

NZ ON AIR

Diversity Report 2017

Gender and ethnic diversity in TV and Digital projects funded by NZ On Air

May 2017



Purpose: This is the second report of an ongoing series which will monitor gender and ethnic diversity at the producer, director and writer level in projects funded by NZ On Air.

Introduction

Last year NZ On Air published its first [Diversity Report](#) in response to local and international research that shed light on gender and ethnic disparity within the screen sector. NZ On Air, as a key funder of local television and online content, is in a unique position to observe industry trends. The Diversity Report contributes to the growing range of research highlighting gender and ethnicity issues in the local production sector.

This report monitors gender and ethnic diversity among key personnel of NZ On Air-funded television and digital projects, as well as regional spread of production companies. While our funded television content, for example, comprises less than 16% of total output, we do not expect the trends in commercially-funded content to be particularly different.

This is the second consecutive year NZ On Air has published this report. There are now two years of comparable data and this report assesses any emerging trends and notable data shifts.

We intend to publish another Diversity Report next year and as our collected data grows we will assess the best timelines to present key trends.

Executive summary

This second Diversity Report includes survey responses from projects funded between 2014 and 2016 that were fully delivered by May 2017, and were not included in last year's report. In this report we can see potential trends emerging in several areas of the funded television and digital production sectors. The key findings are:

- Women continue to be well represented among television producers, making up 59% of those surveyed (a 4% increase from last year's report).
- A larger number of digital creatives were surveyed, and this larger data set mostly showed a more balanced breakdown of gender and ethnicity than in last year's report.
- This year's data reveals an improved gender balance between television writers. Women made up 51% of writers surveyed.
- There was no evidence that women-led projects receive development funding but fail to progress to production. In this year's report 42% of key creatives involved in television **development** projects were women (NZ On Air only funded development for TV projects); while women accounted for 52% of the key personnel involved in television **production** projects.
- However there was no overall change to the gender imbalance of television directors. Male directors outnumber women in most television genres. There was no change in the large gender disparity between directors of television drama, with women making up 10% of those surveyed (11% in 2016).
- There was an increase in Māori personnel across all monitored roles, both TV and digital. Most notably Māori writers of television made up 34% of those surveyed, up from 10% in 2016. 25% of television directors were Māori (up from 13% in 2016).
- There was also a larger regional spread of production companies. However, the majority of both TV and digital production companies are based in Auckland.

Television – gender and ethnic diversity

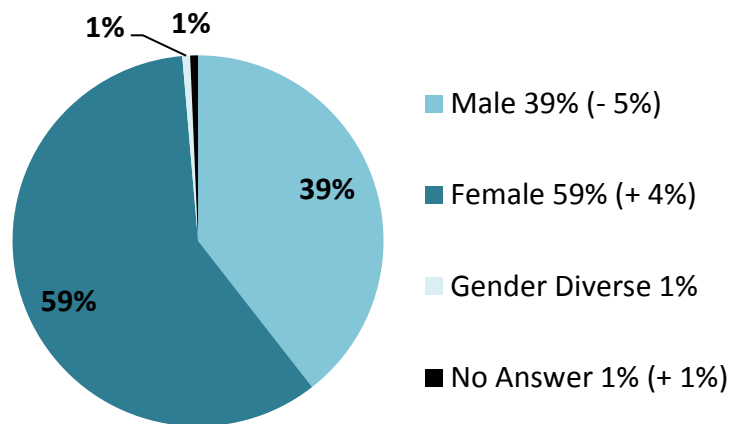
86 television projects were surveyed, which included 147 producer roles from 116 unique producers, 141 director roles (111 unique directors) and 134 writer and researcher roles (114 unique writers/researchers).

For the second year in a row female producers outnumbered male producers of funded television content, and this gap increased in 2017. There was little shift in the gender imbalance of television directors. This year 65% of TV directors were men compared to 64% in 2016. However, this year's report shows a better gender balance between television writers. Women represented 51% of TV writers compared to 38% in 2016.

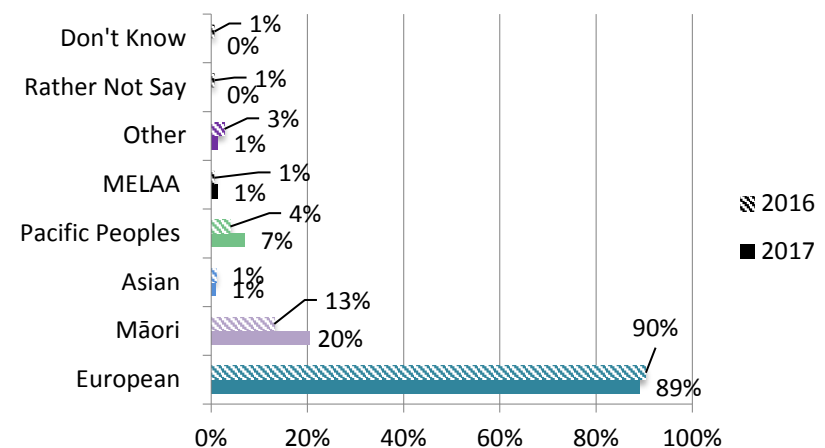
The proportion of television personnel identifying as Māori increased in all three roles. The most significant increase was with writers, as 34% of writers in 2017 were Māori compared to 10% in 2016. According to the 2013 Census 14.9% of the population identifies as Māori.

European producers and directors continue to be over-represented when considered alongside ethnicity data of the general NZ population¹. However this year the proportion of TV writers identifying as European decreased to a level more in line with general population statistics. Most personnel within the general European ethnic group identified as Pākehā/NZ European. 84% of TV producers identified as Pākehā, 74% of TV directors and 72% of TV writers.

Gender of television producers



Ethnicity of television producers

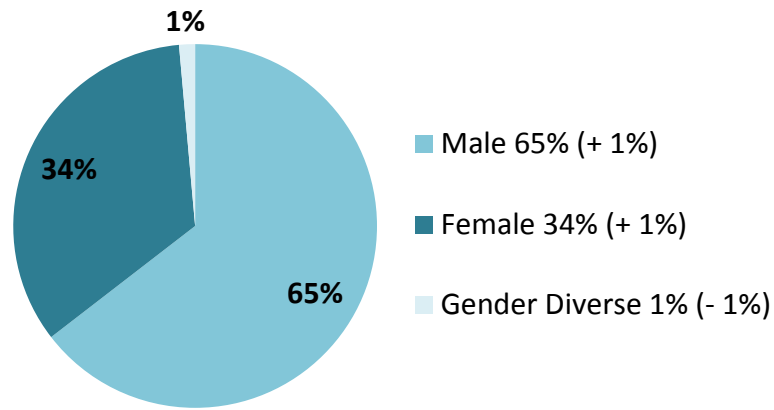


¹ According to the [2013 Census](#) 74% of New Zealand's population identified with one or more European ethnicities. This European ethnic profile includes NZ European/Pākehā, Australian, British and Irish, and many other European ethnicities. 14.9% of the population identified as Māori, 11.8% as Asian, 7.4% as Pacific Peoples and 1.2% as Middle Eastern/Latin American/African (MELAA).

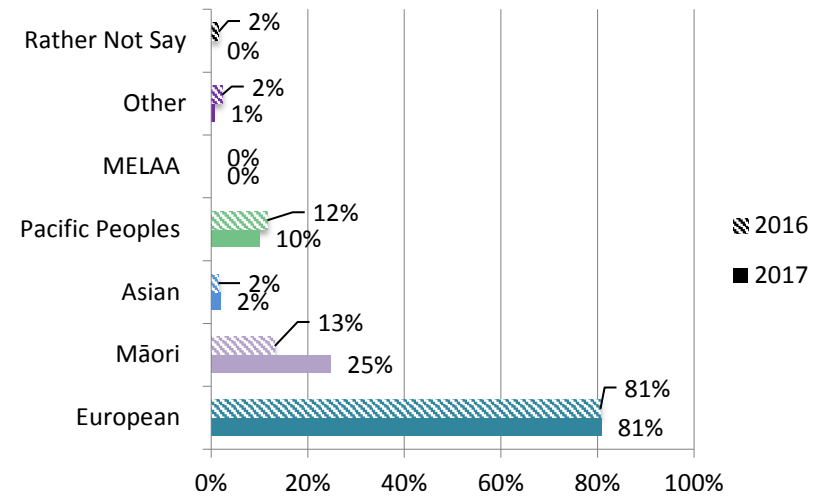
For the second year in a row the biggest disparity was in the Asian ethnic group, and there was no change to the television statistics recorded in last year's report. While 11.8% of the NZ population identifies with one or more Asian ethnicity, only 1% of producers, 2% of directors and 4% of writers of surveyed television projects identified as Asian.

The number of Pacific and MELAA personnel was in line with general population statistics.

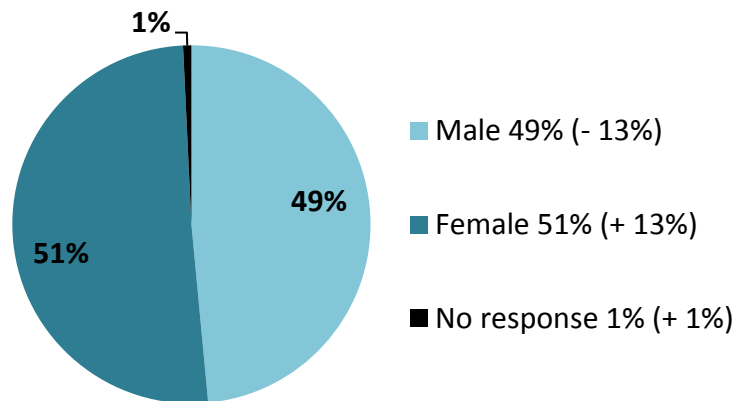
Gender of television directors



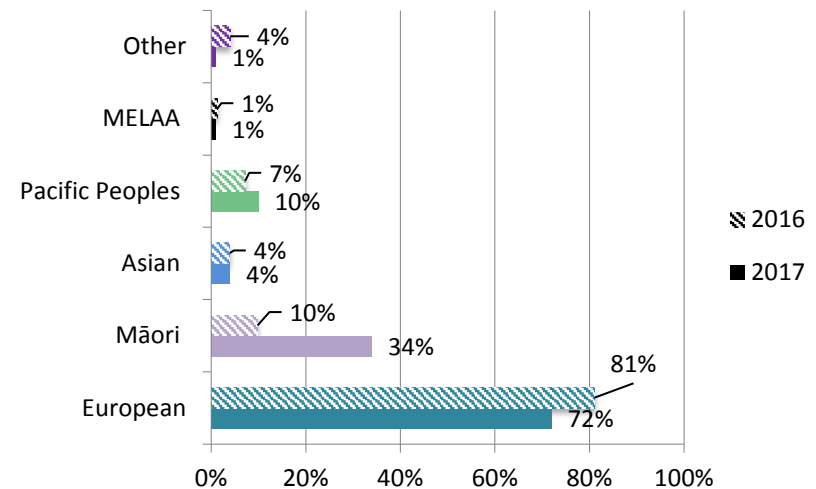
Ethnicity of television directors



Gender of television writers/researchers



Ethnicity of television writers/researchers

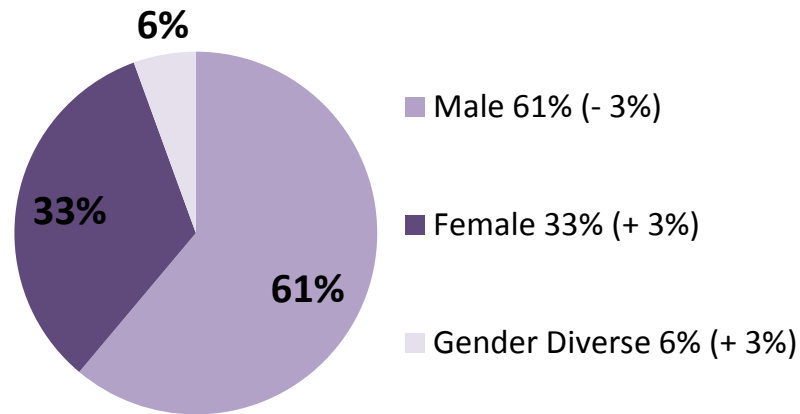


Television gender data by genre - directors

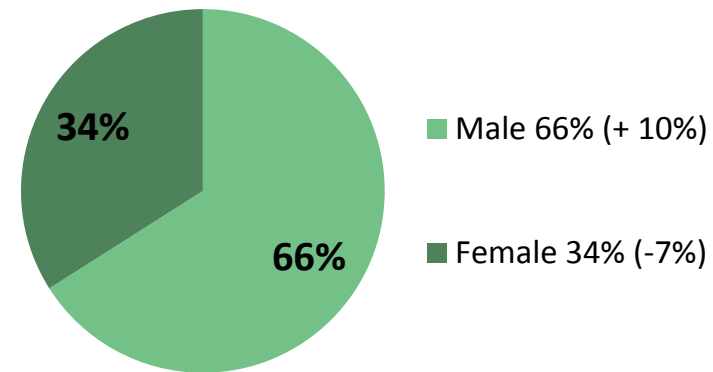
The graphs below show the gender breakdown of directors of various television genre. There has been little change to the data recorded the previous year. Women directors are still most under-represented in drama production (10%). Special Interest programmes is the one genre where there's relative gender balance across personnel.

Children's programming includes 10 projects and 18 directors. Documentary includes 39 projects and 62 directors. Drama includes 29 projects and 21 directors. Special Interest programming includes 10 projects and 29 directors.

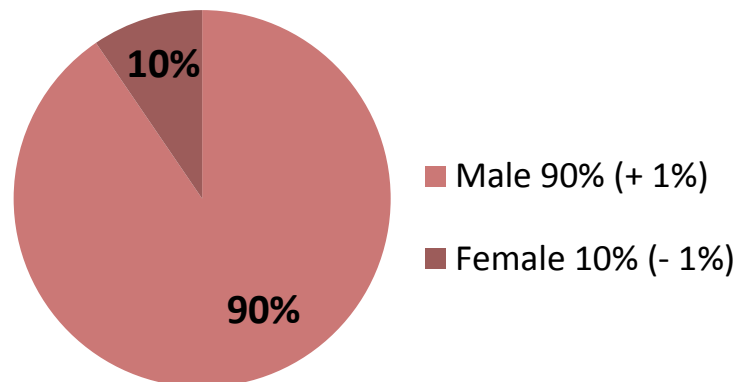
Directors of television children's programming



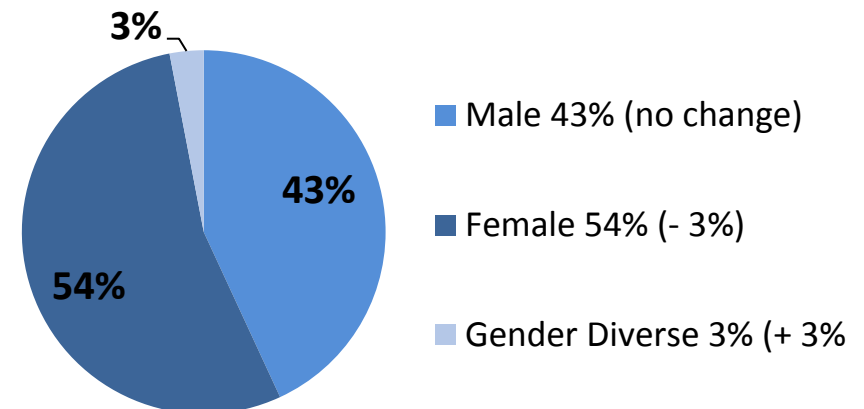
Directors of television documentary



Directors of television drama



Directors of television special interest programming



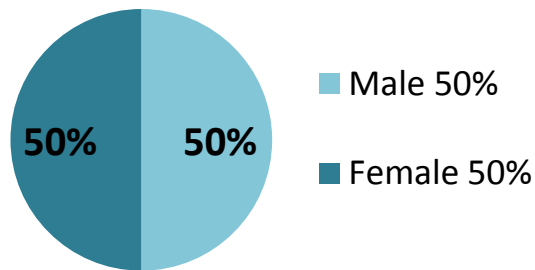
Television development versus production

There was no evidence that women-led projects receive development funding but fail to progress to production. The graphs below show more female key creatives were ultimately involved in funded **production** projects compared to funded **development** projects.

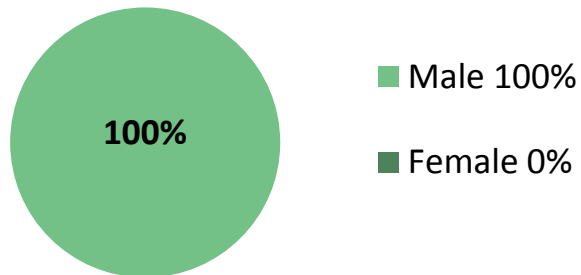
Development projects again represent a small proportion of television projects included in this year's report (16%). This is because development funding is only required as a first step for a limited range of ideas. Directors are only provisionally attached to projects at the development stage. Television development projects includes 16 producers, nine directors and 25 writers. Production projects includes 131 producers, 132 directors and 109 writers.

Television Development

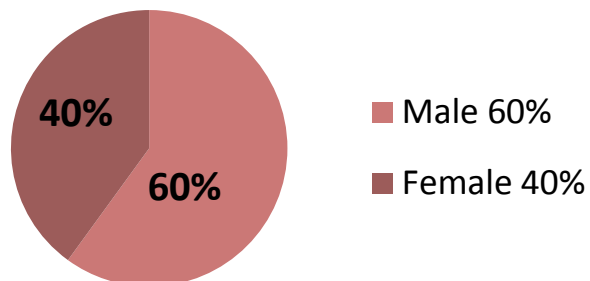
Producers



Directors

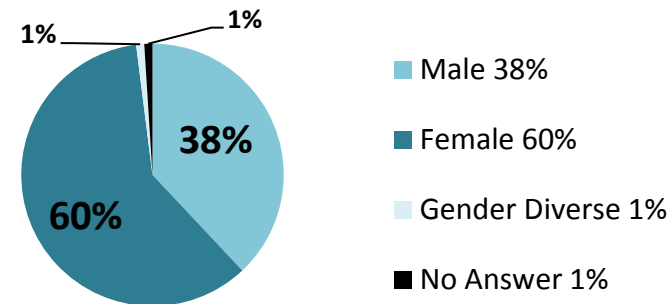


Writers/Researchers

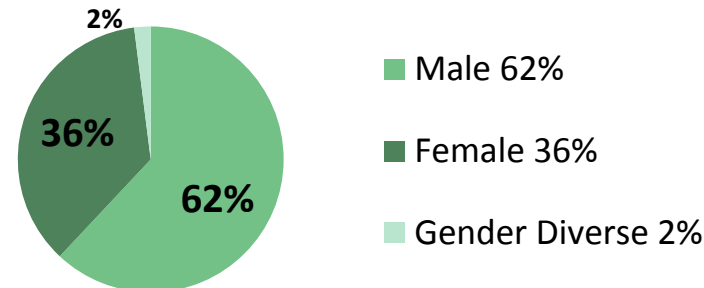


Television Production

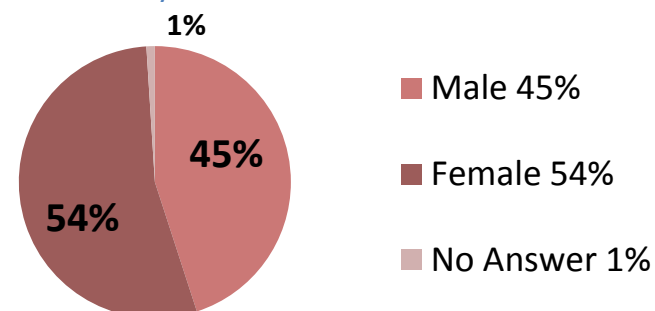
Producers



Directors



Writers/Researchers



Digital – gender and ethnic diversity

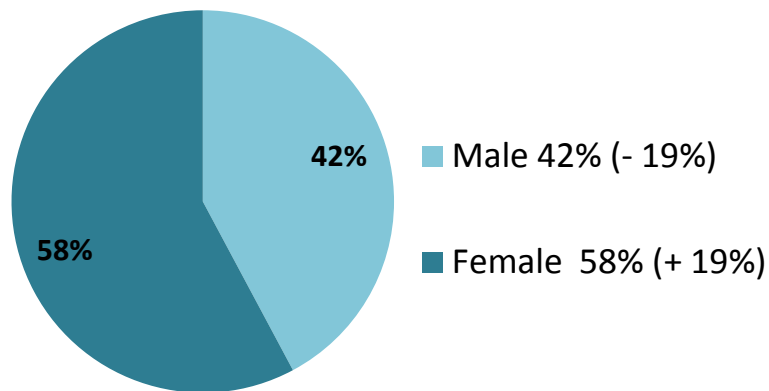
There was a larger data set of digital creatives in this year's report which in general shows a more balanced breakdown of gender and ethnicity compared to 2016.

29 digital projects are surveyed in this year's data set, which includes 64 producer roles from 60 unique producers, 49 director roles (48 unique directors), and 20 writing or research roles (20 unique writer/researchers).

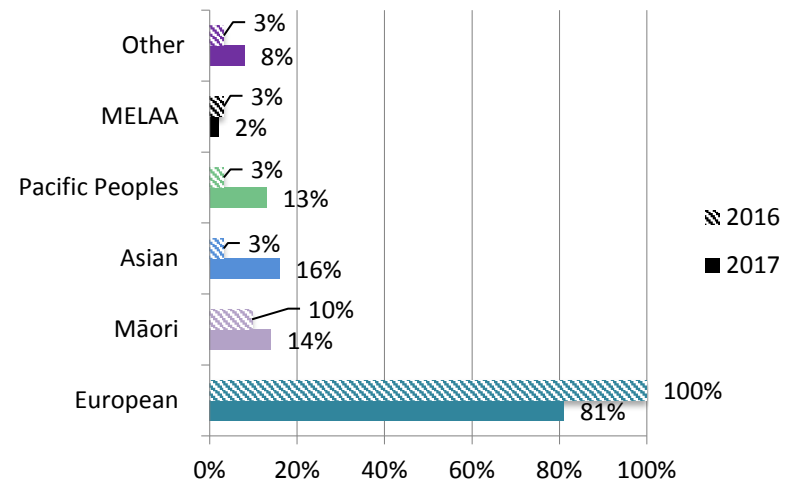
At producer level the imbalance between men and women has lessened since last year. The proportion of European producers has declined while the proportion of most ethnic minorities has increased, most notably the Asian ethnic group².

Most personnel within the general European ethnic group identified as Pākehā/NZ European. 77% of digital producers identified as Pākehā, 78% of digital directors and 80% of digital writers.

Gender of digital producers



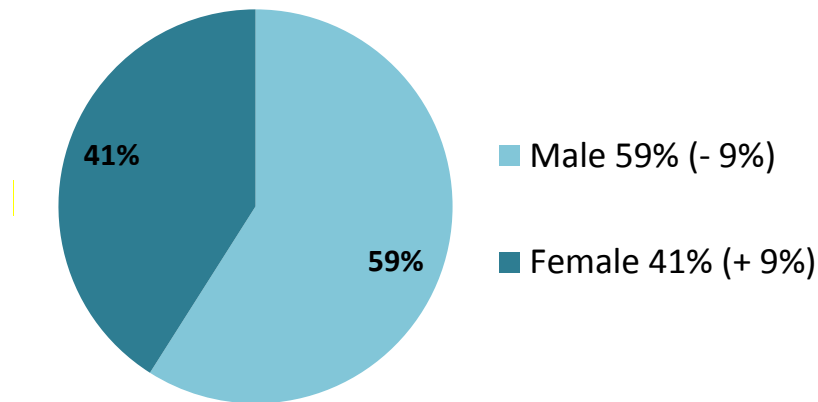
Ethnicity of digital producers



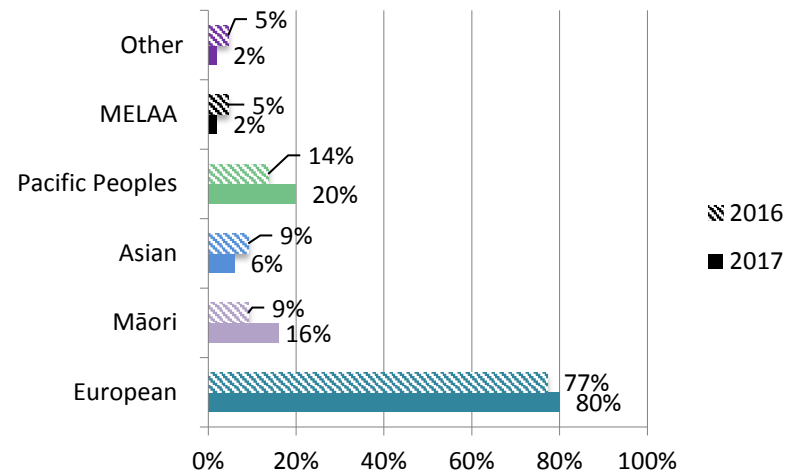
² According to the [2013 Census](#) 74% of New Zealand's population identified with one or more European ethnicities. This European ethnic profile includes NZ European/Pākehā, Australian, British and Irish, and many other European ethnicities. 14.9% of the population identified as Māori, 11.8% as Asian, 7.4% as Pacific Peoples and 1.2% as Middle Eastern/Latin American/African (MELAA).

The higher proportion of male digital directors reported last year has decreased. There is a high representation of directors identifying as Māori or Pacific.

Gender of digital directors

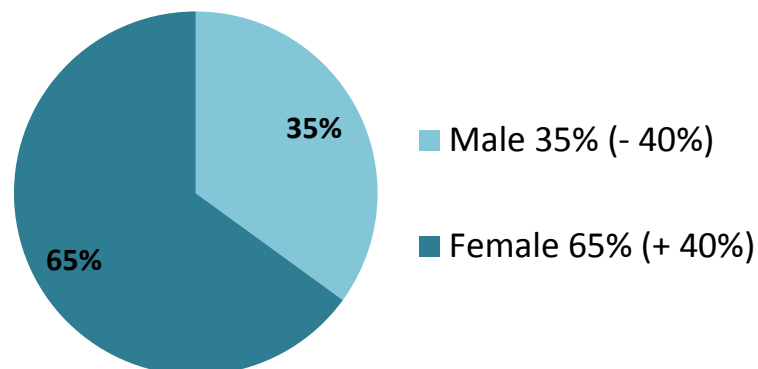


Ethnicity of digital directors

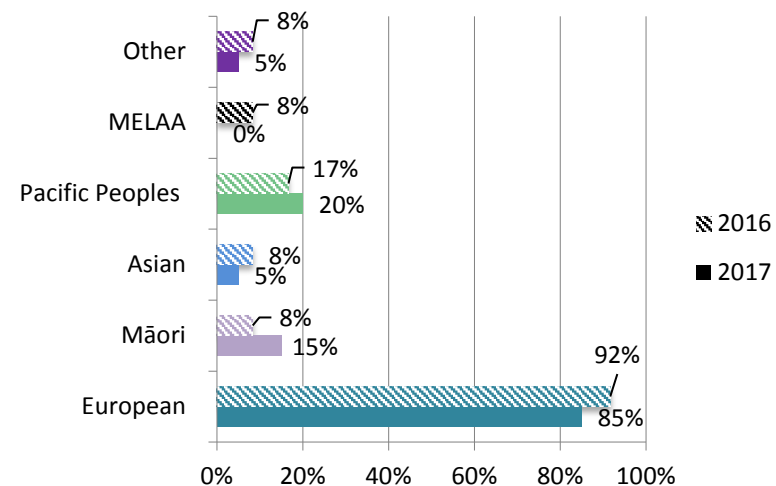


The gender breakdown of digital writers and researchers reveals a notable shift from last year's data. The proportion of women in these digital roles jumped from 25% in 2016 to 65% this year, showing the potential for trends to fluctuate between years depending on the type of content being produced in any given period. The proportion of digital directors and writer/researchers who identify as Asian continues to trend lower than the general population percentage.

Gender of digital writers/researchers



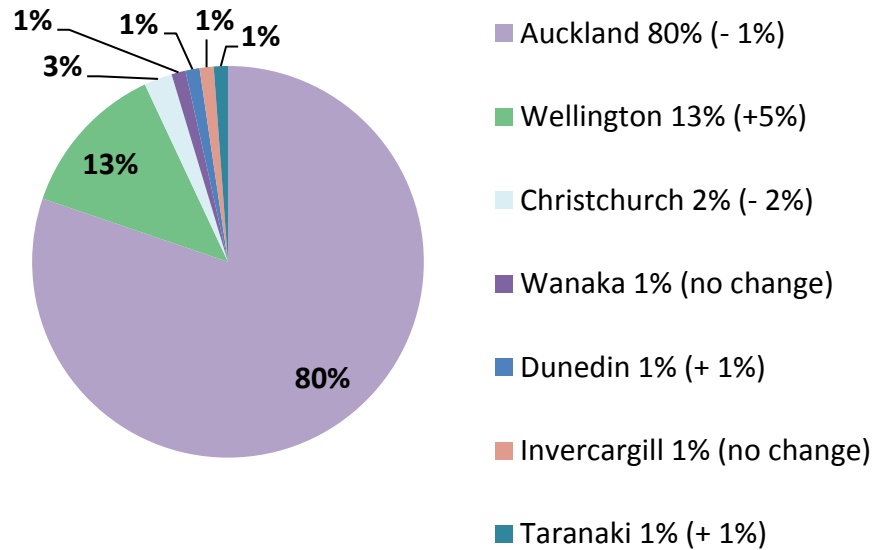
Ethnicity of digital writers/researchers



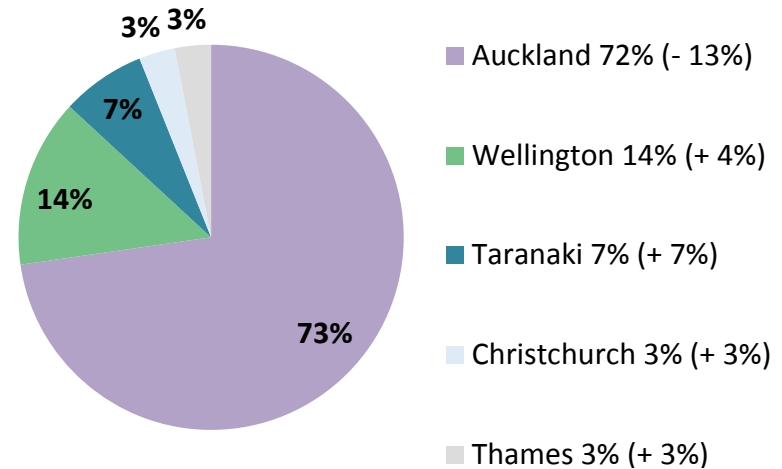
Regional spread of production companies

This report shows a slight increase in the regional spread of production companies, but a large majority of television and digital production companies are based in Auckland.

Television



Digital



NZ On Air's role

Connecting and reflecting our nation

NZ On Air invests in public media for many audiences. We find and support great audio and 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, and minorities in the community including ethnic minorities.

To be creatively and culturally authentic, funded content must have adequate numbers of people from diverse backgrounds in key creative roles.

We will take a three-pronged approach in response to this report:

1. We will publish information and statistics on the gender and ethnicity of people working on funded television and digital media content. This will build a picture over time and provide the sector with reliable data.
2. We will encourage industry guilds to discuss these matters with their members and propose options for change.
3. After consultation with the guilds we will consider if there are useful ways we can target our Industry Development Fund, in particular, to see if we can influence the diversity of people working in key creative roles.

Appendix 1 - Methodology

For this report we have surveyed television and digital projects funded between 2014 and 2017 that were fully delivered³ by May 2017.

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 86 television projects (Development, Production and Platinum) and 29 Digital projects for example Innovation, Canada-NZ Digital Media Fund, Webseries, Interactive Documentary and Loading Docs.

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.

³ This methodology, focussed on completed development and production projects, is different to the NZFC gender report which measures development funding.