. I know that its on Channel 4, but I think I’m at basketball when its on.”.

(On Veronica’s Closet)

“I watched it once but didn’t take to it.

Its an old lady trying to be neat but she wasn’t.”

(On One Network News)

“I watch it when Mum and dad are watching it.”

(On King of the Hill)

“Don’t watch it.”

(On Home and Away)

“No I don’t watch it.”

(On 3rd Rock from the Sun)

“I don’t watch it.”

Sara (17):

(On Friends)

“ I always watch it.”

(On The Simpsons)

“ My sister watches it and I’ll come in and watch the rest of it with her.”

(On Who Dares Wins)

“ If its on and they are doing something interesting I’ll watch it for about 5 minutes. Thats all.”

(On Shortland Street)

“ Not really. I watch it every once in a while.”

“ As a programme its changed, its not as good. Dumb characters now.”

(On South Park)

“ Every week the same little boy gets killed. Its good.”

(On Veronica’s Closet)

“ Oh I watched it a couple of times. Its silly.”

(On One Network News)

“ I don’t watch it.”

(On King of the Hill)

“ No I don’t watch it.”

(On Home and Away)

“ Its all right sometimes but it gets a bit cheap.”

(On 3rd Rock from the Sun)

“ I used to watch it but I don’t anymore.”

Jean (18):

(On Friends)

“ Yeah I like it.”

(On The Simpsons)

“ I think they have got too many re-runs of it. I don't like watching the same thing all the time.”

(On Who Dares Wins)

“ I think its good. Its funny some peoples reactions. It shouldn't be ranked third.”

(On Shortland Street)

“ When it first came on it was pretty good but now I can't be bothered watching it. Its too soapy but if you are going to watch it you should watch it everyday or not at all.”

(On South Park)

“ I have never watched it myself.”

(On Veronica's Closet)

“ Yeah I like it. Its more of an adulty kind of programme. Its good to watch.”

(On One Network News)

“ I reckon its the best news on all the channels.”

(On King of the Hill)

“ I like it, its funny.”

(On Home and Away)

“ When I was younger I used to watch it but now I don't.”

(On 3rd Rock from the Sun)

“ Its not a very good programme.”

Tammy (17):

(On Friends)

“ Friends yeah definitely, that should be at the top.”

(On The Simpsons)

“ Its okay but I think the novelty of an animated programme wears off after a time. It was really good to start with as a satire but its wearing off.”

(On Who Dares Wins)

“ Crap! Its just a time filler for when no-one can think of anything good. Its so Australian.”

(On Shortland Street)

“ Its pretty good for New Zealand television. It stands up well against the American television.”

(On South Park)

“ Its excellent. Its great. It should be ranked higher up.”

“ Its funny seeing a cartoon where the characters do really funny, shocking, disgusting stuff. Its funny to see that there in that context. What they say is really good. its well written, people like Mr Mackie who says ‘Hhhiii’ its real funny. It takes the piss out of anything and everything. I can relate to it Anarchy and that, against the system.”

(On Veronica’s Closet)

“ Its good. Its kind of for old people. The gay guy is really spunky,”

(On One Network News)

“ Nah!”

(On King of the Hill)

“ I don’t find it funny. The sense of humour is bad. Heaps of people watch it but I can’t see anything in it.”

(On Home and Away)

“ I watch it. I’ll have to admit that.”

“ I watch it because it has got the whole band thing going, the kids have got bands. I find it really funny. Interesting to see what they play so that is probably a big point for me. I just like the characters in general. There is such a real life thing happening. I like it more than Shortland Street.”

(On 3rd Rock from the Sun)

“ I don’t really watch it. Ive watched it a couple of times and I don’t find the humour good either.”

16. In the survey I completed the 10 least popular TV shows were the following.

Frontline

Star Trek Deep Space Nine

Leaving Normal

Opera: The 3 Tenors

United Travel Getaway

Mr Rhodes

World in Action

World in Action Star Trek Voyager

Kiwi Comedy Playhouse

WOW World of Wonder

What do you know about these programmes? Did you watch them or not?

Paul (17):

“A lot of these programmes must be on TV4 because I have never heard of them except the Star trek ones.”

Judy (16):

“Frontline that a news thing. Opera suxs, None of the programmes I would watch.”

David (17):

“The only programme out of that list I have heard of or at least watched was The Opera Special with the 3 Tenors. That was good.”

Tom (16):

“I know some people who are absolutely addicted to star trek stuff, probably because its a cult show. Mr Rhodes I like, its good. Animal Documentaries are boring, they go into too much detail. Kiwi Comedy playhouse was good, it was funny, they got a bunch of Kiwi actors together.”

Mere (17):

“Don’t know anything about them.”

Anne (17):

“Most of those shows I’ve never heard of other than the Star Trek ones. They are nerdy boy ones.”

Sean (17):

“The only one Ive seen is Frontline, I don’t watch it regularly.”

Kimi (17):

“Ive never heard of any of them.”

Sara (17):

“Ive only heard of the Star Trek one.”

Jean (18):

“Never seen any of them.”

Tammy (17):

“I haven’t heard of some of them. Frontline doesn’t deserve to be their. I think that its all right. I think its a good concept, well written interesting about having a show written about the making of the news The humour is really dry. It should be in the top 10. The Brooke Bandenberg character is very funny.”

17. Is Sky TV connected in your house? If so what channels do you watch? When? How often? Why?

Paul (17)

“Trackside, Discovery, CNN, Sky Sports and Sky Movies. I mainly watch the Sky movies channel. I would watch 3 movies a week on the weekends usually.”

Judy (16)

“We dont have Sky.”

David (17)

“Don’t have sky.”

Tom (16)

“We haven’t got Sky.”

Mere (17)

“Weve got HBO, Sky 1, the News and Sports. I watch the Movies and Cartoon Network. I probably watch Sky as much as the others.”

Anne (17)

“ We haven’t got Sky.”

Sean (17)

“ We have got sky at home, Sky 1, Sky Movies and Sky Sport. I watch Sky 1 every now and again for re-runs of Seinfeld but thats about it. I watch the Sport and Movies though. During the day we watch the normal channels. Then at 8.30 in the evening we watch Sky movies. But, during the weekend we watch Sky Sport because it has on all the live sport.”

“ We watch the movies because they are on TV way before they are on TV2 and the sport is live and uninterrupted.”

Kimi (17)

“ We only get Sports and Movies. We have only had it a month but we get all of the channels next month.”

“ I don’t use it but my Dad does so he can watch all of the sports.”

Sara (17)

“ We haven’t got it.”

Jean (18)

“No.”

Tammy (17)

“ No.”

18. How often do you listen to music and when do you listen to it?

Paul (17)

“I listen to music in the car on the way to school. Either the radio or put in a CD. I listen to a bit of it when I get home from school I just lax out on my bed and listen to relax.”

Judy (16)

“I listen to music everyday, In the morning and after school. About 3 hours a day.”

David (17)

“I listen to music all the time. Usually in the evenings.”

“I would listen to music for about 6 hours of the day including playing.”

Tom (16)

“I have the radio on when I’m getting ready for school in the morning and at night I have the radio on for about half an hour before I go to bed.”

“I would probably listen to music for about 3 hours a day, tapes and radio included.”

Mere (17)

“Yeah I listen to it heaps, before school, in the common room. At home in my bedroom. It must be quite a few hours a day because I even study at home with the radio on and I listen to it during lunchtime time, theres an hour there.”

Anne (17)

“Id listen to the radio about 2 to 3 hours a day. Before and after school.”

Sean (17)

“Most days in the morning and afternoon.”

Kimi (17)

“Heaps and heaps, even when I’m working I make sure I have some sounds. At school. In the car. On the bus we play some killer sounds. We get the driver to hold the Ariel out the window cos it keeps falling off.”

Sara (17)

“I always have the radio on. Even when I’m outside or in the car I have to have some sounds.”

Jean (18)

“After school. When I am doing stuff like tidying up my room I just put the radio on. I always have to be doing stuff to listen to music. If not its boring.”

Tammy (17)

“I listen to a lot of it. I have to listen to music full stop and not do anything else unless I am in the car.”

10. What style of music do you listen to?

Paul (17)

“Normal rock music, Bass and Drum, Techno’s pretty cool, most good music I listen to. I don’t get too precious about it”

Judy (16)

“Metal, Grunge, some of that Homie stuff.”

“When I was younger I liked all the Homie stuff, but now I like the harder Grungy type stuff. I listen to heaps more

other stuff now but back in the 3rd form it was only the Homie stuff.”

David (17)

“ I don’t like Pop so the Spice Girls are out, I like Sublime, Days of the New, Alice in Chains, BB King, Blues, Soul, Jazz.”

Tom (16)

“ I just listen to ZM, I don’t know what you would call that, Top 40 charts stuff I suppose.”

“ I like songs that have stories to them. A sad story whatever.”

Mere (17)

“ It depends on what sort of mood I’m in. Metaller quite a bit, sometimes mellow stuff. I listen to the radio most of the time. Whats on the Rock or ZM, top 40.”

“ If its tapes I listen to gangsta rap, hip hop.”

Anne (17)

“ I listen to anything. I dont listen to Classical and that sort of thing, nothing too weird, but all the different styles of rock music. Heavy Metal would be the best out of it though.”

“ I listen to music heaps, tapes, CD’s and Radio, a lot after school. There is always music around, you know with friends and that.”

Sean (17)

“ I listen to the new rock music stuff thats out and Hip Hop.”

Kimi (17)

“ I like Hip Hop, Rap, Sway Jam.”

“ I think that in the 3rd form I was in a bit of a grungy buzz for awhile but I soon snapped out of that. I used to go to school looking hard and grungy.”

Sara (17)

“ I like most things. Some things I won't listen too. Like too hard out metal. I like a little bit of Grunge though.”

Jean (18)

“ Well Im not really to fussed to what I listen too as long as its a good song, got a good beat and stuff. Because I don't normally have heaps of tapes, I listen to the radio.”

“ I would only listen to music for about an hour on the weekends.”

Tammy (17)

“ Im into punk sort of stuff, ska-punk, the whole alternative scene.”

“ I don't listen to much of it during the week only on the weekends.”

21. Why do you like these styles of music in particular?

Paul (17)

“With Techno I just like the beat... I just can't put a finger on it really. Its difficult to explain”

Judy (16)

“ I just like the sound of it, the beat.”

David (17)

“ To use an example, the Spice Girls have really empty lyrics where as a band like Pearl Jam’s lyrics have passion, intelligence and meaning, and that also comes through in the music.”

Tom (16)

“ I don’t like old music. New stuff sounds more exciting.”

Mere (17)

“ The beat really. I sort of pick music to how I feel at the time.”

Anne (17)

“I don’t know, I just like it thats all.”

Sean (17)

“ I like it because its faster than old stuff.”

“ Its a lot less soppier than stuff like the Spice Girls.”

Kimi (17)

“ Its style. The sound, the beat. How it grooves.”

Sara (17)

“ Its the groove of the song.”

Jean (18)

“ Its really the whole song. Its the beat, the words that they use, the rhythm.”

“ I don’t like Techno. Its too monotonous.”

Tammy (17)

“ I think energy in my music anyway. The Punk stuff, the energy it gives I think its just great.”

22. Do you have any favourite Songs or Artists at the Moment?

Paul (17)

“No one in particular at the moment. I have always liked Mettlica and Soundgarden, but nothing new lately. I Like the Beastie Boys, Led Zeppelin and Jimi Hendrix.”
With Soundgarden I heard them on the Radio about 5 years ago and bought the CD. And from that I heard about other stuff from other people at school. All my mates listen to it at school, thats how you find out about a lot of good music. My dad got out his music and I listened to that and liked some of it.”

Judy (16)

“ I listen to Tool at the moment, its a Heavy Metal band it sounds like ACDC and Pearl Jam crossed.”

David (17)

“ Probably the most enjoyment from music now is my playing guitar, and playing it well.”

Tom (16)

“ There is this really cool song called Creep, its saying how this sister won't go out with this guy. Its got this sad story to it.”

“ I like Pearl Jam and Smashing Pumpkins, Supergroove were good.”

Mere (17)

“ No names really, just stuff you can bang your head to.”

Anne (17)

“ I suppose Offspring.”

Sean (17)

“ I like Dead Flowers at the moment.”

Kimi (17)

“ Nothing really stands out at the moment. Just sounds on the radio that you hear. I can't think of any thing in particular right now”

Sara (17)

“ I don't buy tapes and that. I only listen to the radio. Whatever's playing.”

Jean (18)

“ I mainly listen to the radio or hear tapes people play at school.”

Tammy (17)

“ CD's mainly, radio is really just for the car.”

23. Do you like any New Zealand bands or Musicians?

Paul (17)

“I don't really know any that well. Neil Finns on the radio a lot lately.”

Judy (16)

“ They're all rubbish.”

David (17)

“ I like local bands, The Feelers. Vinegar Lil', they are playing at Cannibals this weekend.”

Tom (16)

“ I really don't know the difference between New Zealand music and others. I'll get an album if I like a song on the radio, it doesn't matter where it comes from.”

Mere (17)

“ Nah, they don’t interest me much.”

Anne (17)

“ No, not really, New Zealand music its fairly crappy really.”

Sean (17)

“ I like the Feelers and the Dead Flowers.”

Kimi (17)

“ I like Che Fu. Yeah its cool.”

Sara (17)

There was the one that killed himself. I thought his music was all right. Darcy someone. Jesus I was evil, that was it.”

Jean (18)

“ Yep! Some of its pretty cool.”

Tammy (17)

“ Im a big follower of New Zealand music I think it should have a heaps bigger profile. Shihad deserve a lot more attention, Dead Flowers are getting there as well. The Feelers are making it big, they have a high profile I think they are at number 2 with the latest album, its good that they are getting recognised. Some of the little bands people should give them a bit more of a hand y’know getting out there and giving them more attention like Loves Ugly Children, Muckhole as well, bands like that put out some really good music but no one listens to it really. They just haven’t been able to get it out to the people. I think thats really sad. Thats why I like Havoc because they put a band out every show and they are on national television and thats really cool.”

24. Do you rent Videos for home use?

Paul (17)

"I get a video out every couple of weeks."

Judy (16)

"Probably every couple of weeks I get a vid."

David (17)

"About once a month."

Tom (16)

"I would like to but, the store down the road a country store only has a few videos, it gets only about 4 new releases every couple of months, none of them I usually like. If I lived in town I would get a video every weekend. All the ones I would like to see."

Mere (17)

"No, I tape the movies off sky. When the next door neighbours rent a movie which is quite often we borrow them off them."

Anne (17)

"If someone's coming over I'll tape ahead something good on sky so we can watch it. Its cheaper."

Sean (17)

"I get a video about once a fortnight when Im up in Auckland visiting my mother. It gives me something to do during the day."

Kimi (17)

"Occasionally I get a vid. Every once and a while."

Sara (17)

“ Sometimes. Getting Sky at home I think the plan is to rent less now.”

Jean (18)

“ We rent probably 2 or 3 times a month. Mainly to watch with friends.”

Tammy (17)

“ We don’t get them for use at home but often I get them for watching at a friends house.”

25. How often, with whom and why?

Paul (17)

“ Its something to do on Friday and Saturday nights. Im an only child so I usually end up watching them myself.”

Judy (16)

“ Sometimes I watch them with friends, but usually with my family.”

David (17)

“ I watch them with my girlfriend, its a cheap date. Oh gives us something to do.”

Tom (16)

“ I probably only get to see a new video once every 2 months or so. Not even that really.”

Mere (17)

“ I usually watch them with my brothers.”

Anne (17)

“ Usually after work on a Friday or Saturday even I’ll watch pre-taped movies. With family members or with friends if they are over.”

Sean (17)

“ A couple of years ago when my brother was living at home we would get one and watch them together. Im more into my social life now so I hardly ever get one out.”

Kimi (17)

“ A couple a month. Watch them with my family, friends.”

Sara (17)

“ Every so often, we’ll get one to take home and watch with my brother and sister.”

26. What sort (genre) of Videos do you like to rent?

Paul (17)

“Action and Comedy, Austin Powers was the last one I got out and before that it was City of Industry, it was about these guys robbing a bank it just degenerates into all these guys just shooting each other.”

“Yeah some violence is pretty cool, you know its fake.”

Judy (16)

“ I get out horror films because I like scary films and you don’t get them shown on TV.”

David (17)

“ If their is a bunch of guys coming round, we would watch action films, when its my girlfriend we watch comedy. Im not going to watch romance.”

Tom (16)

“ I like action adventure. Films like Speed. Those big blockbuster action movies.”

Mere (17)

“ Blood and Guts. Films like Face Off. Comedies .”

Anne (17)

“ Comedies mainly sometimes Drama. Liar Liar type films they are good, y’know Jim Cary films. The Truman show is out, I would like to see that.”

Sean (17)

“ A film like Bulletproof has got comedy and action. Thats the sort of film. Action and Comedies.”

Kimi (17)

“Horrors. I like a bit of Action. Whatever is the latest one. Whatever people at school have talked about and said thats good.”

Sara (17)

“ Thrillers, Horror. Whatever out there.”

Jean (18)

“ Normally comedy or horror. Films like Screen or What did you do last Summer. Those kind of movies.

Tammy (17)

“ Just generally ones that were really big at the movies and you never got to see it.”

27. Why do you like to choose them?

Paul (17)

“Yeah some violence is pretty cool, you know its fake.”

Judy (16)

“Its the escape thing from everyday life, the difference.”

David (17)

“I dont like films with a weak plot, you get that on Romance films.”

Tom (16)

“I make do with the small selection at the store.”

Mere (17)

“I like the blood and guts films because they are action packed.”

Anne (17)

“ Films with lots of violence are pretty boring, you know that the hero is always going to win in the end. With Comedies it that they are just more unpredictable.”

Sean (17)

“I like lots of action to keep you interested so it doesn't drag on.”

“ Bulletproof thats good because when all the action stops the humour starts between the two guys there together.”

Kimi (17)

“ You just judge them on the cover, you work it out yourself.”

“ The local video store is all right.”

Sara (17)

“ If it looks good I'll get it out, if someone has said it was good.”

28. Do you get to go to the movies much?

Paul (17)

“Probably about once a month. Up to Manakau when we go shopping up their, we usually get to the movies during a trip, quite often its as a family, We usually watch what Dad is interested in but sometimes we have watched something mum has been very keen on.”

Judy (16)

“I get up to Manakau once every 2 to 3 months or thereabouts, if Im lucky.”

David (17)

“Every month or so. The last film I saw was Mortal Combat Annihilation.”

Tom (16)

“Yeah I like going to the movies, Im always trying to con my sister into taking me to the movies in Manakau or Hamilton.”

Mere (17)

“I am going this weekend up to Auckland. I get up their about once every 3 months.”

“I usually go up with mates for the day out.”

Anne (17)

“I’m going this Saturday. I go about one a month. The family has these regular shopping trips up to Manakau. We kids have got dumped off at the Movies. Which is all right by us.”

Sean (17)

“About once a month when I am in Auckland.”

Kimi (17)

“ Every couple of years. We have them here. They have this old projector. They play the oldest Movies. Like even after they have been out on video’s.”

“ You have to go all the way to Auckland to see anything decent.”

Sara (17)

“ Hardly ever. Buy the time you go to Thames you might as well keep on going to Hamilton or Auckland to see the latest stuff.”

Jean (18)

“ You have to travel quite far to get there. I get there about twice a month actually. Up to Manakau.”

Tammy (17)

“ Once or twice a month. At Manakau or Hamilton.”

29. What are your favourite type of films?

Paul (17)

“Action films and Comedies.”

Judy (16)

“ The Craft,”

David (17)

“ On the big screen I go for action as it works well with the more intensive sound, and the fast paced visuals.”

Tom (16)

“ I like Action movies, especially the stunts.”

Mere (17)

“ Action films.”

Anne (17)

“ Comedy and Drama, better if they are in the same film.”

Sean (17)

“ Devils Advocate, Trainspotting.”

Kimi (17)

“ Titanic.”

Sara (17)

“ Titanic was really good.”

Jean (18)

“ Titanic was really good. Scream. I like scary movies. I recently saw The Castle. It was the worst movie I have ever seen. It was about a family that lived next door to an Airport. It was awful. It was horrible. It was meant to be funny but it was pathetic.”

“ Beavis and Butthead was pathetic too.”

Tammy (17)

“ The Opposite of Sex by Christina Regi. That was good I enjoyed that. It was a really different sort of movie. What I liked about it was that it didn't have the usual beginning, middle and end kind of ra-de-ra you get.”

“ Generally any movie I see I end up liking. Its just a thing with me. Any film I see at the movies I end up liking it even if it is sort of dumb.

“ I went to see the film about King Geogre and that was great I enjoyed that immensely.”

“Scream was good even though I don’t like scary movies, its just that it had the comedy too which took away from the y’know...fear.”

30. What is you favourite film or video?

Paul (17)

“My favourite would have to be the Blues Brothers, the original one.”

“Its got everything, car chases and laughs and the music of course.”

Judy (16)

“ Craft would be my favourite film, its a horror film.”

David (17)

“ Music orientated stuff.”

Tom (16)

“ Speed, it was really cool, all the stunts.”

Mere (17)

“ Face Off with Nicholas Cage and John Travolta it was brilliant. ”

Anne (17)

“ It would have to be Titanic. It had the Action and the Romance all together.”

Sean (17)

“ Trainspotting, I liked the choose life thing at the beginning.”

Kimi (17)
“Titanic.”

Sara (17)
“Titanic was really good.”

31. How do you usually find out about new films, videos, TV shows and pop music?

Paul (17)
“Through the TV, the adverts and that. Your mates at school.”

Judy (16)
“Basically through the radio is how I find out about new stuff. Through the adverts on it.”

David (17)
“I get my music from magazines, TV and movies from TV.”

Tom (16)
“I usually get a Tearaway magazine, look at the reviews, get the posters and put them on my wall. I only read the movie section in the newspaper every couple of days. I read the Village web site and see what it says about each new movie.”

Mere (17)
“Mainly through the TV, TV advertising.”

Anne (17)
“TV and Radio really.”

Sean (17)

“ Music through friends. Movies through TV or through previews. The Newspaper is handy to find stuff out, usually the Saturday one, the Herald.”

Kimi (17)

“ The radio. Friends.”

Sara (17)

“You hear things from friends.”

Jean (18)

“ I think more from word of mouth. People will just come in and say that was a pretty good movies and other people will say oooh lets go and see it. Sometimes from reviews like the Newton Boys. I really want to see that. I read the article about it and it sounds really interesting.”

Tammy (17)

“From friends, but sometimes someone will say they read something in the paper about a certain movie. I you think well I want to see this now.”

“ I also read the Rip it Up magazine and from the back page I find out about new movies and stuff from that. But more by word of mouth really.”

32. Do you have a PC at home? Do you use your PC often? What do you mainly use it for?

Paul (17)

“Yeah we have one at home. Mums a computing teacher. I mainly use it for schoolwork. I would use it most of the time for study and that is most weekdays. Using the Internet is a part of that, downloading stuff for assignments.”

“The Internet is great for finding stuff out for assignments, use it for that but also for the chat rooms, they are good for finding out stuff that you are interested in.”

Tom (16)

“ We have a PC at home, I use it for school projects, look up movies , TV sites. I play mainly Monkey Island its a problem solving.”

Mere (17)

“ Yeah we do but its sort of an old dunga one.”

“ Mainly use it for writing up stuff for school, computer presentation makes your assignments look a lot better.”

“ Quite often I play the games on it. I like the car racing games, they are fun.”

Anne (17)

“ Yeah, its a windows one. I use the computer for school projects.”

“ I never play computer games, not interested in the slightest.”

Sean (17)

“ Not into computers.”

Kimi (17)

“ No, I use the computers at school.”

Sara (17)

“ No not at home, but at school we used the Internet for projects, to find information and to send e-mails. E-mails are good because they are cheaper and they get there faster.”

“ Sometimes it is really difficult to find out the information that you really need.”

Jean (18)

“ I use a computer normally for school work like assignments, just to make presentation stand out a bit more.”

“ We don't have the Internet. In fact I have only used it once for a class thing at school.”

Tammy (17)

“ Personally I use it for Internet that the main reason I use it for. Secondly it would be to play CD's on, ordinary audio CD's or just games. Every now and again I'll type up an assignment.”

“ 90% of my Internet use would be on web sites for bands, 5% would be for TV stuff like South Park for audio clips and stuff and 5% for assignments.”

33. How often do you play video games and what is your favourite?

Paul (17)

“ I don't play games much, I have mates who have Sony Play Station and Sega and I play them when I'm around there. I sometimes have the odd game on the weekend at home on the PC when there is not much to do. Usually Dune”

Judy (16)

“ My friends have got a play station, I have a zap on that when I am around there visiting.”

David (17)

“ I have got Sony Playstation. My favourite game is Grand Turismo.”

Tom (16)

“ I don't have a Sega or a Playstation.”

Mere (17)

“ Some friends brothers have like Sega, we sometimes have a rip on them, its fun.”

Anne (17)

“ Ive tried one out, thats about it .”

Sean (17)

“ I would play on a Play Station once every few weeks. I hire one out from the video store.”

Kimi (17)

“ We have got a Nitendo at home. We had a Nitendo 64 but we sold that. Some of my mates have got heaps, like everybody in Auckland has got a Play Station and a new CD every month.”

“ I do play. I am a bit of an addict. I like all the games. When I go to Auckland I go to the video arcades and I play for hours and hours.”

Sara (17)

“ We had an old dunga one once. I don't know what happened to it.”

Jean (18)

“ We have games on our computer.”

“ I have played on a Playstation once or twice.”

Tammy (17)

“ My favourite game is Grand Turismo.”

34. Why do you enjoy video games?

Paul (17)

“ Grand Turismo is the best, trying to get a faster time.”

Judy (16)

“ I only enjoy the car racing ones.”

David (17)

“ Its just cool to drive really fast in a car.”

Tom (16)

Something to do when you are bored.”

Mere (17)

“ On the car games its trying to beat the other cars and the clock, thats the buzz.”

Anne (17)

“ Video games are a waste of time.”

Sean (17)

“ My favourite games are Colin McRae Rally and Grand Turismo. I like car ones.”

Kimi (17)

“ It gives you something fun to do when its quiet.”

Sara (17)

“ I use to play spacies heaps but its slack now. I do other things”

Jean (18)

“ I like mind challenging ones. I like the hard ones like solitaire, I know they are boring for most people but I like the mental challenge.”

Tammy (17)

“ I would play games about twice a month. I used to play a lot last year but the novelty wears off.”

35. How often do you read a newspaper and what is the main reason you read one for ?

Paul (17)

“ I look at the front page and read it if there is anything interesting, then I look at the automotive section. We get the Waikato Times”

Judy (16)

“ I hardly ever read the paper. When I do it is just looking for a job. Or if there is something really big in the news.”

David (17)

“ I don't apart from the weather section. Though every now and then I will look in the movie section.”

Tom (16)

“ Usually everyday. I just turn the pages and look for anything that interests me, then go to the TV and Movies. Every now and then I'll get the Sunday paper and read the lot of it.”

Mere (17)

“ We get the Waikato Times and the Herald. I usually have a quick glance at them.”

“ I usually go straight to the sports section, Netball results. I also look at the TV page to see whats on.”

Anne (17)

“ We get the Herald delivered, I look at the star signs and the cartoons.”

Sean (17)

“ Twice a week. I read the Saturday one normally. If I am in Auckland I get the Sunday one as well, the Sunday Star Times.”

Kimi (17)

“ I have a look at the Hauraki Herald.”

“ If I know that something is going to be good in there like the Rugby girls or if I know that someone is in it I'll read it.”

Sara (17)

“ The Hauraki Herald.”

“ Sports results. I don't look at anything like horoscopes because they are crap.”

Jean (18)

“When I find something interesting and I'm keeping up to date with it I read the Newspaper, stuff like the Commonwealth Games. Darren Liddell, stuff like that I'll go off and read it. Probably only read it fortnightly though.”

Tammy (17)

“ I read the 7 days section in the Herald not the rest of it. I don't consider myself a news paper reader since I only read the entertainment section once a week.”

36. Do you read magazines regularly? If so do you purchase any magazines for your own use or do you borrow them?

Paul (17)

“Car Magazines, performance ones like Street Machine, Classic Car.”

Judy (16)

“Cleo, Cosmo, Dolly and Girlfriend.”

David (17)

“I read usually music magazines, Acoustic guitar, Maximum Guitar, Guitar World, Musician. Just ones with the sheet music and tablature to songs.”

Tom (16)

“I don’t buy them. If I had more money I would buy Surfing and Snowboarding Magazines. I have a stack of old ones that I read over and over.”

Mere (17)

“I don’t buy magazines at all, never got into the habit or felt the urge. I read my brothers basketball magazines.”

Anne (17)

“I look at the ones my friends bring to school. You read them in the common room during lunchtime.”

“The Girlfriend magazine is okay, Cosmo, Cleo, Dolly. They are the ones I borrow and read.”

Sean (17)

“Find out whats going on in the world in terms of news and for sport results.”

Kimi (17)

“ I get some music magazines once in a while. The Source I like.”

Sara (17)

“ I like looking at surfing magazines.”

Jean (18)

“ I was reading one in the common room before you came. Dolly, Girlfriend. Even the guys in the common room read them, they find them entertaining as well.”

Tammy (17)

“ Girly Magazines, Girlfriend, Cleo stuff like that. Its not just a girly thing as well my brother steals all my magazines.”

37. What are the magazines that you usually read and what is that you look for in a magazine to interest you?

Paul (17)

“ Good articles like just recently Street Machine had a good article on the history of the Holden Commodore, and the pictures of what people have done to their cars.”

Judy (16)

“ Guys, yeah guys and stuff. Fashions, clothes, makeup.”

Tom (16)

“ Ive only ever bought ones myself twice. I read Moms House and Garden. I do like Archecturual type of stuff.”

Mere (17)

“ Sports articles are what I would go for mainly.... profiles on sportsmen.”

Anne (17)

“ Relationships and issues, that sort of thing. Fashions.”

Sean (17)

“ I only read the listener to find out whats on TV.”

Kimi (17)

“ I like getting the magazines with all the words and music in it, to find out all the lyrics.”

Sara (17)

“ To find out stuff about Surfing.”

Jean (18)

“ Guys and stuff.”

Tammy (17)

“ I am into music so I subscribe to Rip it Up. I also go into paper plus and have a flick through all the guitar magazines and if there is something on a band I like I will buy it. Normally I buy something I like about once a month.”

38. Do you listen to the radio regularly and what is the station you like the most? What is the main reason that you listen to the radio for?

Paul (17)

“ I listen to the radio in the morning to stop me from going back to sleep, I have a radio alarm, I listen to it in the car as a distraction.”

“ At home I listen to 89.8 with my parents getting ready for school, and in the car on the way I listen to The Rock.”

Judy (16)

“ I listen to the radio for the music basically that all. Usually we listen to CFM as a family, but I usually listen to ZM. I like ZM because it plays all the latest bands and songs.”

David (17)

“ I rarely ever listen to the radio that much. I prefer CD's.”

Tom (16)

“ I listen to ZM, I usually listen to the radio more than other things. I have tried a few different radio stations but ZM's the only one really.”

Mere (17)

“ I listen to the radio for quite a few hours of the day, usually 89.8, Mai FM, 88.6.”

“ They play the most up to date music. Music that I'm more into. Not all that 97ZH crap.”

Anne (17)

“ Probably for a couple of hours across the day, 89.8, 89ZM mostly. I listen to whatever's going in the common room, Im not too fussy as long as its okay.”

Sean (17)

“ In the mornings I listen to Hauraki or The Rock, because they play the latest rock music. I also listen to the 8 O'clock news in the car on the way over from Thames to school. In the Afternoon I listen to ZM because of the Hip Hop.”

Kimi (17)

“ I listen to Mai FM heaps.”

“ I have it on all the time. Everyday straight after school to when I go to sleep.”

Sara (17)

“ I like 94.3 FM, Channel Z, Mai FM. They are Auckland stations. We get all the Auckland stations here.”

“ In the bath, in the common room, when I get home. The radio is great you can do anything with it. You can have it playing while you are having tea.”

Jean (18)

“ I listen to The Edge. Hauraki’s pretty good.”

Tammy (17)

“ In the car I listen to The Edge for cruising sort of music. Student Radio is up there as well.”

“ I only like people being themselves on the Radio, that only happens on Student Radio. Some commercial stations you have these DJ’s who try to put on these brilliant charming personalities so everyone will wanna listen to them because they’re cool but, try hard!”

39. Why is the mass media important or not important to you as a teenager living in rural New Zealand?

Paul (17)

“I think it is important, If it was taken away I certainly would miss it especially the radio. Yeah the media is important because it helps us find out everything we need to know. The thing is that hear on the Hauraki Plains its hard to duck down the road to get a newspaper, a video or a magazine.”

Judy (16)

“ I feel that I have to listen to or watch the media, TV, radio, so I can keep up to date with whats happening out there.”

David (17)

“ Because that you live in a community thats a little bit isolated its good to keep abreast of whats going on out their in the rest of the country.”

Tom (16)

“ Everyone else watches it and uses it so you feel you sort of have to do the same. Its so you can keep up with the play. ”

Mere (17)

“ I reckon that I could take and leave a lot of it. I know sometimes I get guilty about how much media I watch or listen that I could do something else like go for a run and get more fit and sporty.”

“ I wouldn't do without the radio, I'd only last about a week. I have to have some sort of music in the background.”

“ TV and Radio gives you something to do, its a filler in of time when your aren't motivated to do something else or being just lazy.”

Anne (17)

“ The media is really important because you wouldn't know whats going on.”

“ I use it for my own private time to get away from my little annoying brothers.”

Sean (17)

“ Its important to find out whats going on, whats happening. Its no different here in terms of the mass media than it is in Auckland in what the media can give you. Im lucky enough to spend time in Auckland the thing is up their there are other things to do so the media I think is not as important. Down here when there is not much to do with your free time I think you sit on the couch more and watch more TV.”

Kimi (17)

“ Its the things we miss out on like going to the movies that is the big difference.”

Sara (17)

“ You can never buy the clothes that you see on TV or Magazines. You can never buy anything here.”

Jean (18)

“ Because it keeps you up to date with current events and entertainment.”

Tammy (17)

“ Its important to me because I would sit there and stare at the wall basically. Its something to fill in time and you could say that is not important but I think it is very important to have something to fill in your time with. Its a good thing. Sure it wastes your time and you could be doing something else or doing what your supposed to be doing other than watching TV but, other times you really have nothing to do so you sit down and watch TV or you listen to a CD.”

“ Entertainment provides relaxation.”

40. What do you see as the advantages and disadvantages of living in a rural environment?

Paul (17)

“The advantages are that you can do your own thing, its not crowded with heaps of people, its peaceful, quiet and safe. The disadvantages are that you do have access to all the differing types of services that you can get in the cities. Movie theatres stuff like that, the range of products is not as good, basically a lack of options really.”

Judy (16)

“Advantages, its quiet. Disadvantages there is nothing to do, in town their is lots to do. The media fills a gap I suppose.”

David (17)

“The advantages are that their is a lot more space out here to do what you want. Your not so physically confined as much. A really good crowd of people. The disadvantages are like when you do go to a city, like I’m going to have to live in Auckland next year, its going to be a huge shock to me, know no-one, know nothing. I hate driving in Auckland, But its all their for me. Thats its advantage.”

Tom (16)

“I think that living on a farm is just great, your able to get outside. You’ve a big area to muck around on and its yours. I’m not a people person so I don’t bother with town. Being brought up on a farm has made me like that.

“The disadvantage is in the distance you have to travel to do things such as get a video or go to the movies.”

“If you live in a town everybody’s knows you and people are around, your have got neighbours and stuff. I like the privacy of the country.”

Mere (17)

“ Your not so crammed together, you’ve got your own space to do whatever you like. ”

“ If you want to go to the movies you’ve got to travel, and thats a special trip. There is an excitement factor about going up to Auckland you really look forward to it.”

Anne (17)

“ More opportunity to play sports and stuff.”

“ No Big Day Out for us, to see anything decent you have to travel. You have to find a sober driver.”

Sean (17)

“ Advantages well there is not as much trouble to get into. Fights and stuff like that. One weekend we almost got into big fights up there. But down here I never get into fights. Its heaps safer. Up there, their is more for you to do in the way of movie theatres more variety, ten pin bowling. There really isn’t as much to do. You end up going to the same parties at the same houses.”

“ When I am up in Auckland I don’t watch much TV at all, I watch more down here.”

Kimi (17)

“ In Auckland there is more to do. Been down here its quiet. Down here everyone knows your business. Though down here its good that you can go to the beach, go swimming down at the creek, play a game of touch.”

“ Man, its got the meanest gossip, gossip travels so fast around here. Everyone knows everything. Its like people will catch you down the street and it gets back to your parents. Man, you get sick of looking at the same people.”

Sara (17)

“ I reckon down here there is more to do. If you are in Auckland you always have to have money to do things. If you want to go anywhere you have to have money. So I would end up having to stay at home and do nothing. Where like here you can cruise around and be yourself. We don't have to worry about going down the road by yourself.”

“ The social life is all right but its like that if you were in Auckland you could be a bit more free. Like some people really annoy you here. You get sick of them.”

Jean (18)

“ Disadvantages, well if you haven't got any travel means your stuck here. Advantages, well TK is so small you know everybody, you know them a bit better than what you would if say you were in a bigger community. Well, we can go out to other places if we want to.”

“ People from places like Auckland and Tauranga have different sayings than people from Te Kauwhata, they talk a bit differently about things.”

Tammy (17)

“ The disadvantage is only that you have to travel to get where you want to go. If you cant travel, well your bored. The advantages are that you can walk around outside naked basically.”

“ You get closer to people because maybe you have less friends, less choices of friends you get closer to people,

less selection of friends so the people that you do know you become closer too."

" People have this concept that because we live out in a rural community we don't get to see a lot of other people but thats not true. We socially probably nearly as much as city people. It doesn't mean that we are stuck in the country watching TV with nothing better to do. People say to me, 'what do you do out in the wop-wops.'"

" Y'know some people, people that go to school, y'know that the media does play a big part of what they do because they don't get out. Personally I go up to the city nearly every weekend with other friends from outside of school, but other people I know, yeah the entertainment industry is basically how they socialise. They don't socialise otherwise. Its what they do."

41. What are your ambitions for the future once you have left school?

Paul (17)

" Im thinking of getting into electrical engineering at a Polytech or something like that. Do switchboard matinence design or electronic communications."

Judy (16)

" I haven't got an idea of what I am going to do, I might do a course but don't even know what in. One thing is that I will go to Auckland."

David (17)

" Next year I am going to Polytech to do a course on Theatre and Screen."

Tom (16)

“Interested in doing architecture or landscape architecture. Im still keen on being a top dressing pilot its dangerous or a commercial pilot.”

Mere (17)

“I haven’t made up my mind yet. Probably Tech.”

Anne (17)

“Polytech in Auckland. Not totally sure of what I will do there yet.”

Sean (17)

“I might go to the Navy or to Unitech up in Auckland and study a BMS or Leisure Studies.”

Kimi (17)

“I want to go to the Army. Learn an apprenticeship or trade or something.”

Sara (17)

“I want join the Navy. I think its just because it gets you out of here. Its an easy way to get you out of Coromandel.”

Jean (18)

“University, tech. Some sort of tertiary study next year.”

Tammy (17)

“I’m interested in the media, film and television studies. I am thinking of doing the B.A in Film and Television at Waikato.”

Interviewers Notes:

Appendix 4

A Research Survey into the Mass Media Consumption of Rural New Zealand Year 12 and 13 Students. Winter 1998

Date of Birth _____ Gender _____

Form _____ School. _____
Town. _____

1.

What Ethnic Group do you identify with?

Maori

Pakeha/European

Pacific Islander

Asian

Other Please name _____

2.

What is the main occupation/job of your parent(s)/caregiver(s)?

Male _____

Female _____

3.

Do you only watch TV shows you wish to view? Yes No

Feel free to comment _____

4.

When do you watch television?

Please circle an option following each question.

(a) Do you watch TV before you go to school?

Everyday Most days Seldom Never

(b) Do you watch Morning TV during the weekend?

Everyday Most days Seldom Never

(c) Do you watch late night TV, i.e. after 10.00pm?

Everyday Most days Seldom Never

(d) Do you watch Daytime TV during school holidays?

Everyday Most days Seldom Never

(e) Do you watch TV straight after school?

Everyday Most days Seldom Never

(f) Do you watch TV between 6pm and 10pm (Primetime)?

Everyday Most days Seldom Never

5.

Rank your 5 favourite TV programmes.

1. _____
2. _____
3. _____
4. _____
5. _____

Feel free to make an additional comment

6.

What TV show formats do you prefer to view?

Please circle one or more of the following options.

Situation Comedies

Current Events/Issues

Network News

Cartoons

Drama

Cop/Crime Shows

Sport

Action/Adventure

Reality/Real Life TV

Chat/Talk Shows

Arts/Cultural

Soap Operas

Music Video Shows

Documentaries

Murder Mysteries/Thrillers

Lifestyle/Informative

Variety/Light Entertainment

Science Fiction

Feel free to make an additional comment

7.

What activities do you mostly spend time doing at home when not watching TV?

8.

Do you mostly watch TV:

Please tick any or all of the options below.

a) Alone

b) With Friends

c) With Family

Feel free to make any additional comments

9.

How many TV's in your household?

Please tick one of the below.

- (a) 1
(b) 2
(c) 3 or more
(d) No Television
-

10.

Do you have your own TV in your Bedroom? Yes No

11.

Is there a video recorder/player in your household?

Yes No

12.

When you are watching your favourite TV programmes do you mostly concentrate on what happens on the screen or do you tend to be fairly casual towards viewing?

Mostly Concentrate Fairly Casual

13.

As a viewer are you reasonably satisfied with the quality of the Television programmes that are available to you in New Zealand?

Please tick only one of the option statements.

I am satisfied with the quality of New Zealand Television.

I am not satisfied with the quality of New Zealand Television.

Give a reason for your view below.

14.

When there is a TV commercial break, do you mostly?

Please tick one of the options below.

- a) Watch the commercial
- b) Read a magazine/book
- c) Leave the room temporarily to do something else
- d) Mute the sound button but still watch the screen
- e) Talk to others in the room
-

15.

Do you prefer to watch Foreign made TV shows or ones made in New Zealand?

a) I prefer to watch Foreign TV Shows

b) I prefer to watch New Zealand TV shows

Feel free to make an additional comment _____

16 (a).

What countries of origin that produce TV shows that are shown in New Zealand, do you prefer to watch?

Could you please rank in order of 1 to 5 to show your preferences.

NZ _____ UK _____ USA _____
Aust _____
Canada _____

16 (b)

Please make an additional comment why you ranked these countries TV shows in that order:

17.

Rate in order from 1 - 5 your own viewing preference these local TV Stations.

Please rank.

TV 1 _____ TV 2 _____ TV 3 _____ TV 4 _____

Please make a comment on why you chose to rank the stations in such an order.

18.

Which of the following primetime TV 'free to air' programmes (i.e.. Shows between 6pm and 10pm daily) **have you watched in the last week?**

Could you please put a tick next to the show you watched.

- Angry Beavers (NZ) Sunday 6pm CH2
- Young Entertainers (NZ) Sunday 6.30 pm CH2
- Outback Adventures (Aus) Saturday 7.30pm CH3
- Family Movie Season: North (NZ) Saturday 6.30pm CH2
- Real Food for Real People (NZ) Tuesday 8pm CH1
- Mega Movie Magic (UK) Saturday 6pm CH4
- Moesha (US) Saturday 6.30pm CH4
- Best of Trading Places (NZ) Sunday 7.30pm CH2
- Who Dares Wins: Repeats (Aus) Saturday 6pm CH2

Just Shoot Me (US) Tuesday 8pm	CH2	<input type="checkbox"/>	
Sunday Movie: Assassins (US) Sunday 8.30pm	CH2		<input type="checkbox"/>
Home and Away (Aus) Weekdays 6pm	CH2	<input type="checkbox"/>	
Keeping up Appearances (UK) Saturday 8pm	CH1		<input type="checkbox"/>
Clueless (US) Saturday 7pm	CH4	<input type="checkbox"/>	
The Simpsons (US) Weekday 6.30pm	CH2	<input type="checkbox"/>	
Where the Heart is (UK) Friday 8.30pm	CH1		<input type="checkbox"/>
Shortland Street (NZ) Weekdays 7pm	CH2	<input type="checkbox"/>	
Taste New Zealand (NZ) Friday 8pm	CH1	<input type="checkbox"/>	
Beverly Hills 91210 (US) Monday 7.30pm	CH4		<input type="checkbox"/>
Miami Spice: TV2 Special (US) Monday 8pm	CH2		<input type="checkbox"/>
ER (US) Monday 8.30pm	CH2	<input type="checkbox"/>	
Murder Call (Aus) Monday 9.30pm	CH2	<input type="checkbox"/>	
Ice TV (NZ) Sunday 7.30pm	CH4	<input type="checkbox"/>	
NZ Insurance Crimescene (NZ) Tuesday 8pm	CH2		<input type="checkbox"/>
Under Investigation (NZ) Tuesday 8.30pm	CH2	<input type="checkbox"/>	
Confessions (UK) Friday 7.30pm	CH4	<input type="checkbox"/>	
Millennium (US) Tuesday 9.30pm	CH2	<input type="checkbox"/>	
Breakers (Aus) Weekdays 6.30pm	CH4	<input type="checkbox"/>	
Coronation Street (UK) Monday & Tuesday 7.30pm	CH1		<input type="checkbox"/>
One Network News (NZ) Daily 6pm	CH1	<input type="checkbox"/>	
3 National News (NZ) Daily 6pm	CH3	<input type="checkbox"/>	
Holmes (NZ) Weekdays 7pm	CH1	<input type="checkbox"/>	
Water Rats (Aus) Thursday 8.30pm	CH2	<input type="checkbox"/>	
Friends (US) Wednesday 7.30pm	CH2	<input type="checkbox"/>	
World in Action (US) Wednesday 7.30pm	CH3		<input type="checkbox"/>
Veronica's Closet (US) Wednesday 8pm	CH2	<input type="checkbox"/>	
Who Dares Wins (Aus) Thursday 7.30pm	CH2		<input type="checkbox"/>
Frasier (US) Thursday 9.35pm	CH2	<input type="checkbox"/>	

Road Rules (US) Friday 8pm CH4
 Middlemore (NZ) Thursday 8pm CH2
 Alley Beal (US) Wednesday 8.30pm CH2
 Stargate SG-1 (US) Friday 7.30pm CH2
 The Pretender (US) Friday 8.30pm CH2
 Renegade (US) Friday 9.15pm CH2
 Driving School New Zealand (NZ) Sunday 8pm CH3
 Ready Steady Cook (NZ) Weekdays 7pm CH3
 60 Minutes (NZ) Sunday 7.30pm CH1
 20/20 (NZ) Sunday 6.30pm CH3
 Assignment (NZ) Thursday 7.30pm CH1
 Tux Wonder Dogs (NZ) Saturday 6.30pm CH1
 Kiwi Comedy Playhouse (NZ) Saturday 7pm CH1
 In the Face of Fear (NZ) Sunday 7.30pm CH3
 United Travel Getaway (NZ) Saturday 7.30pm CH1
 The 3 Tenors in Paris (UK) Saturday 8.30pm CH1
 Montana Sunday Theatre (UK) Sunday 8.30pm CH1
 Documentary New Zealand (NZ) Monday 8.30pm CH1
 Top Twins: Do not adjust (NZ) Monday 7.30pm CH3
 Wedding Story (US) Weekdays 7pm CH4
 Beverly Hills 90210 (US) Monday 7.30pm CH4
 This Life (UK) Monday 9.30pm CH4
 Melrose Place (US) Monday 8.30pm CH4
 Blue Heelers (Aus) Tuesday 8.30pm CH1
 Time of your Life (NZ) Tuesday 8pm CH3
 Inside New Zealand (NZ) Tuesday 8.30pm CH3
 Real TV (NZ) Tuesday 9.30pm CH3
 Sliders (US) Tuesday 7.30pm CH4
 Fair Go (NZ) Wednesday 7.30pm CH1

Heartbeat (UK) Wednesday 8.30pm CH1
 Tonight (NZ) Weekdays 9.40pm CH1
 Only Fools and Horses (UK) Wednesday 7.30pm CH4
 Brittas Empire (UK) Wednesday 8.15pm CH4
 Whose Line is it Anyway (UK) Wednesday 8.55pm CH4
 King of the Hill (US) Thursday 8pm CH3
 Third Rock from the Sun (US) Thursday 7.30pm CH3
 The Drum (NZ) Thursday 7.30pm CH4
 The Mrs Merton Show (UK) Thursday 9pm CH4
 South Park (US) Thursday 9.30pm CH4
 Changing Rooms (NZ) Friday 7.30pm CH1
 New York Undercover Friday 8.30pm CH4
 Viva Variety (UK) Friday 9.20pm CH4
 The Comedy Store (US) Friday 9.45pm CH4
 Havoc* (NZ) Thursday 10.00pm CH2
 Breakers (US) Weekdays 6pm CH4
 Game On (UK) Wednesday 9.45pm CH4
 WOW World of Wonder (US) Sunday 6pm CH4
 Mr Rhodes (US) Sunday 6.30pm CH4
 Home Improvement (US) Monday 8pm CH3
 Telebingo (NZ) Wednesday 8pm CH1
 Sabrina The Teenage Witch (US) Friday 7.30pm CH3
 Jenny (US) Friday 8pm CH3
 3 Sport NRL (NZ) Friday 8.30pm CH3
 3 Film: Billy Madison (US) Monday 8.30pm CH3
 Clueless (US) Saturday 7pm CH4
 WWF Superstars (US) Saturday 8.30pm CH4
 America's Most Wanted (US) Saturday 9.30pm CH4
 Hercules (US) Saturday 7.30pm CH3

- Sunday Film: Outrageous Fortune (US) Sunday 8.30pm CH4
- Our World: Polar Bear (UK) Sunday 6.30pm CH1
- Caltex Dreams Come True (NZ) Tuesday 7.30pm CH3
- Star Trek Voyager (US) Tuesday 8.30pm CH4
- Star Trek Deep Space Nine (US) Tuesday CH4
- 3 Film: Return of Alex Kelly (US) Wednesday 8.30pm CH3
- Sienfeld (US) Wednesday 9.30pm CH2
- McCormick (NZ) Thursday 8.30pm CH1
- McPhail & Gadsby (NZ) Thursday 9pm CH1
- Sex/Life (Aus) Thursday 9.30pm CH3
- The Game (NZ) Thursday 8.30pm CH3
- Frontline (Aus) Thursday 8.30pm CH4
- Lotto (NZ) Saturday 8pm CH2
- Changing Rooms (NZ) Friday 7.30pm CH1
- Brotherly Love (US) Sunday 7.30pm CH4
- Baywatch (US) Saturday 7.30pm CH4
- California Dreams (US) Weekdays 6pm CH4
- 3 Film: Apollo 11 (US) Sunday 8.30pm CH3
- 3 Film: Leaving Normal (US) Saturday 8.30pm CH3
- TV2 Film: Men in Tights (US) Saturday 8.30pm CH2

Please name any other TV programmes that you watch but are not on the above list. (If you can also remember channel and time it would be helpful)

19.

How often do you use your home video player/recorder to watch programmes recorded earlier off TV? *Tick one statement only.*

4 or more times a week

3 times a week

Twice a week

Once a week

Hardly ever/Never

Do not own a Video Player/Recorder

20.

If you record TV programmes on video to watch later, name the programmes that you have most recently recorded?

1. _____
 2. _____
 3. _____
-

21 (a).

Is Sky TV available in your household? Yes No

21 (b) **Answer that part of 21(b) most applicable to you.**

If Sky is not available do you still have occasional access through friends?

Yes No

If Sky is connected in your household. How long has this been for?

_____ *Give a estimate in years.*

22 (a).

Does your home have the card blocking device to censor the showing of R18 programmes on Sky TV?

Yes No Don't Know

23.

Do you watch Sky TV on a regular basis? Yes No

24.

If you do watch Sky TV on a regular basis. What is the reason for doing so?

Please comment below.

25.

What Sky Channels/Brands are connected in your household?

Please tick all those Sky Channels your household is connected with.

Sky 1
Sky Sport/ESPN
HBO/Sky Movies
CNN/Sky News
Discovery/Trackside

26.

What Sky Channels or Channel 'Brands' do you tend to watch?

Please rank these channels/ channel brands in order of 1 to 7, to show how much time you would spend watching them last week. Leave blank those channels you did not watch.

HBO _____ CNN _____ Sky 1 _____
Trackside _____ Discovery _____ Sky Sport/ESPN _____
_____ Cartoon Network _____

27.

How does your **time spent viewing the Sky TV channels/brands compare** to the amount of time you would normally spend on watching the Free to Air Channels. (MTV, CH 1, CH 2, CH 3, CH 4)

Please tick one of the options below.

- (a) Sky, all of the time
 - (b) Sky, most of the time
 - (c) Sky, about the same as free to air TV
 - (d) Sky, quite a lot less than free to air TV
 - (e) Very rarely watch Sky
 - (f) Never have watched Sky
-

28. Part A

Do you listen without distractions to an hour or more in total of popular music:

Please tick one of the options below.

- a) Mostly every day
- b) Maybe a couple of times a week
- c) I dont listen to much popular music
- d) I only listen fairly infrequently.

Part B

Can you make a comment why you listen to popular music (or dont) in the space below.

29.

What is the most typical time of day that you listen regularly to popular music?

Please tick one of the options below.

- a) Before school
- b) During Interval or lunchtime
- c) After School
- d) Evenings
- c) Never listen to it

30.

Which of the following do you prefer to listen to music with?

Please tick one of the following options.

- a) Radio
b) Stereo
c) Walkman
d) Live Performance
e) Music Television Shows
-

31.

How many hours per week do you listen to the following?

Write the number of hours you estimate for each example in the space provided.

- a) Radio _____ b) Stereo _____ c) Walkman _____ d) Live Music _____
e) Music Television _____
-

32. Part A

Please tick next to the examples given the style of popular music that you prefer to listen to or what seems closest to your preferences generally.

- | | |
|--|--|
| Hip Hop/House/Rap <input type="checkbox"/> | Classical/Opera <input type="checkbox"/> |
| Country <input type="checkbox"/> | Blues <input type="checkbox"/> |
| Punk <input type="checkbox"/> | Heavy / Speed metal <input type="checkbox"/> |
| Rock <input type="checkbox"/> | Grunge <input type="checkbox"/> |
| Industrial <input type="checkbox"/> | New Age/Meditative <input type="checkbox"/> |

- | | | | |
|---------------------|--------------------------|-------------------------|--------------------------|
| Pop | <input type="checkbox"/> | Classic Rock (60s- 70s) | <input type="checkbox"/> |
| Jazz | <input type="checkbox"/> | Rock n Roll (50 - 60s) | <input type="checkbox"/> |
| Folk | <input type="checkbox"/> | Soul/RnB Music | <input type="checkbox"/> |
| Kiwi Alternative | <input type="checkbox"/> | American Alternative | <input type="checkbox"/> |
| British Alternative | <input type="checkbox"/> | Adult Cont Rock | <input type="checkbox"/> |
| Acoustic | <input type="checkbox"/> | Dance (Club/Rave/Trip | |
| Hop/Trance) | <input type="checkbox"/> | Reggae | <input type="checkbox"/> |

If you prefer a type of musical genre that is not listed above. Please list it here: _____

Part B.

Would you please make a comment on why you like and listen to the musical styles that you have chosen above.

Name your favourite recording artists?

33.

How often do you watch a rented Video of a Feature Length Film?

Please tick one of the options below.

- a) Once a week
- b) Once a fortnight

Continued Next Page

- c) Once a month
- d) Fairly Infrequently
- e) More than 2 video's a week
-

34.

When you do watch a video(s) at home? Do you **mostly** watch it:

Please tick one of the options below.

- a) Alone
- b) With your fellow family members
- c) With friends that you've invited over to view with you
-

35.

What sort of Video's do you prefer to rent for home viewing?

*Please **Circle** any of the options below to show your preferences.*

Thrillers Horror Sci Fi Comedy Action

War European/Arthouse Romance Crime/Gangs

Sport True Stories Drama Documentary Musicals

36.

Name the 3 most recent Videos that you can remember watching.

1. _____
2. _____
3. _____
-

37.

Name the **3** most recent Films that you have seen in a cinema.

Please write the name of the film in the spaces below.

1. _____
 2. _____
 3. _____
-

38.

How long ago was your most recent visit to a Cinema?

Please tick one of the options below.

- (a) This week
 - (b) Last Month
 - (c) Within the last 3 Months
 - (d) Within the last 6 Months
 - (e) Within the last 12 months
 - (f) More than a year ago
 - (g) Never been to the cinema
-

39.

What is your all-time favourite
Film? _____

*Feel free to make a comment on why you like it so
much:* _____

40.

How often do you attend the Cinema?

Please tick only 1 of the options below.

- (a) Weekly
- (b) Monthly
- (c) Once every couple of months
- (d) Twice a year
- (e) Once a year
- (f) Hardly ever attend the Cinema
- (g) Never have attended the Cinema
-

41.

Where do you usually go to attend a Cinema?

*Please **circle** one of the options below.*

- (a) Thames (b) Manakau City (c) Hamilton (d) Auckland
- (e) Other Cities
-

42.

Where do you see most of your Films for the **first** time?

*Please **circle** one of the options below.*

- (a) The Cinema (b) Videos (c) Television
-

43.

How do you usually find out about new films and videos that are available?

- (a) Friends or other peoples recommendations
 - (b) Newspapers
 - (c) Magazines
 - (d) Radio
 - (e) Television
 - (f) Advertising Posters/Billboards
 - (g) Internet
-

44. How do you usually find out about new popular music artists?

- (a) Friends or others you have meet
 - (b) Television
 - (c) Radio
 - (d) Newspapers
 - (e) Magazines
 - (f) Poster or Billboard Adverting
 - (g) Internet
-

45. How do you usually find out about new Television programmes?

- (a) Friends or other peoples recommendations
 - (b) Television
 - (c) Newspapers
 - (d) Magazines
 - (e) Radio
 - (f) Poster or Billboard Advertising
 - (g) Internet
-

46.

Would you regard yourself as computer literate to a basic standard?

Yes No

47.

Do you have a personal computer in your home.

Yes No

48.

Do you own or have a regular access to Video game players such as Sony Playstation, Nitendo, Sega?

Yes No

If so what are your favourite video games?

1. _____ 2. _____
 3. _____ 4. _____
-

49.

Do you use a home personal computer to play video games?

Yes No

50.

How often would you use a video game for entertainment?

Please circle one of the following options below.

Daily Weekly Fortnightly Monthly Occasionally

Never

51.

How long would your normal video game session take?

Please circle one of the following.

15 minutes 30 minutes 1 hour 1.5 hours

2 hours More than 2 hours

52. Internet Questions.

Please complete all 5 following questions.

(a) Have you ever surfed the Internet?

Yes No

(b) Do you have regular access to the Internet at home?

Yes No

(c) Do you have regular access to the Internet at School?

Yes No

(d) Which Internet Server do you use?

Please Circle one of the options below.

Netscape Navigator Microsoft Explorer Other None

(e) Which Internet Provider do you use?

Please Circle one of the options below.

Wave Xtra Voyager Clearnet Telstra Other
None

53.

Are you able to get regular Internet access through Friends or Workplace?

Yes No

54.

When you use the Internet, what is the main reason for accessing it?

Please rank in order from 1 - 4 in the boxes below your reason for access.

- a) Entertainment
- b) To seek information for a personal interest
- c) To seek information for schoolwork
- d) To communicate with others using chat groups/e-mail
-

55.

Do you read any of the following Newspapers on a regular basis?

Tick the boxes of those Newspapers you read at least once a week.

- The New Zealand Herald
- Hauraki Herald
- Waikato Times
- Hauraki Plains Community News
- Thames Star
- Paeroa Gazette
- Sunday News
- New Zealand Truth
- The Sunday Star Times
- Coromandel Peninsula News
- Other Newspapers

Feel free to make a comment on your reading of newspapers:

56.

Do you purchase any magazines/comics on a regular basis?

Yes No

If so what are the magazines that you purchase for your own use?

1. _____
 2. _____
 3. _____
 4. _____
 5. _____
-

57. Part A

Do you read any other magazines/comics that come into your household?

Yes No

Part B

If so what are the other magazines/comics that you read regularly?

1. _____
 2. _____
 3. _____
 4. _____
 5. _____
-

58.

Would you regard yourself as regular listener to the radio?

Yes No

59.

Which of the following Radio Stations have you tuned into during the last week?

(The following radio stations are the current list of those that are capable of being picked up somewhere within your local region)

Please answer in the boxes below.

- Mai FM88
- Newstalk ZB 89.4 FM/1080AM/1296AM
- Radio Pacific 90.2FM/702AM/954AM
- Concert FM 92.6/91.1
- 91/89.9 ZM
- Coromandel FM 96.2
- Solid Gold 93.4
- Channel Z 94.2FM
- bFM 95
- NinetySixdotOne FM 96.1
- Soul FM 96.8
- Classic Hits 97FM
- Hauraki 99FM
- Life FM 99.8/94.6FM
- 1YA/1YW National Radio 756/1143AM
- Counties-Manakau Radio 936AM

- BBC World Service 1474AM
- Easy Listening i 98FM
- Ruia Mai 1179AM
- 531 PI AM
- Yes AM 603
- Rhema 1251AM
- Nga Iwi FM 92.2
- Contact 89FM
- The Rock 93 FM
- The Edge 97.8 FM
- Classic Hits ZHFM
- YFM 99.3
- Southern Star 576/1593AM
- 89.8 ZM
- Access Community 810 AM
- Community Radio 1206 AM

Feel free to make a comment on your choice of radio stations to listen to:

60.

How many hours a week do you listen to the Radio?

- a) Less than one hour per week.
- b) Between one to five hours per week.
- c) More than five hours per week.
- d) More than ten hours per week
- e) Very rarely listen to the radio

Thank you for your co-operation with this questionnaire?

Closing Remarks

Some rural teenagers views of the media in their lives.

“ To me, other than friends, it is the most important thing in my life. Family comes after music and TV. Music is life.” (Female, 16)

“I think it is very important. Nothing to do out here. This dump sux.” (Male, 16)

“ The media gives me something to do when I am bored. Video’s are good for a rainy day. If I lived in the city I would get to the movies more.” (Male, 17)

“ Movies and music play an important part in the social side of my life. Because it is the social part of my life.” (Female, 16)

“ I watch it whenever, whoever’s there, anybody in the family. It does matter to me.” Mere (17)