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11 July 2019

██████████  
WELLINGTON

By email: ██████████

Dear ██████████

### Official Information request and response

Thank you for your request under the Official Information Act ("OIA") dated 2 July 2019.

You have asked the questions below arising from our [Diversity Report 2019](#) which covers the period March 2018 – March 2019. Our answers are below each question.

#### **1. Drama directors and amount of investment**

*If online scripted content is excluded, what are the women/men director proportions?*

Around 51% women and 49% men.

*What proportion of all the drama directors, by gender, were attached to online content?*

For Scripted funding, 58% women and 42% men.

*Is the almost equal proportion of women directors of drama matched by almost equal investment in drama projects (including online content) that women directed or – if there were several directors, from both genders – predominantly directed?*

No. In the year covered by the *Diversity Report 2019*, 86% of Scripted funding went towards projects predominantly directed by men; and 14% to projects directed by women.

By contrast, just for your information, in the same period, NZ On Air funding for scripted webseries had a director ratio of 30% men and 70% women. For Factual projects the ratio was 56% men and 44% women.

We have not collected data that specifically includes production budgets to analyse this further but will consider this for future reports.

#### **2. Intersectionality**

*How many of the Māori, Pasifika, Asian directors were women?*

53%

*How many of the women directors were Māori, Pasifika, Asian?*

33%

#### **3. Reasons for improvement**

*Is one reason the NZOA commitment to the [Scripted Road Map](#) and provider response to it?*

We hope so. When we clearly signal our priorities and our assessment criteria - the reason we have an overarching strategy accompanied by the roadmaps - we know this guides how applications are

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developed and structured. Including gender and other diversity ensures these matters stay on the agenda during project development (where of course many issues are juggled during that period).

*Is another reason the new commitment from producers like [REDACTED]?*

Yes. Without this type of leadership it's much harder to effect change.

*What reasons have I missed that are obvious to you? Why do they matter?*

The gender imbalance of directors has been a global discussion point and that of itself has stimulated active conversations and different thinking. Keeping these kinds of issues on the discussion agenda means an increased consciousness at the decision-making tables.

As well, the opportunities afforded by online-only platforms for more risk-taking and experimentation mean that less-experienced personnel of all types have much more opportunity to prove their talent. The relative high cost of broadcast drama (and film) means that project risk assessment has traditionally been conservative and this has not helped women directors.

The relatively large number of women producers in NZ has clearly also helped (noted in the report), as has specific mentoring programmes. For example, with the DEGNZ's drama director attachment scheme, NZ On Air has clearly indicated it wishes to see gender balance in attachments and the guild has made an excellent effort to do this.

In short we think that no one action is likely to effect fast permanent change; but a number of initiatives, collectively, will have impact, as will the advocacy of groups like WIFT that keep the issue alive.

## **2. A Profile of Creative Professionals**

*On 27 November 2018, [REDACTED] wrote to me that 'At this stage we have gone out to around 10,000 people via a range of guild lists, NZ On Air contacts and Creative NZ contacts aiming for about 2,000 responses'.*

*But in **A Profile of Creative Professionals** (p 6) it says '1477 online surveys were completed, a response rate of 21.9%. Wouldn't it amount to a 14.77% response rate if 10,000 people received the survey?'*

*Were those who were screened out by the income question counted among the 1477 participants who 'completed' the survey (because they did complete it, but earlier than those who weren't screened out)?*

*How many people were screened out by the income question?*

We do not hold this information but have checked with the research company who replies:

"We sent invitations to 8192 email addresses in total. 17.82% of the sample did not meet the criteria for the survey (i.e. they were screened out - for example, NZOA staff members who are also WIFT members - or were removed from the dataset when it was cleaned for analysis). This meant we sent approximately 6732 ((8192-(0.1782\*8192)) invitations to eligible participants, which leave us with a response rate of 21.9% (1477/6732).

Respondents who screened out of the survey were not counted among the 1477 respondents who completed the survey. In total 485 participants were screened out of the survey or removed from the sample during cleaning because they were ineligible for the survey."

You have the right to refer this response to the Ombudsman if you are dissatisfied with it. More information on how to do this is [here](#). NZ On Air proactively releases information in accordance with the Government's commitment to the Open Government Partnership National Action Plan. This includes publishing responses to requests for information under the OIA. Please note that this response (with your name removed) will be published on the NZ On Air website shortly and will remain on our website for 12 months.

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Thank you for your interest in our work.

Yours sincerely

A handwritten signature in black ink, consisting of a large, stylized initial 'J' followed by a horizontal line extending to the right.

Jane Wrightson  
**CHIEF EXECUTIVE**