



5 August 2021

## 8 JULY 2021: OFFICIAL INFORMATION ACT REQUEST

In your email dated 8 July 2021 you requested the following information under the Official Information Act 1982 (OIA):

1. *How many feature fiction films were made between 1997 and 2008 by directors from diverse backgrounds, by diverse I mean anyone that is not of white European descent, and is not male, and how much production funding money was committed in total?*
2. *Same question for the time period 2008 and 2014*
3. *Same question for the time period 2014 and 2018*
4. *Same question for the time period 2018 and 2020*

Answers to your specific questions are set out at **Appendix 1**.

As per your request, the figures in Table 1A and 1B are specific to fiction/drama projects. For your comparison, additional figures for documentary projects have also been included as seen in Table 2A and 2B. A summary table has also been included to combine drama and documentary projects as seen in Table 3A and 3B.

The figures provided are from the 2015-16 period onwards. Although your request asks for information dating back to 1997, this information has only been collected from applicants since the 2015-2016 financial year.

### **Methodology:**

The New Zealand Film Commission (NZFC) first started requesting demographic data as part of the production financing application process in the 2015-2016 financial year. Disclosure of this information was and remains optional, therefore, there are projects that have chosen not to disclose the demographic data of their creative teams and have not been included in these figures.

The figures provided in this response are strictly based on the information that was provided to the NZFC at the time of application. It should be noted that in cases where a creative team has changed after a funding decision is made, the demographic data of the creative team is not updated retrospectively by the NZFC.

Historic reporting released by the NZFC may include old methodologies that reported on creative teams using information held in internal legacy systems. This information was updated by staff through a combination of what was provided in an application or based on a staff members knowledge of that filmmaker. Changing the methodology to only report on what was provided by the applicant allows the NZFC to improve the integrity of its reporting. This also gives applicants the ability to control what information the NZFC holds about them and gives filmmakers the opportunity to update their demographic data if it changes.

**Definitions:**

<i>Female Director</i>	As self-identified in the application form
<i>Gender Diverse Director</i>	As self-identified in the application form
<i>Non-European Director</i>	Directors that self-identified as an ethnicity that was not 'European' as aggregated according to Level 1 of the Stats NZ Standard Classification for Ethnicity. Directors that identified as the following ethnicities were counted: Māori, Pacific Peoples, Asian, Middle Eastern/Latin American/African (MELAA), or Other Ethnicity.  Applicants can select as many ethnicities as they identify with. If a creative identifies as Māori and European, then they are counted towards this calculation. This calculation is not specific to those creatives that only identify as non-European.
<i>Funding amounts</i>	Funding amounts are the initial production financing granted to a project in the first year that it received production financing from the NZFC. This figure does not include approvals in subsequent years for additional investment.

In a subsequent request, you asked how the NZFC defines diversity.

The NZFC defines diversity as: recognising, respecting and celebrating the value of visible and non-visible differences of Aotearoa screen industry practitioners, organisations, audiences and communities.

The NZFC is currently undertaking data analysis and research to define what it means by “under-represented” groups. I will write to you once this definition has been established.

**Limitations:**

Due to the sensitivity of demographic information, the NZFC will always provide the opportunity for applicants to withhold this information. For this reason, relevant reporting may include gaps and such reporting should be used as an estimate and may not reflect the actual demographic spread of the filmmakers supported by the NZFC.

There are also limitations to the application process prior to the 2018-19 financial year,



where applications were received by paper. Although a demographic template was provided to applicants, this section had restrictions on how many key creatives could be recorded. This meant that in cases where a project had a large creative team, the demographic information may have been recorded for some but not all creatives.

The NZFC is committed to increasing the ease of the application process and in turn increasing the accuracy of the data it collects. In doing so, the NZFC introduced a digital application portal in the 2018-19 period. The release of demographic information by applicants remains optional, however, the improved collection of this information has led to a great response rate and huge increase in the volume of data collected.

At the time of writing, the funding decisions search tool on the NZFC website is not up to date as some departments are yet to submit their funding decisions.

Please note that we will be publishing this letter (with your personal information removed) and **Appendix 1** on the NZFC website.

You have the right, by way of complaint to an Ombudsman under section 28(3) of the Official Information Act, to seek an investigation and review of our response.

Yours sincerely



Tayla Hancock  
**Policy Advisor**  
**New Zealand Film Commission**



## Appendix 1

**Table 1A: Drama projects supported through production financing**

Financial Year <sup>1</sup>	Number of Projects with at least one Female or Gender Diverse Director <sup>2</sup>	Number of Projects with at least one non-European Director <sup>3</sup>	Number of Projects with either a Female/Gender Diverse or non-European Director <sup>4</sup>	Percentage of Projects that completed the demographic section of the application form <sup>5</sup>
2015-16	1	3	3	3/6 (50%)
2016-17	1	2	2	7/8 (88%)
2017-18	1	2	3	5/8 (63%)
2018-19 <sup>6</sup>	6	6	8	9/9 (100%)
2019-20	5	4	7	9/9 (100%)

**Table 1B: Funding awarded to Drama projects supported through production financing**

Financial Year	Funding towards Projects with at least one Female or Gender Diverse Director	Funding towards Projects with at least one non-European Director	Funding towards Projects with either a Female/Gender Diverse or non-European Director
2015-16	\$1,444,250	\$3,334,250	\$3,334,250
2016-17	\$105,000	\$1,634,064	\$1,634,064
2017-18	\$40,173	\$2,710,688	\$2,750,861
2018-19	\$7,907,060	\$8,795,665	\$11,295,665
2019-20	\$7,547,138	\$6,987,262	\$11,584,400

<sup>1</sup> The NZFC financial year runs from July through to June the following year (e.g., Jul-15 to Jun-16)

<sup>2</sup> See definitions of Female Director and Gender Diverse Director

<sup>3</sup> See definition of Non-European Director

<sup>4</sup> Number of projects that have either a female, gender diverse or non-European director. If a project has a female and non-European director, they are only counted once. This count is not specific to female or gender diverse directors meaning that if a male director identified as Māori then this project is counted towards this figure.

<sup>5</sup> Refers to the percentage of projects that completed the demographic section of the application form. This does not refer to the overall response rate of all demographic questions because applicants were able to skip specific questions within this section.

<sup>6</sup> 125 Fund introduced in the 2018-19 period. This was a one-off initiative supporting dramatic features with a female director. Three projects were supported through this fund which has contributed to the spike in female projects supported during this period.

**Table 2A: Documentary projects supported through production financing**

Financial Year <sup>7</sup>	Number of Projects with at least one Female or Gender Diverse Director <sup>8</sup>	Number of Projects with at least one non-European Director <sup>9</sup>	Number of Projects with either a Female/Gender Diverse or non-European Director <sup>10</sup>	Percentage of Projects that completed the demographic section of the application form <sup>11</sup>
2015-16	1	0	1	4/6 (67%)
2016-17	2	1	3	3/5 (60%)
2017-18	2	1	2	4/4 (100%)
2018-19 <sup>12</sup>	3	2	5	5/5 (100%)
2019-20	0	0	0	1/1 (100%)

**Table 2B: Funding awarded to Documentary projects supported through production financing**

Financial Year	Funding towards Projects with at least one Female or Gender Diverse Director	Funding towards Projects with at least one non-European Director	Funding towards Projects with either a Female/Gender Diverse or non-European Director
2015-16	\$41,500	-	\$41,500
2016-17	\$1,065,000	\$824,897	\$1,889,897
2017-18	\$907,787	\$470,287	\$907,787
2018-19	\$1,180,000	\$2,214,931	\$3,394,931
2019-20	-	-	-

<sup>7</sup> The NZFC financial year runs from July through to June the following year (e.g., Jul-15 to Jun-16)

<sup>8</sup> See definitions of Female Director and Gender Diverse Director

<sup>9</sup> See definition of Non-European Director

<sup>10</sup> Number of projects that have either a female, gender diverse or non-European director. If a project has a female and non-European director, they are only counted once. This count is not specific to female or gender diverse directors meaning that if a male director identified as Māori then this project is counted towards this figure.

<sup>11</sup> Refers to the percentage of projects that completed the demographic section of the application form. This does not refer to the overall response rate of all demographic questions because applicants were able to skip specific questions within this section.

<sup>12</sup> 125 Fund introduced in the 2018-19 period. This was a one-off initiative supporting dramatic features with a female director. Three projects were supported through this fund which has contributed to the spike in female projects supported during this period.

**Table 3A: Drama and Documentary projects supported through production financing**

Financial Year <sup>13</sup>	Number of Projects with at least one Female or Gender Diverse Director <sup>14</sup>	Number of Projects with at least one non-European Director <sup>15</sup>	Number of Projects with either a Female/Gender Diverse or non-European Director <sup>16</sup>	Percentage of Projects that completed the demographic section of the application form <sup>17</sup>
2015-16	2	3	4	7/12 (58%)
2016-17	3	3	5	10/13 (77%)
2017-18	3	3	5	9/12 (75%)
2018-19 <sup>18</sup>	9	8	13	14/14 (100%)
2019-20	5	4	7	10/10 (100%)

**Table 3B: Funding awarded to Drama and Documentary projects supported through production financing**

Financial Year	Funding towards Projects with at least one Female or Gender Diverse Director	Funding towards Projects with at least one non-European Director	Funding towards Projects with either a Female/Gender Diverse or non-European Director
2015-16	\$1,485,750	\$3,334,250	\$3,375,750
2016-17	\$1,170,000	\$2,458,961	\$3,523,961
2017-18	\$947,960	\$3,180,975	\$3,658,648
2018-19	\$9,087,060	\$11,010,596	\$14,690,596
2019-20	\$7,547,138	\$6,987,262	\$11,584,400

<sup>13</sup> The NZFC financial year runs from July through to June the following year (e.g., Jul-15 to Jun-16)

<sup>14</sup> See definitions of Female Director and Gender Diverse Director

<sup>15</sup> See definition of Non-European Director

<sup>16</sup> Number of projects that have either a female, gender diverse or non-European director. If a project has a female and non-European director, they are only counted once. This count is not specific to female or gender diverse directors meaning that if a male director identified as Māori then this project is counted towards this figure.

<sup>17</sup> Refers to the percentage of projects that completed the demographic section of the application form. This does not refer to the overall response rate of all demographic questions because applicants were able to skip specific questions within this section.

<sup>18</sup> 125 Fund introduced in the 2018-19 period. This was a one-off initiative supporting dramatic features with a female director. Three projects were supported through this fund which has contributed to the spike in female projects supported during this period.