



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Media Studies Level Three

This exemplar supports assessment against:

Achievement Standard 91492

Demonstrate understanding of the media representation of an aspect of New Zealand culture or society

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to demonstrate perceptive understanding of the media representation of an aspect of New Zealand culture or society.</p> <p>This involves evaluating the impact of the media representation of an aspect of New Zealand culture or society.</p> <p>This student has identified and described a representation of an aspect of NZ society or culture by focusing on the representation of the '<i>good kiwi bloke</i>'. The student has explained how and why the representation has been created (1) and used a variety of texts to support their discussion (2) (some extracts not shown here).</p> <p>The impact of the representation has been evaluated, discussing the use of the representation in advertising (3), the creation of expectations around masculinity in the media (4), and the impacts of these representations on sports stars (5). There is a discussion about the negative impact of stereotyping males and how these can reinforce and perpetuate stereotypes (6).</p> <p>For a more secure Excellence, the student could develop the evaluation of the impact further by exploring the negative effects of a mono-cultural representation of the kiwi male.</p>

Media representations are the ways in which the media portrays particular groups, communities, experiences, ideas, or topics from a particular ideological or value perspective. They shape our perceptions of experience and can influence our beliefs. Media representations of the Kiwi Bloke shape a perception and give New Zealand men an idealist perception of who they should be. These representations also convey to the rest of the world who they supposedly are. The television advertisements for the Mammoth Supply Co. (supported by the product packaging), the 'Mantrol' advertisement, the satire of the character of Fred Dagg and the film 'Footrot Flats', all portray varying representations of the "typical" Kiwi Bloke. 2

4 Representations of the Kiwi Bloke are conveyed through constructed realities, where males are presented as dressing, acting and behaving in a particular way. These constructed realities are used to influence Kiwi men by persuading them that it is necessary to be like this to be a 'real' man. This can have negative effects on kiwi men and young boys, who feel as though they may not be living up to particular expectations. Through these types of representations, stereotypes are formed. These stereotypes are not the representation themselves, but the effect of the media representation and can create feelings of inferiority and discrimination.

1 The media shows a particular 'breed' of males - the 'Kiwi Bloke'. As shown in Footrot Flats and the character of Fred Dagg, Kiwi men appear to be the rough and buff type, wearing a singlet, stubbies and jandals or gumboots. They're generally not groomed or very hygienic, and are typical of your hard working beer drinker. Wal Footrot, is the prime example of the 'Kiwi Bloke' that the media frequently portrays. Working on a farm with his dogs, Wallace is the "typical" bloke in the way he looks and acts. He is a do-it yourself kind of man, he works hard on his farm, he's unhygienic, (which is shown by the way he wears dirty socks from a previous day), he has 'manly pride' and he's even a rugby-fanatic, Matthew Bannister's essay quotes "In an autobiographical passage of his 1987 history of masculinity in New Zealand, A Man's Country?, Jock Phillips refers to "a powerful legend of pioneering manhood ... a model of courage and physical toughness". This extract displays how Matthew Bannister's research on Jock Phillips' work solidifies the assumptions towards the Kiwi Bloke and indicates that this representation has stemmed from historical attitudes, and is still portrayed today despite the constantly changing world. 2

The portrayal of the kiwi male's lack of emotional side assumes how kiwi men are meant to be - the "strong, silent type". When his dog goes missing, Wal ... (extract removed)

The representation of the Kiwi Bloke implies that the majority of kiwi men are like Wal and this contributes to the 'manly' stereotype for kiwi blokes. This stereotyping is not the representation itself, but in fact the result of the representation, and could explain why Footrot Flats is such an iconic film for New Zealand - it is something they can identify with, Wallace in particular. Although the majority of kiwi men are not like Wal in terms of the way he presents himself or act the way in which Mammoth ads instruct, New Zealand society; even the men, identify with this representation of the Kiwi Bloke due to it being a developed attitude or stereotype of society based on the media portrayal of the Kiwi Bloke. This stereotype is therefore an effect of the representation of Kiwi Blokes.

2 With this representation of the Kiwi Bloke in the media, advertising is more effective as it is identifiable, and often humorous. However, it can be prejudice, biased, and discriminatory. You don't have to be butch and masculine to be a 'real' Kiwi Bloke. Contradictory to the Mammoth Supply Co. and other media products that offer this representation, you can wear a man purse; you can groom your facial hair; you can choose not to watch rugby and not to drink superfluous amounts of beer; you can share an umbrella; and you can even put sunscreen on one another; it does not determine whether you're a 'real' man or not. The concept of the 'real' man is only strongly present due to the media representing Kiwi Blokes in such a way that they are the depiction of masculinity. The strong, silent type; the rugby player and beer drinker; the farmer and do-it-yourself kind of guy; the 'manly' man – is the representation of the Kiwi Bloke prevalent throughout the media.

With the range of wide range of media relating to the Kiwi Bloke, such as the media mentioned – as well as Speights advertisements, Mitre 10 advertisements and many more; the Kiwi Bloke image is spread throughout New Zealand and throughout different media platforms. The representation of the Kiwi Bloke has both negative and positive effects. For one, it is humorous and easily identifiable due to being strongly affiliated with New Zealand society. This allows it to be recognised and acknowledged as part of our society. The negative effects of the representation are significantly more drastic, especially in terms of the social wellbeing of the New Zealand population as they are indirectly, and perhaps not intentionally discriminatory. Not only does the representation give a particular label and image to Kiwi Blokes, it also

targets the insecurities and emotions of Kiwis, men particularly. The representations appear frequently in the media, therefore Kiwi men are constantly facing the media's expectations or assumptions. With specific views towards what males in New Zealand are assumed to be like, many men are likely to feel like they are inferior or not 'manly enough'.

1 Another extract from Matthew Bannister's writing states; "Historically, the country's national heroes and popular cultural icons, from sportsmen like the All Blacks rugby team and mountain climber Sir Edmund Hillary to war heroes (Sir Charles Upham), writers (Barry Crump), actors (Bruno Lawrence) and even scientists (Sir Ernest Rutherford) have been placed in a "history" of pioneering, usually white males." This extract identifies how these representations began, how the idea of the "typical Kiwi Bloke" arose from the past creating reason for these representations, however media is what encourages and enforces these views, and therefore enforcing stereotyping towards the Kiwi Bloke. We can see the influence of not only the characters like Fred Dagg and Wal Footrot from our history but even some of today's sports stars and how they are portrayed in the media, in particular our rugby stars such as Richie McCaw. The way the media covers him often focuses on those aspects that fit the 'typical kiwi man. Much is made of the fact he grew up on a farm and he embodies those characteristics found in the 'kiwi bloke' – he is the silent type who lets his actions speak rather than words. He doesn't show emotion or pain as was evidenced when he was hailed for winning the world cup 'on one foot' rather than admit how much pain he was in. He embodies the traits we like to see in our sports stars in that they are humble, tough and 'never up themselves'. The problem with this stereotype, like with the representations presented in the 'mammoth' adverts is forcing males to fit into a stereotype or mould. It could be argued that we should not be encouraging males to avoid expressing emotion or pain: doctors and medical advisors talk about the dangers of sports people playing with injuries while farmers themselves are so susceptible to depression that depression.org has started a campaign focusing on mental health issues in farmers. Richie McCaw has spoken about the pressures of being an All Black and that even All Blacks can feel pressure and struggles, both physical and mental. "The more we go on, the more we realise that rugby players are just like the general population. There are some people that suffer and being able to talk about it is key." This illustrates that the very characteristics that the media promote as being key to being a 'kiwi male' are in fact the qualities that are most damaging. This is supported by John Kirwan who was an All Black in the 1980s. He has now become one of the most prominent spokespeople for mental health awareness after going public with his struggles with depression. In his book "All Black's don't cry" he talks about his battle with depression which was made worse by the fact this wasn't how an All Black is supposed to be. He has now featured in a series of adverts which help people, but particularly men, to come to terms and do something about their depression. But despite the publicity and admiration he has been given, there is a contradiction between this and the reality. 5

3 Advertisements such as the Mammoth Supply Co and the Mantrol seem to have very set ideas around masculinity – if they abide by these rules and possess the same values, but on the other hand, if they do not, they are left feeling inferior and as though they are inadequate. The expectations that these media products create towards what it is to be a man intentionally targets men. Advertisements like this help to create a clear sense of what it means to be a man, reinforcing what is considered masculine and what is feminine with little appreciation that very few individuals can be so easily pigeonholed. By identifying what attributes a man has and how they look and behave implies that this is the only way to do it. These representations of Kiwi Blokes in the media indicate that femininity in men is frowned upon, while masculinity is valued and worthy of acknowledgment, therefore ceasing to acknowledge women as equals. These types of messages and representations can easily be misconstrued and be interpreted as discriminatory. They also feed into the stereotyping men into other groups according to sexuality or ethnicity. For example there is an inference that only homosexual men put effort into their appearance and that they would be therefore deemed as unfit to be 'real men' were they to be compared to the Mammoth Supply Co.'s ignorant and narrow portrayal of the Kiwi men. The prominent line that solidly implies homosexuality is not acceptable is the line "A man shouldn't share an umbrella with another man. Ever." 6 Discrimination against homosexuality is also shown in the television advertisement where men are said to only put sunscreen on one another if sand has been mixed into it first. These examples suggest that being intimate or even showing an act of kindness that may be considered too feminine and stops you from being a 'real' man. The representation of the Kiwi Bloke as the stocky, silent, 'manly' type creates an idea that those who don't fit these criteria are not men; which is both offensive and misleading.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate in-depth understanding of the media representation of an aspect of New Zealand culture or society.</p> <p>This involves analysing the impact of the media representation in shaping and/or reflecting an aspect of New Zealand culture or society.</p> <p>This student has identified and described the representation of an aspect of NZ culture by focusing on the representation of men as being '<i>good kiwi blokes</i>'. The representation is explained (1) and evidence of this representation is presented across a range of texts (2) (some extracts not shown here).</p> <p>The student has analysed thoroughly the impact of the representation in shaping an aspect of NZ society by looking at how early representations have influenced later media texts (3), including the expectations created around masculinity (4) and how the media representation of sports stars can influence males (5).</p> <p>To reach Excellence, the student could evaluate the impact by exploring further the validity of the representation for New Zealand today.</p>

Media representations are the ways in which the media portrays particular groups, communities, experiences, ideas, or topics from a particular ideological or value perspective. They shape our perceptions of experience and can influence our beliefs. Media representations of the Kiwi Bloke shape a perception and give New Zealand men an idealist perception of who they should be. These representations also convey to the rest of the world who they supposedly are. The television advertisements for the Mammoth Supply Co. (supported by the product packaging), the 'Mantrol' advertisement and the satire of the character of Fred Dagg and the film 'Footrot Flats', all portray varying representations of the "typical" Kiwi Bloke.

Representations of the Kiwi Bloke are conveyed through constructed realities, where males are presented as dressing, acting and behaving in a particular way. These constructed realities are used to influence Kiwi men by persuading them that it is necessary to be like this to be a 'real' man. This can have negative effects on kiwi men and young boys, who feel as though they may not be living up to particular expectations. Through these types of representations, stereotypes are formed which can create feelings of inferiority and discrimination.

The Media shows a particular 'breed' of males - the 'Kiwi Bloke'. As shown in Footrot Flats and the character of Fred Dagg, Kiwi men appear to be the rough and buff type, wearing a singlet, stubbies and jandals or gumboots. They're generally not groomed or very hygienic, and are typical of your hard working beer drinker. Wal Footrot, is the prime example of the 'Kiwi Bloke' that the media frequently portrays. Working on a farm with his dogs, Wallace is the "typical" bloke in the way he looks and acts. He is a do-it yourself kind of man, he works hard on his farm, he's unhygienic, (which is shown by the way he wears dirty socks from a previous day), he has 'manly pride' and he's even a rugby-fanatic, Matthew Bannister's essay quotes "In an autobiographical passage of his 1987 history of masculinity in New Zealand, A Man's Country?, Jock Phillips refers to "a powerful legend of pioneering manhood ... a model of courage and physical toughness". This extract displays how Matthew Bannister's research on Jock Phillips' work solidifies the assumptions towards the Kiwi Bloke and indicates that this representation has stemmed from historical attitudes, and is still portrayed today despite the constantly changing world. (some extracts removed)

The portrayal of the kiwi male's lack of emotional side assumes how kiwi men are meant to be - the "strong, silent type". When his dog goes missing, Wal is not openly willing to share his feelings with the other farmer as this is a trait associated with woman, and is therefore considered too "feminine" for Wallace. Also indicating his 'manly pride' is when Wal describes the dog to have "muscles like steel cables, fangs like a row of broken bottles", while 'Dog' is in fact a harmless puppy. This over exaggerating can also indicate that Kiwi Blokes are proud, tough and perhaps rough around the edges. It suggests that they try to impress one another by appearing as 'manly' as possible and attempting to better themselves unnecessarily because of their large ego. (some extracts removed)

The representation of the Kiwi Bloke implies that the majority of kiwi men are like Wal and this contributes to the 'manly' stereotype for kiwi blokes. This stereotyping is not the representation itself, but in fact the result of the representation, and could explain why Footrot Flats is such an iconic film for New Zealand - it is something they can identify with,

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With this representation of the Kiwi Bloke in the media, advertising is more effective as it is identifiable, and often humorous. However, it can be prejudice, biased, and discriminatory. You don't have to be butch and masculine to be a 'real' Kiwi Bloke. Contradictory to the Mammoth Supply Co. and other media products that offer this representation, you can wear a man purse; you can groom your facial hair; you can choose not to watch rugby and not to drink superfluous amounts of beer; you can share an umbrella; and you can even put sunscreen on one another; it does not determine whether you're a 'real' man or not. The concept of the 'real' man is only strongly present due to the media representing Kiwi Blokes in such a way that they are the depiction of masculinity. The strong, silent type; the rugby player and beer drinker; the farmer and do-it-yourself kind of guy; the 'manly' man – is the representation of the Kiwi Bloke prevalent throughout the media. 2

Another extract from Matthew Bannister's writing states; "Historically, the country's national heroes and popular cultural icons, from sportsmen like the All Blacks rugby team and mountain climber Sir Edmund Hillary to war heroes (Sir Charles Upham), writers (Barry Crump), actors (Bruno Lawrence) and even scientists (Sir Ernest Rutherford) have been placed in a "history" of pioneering, usually white males." This extract identifies how these representations began, how the idea of the "typical Kiwi Bloke" arose from the past creating reason for these representations, however media is what encourages and enforces these views, and therefore enforcing stereotyping towards the Kiwi Bloke. We can see the influence of not only the characters like Fred Dagg and Wal Footrot from our history but even some of today's sports stars and how they are portrayed in the media, in particular our rugby stars such as Richie McCaw. The way the media covers him often focuses on those aspects that fit the 'typical kiwi man. Much is made of the fact he grew up on a farm and he embodies those characteristics found in the 'kiwi bloke' – he is the silent type who lets his actions speak rather than words. He doesn't show emotion or pain as was evidenced when he was hailed for winning the world cup 'on one foot' rather than admit how much pain he was in. He embodies the traits we like to see in our sports stars in that they are humble, tough and 'never up themselves'. The problem with this stereotype, like with the representations presented in the 'mammoth' adverts is forcing males to fit into a stereotype or mould. It could be argued that we should not be encouraging males to avoid expressing emotion or pain: doctors and medical advisors talk about the dangers of sports people playing with injuries while farmers themselves are so susceptible to depression that depression.org has started a campaign focusing on mental health issues in farmers. 4 5

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate in-depth understanding of the media representation of an aspect of New Zealand culture or society.</p> <p>This involves analysing the impact of the media representation in shaping and/or reflecting an aspect of New Zealand culture or society.</p> <p>This student has identified and described the representation of an aspect of NZ culture by focusing on the representation of men as being '<i>good kiwi blokes</i>'. The representation is explained (1), and evidence of this representation is presented across a range of texts (2) (some extracts not shown here).</p> <p>The student has begun to analyse the impact of the representation in shaping NZ society by looking at the influence that early representations have had on later texts (3). A potential impact this representation has had on the way men perceive themselves is identified (4), and the student discusses how the representation can be used to send positive messages (5).</p> <p>For a more secure Merit, the student could build on the analysis further, such as by exploring in more depth the impact of early representations, and the messages and values created by the representation.</p>

When you hear the term “Kiwi Bloke”, what comes into your mind? Rugby, beer, farming, gumboots, ‘real’ men and ‘manly’ activities? Just your average Kiwi Bloke?

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The television advertisements for the Mammoth Supply Co. (supported by the product packaging), the ‘Mantrol’ advertisement, the satire of Fred Dagg and the film ‘Footrot Flats’, all portray varying representations of the “typical” Kiwi Bloke.

Representations of the Kiwi Bloke are used to influence Kiwi men by persuading them that it is necessary to be like this to be a ‘real’ man. This can have negative effects on kiwi men and young boys, who feel as though they may not be living up to particular expectations.

1 The Media shows a particular ‘breed’ of males - the ‘Kiwi Bloke’. Many of the kiwi blokes that are part of the ‘kiwi bloke’ representation come from rural areas and are farmers. This idea of being part of the land is an important feature of NZ as our history is tied to the land.... (extract removed) ... As shown in the film Footrot Flats, Kiwi men appear to be the rough and buff type, wearing a singlet, stubbies and jandals or gumboots. They’re generally not groomed or very hygienic, and are typical of your hard working beer drinker. Wallace (Wal) Footrot, the main character, is the prime example of the ‘Kiwi Bloke’ that the media frequently portrays. Working on a farm with his dogs, Wallace is the “typical’ bloke in the way he looks and acts. He is a do-it yourself kind of man, he works hard on his farm, he’s unhygienic, (which is shown by the way he wears dirty socks from a previous day), he has ‘manly pride’ and he’s even a rugby-fanatic. Another character that displays this characteristic is Fred Dagg ... (extract removed) 2

The portrayal of Wal and Fred Dagg’s lack of emotional side assumes how kiwi men are meant to be - the “strong, silent type”. When his dog goes missing, he is not openly willing to share his feelings with the other farmer as this is a trait associated with woman, and is therefore considered too “feminine’ for Wallace. Also indicating his ‘manly pride’ is when Wal describes the dog to have “muscles like steel cables, fangs like a row of broken bottles”, while ‘Dog’ is in fact a harmless puppy. This over exaggerating can also indicate that Kiwi Blokes are proud, tough and perhaps rough around the edges. It suggests that they try to impress one another by appearing as ‘manly’ as possible and attempting to better themselves because of their large ego.

The representation of the Kiwi Bloke makes us think the majority of kiwi men are like Wal and Fred, and this contributes to the ‘manly’ stereotype for kiwi blokes. This stereotyping is not the representation itself, but in fact the result of the representation - it is something men can relate to and also has set a standard of behaviour and lifestyle for a Kiwi Bloke to follow. We can see the influence of these texts in adverts such as Mammoth which gives instructions to

- 4 men for how to behave that don't deviate much from the 'strong silent, emotionless type' or the 'Mantrol' advertisement which indirectly indicates the things "men" should be doing. What this does is give a clear view about what a mens world should be.

Within a world based around what men have 'control' over, "Mandom" represents Kiwi Blokes in such a way that they appear as extremely masculine and doing 'manly' or 'sporty' things, such as fishing, skateboarding inside, playing cricket, playing basketball, barbequing, wrestling, carpentry - the 'manly' activities or activities usually associated with males.

Though the advertisement is to promote good driving and is targeted at young males as they are a high risk group, it gives the representation that Kiwi Blokes don't only prioritise their 'manhood' but also control, implying they are egotistical, overly masculine and controlling, all of which are generally unpleasant characteristics. The representation is created in this advertisement through the visual use of different 'manly' activities, indicating that Kiwi Blokes participate in activities as such. However, the aim of the advertisement is to make a positive change, therefore indicating that this representation of Kiwi Blokes is used to get the attention of Kiwi males, to encourage them to step up and take responsibility; and they could do this by using a representation that they could identify with – the Kiwi Bloke.

- 3 Although the majority of kiwi men are not like Wal and Fred in terms of the way he presents himself or act the way in which Mammoth ads instruct, New Zealand society; even the men, identify with this representation of the Kiwi Bloke due to it being a developed attitude or stereotype of society based on the media portrayal of the Kiwi Bloke. This stereotype is therefore an effect of the representation of Kiwi Blokes.

With the stereotype being the assumption that Kiwi Blokes are the "strong, silent type" – the hearty, unhygienic 'manly man', texts like Footrot Flats enable Kiwis and other people to identify with Wallace and relate him to New Zealand, and even themselves, as they identify with that stereotype. The New Zealand public are able to easily associate Wal and Fred with New Zealand and the "typical" image of the Kiwi Bloke. It is a familiar concept that they can easily grasp and identify with therefore, film maker uses the representation to connect with the audience. These representations are effectively constructed, making it relatable,

- 1 compelling and an easily understood. These representations are created by companies and organisations in an attempt to catch the attention of viewers/readers by using an identifiable concept – the Kiwi Bloke.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate understanding of the media representation of an aspect of New Zealand culture or society.</p> <p>This involves explaining how and/or why an aspect of New Zealand culture or society is represented.</p> <p>This student has identified and described the representation of an aspect of NZ culture by focusing on the representation of men as being '<i>good kiwi blokes</i>'. The representation is described (1) and evidence of this representation is presented across a range of texts (some extracts have been removed) (2).</p> <p>The reasons why the representation has been created is explained through an exploration of New Zealand history of farming (3) and the origins of the black singlet (4), and how this has been reflected through the characters of Fred Dagg and Wal Footrot.</p> <p>The student has begun to look at the impact of this representation through its influence on other texts such as the Speights advertisements. There is some discussion of the aspirational nature of the representation (6).</p> <p>To reach Merit, the student could develop the idea of the '<i>kiwi man</i>' forming part of our national identity, and provide further supporting evidence. The student could also explore the role characters like Fred Dagg had in satirizing national identity.</p>

The Representation of the Kiwi Bloke

New Zealand has a wide variety of media representations, one of the most known is the representation of the Kiwi bloke. The Kiwi bloke is a representation portrayed in many different media platforms and is most commonly used as a form of entertainment. **The Kiwi Bloke is a very practical and manly man. He doesn't enjoy going to the city very much. He'd prefer to watch the rugby with a few of his fellow blokes accompanied with a few beers. He tends to keep his emotions to himself which gives him the tough exterior that other blokes respect.** The most common representation of a Kiwi Bloke is a European man who has lived in rural areas all his life and pursues a career in farming. The Kiwi Bloke also has a very do-it-yourself attitude. He takes on projects where he builds something for his property and is determined to do it without professional help. These representations create an expectation for New Zealand men to live up to especially in rural areas. The more of a typical Kiwi Bloke you are, the more accepted you will be by other blokes. In 3 media sources representing the stereotypical Kiwi Bloke I have researched to gain a greater understanding on the effects of the representation to explain to the reader of this report how the representation of the Kiwi Bloke impacts on Kiwi identity and culture.

Many of the kiwi blokes that are part of the 'kiwi bloke' representation come from rural areas and are farmers. This idea of being part of the land is an important feature of NZ as our history is tied to the land. Farming has been one of our most important parts of our economy and particularly during the 1970s with Britain moving to the EEC, the need for NZ to make the most of its natural resources was an important issue. Prior to the mid 1970s according to census figures farming was prosperous for NZ. Census figures show that although in the 1880s nearly 60% of NZs population lived in a rural area, by the 1970s this has dropped to around 30% of the population. The fact that so much of our history has been tied up with farming though led to much of our popular culture reflecting the values and messages of those communities.

The first media source that shows this is a clip from the television show 'The Wonderful World of Fred Dagg' created by John Clarke. In this clip John Clarke portrays the Kiwi Bloke with his character 'Fred Dagg'. Fred Dagg is one of the most iconic symbols for the Kiwi Bloke as it encompasses the majority of the stereotypes surrounding it. He wears a black singlet, reasonably short shorts, gumboots and a wide brimmed hat. He is a farmer and is of European descent. The character of Fred Dagg first appeared on NZ television as part of Country Calendar, a long running show that focuses on stories about farming and farming communities in NZ. It was satire at the end of the show but soon went on to get his own following.

In this specific clip, the first section shows a trip to the city for the Kiwi Bloke. In the first bit of dialogue he mentions that he makes the trip into town at least once every 5 years. This is typical of a Kiwi Bloke as they would not usually associate themselves with the city as they prefer more rural areas and are more laid back compared to people that live in the city. He also states he finds the city confusing in regards to driving as it is a lot more complicated than rural areas. Since he rarely visits a lot changes over the time he has been away such as streets have changed directions (two ways now only one way) or a block of flats is now there. In this trip to the city he is as he would think dressed up'. He is wearing a coat jacket and a

3 button up shirt with a tie, but he is still wearing shorts and gumboots yet he sees nothing wrong with it. This trip into town does reflect back though on how NZ culture was changing, and the divide between rural and urban.

As stated earlier Fred Dagg is one of the most iconic symbols for the Kiwi Bloke. John Clarke's contribution to the representation of the Kiwi Bloke has been massive as it is one of the earliest Kiwi Bloke representations on the media platform of television. The television show Fred Dagg featured on was on New Zealand screens from the mid to late 1970s. Being one of the earliest representations it made a great impact in shaping Kiwi identity as Fred Dagg was quite stereotypical of the Kiwi Bloke and in turn set an example for aspiring Kiwi Blokes. Being more of a stereotypical Kiwi Bloke would make you more accepted by other Kiwi Blokes, especially in rural areas. 6

Like Fred Dagg, Footrot Flats is a New Zealand comic strip that bases in a rural area and focuses on the life of a dog and his owner who is a farmer and a typical Kiwi Bloke. His name is Wallace (or Wal) Footrot. In his description in this collection of comic strips he is described the perfect Kiwi Bloke. He wears the typical black singlet, shorts, gumboots and wide brimmed hat. History of the black singlet – this stemmed after the WW1 when men often wore a dark singlet which hid dirt. The singlet tended to be made from material which would hide grime and be strong enough to handle tough conditions. Over time this black singlet became more well known with men working in rural areas rather than in cities. 4

Wal excelled at tractor reversing and rooster imitations at school. It also states that he is a stalwart of the local rugby team. Rugby is religiously watched by the Kiwi Bloke and is usually accompanied by a beer or 2. It is one of the most iconic activities for the Kiwi Bloke as it is part of the Kiwi identity as well. The impact created by these comic strips has been large as it has been a very popular series. It creates the representation of Kiwi Blokes having a tough exterior. Wal is often shown as not caring about the dog but every now and then shows affection. The Kiwi Bloke is represented as a tough man often. Footrot Flats has wider significance to New Zealand culture as it often incorporates Rugby which some could say is the national sport.

Another text that links to this representation of the kiwi bloke are the beer ads for Speights... (paragraph removed)

6 In these sources the Kiwi Bloke is represented as a tough, hardworking, beer loving, rugby enthusiast. This is the only representation of a 'true Kiwi Bloke'. The representation's impact on New Zealand's culture and identity has been substantial as it has created an ideal for men to aspire to be as much of a Kiwi Bloke as they can to be accepted by other blokes. Through the Kiwi bloke, New Zealand's love for rugby and beer is also expressed. The Kiwi Bloke is one of the most represented stereotypes in New Zealand media and is a major part of our nation's identity.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate understanding of the media representation of an aspect of New Zealand culture or society.</p> <p>This involves explaining how and/or why an aspect of New Zealand culture or society is represented.</p> <p>This student has identified and described the representation of an aspect of NZ culture by focusing on Kiwi ingenuity. The representation is described and defined through the examples in four texts (1), and an overall discussion at the end of the response pulls the examples together (2).</p> <p>The representation is explained through a discussion of why the representation has been created, which differs across the selected texts. The student has identified how some of the factual clips reflect how Kiwi ingenuity works in practice (3), while advertisements use this stereotype to sell products (4).</p> <p>For a more secure Achieved, the student could develop the explanation of why kiwi ingenuity has been represented, including historical sources and information. It could build on the discussion of the representation itself rather than focusing on individual texts.</p>

Kiwi Ingenuity

What comes to mind when you hear Kiwi ingenuity? Is it an image of a Kiwi person using normal household items to fix or make something useful? Is that the same way the media displays it?

New Zealand media displays Kiwi ingenuity as a positive form of Identity for New Zealanders.

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The idea of kiwi ingenuity is the idea that New Zealanders are good at coming up with solutions to any problem and that sometimes this can be unconventional, unusual or something that uses whatever is around. The first media representation I researched was the “*Lake Dave ad.*” This ad creates a representation of Kiwi ingenuity which is displayed a character finds a lake that is un-named and decides to name it after himself. He has all the information and equipment he will need to do this, and we see him working to get it done. What Dave does is something only a man with character and humour would do. It represents not only Kiwi ingenuity but also Kiwis and how we think. Naming a lake after yourself, some would think is a big job and would take lots of money and power to do, but kiwi ingenuity is displayed in this ad because of how Dave can do this with only camping equipment and some ingenuity. The makers of this ad created a representation of kiwi ingenuity because the criteria for an ad competition was to display new Zealand, New Zealanders and Dave is the perfect example of a new Zealander and his ingenuity.

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This still (not shown) shows viewers the small amount of equipment Dave required to accomplish his goal. He used Kiwi ingenuity to make/do a lot out of a little and only chose to take equipment that would satisfy his needs and not slow him down or make achieving his goal a complicated task. This still shows us how Dave went about naming a lake after him. He is stapling big cut out letters to a black piece of fabric in order to make a banner big enough to be seen from Space satellites. This is a humorous aspect to the ad and is a very clever display of Kiwi ingenuity. The last still from this ad shows Dave rowing out to the middle of the lake with the banner connected to his row boat.

The second media text which shows kiwi ingenuity was a Close Up clip about the BP oil spill in the Gulf of Mexico. The clip sums up the fact that all efforts to stop the spill a few weeks after it happened had failed and they were searching for new ideas that could work. Two Kiwi men come up with an idea and submit it to the people in charge of the spill in the hopes that they will consider using it. Kiwi ingenuity is clearly represented in this clip. Not only does the reporter mention the idea as “a bit of Kiwi ingenuity” but we can see that the men’s solution to this massive problem is not normal. Watchers from other countries, had they heard of it before, would immediately think of this solution as kiwi ingenuity, New Zealanders would think it normal for two common men to step forward with a bizarre idea of how to stop a global pollution problem, and with something as common as a house hold item. This image is created through the use of the camera shots used to show audience members what the men plan to do to fix this oil spill, and the comments made about a slinky (a kids toy) being used to fix a mega problem. It portrays kiwis as thinkers, showing viewers that we can think outside the box to solve a problem and use something we already have to do so. They created this image to give New Zealand a good image. Ideas were flooding in about ways to fix the spill and this kiwi idea stood out because it was created with a cheap object that anyone can buy easily, it did not require millions to create or buy. This makes kiwis look different and individual because of our ability to fix problems or improve things with objects we already possess. Some examples of kiwi ingenuity are used only in New Zealand as they are the solution to New Zealanders small problems, however this example of ingenuity is displayed on a much larger scale. This clip targets news watchers and those who were interested in the oil spill and how it would be stopped. Viewers were very

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interested in this method and were curious to see if it would work so comments were sent in to the managers of BP asking if it could be carried out.

The third media representation I researched was the Mitre 10 sandpit ad. The ad is about two young children in a sandpit who are discussing building a retaining wall. They are representing your average Kiwi bloke when they talk about getting a few mates around to help build the wall, instead of hiring professionals. The representation of Kiwi ingenuity is created and portrayed by the kids in this ad. The quote "DIY, its in our DNA" is also communicating the message that kiwi ingenuity is in every kiwi. The kids are trying to find a way to improve things and to do it without making a big fuss. When the little boy says that he is going to call in a group of guys to put up the retaining wall the other kid says that they can do it themselves, they could call in a few friends.

This is something kiwis would do to get a job done and not have to pay for a company to do it. Some may think it is a cheap way to do things but we find it perfectly acceptable to do it our way, and by far cheaper. This representation is created mainly to sell a company to viewers but also to show that New Zealanders are raised and taught to do things ourselves and find a way to fix things with objects we already have. This ad had a huge impact on New Zealanders, they loved it, and it shaped our identity in a good way. Other cultures or people can see that we are logical, creative people and we are raised in a way that reflects what our parents and ancestors were taught. It shows that we are taught from a young age to think about how we can do stuff without needing others to. We are taught to think outside the box and think for ourselves, not rely on others. This ad targets TV audiences and Mitre 10 buyers. Audiences loved this ad and requested that it be aired more frequently. Comments from all around the country showed how much New Zealanders enjoyed it. Although it did open a can of worms between some Aussies and Kiwis.

The last media representation I researched was another Close Up clip about the worlds longest waterslide, which is located on a farm in New Zealand... (section removed)

The four media representations I have studied all represent Kiwi ingenuity as a creative, smart method to many common or uncommon situations that arise. They show viewers that Kiwi's can accomplish any task they set their minds to, and with lower costs and less equipment than other people may use when trying to accomplish the task. The media platforms- advertisements, and news clips- are good platforms for displaying what the media believes are real examples of kiwi ingenuity. Both of the close up clips are great solutions to problems, and they both offer fun or amusements to viewers (or in the waterslides case, thrill seekers). They allow audiences to get a thorough idea of what the people are using Kiwi ingenuity for, and it is shown as a positive aspect of being a New Zealander, and a great quality to possess. We are proud of our history of being inventors and problem solvers and these clips show that. They give a message that Kiwis will use their good qualities for the benefit of others, and the fact that these clips were broadcasted on the news, means they are highly important. Whereas the close up articles show kiwi ingenuity for real, the advertisements for Lake Dave and Mitre Ten instead use the fact that this representation is recognised to help sell or promote a product.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate understanding of the media representation of an aspect of New Zealand culture or society.</p> <p>This involves explaining how and/or why an aspect of New Zealand culture or society is represented.</p> <p>This student has identified and described the representation of key aspect of NZ society through the depiction of men as being '<i>good kiwi blokes</i>'. The student describes the characteristics of a '<i>good kiwi bloke</i>' (1) and uses three texts as examples of the use of this representation in the media (2).</p> <p>The student describes why the representation is created through the use of stereotypes in advertisements (3), and the understanding of the representation through our farming background (4).</p> <p>To reach Achieved, the student could explain how and why the representation is created, building on how the stereotypes help promote products and how the representation builds on historical aspects of New Zealand culture.</p>

Representation of the Kiwi bloke

This essay will look at how ideas of masculinity have evolved in New Zealand, how it is used in advertising and explore stereotypes of the New Zealand male based on platforms created through the media.

1 Kiwi men have been depicted as a man who doesn't pay too much attention to how he looks, loves rugby, is DIY mad, likely to live rurally, doesn't say much, doesn't express much emotion and hangs out with a bunch of mates of the same stereotype. This main stereotype used throughout of the media is common, portraying an image of how a real kiwi man should be. The kiwi man is pressured and forced to feel like the image portrayed through the media and who are made to feel as if they can't be what they should. The media platforms used and products it features in are aiming at a particular group of men who can identify with the stereotype. By having a product aimed at a particular stereotype such as beer companies like Speights or Mammoth Supply Co.'s yoghurt, men feel especially as if they are being exploited, usually encouraging the average kiwi man to not only buy the product but also to have to be the stereotype. 3

Texts that demonstrates this particular stereotype are Footrot Flats, written by Murray Ball, who wrote the comic strip which was later released as a movie portraying a "typical" kiwi man. The Speights beer advertisements and Mammoth supply company specializing in "real" food for men because a yoghurt without nuts is a feminine food and that for a man is thought as not being a real kiwi.

2 Footrot Flats started off representing Kiwi men with the stereotype as being emotionless, strong and silent. There is an image of a staunch farmer who doesn't put a lot of effort in his presentation and little enthusiasm on how he is portrayed. This is all shown in various ways. The main character in Footrot Flats Wal Footrot represents this staunchness and pride as being two main personality traits portrayed. This is done through dialogue when describing his missing dog as something it is not, inflicting that he is a beast "muscles like steel cables fangs like a row of broken bottles "when in reality he is a small harmless dog. Wal is trying to prove that he should own a big dog to go with his big ego. When Wal opens his wardrobe to reveal a bunch of plain black singlet's it gives the audience an impression he doesn't put a lot into his presentation meaning a black singlet for every occasion. This representation communicates that in order to be a real kiwi bloke men should show little interest in their appearance, own a bigger breed of dog rather than a small and remain staunch. This also convinces a wider audience that the typical kiwi bloke is of this description, and in particular farmers.

The stereotype of a kiwi man usually is distinguished as a farmer, so the typical ideal setting and character would be a farmer even though only a small percentage of the New Zealand population live on farms. This stereotype is used so that the producers don't have to explain further into Wal's character, the stereotype is also reinforced by the selection on what the character shows. The writer of Footrot Flats ideal kiwi bloke is portrayed as a rugged farmer that doesn't mean that is his own perspective, or what a kiwi bloke should be like, although it 4

does indicate that the audience being New Zealanders will identify with it and that type of character.

2 Another text that shows the typical kiwi bloke are the Speights series of adverts which advertise beer. The Speights adverts are usually set in rural areas and show men working the land – for example mustering sheep. The men tend to be dressed in things like swandris and outfits that are appropriate for riding horses. In each of the adverts we see a variety of situations but there is always two men, usually an older man and a younger man, having a 'brief' conversation that ends with 'good on ya mate'. In one advert the younger man is talking about his new 'city' girlfriend and all the great things about her: she's beautiful, flash car, corporate box at Eden Park. But she doesn't drink beer and so it looks like he turns down the option to live in the city with her – instead preferring the outdoors life with his mates and beer. These men are Southern Men, a version of the kiwi bloke.

2 The advertisements for Mammoth Supply Co reinforce an image to show men how to be a manly man. According to Mammoth Supply Company all men should know what not to do, one was that its not acceptable for me to ever share an umbrella, or "it's ok for a man to carry a bag but never a 'man' bag", or "A man can grow facial hair but men don't groom facial hair." While the adverts do tend to be set not just in rural areas, we still see that the men aren't too interested in how they look and while they are hanging out with mates, they still don't talk much or share much emotion. New Zealand men can be quite masculine but I feel this takes it a little too far and for the men I feel as if they had felt the same when the company let on what kiwi men can't and can do this revolves around all media platforms and social stereotypes. Also the Mammoth supply co makes it look and biases the wider audience and New Zealanders that kiwi men do not respect homosexuality, they are portrayed and deceived differently and unlawfully through the media platform as well as product platform.

The pressure kiwi men must have to make men behave in a specific way is socially acceptable makes this advertising despicable. Men who feel they aren't manly enough because the media is telling them that they are not, they are more likely to prove their masculinity which enter statistics that represent a kiwi man, and be true alpha male. Men should really be encouraged just to be themselves if I took a television advertisement as a true depiction of the average kiwi male, I could be led to believe that the kiwi man was much different to what I feel a real kiwi man is.