

NZ ON AIR

Diversity Report 2016

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

May 2016



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

Introduction

NZ On Air, as a key funder of local content on television and online content, is in a unique position to observe industry trends. Recently a number of international industry reports have shed light on gender and ethnic disparity within the screen sector - both in terms of the diversity of people who appear on screen and of the key personnel involved in creating those productions.

In November 2015 Screen Australia released a report titled [Gender Matters: Women In The Australian Screen Industry](#) and has announced a [series of initiatives](#) to address the reported gender imbalance in the Australian screen industry. In 2014 the New Zealand Film Commission released a report showing under-representation of women in [projects receiving film development funding](#), and in 2015 launched a gender policy [Women In Film](#) to increase awareness of gender equality in the NZ screen industry.

NZ On Air is contributing to this collective research by providing reliable data and will promote increased awareness of gender and ethnicity issues in the production industry. While our funded television content, for example, comprises less than 15% of total output, we do not expect the trends in commercially-funded content to be different.

This report is the first in an annual series monitoring gender and ethnic diversity among key personnel, as well as regional spread of production companies.

Executive summary

This first Diversity Report includes survey responses from projects funded in the 2014/15 and 2015/16 financial years that were fully delivered by April 2016. In this report we can see disparity in several areas of the funded television and digital production sectors. The key findings are:

- Women are well represented among television producers, making up 55% of those surveyed.
- However women are under-represented as directors in both television (33%) and digital (32%) production.
- Women directors are most under-represented in television drama, making up just 11% of directors. They are also under-represented in children's television production where they make up 30% of directors.
- There is an over-representation of Pākehā personnel across the board and a notable under-representation of Asian key personnel in these projects.
- Among TV producers, people identifying as Asian were just 1% compared to an NZ Asian population of 11.8%. People identifying as Asian make up 2% of television directors and 4% of television writers.
- Māori television directors are relatively well represented at 13% (just under the census figure) and television directors identifying as Pacific peoples at 12% exceed the national population figure of 7.4%.
- In digital production Pākehā are significantly over-represented among producers, however there was a high representation of Pacific people among directors at 14%, and writers/researchers at 17%.

Television – gender and ethnic diversity

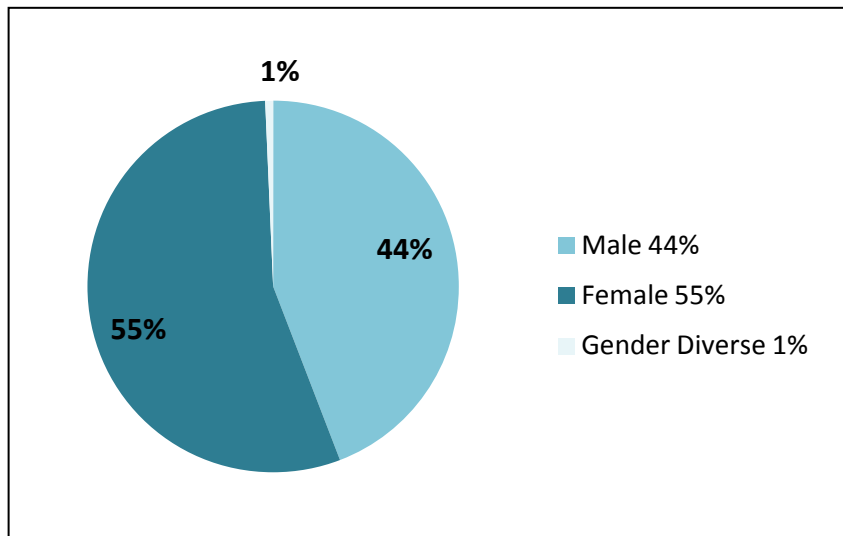
73 television projects were surveyed, which included **145** producers, **129** directors and **153** writers and researchers.

The biggest gender imbalance within key personnel of funded TV projects is seen in directors and writers. Women producers were well represented in funded TV projects.

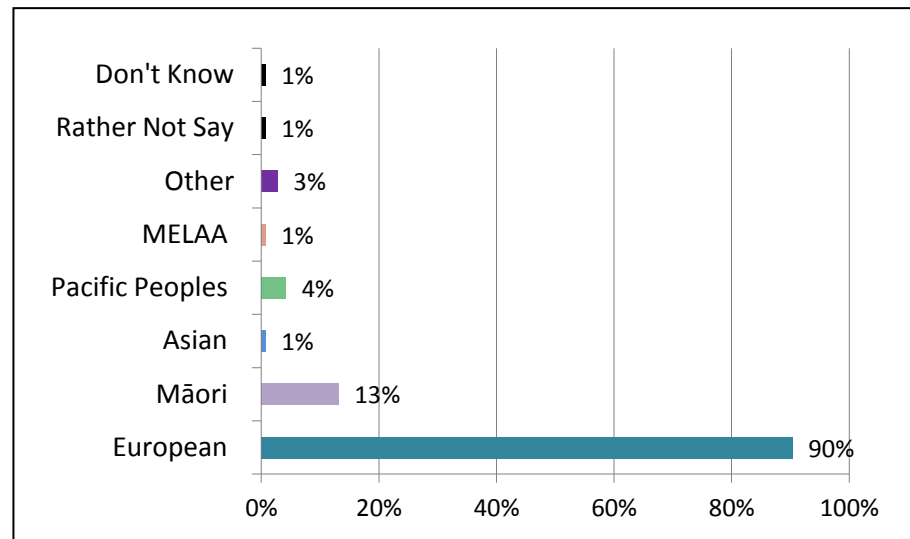
European producers are over represented when considered alongside ethnicity data of the general NZ population (Census 2013). Māori television producers (13%) sit just under the population percent of 14.9%. Pacific producers were under-represented (4%). The number of television personnel identifying as MELAA was small, in line with general population statistics¹.

The biggest disparity was in the Asian ethnic group. While people identifying with Asian ethnicities make up 11.8% of the NZ population (2013 Census), only 1% of producers, 2% of directors and 4% of writers of surveyed television projects identified as Asian.

Gender of television producers



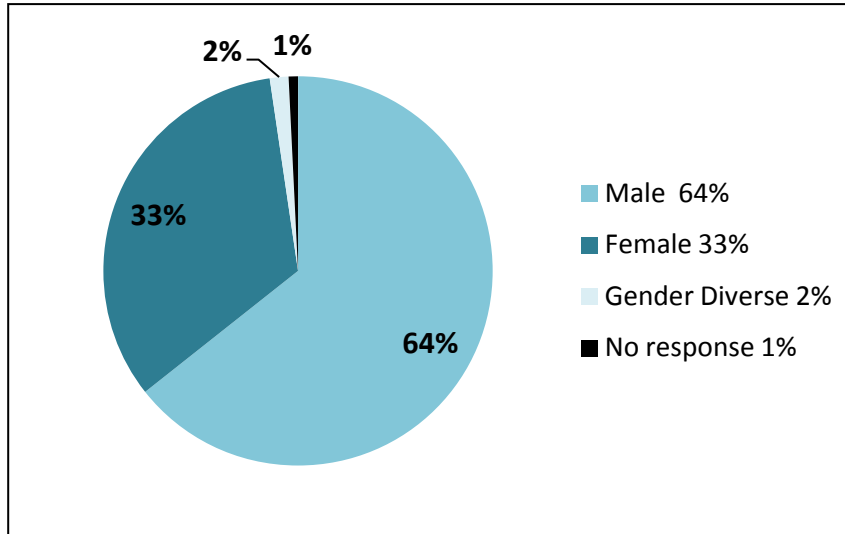
Ethnicity of television producers



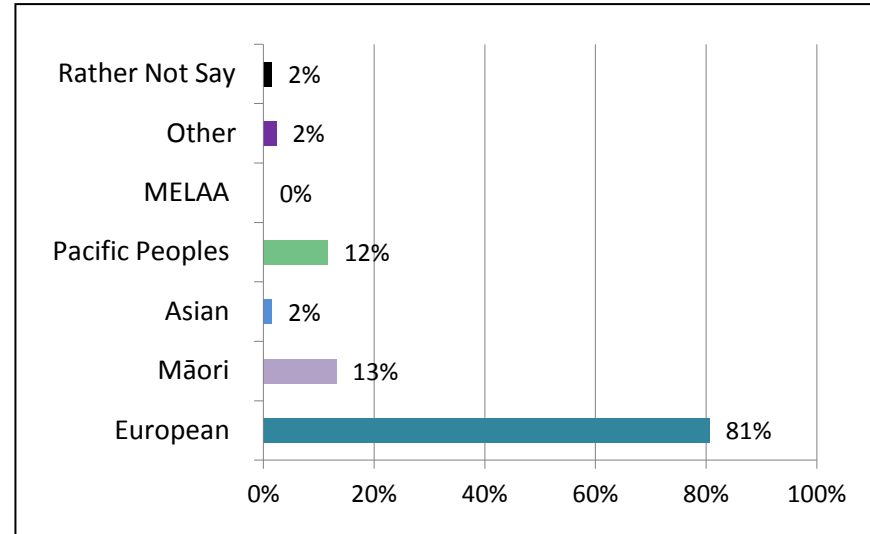
¹ According to [2013 Census data](#) nearly three quarters of New Zealand's population (74%) identified with one or more European ethnicities. This European ethnic profile includes NZ European/Pākehā, Australian, British and Irish, and many other European ethnicities. In 2013 14.9% of the population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

There was more of an imbalance with women directors in funded TV projects, and a similar gender split between writers. While Māori directors (13%) sit just under the population percent of 14.9%, Māori writers (10%) were less represented. Directors of funded television content that identify as Pacific Peoples (12%) exceeded the national population percentage of 7.4%, while Pacific writers matched it (7%).

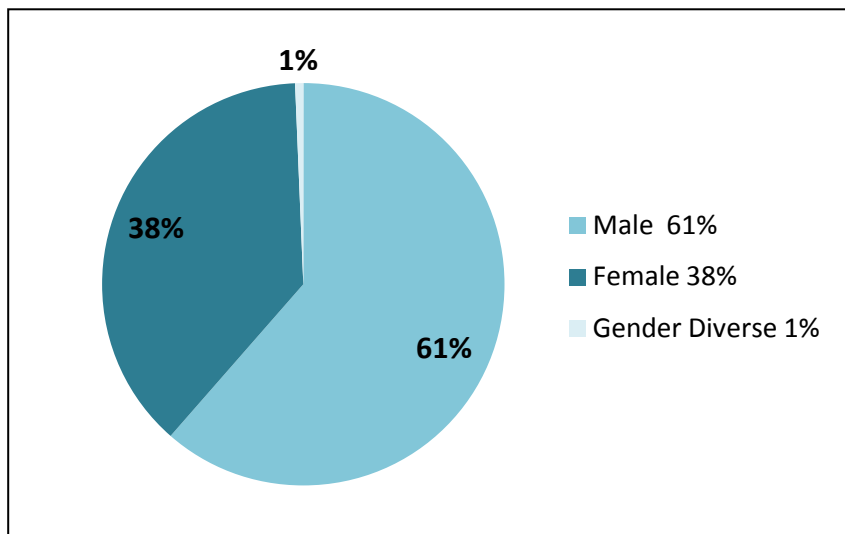
Gender of television directors



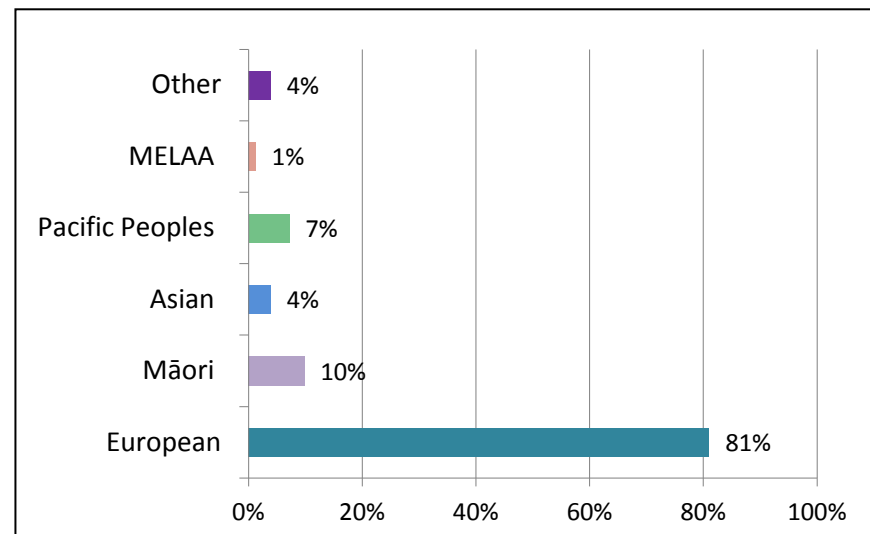
Ethnicity of television directors



Gender of television writers/researchers



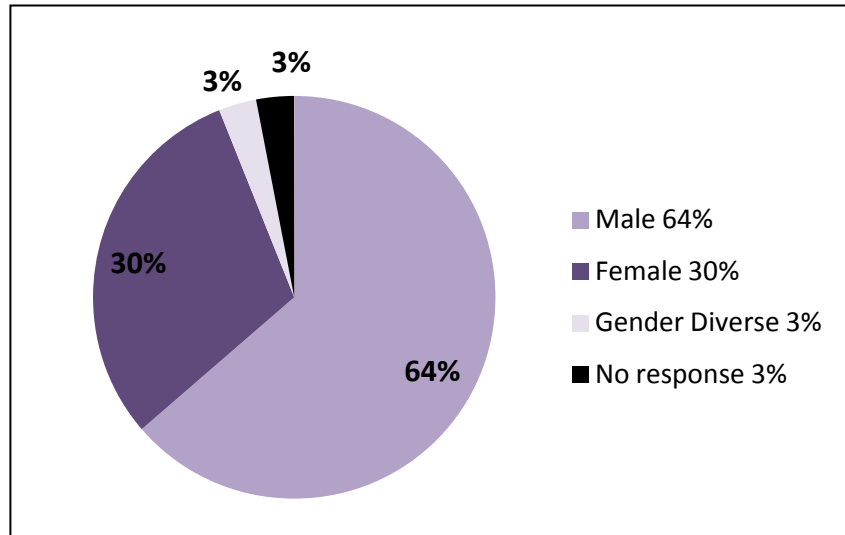
Ethnicity of television writers/researchers



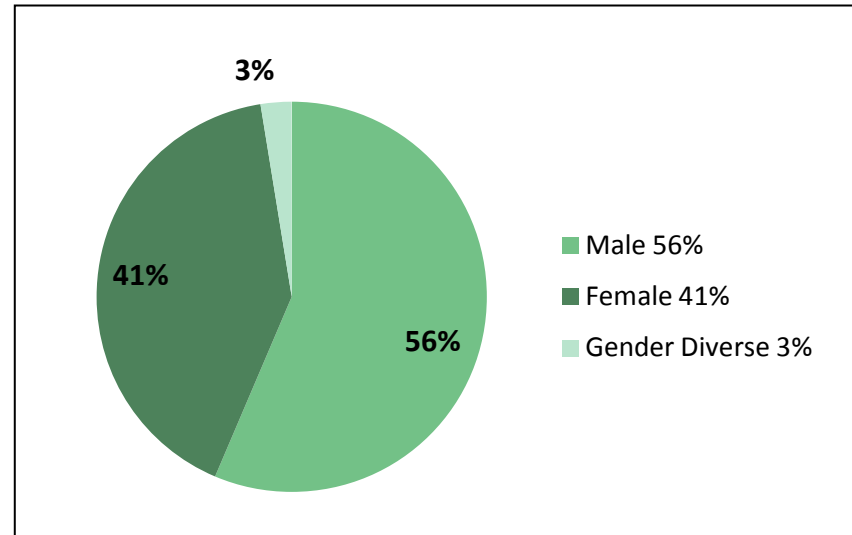
Television gender data by genre - directors

When broken down by genre it is clear that women directors are most under-represented in drama production (11%). Special Interest programmes is the one genre where there's relative gender balance across personnel.

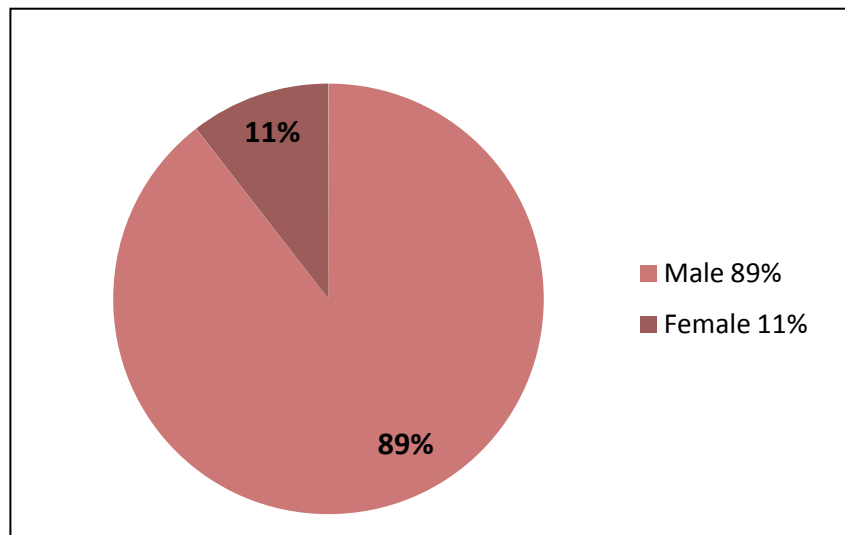
Directors of television children's programming



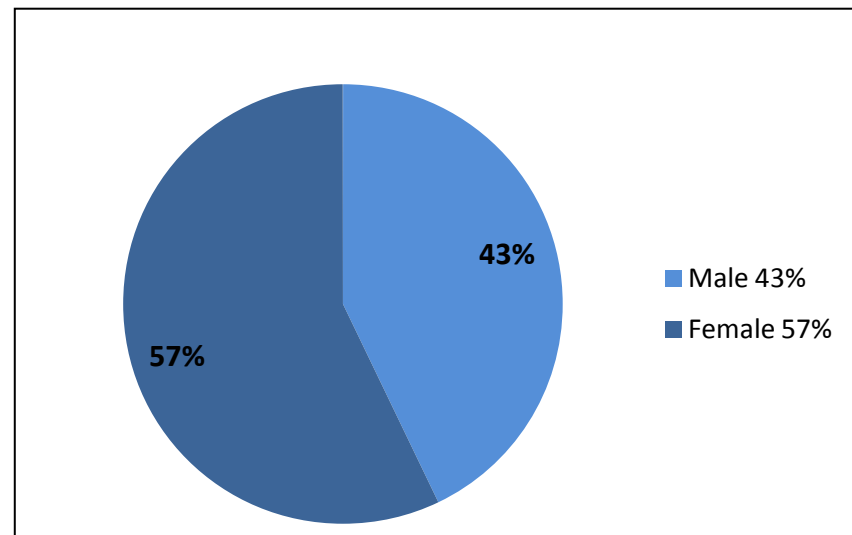
Directors of television documentary



Directors of television drama



Directors of television special interest programming

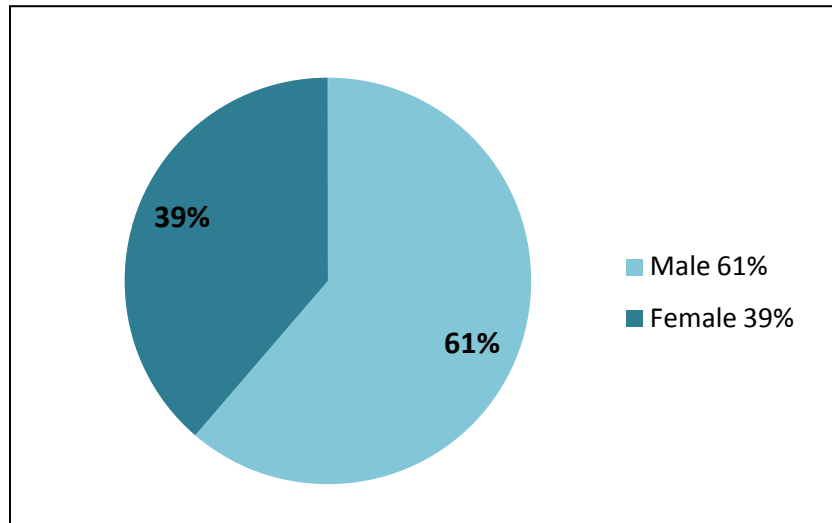


Digital – gender and ethnic diversity

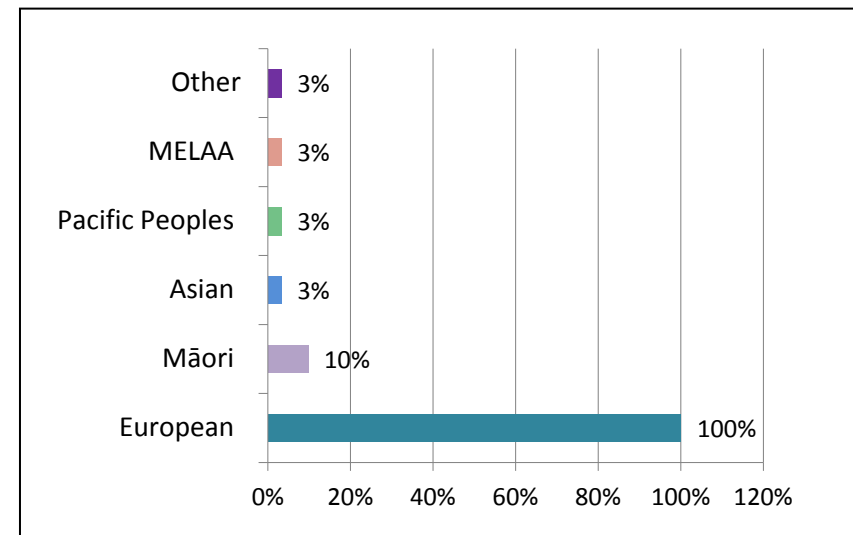
The pool of data surveyed for digital projects was much smaller than for television, and the reported statistics should be considered with that in mind. **20** Digital projects are included in this data set, which includes **31** producers, **22** directors and **12** writers.

At producer level women are under-represented against their male counterparts. All digital producers surveyed identified as European, while some also identified with other ethnicities.²

Gender of digital producers



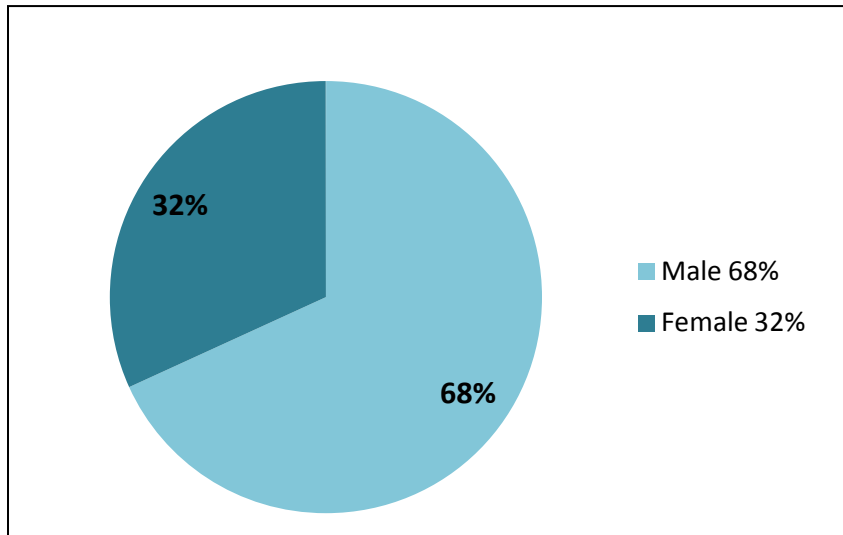
Ethnicity of digital producers



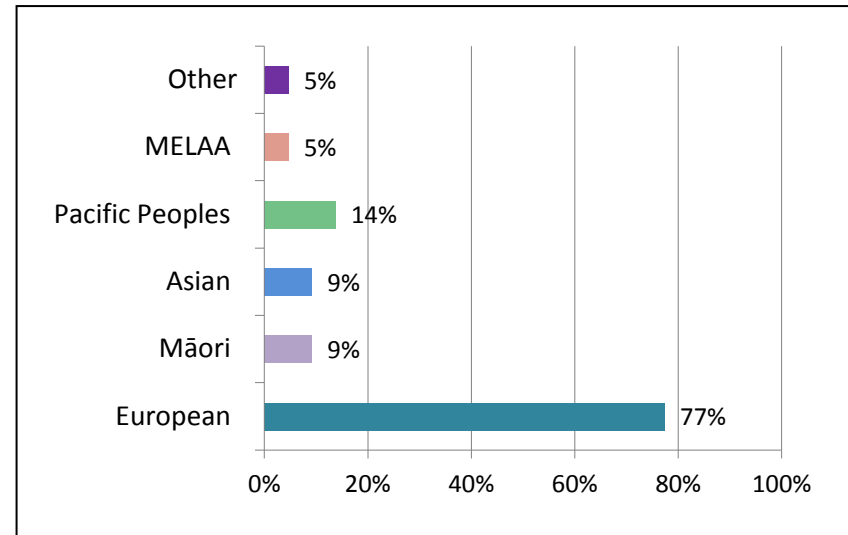
² According to the [2013 Census](#) 74% of New Zealand's population identified with one or more European ethnicities. This European ethnic profile includes NZ European/Pākehā, Australian, British and Irish, and many other European ethnicities. 14.9% of the population identified as Māori, 11.8% as Asian,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

As with television production the director role is strongly skewed to males. There was a high representation of directors identifying with Pacific ethnicities.

Gender of digital directors

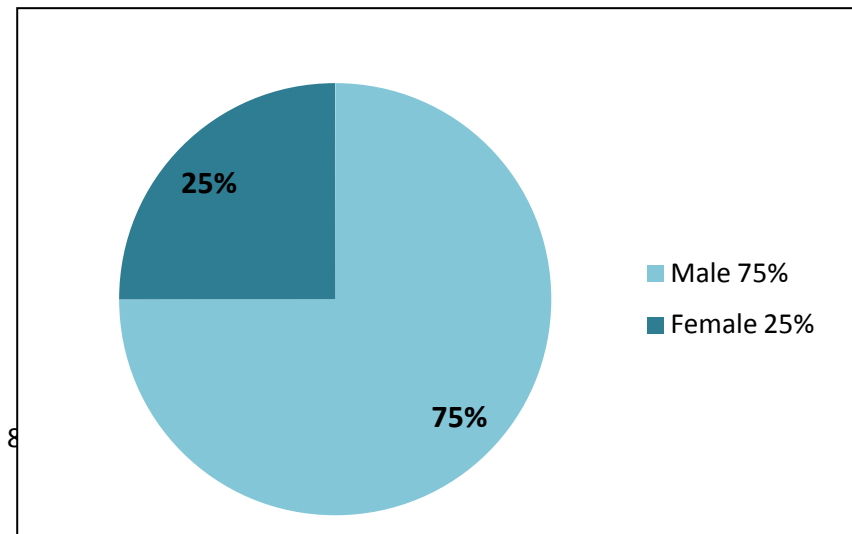


Ethnicity of digital directors

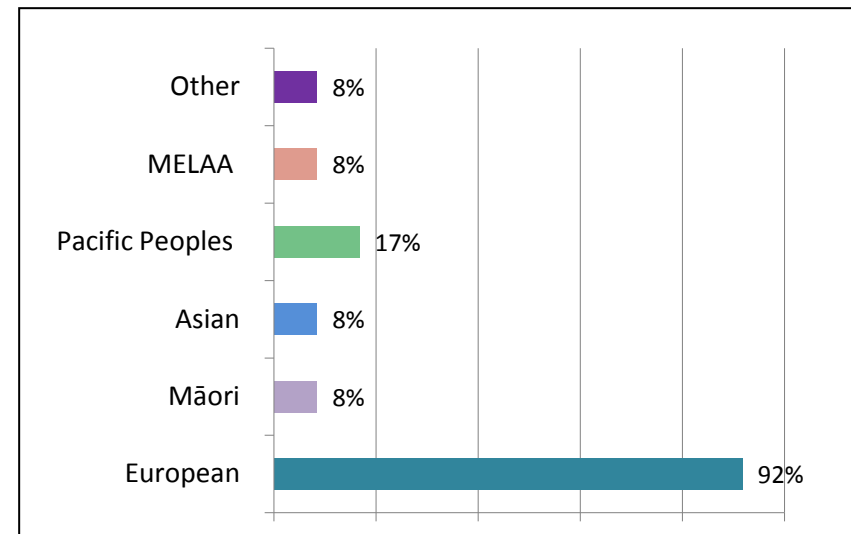


Again, as with television writers/researchers, those in this role in the digital production sector are significantly more likely to be male. European writers/researchers were over-represented and, like digital directors, a significant percentage of digital writers/researchers identified with Pacific ethnicities.

Gender of digital writers/researchers



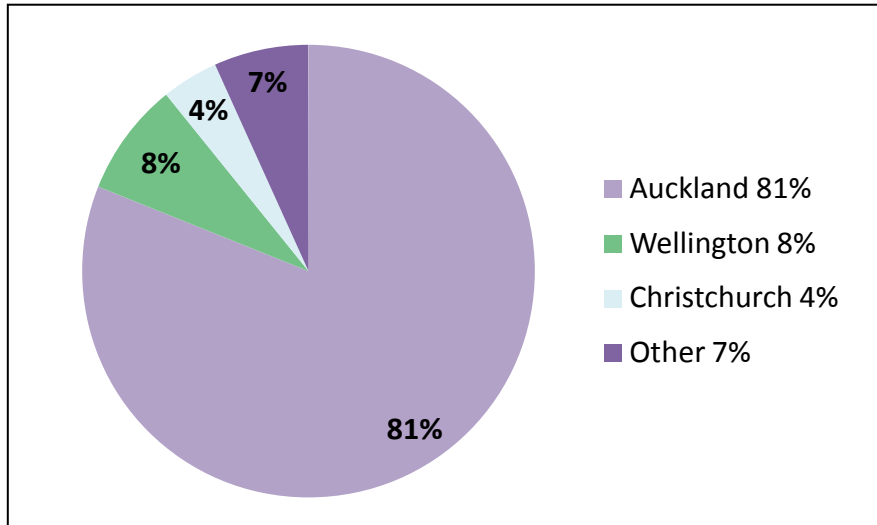
Ethnicity of digital writers/researchers



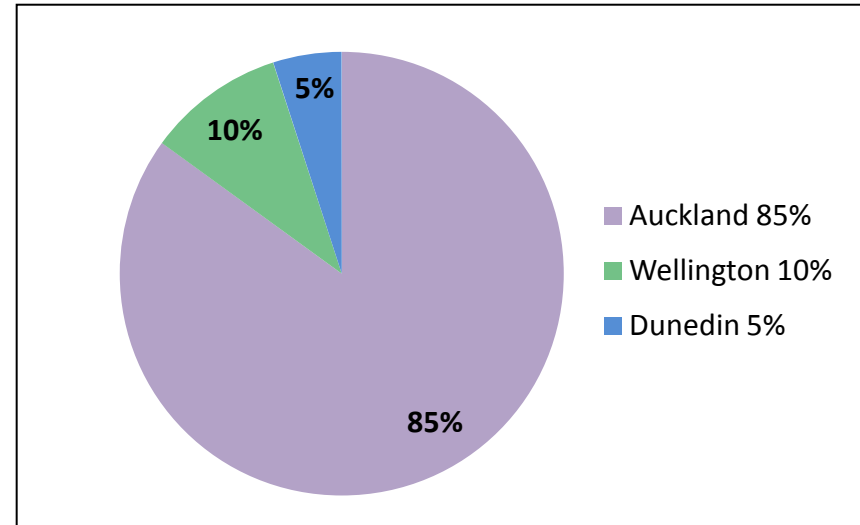
Regional spread of production companies

The 2016 Diversity Report shows the regional spread of funded production companies is limited, with a large majority of television and digital production companies based in Auckland.

Television



Digital



NZ On Air's response

NZ On Air aims to invest in diverse, relevant local content. Our intervention is cultural – to champion local content that reflects our culture and identity. 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 first report:

1. Annually 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 first report we have surveyed television and digital projects funded in the 2014/15 and 2015/16 financial years that were fully delivered³ by April 2016.

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 73 television projects (Development, Production and Platinum) and 20 Digital projects (Innovation, Canada-NZ Digital Media Fund, Ignite and General funds).

For the ethnicity section respondents were asked to identify the top line ethnic groups each key personnel identified with: NZ European/Pākehā, 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. NZ European and other European ethnicities (including Australian, British and Irish, and others) are combined within the European ethnic group in this report. These ethnicity 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 do 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 report which measures total development funding.