



Irirangi Te Motu
NZ On Air

2022 Diversity Report

Gender and ethnic diversity in content funded by NZ On Air

Albularyo: The Witch Doctor, MHM Productions

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Introduction

Irirangi Te Motu NZ On Air is tasked with reflecting and developing Aotearoa identity and culture. To do this, we seek to ensure the content we fund is an authentic reflection of the audiences it serves. As part of that, we need to see a range of different New Zealanders involved in its creation. NZ On Air, as a key funder of local content, is in a unique position to report industry trends. To that end, NZ On Air publishes a Diversity Report as both a response to, and a contribution towards, discussions about gender, ethnicity and regional production representation within the local screen sector.

Now in its sixth year, this report monitors gender and ethnic diversity among key personnel of NZ On Air-funded screen content, as well as the regional spread of production companies. While our funded content comprises a small amount of total local output, we do not expect the trends overall to be significantly different.

We have now gathered comparable Scripted and Factual screen content data from March 2016 to March 2022, allowing us to assess emerging trends and notable data shifts. In 2021, data collection was extended to the end of June to align this survey with the relevant financial year. This increased the number of productions surveyed over previous years but had no significant effect on the percentage splits across gender or ethnicity.

Other changes implemented in 2021 included gathering data on age and disability. This is the first time this data has been collected so, while it is included in this report, there is no comparison data from which changes or trends can be extrapolated.

The 2021 survey also included location of principal photography as well as location of production company to better reflect the regional spread of where production activity is taking place.

We are now undertaking research into diversity in funded Music and will share a separate report later in the year.

Executive Summary

The Diversity Report 2022 includes survey responses from 142 Scripted and Factual screen projects funded by NZ On Air and delivered between July 2021 and the end of June 2022. Having seven consecutive years of data means we can report on consistent trends in several areas of the NZ On Air funded production sectors.

The key findings are:

- Females continue to be well represented among producers, filling 57.1% of roles. They are also fairly equitable among writers, taking up 50.7% of positions this year. However, the gender imbalance among directors continues – with 45.7% of directors identifying as female in the latest survey compared to 52.5% male.
- Male directors have outnumbered female in the genres of drama and children’s programming across all seven years of this report – with male directors responsible for 56.1% of drama content and 68% of children’s content in this year’s report. In terms of documentary directors, however, females numbered 53.1% compared to 45.9% male.
- In 2022, 24.7% of producers identified as Māori, which is close to last year’s total (22.8%) and a slight increase on the previous year.
- Pan-Asian creatives continue to be under-represented 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 terms of the key creatives surveyed.

Producers of Funded Content – Gender and Ethnic Diversity

142 projects were surveyed this year (July 2021 to end June 2022), which included 204 individual producers performing 262 producer roles.

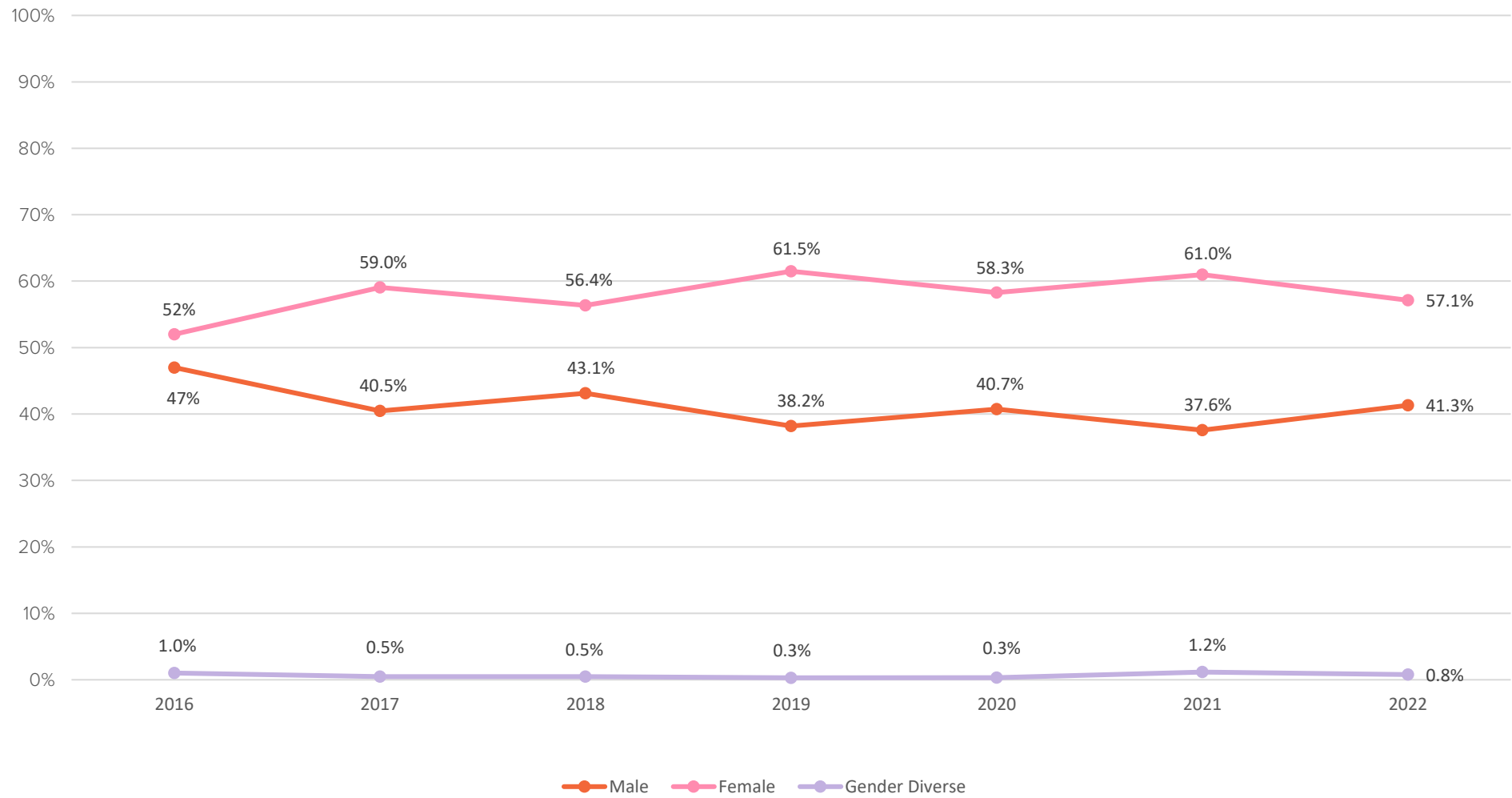
Gender

- Female producers of funded content outnumbered male producers for the seventh consecutive year. Females filled 57.1% of producing roles, while 41.3% were performed by males and 1% by producers identifying as gender diverse. According to Statistics NZ's 2018 Population Indicators, 51% of the New Zealand population is female and 49% is male.
- This gender split between producers has remained reasonably consistent over the seven years of this report.

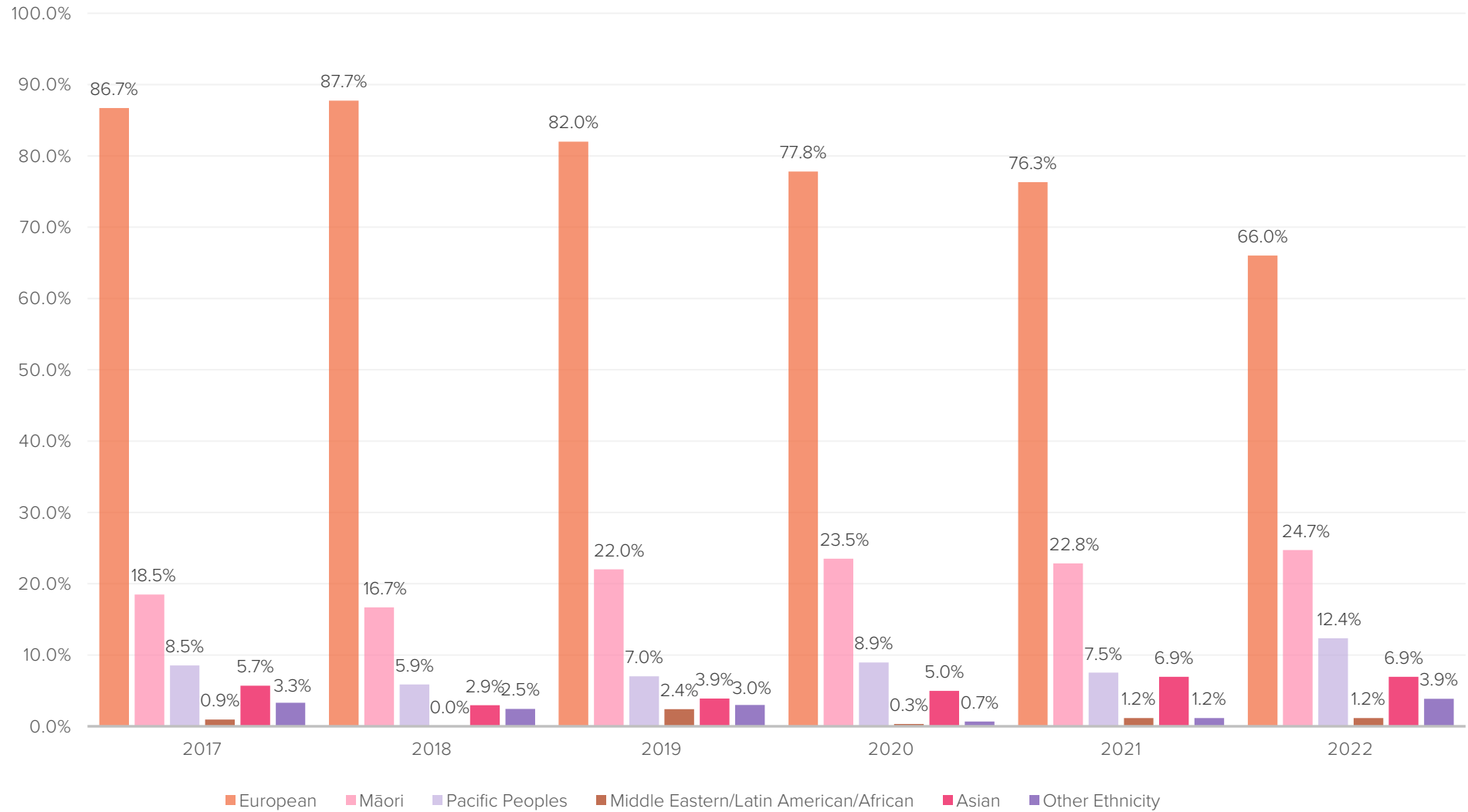
Ethnic Diversity

- The proportion of producers identifying as Pākehā or another European ethnicity is 66%, 10 points lower than last year and lower than the 2018 Census (where 70.2% of New Zealand's population identified with one or more European ethnicity).
- In this year's survey, 24.7% of producers identified as Māori, slightly up on 2021. The most recent Census figures show 16.5% of New Zealanders identify as Māori.
- Producers who identified as Pacific Peoples increased to 12.4%, up from 7.5% in 2021. Pacific Peoples make up 8.1% of the overall New Zealand population.
- The number of producers identifying as Asian stayed at 7%, the highest since the report began. However, this is still low when compared to the 15.1% of New Zealanders who identify as one or more Asian ethnicity, according to the 2018 Census. In 2020 this number was 5%, up from 4% in 2019 and 3% in 2018. These years were all down on 2017, which showed 6%.
- Just over 1% (1.2%) of producer roles were filled by individuals identifying as Middle Eastern, Latin American or African (MELAA). This is now closer to previous reports in which 1% to 2% of producers have identified as MELAA, a level more in line with the general population statistic of 1.5%.

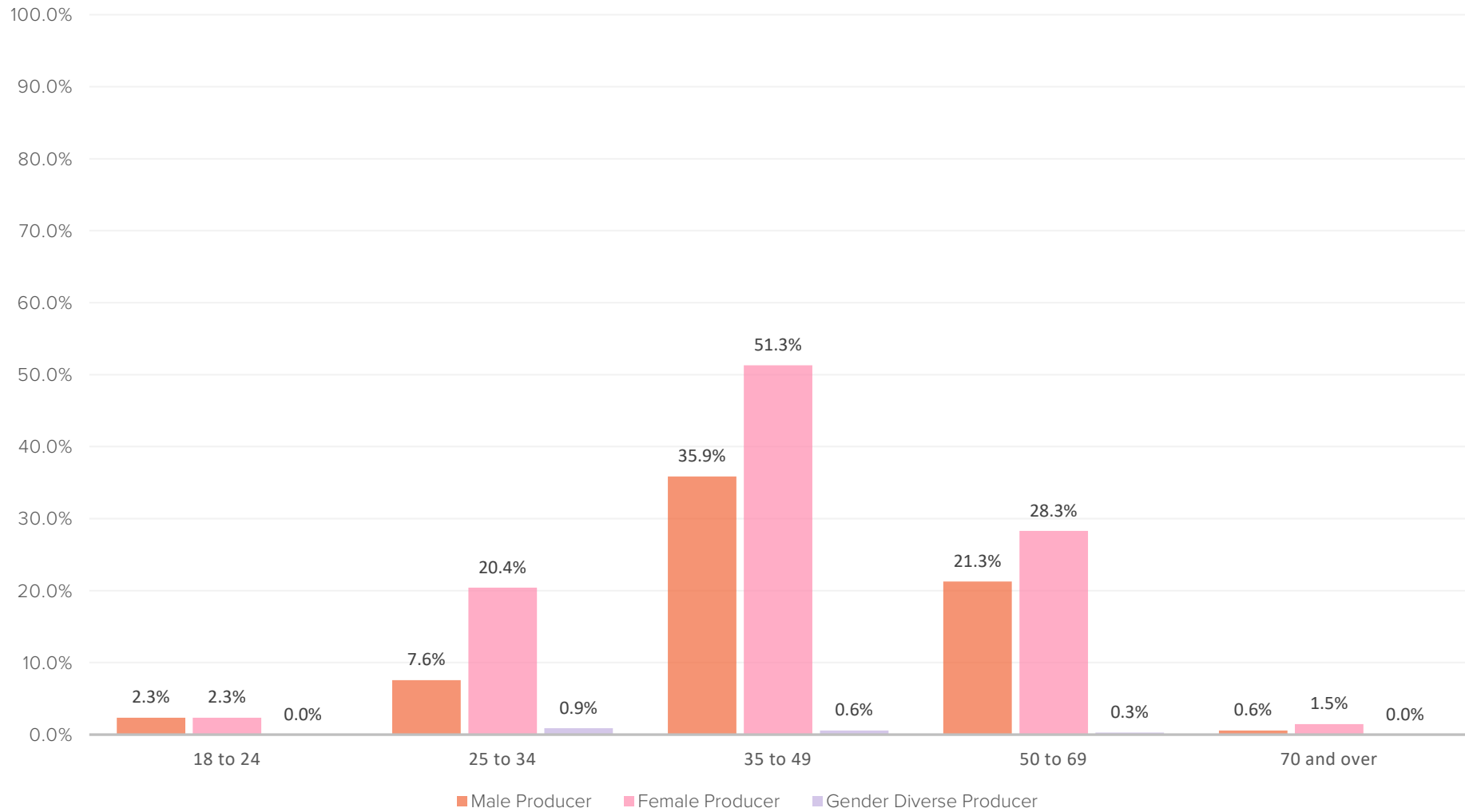
Producers by Gender



Producers by Ethnicity



Producers by Gender/Age



Directors of Funded Content – Gender and Ethnic Diversity

This year's survey includes 192 unique directors performing 219 director roles.

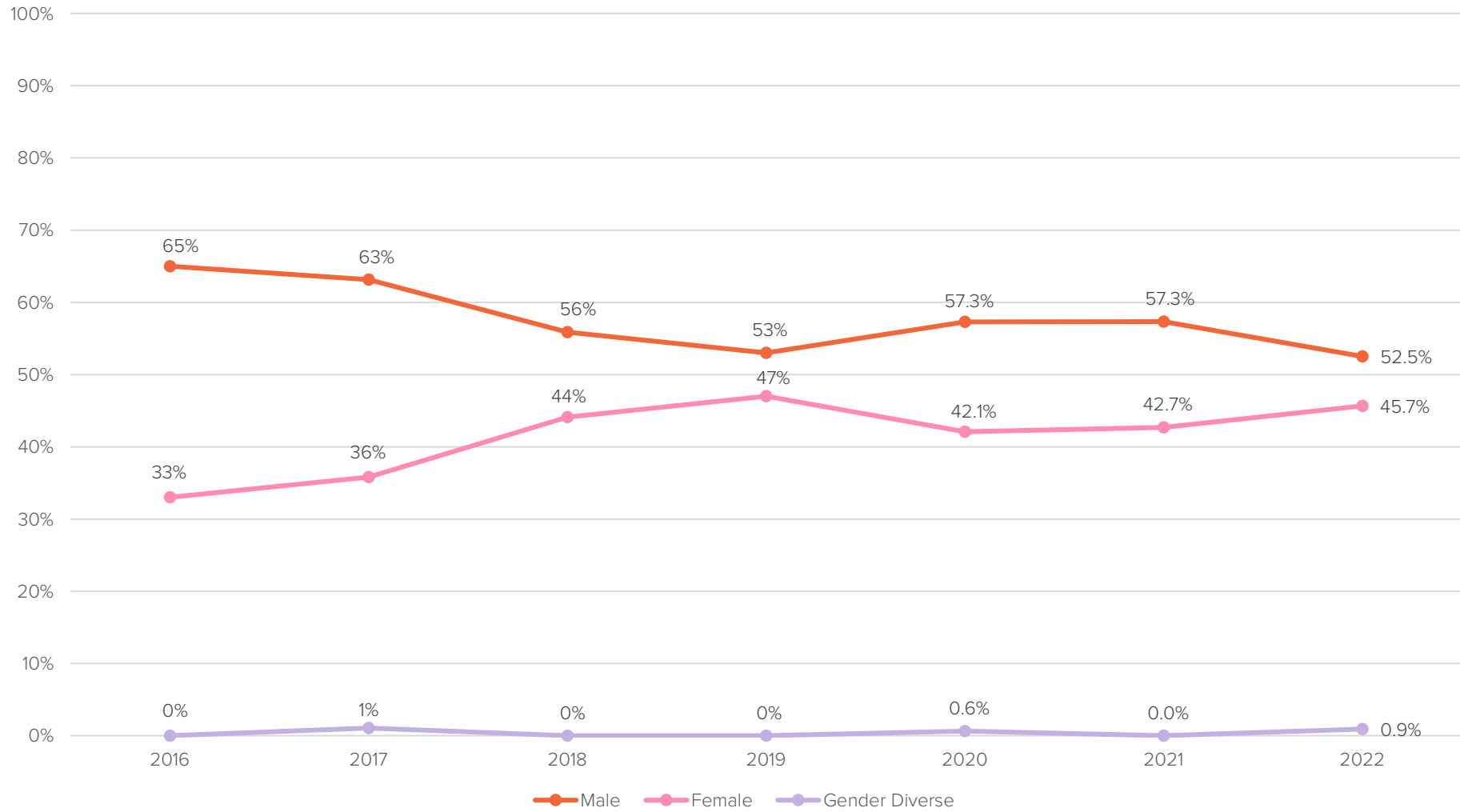
Gender

- In this year's survey, 45.7% of directors identify as female and 52.5% as male. 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 males and females. This follows some ups and downs since our data collection began:
 - In 2016 and 2017, roughly two-thirds of the director roles of content funded by NZ On Air were filled by males. This started to even out in 2018; 44% of directors identified as female though it was recognised that a single project did skew this figure. In 2019, several projects contributed to the closing of this gap to 47% female and 53% male. In 2020, the numbers were slightly further apart: 42.1% of director roles were performed by females.
- 0.9% of directors identified as gender diverse in 2022 while no respondents identified as gender diverse in 2021.
- The gender split between directors of different genre is notable and discussed in more detail later.

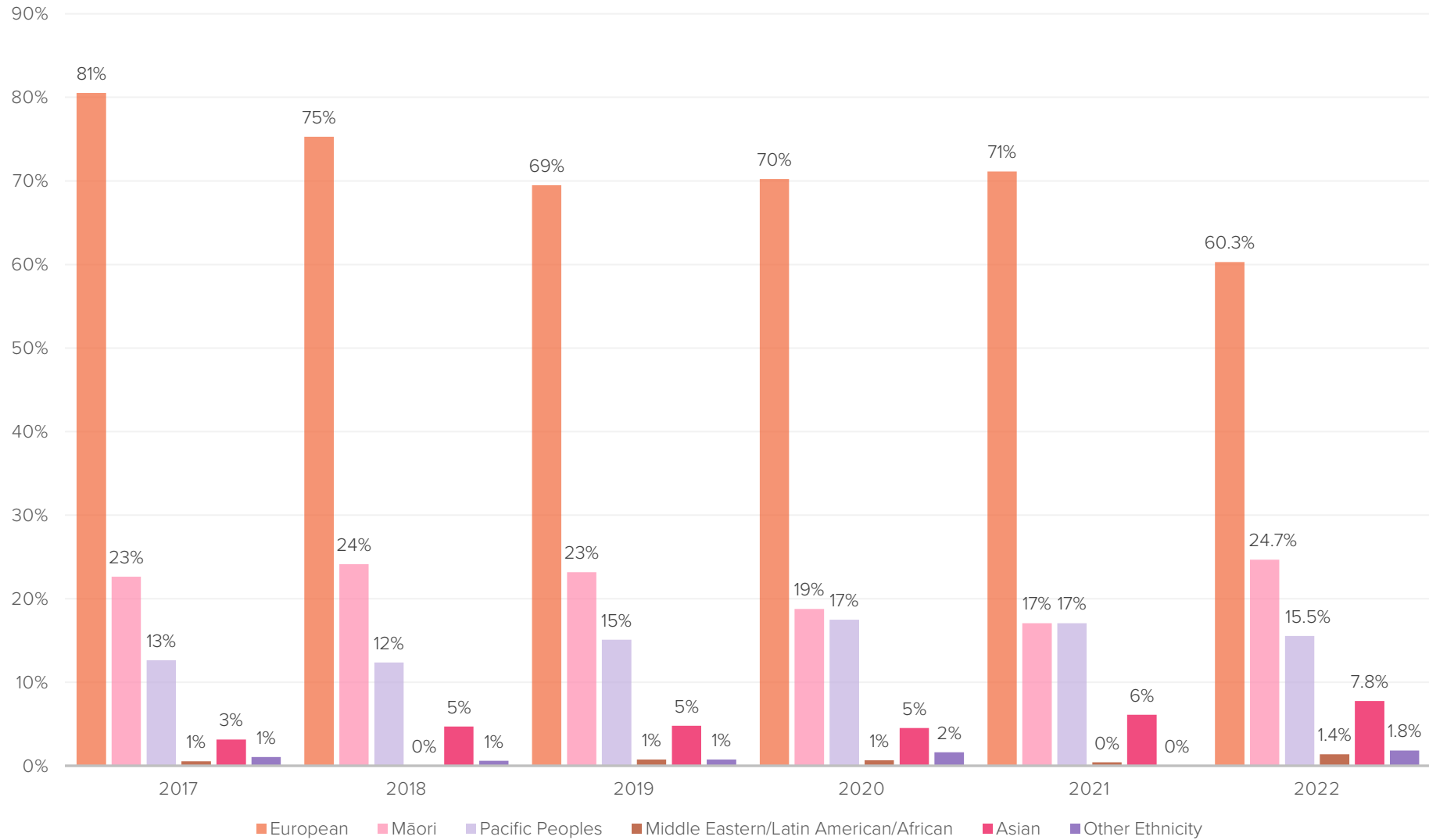
Ethnic Diversity

- The proportion of directors identifying as Pākehā or another European ethnicity was 60.3%, down 10.7% from 2021.
- This year, 24.7% of directors of funded content identified as Māori while 15.5% of directors identified as one or more Pacific ethnicity.
- The proportion of Asian directors increased from 6% to 7.8% this year, still notably lower than the 15.1% of the New Zealand population that identifies with one or more Asian ethnicity. 1.4% of directors identified as Middle Eastern, Latin American or African (MELAA).

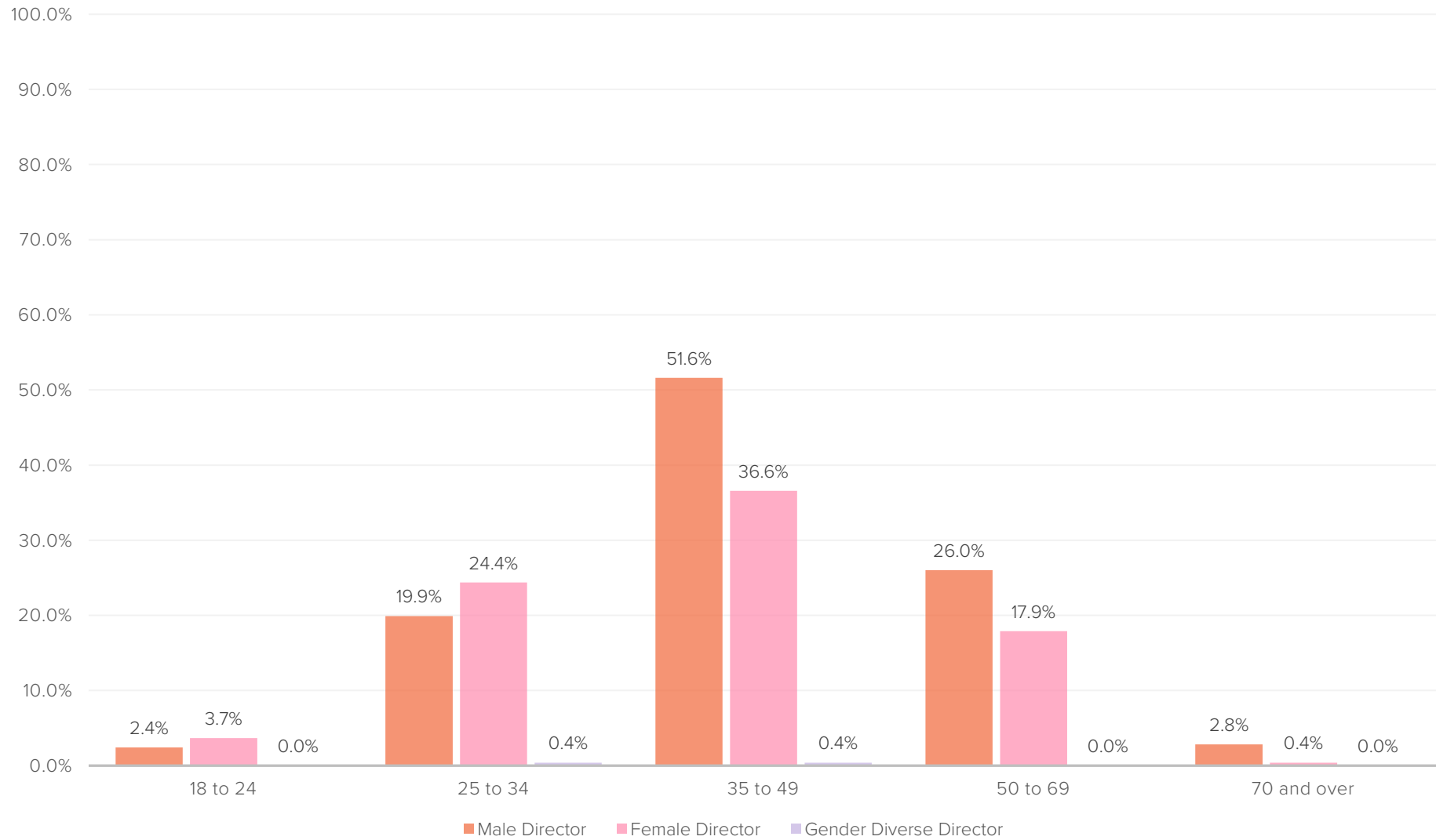
Directors by Gender



Directors by Ethnicity



Directors by Gender/Age

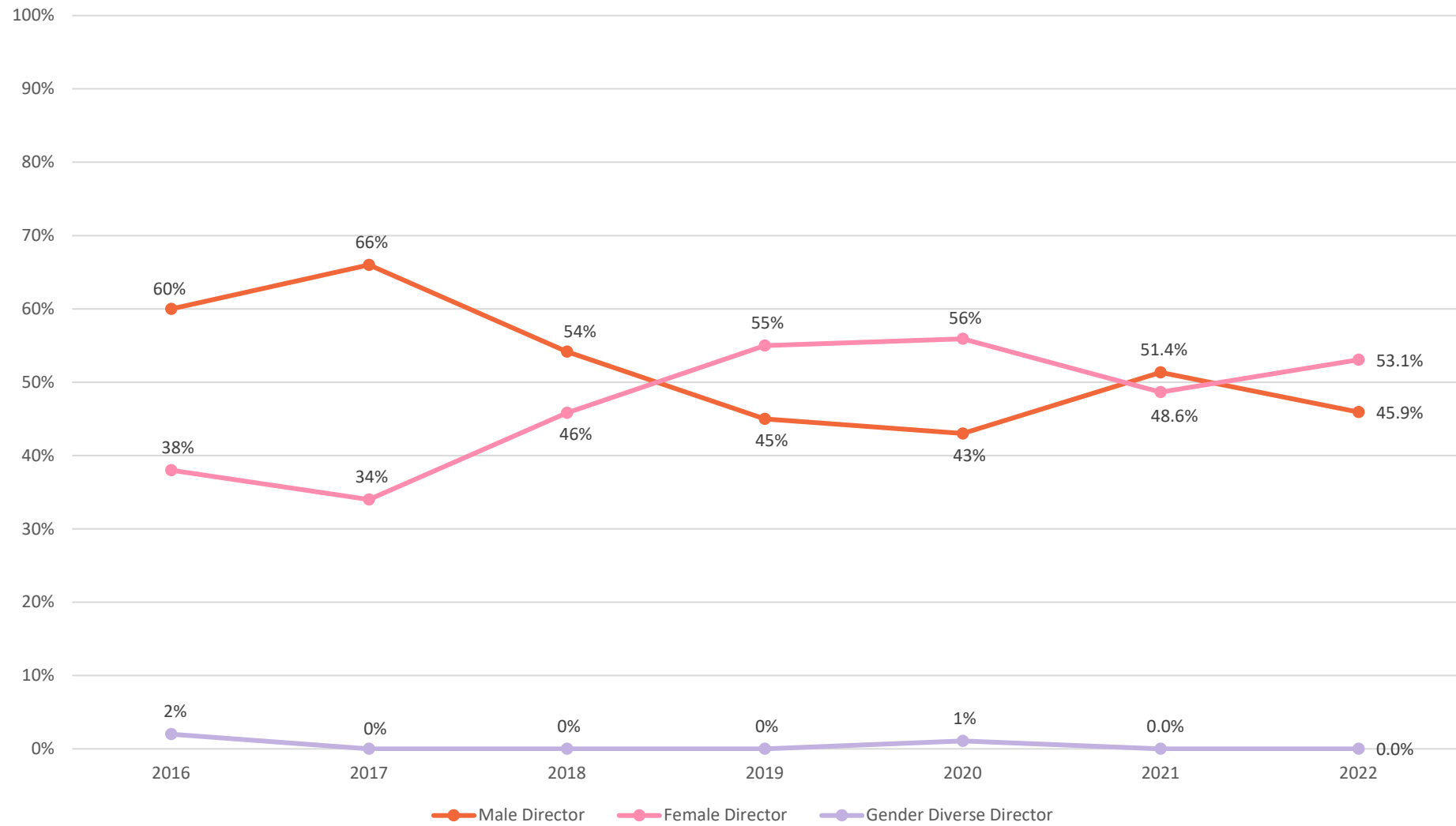


Directors of Funded Content – Gender by Genre

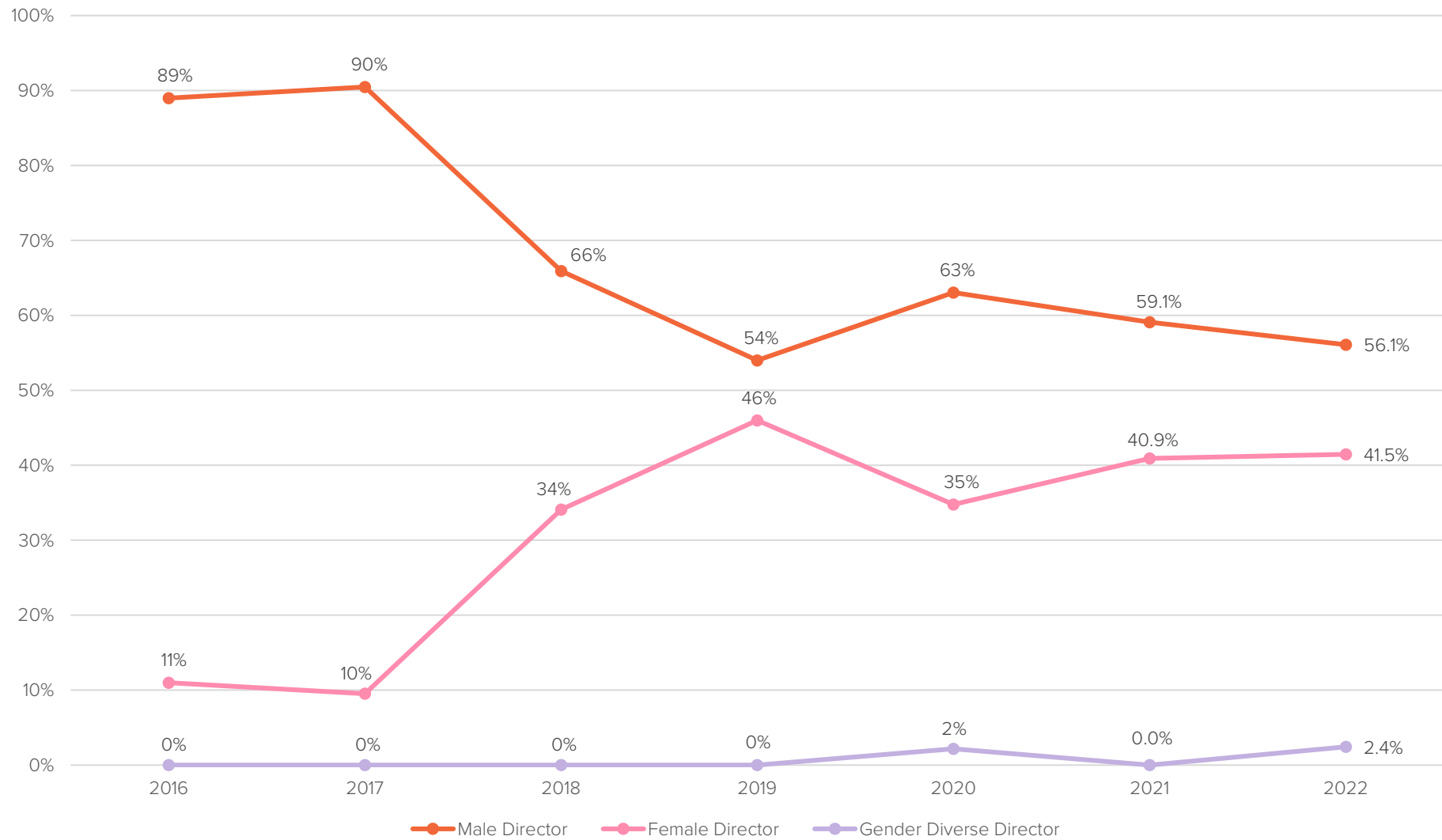
The historic under-representation of female directors, observed both in previous years of this report and wider industry research, means a closer look at this data has been necessary. It will continue to be closely examined despite the gradual equalisation shown in the 2019 report.

- This year, 41.5% of drama project directors identified as female and 56.1% male, while 2.4% identified as gender diverse, up from zero last year. In the 2021 survey, 40.9% of drama project directors identified as female and 59.1% male.
- During 2016 to 2017, there was a clearly observable trend in the under-representation of female directors in Scripted productions, particularly drama and comedy. Females accounted for only 11% of drama directors in 2016 and 10% in 2017.
- In documentary projects in 2021, 51.4% of directors were male, 48.6% female. However, this year the split reverted to being slightly female predominant (53.1% male to 45.9% female).
- In children's shows, male directors increased by 10% over the last year to 68%. No directors in this category identified as gender diverse. Directors of children's shows in 2021 had similar numbers, with a 41.9% female/58.1% male split.
- In the 2018 report, females made up a higher proportion of drama directors at 34%. However, it is important to note that that year's data included eight female directors of feature film *Waru*. The film's collaborative directorial structure was unlike other scripted projects that had been included in previous years of the report. In this instance, if those eight women were instead counted as one, 22% of drama directors in 2018 were female.
- To allow for further clarity on the actual figures, NZ On Air's diversity database now includes the ability to look at gender diversity with and without any project that may skew the data in a similar way.
- For drama - including comedy - there were 15 projects in 2021, and the split was 41% female directors, 59% male directors. Out of the 15 children's projects funded, 42% were directed by females and 58% by males. The split on documentary projects was 48.6% female directors to 51.4% male.
- In the 2022 report, the gender divide for drama directors increased – with 41.5% female, 2.4% gender diverse and 56.1% male. The split for directors of children's content increased with 32% female compared to 68% male. Documentary remained the stronger area for female directors with 53% female and 46% male.

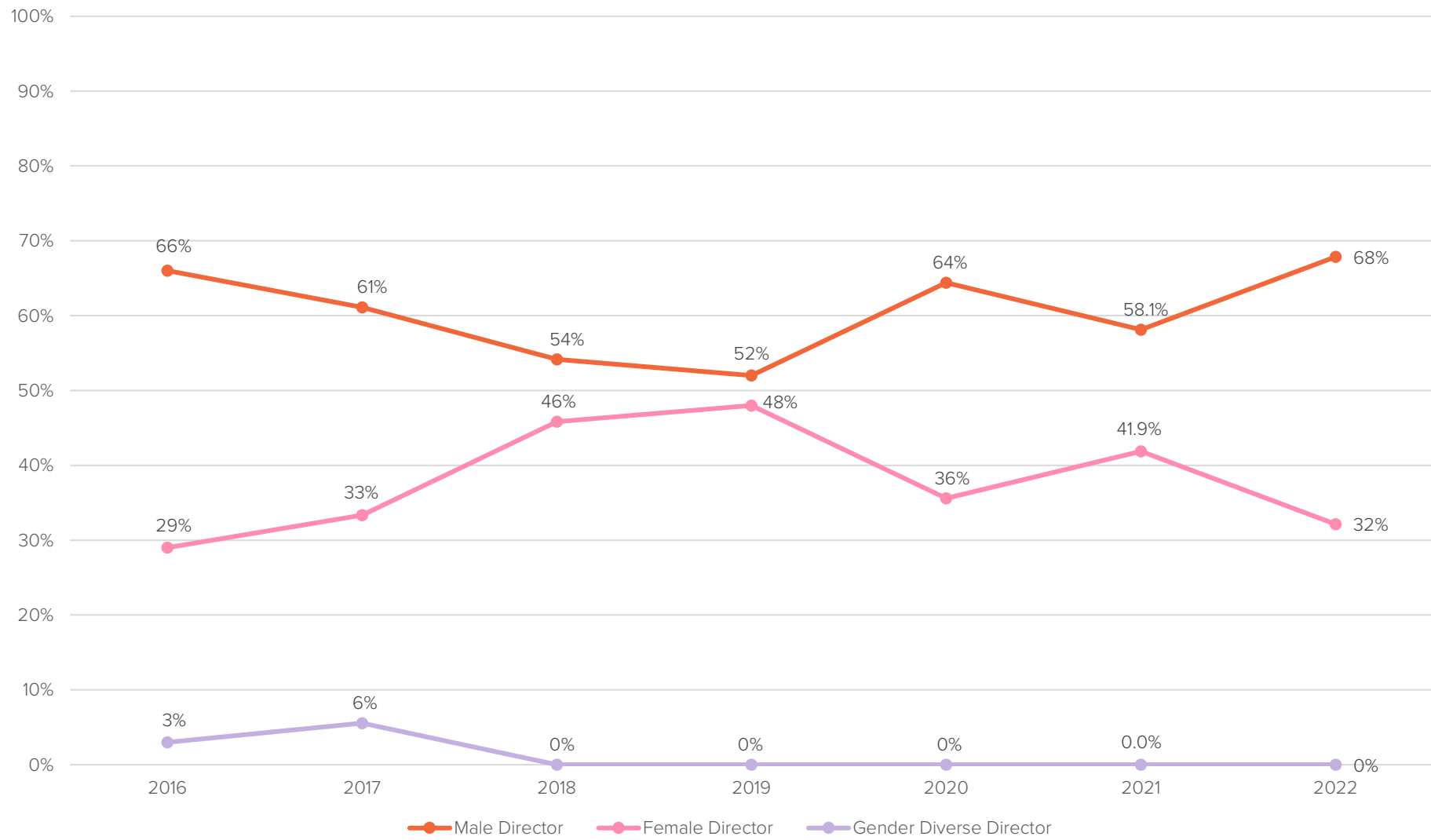
Directors by Gender - Documentary



Directors by Gender - Drama



Directors by Gender – Children’s



Writers of Funded Content – Gender and Ethnic Diversity

The 142 projects included in this year's survey involved 188 unique writers performing 201 writing (or researching) roles.

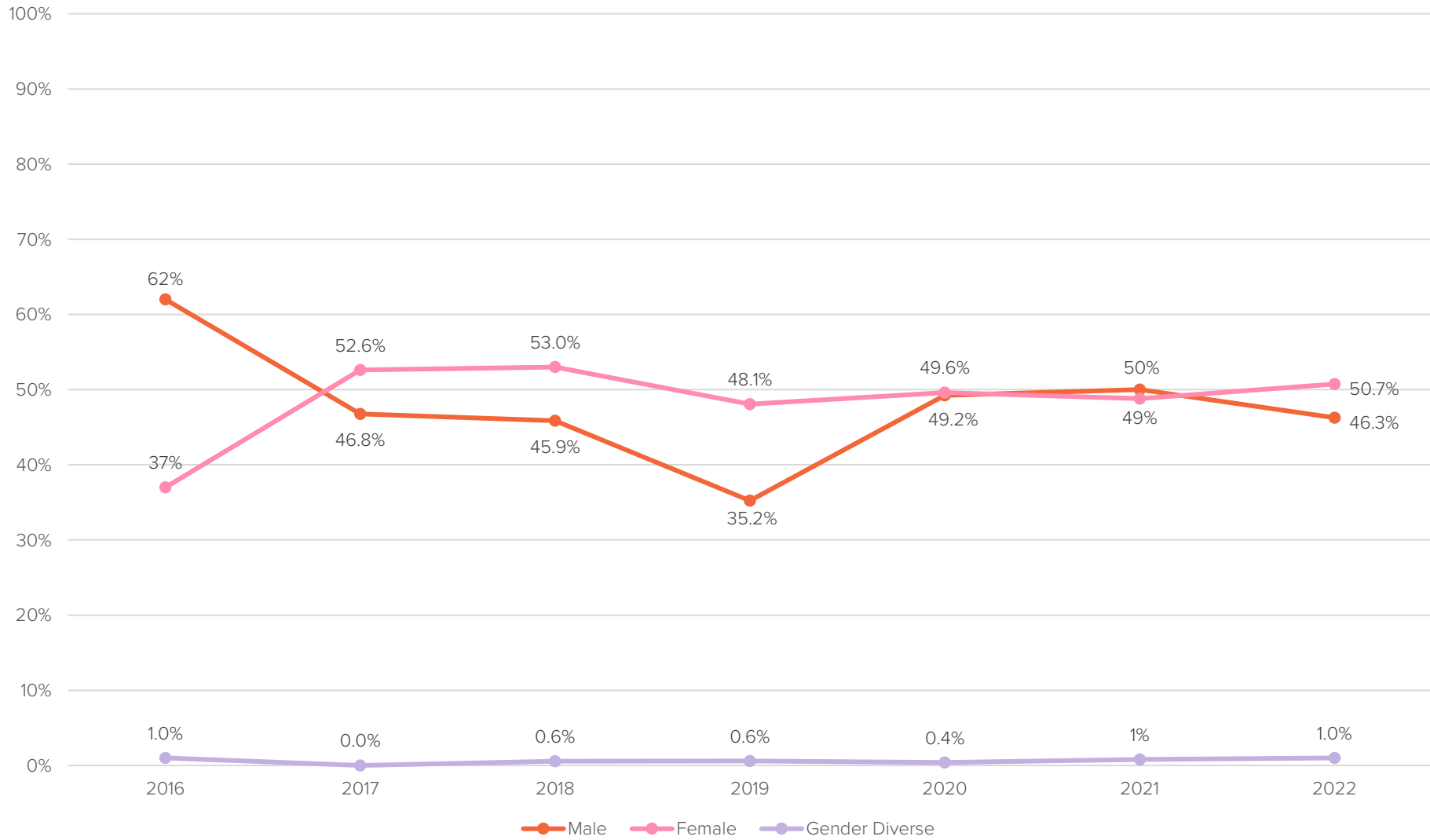
Gender

- 46.3% of writing roles were filled by males and 50.7% by females. 1% of writers identified as gender diverse. This gender split between writers has stayed reasonably stable over the past three years, trending away from the split in 2016 of 37% female vs 62% male.

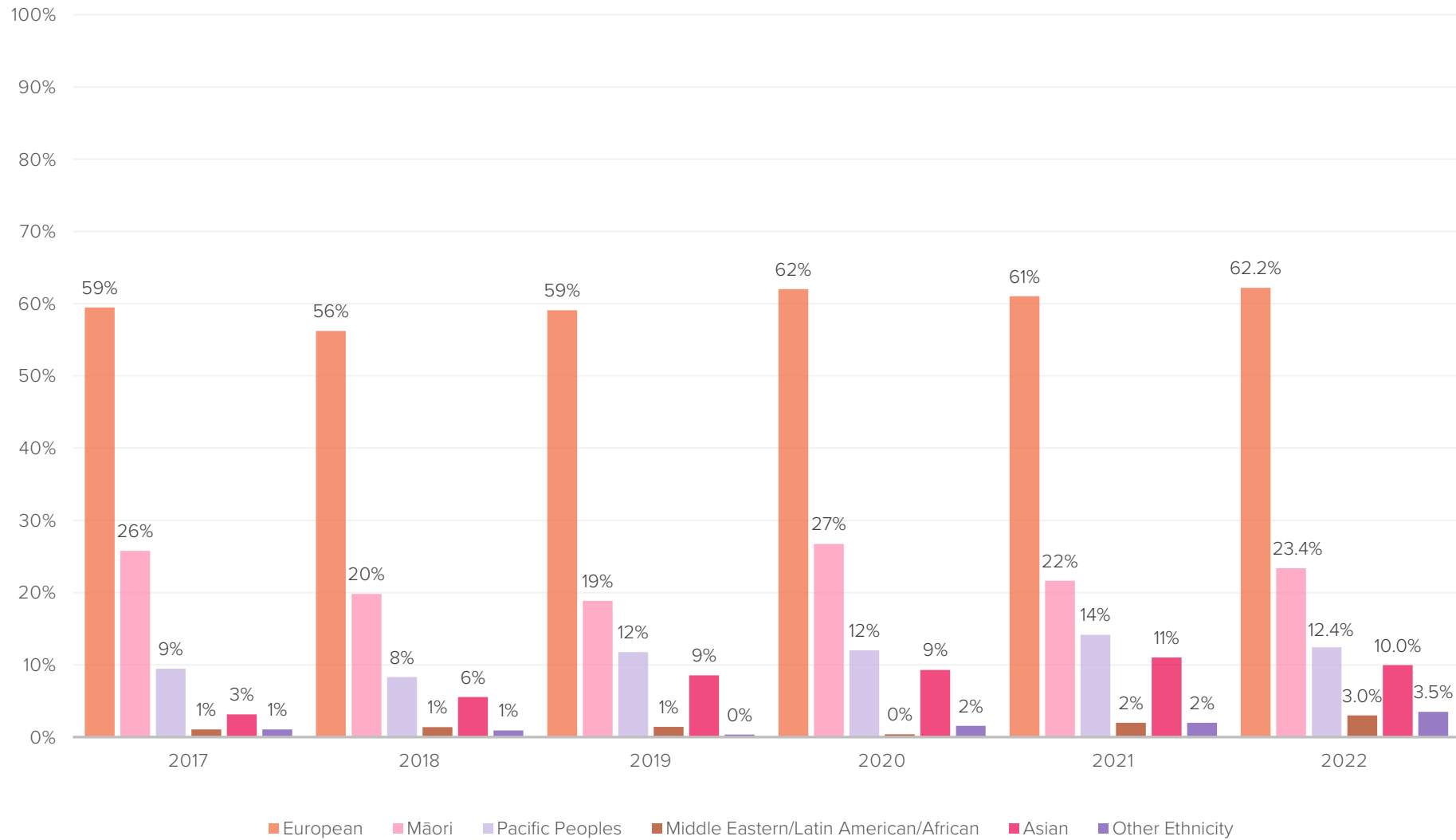
Ethnic Diversity

- 62.2% of writers identified as Pākehā or another European ethnicity, slightly lower than the 70.2% of the population that identifies as such.
- The proportion of writers identifying as Māori is 23.4%. This number has fluctuated over the six years of this report and is up marginally from 22% of writers in the 2021 survey.
- 12.4% of writers identified as Pacific Peoples, down from 14% in 2021.
- In 2022, Asian writers dropped to 10% of those writing NZ On Air-funded content. This is higher than the 3% recorded in 2017 but lower than the 11% from 2021. This still tracks below the 15.1% of the population who identify as Asian but does show a steady trend upwards.
- 3% of writers in this year's report were Middle Eastern, Latin American or African (MELAA). According to the 2018 Census, 1.5% of New Zealanders identify as MELAA.

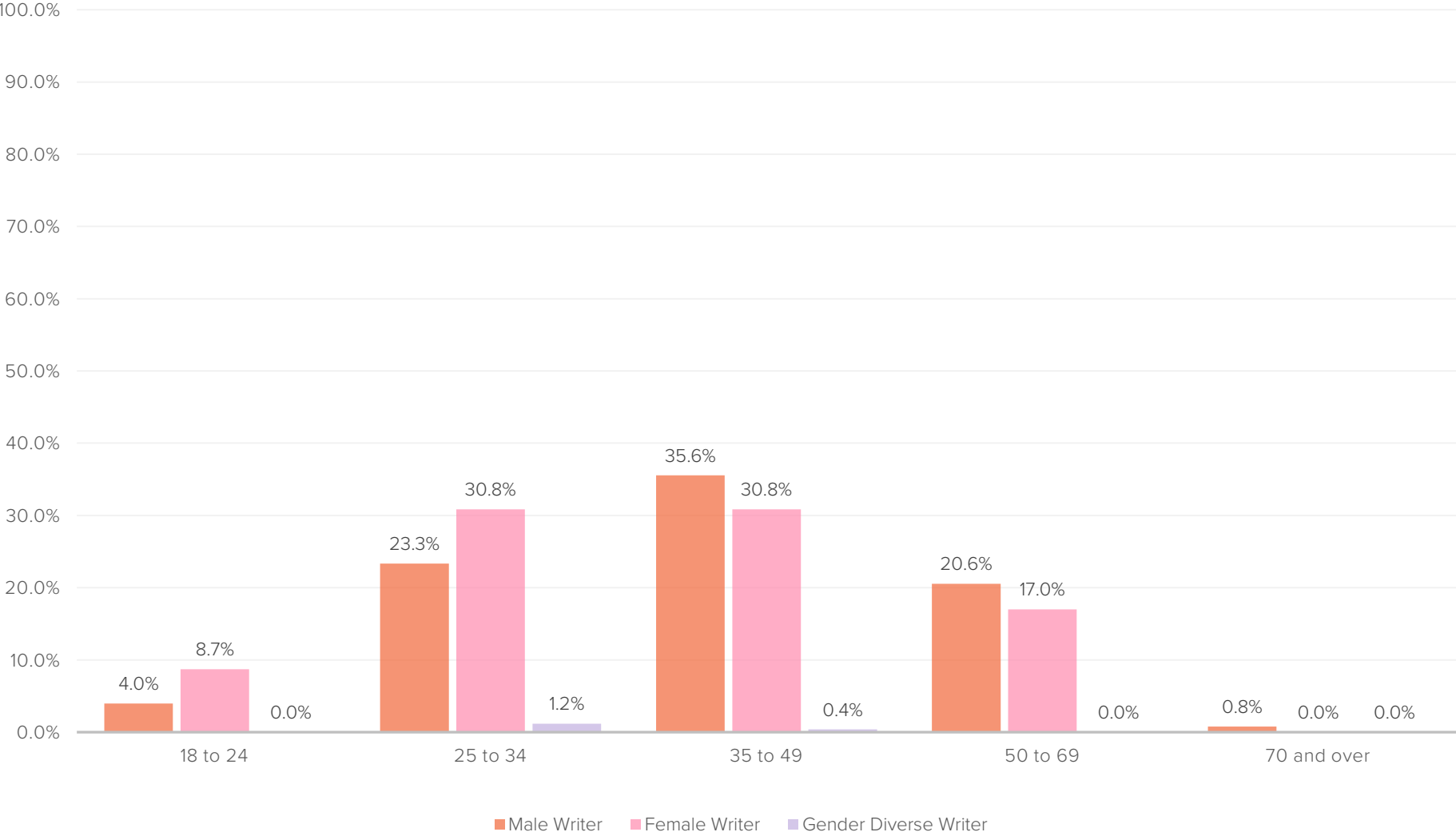
Writers by Gender



Writers by Ethnicity



Writers by Gender/Age

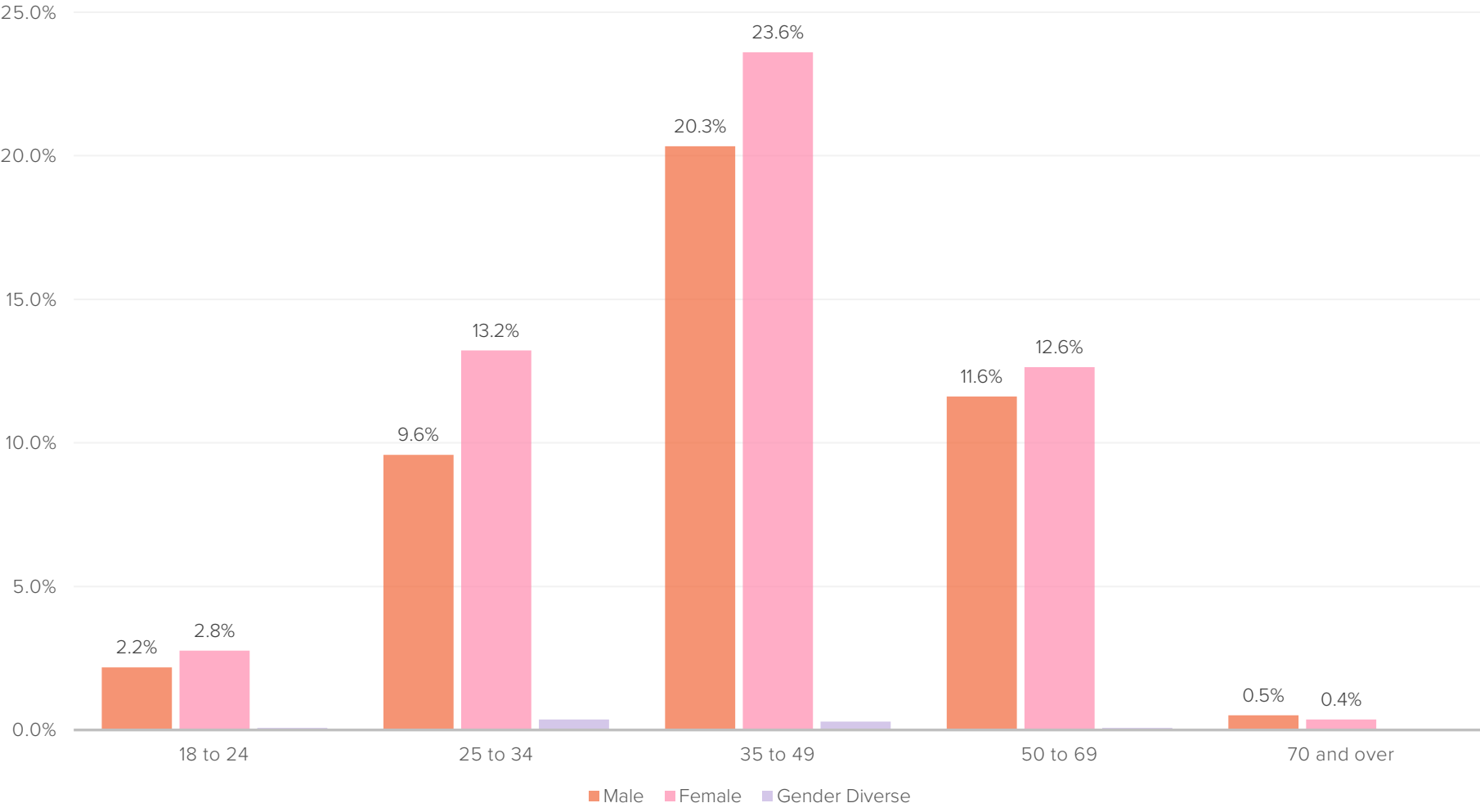


Key Creatives (Producers, Directors and Writers) by Age

This is the second year that this survey has asked the age of participants. This data was gathered by age ranges/bands (18-24, 25-34, 35- 49, 50-69, 70 and over) rather than specific ages. These bands are consistent with those used by Statistics NZ regarding engagement with industry and employment. Participants could also state 'Prefer not to say' or 'Don't know', where the production company submitting the survey did not know the age range of a key creative.

- 44% of the key creatives in this year's survey were aged 35- 49, down from 46% last year. The second highest range was 50-69.
- The trends across these ranges when split by gender were fairly consistent.
- The trend across roles was also consistent. Only writers skewed slightly younger; the 25-34 age range was the second largest ahead of 50-69.

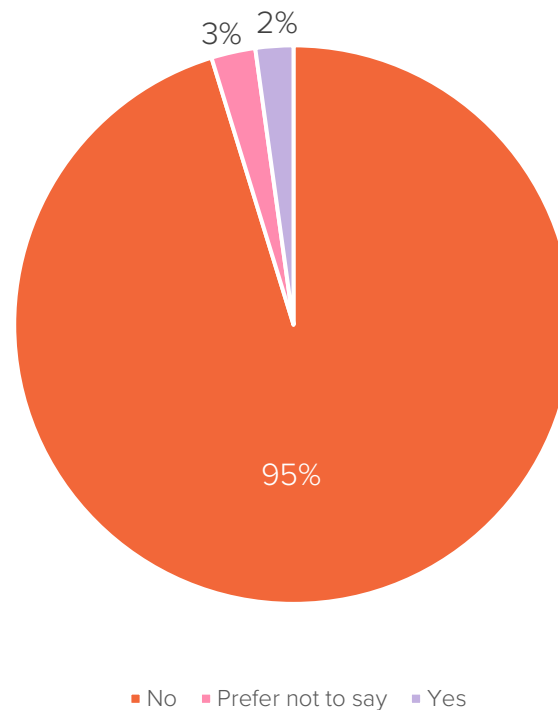
Key Creatives by Age



Key Creatives by Disability Status

This is the second year that the survey also asked about disability status. Participants were asked if they had a long-term impairment that restricts their participation in everyday activities. As with the age bands above, this question was aligned with questions used by Statistics NZ. As this is the first year this question has been asked, there are no year-on-year comparisons that can be made at this point in time from this report. However, to provide context, the 2013 NZ Disability Survey estimated that 24% of New Zealanders identify as disabled.

- 95% of respondents answered No, 3% preferred not to say and 2% answered Yes.

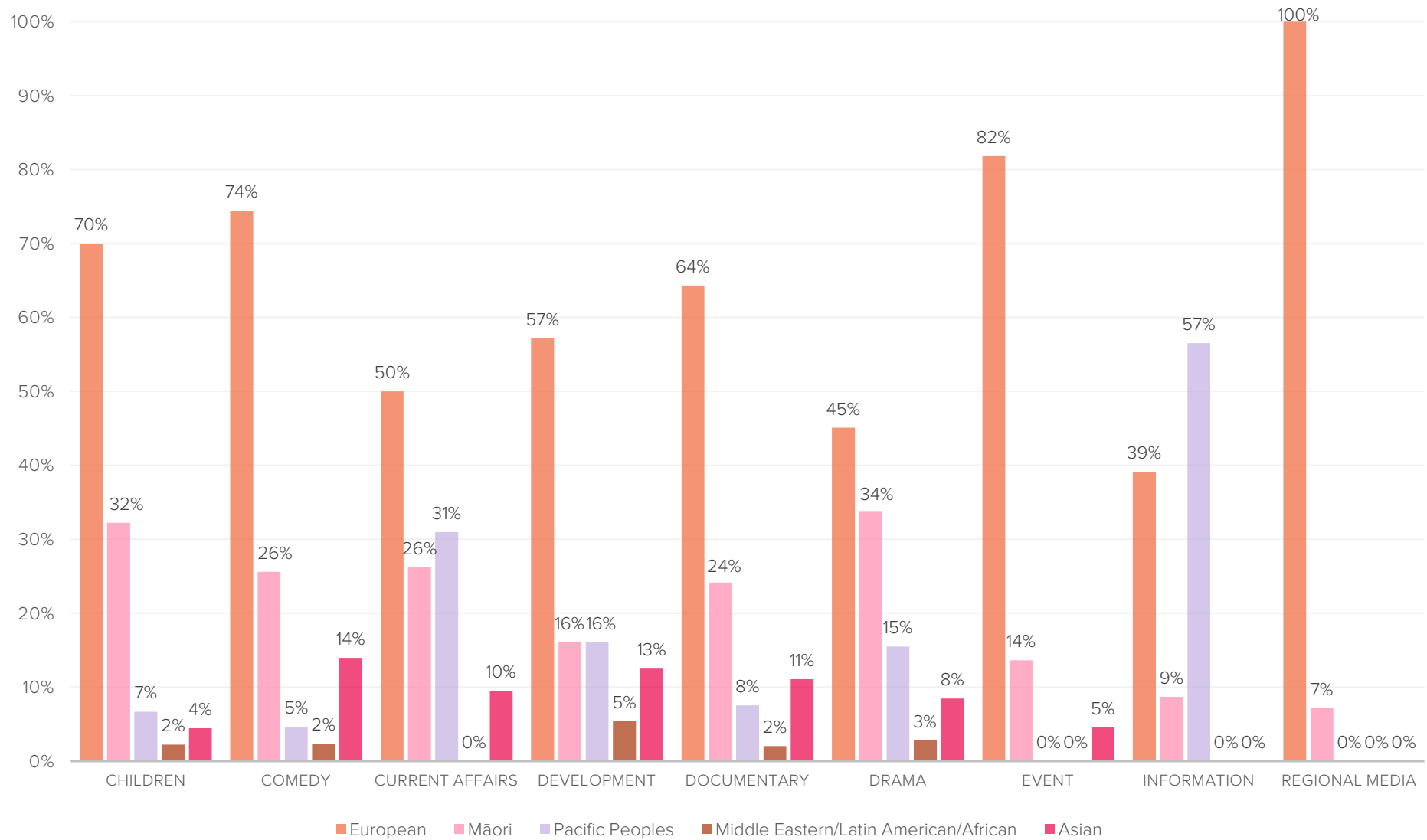


Key Creatives by Genre: Ethnicity and Gender

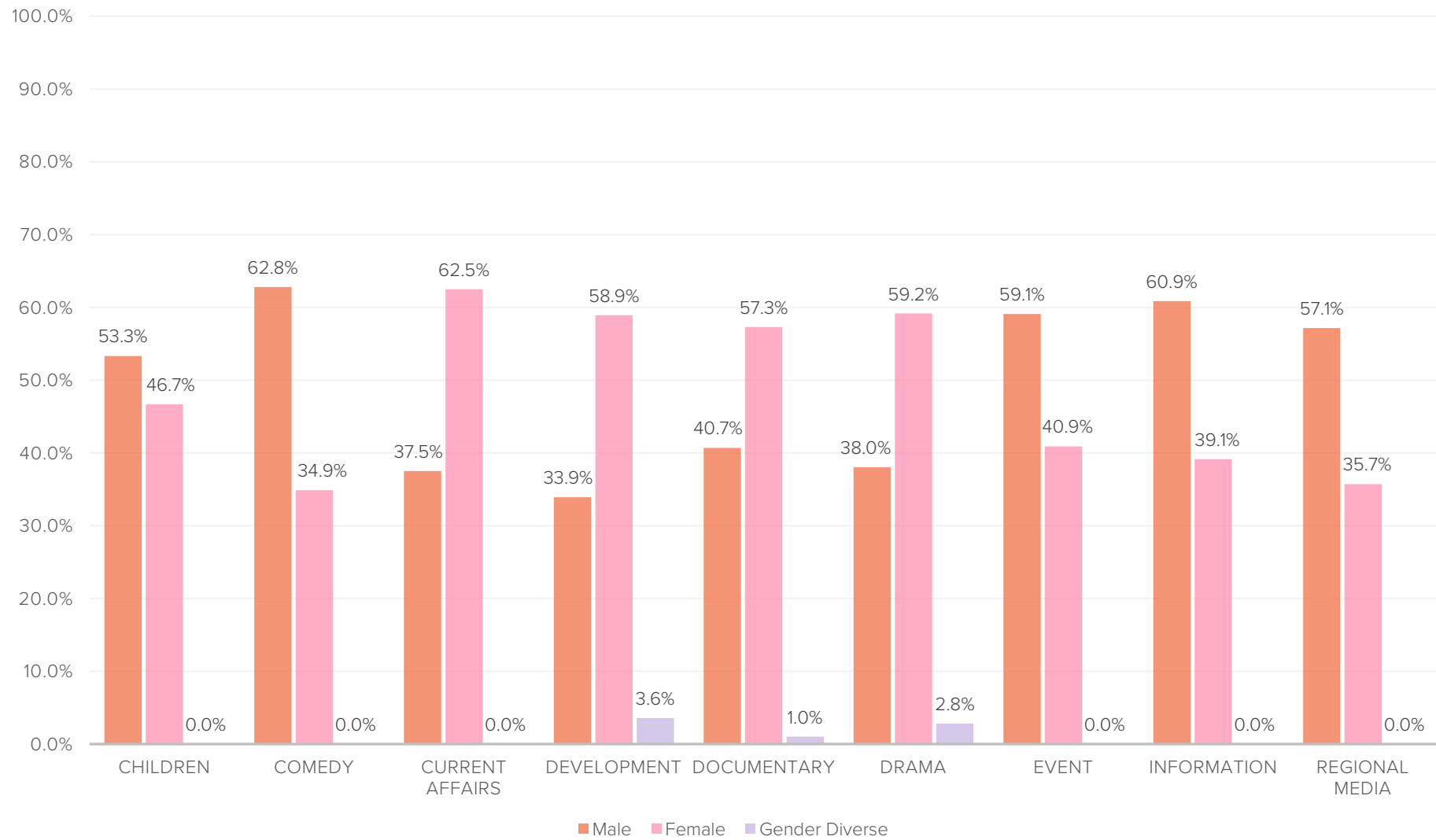
The split of the gender and ethnicity of writers, producers and directors across the genre of projects can be seen in the charts below.

- The production of Scripted Drama is 45% European key creatives, with 34% Māori, 15% Pacific Peoples and 8% Asian.
- Current Affairs is 50% European, 26% Māori, 31% Pacific Peoples and 10% Asian.
- The biggest genre (in regard to the number of productions) is Documentary. Its breakdown is 64% European, 24% Māori, 8% Pacific Peoples, 11% Asian and 2% Middle Eastern/Latin American/African.

Key Creatives by Genre: Ethnicity



Key Creatives by Genre: Gender



Regional Spread of Production Companies

The proportion of production companies that completed NZ On Air funded projects in 2022 and were based in Auckland was 83%, up from 79% in 2021. Statistics NZ's 2018 population estimate shows 34.7% of New Zealand's population resides in Auckland and records 37.9% of Gross Domestic Product (GDP).

Regional Spread of Principal Photography

This year was the second to ask production companies to report the main location of principal photography, to give a better measure of the spread of production activity. While most projects (65%) took place in the Auckland region, this is significantly lower than the proportion of production companies based in the Auckland region as compared to other regions of Aotearoa. Of those projects that took place outside of the Auckland region, 9% of productions identified Wellington as the region for principal photography while 6% were in Christchurch (up from 3.3% in 2021).

NZ On Air's role: What We Will Do

Connecting and reflecting Aotearoa

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, youth, children, persons with disabilities as well as for minorities in the community (including ethnic minorities).

To be creatively and culturally authentic, funded content must ensure stories are being told from a diverse range of communities, by those people who have lived experience of those stories, and also includes 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:

- Celebrate and enable diversity and representation in all that we do.
- Continue reporting this data to provide accurate information and trends to underpin sector discussion and act as an evidence base to drive policy updates and targeted initiatives where required.
- Encourage industry guilds to discuss these matters with their members and propose options for change – including industry development initiatives to address inequity.
- Continue prioritising content made by Māori production personnel whenever we can, guided by the principles of our Rautaki Māori.
- In assessing and monitoring funded projects we will support the agency and authentic voices of diverse creatives and continue to require equal employment opportunities for cast and crew.
- Conduct audience research to learn more about consumption needs, with a view to increasing content outputs and discoverability.
- Continue to fund projects from an increasing range of production companies across an evolving range of platforms.

- Prioritise projects from teams that show a commitment to diversity, particularly for projects that are for targeted audiences. Our current areas of focus include Pacific and Pan-Asian audiences, with industry-led work underway regarding a Moana screen strategy that will help inform our future funding rounds, and the ongoing impacts and outcomes of targeted Pan-Asian funding initiatives currently underway.
- Regarding regional diversity, we will continue to be mindful in selecting projects to support that take into consideration where principal photography will take place.

Appendix - Methodology

For this report, we have surveyed Scripted and Factual production and development projects that were fully delivered by end June 2022.

Diversity Reports 2016 and 2017 presented separate survey results for Television and Digital projects, in line with our old funding strategy. In keeping with our new platform-neutral NZ Media Fund, this year's report combines all Television and Digital survey results. To ensure this data is comparable in this report, we have retrospectively merged the Television and Digital data from the previous two years presented here.

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 142 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 within 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. As a result, 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, focused on completed development and production projects, is different to the NZFC gender report which measures development funding.