

Diversity Report 2018

Gender and ethnic diversity in content funded by NZ On Air

May 2018



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

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Introduction

For the last three 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 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 three years of comparable Scripted and Factual data which allows us to assess emerging trends and notable data shifts. When we refer to a year we mean March to March, so the 2018 screen data is for the year until March 2018.

For the first time 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 and 2017-18 financial years.

Executive summary

This third Diversity Report includes survey responses from 106 Scripted and Factual projects funded between 2014 and 2018 that were fully delivered by March 2018, and not included in last year's report. Now that we have three consecutive years of data we can report on consistent trends in several areas of the funded production sectors. The key findings are:

- Women continue to be well represented among producers and writers, making up 56% of producers surveyed and 53% of writers this year.
- In previous years this report has shown a significant gender imbalance between directors. In 2016 33% of directors were women, and in 2017 this increased slightly to 36%. This disparity was amplified within drama directors, with women making up only 11% (2016) and 20% (2017) of those surveyed.
- In the year to March 2018 the gap between male and female directors has lessened but this is due to one particular project. Women made up 44% of total directing roles and 34% of drama directors were women. However this data includes the eight female directors of the feature film *WARU*. The film's collaborative directorial structure is unlike most other scripted projects. If those eight women are instead counted as one for comparison's sake, 22% of drama directors were women in 2018.
- Male directors have outnumbered women in the genres of drama, documentary and children's programming across the three years of this Diversity Report.
- There is a consistent under-representation of Asian creatives in all three roles surveyed: producer, director and writer/researcher.
- The number of production companies based in smaller regional centres continues to grow. However the majority of companies are based in Auckland.
- In most music rounds women make up 20-30% of funding applicants. Over the past two years the percentage of female artists funded has largely been in line with the percentage that applied.

Scripted & Factual Content

Producers of funded content – gender and ethnic diversity

106 projects were surveyed this year, which included 157 unique producers performing 204 producer roles.

For the third year in a row female producers outnumbered male producers of funded content. 56% of producing roles were filled by women, 43% by men and 1% by producers identifying as gender diverse. This gender split between producers has remained fairly stable over the three years of this report.

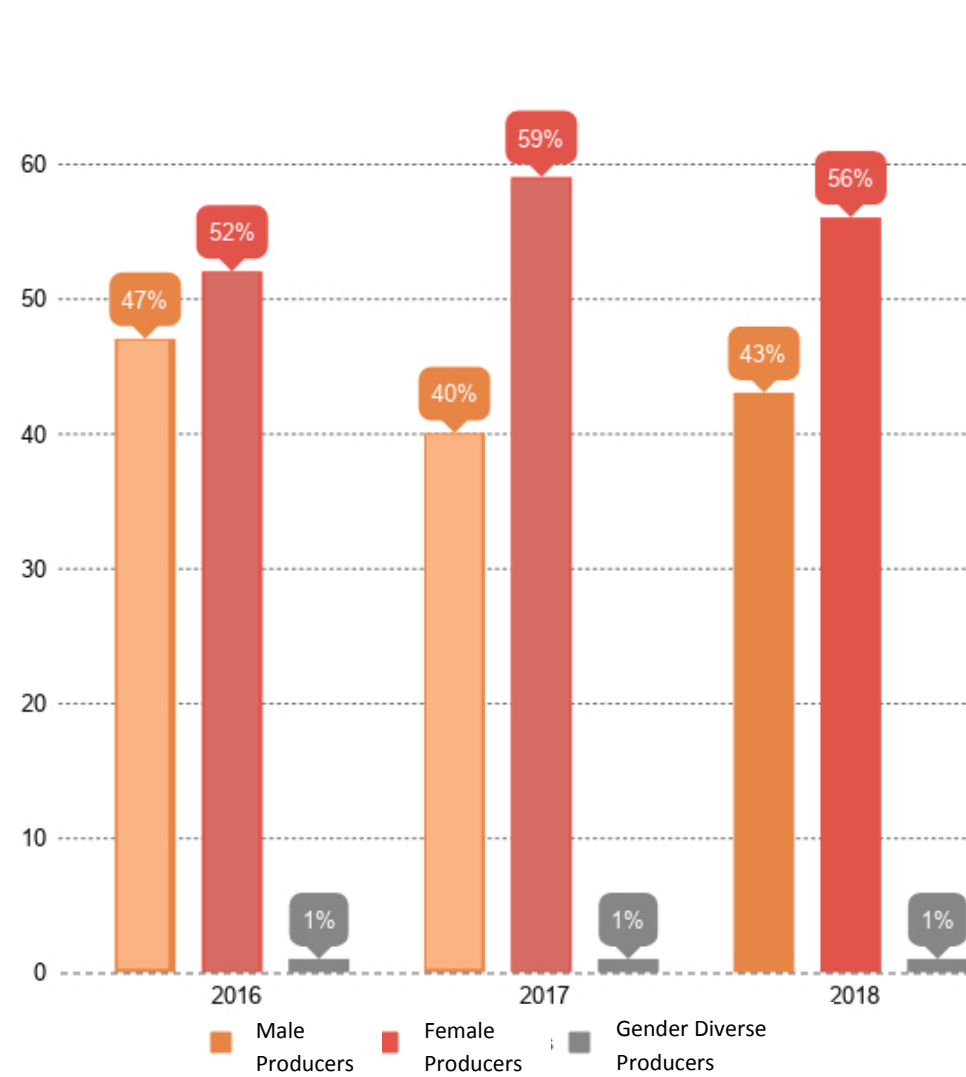
The proportion of producers identifying as Pākehā or another European ethnicity remains higher than the national proportion, at 88%. 84% identified as Pākehā/NZ European, and 4% identified as other European identities including Australian, English and Czech. According to the 2013 census 74% of New Zealand's population identified with one or more European ethnicities.

2018 did not include any 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.

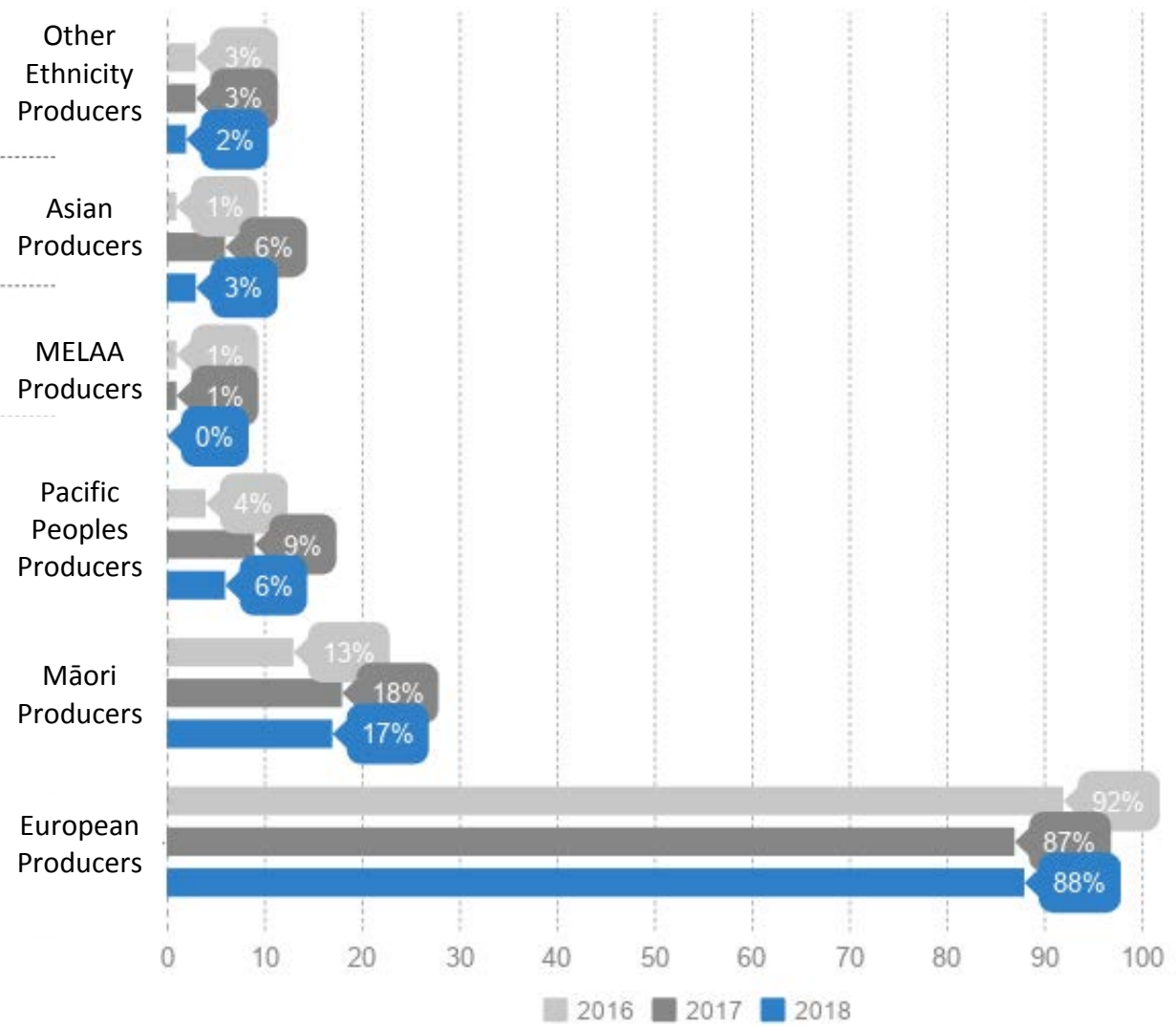
Producers identifying as Asian dropped from 6% in 2017 to 3% in 2018. This is low when compared to the 11.8% of New Zealanders who identify as one or more Asian ethnicities.

In 2018 17% of producers were Māori, while 14.9% of New Zealanders identify as Māori. Pacific Peoples made up 6% of surveyed producers, compared to 7.4% of the New Zealand population.

Gender of Producers



Ethnicity of Producers



According to the 2016 Population Indicators provided by [Statistics NZ](#), 51% of the New Zealand population is female and 49% is male.

According to the [2013 Census](#) 74% of New Zealand's population identified with one or more European ethnicities. This European ethnic profile includes NZ European/Pākehā, Australian, British and Irish, and many other European ethnicities. 14.9% of the population identified as Māori, 11.8% as Asian, 7.4% as Pacific Peoples and 1.2% as Middle Eastern/Latin American/African (MELAA).

Directors of funded content – gender and ethnic diversity

This year's survey includes 143 unique directors performing 170 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.

However, women filled more directing roles in 2018. This year 44% of directors were women, compared to 36% in 2017 and 33% in 2016. NZ On Air will monitor whether this upward trend in the proportion of female directors continues in future years.

No directors identified as gender diverse in 2018, compared to 1% the previous two years.

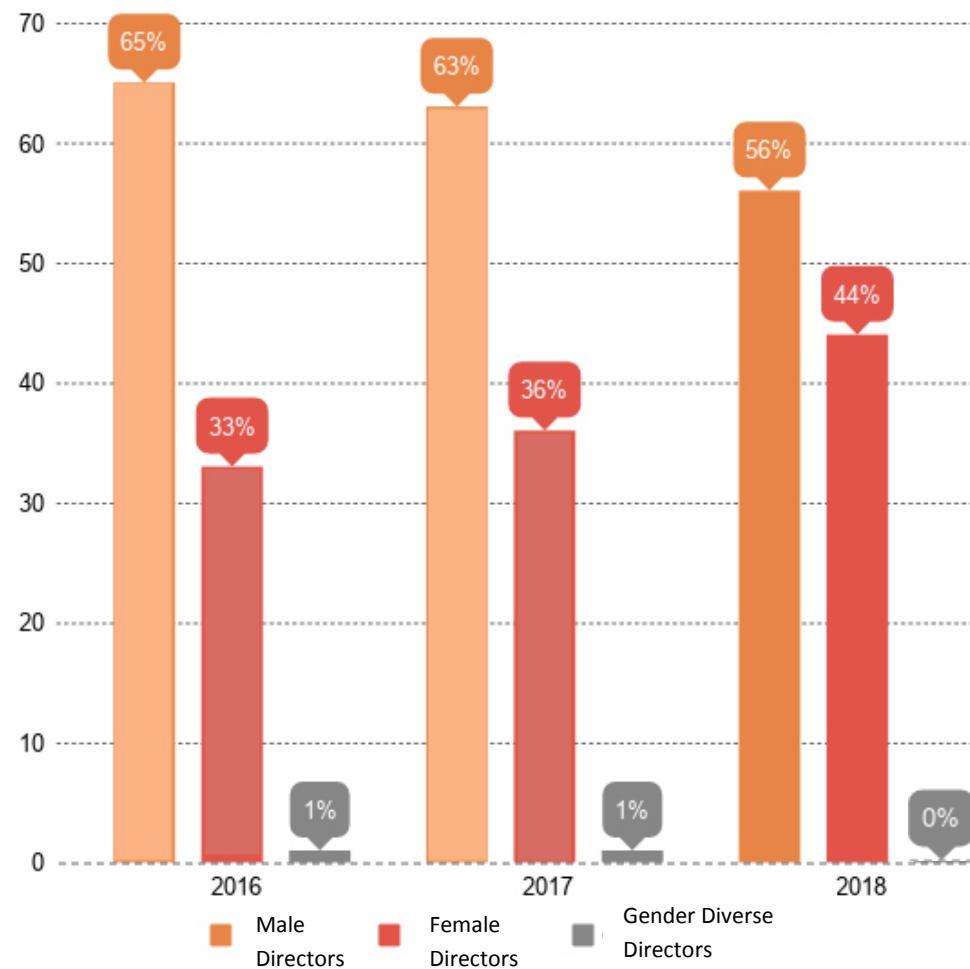
The proportion of directors identifying as Pākehā or another European ethnicity decreased to 75%, a level more in line with general population statistics. 71% identified as Pākehā/NZ European, and 4% identified as other European identities.

Māori and Pacific peoples continue to be well-represented. This year almost a quarter of directors of funded content identified as Māori (24%) and 12% of directors identified as one or more Pacific ethnicity.

Despite the proportion of Asian directors increasing from 3% to 5% this year, this is notably lower than the 11.8% of the New Zealand population that identifies with one of more Asian ethnicity.

2018 did not include any Middle Eastern, Latin American or African (MELAA) directors.

Gender of Directors

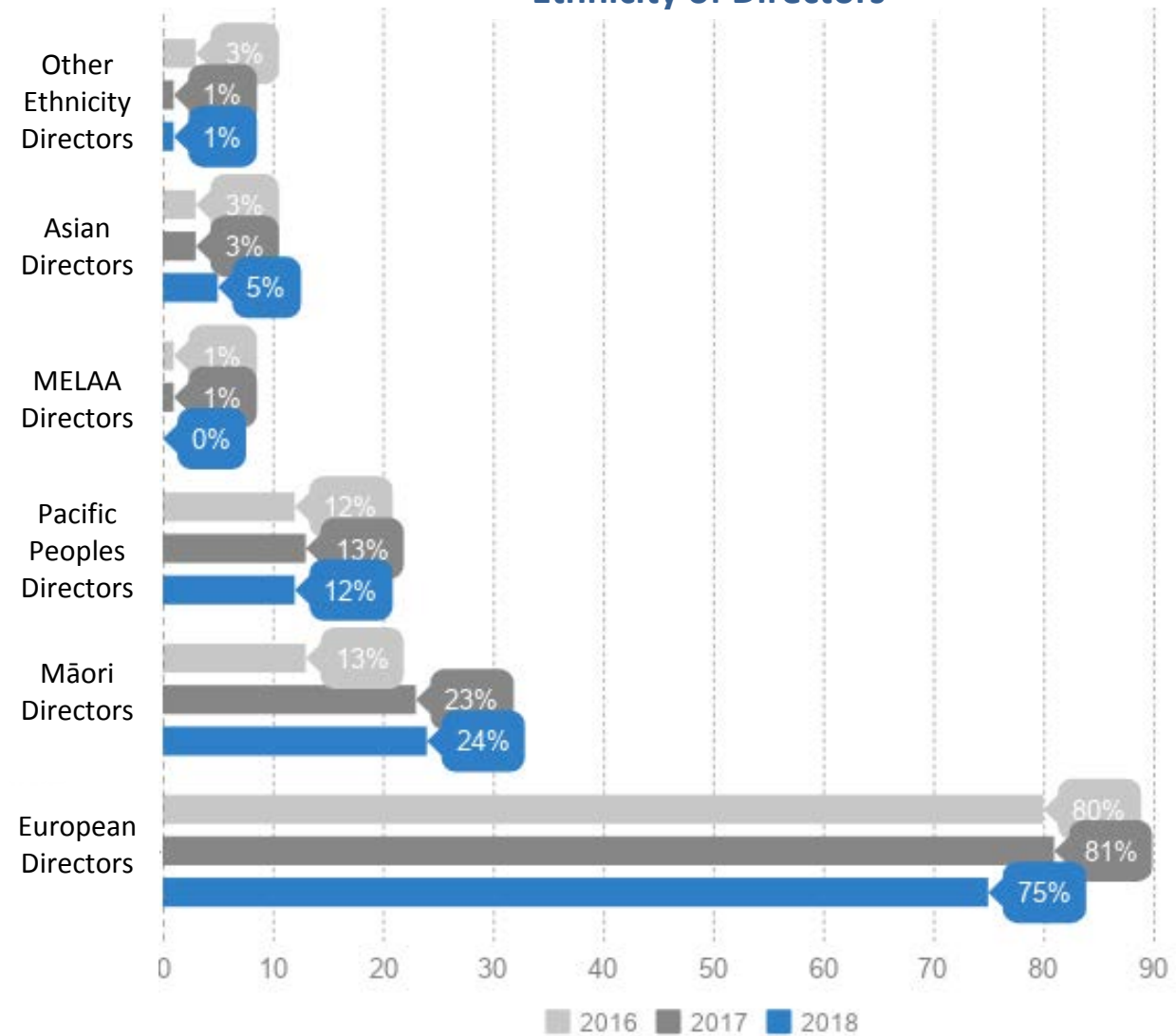


Note: 1% of Directors provided 'No Answer' to this Gender question in 2016.

According to the 2016 Population Indicators provided by [Statistics NZ](https://www.stats.govt.nz/), 51% of the New Zealand population is female and 49% is male.

According to the [2013 Census](https://www.census.govt.nz/) 74% of New Zealand's population identified with one or more European ethnicities. This European ethnic profile includes NZ European/Pākehā, Australian, British and Irish, and many other European ethnicities. 14.9% of the population identified as Māori, 11.8% as Asian, 7.4% as Pacific Peoples and 1.2% as Middle Eastern/Latin American/African (MELAA).

Ethnicity of Directors



Directors of funded content – gender by genre

The graphs below show the gender breakdown of directors of 75 funded projects spanning three particular genre. The historic underrepresentation of female directors, observed both in this report and wider industry research, means a closer look at this data is necessary.

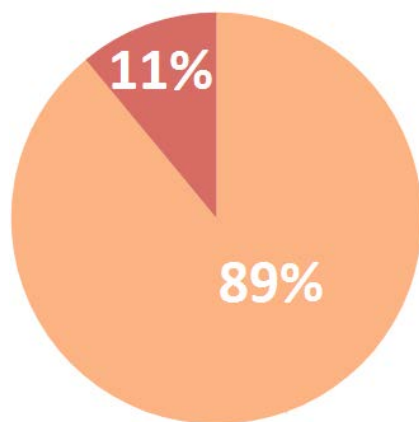
Over the past two years we have observed a trend that women directors are most underrepresented in drama (scripted) projects, compared to other genres like documentary (factual) and children’s programming. As the graphs below show, women accounted for only 11% of drama directors in 2016, and 20% in 2017.

In this year’s report women made up a higher proportion of drama directors at 34%. However this year’s data includes the eight female directors of the feature film *Waru*. The film’s collaborative directorial structure is unlike other scripted projects included in previous years of this report. **If those eight women are instead counted as one, 22% of drama directors were women in 2018.**

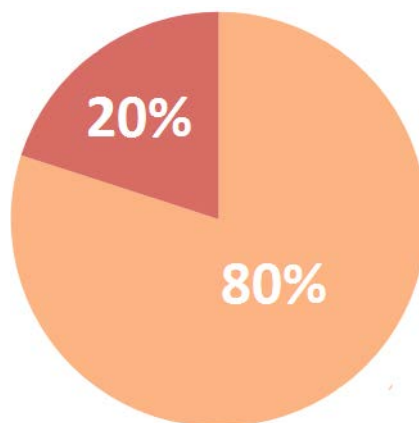
As the graphs below show, male directors have outnumbered women in each of these genre across the three years of this report.

In 2018 Drama included 29 projects and 44 directorial roles. Documentary included 33 projects and 48 director roles. Children’s programming included 13 projects and 18 director roles.

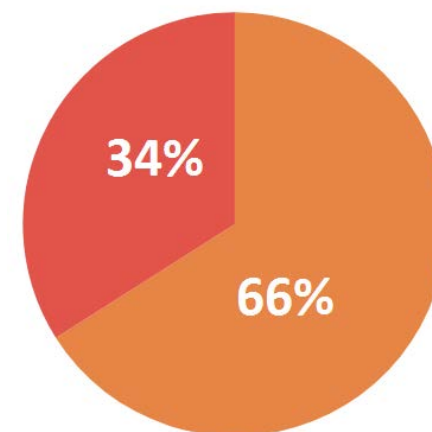
Drama Directors 2016



Drama Directors 2017



Drama Directors 2018

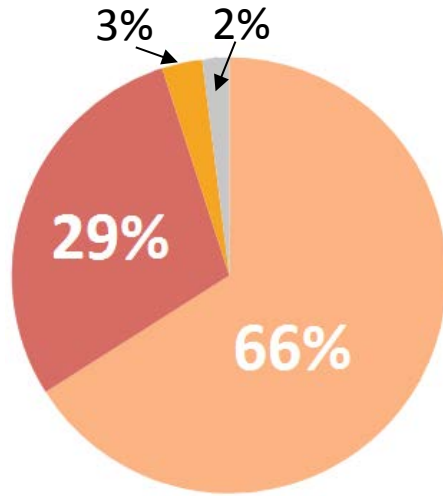


Male Directors (89%) Female Directors (11%)

Male Directors (80%) Female Directors (20%)

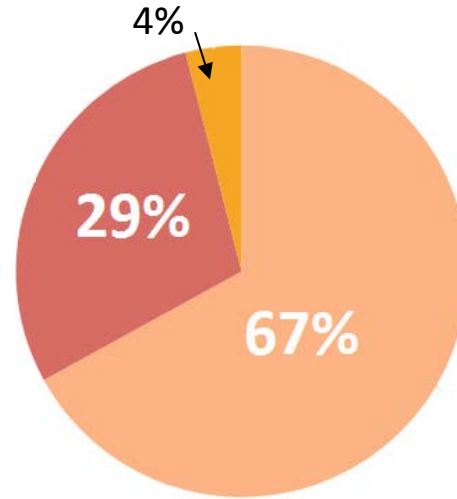
Male Directors (66%) Female Directors (34%)

Children's Directors 2016



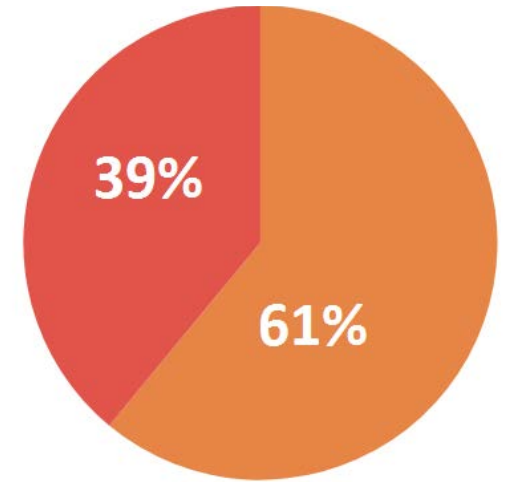
Male Directors (66%) Female Directors (29%)
 No Response (2%) Gender Diverse (3%)

Children's Directors 2017



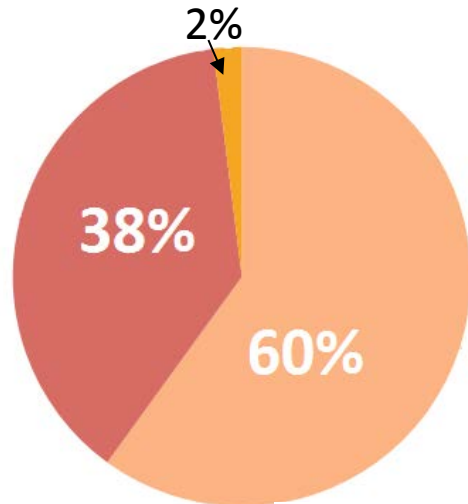
Male Directors (67%) Female Directors (29%)
 Gender Diverse (4%)

Children's Directors 2018



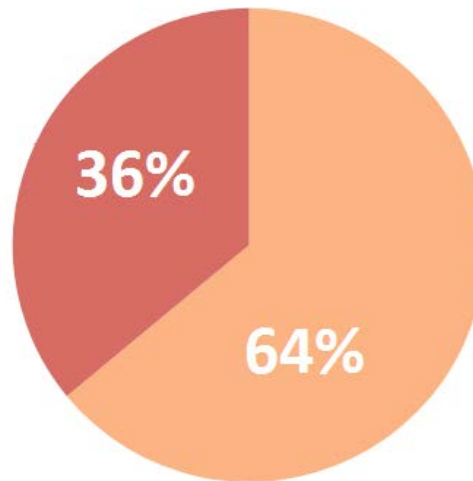
Male Directors (61%) Female Directors (39%)

Documentary Directors 2016



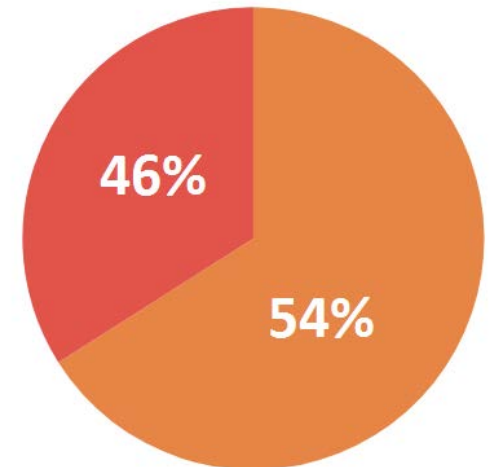
Male Directors (60%) Female Directors (38%)
 Gender Diverse (2%)

Documentary Directors 2017



Male Directors (64%) Female Directors (36%)

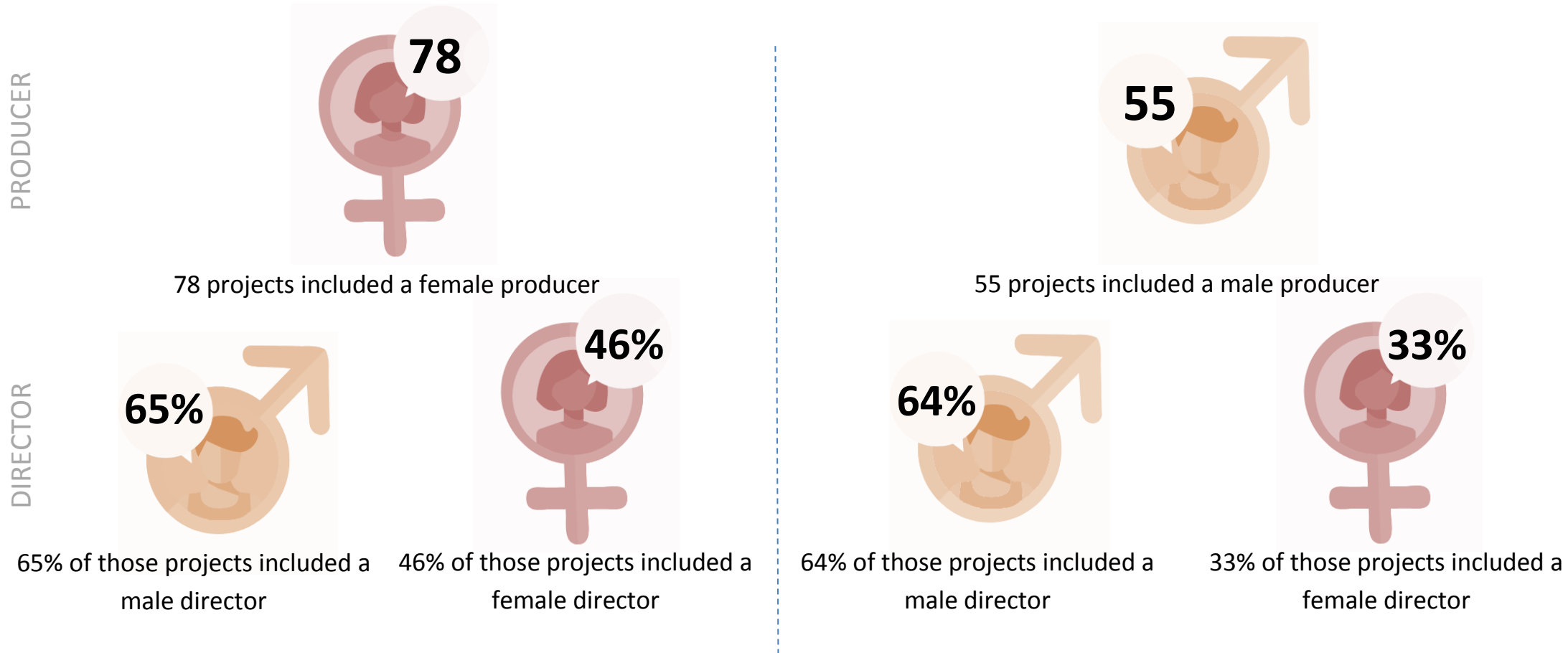
Documentary Directors 2018



Male Directors (54%) Female Directors (46%)

Gender of Producer – correlation of 2017-18 data

The data below shows that women producers may tend to work more often with women directors.



Our latest year of data indicates that if a project has a male producer it is less likely to have a female director. We will monitor this correlation in future reports to see if a consistent trend emerges.

Please note: Some projects had multiple producers and directors so one project could be counted towards both sets of data. These percentages do not add up to 100% because some projects had both male and female directors, while other projects had no directors as creative leads.

Writers of funded content – gender and ethnic diversity

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

53% of the writing roles were filled by women, 46% by men and 1% of writers identified as gender diverse. This gender split between writers has been fairly stable over the past two years.

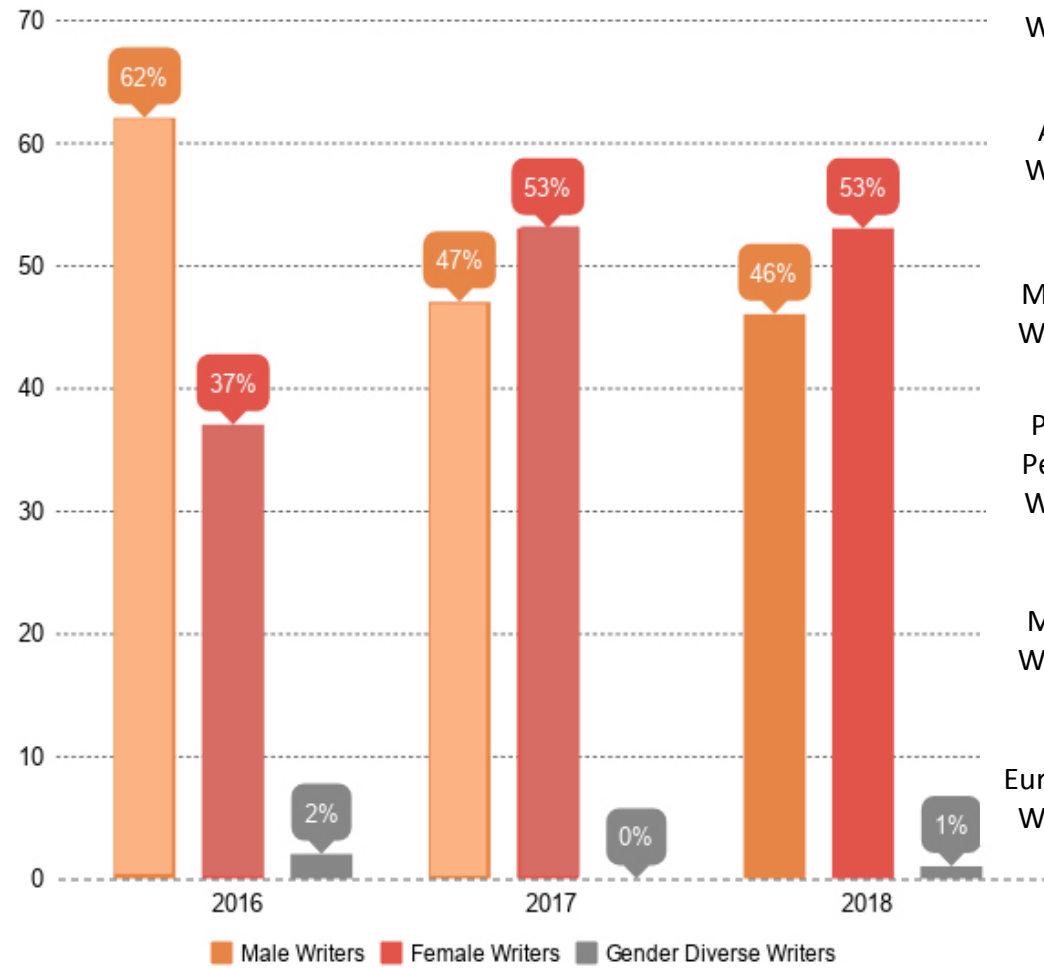
Writing/researching is the one creative role surveyed where the proportion of people identifying as Pākehā or another European ethnicity is lower than the general population percentage. 67% of writers were European (66% Pākehā) compared to 74% of the population.

2% 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 2018. 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 has fluctuated over the first three years of this Report. Almost a quarter (24%) of writers surveyed this year were Māori. 10% of writers were Pasifika, down slightly from 12% last year.

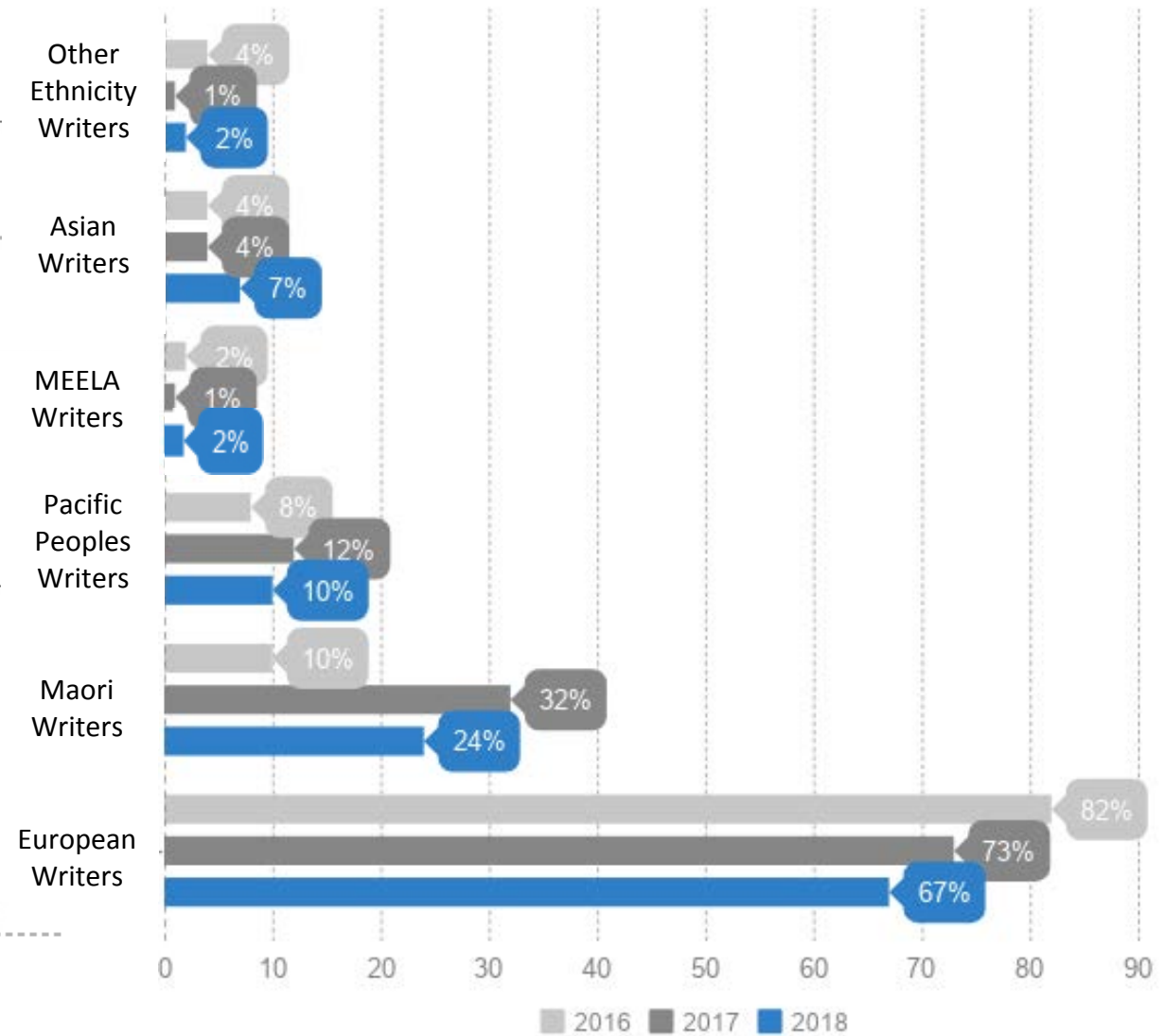
Gender of Writers



According to the 2016 Population Indicators provided by [Statistics NZ](#), 51% of the New Zealand population is female and 49% is male.

According to the [2013 Census](#) 74% of New Zealand's population identified with one or more European ethnicities. This European ethnic profile includes NZ European/Pākehā, Australian, British and Irish, and many other European ethnicities. 14.9% of the population identified as Māori, 11.8% as Asian, 7.4% as Pacific Peoples and 1.2% as Middle Eastern/Latin American/African (MELAA).

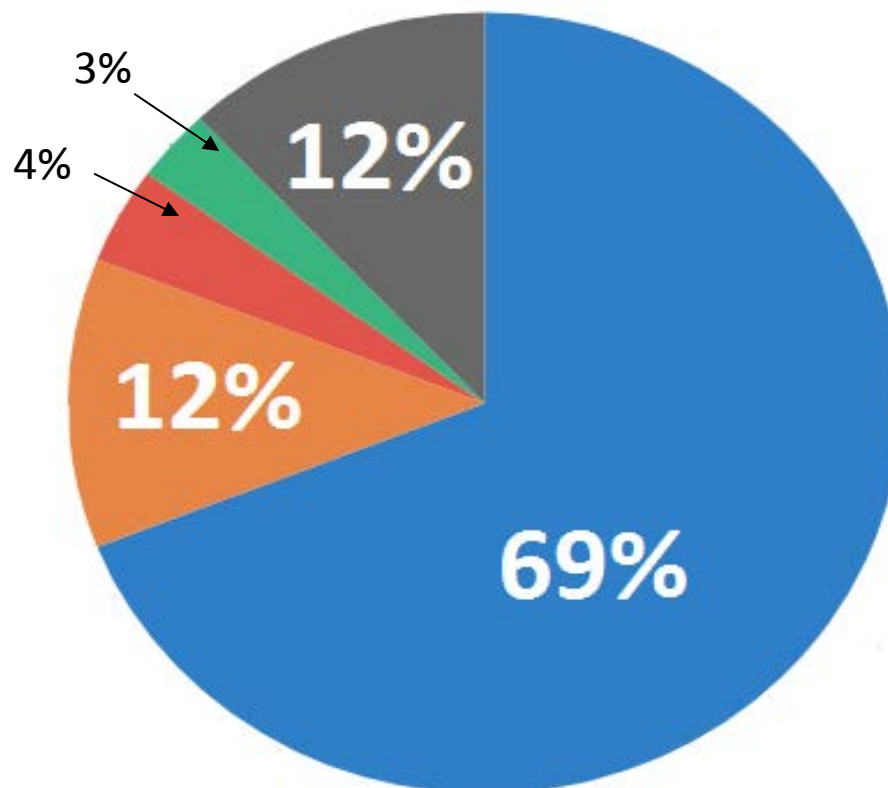
Ethnicity of Writers



Regional spread of production companies

The proportion of production companies based in Auckland has reduced over the last three years, from 82% in 2016 to now 69% in 2018. This has been caused by an increase in the number of companies based in smaller regional centres, in part because of the regional journalism projects now supported. However the majority of productions are centred in Auckland.

In addition to the Scripted and Factual projects that this report surveys, NZ On Air also supports a number of access radio stations through our Platform funding stream. This platform funding is not included in this report, but further extends the regional spread of supported entities to areas including Waikanae, Wairarapa and Southland.



■ Auckland (69%) ■ Wellington (12%) ■ Christchurch (4%) ■ Taranaki (3%) ■ Other (12%)

The 12% of 'Other' locations included a small collection of production companies based in Dunedin, Gisborne, Hamilton, Hawkes Bay, Nelson, Ōtaki, Queenstown, Tauranga, Tolaga Bay, Whanganui and Manawatū.

Music Funding 2016 - 2018

For the first time this report monitors the gender balance among applicants and recipients of NZ On Air music funding. The following pages show the gender split of those that applied for and received New Music Single and New Music Project funding over the last two years (2016-17 and 2017-18 to date).

For the purpose of this report 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 shared key vocal and song writing roles.

As shown by the data that follows, 20-30% of music funding applicants are female artists, 60-70% are male artists, and 5-10% are mixed. These yearly trends were mirrored at the more micro level of individual funding rounds (four or five per year per funding scheme).

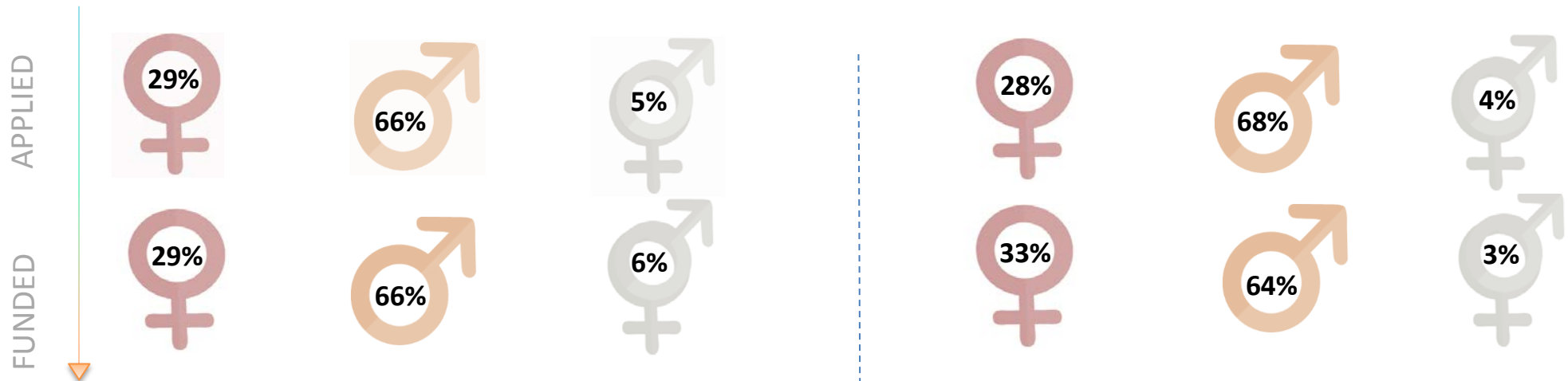
The percentage of female artists funded has been largely in line with the percentage that applied. A lower outcome for New Music Projects in 2016-17 improved in 2017-18. NZ On Air will continue to monitor this data to see if there are consistent trends in the future.

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.

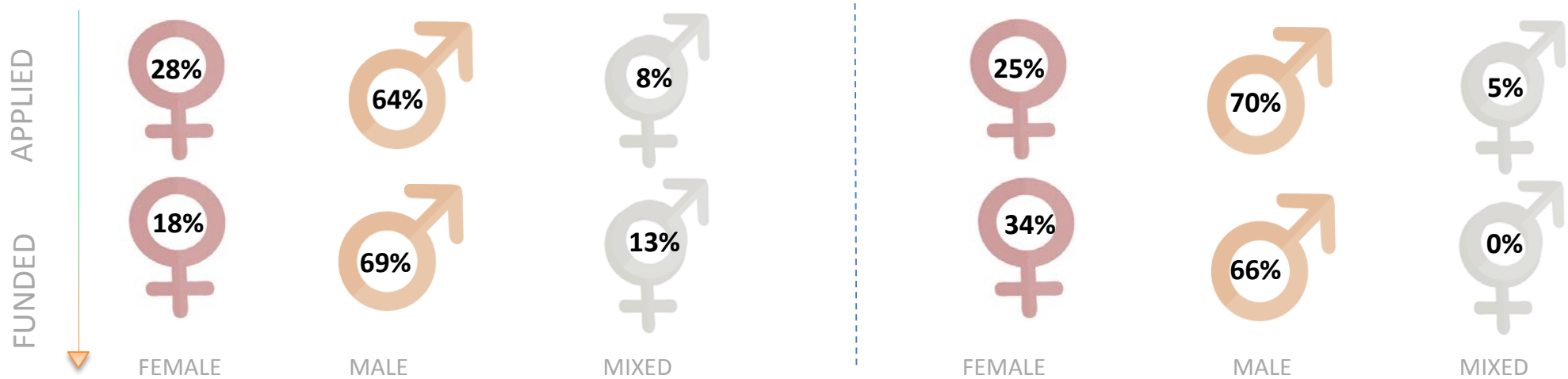
Music Funding – New Music Single

2016-17

2017-18 to date



Music Funding – New Music Projects



New Music Single: 768 total applications in 2016-17; 684 applications in 2017-18 to date, with one funding round left in this financial year.

New Music Projects: 73 total applications in 2016-17; 40 total applications in 2017-18.

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 funding stream. We will ask if the project supports and reflects gender equality both on screen and within the production crew. See our [Scripted roadmap](#).
 - Evaluate another year's data for New Music Funding grants to women artists, so we can clarify trend information, then consult on if and how we could work towards improvement
- 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
 - 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 our efforts on improving regional media output and audience engagement. See also the recent review by Dr Gavin Ellis on [funded regional media](#).

Appendix 1 - Methodology

For this report we have surveyed Scripted and Factual production and development projects funded between 2014 and 2018 that were fully delivered¹ by March 2018.

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. In this Diversity Report 2018, to ensure this data is comparable, 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 106 Scripted and Factual 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.

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 shared key vocal and song writing roles.

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