

*“Why do teachers keep using American films  
when ours are so good?”<sup>1</sup>*

**The Use of New Zealand Screen Content  
in New Zealand Schools**

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with assistance from Kirsty Horrell

A research study commissioned by:

**New Zealand On Air**

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<sup>1</sup> A comment made by a North Island secondary teacher (English and Media Studies)

## **ACKNOWLEDGEMENTS**

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Numerous people ensured that the questionnaire was widely circulated and, in particular, I would like to thank Josephine Maplesden and Deb Thompson for taking on this role. I would also like to thank all who participated in this research, through responding to an online or hard-copy questionnaire, as well as finding time for me when I visited their school.

## The Research Objectives

The purpose of this research is to investigate and report on the use of New Zealand screen content (feature film, short film, television programmes, documentaries, touch-screen apps, online resource portals and other forms of newer media content) in New Zealand formal schooling. The focus is 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 secondary schools.

It has been usual for the education sector to be regarded as a *second-tier market* for New Zealand screen producers but this research project will endeavour to place it more to the forefront as a *primary market*, in respect of investigating the current use of New Zealand screen content. The focus is on the New Zealand Curriculum and the key curriculum areas of Media Studies, English, History and Social Sciences, and the growth potential of this educational market in terms of the sustained and effective use of such content. Particular attention is paid to the use of New Zealand On Air-funded initiatives (television programming and NZ On Screen and AudioCulture sites).

This research will be both significant and timely in that little is known about the current classroom use and application of New Zealand screen content. There is also little information available as to how teachers and students access such material, the outcomes of using such material, and whether there are obstacles or shortfalls in the availability of potentially ‘teachable’ material.

The emphasis will be on what type of content is being used (for example, teaching using short film in language teaching, or social issue documentaries in Social Sciences or archival material around special events such as Anzac Day), what is used repeatedly, in what contexts it is used (as a primary text in teacher-led instruction, as exemplars for students, for illustration or variation, within student-produced work), and where it is accessed (online portals such as Pond or YouTube, teacher-produced online resources or school intranets), and where New Zealand content fits with screen material from other production centres. Attention will also be paid to the means of access; in particular, the capacity of schools in respect of internet access and Ultrafast Broadband and wireless technology availability.

To a certain extent, this proposal was also inspired by research already underway in Australia (the Australian Screen Content in Education Research Project, 2014-2016), in order to provide a more sharply-focused New Zealand equivalent of objectives of the Australian research project, which is to develop ‘a comprehensive picture of why, how, how much and where Australian screen content is used in education’.<sup>2</sup>

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<sup>2</sup> Cunningham, S, M. Dezuanni & B. Goldsmith (2014), ‘Australian screen content in education research project’, *Screen Education* 73, 94-95.

## EXECUTIVE SUMMARY

- The purpose of this research is to investigate and report on the use of New Zealand screen content in New Zealand schools.
- The research is informed by the outcomes of 2014 pilot research as well some alignment with similar research on the use of Australian screen content in Australian schools.
- The research was conducted in late 2015 and between March-May 2016, comprising a widely distributed national survey of teachers and school visits.
- The emphasis is the use of New Zealand screen content (short film, feature film, documentary, TV content, websites) in the key curriculum areas of English, History, Social Studies and Media Studies in the secondary sector, and the New Zealand Curriculum in the primary and intermediate sectors.
- Teachers in both single-sex and co-educational secondary schools dominated responses, with minimal participation from other sectors. 124 teachers participated in the research.
- English and Media Studies teachers dominated responses but most teachers participating taught across two or more subject areas.
- The great majority (91%) use New Zealand screen content in the classroom, with short films the most popular form used in teaching, followed by documentaries, television programming/advertising and feature films.
- According to these teacher reports, students respond best to New Zealand screen content that speaks to them directly in terms of their age, ethnicity and life experiences. Local ('Kiwi') humour often works well. Students require local screen content to reflect the bicultural/multicultural New Zealand they live in, rather than older versions of a monocultural New Zealand.
- According to their teachers, students respond less positively to content which is delivered by someone much older than themselves, especially when it is delivered in an overly-serious tone, or failed to connect to their interests or social background. Junior students, in particular, were resistant to 'talking heads' or 'try-hard' humour. Senior students were more receptive to older, historical New Zealand screen content.
- Teachers who regularly use New Zealand screen content are enthusiastic advocates for its use in teaching, pointing to the role of such content in developing a 'sense of place' and inclusion in New Zealand society. Such content also acted as a mirror of

social change in New Zealand, as well as providing a counter-balance to the dominance of imported media.

- The most used online sites and services providing access to New Zealand screen content were Te Kete Ipurangi, NZ On Screen and New Zealand television channel sites. YouTube was the most used destination for online resourcing generally.
- ScreenrightsNZ and eTV are regarded as valuable services for teachers in those schools who subscribe to such services.
- Study/Teaching guides were cited by a significant number of teachers (29) as a means of making better use of New Zealand screen content in the classroom. Nevertheless, many more teachers (75) reported that they created their own resources to supplement or complement local screen productions.
- Most teachers reported that they had not encountered technical difficulties in respect of accessing New Zealand screen content in their school.
- Most teachers seem to be aware of copyright considerations in respect of access to and use of New Zealand screen content. However, they reported that most students they encountered had very different attitudes and practices, most particularly in respect of copying or re-using screen content. Student attitudes were described as 'blasé', 'laissez Faire' or 'ignorant'.

## PILOT RESEARCH, 2014

This 2016 National Study also draws on the outcomes of a 2014 Pilot Research project, which is described below. Many of the assumptions and questions in this current study were first explored and tested in this earlier research project.

The *New Zealand Screen Content in Primary, Intermediate and Secondary Education: A Pilot Study* was funded by a small research grant from the Faculty of Arts and Social Sciences (FASS), University of Waikato and involved interviews with teachers in Hamilton and Auckland schools in October and November 2014.

The five schools and 12 teachers involved were as follows;

### **Hamilton**

Secondary girls' school. Two Media Studies teachers, one History teacher, one Social Sciences teacher, one English teacher

Secondary boys' school. One Media Studies teacher

Intermediate school. One General/GATE teacher

### **Auckland**

Co-ed secondary school. Two Media Studies teachers, one English teacher

Co-ed secondary school. One Media Studies teacher, one Social Science teacher

The outcomes of this pilot research have previously been unpublished but have been added here as they add another dimension to the research as such outcomes were instrumental in shaping the 2015-2016 wider study. Such outcomes included the following responses and observations;

### **Using New Zealand screen content in teaching**

Ten teachers indicated they gave priority to such content in their teaching, providing explanations in the following vein,

*I use music videos and NZ short films, in order to expose students to material they will not see anywhere else. There is also our commitment to knowledge about the Treaty of Waitangi. (secondary co-ed, Media Studies)*

*We prefer to use local stories because they call on student experiences and knowledge, and enables students to do better work. (secondary girls', English)*

*With the new curriculum and realigned Achievement Standards in History, there is more opportunity to use New Zealand material, especially in terms of how the screen interprets History—the reliability of sources and portrayals. Film and television programmes provide a route into historiography. (secondary girls', History)*

The intermediate teacher in this pilot research did not prioritise New Zealand screen, primarily due to the cross-curriculum emphasis in New Zealand intermediate schools, together with the age constraints on the use of numerous films and TV programmes. One secondary Media Studies teacher also was not currently using much local content, largely due to the thematic approach he took to those Achievement Standards which focused on genre understanding and appreciation. He noted, for example, that it was difficult to find local equivalents to inform the genres he was teaching (film noir, horror, teen movies) which tended to be dominated by American examples. Nevertheless, he was considering two New Zealand films (*What We Do In the Shadows* and *The Dead Lands*) for their teaching potential.

In summary forms, responses to questions raised in these interviews included;

### **Student interest in New Zealand screen content**

These teachers reported that their students were interested in particular aspects of local screen content. They were particularly interested in short films, digital effects and behind-the-scenes footage, local drama serials such as *Shortland Street*, a range of local documentaries such as *Gloriavale* (TVNZ, 2014), and material which spoke directly to their own experiences of young adults or sense of self. Māori students, in particular, identified with positive representations of ethnic identity.

### **Student disinterest in New Zealand screen content**

At odds with the positive response to examples of local screen content above, teachers reported that students were less interested in material which engaged with politics, (especially in a historical context (what one teacher referred to as ‘ancient history for students’) and older New Zealand feature films. Two teachers noted a ‘cultural cringe’ towards local film and television programmes with numerous students.

### **Teacher use of New Zealand screen content**

When asked about what sites or services they used in teaching, these ten teachers favoured sites for funding bodies such as NZ On Screen (7), the New Zealand Film Commission (7) and television sites aligned with local channels such as TVNZ, TV3 and Māori Television. Other sites in use included NZ On Air, RadioNZ and Ngā Taonga Sound & Vision (NZ Film Archive).

Five schools subscribed to eTV and another three held a Screenrights licence. Six teachers used YouTube extensively and stuff.co.nz was the most used newsite. None of these teachers were familiar with Audioculture.

### **Improving access to and use of resources**

These teachers volunteered suggestions as to access to and use of local screen content. There was a general feeling that film-makers and television producers could pay closer attention to the educational sector, for mutual benefit, especially if more recent material was made available. The cost of obtaining some recent material was seen as a constraint, exacerbated by the mistaken belief that ‘schools were awash with cash’ and able to buy anything and everything.

Several teachers pointed to school-based constraints, including slow internet connections and available to seek out resources. Several teachers mentioned that further development of study

guides based on local films and television programmes would greatly assist teaching, especially if they were aligned to elements of the English curriculum, or Media Studies Achievement Standards. Two teachers sought a general depository of local screen content which could be easily accessed but were unaware of sites such NZ On Screen.

### **Copyright issues**

There was a marked difference between how teachers regarded copyright in respect of visual material, and the attitudes or practices of their students, as illustrated in the following comments from a Media Studies teacher,

*I am very aware and very careful with copyright issues. It is a particular bugbear of mine and Media Studies tends to be particularly vigilant about such matters. However, I shudder to think what my students do, as much as we discuss the rights and wrongs. 'Hollywood profit-making' tends to be their usual explanation.*

Another teacher supported this assertion that teaching Media Studies involved a particular emphasis on copyright issues,

*Even though there is often a poor perception of copyright amongst students, as media teachers we should be very strict about sources of material and associated copyright considerations.*

Another teacher commented,

*It is the elephant in the room. But access to films, especially short films, can be an issue.*

### **Other comments**

The teachers in this pilot research provided additional comments regarding the use of New Zealand screen in classroom teaching. These included,

*There is definitely a need for resources to accompany recent New Zealand films, such *The Dead Lands*, especially for teaching te reo Maori, indigenous film and race relations. There was a wealth of material produced in the 1990s, especially as study guides, but much less since.*

*Resources do need to fit the curriculum. Producers and resource sources need to know how teaching happens and tailor their material, as much as possible—especially any supplementary educational materials—to current teaching strategies, especially in respect of the NCEA Matrix.*

*Sources such as NZ On Screen need searchable terms, aligned to age groups or subject areas. At the moment, you do need to know what you are looking for but there is an awful lot of stuff we don't get to hear or see—or can't find!*

*There is New Zealand material now availability for teaching the concept of historiography (ideas as to how history is constructed and recorded), such as *Home By Christmas* and *Forgotten Silver*.*

## **Utility of the 2014 pilot research**

As an exploratory study, the 2014 pilot research provided inspiration and a framework for the development of broader research, which was enabled in September 2015 through funding from NZ On Air. The lines of inquiry pursued in the pilot research were replicated and extended in this 2016 research.

## **The 2016 National Study**

### **Recruitment and Participation**

There is a need to introduce a cautionary note to a largely positive research report but it must be acknowledged that the original research objectives did not achieve the breadth and depth that was originally hoped for, for reasons elaborated below.

The primary research tool was a questionnaire, comprising 20 questions and distributed via Google Forms. This tool provided a quick and easy link to the online questionnaire, as well as ready access to responses.

The objective was to maximise distribution of the questionnaire to teachers in the identified curriculum areas of English, History, Social Studies and Media Studies in the secondary sector, and to teachers with teaching responsibilities akin to these subject areas in intermediate and primary schools.

Intermediate and primary schools in New Zealand design their teaching around the current New Zealand Curriculum, which set out its objectives in respect of:

Values

Key Competencies

Learning Areas: English, The arts, Health and physical education, Learning languages, Mathematics and Statistics, Science, Social Science, Technology and Official Languages.

With the expectation that New Zealand screen content would be integrated into teaching strategies and classroom practice across these three levels of formal education in New Zealand, distribution of the questionnaire employed the following methods of distribution:

- Questionnaire distributed to subject associations. These included the NZ History Teacher Association (NZHTA), National Association of Media Educators (NAME), NZ Teachers of English (NZATE) and the Aotearoa NZ Federation of Social Studies Association. (ANZFSSA). Such distribution involved considerable preparation and negotiation. For example, approval for distribution amongst English teachers required official approval from the NZATE executive.

- Distribution via list-serve and membership rolls. This was closely aligned to the distribution above, where access to email addresses went through semi-official channels. In respect of NAME, distribution was assisted by the long involvement of the researcher with this association.
- Personal contacts. This involved direct requests to key teachers in English, Social Studies, History and Media Studies, through existing professional relationships and friends. It also included direct approaches to five schools in the Waikato area, where I had previously conducted research or schools which my children had attended.
- Distribution through professional organisations and educational support groups. These included approaches to organisations, with follow-up reminders, such as the New Zealand Principals Federation, the New Zealand Normal Schools Association and Akatea Māori Principals Association. The response to such approaches was largely unsuccessful in terms of assisting distribution.
- Distribution through teacher networks. These included posting of a link to the online questionnaire on social media sites such as the NZ Media Studies Facebook group, and email requests to Best Practice Workshops and regional cluster meetings for Media Studies, and Resource Teachers: Learning & Behaviour (RLTB) clusters.
- Direct contact with primary and intermediate schools in the wider Waikato region. This was the primary responsibility of my research assistant Kirsty Horrell, who telephoned or emailed an extensive list of primary and intermediate schools in the upper North Island.
- Visits to schools and meetings with Principals/Senior Teachers. This strategy was employed in order to increase participation but was also a response to reports that an increasing number of school internet servers were blocking access to the online questionnaire, flagging requests to participate as a 'fraudulent document'. In order to remedy this, direct approaches were made to principals of ten schools in Taranaki, Waikato, South Auckland and Christchurch. Travel was organised and meetings arranged with principals (when available) or deputised Senior Teachers. The objectives of the research were discussed and quantities of hard copy questionnaires delivered, with these Principals/Senior Teachers taking on the responsibility of distribution to key teachers in their school.

### **Some comments regarding participation**

The information provided sets out the strategies used to obtain participation in this research. There was no specific target set in respect of expected responses to the major research tool (an online/hard copy questionnaire) and the final set of valid responses (124) represents a substantial body of information. There is a good representation of secondary schools, across a range of school types, but little or no representation from intermediate and primary schools.

It is not for lack of effort in respect of approaching this sector of New Zealand education and the failure to involve them further can be explained as follows, in the words of my research assistant Kirsty Horrell,

### *Thoughts on Primary schools*

*As we already know the research has not succeeded in gaining the participation and involvement of Primary schools at a desirable level. Indeed Primary and Intermediate Schools have been fairly resistant to engaging with the research. Since February I have been talking with teachers and Head Teachers trying to negotiate access, and also emailing and telephoning in order to get primary schools to complete online questionnaires. In the absence of conventional “research findings” here are my observations from these conversations as to why there has been such a lack of engagement from Primary schools.*

- 1. ‘We are a bit busy at the moment’ this seems to be true for schools in the Primary sector all the time, unlike Secondary schools, there isn’t a ‘quieter’ time of year after exams when the teaching load diminishes. If anything Primary school just seem to add more things, alongside the ‘constant’ assessment, there is camp, sports days, cross country, trips off site, performances, science clubs. The single thing I’ve heard most often is that ‘we are a bit busy at the moment’, and when pressed for a better time, principals, teachers and administrators alike find their calendars full.*
- 2. ‘We are being asked to do things all the time and we can’t say yes to everything’, with more than one principal commented that there are always new initiatives and research proposals coming at them on a daily basis where people ‘want something from our teachers or pupils’. They commented that they need to become more ‘savvy’ in what they agree to. I was told outright by one principal that unless what we are asking for offers a direct benefit, then they aren’t really interested in things that are likely to take teachers’ already limited time.*
- 3. ‘I’ve asked my staff and to be honest, your research is not something they feel they want to commit their time to’ This is a statement I’ve heard from Primary schools where we have existing contacts, where we’ve researched in the past, or where we know individual teachers or principals. It seems that ‘given their busy schedules’ use of NZ screen media in classrooms is not a priority for primary teachers. From the primary school I did manage to gain access to (see below), I got the sense that they don’t use a great deal of NZ screen content, and what they do use is easily accessible, and unproblematic for their limited needs.*

*Endeavour Primary Co-ed. (yrs 1-6)  
Flagstaff, Hamilton*

*A new school, which has only been in operation since 2015 with a roll of 277; This purpose-built school is organised around modern and innovative learning philosophies Endeavour doesn’t have traditional ‘single cell’ classrooms with one teacher teaching one age-based cohort. Instead children learn in ‘learning communities’ of up to 100 students (in practice it is smaller than this, up to 50 currently) with multiple teachers in open plan flexible ‘learning zones’. The spaces in the school are organised around children’s varying learning needs, with ample*

*opportunity for students to work independently, in small groups, or as part of larger teams as needed. Teachers work alongside each other to support students learning.*

*I negotiated access to the school and was allowed to attend the beginning of an after school staff meeting as this was the only time available. There were 14 teachers and the principal present. I outlined the research and conducted a brief discussion or 'group interview', which generated the following observations and comments.*

- *They use screen content a lot, although not always NZ screen content. Much of their time is devoted to literacy, numeracy and science curriculum, "we tend to choose and use the best resources available rather than using 'local' ones.... I select what I use based on how good it is first, not where it is from."*
- *Although all agreed that if there were local screen based learning resources of a high standard, they would most likely choose them over British or American resources.*
- *There was a comment that NZ screen content was only really useful for Literacy, Social Studies or English, that there were few to no resources for Sciences or Maths.*
- *NZ screen content in the form of News media is being used for enquiry and writing. Snippets of documentary and films are used also. However the observation was made that these have to be 'carefully chosen' as primary aged children are still quite young, and it wouldn't be appropriate to show them some of the stronger scenes in documentary or film about Gallipoli "even though they are probably watching much worse at home"*
- *The biggest complaint teachers had was the hours needed to find resources using YouTube.*
- *That "there are some great resources, and some 'ropey' ones and it takes time to sort it all out. Like for Maori Myths and Legends, or Inventors and discoveries topics, if there was a curated site which collated these resources and grouped them by age and by topic. That kind of thing would be really helpful". "it is tricky enough to find female inventors that the kids will relate to, let alone Kiwi ones... but that's what they need to see"*
- *There was a concern that if they use 'on demand' it might not be available when they try to use it in subsequent learning situations which can be frustrating. "although it is all there, on the web and you can get it from anywhere on the tablets, it is really flexible and perfect for us, but in reality we still end up creating our own sets of resources so we know we can reuse things again, like with a DVD when I go back to use it again I know they'll still be there. It would be really good to know for sure that things will be there, especially for us, as not all of our students are doing the same thing at the same time, as you find in many schools"*
- *The other main point that the teachers raised in discussion was that there are increasing numbers of students "who are new to NZ, and are learning English as a second language, and learning what it is to be a Kiwi." "integrating and supporting these students and their families is increasingly something that we are having to do, and it would seem to me that there is an opportunity there for NZ screen content that is specifically targeted at this issue" "I know it is something I'd appreciate some help with"*

- *“There is definitely a need for screen based resources, either apps or doco or a specific ‘schools programme,’ on the issue of cultural diversity that could be used in schools to explain our cultures to one another”. This teacher went on to suggest that there was a need for age appropriate information on such topics as ‘Islam in NZ context’ that could help teachers and students.*

Some of the observations made here match those encountered in the secondary sector, as in the following comments made by the principal of large South Island school,

*We get so many requests to do research in our school, partly because of our proximity to the university. We reject most of them as school life is so busy and teachers just don’t have time to be interviewed or to fill in forms. But I decided to support this research as it is of value to teachers.*

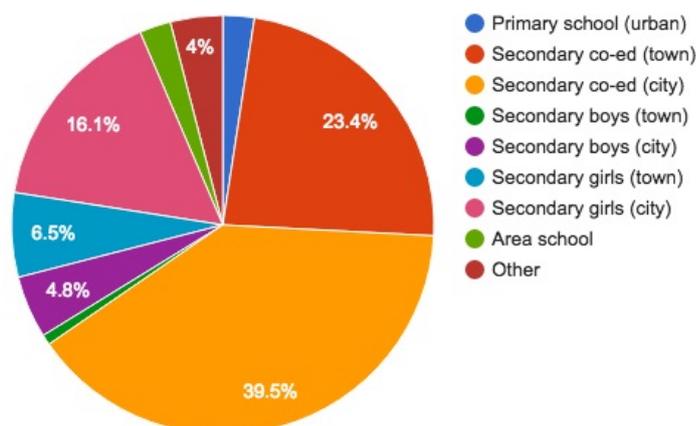
All New Zealand schools follow predetermined timetables, with significant portions of the year largely excluding unscheduled or unexpected extra-mural events or visits (such as the arrival of a researcher). Final ethics approval for this research was finally granted by the Faculty of Arts and Social Science (University of Waikato) Human Research Ethics Committee on October 13 2015, which large precluded much in-school research activity before schools closed for summer in early December. In most secondary schools, November was occupied with NCEA exams, school camps, end-of-year concerts and prize-giving and other events.

Research activities could only be resumed again from mid-to-late February 2016, once the new school year had settled in and the customary school sports were over. As at the end of 2015, 58 responses had been received (primarily as online submissions), which led to the major research effort occurring over the months of March to May 2016.

### **Responses to the Questionnaire**

As at 15 June 2016, 124 complete questionnaires had been received and the information they provided is described below, commencing with information about participating schools.

**Types of School involved in Survey**



**Figure 1 School Types**

The largest percentages above represent schools in the secondary sector: city-based secondary co-ed schools (39.5%), town-based co-ed schools (23.4%) and city-based secondary girls’ schools (16.1%). The spread of schools was as follows;

Primary (rural)	0
Primary school (urban)	3
Intermediate school (town)	0
Intermediate school (city)	0
Secondary co-ed (town)	29
Secondary co-ed (city)	49
Secondary boys’ (town)	1
Secondary boys’ (city)	6
Secondary girls’ (town)	8
Secondary girls’ (city)	20
Area School	3
Other	5

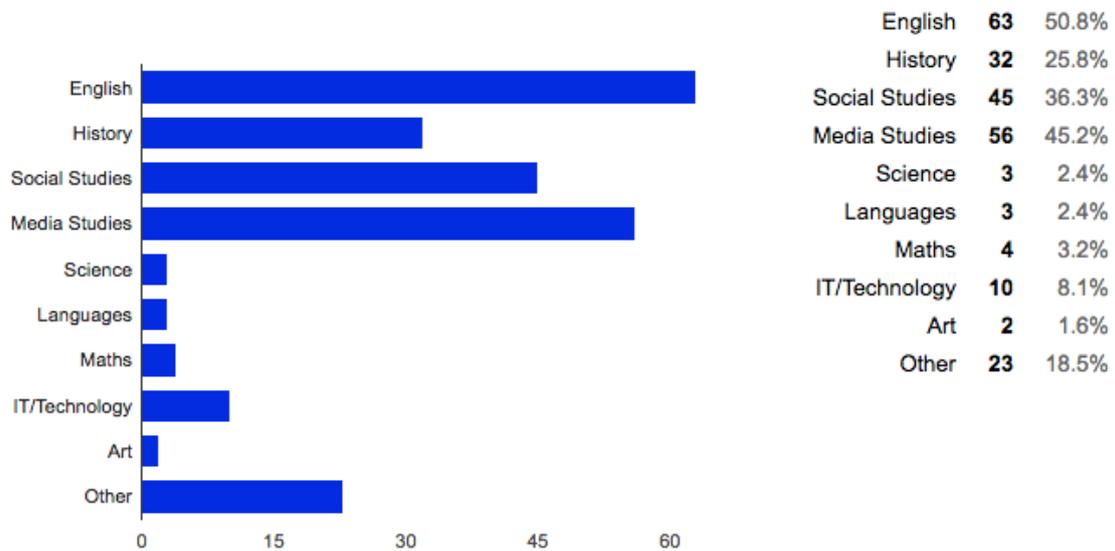
To ensure anonymity, teachers responding to the request to participate were only identified by the type of schools where they work, rather than by more specific identifiers. As the information above shows, there is an obvious concentration of participants in the secondary sector; most especially co-educational secondary schools/colleges, but also with a significant representation of single-sex schools.

The Other category (5 participants) included a teacher at a rural primary school, a teacher at a rural co-ed secondary school, and three respondents involved with teacher support (RTLB).

This suggests that the outcomes of this research should most properly be re-configured as constituting a study of “The Use of New Zealand Screen Content in New Zealand *Secondary* Schools”, with the available data determining the outcomes and utility of the research, and any recommendations which might be made.

## 2. Curriculum responsibilities or areas of expertise

### What are your curriculum responsibilities or areas of expertise?



The graph suggest that English and Media Studies teachers dominated responses but such information conceals the reality that the majority of those participating are teaching across two or more subject areas, as is the experience of the majority of New Zealand teachers.

There were groupings of those who indicated they were single-subject teachers, such as English (18), History (4) or Social Studies (4). There were also 11 who indicated they specialised in Media Studies but more combined English and Media Studies (29) or Social Studies and Media Studies (7). The other significant subject couplings were History and Social Studies (24) and English and Social Studies, with other combinations including Media Studies and Language or Information Technology, Media Studies and Drama, and English and History. There were also instances where teachers taught across three subject areas, such as English, History and Media Studies.

### 3. Using NZ screen content in teaching

The majority (91%) of teachers participating in this research indicated that they incorporated New Zealand screen content in their teaching. A minority (9%) indicated that this was not their usual practice.

Such screen content covered a wide range of possibilities (**Question 4**), often expressed in terms of ‘documentaries’ or ‘films’, ‘feature films’, ‘TV programmes’ and ‘advertising’. The most frequently cited media form was short film (62 mentions), followed by documentaries (53), TV programmes and TV advertising (40) and feature films (32).

In respect of secondary teaching, the division of the day into pre-determined time-slots (usually 50 minutes in duration) often precludes the screening of longer material and screenings of feature films occur when opportunities arise. Some Media Studies teachers, for example, organise after-school screenings or even weekend screenings. The short film format is also more readily adaptable to production elements in NCEA Media Studies.

Comments from teachers included,

*We use short films for analysis and techniques (such as Tama Tu and Careful With That Axe), documentaries (eg The Confessions of Prisoner T), and other short films (eg Manurewa) for representation.*

*Short films (Junior English), TV content—Bro Town and Outrageous Fortune (Senior Media). I have taught NZ film such as Whale Rider, Under The Mountain (Junior English), TV advertising (Senior Media). NZ On Screen is widely used as a research resource for Senior Media.*

*We use and encourage the students to use NZ On Screen as well as nzhistory.net.nz and Te Papa. We use NZ On Screen in our teaching programme—documentaries and short clips and the students use it in their research inquiries which are all NZ history based topics, which include 1981 Springbok Tour, Bastion Point, Land March, Nuclear Free Issues, war related topics, women getting the right to vote and the women’s movement of the 1970s, disasters, Influenza Pandemic, political issues.*

*Using history documentaries in my teaching. Also for both History and Social Studies, using different perspectives of events. The stuff around WWI has been fundamental to my teaching.*

*Mixed use of NZ film content in Media Studies for the Industry [Achievement] Standard. Use of samples of docos from NZ On Screen and other DVD sources (eg When a City Falls. Use NZ film for film study if appropriate to the year level and choice of topic. We still use The Silent One!*

*Use short NZ documentary for Year 10 doco study. Lots of short extracts at various levels.*

*References and items of professional interest for teachers, whanau/families and for other RTLBs. NZ documentaries on education, social issues, political issues, historical docos, te reo Maori, cultural issues.*

*Use food TV shows from eTV such as The Food Truck. Good for showing product development in food technology. Careers NZ videos for teaching about career opportunities and pathways in hospitality. NZ web encyclopedia content for reading on topics for textiles or relevant typing test text for computer studies.*

*I use short film and film as texts, use NZ On Screen clips and TV series for Level 3 connections, trigger points for opinion writing at all levels, resources for media representation, readings and genre, NZ screen content makes up a good proportion of teaching resources.*

*NZ On Screen is a very valuable resource, historic and current, and I also like the way it showcases people in the industry.*

*Teaching ICT involves discussing ethics, which means that current news issues are often debated.*

*I use anything I can but to be honest, in my Media class it tends to be well known NZ films.*

*We try to take students to at least one NZ film at the cinema each year.*

*I've taken my junior classes to Mahana and Hunt for the Wilderpeople.*

## **5. Reasons for not using New Zealand screen content**

The minority of teachers who reported that they did not use New Zealand screen content, or only used it occasionally, in their classrooms provided the following explanations,

*I do use it occasionally but there are often clearer examples from overseas, Also NZ content often has less additional information (reviews, comments and teaching resources) which makes it harder to use in the classroom.*

*I use appropriate material to the assessment; whether it's NZ or not is irrelevant to me.*

*Difficult to access and too often poorly written and presented. My students are relatively sophisticated and unwilling to watch anything that does not meet their usual expectations.*

*Sometimes choices are made not to show NZ content because it is 'too close to home'*

*Over the years the variety of genres and film clips I have accumulated are predominantly American. There is no specific reason for this other than that is what I have chosen.*

*I'll use the film that is the best example of the content I require. For example, I'll use a Wes Anderson tracking shot to describe 'tracking'.*

*Unsure about copyright and whether it is ok to screen 'publically' ie to students.*

*Gets limited by copyright issues and access issues eg if it cannot be embedded in our sites then it disempowers learners for re-windable learning opportunities.*

## 6. Positive responses to NZ screen content

According to these teacher reports, students favour certain kinds of New Zealand screen content in the form of short films and feature films, documentaries and TV programmes. Comments on such positive responses included,

*Just anything that relates to what we are studying but with a NZ lens.*

*In Social Studies they like stuff about current issues. They also like stories that a human side to them. Often they will identify with stories that are about students their age, or are about concerns they have themselves. It can be good if it is a bit provocative or if it stars someone they know.*

*Things that shed light on history, race relations in NZ, societal problems. Also comedy films.*

*I try to use films my students can relate to—where they can see themselves on screen, particularly where Maori/Pasifika characters and themes are presented.*

*Mostly, material that students can relate to. Being a South Auckland school, texts about the area and the people who live here usually creates healthy debate.*

*I teach in a culturally diverse school in Christchurch. Over 50% of my students are exposed to a language other than English at home. Many of my students are of Filipino, Brazilian and Pacific Island descent. I have found that they have 'bought into' content where a person who is not of European descent has presented the information.*

*Engaging stories. With documentaries they like a mix of historical footage combined with interviews. They like to learn about what life was like for people like themselves. So anything that involves young people's thoughts they often find interesting.*

*Students prefer things that are intrinsically Kiwi without being overt and in your face about the 'kiwiness'. Strong storytelling over ambience is also a winner.*

*Very dependent on framing of the study. Pasifika voices reach many Pasifika students who engage with its stories but also are enraged with representations. Students love humour which is Kiwi but also cringe at it. Boy students engage with narrative and NZ voices but are also annoyed by representations. This is a very multicultural class.*

*What is relevant, what from the past shows great contrast to their present. Stories that reflect their own problems and beliefs, and films that bring history alive. Responded well to Field Punishment No 1. Most have no knowledge at all of conscientious objectors in NZ; this helps them connect the NZ experience.*

*If material is selected because it enhances the learning going on. I have never experienced NZ content not 'working' Teachers who show content for babysitting purposes need humour and music to engage learners!*

*I think they respond well to NZ comedies as they like the Kiwi sense of humour. They also respond well to NZ films that have been internationally successful. Students can be quite harsh towards NZ films; sometimes they need international recognition.*

*Challenge rather than interest is important at senior levels.*

*They like everything, once they realise that the content is NZ based and I've emphasised its value and relevance. Whenever teachers tell them to watch screens the content is American. So the stuff I show them is a surprise and it's appreciated. It is a classroom of course, not an entertainment centre!*

A number of discernible themes emerged in the many rationales and explanations provided in responses to this question. They include an emphasis on the need for material that matched the age level, ethnic background and life experiences of students, providing role models and connections to their own communities. Such material needed to reflect a bicultural and multi-cultural New Zealand; not a mono-cultural New Zealand. Lighter material, especially anything with a humorous and local edge, worked better with younger classes but more challenging material is received well by senior students.

There were references to specific film and programmes, such as *What Really Happened at Waitangi?*, *Turangawaewae*, *Gloriavale* and *The Six Dollar Fifty Man* but one clear favourite in respect of New Zealand film was writer/actor/director Taika Waititi, with numerous mentions of work such as *Boy* and *What We Do In the Shadows*.

## **7. Negative responses to NZ screen content**

According to these teachers' reports, the kinds of screen content students displayed disinterest in or responded to negatively, encompassed a range of films (both short and long) and television programmes. Explanations for negative responses to material included,

*Anything that is too heavy on the talking heads. Although my Maori students are positive about Maori based issues and ideas, some of my Pakeha students are very resistant to anything that involves Maori history or issues.*

*Talkfests, and stuff with a lot of technical language, or anything presented by an old, balding white guy.*

*Too much talking or prolonged interviews; they want information that is blunt and to the point.*

*If it is lecture style or direct to camera stuff, then 3-5 minutes is maximum. However, a good teacher would select out the snippet inside the time frame if the content was a bit 'dry'. We need to be able to manipulate the content easily eg with Youtube content we can embed and annotate with tools like video notes [to] change the URK code to make it start and finish at the right place etc.*

*My students in history show a disinterest when the information is presented by an older person. They have on occasion responded negatively to information that has only shown a Eurocentric perspective.*

*Things that are targeted at teens or youth (especially in television) often miss the mark, and they think such things are naff or babyish, or even condescending. It doesn't speak to their real experience.*

*It is dependent on the mood and what is popular with the majority of students at the time. With older NZ film any content that looks dated even if the content is essential; they tend to dismiss material that has poor production values. Unfortunately this is a feature of old material simply by the fact that it is old.*

*Anything too dated but a film like *Once Were Warriors* still has traction as the issues remain relevant.*

*Anything in black and white.*

Several teachers reported negative responses to particular films, as in the following comments,

*I think the negative response to *Heavenly Creatures* was to do with the nature of the crime committed by the two girls. The students remember it!*

*Some short films were disturbing for them, like *Possum* or *The Little Things* or *Mind That Axe*, where children are harmed or are in harmful situations.*

As with the positive responses to New Zealand screen content recorded above, negative responses followed a number of discernible themes. It seems that some students—junior students in particular—do not enjoy content with an overly serious tone, especially when it deals with political or historical issues. There is also some resistance to ‘talking heads’, especially when delivered by anyone of advanced age. As teenagers, students can be savage critics of anything they perceive as ‘try hard’ (especially in terms of humour), as well dismissing material that is outside their frame of reference as to being ‘too old’, or culturally divorced from their own background.

## **8. NZ screen content and learning**

According to the teachers in this research, there were a range of important outcomes resulting from the use of New Zealand screen content in the classroom, in terms of enhancing student learning as well as increasing student appreciation of the value of local screen production. As one teacher commented, such content ‘shows them the possibilities’, which could include,

*If it engages them, it will work. I also think if it helps them see something familiar they can more easily write about it, or understand it. Using NZ content when I do short films is good because it's accessible and helps the students in devising their own.*

*It gives students more of an understanding of their own country—an appreciation that NZ also struggles with problems that the rest of the world has eg colonialism, racism.*

*Inspires them. Engages them as authentic to them. Shows them they could be part of film and television making in NZ.*

*I think that it is important having NZ screen content so that the students (in particular with Media Studies) can see that there are available careers within the media in New Zealand.*

*It is always good for students to see skills used locally—for example, the incredible work of Weta.*

*More respect for practitioners here, understanding that they can work in these industries here, the pleasure of references to things they know, getting over the NZ cringe.*

*They gain an appreciation of the ‘can do’ mentality of NZ directors, getting great stories on small budgets. The ‘rags to riches’ Peter Jackson story.*

*A sense of identity. Pride--‘we’ made this.*

*Helps to develop a sense of identity.*

*Inspires originality.*

*It gives them something to aspire to because these things have been made in their ‘back yard’.*

*It reflects NZ ... our uniqueness, quiriness, can-do attitude. It gives a better sense of us. So Americanised is our TV that seeing us makes us connected. In some cases [it is] a bit embarrassing, ‘Are we really like that??’.*

*Some NZ screens allow minorities to identify as they are not seen anywhere else on screen. For Pacific Islanders and Maori, a sense of belonging.*

*I fully believe that our youth need to see the creativity of NZ made film to be able to relate to the cultural context and context of these films. I worry that an over reliance on US cultural exposure in music video is showing a US culture that our youth embrace, forgetting their own roots and cultural location.*

*Enhancing knowledge, perspectives, appreciation of things outside their environments and comfort zones. Exposure to other aspects of New Zealand.*

*It broadens their appreciation of NZ culture, biculturalism and multiculturalism. It also puts the present into a historical context.*

*It provides a local context for many of the topics that we study. Many students these days are visual learners who are very good at interpreting visual texts.*

*In my experience students like to watch a screen despite what is being shown. I like to use it to complement text based sources.*

*They really enjoy it. They are very media aware and like the change from reading and writing to listening and watching.*

*Very important. I do not consider that you can teach Media Studies in NZ without referring to NZ, whether it is history or concepts of representation or audience.*

Recurrent themes in the comments above, and in numerous other comments, included the following claims and assertions regarding the use of New Zealand screen content in the classroom;

- it was an important influence for the development of both personal and community identity for students;
- it encouraged a ‘sense of place’;
- it helped develop an understanding—and a sense of inclusion—in respect of biculturalism and multiculturalism in New Zealand;
- it encouraged a wider appreciation of local creativity in the screen industry;
- it provides inspiration and expectations regarding student creativity, as well as prospects for future employment
- New Zealand screen content often provided a counter-balance to a perceived dominance of New Zealand screens by imported content;
- it was integral to teaching objectives in the New Zealand classrooms, especially in subjects such as Social Studies and Media Studies.

## 9. Teaching favourites

Favourite texts (films, documentaries, TV content) for the teachers in this research included a wide range of examples. In respect of NZ feature films and documentaries, favourites included,

*My Wedding and Other Secrets, What We Do In the Shadows, Heavenly Creatures, Forgotten Silver, The World’s Fastest Indian, Sleeping Dogs, Black Sheep, Eagle vs Shark, White Lies, Rain, Goodbye Pork Pie, The Piano, Ngati, Whale Rider, The Dark Horse, Housebound, Boy, Out of the Blue, Utu, No. 2, Topp Twins, When a City Falls, In My Father’s Den, Siege, Footrot Flats—A Dog’s Tale*

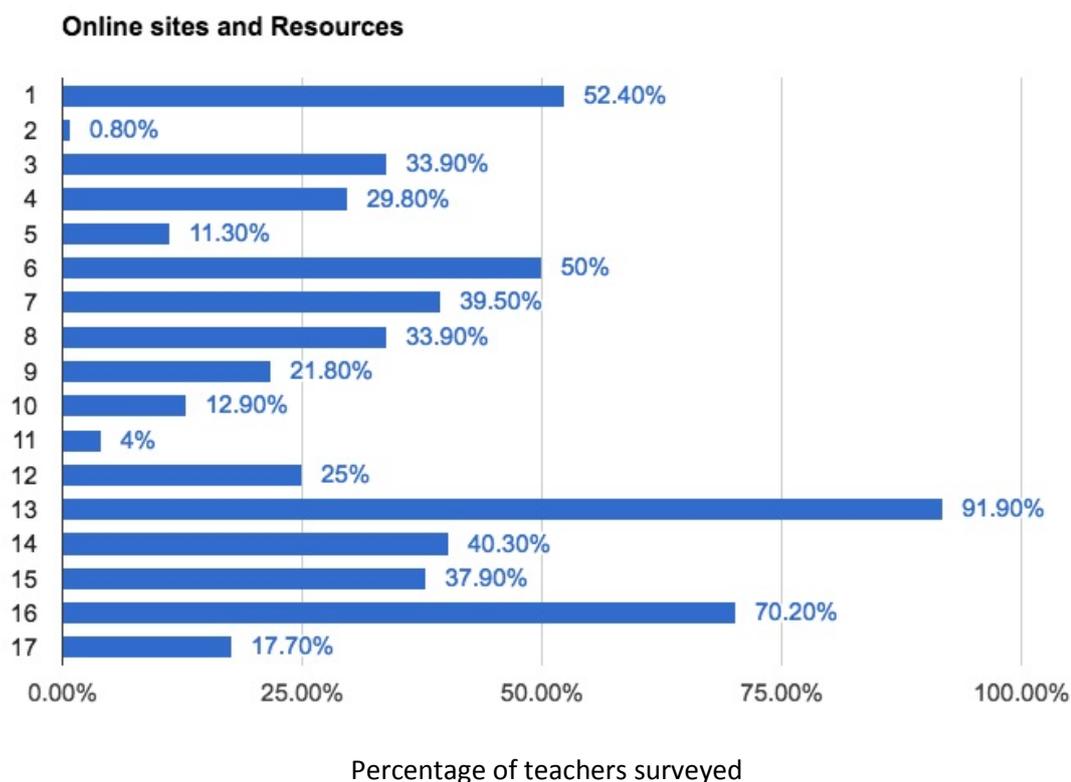
Favourite New Zealand short films included,

*Tama Tu, Kerosine Creek, Fallen Sparrows, Take Three, Watermark, Day Trip, The Six Dollar Fifty Man, Kitchen Sink, Manurewa, Poppy, Splash.*

Examples of television content included,

*Country Calendar, NZ On Screen clips, TV advertising (such as ‘Ghost Chips’ PSA), Gloriavale, Votes for Women: What Really Happened, Sunday Theatre drama, Radar in the Pacific, Sunday, 60 Minutes, Nigel Latta series, Intrepid Journeys, ONE News, 3 News, The Factory, Flight of the Conchords, bro’Town, Outrageous Fortune, The New Zealand Wars, Hudson & Hall.*

## 10. Using on-line sites and resources



Key to online sites and resources					
1	NZ On Screen	7	TV3	13	YouTube
2	AudioCulture	8	Māori Television	14	Vimeo
3	NZ On Air	9	Radio New Zealand/The Wireless	15	Subject association websites
4	NZ Film Commission	10	Broadcasting Standards Authority	16	<a href="http://tki.org.nz">tki.org.nz</a>
5	Ngā Taonga Sound & Vision (NZ Film Archive)	11	Throng (TV site)	17	The Pond
6	TVNZ	12	eTV		

The questionnaire provided an extensive list of on-line sites and services which teachers are able to access and incorporate into their teaching. As befits the focus of this research the majority of such sites are New Zealand-based and largely dedicated to providing available imagery, commentary and news regarding New Zealand content, such as those provided within the ‘Explore’ page of NZ on Screen, ‘the online showcase of New Zealand television. Film and music video’,<sup>3</sup>

<sup>3</sup> [www.nzonscreen.com/about](http://www.nzonscreen.com/about). NZ On Screen is supported by funding from NZ On Air and is governed by The Digital Media Trust, an independent charitable trust—which also governs AudioCulture-- the noisy library of New Zealand music [www.audioculture.co.nz](http://www.audioculture.co.nz). All content is free to view’ and the site attracts around one million people a year

# 31,544 minutes of 'o for awesome'

Comedy TV Māori Children Film News/Current Affairs Sport  
Music Videos Arts/Culture Documentary Short Film Interviews

More than half (65) of the teachers in this survey accessed NZ On Screen and one-third accessed the NZ On Air site but the most-used New Zealand site was Te Kete Ipurangi ('the online knowledge basket'), created and maintained by the New Zealand Ministry of Education to provide quality assured educational material for teachers and school managers. In addition to hosting guidelines for the New Zealand Curriculum, it provides access to resources for specific communities. Media Studies teachers, for example, can find resources on teaching, and means of sharing ideas through mailing lists and regional clusters.

Other well-used online sites included those provided as an adjunct to free-to-air channels (TVNZ, TV3, Māori Television) where visual material can be viewed or reviewed, under certain constraints and conditions.

Access can also be assisted through eTV and a quarter of teachers in this survey take advantage of this service, through a school-based subscription service. It was established as a charitable trust in 2010, in order to 'support the use of media in teaching and help teachers improve student engagement and learning outcomes across the Curriculum' (Vision.3). eTV distributes programmes recorded off-air from domestic and international channels in order for them to be viewed and downloaded under the terms and conditions of the Screenrights Licensing Scheme, for subscribing schools, kura, polytechnics, wananga and universities.

Response to a subsequent question (**Question 12**) reported that a minority (44) of schools held a Screenrights licence, with a much larger number (70) being unsure whether this was the case and nine indicating that licence was held by their school. Screenrights New Zealand is affiliated to Screenrights Australia and enables schools 'to copy programmes, make them available on an intranet, email them and store them on digital management systems such as Clickview, eTV or DVC.<sup>4</sup>.

This information does suggest that there is low up-take of Screenrights provisions and a low level of awareness about them but this is not necessarily a result of disinterest or neglect, as the following explanation from one secondary teachers suggests,

*I have got personal access to eTV and have just started exploring that further to see whether it would be useful to push for a Screenrights licence. We have had it in the past but it was not used and to get it again, it would have to be used across multiple departments. I want to have a look at Zaption but haven't done so yet. As always, the biggest factor is having too great a workload and not enough time to check out the multitude of resources that are available.*

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<sup>4</sup> <https://www.screenrights.org/content-users/new-zealand-services>

Other sites where New Zealand screen content can be found, such as film trailers or historical footage, included the New Zealand Film Commission and the Ngā Taonga Sound and Vision (formerly the NZ Film Archive), although use of the latter seems to have fallen away in recent years. RadioNZ and its youth-oriented site The Wireless was used by more than 20 percent of teachers but some other sites remain under-used, such as ThrongTV (closed Dec 2015), or unfamiliar (AudioCulture).

The Broadcasting Standards Authority site was used by 16 teachers and these would most probably be Media Studies teachers seeking resources to inform specific Achievement Standards, such as AS90995 *Demonstrate understanding of rules that govern the media in New Zealand*.

Teachers also call upon information and resources provided by subject association websites, such as The New Zealand Association for the Teaching of English (<https://nzate.co.nz>), which provides access to their journal *English in Aotearoa*, as well as exemplars and examples of teaching practice. Similarly, the National Association of Media Educators ([www.name.org.nz](http://www.name.org.nz)) provides downloadable resources and links to the community of media teachers, through mailing lists and a link to the Media Teachers Facebook Group.

The Pond ([www.n4l.co.nz/pond/](http://www.n4l.co.nz/pond/)), a Crown-owned entity set up as an ‘online community connecting and empowering educators’, as well as providing access to resources, does not as yet seem to have gained much traction amongst teachers, with only 17 percent (22) teachers in the survey indicating that used this service.

Nevertheless, the great majority of teachers were regular users of the content aggregation sites YouTube (92 percent) and/or Vimeo (40 percent), where significant New Zealand screen content can be found.

The teachers in this survey provided a range of explanations (**Question 11**) as to what online site they found most useful in their teaching, especially those which provided New Zealand screen content to supplement or extend the subjects they taught.

The perceived value of sites correlated to the most visited destinations, with NZ On Screen, TKI and YouTube most frequently cited. Teachers offered the following explanations for their use of such sites, and others.

*The Wireless. The noun frequency is manageable and the content is usually thought-provoking.*

*TVNZ, eTV, NZ Film Archive, Youtube, subject associations, Vimeo, TKI, TV3, The Wireless: all useful. Depends on what I am doing. Just found The Wireless, which is great. Stories are really good for students, at the right level, high interest level and deals with controversial topics which is good for Social Studies. TV3 and eTV and TVNZ all good for up to the minute new stuff. The 100% Pure ads we use for representation.*

*Nga Taonga and NZ On Screen for heaps of good films and clips. The BSA for media ethics work for they include all the reasons for their decisions.*

*Use eTV which is well organise, searchable and includes not just NZ docos/film/tv. Easy to share with students via Moodle/Google Classroom.*

*NZ On Screen for its sheer diversity of content covering such a long period.*

*NZ On Screen. Great, especially for historical content. Lots of fabulous stuff in collections eg Waitangi, Nga Tohu: Signatures. Great for Treaty issues.*

*NZ On Screen. It is location specific. It is all NZ.*

*NZ On Screen. Easy to access. I'm old so old stuff on there is familiar and useable, The collections are particularly useful.*

*NZ On Screen: it is a great resource for short films.*

*NZ On Screen for sure. I'd like to see The Pond developed so that a lot more sharing of good stuff can happen across schools.*

*eTV is excellent, enabling us to capture much of what we want. The NZ Film Commission is great for quick reference and the NZ industry.*

*TVNZ, Maori TV and TV3. Because I am a busy teacher I don't have masses of preparation time so I tend to stumble across them or hear of them from students and colleagues.*

*Maori TV has a library of documentaries on its site.*

*The Media Studies listserv, for answering queries, sharing ideas re assessment.*

### **13. Making better use of NZ screen content**

Teachers were asked what strategies, interventions or improvements would lead to a better use of New Zealand screen content in their teaching. The most frequent request (29 mentions) was for the development or revival of *study or teaching guides*, with comments such as,

*Teaching guides would be phenomenal!*

*More resources on teaching NZ stories/stories*

Several teachers did note, however, that this would involve initiatives being taken from outside the education sector and would involve funding, as in the following comments,

*Teaching guides are always a bonus but we work on tight budgets so tend to make our own resources.*

*Teaching guides! I create most teaching resources myself as I think it's important to use NZ content.*

*I think limitations are my own. I don't have to but I do get The Listener so I know what's on. Teaching guides? Well, I use something like Tama Tu for a range of activities in English and Media Studies, so I know the potential.*

As a supplementary question (**Question 16**), teachers were asked if they created their own teaching resources to accompany the teaching of NZ screen content. A majority (75) reported that they created their own resources, with examples such as,

*Of course! For everything but mainly for NZ short films, Teaching stuff, using them as examples of a particular story, filming, sound, editing examples. Also almost all the doco stuff and news stuff. We have made a set for work to go with My Wedding and Other Secrets.*

*I have created booklets to break down the elements of films. I have also created scaffolded templates for essays/responses etc.*

*I create content as I go. This year I taught I Am Not Esther. I used the RadioNZ readings for students to listen to. We watched the on-demand doco of Gloriavale, then used the ongoing newspaper reports to add more to understanding of texts. Grabbed each news broadcast to add depth.*

*I made a thorough unit on the New Zealand music industry, with lots of clips from the TV show Give It A Whirl and NZ music videos from YouTube.*

*Used the script of Once Were Warriors (found on the internet). Adapted with characters added, combining relevant articles about loss of culture for specific theme lessons. Also used Once Were Warriors for critical text assessment at Level 3.*

*Absolutely! Exercises and teaching resources that elaborate and expand on issues in NZ. For media representation we made a whole series of class discussion questions based on NZ On Screen programmes. When we do wide reading in English we off students the website as a way in and have some generic questions on ideology and culture. I have used NZ screen also for practice with reading film--techniques , a NZ voice and place on screen.*

Despite these teacher-driven initiatives, producing a significant level of in-school productivity, there were a number of suggestions and observations made in respect of assisting and supporting the use of New Zealand screen content in the classroom,

*Access to as many NZ films as possible.*

*I think sometimes having a good guide for something can be useful, but it has to relate ... a lot I use is stuff from Tropfest etc. I would love to get my hands on some NZ shorts that have played at film festivals but it is hard. To be honest, in Social Studies it is really picking up on what works right now eg for the refugee crisis we are using lots of stuff off TVNZ and other news websites.*

*We have great access to TV already but I'm sure there are a lot of good short films that go under the radar.*

*Broadcasters need to leave NZ-based content on their on-demand websites for longer periods of time.*

*We need an index! There are commonly taught topics in History and Social Studies and it would be great to know about some of the screen content out there that is useful.*

*A newsletter each term highlighting content that is available for viewing, at an economical cost if necessary.*

*Knowing what is actually out there. I used to use the NZ Film Archive but material is no longer available.*

*We need clarity around what can be viewed/screened to students eg with copyright, it is ok to copy then re-screen in class, or does it need to be accessed through the likes of NZ On Screen?*

*I am always wary of censor ratings which is sometimes hard to find. I think I need to be a little more confident in using all the wonderful material available!*

*More time to access/explore. I only have a limited knowledge of what is out there and teaching guides/activities would also be handy.*

*How about the creation of a NZ competition for Media Studies students that includes references to some NZ material/icons/references?.*

#### **14. Technical difficulties in accessing screen content**

Close to one-quarter (29) of responding teachers reported technical difficulties or problems in respect of accessing New Zealand screen content but a much larger number (88) appeared to be free of such problems. For those who had encountered problems (**Question 15**), they were most usually in the nature of fickle or unstable internet provision in schools ('an issue at our end') rather than at the content provider end. A number of teachers also pointed to the blocking of content by school servers, and also employed strategies such pre-loading or downloading content to minimise problems such as drop-offs or the freezing of content streams.

#### **17. & 18. Copyright issues**

Copyright issues regarding the fair and/or legal use or licenced use of New Zealand screen content was not an issue for most of the teachers surveyed, in that they were aware of such issues and took account of any constraints in respect of such material. Their attitudes towards copyright and the observation of legal constraints were explained in the following terms,

*I just follow the rules. But I know if I was willing to rip stuff off it would be easier, especially for some films which are just impossible to find ... I have sometimes tried to track down films but either the cost of buying a copy is prohibitive or you just can't find it. This makes access to suitable content difficult.*

*I think about the issue and ensure that the school's Screenrights access is ok.*

*I am careful to use what is available via official YouTube channels, OnDemand or NZ On Screen. I purchase and use DVDs of films and TV shows. Many Ad companies are happy to provide me with a "brag reel" for free which contains the content I need, and most PSAs are available on the campaign websites, or to download, or to order as a CD.*

*It's something I am very aware of and I do not believe I have ever violated copyright with NZ content in a classroom setting. Media Studies (and perhaps Art) is the only department in the school where students are even made aware of copyright issues.*

*We hope we're following all the rules correctly. We don't download the content, but it does mean that if we teach the same topic from year to year, sometimes the links to documentaries are no longer live—or we learn that the content was copyrighted and has been removed.*

*I never download (to save) or take copies of anything. I live stream and encourage this for students. We pay our Screen Licence and I buy any DVD I can if teachers wish to use content. We do not make copies of any DVDs and do not place material on the school internal network systems. We do units on copyright and ethical use.*

*We buy what we need, to be safe.*

*We have the copyright guru as our boss and we do not deviate!*

Nevertheless, there were a few teachers who remained uncertain about their responsibilities regarding copyright, as reflected in the following comments,

*I am unsure about this!*

*Not sure because copyright is purchased for the school's use. The increasing use of the internet means students locate resources independently at times.*

*I honestly don't think about it.*

*I tend to ignore it when it is for educational use.*

Whilst there was general agreement amongst teachers in this research that copyright necessitated certain rules and practices, they also observed that there was a very different set of attitudes and practices amongst their students (**Question 18**). Words and phrases such as 'unaware', 'don't care', 'blasé', 'loose', 'not bothered', 'ignorance', 'laissez faire', 'oblivious' and 'irrelevant' recurred in the numerous reports of these teachers, with a consensus about student attitudes to copyright encapsulated in the following teacher commentary,

*Generally, they do not accept that copyright holds any weight these days. They are consumer-centric and believe if they want it and can find it, they will access any material and use it in any way they want and please. This, they tell me, is the world we now live in. We have had long and robust arguments about copyright and protection of intellectual property, and protection of profits and creative licencing but their approach remains the same: put it out there and expect it to be taken and used. We discussed the recent use of 100,000 people watching the Parker fight illegally because someone shared their legitimately subscribed-to viewing rights on Facebook. They said 'great', 'all good'. 'we don't care', 'if it happened to us we would be thrilled [as] more eyes view it, more exposure and the potential for more money in the long run'.*

Other comments which supported this somewhat despairing judgement of student attitudes included,

*What copyright? They have no idea. Struggle with trying to get them to understand why they can't just rip music footage off and use it with their videos.*

*Same as most kids their age. They all illegally download.*

*It doesn't seem to bother them. They are aware that downloading is wrong but it doesn't stop them doing it. It seems like another way for them to 'rebel'.*

A number of teachers, especially those teaching Media Studies, paid particular attention to copyright issues in the classroom, in order to remind students of legal constraints and to also challenge some of their use of material.

*Officially, they know the rules. They know the risks as we do units on this. Unofficially, copyright is a pain. They are much more concerned with copyright as it affects offshore content—they want it all, right now.*

*My students are encouraged to pay for New Zealand made films as if they want to be serious film makers in the future, this will be what they need.*

*They ignore it in the main. However, through education on how to ensure 'proper use' ie referencing, use of creative commons etc, students are better equipped to understand their responsibilities in the use of copyrighted material in their work.*

*The students we teach in Media Studies are made aware of copyright, but they wouldn't hesitate to breach if they wanted to access some content. From senior level, we monitor and ensure they do not use copyrighted material in their productions.*

*Many have a raft of illegal copies and frequently suggest 'can I bring a copy of something for the class to watch?'. Seniors are more wary and tend not to offer. There is a huge digital divide across their use and understanding of copyright.*

## **19. Additional comments**

As a final question of the questionnaire, responding teachers were given the opportunity to contribute any other comments or suggestions regarding the purpose of this research project.

Comments in respect of resourcing included,

*The more limiting factors of NZ On Screen are the development of the narratives and the voices they offer. The opportunity to use NZ screen material is present but finding material in the junior level is more challenging. A well-developed NZ story is not always appropriate. We used Jane and the Dragon for a while because it fits NZ, but within it the stories are not NZ voice as such. Great for teaching language choices [with] strong girls and no 'tough bits' to get us in trouble with parents. In contrast, bro' Town would send our parents into spasm but we have used it for senior student, about representations.*

*Can you please put on the full documentary for Brother Number One?*

*NZ On Screen: keep up the good work!*

Comments regarding this research project included,

*I think this has been a good prompt for me to start investigating NZ screen content.*

*Thanks for collating this information—it will make interesting reading.*

*Thanks for the chance to comment.*

### ***The Australian Screen Content in Primary, Secondary and Tertiary Education: Uses and Potential Project***

As noted in the introductory comments in this research report, this New Zealand research has drawn some inspiration from a similar study still underway in Australia. This Australian study, conducted out of the Queensland University of Technology (QUT) is much larger in terms of duration (2014-2016), its reach (encompassing primary, secondary and tertiary education) and size of the research team. It is also funded and supported by a range of interested parties: the Australian Research Council, Screen Australia, the Australian Broadcasting (ABC), the Special Broadcasting Service (SBS) and the Australian Children's Television Foundation (ACTF).

Nevertheless, there are similarities in the objectives of the New Zealand and Australian studies,

*Little is known about the specific classroom use of screen content across the curriculum and within specialist areas like media studies. Producers have only anecdotal information about which types of content are most useful to teachers and students, what kinds of support materials are most helpful and which screen content experiences students respond to best. The project aims to develop a comprehensive picture of why, how, how much and where Australian screen content is used in education.<sup>5</sup>*

Some preliminary findings from the Australian fieldwork were released in October 2015, reporting that Australian teachers are using four types of screen content ('signature' content, 'favourite' content, 'teachable moment' content, and 'in the moment' content). YouTube is the popular online source of screen content, and whilst producers aim to curate screen content for schools, teachers further develop it to make it more suitable for students.

## **FINAL COMMENTS**

The objective of this research was to explore and document the use of New Zealand screen content in New Zealand schools. Even though the outcomes ultimately focus on the secondary sector of the New Zealand education sector, where such use seems most prevalent, there are useful insights provided here which could apply across all levels of teaching.

It is hoped this research will assist teachers, policy-makers and local content providers in making connections, in a shared endeavour that will acknowledge and extend student encounters with New Zealand screen productions as part of their formal education.

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<sup>5</sup> <http://australianscreencontentproject.net/about>. Accessed 5 June 2016.