

# PRACTICAL APPROACHES TO SURVIVING AND THRIVING IN THE DIGITAL AGE

**Briefing to the  
Incoming Minister of Internal Affairs,  
Tracey Martin**

from Chief Censor, David Shanks  
Office of Film and Literature Classification

“Increasingly, the picture emerging in this digital age is of an uncontrolled social experiment – with young people as the primary subjects. The answer lies in a rational, evidence-led strategy to manage the potential risks” – **CHIEF CENSOR, DAVID SHANKS**



**OFFICE OF FILM  
& LITERATURE CLASSIFICATION**  
*Te Tari Whakarōpū Tukuata, Tuhituhinga*

E te rangatira, nau mai ki tēnei tūranga hou kua riro nei i a koe. He aha i pēnei ai? Nā te mōhio o te nuinga o konei, e taea ana e koe te kawe ngā mahi me ngā wero o tēnei tūranga. Kia maumahara hoki koe kei konei mātou hei tautoko i a koe i roto i ngā āhuatanga o tō tūranga hou.

Welcome to this new position you have gained. You are here because our people know that you are able to carry the many tasks and challenges of this position. Please remember also that we are here to support you in your new role.

## Tēnā koe Minister

### Congratulations on your election and welcome to your portfolio.

We are grateful for the opportunity to present the key classification and resilience challenges facing New Zealanders in this digital age, and our plans to address these through a radically revised approach.

As the issues outlined in this document affect *all* New Zealanders – particularly parents/educators and young people – and the solutions rely on a partnership approach, we would be pleased for you to share and discuss this briefing with your colleagues, the Minister of Broadcasting, Communications and Digital Media Hon. Clare Curran, and Minister of Arts, Culture and Heritage Right Hon. Jacinda Ardern.

We would welcome the opportunity to discuss this briefing in more detail.



David Shanks  
**CHIEF CENSOR**

October 2017



Jared Mullen  
**DEPUTY CHIEF CENSOR**

# An overview

The ‘new normal’ in this digital age is for people to access virtually any content on their devices – anywhere, any time.

For our young people, age restrictions are seen as more of a guide than actually being restrictive and there is little distinction as to whether content is legally obtained or not. It is increasingly difficult for parents to supervise their children’s consumption of media and games, particularly for teenagers. Young people relish this complete freedom of access to entertainment, unimagined by previous generations.

And why not? There is an incredible array of entertainment and educational possibilities available to today’s children and young people, and as digital natives they can and should make use of them.

There are inevitably a few downsides to this, and our research with rangatahi nationwide proves it is commonplace for young people to view sexual violence in films and series, access porn, or see troubling content on social media.

They have often seen things they would rather not have seen, and feel that they lack information and support in this area.

## So, what about censorship?

Given that background, often the question is raised about where classification and censorship fits in today’s world.

It’s a good question. Some argue that all we can do now is to accept that our digital age is a free-for-all and we just need to hope for the best. At the other extreme, some countries are adopting harsh new laws and technological blocks to enforce censorship.

New Zealanders tell us that the digital world has made issues of classification and censorship more relevant than ever before. Sure, we need to adapt our approach from what was done when content was physical, like movie reels or VHS tapes. But there is an opportunity to develop our thinking to allow everyone to take advantage of the freedom and opportunity the digital revolution represents – while being smart about managing the downsides.



*“It’s time to make a change to censorship” – Chief Censor, David Shanks*

## Change is needed

Regulation is seriously lagging behind – our system does not recognise the changes in the way New Zealanders now consume media. Various attempts to update the system have been made over the last 10 years, but none have made any difference, and the debate has cycled endlessly between industry and government agencies. New Zealanders have borne the consequences of a confusing and out of date approach, with the needs and concerns of New Zealanders and their families increasingly taking a back seat.

This is not good enough. The scientific evidence about the effects of consuming violent, sexualised media is already compelling. Technology keeps raising the stakes – virtual reality and immersive media are now making an impact.

We think the time is right to take a different tack. New thinking and digital tools are now available that can make classifications and consumer information available at a fraction of the cost of traditional approaches. Industry increasingly recognises the value in a modern and efficient regulatory regime. Strong research and an evidence-led approach can enable practical tools and education to be provided to those who need it most. A partnership approach between agencies can ensure the messages are consistent, and cut through the noise in this space.

The opportunity to make a change is now.

# Why change is needed

## REASON 1:

Content targeting young people is becoming more problematic

The OFLC recently classified the controversial Netflix series *13 Reasons Why* which focussed on teen suicide. The drama *To The Bone* about a young woman struggling with anorexia followed soon after. In both cases, the OFLC called in the shows for classification following approaches by health specialists and members of the public who expressed serious concerns about their potential impact – particularly on children and young people.

Both shows were commercially successful, with *13 Reasons Why* in particular drawing huge audiences across the globe. In the Office's own informal poll of several hundred 16 to 17-year-old NZ media students, more than 80 percent had viewed it.

The creation of content focusing on the vulnerabilities of young people – particularly in relation to mental health issues – is fast becoming a trend.

Did young New Zealanders watch these titles with their parents, or at least with guidance and oversight from an adult, as required by their respective RP18 and RP16 ratings? Some will have. Not all.

## Suicide internet searches

That this is a problem is underlined by emerging research. Internet searches about suicide took a worrying leap after *13 Reasons Why* screened in the US. The preliminary results in from [US emergency paediatric support services](#)<sup>1</sup> providing youth suicide support also indicate a substantial increase in volumes over the same period.

What is the picture in New Zealand, with our appalling youth suicide record? That's not clear yet. While it is evident that this show breaches many of the medical guidelines proposed for content dealing with suicide, we don't know how many teens or younger children have watched this with no adult support at all.



*13 Reasons Why*



*To The Bone*

*13 Reasons Why* Season 2 (which early teasers hint at being even more controversial) is due for release soon.

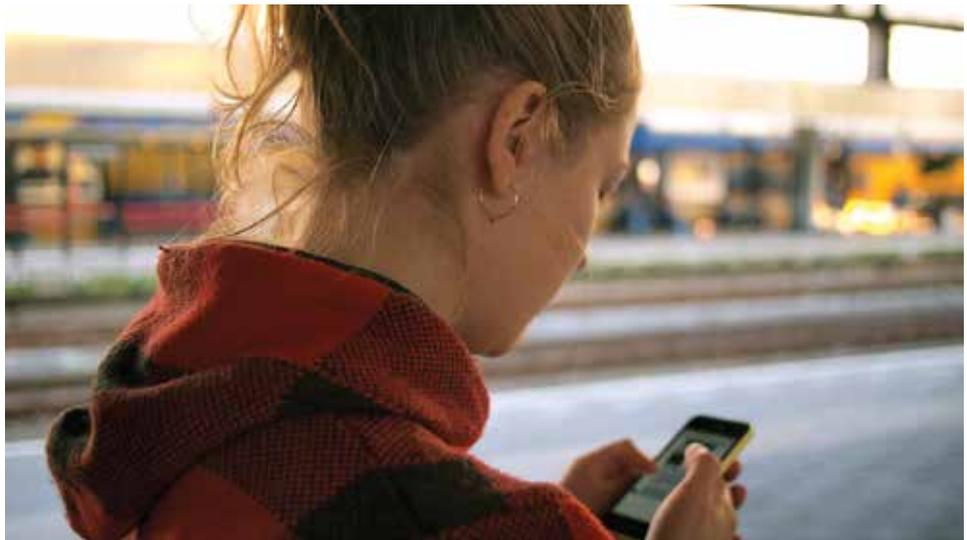
“Hannah brings things on herself. She did nothing. She made it about herself and a reason why she killed herself” – 15-YEAR-OLD PARTICIPANT IN OFLC CONSULTATION

## Blind to the harms

This issue is obviously not limited to streaming services like Netflix. Increasingly all media platforms are using algorithms to profile us and our children, determining what content to produce and market to us. These algorithms are entirely blind as to whether that content might be harmful to us.

<sup>1</sup> Internet searches for suicide following the release of *13 Reasons Why* by John W. Ayers, PhD, MA; Benjamin M. Althouse, PhD, ScM; Eric C. Leas, PhD, MPH; et al, *JAMA Intern Med.* Published online July 31, 2017

We know from our own research and from overseas studies that young people are increasingly consuming – and creating – content for online platforms such as Youtube. Young people can routinely access content via such platforms that can be traumatising (such as actual combat footage and real torture/execution scenes from war-torn regions). Alongside this, the universal availability of commercial online porn is also raising concerns internationally about the impacts on young people – particularly given the trends of these sites towards increasingly violent and extreme content. Analytics from one of the largest online porn providers (Pornhub) suggests that New Zealand is one of the highest per capita users of that site.



*Young people can routinely access traumatising online content*

Increasingly, the picture emerging is of an uncontrolled social experiment – with young people as the primary subjects. The answer lies in a rational, evidence-led strategy to manage the potential risks.

“*She’s being exposed to a world I don’t really want for her. But you’re stuck, if I say no, she’ll be isolated from her friends and that’s uncool*” – PARENT (OF A TEEN) – OFLC CONSULTATION

## REASON 2:

### New Zealand parents are concerned – for good reason

We know from our recent [survey](#)<sup>2</sup> of 1,000 New Zealanders that more than three quarters of us have concerns about children and young people’s exposure to entertainment media content. When it comes to parents, even more are concerned (84 percent expressing some concern, with more than half indicating high levels of concern about this issue).

Increasingly, the scientific consensus is that parents are right to be concerned about this.

A major 2006 study combined the results of 431 previous studies involving 68,463 individual participants (both children and adults)<sup>3</sup>. The conclusion was that exposure to media violence was associated with more aggressive behaviours, thoughts, and feelings, as well as reducing behaviours that could help others. The longer term effects were found to be strongest for children and young people.

The fact that violent video games increase aggression and decrease prosocial outcomes has been established by a 2014<sup>4</sup> study on the effect of video games that collected data from 98 independent studies with 36,965 participants. Prosocial games had the opposite effect.

Advances in neural imaging have also recently begun to illustrate the changes in the human brain that occur in response to violent imagery in entertainment<sup>5</sup>.

These – and similar studies have led the [American Academy of Paediatrics to state definitively that:](#)

*“The news and information media should acknowledge the proven scientific connection between virtual violence and real-world aggression and the current consensus of credentialed experts in this field and should avoid equating unscientific opinions and*

<sup>2</sup> Children and teen exposure to media content, UMR survey, published February 2017

<sup>3</sup> Short-term and Long-term Effects of Violent Media on Aggression in Children and Adults, Bushman and Huesmann. Archives of Paediatric and Adolescent Medicine. 2006;160:348-352

<sup>4</sup> Video Games Do Affect Social Outcomes: A Meta-Analytic Review of the Effects of Violent and Prosocial Video Game Play, Greitemeyer and Mügge,

<sup>5</sup> Media Violence Effects on Brain Development: What Neuroimaging Has Revealed and What Lies Ahead, Hummer, American Behavioural Scientist 2015. Vol 59(14) 1790-1806



industry marketing tracts with peer-reviewed and vetted scientific research.

The federal government should oversee the development of a robust, valid, reliable, and “parent-centric” rating system rather than relying on industry to do so.”

“I have four children, and the oldest two have been exposed to inappropriate material on occasions when they’ve been aged nine, 11 and 12, across three different schools. These include graphic violence in games such as *Grand Theft Auto* and *Happy Wheels*, inappropriate sexual images, animal cruelty, the game *Five Nights at Freddy’s*, as well as watching a child play online (who) called himself “*sexy balls ni#@er*” and “*motherf\*\*ker*” as pseudonyms” – PARENT AT OFLC CONSULTATION

“My 10-year old is having nightmares having played an R-16 game at his 11-year old friend’s house. He has much more, let’s say ‘relaxed’ parents. The research can’t be ignored” – PARENT COMMENTING ON OFLC’S WEBSITE 2016

### REASON 3:

Young people are being affected

“My mum was watching *Game of Thrones* and I asked her what it was. She wouldn’t tell me so I just sat there. She didn’t tell me to get out. She let me sit there and watch. It disturbed me so I walked out and started playing my games. I didn’t talk to my mum all week” – OLDER TEEN MALE PARTICIPATING IN OFLC RESEARCH

We know that the attitudes of a new generation are already being formed – and not necessarily for the better.

Over more than 12 months, the OFLC conducted a research and consultation project [Young New Zealanders Viewing Sexual Violence](#).<sup>6</sup> The research included two phases of interviews with young people and a phase of engagement with experts who work with young people in the field of sexual violence prevention, education, treatment and research.

[Young people told us](#) that they could freely access almost any content they desired with few if any barriers. As a

<sup>6</sup> *Young New Zealanders Viewing Sexual Violence*, published by OFLC on November 2016, April 2017 and July 2017.

result, many had seen things they would rather not have seen. Some claimed to be unaffected by what they watched – yet they repeated harmful stereotypes contained in media portrayals of sexual violence. A consistent theme was that teens feel that they lack information and support in this area.

“...with stuff like that there’s nothing you can really do afterwards except try to forget about it and just bury it in the back of your mind” – YOUNGER MALE TEEN PARTICIPANT IN YOUNG NEW ZEALANDERS VIEWING SEXUAL VIOLENCE INTERVIEW



Sexual violence is a growing social concern for young New Zealanders

## REASON 4:

Frontline experts are concerned

“Sometimes they’ll go off with a guy. They’ve had one drink. One drink. Girls aren’t that lightweight that they can’t handle one drink, and then they go back to their friends crying. It’s like “No, you knew what you were doing, don’t play that game” – OLDER MALE TEEN PARTICIPANT IN YOUNG NEW ZEALANDERS VIEWING SEXUAL VIOLENCE INTERVIEW

Frontline organisations told us of their concerns that sexual violence is being deployed more commonly in films and television shows, often in ways that seemed to eroticise sexual violence. The experts were very clear that most media depictions do not reflect the realities of sexual violence. Some representations normalised rape or presented it as consensual sex.

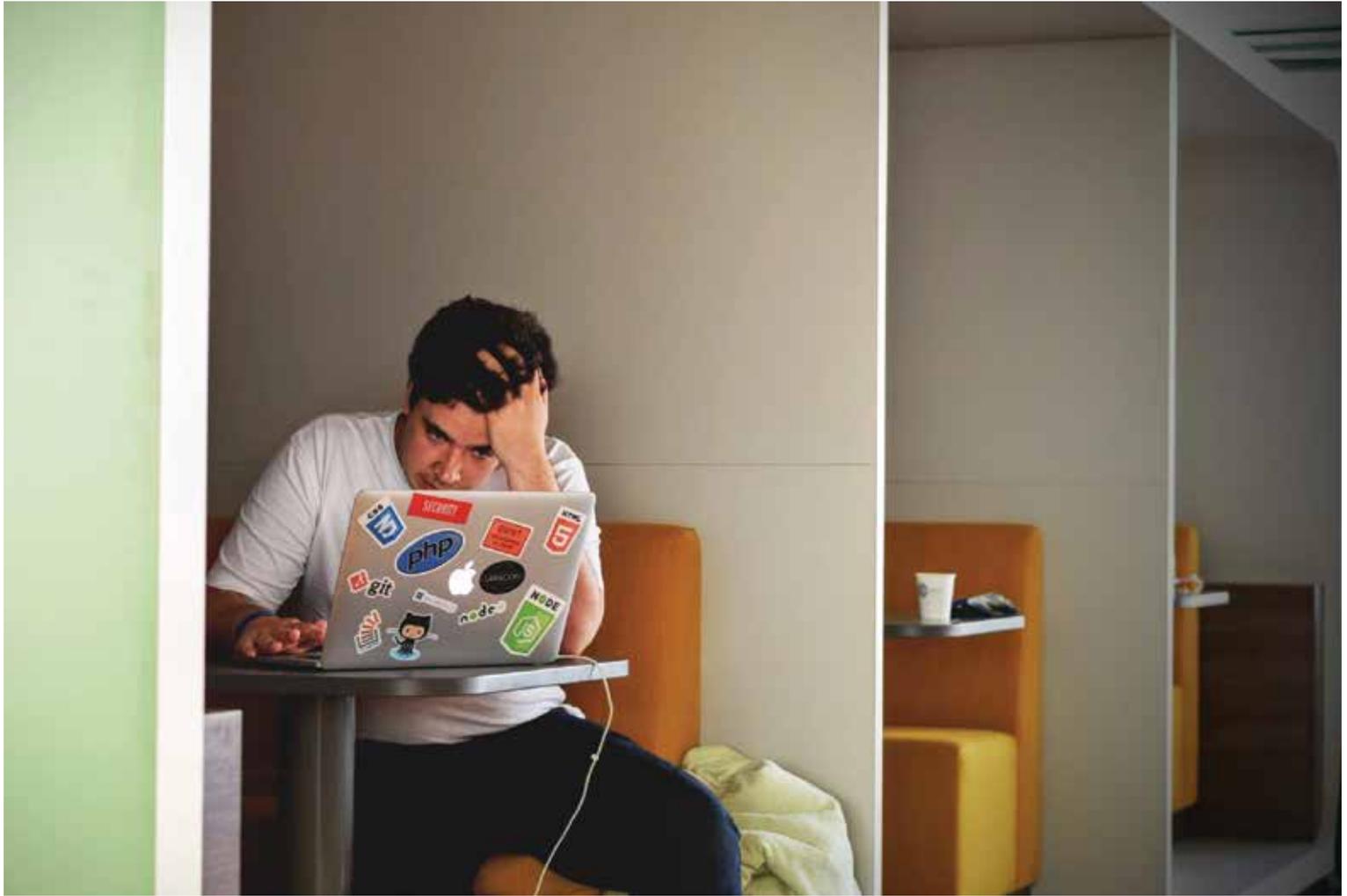
One prominent local expert in adolescent development noted that, as young people’s minds are still developing, along with their social skills and belief systems, young people were more likely to accept media uncritically and to use it as an educative tool.

Successive governments have rightly placed a high priority on resources and responses to sexual violence. The experts we have spoken to felt these efforts are being undermined by the media depictions that young people are routinely

consuming. Balanced against this, we are seeing a growing social concern amongst young people and their parents about sexual violence.

The challenge is to give young people and their parents the tools to question what they see and make better decisions about what they watch and play.

“How we see and learn what sexual violence is, it’s often like a plot point where there’s a... white, young, attractive woman who gets her drink spiked and then down an alleyway there’s sexual violence and that’s how we learn, how we know what it looks like, rather than that it can be all around us, involving people we know... There’s ambiguity because we’re not sure what consent is. Until you know what consent is, you can’t say what sexual violence is” – EXPERT WORKING AT FRONTLINE OF YOUTH HEALTH IN YOUNG NEW ZEALANDERS VIEWING SEXUAL VIOLENCE WORKSHOP



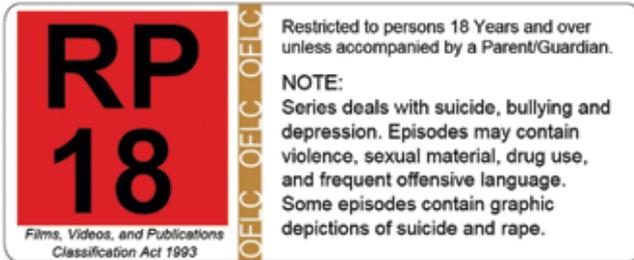
## What are parents and young people asking for?

“I was wondering if you could help me with supporting my 12-year-old son at school? He has had three experiences this year where he’s encountered R16 material on other children’s devices at lunchtime”  
– PARENT EMAIL TO OFLC

“Basically I can watch anything I like – my parents don’t really monitor. But I do like to know what’s coming up. We need more information about what we’re going to see. Then I can decide whether I’ll watch it or not. Like, hard out rape scenes for

instance I’m not going to choose to watch. And suicide...like that scene in 13 Reasons Why I absolutely didn’t want to see that but I did cos I didn’t even know it was going to be that bad!”  
– 16-YEAR-OLD TEEN AT OFLC CONSULTATION

Growing up and parenting are two tough jobs that have only become more complicated with the explosion of digital media. Nevertheless, young people, parents and experts have told us that some simple tools would really help them. Here are their suggestions:



The OFLC's warning note for 13 Reasons Why. Young people want to know what they are going to view.

### 1. Consistent and accurate consumer labelling of commercial entertainment

Over the last 10 years large holes have emerged in the regulatory environment as online and on-demand content have become more prevalent. Regulatory reform efforts over this period have not translated into legislative action, exposing New Zealanders and their families to an ever more complicated and confusing environment.

A [representative survey](#)<sup>7</sup> in 2016 showed that 83 percent of New Zealanders thought there should be one labelling system regardless of how media content was accessed (on-demand, cinema, blu-ray, games). Of this number, two-thirds (66 percent) would prefer the classifications currently assigned by the Classification Office to those used for broadcast television, or any other system.

### 2. More information about content

Young people in particular tell us they want better information about what they are looking to view and better support to help them critically analyse content. They tell us they would make use of content warnings if they were available where they actually access content – and this service can so easily be provided. Content variety and ease of access are of primary importance to them. With the increasing popularity and diversity of online streaming services in NZ homes, young people will inevitably be turning more and more to reliable, high

quality services (such as the household Netflix account) before looking for illegal copies.

Experts and community groups spoken to as part of the [OFLC's Young New Zealanders Viewing Sexual Violence research](#) indicated they would oppose changes that would limit people's access to detailed content information before films were viewed. These participants thought that the Classification Office had an educational role in the community, and felt that a classification system was a necessary element of broader social strategies – particularly those aimed at reducing sexual violence.

### 3. Better education about media effects and media literacy

Better education of young people about media effects and media literacy is required, including guidance and resources about content that may be outside any official regulatory regime. This includes social media, pornography, and other extreme or disturbing content available on websites.

Our research shows that young people are willing and able to talk about their media use and the concerns they have about content, but they are often unwilling to approach adults about this, or do not think adults are willing or able to provide guidance. Some adults may lack the knowledge and experience to discuss sensitive (or technical) topics with confidence.

<sup>7</sup> Results are from the January 2016 UMR Online Omnibus survey. This is a nationally representative survey of 1000 New Zealanders 18 years of age and over from UMR's SayIT panel (the margin for error for a 50% figure at the 95% confidence level being ± 3.1%).

# Informing and protecting New Zealanders – making a difference

The OFLC has been using every resource at its disposal and adapting its approach to meet new challenges in the changing media environment while waiting for improved legislation.

1.

The OFLC is working proactively with Netflix and Lightbox to ensure that provocative and hugely popular shows, such as *To The Bone* and *The Handmaid's Tale* – dealing respectively with anorexia and sexual abuse in a dystopian society – display the correct age rating and warning at the time of their release. As with the earlier Netflix show *13 Reasons Why*, the OFLC consulted clinical experts and young people on the issues covered in *To The Bone* to ensure that the age rating and warning information were accurate and helpful.



*The Handmaid's Tale*

2.

Digital games downloaded from online platforms like Steam and Sony's Playstation Network are one of the largest and fastest growing areas of entertainment and they are totally unregulated – except by the residual power of the Chief Censor to call in and classify any publication. The OFLC has called in and banned two games this year that promoted sexual violence to a high extent and degree (in one case the sexual violence was against girls portrayed as young as 13). These games were that were commercially available for anyone to purchase and download from the Steam web store.



*Criminal Girls*

3.

A range of high-impact, ultra-violent games available on the Steam web store was also called in for classification and age-restricted with strong warnings after consultation with a diverse group of young New Zealand gamers.

“Feral. You're shooting people, going crazy”

“You lose sense of the real world and get used to killing people” – YOUNG GAMERS PLAYING HATRED AT OFLC CONSULTATION



*Hatred*

4.

Big budget film releases coming in from Australia – unrestricted due to outdated regulations – have been re-classified due to levels of violence, horror and sexual violence that could harm New Zealand children. *Suicide Squad* contained high levels of repetitive violence, significant cruelty and a sub-plot involving sexual violence, abuse and torture. Rated M in Australia, the film was reclassified as R13 in New Zealand.



*Suicide Squad*

**“Why do you morons think it is acceptable to rate *Suicide Squad* an M when the UK rated it R15... you morons are the reason that there is so much violence in this country”**  
– PARENT EMAIL TO OLFC

5.

The voluntary, self-regulatory Advertising Standards regime, local authority by-laws and the Crimes Act all failed to deal with public outrage over the slogans and images displayed on Wicked Campers. The Police eventually referred the vans to OFLC and we provided enforceable classifications that ensured that the most harmful vans could be taken off the road – while protecting the right to freedom of expression for some of the other vans.



*Wicked Campers*

**“I and many other people appreciate the work your office has done to clean up the disgusting slogans on Wicked Camper vans but this one I saw last night and I don't think it's very appropriate”** – MEMBER OF THE PUBLIC EMAIL TO OFLC

6.

The OFLC has fielded an increasing demand from media – reflecting the concerns of New Zealanders – to know what is going on in the area of harmful media and what can be done to support parents in an increasingly difficult environment.



*Chief Censor David Shanks interviewed on The AM Show about parents' concerns in the digital age.*



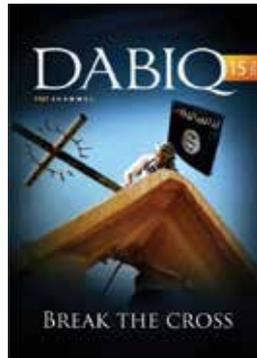
## A collaborative model – our work with other agencies

Increasingly, the OFLC is finding there are strong and overlapping interests with protective government and non-government organisations.

We have strong links with the Commissioner for Children, the Ministry for Women and the Privacy Commissioner, and we work closely with partner agencies such as the Sexual Abuse Prevention Network, Netsafe, Rape Crisis, START Healing, The Collaborative Trust, and youth health centres nationwide.

Our links with law enforcement agencies are well established – dating back many years and focused mainly on objectionable child sexual abuse images and increasing incidences of terrorist promotional material.

Terrorist organisations Al Qaeda and ISIL have sophisticated online promotional efforts to recruit young people as foreign fighters or domestic terrorists. Both organisations have online magazines that are widely distributed containing tips and hints and detailed instructions for bombings, vehicle massacres and assassinations, as well as recruitment and motivational material.



*ISIL propaganda*

Enforcement officers working at the front line of inter-agency efforts to tackle trafficking in child sex abuse images tell us that the path for many offenders is one of gradual escalation. A popular, comforting myth is that there is a sharp distinction between objectionable images

and mainstream media. The truth is that there is a long spectrum where grey turns gradually to black. We always focus on the need to protect New Zealanders' rights to freedom of expression, but sometimes the potential harm of a publication justifies a ban.

Some examples this year:

### EXAMPLE 1:

In 2016 the OFLC classified a low budget independent feature from Australia called *Cat Sick Blues* about a disturbed individual who stalks and rapes women while dressed as a cat and wearing a large prosthetic cat's penis.



In one scene the lead character orally rapes a young woman to death. The distributor declined to excise this scene for New Zealand release. So although the film was classified MA15+<sup>8</sup> in Australia, it was banned in New Zealand.

### EXAMPLE 2:

New Zealand Customs submitted material from a New Zealander's seized laptop. The images and clips were downloaded from commercial websites in the United States and Eastern Europe featuring highly realistic rape, strangulation and necrophilia sequences. This material is illegal in New Zealand.

### EXAMPLE 3:

NZ Police submitted a range of clips and images of horrific child rape and abuse offered for distribution by a New Zealand resident. The level of these submissions keeps climbing – in the first half of the year we received more than the entire year prior. Determinations of objectionable material are crucial for prosecution deterrence in this space.

<sup>8</sup> Australian children under the age of 15 may not legally watch, buy or hire MA 15+ classified material unless they are in the company of a parent or adult guardian.



## Working with industry

We have been talking with a number of industry representatives to better understand their issues with the current regulatory regime.

Industry concerns are varied. Businesses working in the physical media space (DVD importation and distribution, for example) see the current regime as imbalanced – for example a DVD importer is obliged to put a title through the classification and labelling regime, with attendant costs. A streaming service such as Netflix can choose to make the same title available to New Zealanders on its service with no cost or regulatory overhead.

Film and game distributors are interested in reducing regulatory cost and complexity. As an example, would like to see a common classification system with Australia to simplify the labelling and distribution cost for this part of the world.

### Common ground

In talking through these issues with industry leaders, it is clear that there is significant common ground to work from. Generally, industry players accept that some level of regulation is inevitable in this area – they simply want

it to be cheap, fast, simple and fair. They also inevitably have a stake in ensuring that classifications are clear and informative for their consumers. The vast majority actually do not wish to unduly shock, horrify or harm their customers.

### Collaboration is key

In order to deliver the clear, consistent classification service that New Zealanders are asking for, we see real opportunity to take a more collaborative approach with industry. We are already applying discretionary discounts and groupings to ease the overheads for limited volume DVD importers. We are taking an open door approach with film distributors, providing a responsive, cost-effective service. We are exploring innovative classification approaches with streaming services.

In our recent discussions with industry, we have acknowledged that regulation will always likely lag behind technology in this area. Recognising that, and working with a new, communicative and transparent regulatory model is the most likely means of achieving the right balance between commercial interests, and the rights of the public to have an independent and effective regulatory regime.

# New challenges – new solutions

Fundamental changes are occurring in the way that New Zealanders view, use and interact with media. The pace of these changes is only going to accelerate.

In order to meet this reality, we are making fundamental changes to our business model and approach.

This model has to be fit for the digital age. We need to accommodate the exciting new ways that New Zealanders and their families access information and entertainment. We need to provide practical, fast and effective solutions for industry, and support their willingness to do the right thing.

New Zealanders are entitled to clear, simple information so they can make informed choices about what they view and play. They also expect that they should have access to tools and education that help them make their digital world accessible and responsibly managed for their children.

These are reasonable expectations. But up until now, the pace of change, the complexity of the system, and the competing demands of industry and government agencies have made it seem almost impossible to meet them. We need support to break this deadlock and establish an efficient system that delivers for all New Zealanders.

## It's not impossible

Now, things have changed. Industry forces have meant that the digital content that most New Zealanders consume are provided by a handful of major industry players – players with whom we already share relationships.

These relationships are providing us with insight into how the technology and systems, used by the leading streaming services and digital games corporations to create and market their products, can be harnessed. Often, the data already exists to provide the public with the information and protection they need.

We have taken major steps to reshape the Office. This requires significant organisational change as we work to redirect our staffing focus to the skills and capabilities needed to support this new environment. While the funding model still poses some challenges, these changes will put us in a sustainable financial position for the future.

## Keeping it real

We know that a tech-savvy approach can minimise cost, increase speed, and produce ratings and information that are clearer and more useful for everyone. Our engagement with classification offices internationally that are taking this approach indicates that investment costs and 'time to market' for workable solutions can be surprisingly low.

The advantages of using digital technology to meet the challenges it creates are becoming obvious.

On the flip side, we recognise the reality that no matter how comprehensive and clear we can make the classification system, our young people will have access to potentially harmful content online, in a way that previous generations simply did not.

## Minds over media

Focusing solely on content advice and restricting access to harmful content is no longer enough: we must equip New Zealanders to treat media consumption as an active and critical process; we need parents to confidently manage their children's access and use of media and games; and we need children themselves to be savvy and resilient in the digital environment.

This is no small task. But our own research, our view of what is happening overseas and our engagement with experts, educators and partner agencies here in New Zealand tell us that major gains can be made in this area relatively easily. This is particularly so if New Zealanders have a trusted organisation that is championing this issue, engaging with communities and co-ordinating efforts across multiple agencies.

We are that trusted organisation.

We would be pleased to discuss our ideas and strategies at your convenience.



