

**Do you agree with the way this paper defines convergence? Why/why not?**

Yes, we agree with the definition as it reflects the development of convergence to date. However, we need to take into consideration how interactive productions come within this definition.

Interactive productions are created through a combination and collaboration of diverse content across multiple platforms including software

**Do New Zealand's current regulations and policies need to change to account for convergence? Why/why not?**

Yes, please refer to the green paper. However, we would stress that any changes must ensure maximum flexibility and choice to cater for different and evolving business models.

**Do you agree with the proposed convergence work programme?**

To be effective, we believe that there must be proper research and consultation on interactive productions as well as the video games industry. We have read the NZGDA comments on a study of interactive productions and the video games industry and agree with the comments made.

We stress that it is vital to examine funding for interactive productions and video games.

We also agree that any research and consultation should result in a strategy which will involve re-examining the roles and tasks of government agencies in these areas. For film and TV makers, it is increasingly important to consider how their productions include interactive applications and outreach to build audiences. This needs to be properly funded.

**Should the Government be doing anything else to address convergence?**

Upskilling of staff especially decision makers and facilitators in understanding the nature, scope and potential of interactive productions. It is essential that the digital future be fully embraced at a senior level so that this can filter down to informed decision-making and practice.

We support the NZGDA's proposal for a sustaining Interactive Media and Games Fund.

**What barriers are you aware of that prevent you from benefiting from, or responding to, convergence?**

Barriers:

- a. Funding and support - there is very little or none within government programmes save for NZ On Air support for digital productions
  - b. Cross sector consultations and development that can foster collaboration
  - c. Appropriately trained staff that can think beyond their traditional sectors groupings with appropriate skills to create interactive productions
- Industry training to equip existing filmmakers with new skills and to foster better understanding of the future landscape of filmmaking

d. Tertiary training that reflects the need for graduates to complete their screen sector training with an understanding of digital story-telling and production

**Name**

Alex Lee

**Organisation**

Film Auckland