

NZ On Air
Irirangi Te Motu



THE USE OF NEW ZEALAND AUDIO/VISUAL CONTENT IN THE CLASSROOM

2021 UPDATE

NZ ON AIR AND DIGITAL MEDIA TRUST
RESEARCH REPORT PREPARED BY
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Acknowledgements

My initial thanks go to Allannah Kalafatelis and Gabrielle Smith (NZ On Air) and Stephanie Hopkins (NZ On Screen) for initiating and steering this research. Thanks also to those teachers who agreed to respond to my questionnaire (many doing so for a second time), and for those individuals who assisted with its distribution through subject associations, schools and other networks.

Kia ora koutou katoa mo te panui

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EXECUTIVE SUMMARY

- The purpose of this 2021 research was to investigate and report on the use of New Zealand-produced audio/visual content in New Zealand schools.
- The research replicated questions used in similar research for NZ On Air published in 2016 but added or modified some questions to record shifts in resource availability and use.
- As a consequence, it reports on both continuity and change in the use of audio/visual resources by New Zealand teachers.
- As in 2016, a Google questionnaire was distributed nationally via subject associations, direct emails to schools, and personal visits to schools. The field research ran from late March to May 2021.
- 186 completed questionnaires were received, representing a 50% increase over the 2016 response, providing a good geographical spread and including a wide range of subject areas.
- Teachers in city or town-based secondary co-educational schools comprised the largest group of respondents, followed by secondary girls' and secondary schools. There were few responses from primary or intermediate schools.
- Secondary schools appear to be the primary users of subject aligned online resources.
- Close to half of responses were returned from Auckland and Waikato schools, with a satisfactory spread of responses from other regions.
- Nearly all (95%) of respondents indicated that they used New Zealand-produced audio/visual content in their teaching; an increase of 4% from 2016.
- Short, focused content that is teaching-ready is the clear message from both teachers and students, where it proves to be most effective when aligned to subjects and the structures of teaching.
- According to these teachers, students respond positively to content that is short, uses humour, and is related to their lives or cultural background.
- Conversely, students were more likely to respond negatively to content that was considered 'old', or where it featured 'taking heads' or 'experts'.

- Nevertheless, older secondary students were more receptive to historic or more challenging content. Such tendencies were also reported in the 2016 research.
- The primary value of New Zealand-produced content lies in its role as a 'reflective mirror' on cultural identity and values, rather than a 'window on a wider world' (the primary role of imported content).
- The teachers in this study felt that exposure to local content encouraged a sense of identity, pride and inclusion for their students and thus was a critical component of teaching in the modern classroom.
- Content which portrayed the cultural diversity of New Zealand was particularly well received by students. Teachers were able to nominate an extensive list of content which contributed to effective teaching. Such content included feature films, short films, documentaries, television and radio programming, web series and other content
- As in 2016, teachers were asked what online resources they access, from a list of 22 options (19 NZ sites; 3 global sites). This question in 2021 also asked for indications of frequency of use (frequently/sometimes/never).
- There were some shifts or re-orientation in respect of newer NZ sites; *stuff.co.nz*, *nzherald.co.nz*, *spinoff.co.nz* and television On Demand services emerged as an important resource sites.
- NZ On Screen was used frequently or sometimes by three-quarters of respondents; an increase on 2016 (52%). Other sites, which remain important for finding resources, include subject associations and Radio NZ.
- Three global video sharing or video on demand sites were extensively used by teachers, such as YouTube (99%), Vimeo (60%) and Netflix (77%).
- Some teachers were concerned that local content, such as television documentaries, should remain available for extended periods, rather than having a short shelf-life.
- A significant number of teachers called for more comprehensive and detailed curating of resources; a number suggesting a 'central hub', an online catalogue of all available content, or teaching guides
- Fewer than half of respondents reported that they continued to experienced issues in respect of access to resources, such as school Wi-Fi constraints, paywalls or content blocking.

- Teachers were asked about their experiences in respect of the use of online resources through 2020, which was a difficult and disruptive year for schools. Responses included differences in preparedness, a variety of strategies to ensure instruction continued for students (including independent learning), successes and failures in respect of resource use, and experimentation with technology.
- Teachers were also asked to comment on important changes underway in NCEA and the New Zealand Curriculum, such as a renewed emphasis on New Zealand history. Opinions were sought on what implications there might be for resourcing.
- Although some teachers expressed uncertainty or anxiety about such changes, more teachers sought more resources to support Māori and Pasifika students, resources on issues of colonisation, assimilation and social change in New Zealand, and interesting perspectives on local history.
- The following comment from a teacher encapsulates these needs that, *“Money must be spent where students will most benefit, to ensure they know their own stories and that perspectives for each story may vary. Media needs to be attentive to the multi-cultural nature of NZ within our bi-cultural commitment to the Treaty.”*

1. Research Objectives

The objectives of this research were as set out in the following terms, in a proposal approved by NZ On Air in January 2021:

My previous research, published as *“Why do teachers keep using American films when ours are so good?” The Use of New Zealand Screen Content in New Zealand Schools* (NZ On Air, July 2016), investigated and reported on the use of New Zealand screen content in New Zealand formal schooling. It concentrated on the use of feature film, short film, television programmes, documentaries, touch-screen apps, online resource portals and other forms of newer media content, with an emphasis on locally produced media.

The focus in 2016 was on primary and intermediate schooling and secondary schooling to Year 13, with a particular emphasis on the four key subject areas of English, Media Studies, History and Social Studies in respect of the latter. The outcomes of the research provided useful insights into how teachers used New Zealand content in the classroom, as well as reporting on how their students responded to such material.

The 2021 Update

There are always great benefits when research is re-visited and replicated, in order to identify strands of continuity and change over time. It is particularly important when the focus is on the human/technology nexus – and in respect of this research – about access to media channels and sources.

The focus will once again be on identifying the integration of media content (visual, audio and textual) into classroom teaching, across a broad spectrum of applications and subjects, but with a particular emphasis on the use of locally derived content. It will once again identify how teachers and students access such material, the outcomes of using

such material, and whether there remain obstacles or shortfalls in the availability of potentially teachable material.

The 2021 project will add to the knowledge gathered five years ago, but given the significant shifts in media technology and shifts of emphasis in the New Zealand education system, it will also take account of the following factors:

- Current and pending changes in the New Zealand Curriculum, especially the proposed emphasis on New Zealand perspectives in areas such as History and Social Studies (including changes to the NCEA Framework).
- The possible immediate and long-term consequences of the 2020 lockdown, and the subsequent reliance on online and distance learning.
- Strategies to increase Māori and Pacific student educational achievement.
- The demise of sites available in 2016 and subsequent emergence of new online sources, delivery systems and platforms.

1. Research Design and Methodology

1.1 The questionnaire

The primary research tool employed in this research was a Google Forms targeted questionnaire, with 16 focused questions (a mix of closed and open-ended questions), seeking information on the use of New Zealand-produced audio/visual content in the classroom.

In most cases, these questions replicated those used in the 2016 research. However, several questions were changed to reflect changes in online sites available in 2021, as well as broad shifts in the education sector.

For example, Question 9 sought information on access to online resource sites, with the re-versioned question seeking information on the *frequency* of use, as well as adding sites, such as Netflix, which were not widely available in New Zealand in 2016.

Two new questions were added: firstly, providing opportunities for teachers to record their responses to the following question;

Q.15 2020 was a difficult and disruptive year for schools. What significant changes in your teaching strategies occurred as a result of this, especially in respect of the use of online resources?

Secondly, teachers were able to reflect on what resources will be needed considering pending changes in the New Zealand system, in their responses to the following question:

Q.16 There are significant changes underway in NCEA and the New Zealand Curriculum, such as a renewed emphasis on New Zealand history. What resources will be needed to support such changes? What would be of greatest use to you?

A decision to refine the focus of the research by replacing the 2016 emphasis on *Screen Content* with *Audio/Visual Content*. In order to better capture the range of possible resources teachers might be using in the classroom, especially New Zealand-sourced online content which blended visual content with text – such as content found on the *NZ On Screen* and *AudioCulture* sites, or online journalism sites such as *The Spinoff*.

Responses to all questions in the survey were aggregated, ensuring that all information remained anonymous, with no personal information being sought and no necessity to attribute responses to individuals. Guidelines regarding informed consent and assurances of anonymity were as in the 2016 research project. There was also no need to cross-tabulate data as might be the norm in a much larger quantitative survey.

2.2 Distribution of the questionnaire

There were significant and sustained efforts to maximise the distribution of the questionnaire to the New Zealand teaching population during the period of field research (late March to May 31). Such efforts included:

- Distribution via subject associations. These included the National Association of Media Educators (NAME), New Zealand Association of Teachers of English

(NZATE), New Zealand History Teachers Association (NZHTA), Music Educators New Zealand Association (MENZA) and social studies teaching listserv. Requests were directed to membership lists and Facebook groups. Individuals involved with such associations facilitated distribution.

- Notices in the *New Zealand Education Gazette* website.
- Personal approaches to Waikato schools (secondary, intermediate, primary), including visits to schools, addressing staff meetings and phone conversations or email exchanges with principals.
- Participation in the NAME 'Baywatch' National Conference, Lindisfarne College, April 18-21. This enabled direct promotion of the research to Media Studies teachers.
- Email messaging. April-May. Direct requests sent to principals or senior teachers in secondary/intermediate/primary schools situated in Hamilton, Taihape, Ashburton, Golden Bay, Rotorua, Whakatane, Greymouth, Whangarei, New Plymouth, Collingwood, Northland, Taranaki, and Bay of Plenty. Such requests sought agreement to forward the questionnaire to appropriate teaching staff at each school.
- Similar messages were sent to secondary and primary schools in the Auckland region (46), Wellington (12) and Christchurch (8) and Dunedin (12).
- Personal contacts established through collegial links or prior research.
- Distribution of a printed card, inviting participation in the research.

2.3 Questionnaire completion

At the close of field research (31 May 2021), 186 completed questionnaires had been submitted to the Google Forms address. This represents a 50% increase over responses to the 2016 survey (see below: Reflections on the Survey). According to the Ministry of Education, in June 2021 there were 71,580 teachers registered in New Zealand, with 30,172 (42%) in the secondary sector and 41,557 (58%) in the primary sector.¹

¹ [Educationcounts.govt.nz/statistics/teacher-numbers#1](https://educationcounts.govt.nz/statistics/teacher-numbers#1) [Accessed 8 June 2021]

Obviously, the 186 teachers who contributed to this survey cannot be regarded as a *numerically* representative sample of the current teaching cohort in New Zealand - at least not in a quantitatively viable sense. Nevertheless, the opinions and experiences described here can be regarded as significant in respect of:

- Responses were derived from a wide range of subject areas.
- Respondents taught in subject areas which earlier research pointed to as areas where New Zealand audio/visual content was most frequently used.
- Responses provide a good geographical spread range of school types in respect of the secondary school sector
- There is value in the quantity and quality of the responses to the open-ended questions.

There is, however, a significant absence in respect of responses from primary and intermediate schools, with minimal responses (as was the case in the 2016 survey).

2.4 Reflections on the research design

Online questionnaires have become an important research tool in both qualitative and quantitative research; increasingly used in social science research and market research and for general information gathering, using applications such as Survey Monkey and Google Forms. They provide an accessible, convenient and inexpensive method for collecting and analysing data, as well as being able to reach large populations of potential respondents through a range of routes.

However, such surveys also have serious limitations, such as factors of self-selection, possible bias and verification. Most importantly, online surveys cannot be randomly distributed due to the lack of a core directory of email addresses and subsequent tests of statistical validity. Nevertheless, it is possible to argue that email distribution to specific populations such as Media Studies or English teachers in New Zealand schools, enabled through membership lists, has resulted in a level of motivated, 'random-ish' sampling in this survey.

The limitations imposed by online surveying in the education sector was a factor in both the outcomes of the 2016 and 2021 research. In addition to recourse to subject association

membership, email requests for teachers to participate were sent to work (school) addresses. In most cases, this involved navigating school systems, with requests were sent to principals/headmasters (using personal names where possible). Agreement for teacher participation was contingent on their approval.

Although it is not possible to calculate a success rate for these approaches, numerous principals (or others acting on their behalf) declined such requests. Indeed, several emails were received, citing a reluctance to add another task to the workload of staff.

Support was also sought from several organisations which provide professional oversight or pastoral care for specific teaching sectors. These included New Zealand Educational Institute (NZEI), New Zealand Principals Association and the Kōhanga Reo Trust. Despite some initial interest, such support did not eventuate.

Three specific areas of New Zealand schooling are not well represented in this research: primary schools, intermediate schools and Kōhanga Reo/Kura Kaupapa Māori. There are important differences between these earliest years of formal learning and secondary schooling, with primary /intermediate students working with the same teacher through the school day. Once they move on to secondary school, they encounter a range of different teachers who are aligned with specific topics.

The focus in the earliest years of schooling in New Zealand (Years 5-8) is on the New Zealand Curriculum, with an emphasis on structured literacy (writing, spelling, speaking, reading), with English the primary language in mainstream schools and te reo Māori in Kōhanga Reo and Kura Kaupapa. Digital technology has become an important part of this. Science is also a core element but with a generalist approach to understanding simple processes and the world of nature.

When students encounter secondary schooling (Years 9-13), they are expected to display competency in reading, writing and mathematics. Their route through school is then shaped by the National Certificate of Educational Achievement (NCEA) framework, or alternative frameworks, such as Cambridge Assessments. Teaching is based around subjects, which are assessed either externally or internally.

In respect of this research, this may explain why secondary school appear to be the primary user of subject-aligned online resources, as demonstrated in the research

outcomes below. There is also the factor of age appropriateness with much of the material currently available on sites such as NZ On Screen or YouTube more appropriate for a 15-year-old student in secondary schooling than a nine-year-old in a primary school.

3 Participating schools

Respondents were asked to indicate what type of school they worked at, rather than by any other form of identification.

Teachers in city or town-based **secondary co-educational schools** comprised the largest group of respondents (110), as was the case in 2016. The next largest group was secondary girls' schools (37), followed by secondary boys' schools (24). As has already been noted, there were few responses from primary schools (6) but returns included six area schools (rural-based schools which cover Level 5 to 13). There were another three responses from places which offered distance or specialist learning.

3.1 School location

To provide a little more information about participating schools, respondents were asked to indicate what region of New Zealand their school was located in. This provided information regarding distribution and returns of the questionnaire.

Region	<i>n</i>
Auckland	48
Waikato	43
Otago/Southland	18
Nelson/Marlborough/West Coast	16
Bay of Plenty	15
Wellington	12
Canterbury	12
Northland	8
Taranaki/Manawatu/Whanganui	8

Hawkes Bay	6
	—
	186

Table 1

As might be expected, most responses (nearly half) originated in Auckland schools, where there is the greatest concentration of schools, and in the Waikato region, where the researcher lives. Nevertheless, there was a good geographical spread across all regions of New Zealand.

3.2 Curriculum responsibilities /areas of expertise

Respondents were asked to indicate what subject area or areas they were responsible for. There were numerous examples where they taught a single subject, most usually English or a specialist subject such as Music. As is the usual case in many New Zealand schools, many others taught combinations of subjects or across several or more areas of expertise.

Subject areas	<i>n</i>
English	81
Social Studies	58
Media Studies	58
History	26
Drama	17
Science	13
Music	12
Maths	12
Physical Education	10
Māori	8
Languages	7
IT/ Technology	7

Geography	7
Art	6

Table 2

Other subject areas with fewer than five mentions included: Chemistry, Physics, Dance, Economics, Philosophy, Business Studies, Journalism, Tourism, Food & Nutrition, Careers, ESOL.

The numbers above indicate that teachers who responded to this survey were primarily teaching in Humanities/Arts subjects, with the most usual combination of subjects being English + Media Studies or Social Studies + Media Studies or English + Social Studies or History + Social Studies. Similar combinations were a feature of the 2016 research.

4 Using NZ audio/visual content in the classroom

Of the 186 teachers who responded to the survey, 177 (95.2%) indicated that they used New Zealand-produced audio/visual content as part of their teaching practice. In the 2016 research, a similar proportion (91%) indicated they used such material.

A small number (9 or 4.8%) indicated that they did not, offering explanations such as,

I am not sure what out there that I could use or unsure about the reliability of devices.

The use of overseas examples fit exactly what I need.

Have not found anything yet that quite fits with our curriculum. Looking into using NZ Grand Designs in measurement at the moment.

The forms of New Zealand-produced audio/visual which were used regularly in the classroom included (in order of occurrence)

Audio/visual content and material used:
Short films
Documentaries
Feature films
TV programmes
TV news item
Music videos
Radio or other audio
Podcasts
Instructional videos
Careers videos
Art images

Table 3

5 Student responses to NZ audio/visual content

5.1 Positive student responses to content

As noted above, **short films** appear to be the most frequently used media form in New Zealand classrooms, as they were in 2016. There are several reasons for this. In New Zealand schools, timetabling divides the school day into set periods. In respect of secondary schools, teaching periods are usually 50-60 minutes, which makes the screening of longer material difficult (even if double periods are available). Short films are also best suited to teaching elements, such as their use as exemplars for production units in NCEA Media Studies, as in the following comments,

Mostly 48HR short films. They fit the brief, are low budget and creative. Sometimes other NZ short films but focus is on a 'good' product rather than NZ because it's NZ.

Short content that they can view on their own devices. Format and accessibility seems most important, they are open to a variety of content.

NZ short films are great for students to study prior to their own short film making. NZ films can hit a nerve with students and provide for some interesting analysis. Sometimes it's the only time students reflect on their own culture.

Several teachers also commented that short film is more likely to sustain student engagement, as in the following comment:

I only use things that are relevant to what we are studying. Shorter tends to be better [with] shocking attention spans. Also, I like shorter and then questions, to make sure they've 'got it'. Spreading a movie over 3 lessons rather loses the flow.

In these accounts by teachers, there were both categories of media, and specific examples of New Zealand-produced audio/visual content that their students liked or had a positive response to. Two major themes emerged from the teacher comments: firstly, films and other content which featured humour were well received. As in 2016, the work of Taika Waititi was cited a number of times as an exemplary resource.

Secondly, many students were reported as responding positively to 'relatable' content, which reflected the age level, ethnicity, interests and life experiences of the student audience. It was imperative that such material needed to provide role models and authentic connections to the communities students belonged to, as well as accounting for the twin strands of biculturalism and multiculturalism in New Zealand contemporary life. In this respect, New Zealand-produced audio/visual content provided a 'reflective mirror' in the lives of students, rather than a 'window on a wider world'.

As in 2016, lighter material – particularly anything with a localised humorous edge – seemed to work better with younger students, whilst darker or more challenging material was often well received by older students.

Student expectations of New Zealand audio/visual material could be summarised in the following comment:

modern and up to date
relevant to their lives
made for their age level
humorous

Other comments included:

Stuff that is well made/has high production values. Students seem biased against NZ produced content as they perceive it to not be as 'professional' as US-produced content. However, really slick looking NZ content usually has them absorbed very quickly.

Both the fiction pathos/comedy of Boy, the Māori content in films like Dark Horse and the intensity of films like Waru. The Pasifika content of films like The Orator, Number 2. They want to see themselves on screen — with diversity in other fiction and non-fiction films. They love Loading Docs series.

Some teacher reports were specific to the student profile of their school, as in the following comments:

Short films are good for our boys to write personal responses on, they have great theme and are engaging and entertaining. Our senior media studies boys create their own short films so watching a number of short films is essential to their own success. The NZ ones they connect with better.

Things that are linked to what we are studying and engaging for them as teens, Films which are uplifting for them as young women.

Our Māori students in particular have their highest achievement levels in standards that use visual texts. Films that are set in NZ and have similar issues to what our students face are the most popular.

As I work in a bilingual setting, it is really important for me to access content with te reo Māori, and content that have characters or settings that are familiar to them.

Several teachers commented on the different uses of local content with students:

Depends on the students and the subject. In Media, students are often very interested in historical footage (we use NZ On Screen a lot). In English, feature film.

In Social Studies, not too long if it's a documentary. In terms of style, 'Waitangi: What Really Happened', is an excellent example of a good mix of humour in a dramatization, without sacrificing fact/authenticity. Radio NZ's documentary/dramatisation on Ruapekapeka was also very effective.

There was another fundamental aspect of human behaviour which was of wide interest to students:

Content produced by teens, or content that is relevant to their experiences.

Anything to do with sex.

5.2 Negative student responses to content

Conversely, teachers in this survey commented on the sort of New Zealand-produced audio/visual content that their students were disinterested in or responded to negatively. There was a range of reasons, but several broad themes emerged. Students often displayed a negative response to material when **age** was an issue. This could take various forms, such as when content was more appropriate for a younger audience but more usually, it was because the content was 'old' or 'older' in respect of its production, or because it was being fronted by adults or 'experts'. This 'age discrimination' was also a feature in the 2016 research.

Even though one teacher declared, *I haven't found a negative reaction yet*, and another reported that, *I know my students, so they don't usually show disinterest*, there were more reports of students spurning certain kinds of New Zealand-produced audio/visual content, as in the following comments:

[They] struggle with the quality of older footage; they focus on that rather than content. Experienced [this] when using Patu with L3 Media Studies.

Narrative histories that are too broad and simplistic. Older narrative content with simple visuals do not engage. An example is Belich's NZ War doco series. Great when it first came out, but not engaging these days.

Short films or TV shows from more than 15 years ago. The message is no longer relevant to them (in their opinion).

Footage that has not aged well, such as stuff produced in the 70s and 80s. The 'look' is not appealing to youth today as they have high expectations of visual images.

It was not always the year of production but also representations on screen which produced negative responses from some students, as in the following comments:

I select carefully to match the class. The only 'awkwardness' I have found was when a film either shows the impact of racism/colonisation or presents gender roles or relationships which are not 'the norm'. An example would be the NZ film 'The World's Fastest Indian' where the students find it hard to believe that 'old' people have intimate relationships!

Anything that demeans women, is abusive or overly violent.

Old people in videos

[They] really hate 'expert' docos, unless the doco is really effectively edited. As soon as adult experts come on, they zone out.

Several teachers noted that, with persistence, they could reverse such negative attitudes:

Students find it difficult to break through their preconceptions about older-looking or lower budget-looking content. I've often found once they get through this barrier they find most NZ content engaging.

Sometimes a film can be a bit slow or drawn out, However, when it's only 12 minutes or so, it is not very onerous and boys can then choose another they find more engaging. NZ On Screen is great as they can start and stop films as they wish and try to find another they like more. Show Me Shorts also has excellent resources ready to go, which I have used successfully.

Content in te reo Māori or narratives dealing with Māori issues could sometimes be a barrier for some students:

Things with te reo. They're lazy when there are subtitles. However, I persist as they need to learn and be able to understand.

NZ content tends to provoke strong reactions. Waru, for instance, provokes a strong positive response in approx. 70% of students and a negative response in the rest.

One teacher noted that student attitudes to such content were also changing:

Students' responses to media texts have changed markedly in the last ten years I have been teaching. They are much more critically attuned to issues such as negative representations of Māori and Pacific people. It's not so much that they are 'disinterested' or 'negative' in the sense that they do not engage, but they are quick to point out problematic representations. One example here is the 'Ghost Chips' ad; although my students enjoyed the humour, they felt it implicitly suggested that youth drinking and driving was a Māori problem.

Cultural references could sometimes be a problem for students who were not familiar with New Zealand cultural norms:

International students find the darkness of many NZ films challenging to appreciate, and likewise the unique Kiwi humour can be disengaging.

To account for potential student distraction, one teacher detailed how intervention and preparation was essential to ensure students have a positive response to the use of visual material:

There has been very little disengagement when there is visual/audio playing in the classroom. At times, it may seem that they are disconnected but usually the chatter whilst something is playing is associated with what is playing. Sometimes students will be disengaged for a short period of time if what they are watching is not explained properly beforehand. How one introduces what they are about to see/listen to, will create the attitude to what is being shown. The why we are watching/listening, what the intentions are for watching/listening, and an activity that brings it all together is powerful to the learning.

6. NZ audio/visual content and student learning

To further expand the two previous questions regarding student responses to New Zealand-produced audio/visual content, teachers were asked to comment on how they thought the use of content in the classroom added to student learning and/or appreciation. As with the outcome of the 2016 research, their responses could be identified and grouped into a number of themes:

- Such exposure encouraged a sense of identity and inclusion for students; as individuals, community members and citizens of New Zealand
- It encouraged an appreciation of local creativity in the visual and audio industry
- It raised expectations regarding future employment opportunities
- It often provided a counter-balance or alternatives to the long-established and intensified flow of imported film, television programming and music
- It was a necessary element in teaching in the modern classroom.

Teachers reported that the use of New Zealand-produced audio/visual content enabled students to *connect to their culture, as well as generating a sense of pride and as showing what is possible, what others are doing, what to aspire to.* Other comments included:

It is VITALLY important to facilitate those discussions about identity and culture and celebrating what it means to be Kiwi.

It is something they intrinsically understand and they bring to NZ texts their own NZ understanding and experiences, thereby demonstrating a student agency around their engagement...we offer students the opportunity to see into their past, present and future and show them diverse stories that make up who we are.

Students learn that the telling of local stories is important. Content creators can become role models e.g. Taika Waititi, even if they're from a small town on a small island in the middle of the Pacific Ocean.

In a world dominated by US and UK cultural media, they like seeing familiar worlds and stories presented in fiction and film. I have had great responses to NZ texts that wrestle with race, identity and equality for this reason. It feels real and immediate.

It allows them to see themselves on screen or hear their stories/world in music. They are able to appreciate their own humour, culture and settings—which is something quite rare given their usual consumption of US content.

Many of them do not consume NZ media on a regular basis, except incidentally (e.g. radio in the car when travelling with parents). So it's powerful for them to see people who look like them and sound like them.

When local content was a part of teaching, it appeared to assist overall learning, as in the following comments:

A more visual, fun way of hooking students into content and ideas, and independent research. Stops them having to listen to me!

Students often get a history and cultural and societal lesson through NZ films and shows. I think this enhances their learning because they're looking at issues beyond their bubble. Immigrants too benefit from learning a bit more about NZ.

Using local content greatly adds to students' learning and appreciation as they have a direct stake in these representations. They will appreciate a beautifully made piece of work.

Students are able to connect to the intentions of why they are learning something. They can bring their prior knowledge and increase it. They are better equipped to understand the content and understand the 'what's in it for me'. Often students are turned off learning as they do not see the importance. Using visual/audio helps them to become an engaged citizen, see things differently and/or reinforce the learning.

Content displaying the cultural diversity of life in New Zealand was particularly well received:

They LOVE seeing themselves on TV. I mean this symbolically, of course, but they really enjoy seeing Māori and Pasifika people.

They become aware of NZ's rich literary tapestry. They gain insight into bicultural heritage and Te Ao Māori. They recognise and appreciate character traits and problems, and learn ways of dealing with their own issues.

There was the occasional dissenting voice, as in the following comment:

NZ audio/visual can have its time and place. But it's not commonly used in my classroom as we are global citizens, and that tends to come through in their media use.

6. NZ audio/visual content and effective teaching

Teachers were able to name two or three examples of New Zealand-produced audio/visual content which had proven to be effective in their teaching.

Several teachers provided more extensive lists, as in the following comments:

At Level 3 NCEA 'Heavenly Creatures' is a complex and powerful text. At Year 9 I have found the students are really intrigued by the short film 'Tom's Dairy' by Oscar Kightley (from nzonscreen) and 'Poppy', the animated film based on a true war experience. Also poets reading their own work e.g. Glenn Colquhoun.

Short takes e.g. Singing Trophy, Snail's Pace, Tama O Titi, Brown Brother. The Hunt for the Wilderpeople. Wellington Paranormal. Working Day. 'Frosty and the BMX Kid. TV ads (Mitre 10, Tasty) Anzac Day docos. Billy T. James, Boy, What We Do in the Shadows.

Used Vai with my Level 1 Media girls this year and they enjoyed it. Use a lot of NZ short films from various sources for Media Studies. Students this year in Junior Social Studies responded well to a Waitangi doco and they really liked the NZ On Air/RadioNZ doco of Tainui stories. They were really gripped by it.

8. NZ audio/visual content used in teaching

8.1 Feature films

Numerous examples of New Zealand-produced films which were cited in the 2016 research appeared once again in 2021. There were particular favourites—especially the short films and feature films of Taika Waititi, such as *Two Cars, One Night* (15 mentions), *Tama Tu* (14 mentions), *Boy* (18 mentions) and *Hunt for the Wilderpeople* (29 mentions).

<i>Once Were Warriors</i>	<i>The World's Fastest Indian</i>
<i>Ngati</i>	<i>Alex</i>
<i>Waru</i>	<i>Mr Pip</i>

<i>Vai</i>	<i>The Changeover</i>
<i>Goodbye Pork Pie</i>	<i>Out of the Blue</i>
<i>Came A Hot Friday</i>	<i>The Piano</i>
<i>Savage</i>	<i>The Dark Horse</i>
<i>This Town</i>	<i>What We Do In the Shadows</i>
<i>Cousins</i>	<i>Heavenly Creatures</i>
<i>Whale Rider</i>	<i>Poi E</i>
<i>Take Home Pay</i>	<i>Fantail</i>
<i>Mahana</i>	<i>Hibiscus & Ruthless</i>
<i>White Lies</i>	

8.2 Short films

<i>Careful With that Power Tool</i>
<i>I'm Going to Mums</i>
<i>Mr & Mrs Gok Save the Kumara</i>
<i>Mind the Gap</i>
<i>The Graffiti of Mr Tupaia</i>
<i>Take Three</i>
<i>The Day Trip</i>
<i>Losing</i>
<i>The World In Your Window</i>
<i>Run</i>
<i>The Six Dollar Fifty Man</i>
<i>Field Punishment No. 1</i>
<i>Kerosine Creek</i>
<i>Kitchen Sink</i>
<i>The Freezer</i>
<i>The Dump</i>

8.3 Documentaries

<i>The Topp Twins</i>	<i>Patu</i>
<i>The Bombing of the Rainbow Warrior</i>	<i>Tickled</i>
<i>The Tour Ten Years On</i>	<i>Tangiwai: A Love Story</i>
<i>Dawn Raids</i>	<i>The History of Te Paea</i>
<i>Gloriavale</i>	<i>Fools & Dreamers</i>
<i>Stories of Waitara</i>	<i>Polynesian Panthers</i>
<i>Frontier of Dreams</i>	<i>Forgotten Silver</i>
<i>Chasing Great</i>	<i>Give It A Whirl</i>
<i>Dark Tourism</i>	<i>Living Like Kings</i>
<i>The New Zealand Wars</i>	<i>Footnote Dance</i>
<i>The Treaty of Waitangi: What Really Happened</i>	
<i>Nigel Latta specials</i>	<i>High School Mums</i>
<i>Fighting the Demon</i>	<i>Beneath New Zealand</i>

8.4 Radio programming

<i>Mediawatch (RNZ)</i>
<i>Kim Hill (RNZ)</i>
<i>Jim Mora (RNZ)</i>
<i>The Detail (RNZ)</i>
<i>The Wire (Bfm)</i>
<i>The Aotearoa History Show (RNZ podcast)</i>

8.5 Television programming

<i>Outrageous Fortune</i>
<i>Grand Designs NZ</i>
<i>Q & A</i>
<i>The Nation</i>
<i>Sunday</i>

<i>Wellington Paranormal</i>
<i>60 Minutes</i>
<i>Country Calendar</i>
<i>Te Ao</i>
<i>Reality TV (eg Border Patrol)</i>
<i>Dr Pimple Popper</i>
<i>TVNZ/TV3 News</i>
<i>Television adverts/PSAs</i>
<i>bro' Town</i>

8.6 Websites and other resources/sites

<i>Humans of South Auckland</i>	<i>Aroha Bridge</i>
<i>Webworm</i>	<i>Kaupapa on the Couch</i>
<i>Music videos (YouTube)</i>	

9. Accessing online resources

As in 2016, those responding to the 2021 questionnaire were asked to indicate what online resource sites they accessed, from an extensive list of 22 currently available sites and services. The information being sought here was expanded, to allow respondents to indicate how **often (Frequently/Sometimes/Never)** they accessed these sites.

Their responses are recorded here as two sets of data in the Tables below: firstly, as sites which were visited **frequently** and, secondly, as **sites that were accessed frequently or sometimes**. Analysis will focus on this latter body of information.

The majority of sites (19) are New Zealand-based and largely dedicated to providing locally generated images (still and moving), commentary (audio or text-based) and learning support.

Another three sites/services (YouTube, Netflix, Vimeo) are globally available video sharing/video on demand sites. A great majority of those teachers who responded to this survey used these readily available, easily accessible and user-friendly sites. YouTube was used by 99% of respondents, the subscription video on demand service Netflix was used by 77% and the video hosting/sharing site Vimeo by 60%.

The near-universal use of these three sites/services is acknowledged here but the emphasis in respect of this research is on access to, and use of, New Zealand-based sites.

9.1 Differences between 2016 and 2021 use

The 2016 research outcomes identified the following sites as being used by a significant numbers of teachers:

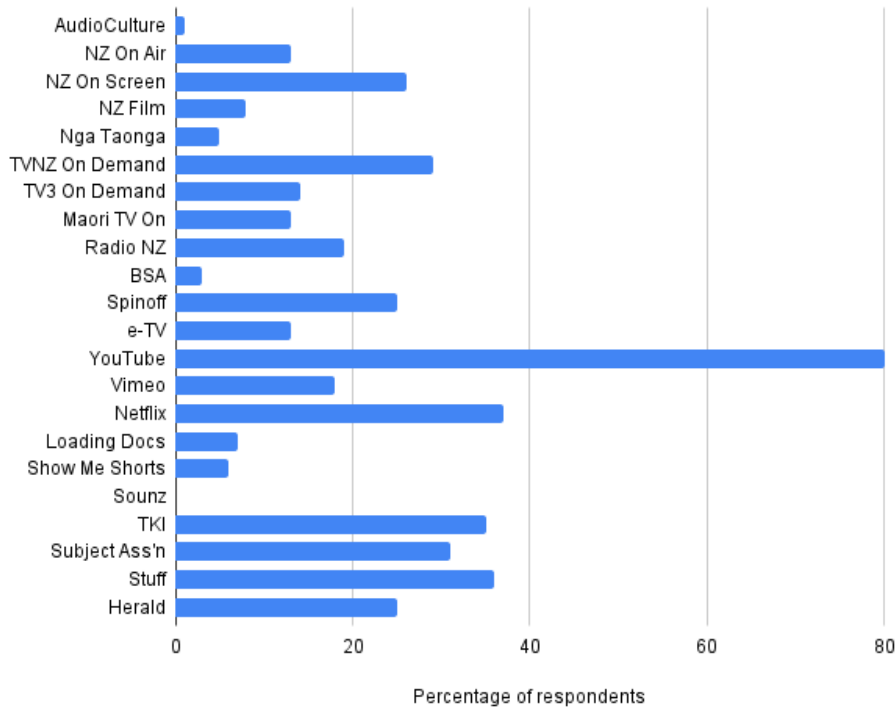
- Te Kete Ipurangi (TKI), the resource and information site, maintained by the NZ Ministry of Education
- TVNZ, TV3 and Māori TV, the three major television broadcasters in New Zealand, who provided On Demand platforms
- NZ On Screen, NZ On Air and the NZ Film Commission accessible content
- Subject associations such as NAME and NZATE, providing guidance and resources in specific subject areas
- eTV, a subscription service for schools

The 2021 research outcomes suggest **significant shifts or re-orientations** in the use of New Zealand sites, as displayed in the tables below.

- The news media website stuff.co.nz, now back in New Zealand ownership, did not feature in the 2016 research but has emerged as an important resource site for teachers
- TVNZ has maintained a high level of use, which has been assured by the expansion of its On Demand services (as is the case with TV3 On Demand and Māori TV On Demand)
- The New Zealand Herald online site, which also did not appear in the 2016 list of sites, is regarded as an important resource

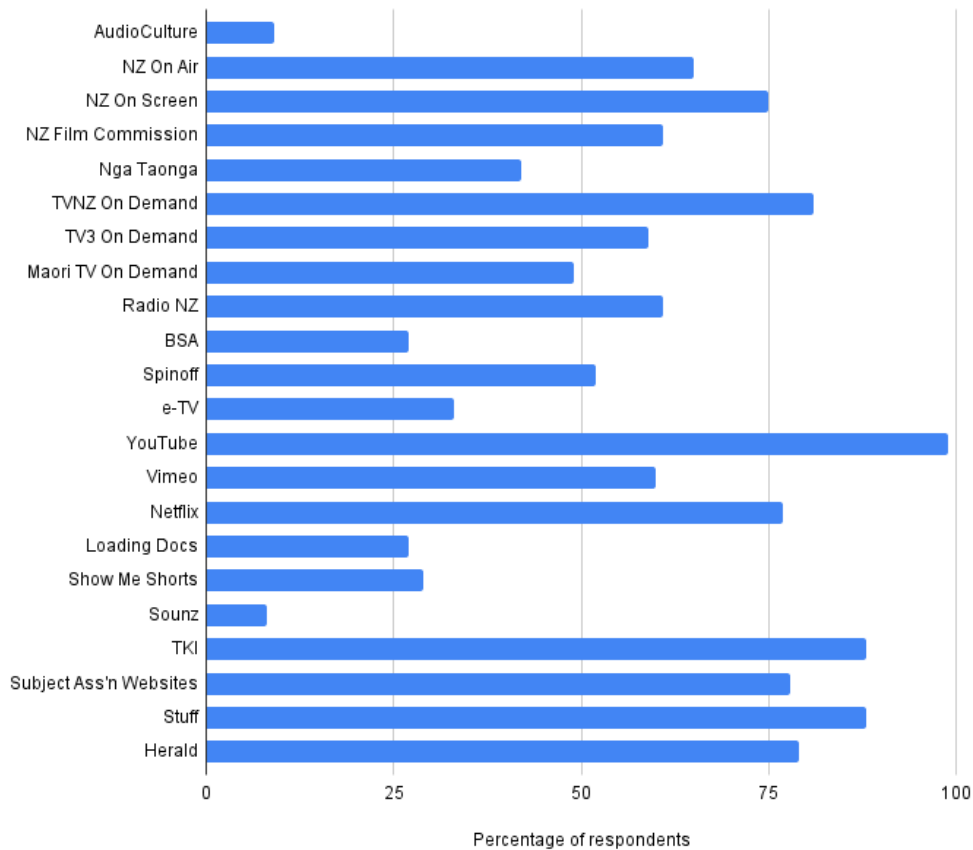
- Subject associations appear to have become more important in respect of the support they provide for specific secondary-level subjects
- NZ On Screen was used (frequently or sometimes) by three-quarters of respondents; an increase on the 2016 percentage (52%).
- Funding agencies NZ On Air and the NZ Film Commission also recorded increases in use
- RadioNZ, despite no longer providing the youth-oriented The Wireless website (ceased 2018), remains an important site for teachers
- The Spinoff, an independent online magazine and news site (established 2014), is an important destination for more than half (52%) of teachers in this survey
- Ngā Taonga Sound & Vision (formerly NZ Film Archive) continues to attract fewer teachers (42% of teachers in this survey) but this may change as more of its archives are digitised and made available
- eTV remains an important repository of New Zealand-produced audio/visual material but as a number of respondents have noted elsewhere in this report, the costs of ongoing subscriptions to this service is a constraint for some schools
- Show Me Shorts and Loading Docs are important sites for a minority of teachers—most particularly for Media Studies teachers seeking exemplars for production Achievement Standards
- The Broadcasting Standards Authority (BSA) appears to have low use, with its access mainly being used by Media Studies teachers
- Both AudioCulture and the Sounz Centre for New Zealand Music appear to have low usage, except for those teaching music or music appreciation in schools.

Online Sites accessed frequently by teachers



Online sites accessed by teachers

(Sum of Frequently and Sometimes responses)



9.2 Other New Zealand online sites

There were other online resources or sites used by teachers, not included in the tables above. DVDS were still used occasionally, but teachers accessed a great range of computer-accessed resources. These included both New Zealand and overseas-based sites:

New Zealand sites:

<i>Humans of South Auckland</i>	<i>Te Ara Encyclopedia of New Zealand</i>
<i>National Library</i>	<i>Playmarket</i>
<i>Music Education NZ Aotearoa (MENZA)</i>	<i>48 Hours Film Festival</i>
<i>Newsroom</i>	<i>Spark Sport</i>
<i>Sky Sport</i>	<i>careers.govt.nz</i>
<i>justthejob.co.nz</i>	<i>nobraintoosmall.co.nz</i>
<i>NZ Grapher</i>	<i>census@ school</i>
<i>Office of Film and Literature Classification</i>	<i>Education Perfect [Aust/NZ]</i>
<i>Te Papa</i>	<i>NZQA</i>
<i>Te Rūnanga o Ngai Tāhu</i>	<i>Archives NZ</i>
<i>Neon [NZ content]</i>	

Overseas sites:

<i>TED Talks</i>	<i>Spotify</i>
<i>Instagram</i>	<i>Twitter</i>
<i>Art of the Title</i>	<i>Studiobinder</i>
<i>No Film School</i>	<i>Short of the Week</i>
<i>Tutor2U</i>	<i>National Geographic</i>
<i>Filmspace</i>	<i>BBC Sound Effects</i>
<i>Slideshare.net</i>	<i>Clickview</i>
<i>Amazon Prime</i>	<i>Disney Plus</i>
<i>The Globe Theatre</i>	<i>BBC</i>
<i>The Guardian</i>	<i>Dailymotion</i>
<i>Huff Post</i>	<i>TES UK</i>

10. Usefulness of online resource sites

Teachers were asked which online sites or resources were most useful for their teaching. They were able to cite those listed in Question 9, as well as the additional sites listed above. The global online video sharing and social media platform YouTube (owned by Google) was identified as the most useful resource, with 92 mentions, even though New Zealand comprises only a small proportion of its content.² There were no mentions of the subscription/ad-free YouTube Premium, so the assumption is that the use of advertising-supported YouTube was preferred.

Teachers provided numerous comments, such as the following:

In my role as media teacher, I'm often looking for good local content I can share with my classes, so I look for that on NZ On Screen, Nga Taonga, ETV and Clickview. Our courses are directed towards video production, so these sites are the most useful for me. YouTube is always useful too.

YouTube videos explaining concepts are helpful and easily shared for revision. Spinoff is great for teaching opinion piece writing, and getting them to think about different perspectives. Netflix stream content they can often watch it themselves again at home.

NZ On Screen because it has a good range of documentaries. YouTube because of the range accessible and lots of shorts clips to unpack specific events/perspectives. RNZ because of high quality, easily accessible for students, always up-to-date, always with new and innovative content. The Spin Off is good for young people to relate to, with good and interesting perspectives.

² A simple Google search for 'New Zealand content' on 20 June 2020 resulted in 145,000 results.

TVNZ On Demand, Netflix, YouTube, The Spin Off. They are easily accessible at school (not blocked by the system), have shorter options for videos to show during one hour classes, easy to search for numerous different videos on different topics.

TVNZ On Demand for their true story movies, NZ On Screen for older clips and ones no longer on TV On Demand. Both are easy to access from my classroom and easy to navigate and free!

To be honest they all help at different points in time. Currently Art of the Title is my most used site as my Level 1 Media class are designing title sequences. Stuff and The Spin Off we use a lot. NZ On Screen for NZ shorts.

NZ On Screen and eTV because the content can be used over several years. It is frustrating when content is removed halfway through a sequence of lessons or if you want to teach a kaupapa two years in a row.

NZ On Screen because it easy to access. We have very little time to find resources so creating a whole teaching resource is very welcome.

Lesson Bucket has really good resources for teaching junior media studies, NZ On Screen—when I move schools, the short films I teach remain accessible to me.

eTV because it has almost all of the available content from major TV channels and you can request to have certain things recorded. You can also clip the videos/add questions to just the parts that you need.

In Social Studies, I use the On Demand services for recent stories and the news services where clips are useful. We do current events and this is a good way of highlighting issues. In Media using short films examples is important. Show Me Shorts has been really good.

TVNZ and TV3 On Demand, because I know of them. I have not heard of many of the choices above.

11. Improving access to resources

11.1 Access

Replicating a question asked in the 2016 research, teachers were asked what strategies, interventions or improvements would enable them to make better use of New Zealand-produced audio/visual content in their teaching. In many replies, **access** was a key term, implying both access to online resources and access within the constraints imposed on teachers within the school environment, possibly summarised in the following comments:

Free access to resources and a centralised location for finding NZ content. I often find things randomly on sites but have had to search for some time. Teachers are time-poor and need to be able to easily find resources and know they are of high quality and have the full content available.

Access is a problem in all sorts of ways. Some of it is physical, like our internet can be glitch and so accessing videos can be a problem. We used to use eTV and that was good for finding NZ content, but our school has now chosen (wrongly, I think) to not use it. Access to older footage and films is often really hard. Easy enough to find other countries content, but it is not easy to find anything NZ that is older. I think this might be really hard when we want to access material about NZ history events with footage from say the 1960s to recent days. Where do we find it? It's not about having good teaching guides, although that would be useful. It's about ready access to relevant stuff.

11.2 Resource curation

Other teachers also called for more comprehensive curating of resources, or a centralised resource 'hub':

A global platform where I could find visual resources (up to date) about different subjects/topics to be able to explore more content. It would be useful to find the whole video/podcast/documentary/movie, and then shorter clips.

A one-stop shop? Tags across this 'shop' to help find content on the same subject across different sites.

Guides to what content is accessible. In both English and Media Studies, short films are invaluable but without spending hours going through the various sites, it's hard to know what exists (unlike, for example, feature films). Subsequently, there must be heaps of short films that we miss because we don't know they exist.

A team of curriculum specialists that could be contracted to curate resources and look at the cross-curricular links would be hugely beneficial.

Clear guides and access to quality content. I know access is there but many of us have established teaching and learning programme based on what was there when we built them. I, for one, am time-poor so I don't change up my programmes as much as I would like. Having clear, well-built programmes would make it easier for me to incorporate new content.

Some curated collections on topics would be great. Get topics which teachers cover and scour every platform for useful things.

I have trouble finding clips full stop. It is so hard to find something decent without spending HOURS watching the whole thing. Perhaps have a central database with search capabilities such as tagging topics and length of clip. Also a review (even a thumbs up) so we know if the content is any good or not.

11.3 Teaching guides

As in the 2016 research, there were also numerous calls for teaching guides, especially those *that will support the new curriculum that is coming in*. Other comments included:

We need teaching guides (that are free) and links to associated resources...

Teaching guides for new media, blogging help, technology tips and tricks for production. Also podcasting help.

Teaching guides would be good. I think it's just a matter of not knowing what's out there and not having time to explore it. Maybe a newsletter highlighting key resources around a themed unit, based on what is currently happening eg BLM or Anzac Day.

11.4 Other suggestions

Sustainability in respect of some resources was also an issue for some teachers:

It is hard to access quality content year after year. I rely on DVDs for many of the films we study, such as Mahana, as it is not hosted online. It is difficult for students to independently study the film as they are reliant on the one DVD.

Some TV shows that are useful are not always available ie TVNZ On Demand deletes them from being able to view. It would help if there was one central archive of NZ produced material that I could go to, instead of having to use multiple sites (and then finding them no longer available).

A number of teachers pointed to the eTV site as an example of a comprehensive source of material but also noted that *eTV is not free. It would be great if it were*. Other comments included:

ETV is well out of the price range of my kura and many kura like mine. This should be available to all kura for much cheaper, or free.

I would love to have access to eTV but it is too expensive. I used to use it all the time at my old school but my new one can't afford it (and we had to fight to keep it at my old school!)

Some teachers had very specific resource needs:

A central New Zealand Media directory, with associated media literacy/digital literacy resources.

Digitise more resources from the Film Archive back catalogue.

A website which has a list of online databases to access video FOR a certain subject area eg History.

Up-to-date content or revamped content eg the nuclear-free movement is excellent to cover but the footage is old and rather dull.

Radio and other audio need to be high on students' preferences and consumption habits before they will be of greater value in the classroom.

Shows/podcasts that are linked to the NZ maths curriculum and pitched at the right level.

12. Technical/other problems

Teachers were asked if they had experienced any technical or other problems in accessing New Zealand-produced audio/visual content. Fewer than half (41%) of those who responded to this survey had experienced problems, which sometimes involved school-based constraints, such as content blocking or unreliability of WiFi connections.

Other problems involved accessing online resources, as in *Access*, *Knowing what site is best to use*. *Knowing what is out there*. Other comments included:

Paywalls, School web protocols.

Sometimes internet is rubbish at school. It is getting better. [There are] difficulties re accessing NZ historical audio visual content such as news stories and other content of recent past times. It's sometimes difficult to know who has copyright for such things and, in the case of media studies, how do we access recentish films that are off circuit? Accessing them when DVDs were regularly produced was ok but now its like they disappear to be streamed somewhere, but where? And will it be ok to view at school?

School laptops are no longer supplied with DVD players, yet most NZ movies are only available on DVD.

On Demand content is only available for a limited period of time.

Material no longer available that I have previously used, or there is a fee for using it.

TV ON Demand eg children's obesity documentary. Material gets taken off after a period of time, can't easily download it to keep.

Losing valuable clips/docos and not being able to find them again! A watchlist on NZ On Screen would be cool. Sometimes there is a lag between things disappearing on TVNZ On Demand and appearing on NZ On Screen (if at all).

It is often hard to find excellent small to medium-sized creators of great content. The large organisations are well known and well used. It would be useful to know where these great resources are. Subject association links help with this.

Old content being low quality on video, with rubbish audio. Audioculture website is actually hideous to navigate ... the constant scrolling thing doesn't work. Students find it hard to cope with that.

NZ designed websites tend to be poor architecturally and very buggy eg TKI

13. Copyright issues

In a question related to issues regarding school access and use of New Zealand-produced audio/visual material, teachers were asked whether copyright issues prevented them from using such content in the classroom. A majority (64%) indicated that did not feel constrained by copyright, or considered they were using such material within legal or permissible parameters. More than one-third (36%) reported that copyright considerations was an issue, or could be. This situation was not further explored in the survey but could possibly be attributed a lack of awareness or uncertainty regarding the use of copyrighted material on the part of teachers and its educational re-purposing. Such uncertainty about copyright may have persisted since the 2016 research, due to the rise to dominance of user-generated content sites such as TikTok and WhatsApp, where ownership of content has become more fluid.

14. Teacher experiences in 2020

Two new, concluding questions were added to the 2021 update of the 2016 survey. The first of these questions endeavoured to capture teacher experiences during 2020, when New Zealand—and the formal education system in particular—faced a long period of disruption and re-orientation, due to the COVID-19 epidemic emergency. Teachers were invited to respond to the following question:

2020 was a difficult and disruptive year for schools. What significant changes in your teaching strategies occurred as a result of this, especially in respect of the use of online resources?

The expectation was that many teachers in the survey were already accustomed to using out-of-school resources in their teaching and could report on the experiences of continuing this practice (especially when school were closed), as well as reflecting on how such strategies continued into 2021. Even though this question is a little removed from the primary focus of this research, responses to this question provide insights into how teachers made adjustments regarding resourcing, when customary teaching methods (face-to-face classroom teaching, in particular) became impossible for extended periods.

A number of themes emerged in these teacher reports:

- The differing levels of teacher preparedness in respect of the new teaching environment
- Strategies for responding to new and unfamiliar circumstances
- Successes and failures in the prolonged dependency on teaching beyond the classroom
- Developing greater independence in student learning
- Experiences and experimentation with technology.

The teachers in this survey were obviously reflecting on events from the previous year, and at least one year on from the March/April full lock-down of the New Zealand school system. They could, however, point to some lingering effects of the 2020 experience, even though schools have largely returned to the normal practice of face-to-face instruction and assessment.

There has been considerable discussion and publication regarding the student experience of 2020 events and the lockdown³, but much less on the teacher experience, so the information offered here is valuable.

Their detailed comments included:

³ See, for example: Education Review Office (2020), 'Covid-19 Learning in Lockdown', Wellington: ERO; Gerritsen, John (2021), 'Schools will feel impact of 2020 lockdowns in 2021', Radio New Zealand News, 19 January.

Our school was very organised and started prepping for online teaching as soon as news of the pandemic started, well before the NZ Government gave any indication of lockdown. This meant that we had a relatively smooth transition to teaching online and we were still very productive in this medium So much so that we felt the students did not need any additional time to catch up when we returned. In saying that, I used a lot more resources such as Nearpod and Google Docs to help with running the class. Work was more structured than usually and large portions of the class were self-directed, allowing me to assist one on one where needed. This was usually facilitated through Google Hangouts.

We had to think laterally about the best way to teach and the best way for young people to learn; especially during a time of unprecedented stress and trauma when the regular pressures (eg NCEA requirements) still existed.

We are a BYOD [Bring Your Own Device] school, so online resources remained similar.

One teacher provided a rather colourful analogy of their experiences:

Making podcasts, adding links and creating worksheets was very time consuming as we got caught quickly and without time to prepare. We had to run with our pants down and slowly pull them up as the days and weeks passed. Having access to online resources actually helped save the day but we definitely needed to ensure that the quality of activities aligned to these were of a similar quality. We flew by the seat of our pants so I felt that I did not do my best in this situation. However, in saying that, I believe we are in a better place now should we get caught by another epidemic. Also, I believe We have become more confident and able to produce and utilise both our own resources, and those that complement our teaching with online resources.

I was an e-teacher and HOD of Digital Technology for many years. Lockdown just meant my colleagues started using what I had been using for years.

Nevertheless, other teachers encountered problems or new demands, such as I needed to become more techno savvy, or the shift required a massive amount of lesson preparation or

ensuring there were legal sources through which to share media sources or connection was hampered by patchy or unreliable internet connections. Sustaining elements of practical or production work was a particular problem for Media Studies, as in the following comments:

Had to have short, interesting AV material that students could easily access. I think that those of us involved in doing practical work for Media found it pretty hard to keep the students on task. The problem wasn't so much the audio-visual materials issues, as it relies on collaborative practices and it didn't work as well online as it would do in the classroom. Setting up the work and providing links to material wasn't that difficult; it was getting them to interact online that was harder.

The problem was engagement and 'doing the externals' [externally-moderated Achievement Standards]

Teachers also made a number of observations about how their students had experienced online learning:

We allowed our students to choose their own texts to make it easier.

Students hated being on their cameras on Zoom, so often it was like talking to myself!

There was more time to go looking for resources but also a need to encourage students to have balance/time away from their screens.

A lot of the strategies I used online worked well for distance learning but when we got back to the classroom, the student feedback was that they liked the face to face teaching. So while I did provide my students with the online resources I made during lockdown, I have for the most part gone back to teaching the way I have always, as that's what the students wanted.

14. Resourcing changes in the curriculum

The online questionnaire provided an opportunity to respond to the following final question:

There are significant changes underway in NCEA and the New Zealand Curriculum, such as a renewed emphasis on New Zealand history. What resources will be needed to support such changes? What would be of greatest use to you?

These changes are alluded to in **Research Objectives** above and relate to a major restructuring of education in New Zealand, set out in the Ministry of Education's *Refreshing the New Zealand Curriculum for schooling* in May 2021.

According to this policy document, resourcing will complement any significant changes:

The refreshed curriculum alongside high-quality and relevant resources for teaching and learning will be located on the Online Curriculum Hub replacing Te Kete Ipurangi (TKI), and an enhanced Kauwhata Reo.⁴

Another more recent Ministry of Education discussion document *Proposed Subjects for NCEA Levels 2 and 3: The New Zealand Curriculum* (June 2021) provides more detail on proposed changes in the secondary school sector. It proposes, for example, that Social Studies should be renamed People and Societies, as well as suggesting three new Social Science subjects called Māori Studies, Pacific Studies, and Tourism.

Given the rapidity and scale of change across all sectors of the education system, it is understandable that teachers are both energised and anxious. Responses to the question posed above illustrate such mixed feelings, especially in respect of resourcing new or re-oriented content in teaching.

A number of broad themes could be discerned in their responses, which can summarised thus:

⁴ NZ Ministry of Education (2021), *Refreshing the New Zealand Curriculum for schooling*, May, p. 4

- Increased resource provision for supporting Māori and Pasifika students
- More resourcing –especially History and Social Studies--around issues of colonisation, assimilation and re-interpretation of New Zealand’s historical experience
- An emphasis on resourcing local history
- Expressions of uncertainty or anxiety about the ramifications of change, in the coming months and years.

Detailed comments regarding the need to support all students included:

Māori resources, local knowledge and runanga input/clarification.

New Zealand history told from a Māori point of view.

There are already a lot of stories available to teach NZ content, but many people are unaware of what is available. Māori TV do a fantastic job of making positive Māori content available. I would like to see more iwi lead stories.

Texts that are empowering to Māori and Pasifika students—that show characters that flourishing and utilising strengths—both personal and from their community. More personal accounts of historical events that have a strong personal voice that may not have been heard before.

Matauranga Māori focused resources. Many of the greatest resources are from overseas and do not incorporate these elements.

Resources on our local history (Te Whanganui A Tara).

Māori history, Waikato Tainui specific (we live in the rohe).

It would be great to have Māori voices...it is not my story to tell.

Local histories and regional histories, Life before European settlement and Te Ao Māori. Impacts and consequences of colonisation.

Podcasts or short videos similar to the Aotearoa History Show that I trust are factually correct and explain terms in language and detail that school age children can understand or be helped to understand. Documentaries from iwi or hapu around the significance of different locations, issues and myths/legends in the local or regional area.

It is a difficult question for me to answer when the local iwi are at loggerheads with each other and the stories that are resonated by each can clash. Managing this without causing insult to either iwi is going to be precarious. The history needs to be told in a way that Māori are still not on the outer because what needs to be taught is going to ruffle a few feathers and it is when this happens that Māori are targeted—yet again! Colonisation has taken a huge toll on Māori and now the truth of what occurred in the past and how it has affected them, will not be an easy ride.

More about Pacific history and NZ's relationship with the Pacific. More local iwi content, made by them for their rohe. Short clips.

It would be good to see more history of science eg how Māori practised observations of astronomy, practised ecology with kaimoana. So that students realise all cultures have participated in science.

Resources like the BWB 'Short books on big subjects from great New Zealand writers'. It would be great to have some video series that covered some big topics and interviewed experts for their opinions.

There were other comments about the need to resource History in particular:

Regional content as that is the focus of Aotearoa Histories. Content on the driving force behind colonisation that acknowledges the complexity (class struggle) that drove settlers (as opposed to villainising colonists).

There is heaps of NZ history resources already available. Local history material eg West Coast Recollect is a great source of images. National Library has great resources.

More interesting and visually appealing historical mini plays that give the students a sense of historical context.

Interactive resources, simulations of NZ history, Things that will help history to come alive and have more meaning for students.

Textbooks for students dedicated to particular aspects of history for particular year levels.

Regional video content related to iwi/politicians/historians that can give accurate information of the history of the area.

Some teachers expressed uncertainty or anxiety about the implications of the proposed changes in the New Zealand Curriculum.

The biggest challenge with the change in NCEA for me will be the inclusion of Māori teaching practices and ideals into the classroom.

I agree that we do require such changes to the teaching of NZ History ... Can the resources that are produced help increase empathy? The greatest use of resources are those that keep everyone safe. How will resources help people in my waka feel better about being who we are?

I don't know. I am so in the dark about what is going on, I won't know until it happens.

No idea at this stage; still getting my head around it

Not until we know what the ministry plans are and how this looks will I be able to answer this.

Need resources created specifically to inform teachers and students of the demands of the new NCEA Standards. I don't know what I don't know!

Authentic Mātauranga Māori-centric resources which explore science ideas accurately are a scarce resource. Some teachers are nervous to share what resources they have created for fear of getting the tikanga wrong.

I think the Ministry of Education are short sighted in their efforts to streamline the typical 'industrial education model' of English, Mathematics and Sciences, while undermining the subjects and technologies that our students are growing up surrounded by.

Do Not lock specialist teachers into a bi-cultural selection. Research shows a teacher who is passionate about the texts they are teaching in English has a higher student engagement and therefore motivation. This is the opposite to what teachers were sold on the new curriculum, which supposed to be reflecting more inclusive and project based learning.

It should be noted that considerable efforts are underway to resource these changes in the New Zealand Curriculum, through agencies such as the Ministry of Education and the National Library. The media itself is also developing initiatives, such the recently launched *New Zealand Herald's Kāhu* site, being promoted as:

NZME's digital platform that showcases Māori stories and talent drawn from our newsrooms across Aotearoa ... Kāhu's content is complemented by the best of Māori news form media partners Māori Television, and RNZ, including Moana Maniapoto's award-winning show, Te Ao with Moana.⁵

⁵ Lois Turei (2021), 'Herald's Kāhu journalism takes flight', *New Zealand Herald* 18 June, A3

16. Final thoughts from teachers

Those who responded to the questionnaire were also able to provide final thoughts and comments. These included:

There is currently no NZ resource that I can find on media reliability and the issues of fake news, misinformation etc. Given that this is the single largest issue in Media Studies in the current era, it is something we all need to work to address.

A number of other Media Studies teachers took the opportunity to express disappointment in the Ministry of Education decision to discontinue Level 1 Media Studies in NCEA, labelling it as an *absolute disservice to our students*.

There were also several comments about this research, such as:

This is a massive undertaking but it is important to gauge the pulse with so many imminent changes ahead. Money must be spent where students will most benefit, to ensure they know their own stories and that perspectives for each story may vary. Media needs to be attentive to the multi-cultural nature of NZ within our bi-cultural commitment to the Treaty.

Despite an occasional dissenting comment, such as *I am not one to watch NZ media out of a sense of loyalty*, there was a broad and well-expressed consensus about the value of New Zealand-produced audio/visual material amongst the teachers who participated in the research. Perhaps this can read as a sign of our cultural maturing as a nation but it has also occurred in a time when we have closed our borders to the outside world in respect of the movement of people but, at the same time, have experienced an intensification of the global flow of ideas, images and voices.