

Diversity Report 2019

Gender and ethnic diversity in content funded by NZ On Air

June 2019



Purpose: This is the fourth report in an ongoing series which monitors gender and ethnic diversity at the key creative levels in projects funded by NZ On Air.

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Introduction

For the past four years NZ On Air has published a Diversity Report as both a response to, and a contribution towards, discussions about gender, ethnic, and regional production representation in the local screen and music sector. NZ On Air, as a key funder of local content, is in a unique position to report industry trends.

This report monitors gender and ethnic diversity among key personnel of NZ On Air-funded projects, (as well as regional spread of production companies). While our funded content comprises a small amount of total local output, we do not expect the trends in commercially-funded content to be particularly different.

We have now gathered four years of comparable Scripted and Factual data which allows us to report on emerging trends and notable data shifts. When we refer to a year we mean March to March, so the 2019 screen data is for the year until March 2019.

This report also monitors the gender balance among applicants and recipients of NZ On Air music funding. New Music Single and New Music Project funding data refers to the 2016-17, 2017-18 and 2018-19 financial years.

Executive summary

This fourth Diversity Report includes survey responses from 152 Scripted and Factual projects funded by NZ On Air between 2014 and 2019 that were fully delivered by March 2019 and not included in last year's report. It also includes music gender data compiled by NZ On Air. Now that we have four consecutive years of data we can report on consistent trends in several areas of funded production. The key findings are:

- **Women are well represented among producers and writers**, making up 62% of producers surveyed and 57% of writers this year.
- **Ethnicity of producers** is generally not in line with population statistics.¹
 - In 2019 82% of producers identified as Pākehā compared to 74% of the New Zealand population; 4% as Asian (11.8%); 22% as Māori (14.9%); 7% as Pacific (7.4%)
- In 2018/19, **women directors** made up 48% of individual directors and performed 47% of director roles.
 - While there were at least three projects – *Daughters Of The Migration*, *Outlook For Someday*, and *Maia The Brave* – that had almost all women directors, the overall gender balance of directors is more even than in previous years.²
- In previous years -
 - In 2016 33% of directors were women (11% drama directors)
 - In 2017 36% of directors were women (20% drama directors)
 - In 2018 44% of directors were women but this was due to one particular project (*Waru*).
- In 2019 there was **an increased chance of a female director being attached to a project if there was a female producer**.
- **Ethnicity of directors** is closer to population statistics
 - In 2019 69% of directors identified as Pākehā compared to 74% of the New Zealand population; 4% as Asian (11.8%); 23% as Māori (14.9%); 16% as Pacific (7.4%)
- There is a consistent **under-representation of Asian creatives** in all three roles surveyed: producer, director and writer/researcher.
- Auckland still dominates as the centre of production and remains the most ethnically diverse of the main centres.
- In most **music** rounds women make up 20-30% of funding applicants. Over the past two years the percentage of female artists funded has been slightly higher than the percentage that applied for New Music Single. For New Music Project there's been a more significant increase in the percentage of female artists funded compared to the percentage that applied. However there is still work to do.

¹ Based on the most recently available census stats (2013).

² NB All women-directed *Vai* is not included in 2019 data. It will be next year.

Scripted & Factual Content

Producers of funded content – gender and ethnic diversity

152 projects were surveyed this year, which included 248 individual producers performing 307 producer roles.

For the fourth year in a row female producers outnumbered male producers. 61.6% of producing roles were filled by women, 38.1% by men and 0.3% by producers identifying as gender diverse. According to the 2016 Population Indicators provided by Statistics NZ, 51% of the New Zealand population is female and 49% is male.

This gender split between producers has remained fairly stable over the four years of this report.

This year's numbers showed that there was an increased chance of a female director being attached to a project if there was a female producer; 49% versus 32% when there is a male producer. This may account for the more even gender split of directors in the 2019 figures.

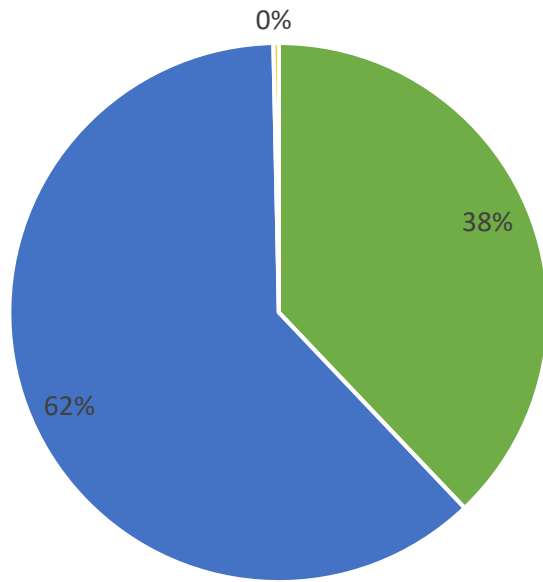
The proportion of producers identifying as Pākehā or another European ethnicity is still high at 82%. The 2013 census which showed that 74% Zealand's population identified with one or more European ethnicities.

2% of producer roles were filled by individuals identifying as Middle Eastern, Latin American or African (MELAA) producers. In previous reports 1% of producers have identified as MELAA, a level in line with general population statistics.

Producers identifying as Asian dropped from 6% in 2017 to 3% in 2018 but increased slightly to 4% in 2019. This is still low when compared to the 11.8% of New Zealanders who identify as one or more Asian ethnicities.

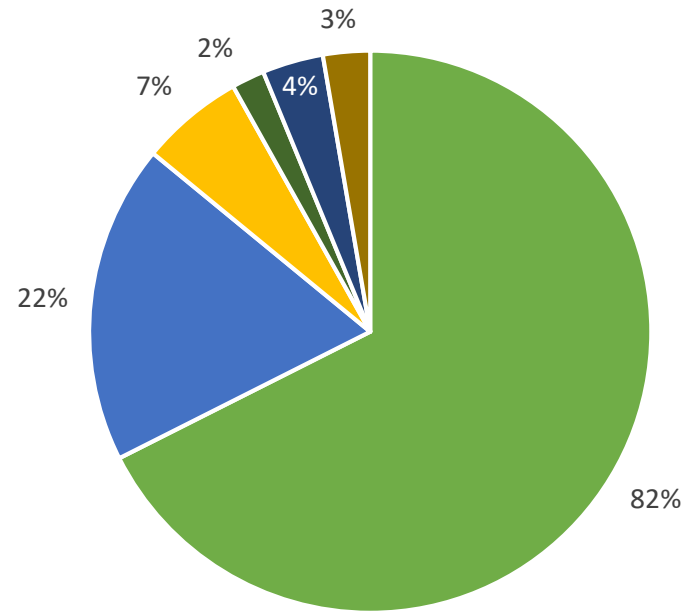
In 2019, 22% of producers identified as Māori, up from 17%, while 14.9% of New Zealanders identify as Māori. Pacific peoples made up 7% of surveyed producers, in line with the overall New Zealand population figure 7.4%.

Producer roles by Gender



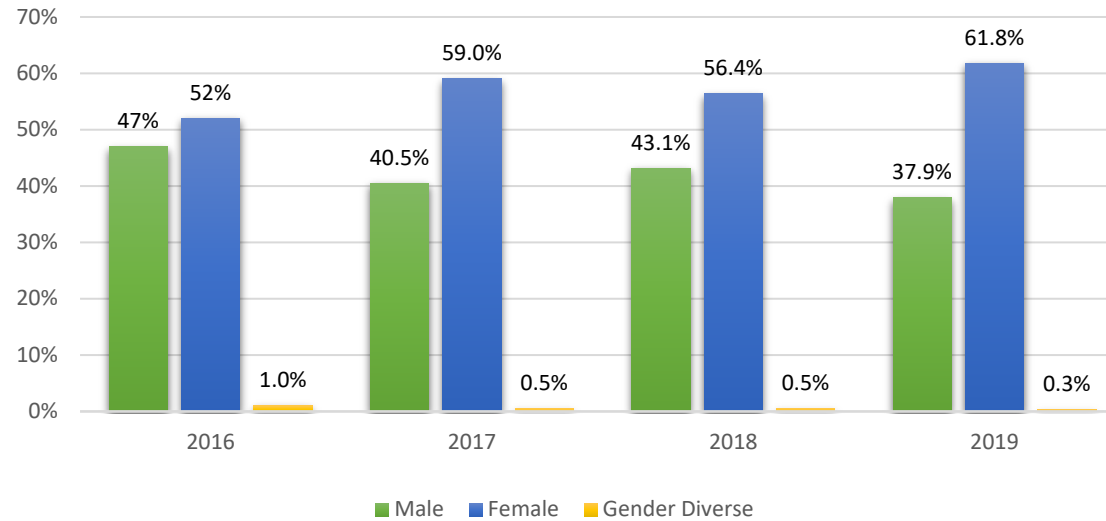
- Male Producers
- Female Producers
- Gender Diverse Producers

Producer roles by Ethnicity



- European Producers
- Māori Producers
- Pacific Peoples Producers
- Middle Eastern/Latin American/African
- Asian
- Other Ethnicity Producers

Producer Gender Split - 2016-19



Breakdown of Producer and Director gender combinations

Total Projects	152	
Projects with Male Producer	76	50%
Projects with Female Producer	121	80%
Female Producer + Female Director	59	49%
Female Producer + Male Director	62	51%
Male Producer + Female Director	24	32%
Male Producer + Male Director	54	71%

Note: Projects may have multiple producer, writer and director roles so %'s above do not add up to 100%

Director gender and ethnic diversity

This year's survey includes 211 unique directors performing 256 director roles.

Of the three key creative roles surveyed over the first three years of this report, the director role has consistently shown the largest disparity between men and women.

- In 2016 and 2017 roughly two thirds of the director roles of content funded by NZ On Air were filled by men.
- This started to even out in 2018, with 44% of directors identifying as women though it was identified that a single project skewed this figure.
- In 2019 several projects also contributed to this balance which may indicate a growing trend. This year the numbers are more even with 47% of director roles being performed by women.

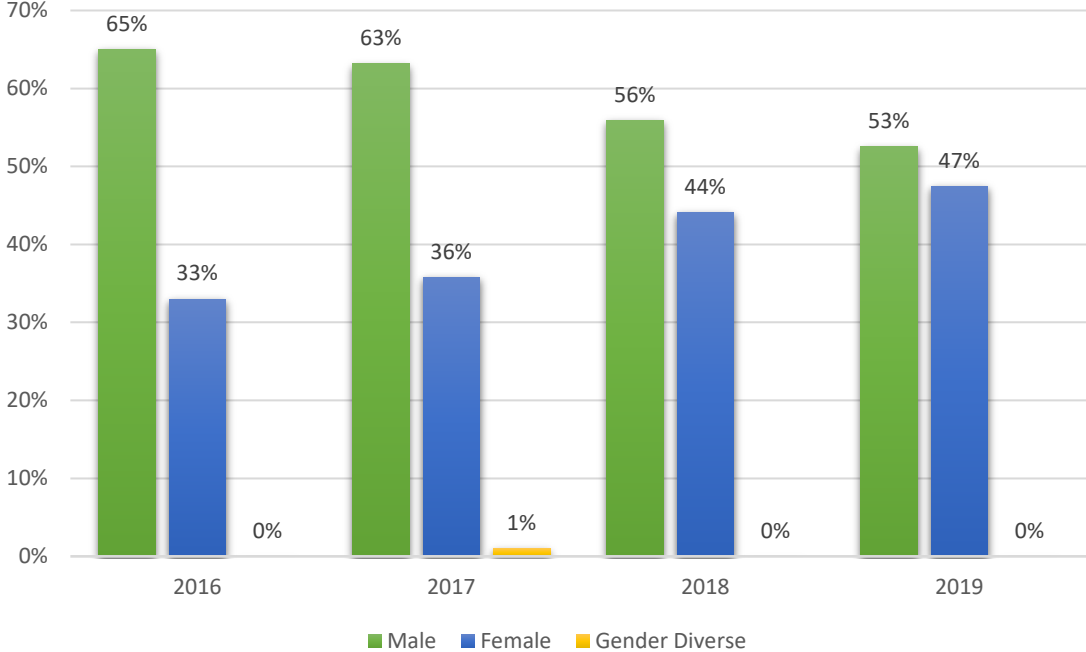
As with 2018, no directors identified as gender diverse in 2019.

The proportion of directors identifying as Pākehā or another European ethnicity decreased from 75% in 2018 to 69%, a level closer to general population statistics. 68% identified as Pākehā/NZ European, and 1% identified as other European identities.

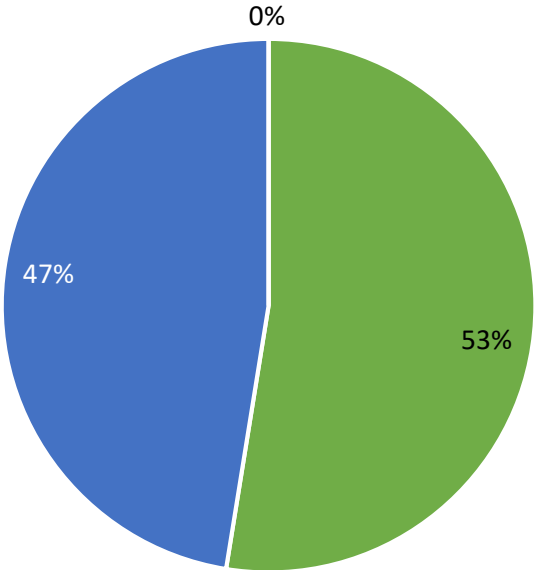
Māori and Pacific peoples continue to be well-represented. This year just under a quarter of directors of funded content identified as Māori (23%) and 16% of directors identified as one or more Pacific ethnicity.

The proportion of Asian directors decreased from 5% to 4% this year, still notably lower than the 11.8% of the New Zealand population that identifies with one or more Asian ethnicity. 1% of directors identified as Middle Eastern, Latin American or African (MELAA) directors.

Director Gender Split - 2016-19

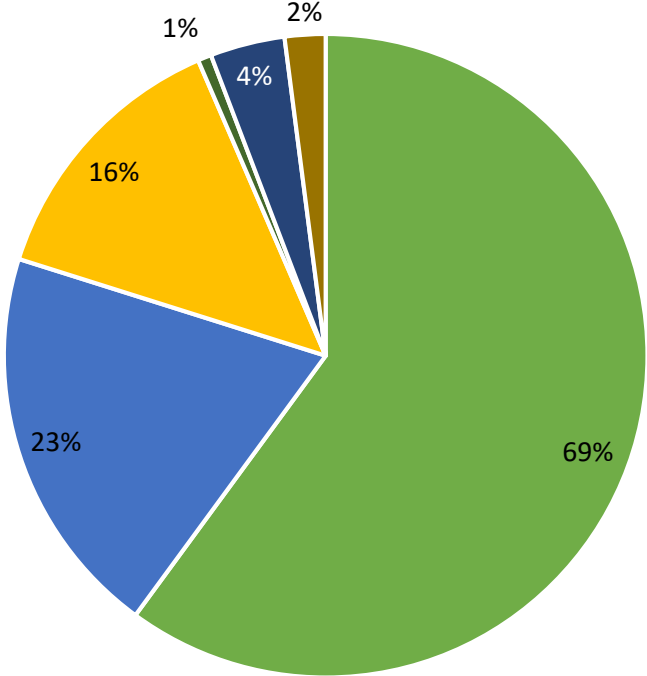


Director roles by Gender



- Male Directors
- Female Directors
- Gender Diverse Directors

Director roles by Ethnicity



- Total European Directors
- Māori Directors
- Pacific Peoples Directors
- Middle Eastern/Latin American/African
- Asian
- Other Ethnicity Directors

Director gender by genre

The historic underrepresentation of female directors, observed both in previous years of this report and wider industry research, means a closer look at this data has been necessary. It will continue to need to be closely examined despite the gradual equalisation appearing this year.

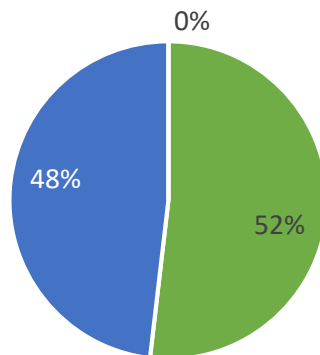
Over the 2016 to 2017 period there was a clearly observable trend of the underrepresentation of women directors in scripted productions, particularly drama and comedy. Women accounted for only 11% of drama directors in 2016, and 20% in 2017.

In the 2018 report, women made up a higher proportion of drama directors at 34%. However that year's data included the eight female directors of the single feature film *Waru*. If those eight women were instead counted as one, 22% of drama directors were women in 2018.

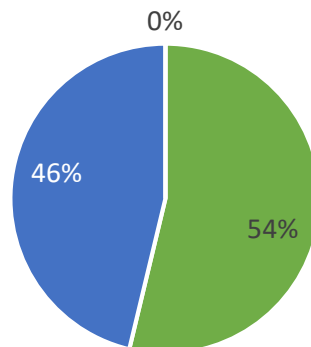
We have now adapted our database to look at gender diversity minus a specific project that may skew the data in a similar way. However the figures for gender diversity for drama directors are much more even this year. In 2019 -

- Drama - including Comedy - comprising 77 projects had a split of 54% male directors and 46% female directors.
- Children's projects - comprising 27 projects – also had 52% directed by males and 48% by females.
- For Documentary projects the split was 55% female directors and 45% male.

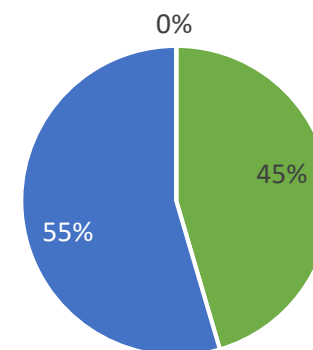
Directors of Children's content by Gender - 2019



Directors of Drama - incl. Comedy by Gender - 2019

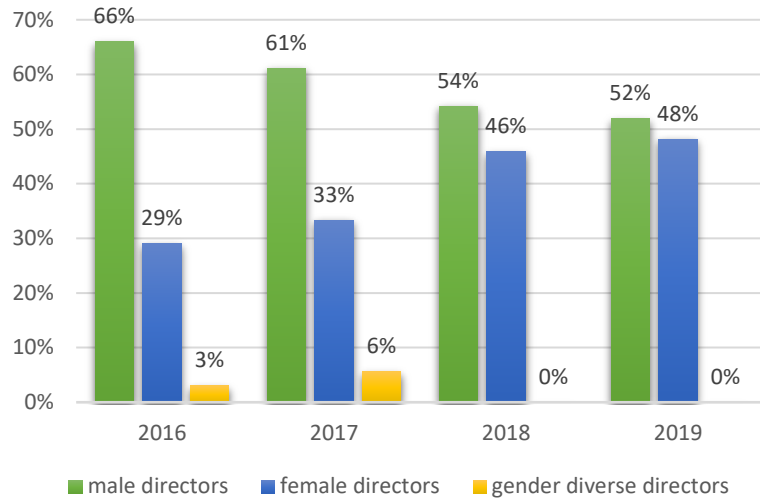


Directors of Documentary by Gender - 2019

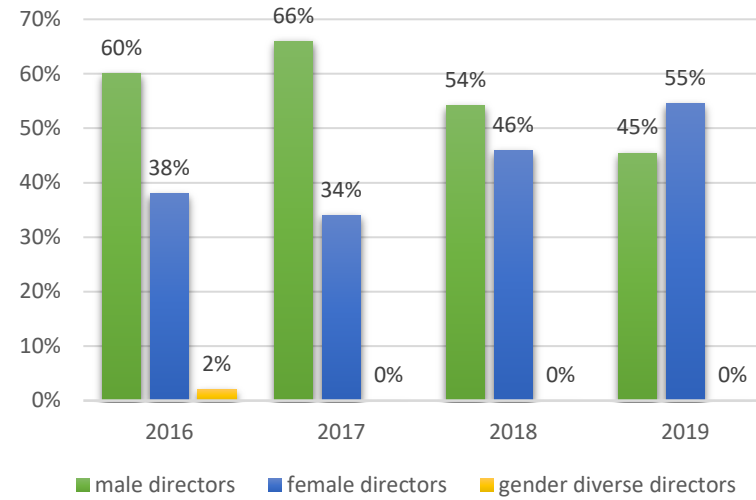


■ Male Directors
■ Female Directors
■ Gender Diverse

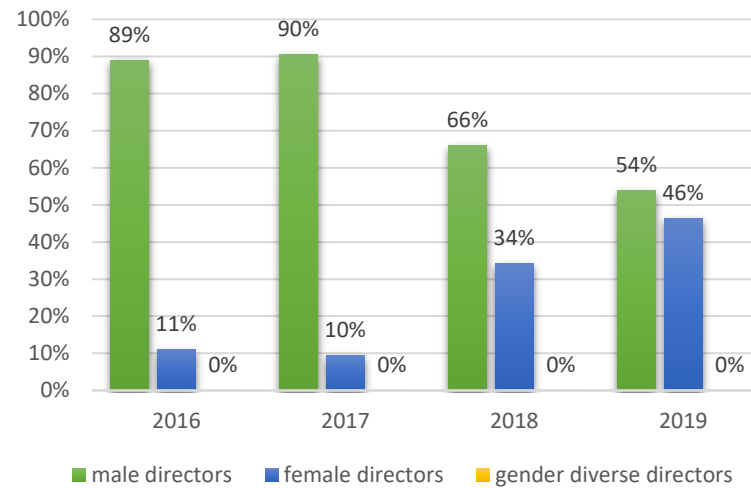
Directors Gender - Childrens



Directors Gender - Documentary



Directors Gender - Drama



Writers gender and ethnic diversity

The 106 projects included in this year's survey involved 137 unique writers performing 181 writing (or researching) roles.

57% of the writing roles were filled by women, 42% by men and 1% of writers identified as gender diverse. This gender split between writers has been fairly stable over the past two years, trending away from the split in 2016 of 62% male vs. 37% female.

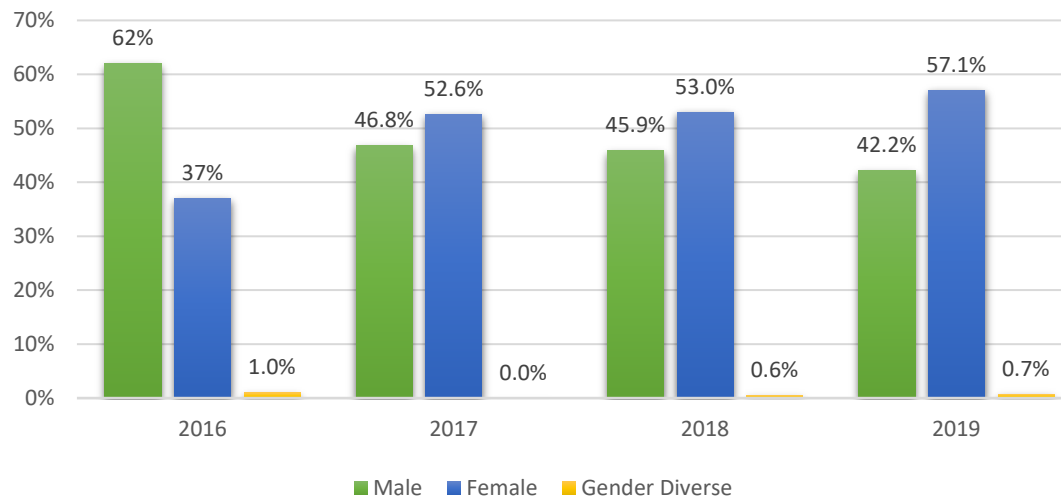
Writing/researching is the one creative role surveyed where the proportion of people identifying as Pākehā or another European ethnicity is slightly lower than the general population percentage. 70% of writers were European compared to 74% of the population.

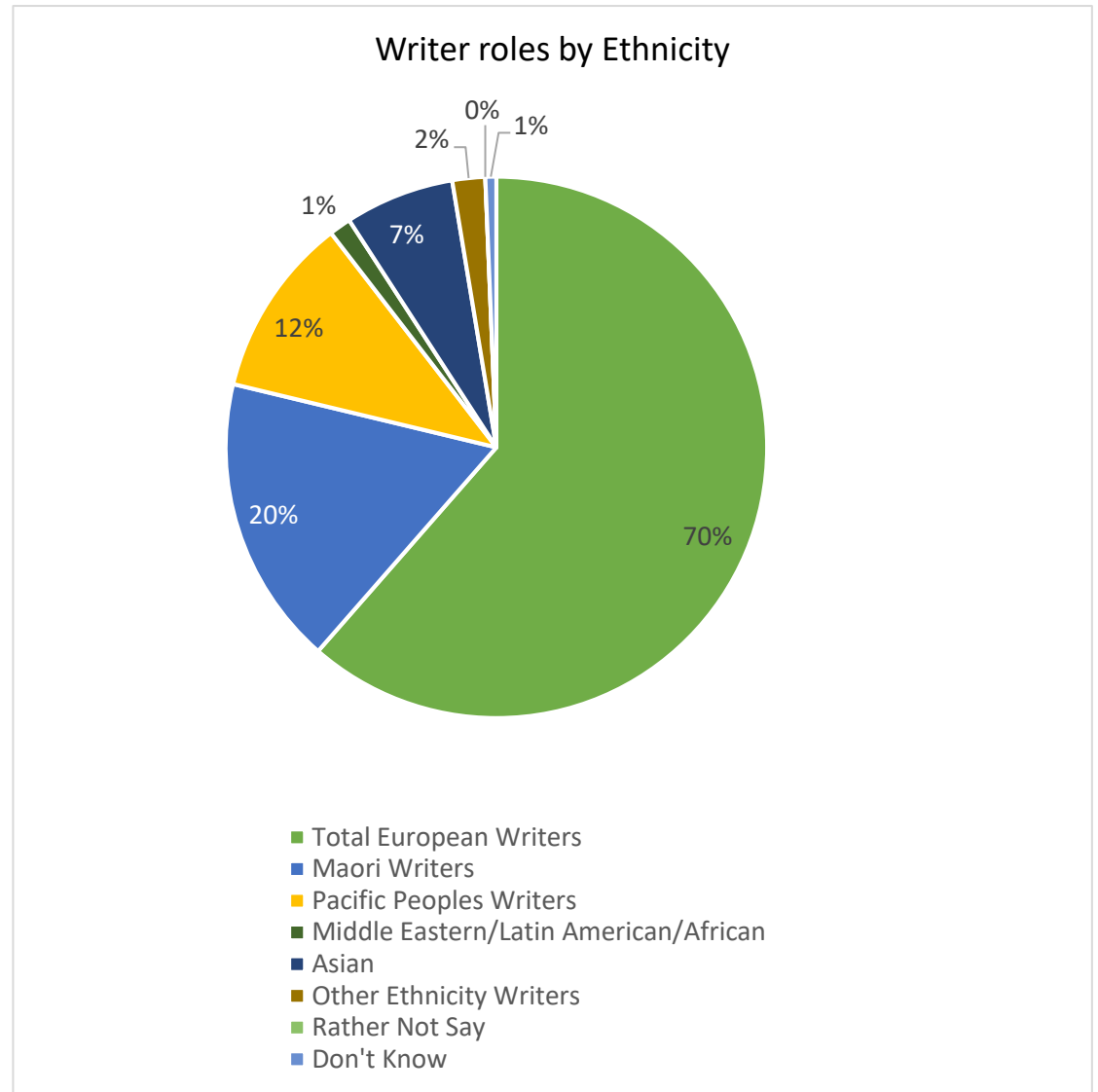
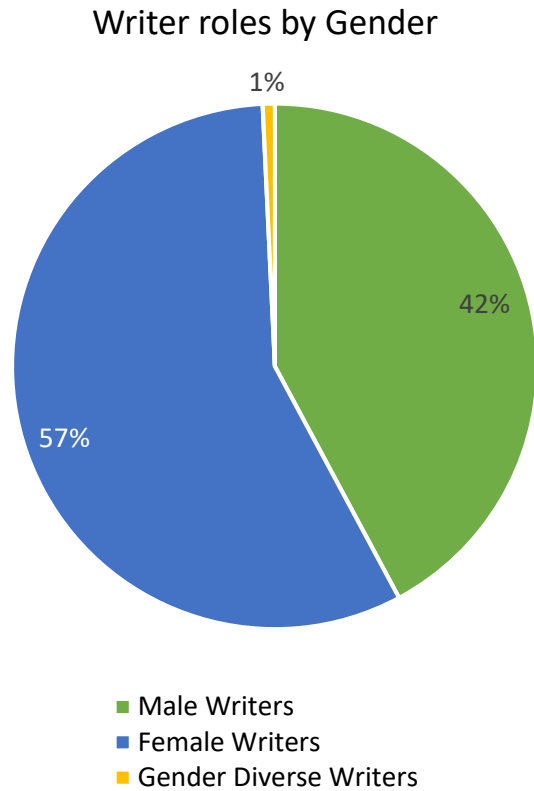
1% of writers in this year's Report were Middle Eastern, Latin American or African (MELAA). Writing/researching was the only creative role surveyed to include people from this broad ethnic group in 2018. According to the 2013 Census 1.2% of New Zealanders identify as MELAA.

Asian writers increased from 4% in previous years to 7% of those writing NZ On Air-funded content in 2019. Of the three key creative roles surveyed, Asian New Zealanders are most represented in this writing category, but this still tracks below the 11.8% of the population who identify as Asian.

The proportion of Māori writers fluctuated over the first three years of this Report. 20% of writers surveyed this year identified as Māori. 12% of writers were Pasifika, up from 8% in 2018.

Writer Gender Split - 2016-19



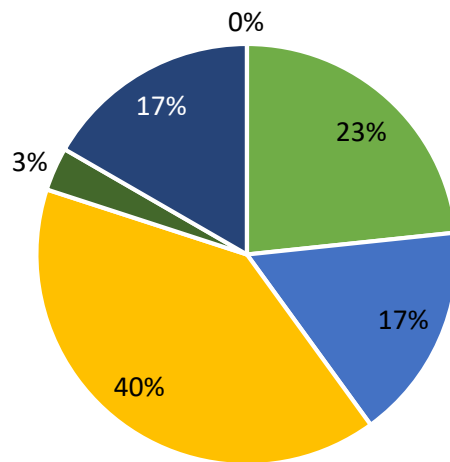


Genre

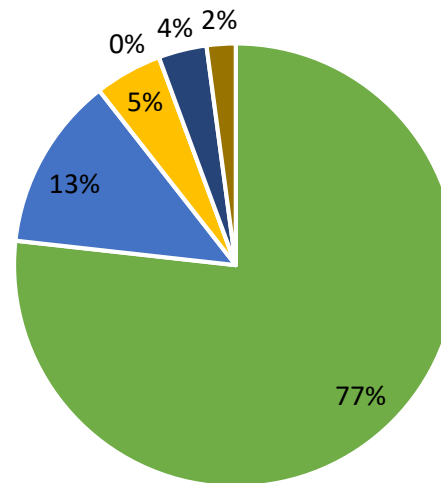
The spread of ethnicity within the specific genres of NZ On Air funded projects is also measured.

- Drama is made by 77% European key creatives, 13% Māori and 5% Pacific Peoples and 4% Asian.
- Comedy is more ethnically diverse with 58% European, 24% Māori, 7% Pacific Peoples, 4% Middle Eastern/Latin American/African and 5% Asian.
- The most ethnically diverse genre is News/Current Affairs: content such as *Tagata Pasifika* and *The Hui* help making the spread 23% European, 17% Māori, 40% Pacific Peoples, 3% Middle Eastern/Latin American/African and 17% Asian.
- The biggest genre (in regard to the number of productions) is Documentary. Its breakdown is 70% European, 17% Māori, 9% Pacific, 1% Middle Eastern/Latin American/African and 2% Asian

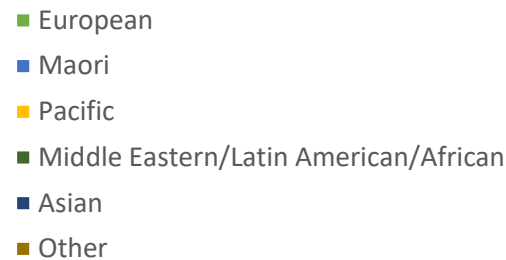
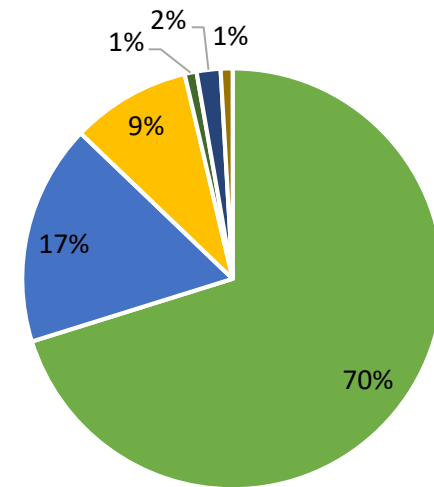
Ethnicity by Genre
News/Current Affairs



Ethnicity by Genre
Drama



Ethnicity by Genre
Documentary

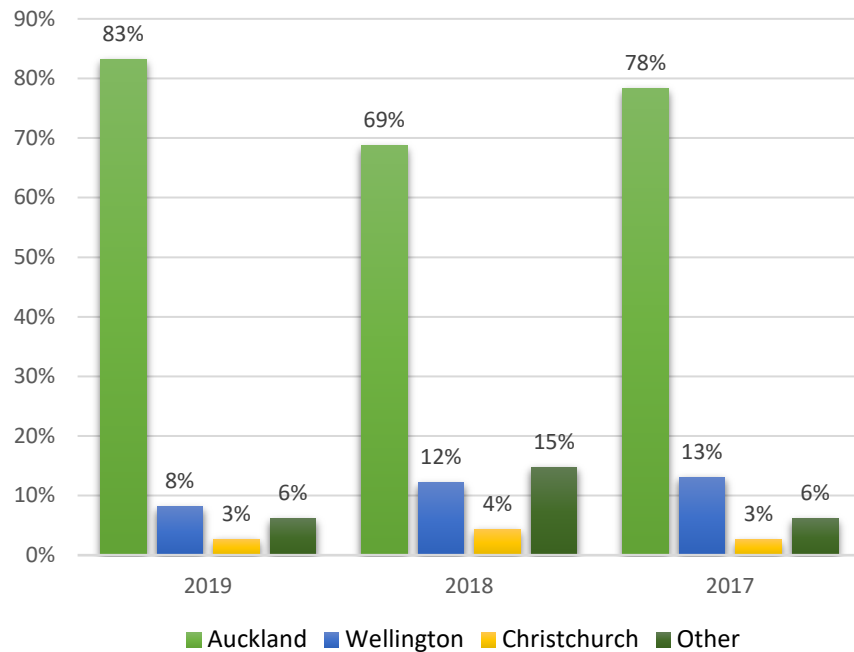


Regional spread of production companies

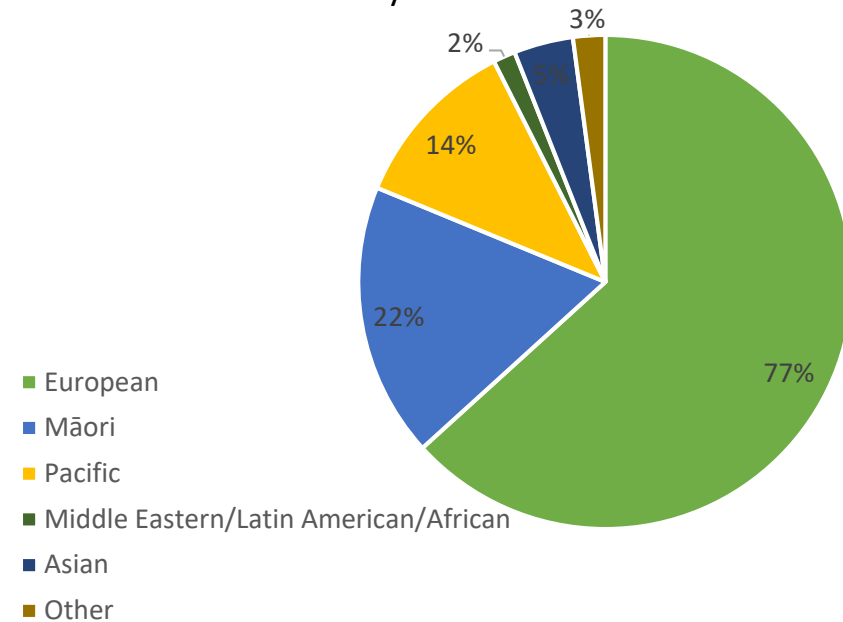
The proportion of production companies based in Auckland briefly dipped over the three years preceding 2019, from 82% in 2016 to 69% in 2018 – largely due to the Taranaki-based production company that made *Waru*, *Find Me A Māori Bride* and *Darryl, An Outward Bound Story* – but this went back up to 83% in 2019. The majority of productions remain centred in Auckland and this city has the widest ethnicity range of the major centres.

In addition to the Scripted and Factual projects that this report surveys, NZ On Air also supports a number of access and student radio stations in different regions through our Platform funding stream. This platform funding is not included in this report, but it does go some way to increase the regional spread of supported entities telling regional stories outside urban New Zealand.

Production Location 2019-17



Ethnicity of Roles in Auckland



Music Funding 2016 - 2019

This is the third year in which this report monitors the gender balance among applicants and recipients of NZ On Air music funding. The following pages show the gender splits of those that applied for and received New Music Single and New Music Project funding over the last three years.

For the purpose of this report music artists were split into three categories based on the gender of the main creative force/s (singer/writer) behind each work:

- Female
- Male, or
- Mixed - where both men and women and/or gender non-specific artists shared key vocal and song writing roles.

Music Single funding is determined by a revolving panel of music and radio professionals, with NZ On Air taking one panel vote.

In 2018/19 the success rate of Female applicants to the New Music Single and New Music Project streams (excluding Mixed) was around 16%, the average success rate was 13%. The success rate for New Music Projects was 80%, all Female applicants were successful.

New Music Singles funding (many artists are early career)

- Female applicants 27%; Funded Female artists 32%.
(2018: 29% applied; 38% funded)
- Male applicants 66%; Funded Male artists 58%.
(2018: 67% applied; 58% funded)
- Mixed applicants 7%; Funded Mixed artists 11%.
(2018: 5% applied; 4% funded)

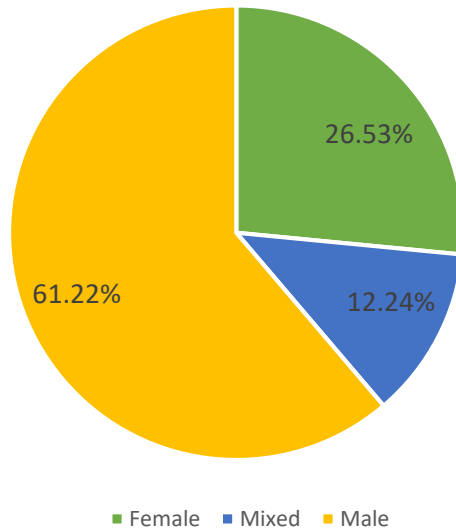
New Music Project funding (many artists are mid-career/established)

- Female applicants 27%; Funded Female artists 33%
(2018: 25% applied; 34% funded)
- Male applicants 61% ; Funded Male artists 54%
(2018: 66% applied; 66% funded)
- Mixed applicants 12%; Funded Mixed artists 13%
(2018: 10% applied; 0% funded)

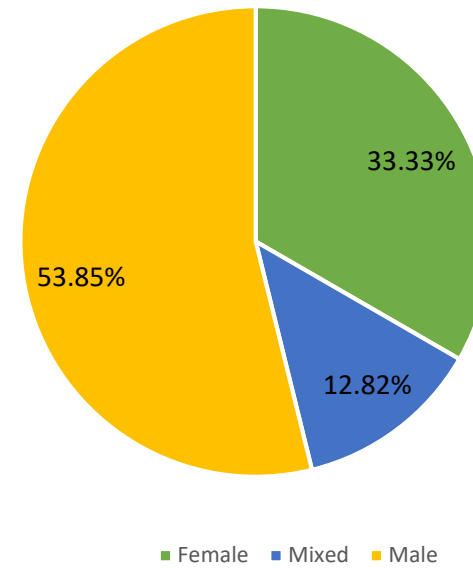
Yearly trends are generally mirrored within each individual funding round.

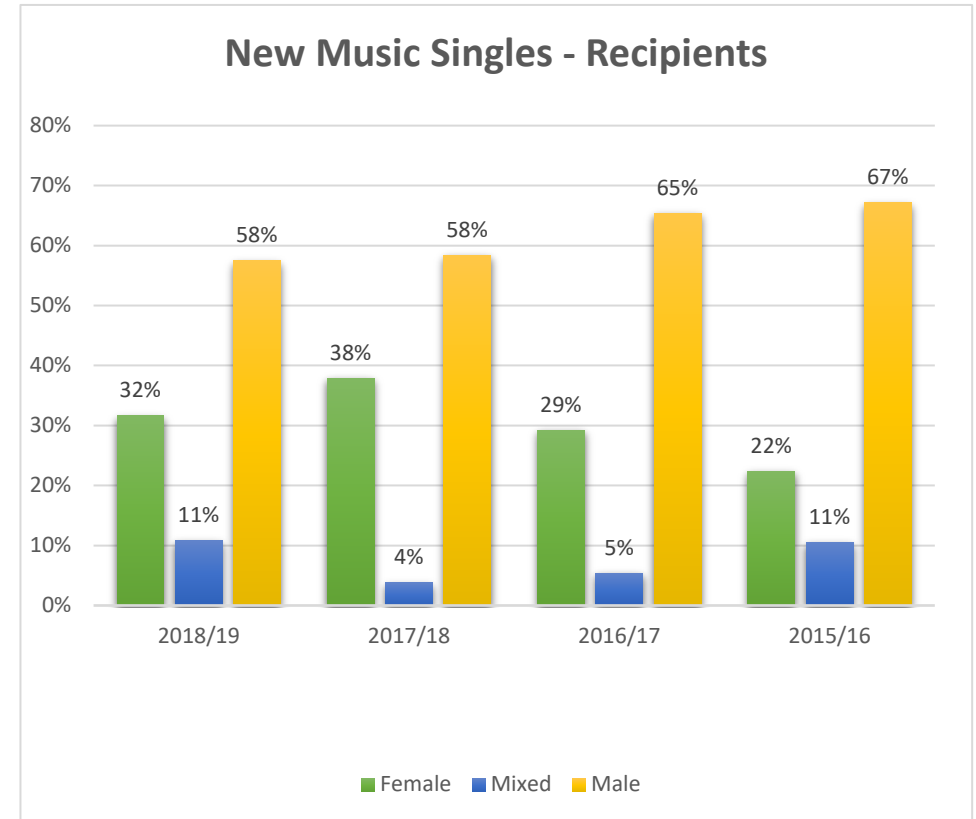
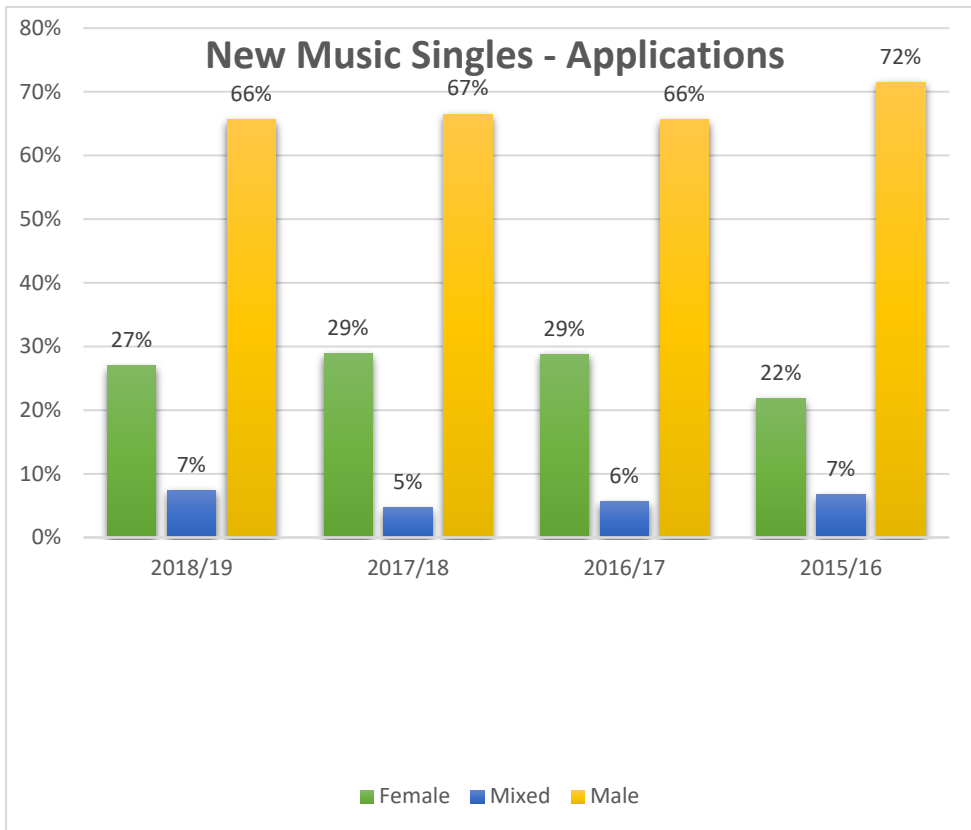
The number of applications from female artists is low when compared to the general population. However these numbers broadly reflect the current APRA AMCOS NZ membership: the organisation reports 23.8% of their members are female. APRA are actively working to increase this, and have also joined Massey University in a piece of research to further investigate the reasons for this gender disparity in music participation throughout the industry. NZ On Air works hard to ensure gender balance on its funding panels.

New Music Project - Applications



New Music Project - Funded





NZ On Air's role: what we will do

Connecting and reflecting our nation

NZ On Air invests in public media for many audiences. We find and support great audio/visual content that holds a mirror up to New Zealand and our people. Among other responsibilities set down in the Broadcasting Act, we are charged with supporting content of interest to women, minorities in the community including ethnic minorities, and promoting NZ music.

To be creatively and culturally authentic, funded content must have adequate numbers of people from diverse backgrounds in key creative roles. There are many views and ideas in the industry around how to improve production team diversity. For our part, NZ On Air will -

- Back and promote diversity in all that we do
- Continue reporting this unique data to provide accurate information to underpin sector discussion
- Encourage industry guilds to discuss these matters with their members and propose options for change
- Continue prioritising content made by Māori production personnel whenever we can, following the principles of our Rautaki Māori, and report outcomes in our Annual Report.

Regarding gender diversity, we will -

- Add an assessment criterion for applications to our Scripted and Factual funding streams. We will ask if the project supports and reflects gender equality both on screen and within the production crew. See our [Scripted Roadmap](#) and [Factual Roadmap](#).
- Maintain an active interest in music funding results from a gender perspective; ensure an adequate funding panel gender balance; consult on if and how we could work towards improvement if trends do not improve.

Regarding ethnic diversity, we will -

- Prioritise projects from teams that show a commitment to diversity, particularly for projects that are for targeted audiences. Our main areas of interest, based on population size, are Pasifika and Asian audiences. See also our [Scripted Roadmap](#) and [Factual Roadmap](#).
- Conduct audience research to clarify needs so we can plan to increase output for Pasifika and Asian New Zealanders
- Continue reporting on Pasifika outcomes in our Annual Report.

Regarding regional diversity, we will focus efforts on improving regional media output and audience engagement.

And we will consider adding data that we can easily source with little inconvenience to producers or extra administration, for example:

Financial information:

- Adding the total production budget to show financial investment by region, and the level of funding that goes towards ethnic groups.
- Adding amounts paid to individuals to calculate gender pay gaps, for example (noting privacy implications)

Location of shooting:

- Adding production locations to the information submitted to more accurately assess regional activity.

Applications vs. Funded:

- The report currently covers the diversity of application vs successful applications in music funding but doesn't for Factual or Scripted. We could cover producer ethnicity and regions but not directors (often not known until later in process).

Appendix 1 - Methodology¹

This report covers

- Scripted and Factual production and development projects funded between 2014 and 2019 fully delivered by March 2019.
- Music projects assessed and funded in specified financial years

Diversity Reports 2016 and 2017 presented separate results for Television and Digital projects, in line with our former funding strategy. In this Diversity Report 2019, to ensure data is comparable, we have retrospectively merged Television and Digital data from the previous two years.

We asked respondents to provide gender and ethnicity information about the producers, directors and writers involved in the funded project. Researchers could be included as writers if they performed a significant writing role. Respondents also provided information on where the production company was based.

This report includes data from 152 projects (both Development and Production).

As this report focuses on the volume of funded projects, an individual's gender and ethnic identity is counted towards each project they worked on. That means one person's data may be included multiple times in this data set.

If a person indicated that they were both, for example, a producer and a director of a funded project they were counted once in each category.

For the ethnicity section respondents were asked to identify the top line ethnic groups each key personnel identified with: European, Māori, Pacific Peoples, Asian, Middle Eastern, Latin American or African (MELAA), or Other. They were then asked to specify the applicable ethnicities within these groups. For example, the European ethnic group includes NZ European/Pākehā, Australian, British, and other European ethnicities. These ethnic categorisations reflect those used by Statistics New Zealand.

The survey is designed so that multiple ethnic groups can be selected for each key personnel. Where a person identifies with more than one ethnic group they are counted in each applicable group. This is why the proportions of people belonging to each ethnic group may not add up to 100 percent.

In line with Statistics NZ standards this survey includes a third gender category, 'Gender diverse' to acknowledge people who do not identify as either male or female.

¹ This methodology, focussed on **completed** development and production projects, is different to the NZFC gender report which measures development funding.

Music funding applicants were split into three categories based on the gender of the main creative force (singer/writer) behind each work: female, male, or 'mixed', where both men and women and/or gender non-specific artists shared key vocal and song writing roles.