

Irirangi Te Motu  
**NZ On Air**

Mystic,  
Libertine Pictures

# Seen On Screen

Researching ethnicity and gender in Scripted content funded by NZ On Air between 2017 and 2021.



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## Executive summary

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. For the past six years our annual Diversity report has monitored the diversity of the key creatives involved behind the camera in creating content.

This next wave of research delves into who we are seeing on screen in funded content. For this inaugural research project, we have examined **95** Scripted productions (including Drama, Comedy, and Children's content) funded from July 2017 through to July 2021 – the first four years of the NZ Media Fund.<sup>1</sup>

This inaugural study is intended as a benchmarking exercise to provide a baseline against which we can measure progress over time. As such, we should avoid drawing any deep conclusions from this first wave based on what is a relatively small data sample. We intend to build on this year on year to ensure we are able to draw the most accurate conclusions.

## Key observations

- More than 58% of all roles were performed by actors of Pākehā European descent whereas 19.1% were held by Māori, and 12.6% were played by Pasifika actors.<sup>2</sup>
- There has been an increase in on-screen representation for actors from [global ethnic majorities](#) over the four-year period of the sample (2017-2021).
- Asian roles increased from 32 in 2018/19 to 56 in 2020/21 and Pasifika roles increased from 65 in 2018/19 to 111 in 2020/21
- However Middle Eastern is the most under-considered ethnicity demographic within all roles in the study.
- There is an almost even split between lead roles performed by men and women in funded Drama (47 men to 46 women).
- Lead roles in Comedy are not so evenly balanced: 26 women in lead comedy roles compared to 39 men.
- Slightly more than half (55.2%) of lead roles have been performed by actors identifying as Pākehā European. The opportunities for actors from other ethnicities are reduced as a result.
- Actors of African, Latin American and Middle Eastern heritage are absent from lead roles in Comedy or Drama.

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<sup>1</sup> See Research Scope Pg 6

<sup>2</sup> In 2018, the New Zealand population included: 70.2% European, 16.5% Māori, 15.1% Asian, 8.1% Pacific peoples, 1.5% Middle Eastern, Latin American and African (MELAA). 51% of the population is female and 49% male. Source NZ Census, Stats NZ

## Why have we done this research?

NZ On Air wants the content it funds to appeal to and reach the many different audiences in Aotearoa. We undertake a lot of research to understand the audiences. This is the first significant research we have undertaken to understand how our people are reflected on screen in funded content.

Audiences often look towards content to shape a closer understanding of themselves and societies in which they live. In mapping the broad range of ethnicity and gender identities shown on our screens, we can see how this has changed (and is changing) over time.

This research adds to a global appetite for research that explores cast and crew diversity in the screen industries<sup>3</sup>. Researching representation (and pinpointing where there may be ongoing structural exclusion) on screen is one way to begin to understand how stories are shared and who they are told by.

It is hoped that the project can begin to provide some answers to the following questions:

- To what extent does the screen content funded by NZ On Air demonstrate representation of ethnicity and gender that is reflective of current society in Aotearoa New Zealand?
- What can the research tell us about the relationship between role quality and the ethnicity of the actor?
- What does this research show us about historically under-considered ethnic groups and stories on screen?

While we do not attempt to answer these questions from this first baseline sample, they are the questions that we will be able to come back to as we monitor results over time.

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<sup>3</sup> For example, these include (but are not limited to) ongoing research with reference to the U.K., USA and Australia such as - BFI - Diversity Standards (and the subsequent analysis, conducted by LSE, C. Nwonka), BFI Blackstar, Annenberg Inclusion Initiative reports, UCLA Hollywood Diversity Report, Ofcom (UK), Film&TV Charity, Racial Diversity Initiatives (UK), Seeing Ourselves, (Aus)

## Methodology and scope

This research offers both a quantitative and qualitative analysis of the sample of 95 productions in scope.

The **quantitative** analysis seeks to establish *inferred* ethnicities and gender demographics of named roles and characters, assessing and aligning these figures with the broad spectrum of identities in Aotearoa New Zealand.

By *inferred* we mean that the data was collected by research and interpretation of the profile of an actor/performer via sources freely available online.

*Named roles* were researched, examining the quality<sup>4</sup> of these roles and some of the associated key character descriptors used. This **qualitative** analysis aided the examination of some of the key issues regarding authenticity, representation and some stereotypes that have been associated with historically under-considered groups and communities.

This work looks at individual appearances and roles across content as well as noting the frequency of roles that actors or performers are cast in.

Drama and Comedy content (Scripted) funded and/or released between July 2017 and June 2021 is examined. The broadcast years 2017/18, 2018/19, 2019/20, 2020/21 (July 1) were taken as a sampling frame for content that either had a first or theatrical release, was broadcast or was available to view via streaming services on demand across the following 11 platforms (in alphabetical order): **Comedy Central, HEIHEI, Prime, The Coconet.tv, Three, TVNZ 1, TVNZ 2, TVNZ+, Watch Me, Whakaata Māori, YouTube.**

Funded co-productions are included within the parameters of this scope, including telefeatures and film titles.

Funded Children's content has also been explored. Most of the Children's content within the scope of this research is within the sub-genre Animation, as well as Children's Drama. The data collected for roles in Children's content largely encompasses credited voice acting and some puppeteering performance, as well as some live action roles.

The 95 content titles included in the scope of the research were drawn from internal content data and NZ On Air contract and funding information. See *Appendix A* for all production content titles in scope, as well as platform, broadcast year and genre.

Cast credit information was primarily sourced from production companies, platforms and on-screen credits. This information was augmented by reputable sources such as profiles and interviews from [NZ On Screen Iwi Whitiāhu](#) and IMDB. The researcher then identified talent in named character roles, and examined the quality of the role, as well as inferring gender, ethnicity and other personal characteristics<sup>5</sup> for both performer and the role they were cast to play. The on-screen talent was identified

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<sup>4</sup> See 'Defining the roles'

<sup>5</sup> General information that relates to an individual but that is not personal or identifiable data as defined by the [Privacy Act 2020](#)

through accessing a range of online sources such as talent agency bios and CV information, citations from reliable interview journalism as well as instances of self-certification from the actor in question sourced online. The researcher was not able to watch all the productions in scope in entirety but did so in most instances to augment the online research.

The research is focused on the role quality, as well as the person chosen and cast to perform in any given role. The ethnicity that is inferred and subsequently reported is that of the performer *not* the character they were playing on screen. This latter point, and the broader conversation around ‘who gets to play’ what parts/characters that are specific and unique to ethnicity, for example, is an aspect of the study that we have started to monitor and would be keen to broaden our understanding of within subsequent research.

### Defining the Roles

Defining the various types of roles (such as *Lead, Supporting Cast, Series Regular, Recurring* role etc.) has required several subjective judgements on the quality of role (do they add to narrative, drive plot, are integral to the series overall) as well as the number of times their character appears across the series. This has been researched using episode credits as well as online materials and character bios provided by the platforms, as well as IMDB. There is a more thorough definition of each role type in *Appendix B*.

Animated content provides a unique challenge to this research, but it is not unfeasible to locate many actors who are cast in Lead and Supporting roles in this content, given their likely popularity and recognition across other funded content. Some challenges arise where credited cast do not primarily come from a screen acting background.

### What’s not in the published data

In this round as much detail and information as possible was sought, however, certain protected characteristics and data points such as disability and sexual orientation have only been partially gathered, given the sensitive nature of these attributes and the fact that they are not as widely self-reported.

Following preliminary consultation with [Te Māngai Pāho](#), the study also endeavoured to gather available online data regarding the Iwi affiliations of actors/performers wherever possible. Whilst this information is not included in the report at this granularity, it is important to note that all the data regarding Te Ao Māori that emerges from research is appropriately and carefully shared with Māori parties of interest – with a view that this is a tāonga.

As a qualitative measure of roles, key descriptors of characters were collated from production promotional material and scripts. It is important to note that, as the sample size is quite small, while some descriptors gathered would appear to reflect what has previously been anecdotal evidence of bias, a single show can skew these data points. For this reason we are not reporting these results this time but will further explore this aspect of role analysis in future waves of this research.

## A note regarding the Census data

We have used the ethnicity profiles used in the NZ Census. This allows us to draw some observations making comparisons regarding an ethnic group's overall size in Aotearoa and the proportionality of that community's representation on screen, for example. We accept that the ethnicity profiles are not, in some instances, accepted by some communities<sup>6</sup>. However, the research also includes ethnicity data that is more granular and specific to the individual and how they have self-reported or identified.

We acknowledge there are legitimate concerns regarding disparities in access and completion of data across all ethnic groups, ages and demographics within the 2018 Census.

Additionally, the concerns regarding using census data and terminology must acknowledge that there is a fundamental difference between measuring and understanding ethnicity and not race.

This research uses an inferred ethnic profile (utilising the census terms European, Māori, Asian, Pacific, Middle Eastern, Latin American and African (MELAA)), but also reflects that some people report more than one ethnic background. The report also considers aspects of nationality and citizenship if known, as well as ethno-groups, cultural and language that have been self-certified and verified by the research.

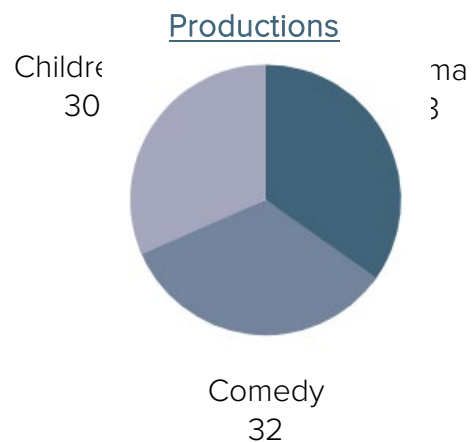
## Research scope

**95** productions in total (across Drama, Comedy, Children's Genre) from content funded 2017 through 2021 (2017/18, 2018/19, 2019/20, 2020/21).

**10** Films and Telefeatures are included within Drama and Comedy.

By year, the number of productions that have been NZ On Air funded within scope is as follows:

- **7** in 2017/18
- **26** in 2018/19
- **29** in 2019/20
- **33** in 2020/21



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<sup>6</sup> On 22<sup>nd</sup> November 2021 @Alilkram tweeted:

*"Why is there a demographic classification called 'New Zealand European' but not 'New Zealand Asian'?"*

## Analysis and detailed observations

Across the 95 content titles in scope, there were **1616** named character roles performed by **1049** actors (excluding Bit roles) comprising:



**222**  
Lead  
roles



**444**  
Supporting  
cast



**211**  
Series  
regular



**607**  
Recurring  
cast



**114**  
Guest  
star



**18**  
Cameo  
roles

We have researched ethnicity data for **938** of the actors (89%), with a small proportion of actors for whom we were unable to infer an ethnicity (**111**).<sup>7</sup>

**62%** of actors played a single role. The most roles any one actor held was **32**.

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<sup>7</sup> For example, *Undertow (2018/19)* presents difficulty. As a televised piece of theatre it is challenging to infer an ethnicity or other personal characteristics for the actors given some of these performers who do not have the same exposure or wider recognition as those working across screen industries.



## Lead and Supporting Cast roles

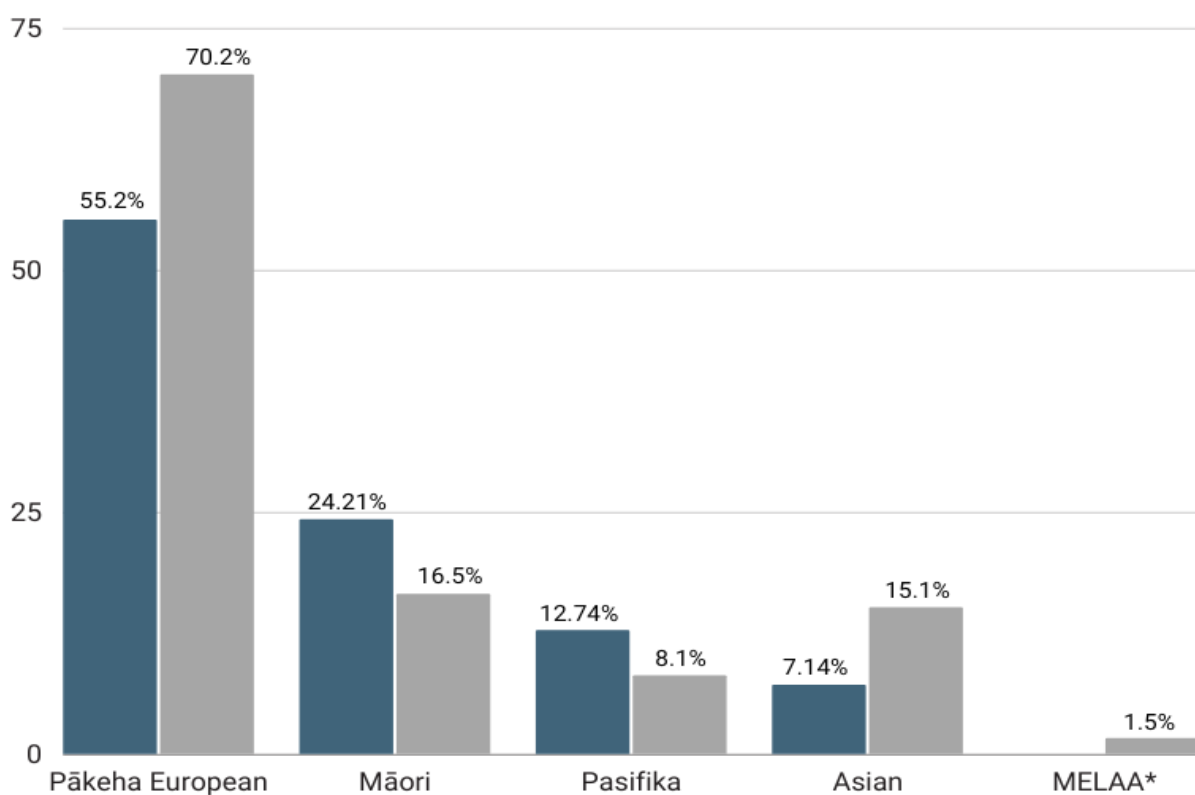
Our research primarily focuses on characters and performers that have named roles, as these are parts that have been deliberately cast. These roles have importance to the narrative, an overall significance to the production and are usually integral to the relationships formed within the series and the storylines.

### Who played the Lead roles?

■ Inferred ethnicity of actors in lead roles

■ Ethnic population

\*MELAA = Middle Eastern, Latin American, African.

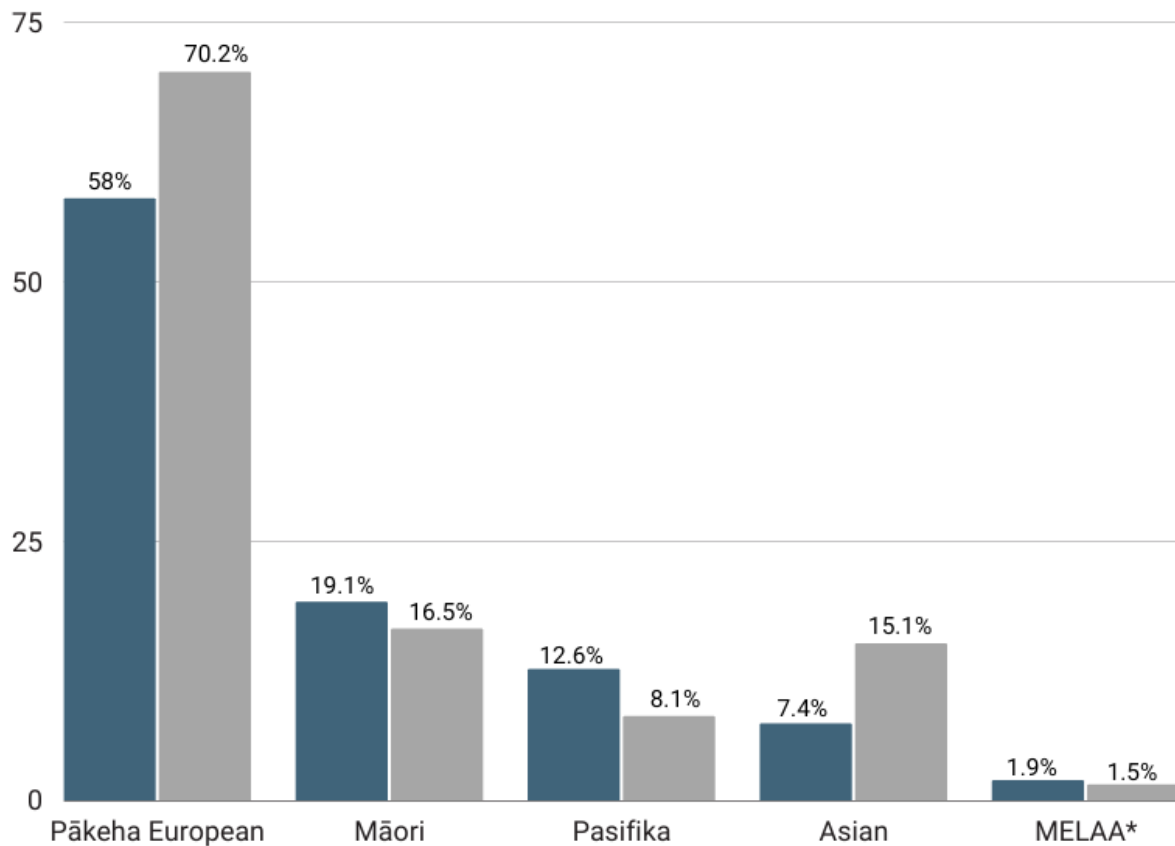


- More than half the people who play Lead role parts are of Pākehā European descent – 55.2%.
- 49.4% of the Lead role actors identified as male.
- With over half of all Lead roles having been identified as predominantly of Pākehā/European descent, the space for Māori, Pasifika, and Asian actors in Lead roles is slimmer.
- Performers and actors who are inferred as identifying within the ethnic profile category 'Asian' is somewhat problematic as it covers a very diverse community. Of the 7% of all Asian actors in Lead and Supporting Cast roles, only **9** roles of a possible **35** were performed by actors from a South Asian or mixed South Asian heritage.

- Not a single actor from an African, Middle Eastern or Latin American heritage was cast in a Lead role, and there is sparse representation of Middle Eastern and Latin American people in Supporting Roles.

### Cast makeup overall

- Inferred ethnicity of actors in roles overall
- Ethnic population



\*MELAA = Middle Eastern, Latin American, African.

- More than 58% of ALL roles were performed by actors from Pākehā/European descent
- 19.1% were held by Māori actors
- 12.6% were played by Pasifika actors.
- Roles that are central to narrative, plot and content relating to themes of *drugs*, *gang* and *crime* were more likely to be portrayed by actors identifying as Māori.
- 7 titles in scope are narratives / stories centred around real-life events which limits the ability to cast alternate ethnicities in order to be true to events.
  - One production featured an entirely Pākehā/ European cast, and this may be explained in terms of historical accuracy in that it was a dramatisation of an actual event.

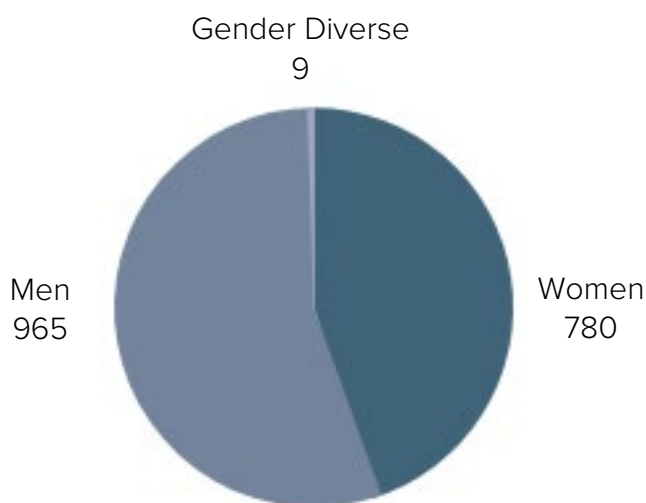
- There was a notable gap in representation of performers and individuals from African ethnic profiles. There were only 15 roles across the three years of the survey and these were played by a total of 12 actors.
- Middle Eastern ethnicity group is the most **under-considered** across the scope. There were only 8 roles and 7 actors.

There are several productions included within the sample that can be noted as predominantly European in ethnic profiles, casting, stories and narratives. This is worthy of consideration when thinking about issues of representation and the current landscape of multiculturalism and the wide range of ethnicities and identities in Aotearoa New Zealand. These were dramas based on true events and real people so while it can be argued that the casting was pre-determined, is the selection of a predominantly European story at the expense of more inclusive stories?

### Where are the female roles?

Looking at gender across ALL roles, women are not equally represented:

### Gender representation in named roles



In total there are **1,616** named roles within the scope. (These are shown across Lead, Supporting Cast, Series Regular, Recurring, Cameo & Guest – *not* including Bit roles.)

- 703 named roles have been performed by women
- 875 named roles have been performed by men
- It was not possible to ascertain or ascribe gender to 29 roles
- 9 named roles have been portrayed by actors who identify as Gender Diverse<sup>8</sup>
  - Breaking this down further; there is only 1 Lead role performed by a GD actor, 4 Supporting Cast roles, and 3 Series Regular/ Recurring.

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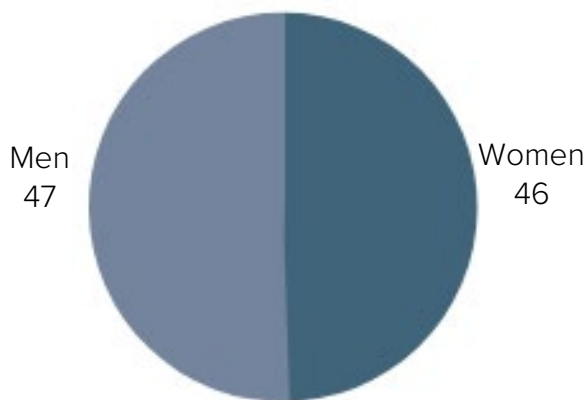
<sup>8</sup> This term is used broadly and encompasses a wide-reaching view of gender identity and visibility on screen within this research. In this instance, the research refers to individuals/actors who are self-defined as non-binary, use they/them pronouns, as well as transgender actors.

- It is interesting to note that there is strong representation with individuals in this research identifying as Gender Diverse who have inferred ethnicity Pasifika however given the small sample size this may be influenced by one project.
- 56% Pasifika
  - 22% Māori
  - 11% European
  - 11% Other

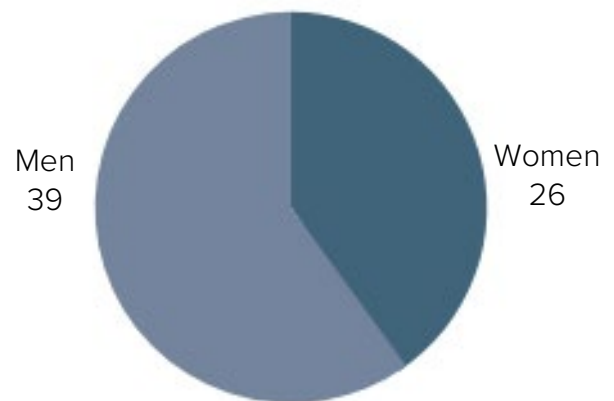
### Lead Roles

Of the **222** Lead roles – **45.9%** were performed by women and girls.

#### Leading roles in Drama

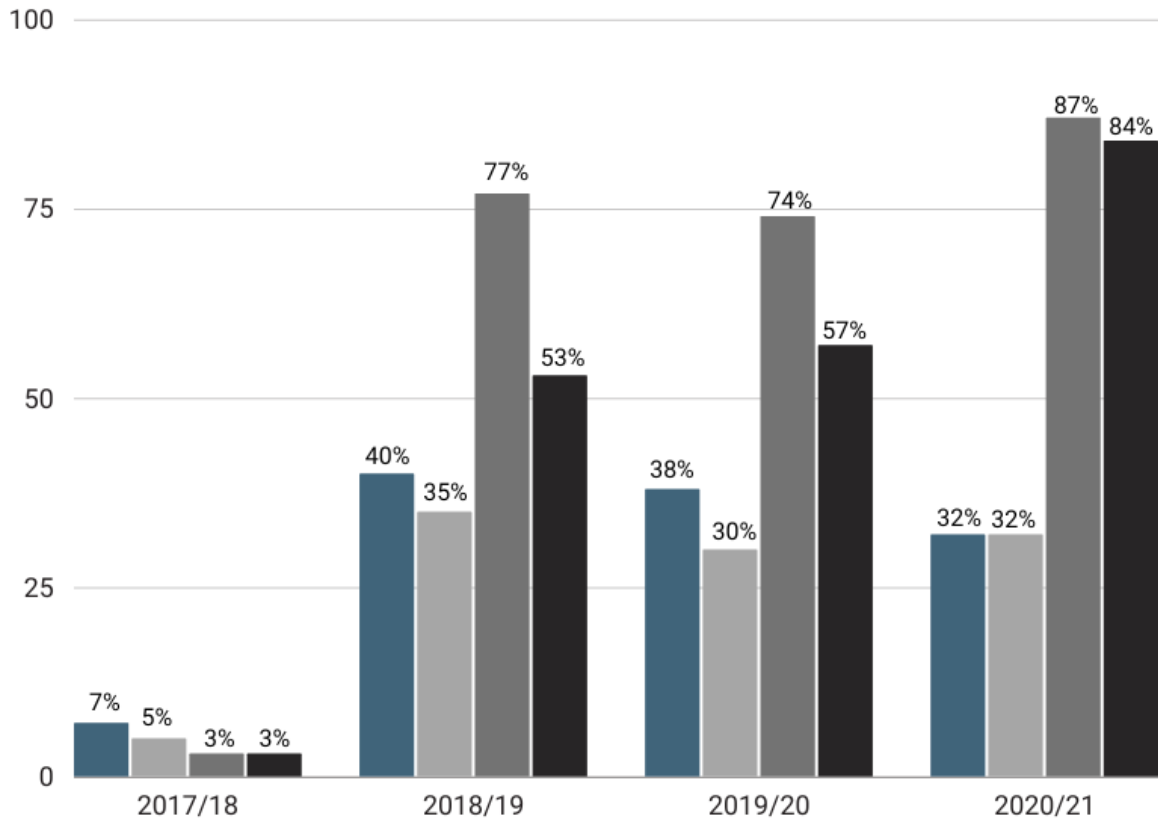
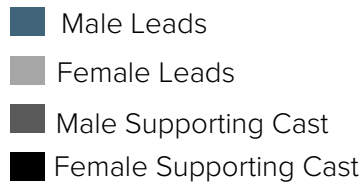


#### Leading roles in Comedy



- **46 women** were cast in Leading roles in Drama (**47** men cast as Leads). Of these, 30 women were in Leading roles for Children’s content.
- 2 unknown gender Lead roles for Children’s content. This is due to insufficient reliable source information to verify gender, in addition to the fact that the person holding the role is likely to be a child / minor themselves so does not have either an available profile or perhaps even wide-reaching CV at this point in time.
- **26** women were in Lead roles in Comedy (compared to **39** males as Leads)
- **1** Gender Diverse individual was cast in a Lead role
- **196** women and girls were cast in Supporting roles

## Gender representation in roles over time



## Gender representation across genres

Children’s content features **117** roles in total that are female, and **166** that are male.

There were **6** Gender Diverse roles in Comedy, **4** in Drama, and **0** in Children’s.

Children’s content was more likely to feature animal / non-human characters than those who identify as Gender Diverse.

Genre	Male Roles	Female Roles	Gender Diverse Roles	Named	Male Actors	Female Actors	Gender Diverse Actors
CHILDREN	166	117	0	252	125	108	0
COMEDY	430	344	6	669	416	343	5
DRAMA	499	422	4	867	478	402	4

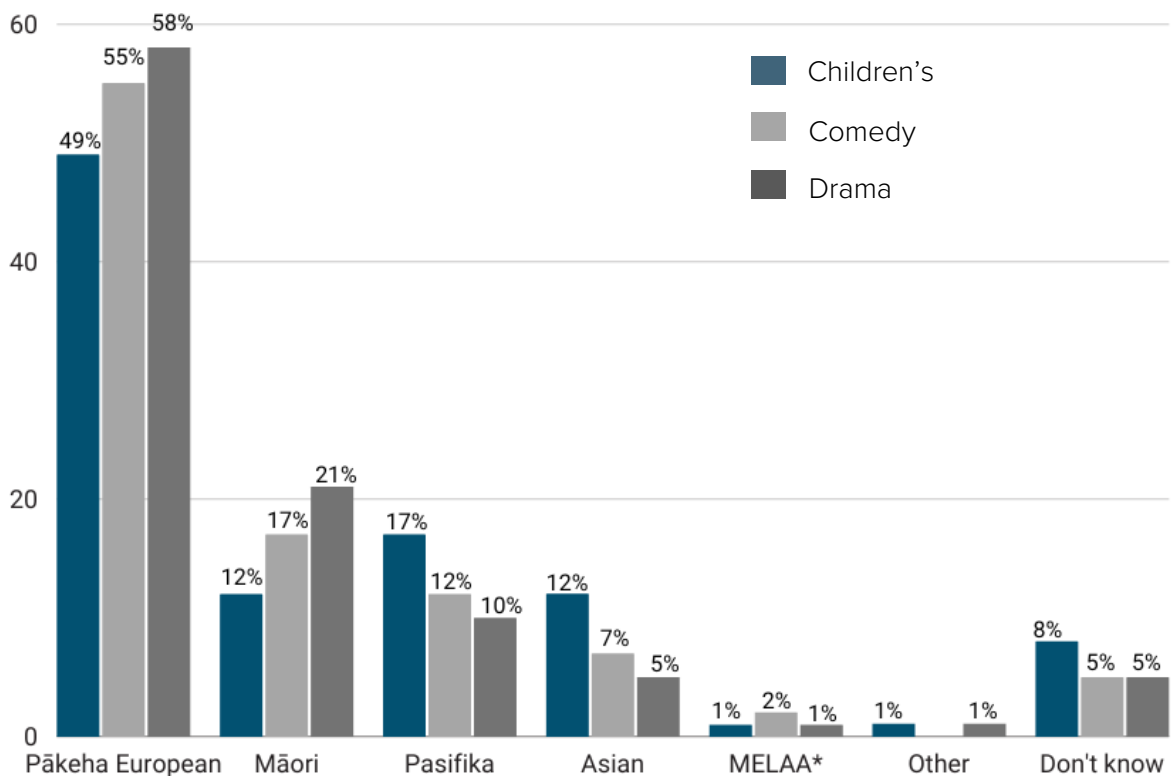
## A closer look at ethnicity

This table shows the ethnicity breakdown of ALL roles in funded content by platform.

Platform	European	Māori	Pacific	Middle Eastern	Latin American	African	Asian	Other	Don't Know
Comedycentral.co.nz	25.9%	11.1%	59.3%	0.0%	0.0%	0.0%	3.7%	0.0%	0.0%
HEIHEI	46%	12.7%	17.9%	0.0%	0.4%	0.4%	13.1%	0.8%	8.7%
Whakaata Māori	17.7%	53.2%	10.8%	0.0%	0.0%	0.0%	1.3%	1.3%	15.8%
Prime	73.2%	10.4%	10.4%	0.6%	0.0%	0.6%	1.2%	0.0%	3.7%
The Coconet TV	0.0%	10.5%	84.2%	0.0%	0.0%	0.0%	0.0%	0.0%	5.3%
THREE	65.2%	14.7%	10.6%	0.0%	1.4%	0.5%	5.0%	0.2%	2.5%
TVNZ 1	69.7%	11.1%	3.3%	1.6%	1.2%	0.4%	7.4%	0.4%	4.9%
TVNZ 2	58.7%	20.7%	7.4%	0.0%	0.7%	0.7%	8.9%	0.4%	2.6%
TVNZ +	48.9%	18.4%	9.4%	1.0%	0.3%	2.3%	8.7%	1.0%	10.0%
Watch Me	50%	40%	10%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
YouTube	0.0%	16.7%	75.0%	0.0%	0.0%	0.0%	8.3%	0.0%	0.0%

Much of what we see in the above table is actually a reflection of strategic decisions around targeting audiences with content that appeals to them on the platforms they use.

## Ethnic representation across genres



\*MELAA = Middle Eastern, Latin American, African.

## Conclusion

This is the beginning of an ongoing study looking at who we see on screen, starting with funded Scripted content, as a way to consider how NZ On Air funded content can reflect the broad spectrum of identities, ethnicities and communities here in Aotearoa New Zealand. The genres in this report – Drama and Comedy (including Children’s) - are usually specific, narrative driven and character focused.

Looking at this selection of screen content funded by NZ On Air, we can start to ask if it is fully representative of Aotearoa New Zealand overall, as well as what the productions might be saying about society, and some of the stories being told.

As an agency with broad interests across the screen sector, we have the ability to ‘lift up’ and see the big picture. In reflecting this back to the sector, we hope to inform an educated discussion about how we can better reflect the communities of Aotearoa on screen.

## Appendix A: Content in Scope

Production	Platform	Broadcast Year	Genre
<i>7 Days 2018</i>	THREE	2017/18	COMEDY
<i>7 Days 2019</i>	THREE	2018/19	COMEDY
<i>7 Days 2020</i>	THREE	2020/21	COMEDY
<i>7 Days 2021</i>	THREE	2020/21	COMEDY
<i>A War Story</i>	TVNZ 1	2019/20	DRAMA
<i>Ablaze</i>	TVNZ 1	2019/20	DRAMA
<i>AFK - This World And The Next</i>	TVNZ +	2018/19	DRAMA
<i>Ahikāroa 2</i>	Whakaata Māori	2018/19	DRAMA
<i>Alibi</i>	TVNZ +	2018/19	DRAMA
<i>Aroha Bridge 3</i>	Whakaata Māori	2019/20	COMEDY
<i>Baby Mama's Club 2: The Prequel</i>	TVNZ +	2018/19	COMEDY
<i>Black Hands</i>	TVNZ 1	2020/21	DRAMA
<i>Brutal Lives</i>	The Coconet TV	2020/21	DRAMA
<i>Colonial Combat</i>	TVNZ +	2019/20	COMEDY
<i>Cousins</i>	Whakaata Māori	2020/21	DRAMA
<i>Creamerie</i>	TVNZ 2	2020/21	COMEDY
<i>Custard's World</i>	HEIHEI	2020/21	CHILDREN
<i>Daffodils</i>	TVNZ 1	2019/20	DRAMA
<i>Dai's House Party</i>	THREE	2019/20	COMEDY
<i>Darryl Season 2</i>	TVNZ +	2019/20	COMEDY
<i>Darwin &amp; Newts 2</i>	TVNZ 2	2019/20	CHILDREN
<i>Educators 1</i>	TVNZ +	2018/19	COMEDY
<i>Educators 2</i>	TVNZ +	2020/21	COMEDY
<i>Fresh Eggs</i>	TVNZ 2	2018/19	DRAMA
<i>Frickin Dangerous Bro On The Road</i>	TVNZ +	2020/21	COMEDY
<i>Funny Girls-NZ Suffragette Special</i>	THREE	2018/19	COMEDY
<i>George and Me 2</i>	HEIHEI	2019/20	CHILDREN
<i>George and Me 3</i>	HEIHEI	2020/21	CHILDREN
<i>Golden Boy</i>	THREE	2019/20	COMEDY
<i>Golden Boy 2</i>	THREE	2020/21	COMEDY
<i>Good Grief</i>	TVNZ +	2020/21	COMEDY
<i>Head High</i>	THREE	2019/20	DRAMA
<i>Housie Wives</i>	YouTube	2018/19	COMEDY
<i>I Date Rejects</i>	TVNZ +	2019/20	COMEDY
<i>In Dark Places</i>	TVNZ 1	2018/19	DRAMA
<i>INSiDE</i>	Prime	2020/21	DRAMA
<i>Island of Mystery</i>	HEIHEI	2020/21	CHILDREN
<i>Jandal Burn</i>	HEIHEI	2019/20	CHILDREN
<i>Jandal Burn 2</i>	HEIHEI	2020/21	CHILDREN
<i>Jonah</i>	THREE	2019/20	DRAMA
<i>Jono and Ben 2018</i>	THREE	2017/18	COMEDY
<i>Kai Five</i>	HEIHEI	2017/18	CHILDREN
<i>Kai Five 2</i>	HEIHEI	2018/19	CHILDREN



<i>Kiri and Lou 2</i>	TVNZ 2	2019/20	CHILDREN
<i>Kura</i>	TVNZ +	2019/20	DRAMA
<i>Legendary Polynesia</i>	HEIHEI	2017/18	CHILDREN
<i>Life is Easy</i>	TVNZ +	2019/20	COMEDY
<i>Māia the Brave 2</i>	HEIHEI	2017/18	CHILDREN
<i>Māia the Brave 3</i>	HEIHEI	2018/19	CHILDREN
<i>Mean Mums 1</i>	THREE	2019/20	COMEDY
<i>Mean Mums 2</i>	THREE	2020/21	COMEDY
<i>Mystic 1</i>	TVNZ 2	2020/21	DRAMA
<i>New Zealand Today</i>	THREE	2019/20	COMEDY
<i>Norbert &amp; Mylo's Knock Knock</i>	HEIHEI	2017/18	CHILDREN
<i>Norbert and Mylo 2</i>	HEIHEI	2018/19	CHILDREN
<i>Norbert and Mylo 3</i>	HEIHEI	2019/20	CHILDREN
<i>One Lane Bridge</i>	TVNZ 1	2019/20	DRAMA
<i>Only in Aotearoa 2</i>	Whakaata Māori	2018/19	COMEDY
<i>Patriot Brains</i>	TVNZ 2	2020/21	COMEDY
<i>Poppy</i>	TVNZ 1	2020/21	DRAMA
<i>Runaway Millionaires</i>	TVNZ 1	2019/20	DRAMA
<i>Rūrangi</i>	WatchMe	2020/21	DRAMA
<i>Sis</i>	comedycentral.co.nz	2020/21	COMEDY
<i>Stand Up Aotearoa</i>	TVNZ 2	2020/21	COMEDY
<i>Tales of Nai Nai</i>	HEIHEI	2019/20	CHILDREN
<i>Tales of the Moana</i>	HEIHEI	2019/20	CHILDREN
<i>Taskmaster NZ</i>	TVNZ 2	2020/21	COMEDY
<i>Teine Sā</i>	Prime	2020/21	DRAMA
<i>The Adventures of Tinka Lalala and the Magic Moana</i>	HEIHEI	2020/21	CHILDREN
<i>The Bad Seed</i>	TVNZ 1	2018/19	DRAMA
<i>The Barefoot Bandits 3</i>	HEIHEI	2019/20	CHILDREN
<i>The Basement</i>	TVNZ +	2019/20	DRAMA
<i>The Brokenwood Mysteries 5</i>	Prime	2018/19	DRAMA
<i>The Brokenwood Mysteries 6</i>	Prime	2019/20	DRAMA
<i>The Cul De Sac 3</i>	TVNZ 2	2018/19	CHILDREN
<i>The Drawing Show</i>	HEIHEI	2018/19	CHILDREN
<i>The Drawing Show 2</i>	HEIHEI	2019/20	CHILDREN
<i>The Feijoa Club</i>	HEIHEI	2018/19	CHILDREN
<i>The Green Fairy</i>	HEIHEI	2017/18	CHILDREN
<i>The Tender Trap</i>	TVNZ 1	2020/21	DRAMA
<i>The Vloggingtons</i>	HEIHEI	2018/19	CHILDREN
<i>The Watercooler 2</i>	Watch Me	2018/19	COMEDY
<i>Toke</i>	THREE	2020/21	DRAMA
<i>Tumeke Space</i>	HEIHEI	2020/21	CHILDREN
<i>Undertow</i>	Whakaata Māori	2019/20	DRAMA
<i>Vai</i>	Whakaata Māori	2018/19	DRAMA
<i>Vegas</i>	TVNZ 2	2020/21	DRAMA
<i>Welcome To Cardboard City</i>	HEIHEI	2018/19	CHILDREN
<i>Welcome To Cardboard City 2</i>	HEIHEI	2020/21	CHILDREN
<i>Wellington Paranormal 2</i>	TVNZ 2	2019/20	COMEDY
<i>Wellington Paranormal 3</i>	TVNZ 2	2020/21	COMEDY
<i>Westside 4</i>	THREE	2018/19	DRAMA
<i>Westside 5</i>	THREE	2018/19	DRAMA

<i>Westside 6</i>	THREE	2020/21	DRAMA
<i>Yap Trap</i>	HEIHEI	2020/21	CHILDREN

## Appendix B: Role Quality Definition

Role quality	Definition in scope
<b>Lead</b>	Person performing has a named character, is on screen for a high proportion of production and / or is featured in all episodes. This role is key to the narrative and plot, and mentioned in synopsis, as well as promotional materials such as posters, marketing and related articles.
<b>Supporting Cast</b>	Role is a named character, and integral to the plot and narrative, albeit not central. They are on screen and featured for a significant amount of content or across 80% or more episodes. The Supporting Cast roles are mentioned in related promotional materials.
<b>Series Regular</b>	This role is an established and core cast member, will typically have a named character and be important to narrative and plot development. Series Regular contributes with frequency but may not be in every episode / storyline, however, will be featured in upwards of 60% of screen time. Series Regular may also be a character that comes in and out of a longstanding series.
<b>Recurring</b>	Role is normally a named character but may also refer to profession /character description and is featured across multiple episodes, albeit with less frequency or relevance to ongoing narrative. This role will appear more sporadically or with less dialogue.
<b>Bit</b>	Bit parts will most likely be unnamed character roles (reference typically made to profession or generic character instead: i.e., <i>teacher, police officer, shop assistant</i> ). This role is not integral to the main plot but may feature a direct interaction with the core cast.
<b>Guest Star</b>	This role is typically a one-off appearance or a role wherein the guest is placed in the part of a judge, special guest, panel member etc. Often, these characters are named or can be seen 'playing themselves'. Guest Star roles can also be cast to be involved with the plot or have a connection to the main storyline in a meaningful way.
<b>Cameo</b>	Cameo appearances are brief, small and often examples of well-known individuals or celebrities playing themselves, or a version of themselves. Cameos can include walk on parts or voice acting.

## Appendix C: Glossary

Key Term	Definition:
Disability	Use of term as defined by the <a href="#">United Nations Convention on the Rights of Persons with Disabilities, Article 1</a> , “Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.”
Diversity	Creating a better understanding of <i>who</i> is involved in the media landscape, as well as seen on screen through identifying factors such as gender, ethnicity, regionality etc. In recognising diversity as merely a starting point for conversation around discussing visibility. Diversity/ diverse is not a term used in lieu of specifying ethnic groups, race, gender, disability, sexual orientation.
Ethnicity	Ethnicity is not one single homogenous category, and this research refers to the multi-dimensional aspects of ethnic profiles, and the intercultural dynamics that speak to this beyond the technical terms utilised in the census and from Stats NZ. Ethnicity and ethnic groups refer to cultural characteristics and is self-identified.
Equity	Striving to show a fair and balanced portrayal of various ethnicities, genders, race and other characteristics that have not typically been visible on screen and within narrative(s), whilst also acknowledging the ways in which these groups have been structurally and systematically excluded allowing a disparity to exist.
Gender	Socially constructed system for classification of characteristics that relate to aspects and/or qualities of femininity and masculinity. Gender is not to be understood as the same as sex/ sexual orientation. Key words that might occur in this research regarding gender can be tagged as: girl, boy, man, woman, gender diverse, trans & transgender, <i>fa’afafine</i> , gender queer, non-binary.
Global Ethnic Majority/ies	Term coined by Rosemary Campbell-Stephens that is used to refer to people and groups such as Black, Asian, Brown, Indigenous etc. that have been racialised and inaccurately labelled as an ‘ethnic minority’ when in fact, they are representative of the global majority.

Historically under-considered	Examples of individuals, groups*, communities etc. that have been systematically and structurally excluded. This may be shown in an imbalance or disparity in their representation on screen, in addition to inauthentic portrayals wherein the results may point to marginalising or ‘underrepresentation’ where other groups/ individuals are seen.  * Groups referenced; ethnicities / heritages that are not predominantly white/ European, Cis, Straight, Able-bodied etc.
Inclusion	Intentional and meaningful ways in which groups that have typically been side-lined (despite being a global majority) are embedded within content with a purpose of creating engaging narratives, characters and so forth.
Representation	Exploring the way content portrays society as well as how personal characteristics such as ethnicity, gender, age, sexual orientation, disability, identity etc. are shown on screen, how engaging and authentic these presentations may be and whether they are negative exaggerations or stereotyped examples.
Sexual Orientation	How an individual may identify the person/s they are sexually attracted to (romantic, sexual and erotic relationships), relating to opposite sex and gender, same sex or gender, both or more than one gender.

## Appendix D: Statistics

Productions	Total	95		2017/18	2018/19	2019/20	2020/21
Roles	<b>Total</b>	<b>3022</b>	<b>%</b>	129	1025	854	1014
	Male	1095	55.1%	38	324	363	370
	Female	883	44.4%	25	245	281	332
	Gender Diverse	10	0.5%	0	3	2	5
	<b>Ethnic Profile</b>						
	European	1229	58.5%	40	371	398	420
	Māori	402	19.1%	7	129	115	151
	Pacific	265	12.6%	22	65	67	111
	Middle Eastern	8	0.4%	0	0	5	3
	Latin American	16	0.8%	1	1	5	9
	African	15	0.7%	1	5	6	3
	Asian	156	7.4%	3	32	65	56
	Other	10	0.5%	1	2	5	2
Actors	<b>Total</b>	<b>1048</b>		<b>58</b>	<b>454</b>	<b>478</b>	<b>501</b>
	Male	552	52.7%		244	261	249

	Female	456	43.5%	21	193	205	241
	Gender Diverse	9	0.9%	0	3	2	4
	<b>Ethnic Profile</b>						
	European	591	56.4%	39	278	284	285
	Māori	210	20.0%	7	102	87	102
	Pacific	131	12.5%	18	49	50	74
	Middle Eastern	7	0.7%	0	0	5	3
	Latin American	6	0.6%	1	1	3	6
	African	12	1.1%	1	5	5	3
	Asian	60	5.7%	3	21	40	28
	Other	7	0.7%	1	2	5	2

Productions	Total	Na med	Unna med	Le ad	Supportin g Cast	Series Regular	Recur ring	Bit	Guest Star	Ca meo
Roles	<b>Total</b>	1788	1185	222	446	227	754	1229	118	26
	<b>Male</b>	965	122	117	241	111	376	177	64	9
	<b>Female</b>	780	101	102	196	101	279	140	50	15
	<b>Gender Diverse</b>	10	0	1	4	2	2	1	0	0
	<b>Ethnic Profile</b>									
	<b>European</b>	1092	127	139	243	119	432	197	79	20
	<b>Māori</b>	359	43	61	130	43	99	48	18	3
	<b>Pacific</b>	244	21	32	73	36	59	43	20	2
	<b>Middle Eastern</b>	7	1	0	2	1	3	2	0	0
	<b>Latin American</b>	14	2	0	4	3	6	2	0	1
	<b>African</b>	15	0	0	2	3	9	1	0	0
	<b>Asian</b>	124	31	18	24	18	50	38	7	1
	<b>Other</b>	9	1	2	3	2	2	1	0	0
Actors	<b>Total</b>	1043		166						
	<b>Male</b>	548	4	82	165	93	264	118	48	82
	<b>Female</b>	455	1	81	152	84	194	116	42	81
	<b>Gender Diverse</b>	9	0	1	4	2	2	1	0	1
	<b>Ethnic Profile</b>									
	<b>European</b>	589	2	93	171	98	305	140	62	17

	<b>Māori</b>	210	0	50	93	36	72	40	16	3
	<b>Pacific</b>	131	0	26	47	28	43	34	16	1
	<b>Middle Eastern</b>	7	0	0	2	1	3	1	0	0
	<b>Latin American</b>	6	0	0	4	1	3	2	0	1
	<b>African</b>	12	0	0	2	2	8	1	0	0
	<b>Asian</b>	60	0	14	20	16	27	19	4	1
	<b>Other</b>	7	0	2	2	2	2	1	0	0