



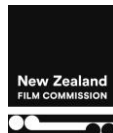
# PERCEPTIONS OF CAREERS IN THE SCREEN SECTOR

FINAL REPORT

16 April 2021



Screen  
Auckland



angus  
& ASSOCIATES

## EXECUTIVE SUMMARY



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This report presents the findings of research designed to assist the screen sector in its efforts to address a forecast shortage of skilled workers in the coming years. The research was commissioned by Auckland Unlimited and undertaken with the support of Screen Wellington and the New Zealand Film Commission Te Tumu Whakaata Taonga.

The research had a dual focus and was undertaken in three phases.

**Prospective workforce entrants**

Purpose: to inform initiatives aimed at attracting new talent to the sector to meet future demand

1. Qualitative research with a sample of n=29 people aged 18-39 years and deemed to have transferrable skills given their current field of study or work
2. Online survey with a nationally-representative sample of n=1,123 people aged 18-39 years (general public survey)

**Current screen workforce**

Purpose: to inform initiatives aimed at retaining and upskilling existing talent to meet future demand

3. Online survey with a sample of n=310 people currently working in the screen sector

The following sections summarise the key findings and insights drawn from each research stage.

### 1. Qualitative Research with Prospective Workforce Entrants

- While there is a view that 'career' is an outdated concept and that the terms 'work' and 'jobs' are more relevant in today's labour market, this research suggests otherwise. Even if (as is likely) an individual will hold many jobs in many industries over the course of a lifetime, the idea of a career still resonates strongly.
- Working in a career means doing something you love, are committed to, and doing for more than money. A career gives a sense of purpose. By contrast, a job is typically of passing interest, something you do for a time, and often just to make ends meet.
- There is limited understanding of screen and screen careers beyond the film and television sectors. It is only with prompting that gaming, visual effects and immersive technologies and digital content (including animation) are considered – and accepted – as parts of the screen sector.
- While young people can typically reel off a raft of on camera/off camera and on set/off set roles in film and television, they generally draw a blank on the roles available in the other sectors (beyond some sense of 'design', 'execution' and 'sales/marketing/support' roles). visual effects and immersive technologies and digital content (including animation) are perhaps least well-understood and research participants found it difficult to explain differences between these sectors.

## EXECUTIVE SUMMARY CONT.



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- The research participants were generally drawn to the idea of working in screen and the opportunities they expected would be on offer: amongst these, to be creative, to be recognised for their work, to have some flexibility/control over how they worked, to be part of a community, to learn, and to be part of an industry that is seen as exciting, aspirational, progressive and always relevant.
- At the same time, screen work was not seen to be for everyone (and especially not for people who need direction, boundaries and routine; people who can't cope with uncertainty; people who aren't creative and passionate about their craft).
- Earlier research undertaken by Angus & Associates for Auckland Tourism, Events and Economic Development (ATEED) on careers in the tourism sector highlighted how study and work choices are shaped by a combination of internal drivers (personal passions or interests) and external influences/influencers. These personal preferences are then moderated by a set of practical considerations or 'barriers' (as a kind of 'reality check').
- In the case of screen, these barriers are:
  - Concerns about job security/continuity (given project-based work and reliance on consumer demand)
  - Lack of understanding about the specific opportunities available/career pathways
  - Lack of understanding about prerequisite skills/qualifications and how to get started
  - Concerns about intensity of competition and not being good enough/having the requisite skills
  - Concerns about nepotism and not having the contacts needed to get started/make progress within the sector
  - Concerns about working conditions/practices (including long and unsociable working hours and lack of worker protections)
- On getting started in the sector, there is a view that many entry-level positions aren't advertised but people are instead referred into the industry by people they know, or are shoulder-tapped. Even when positions are promoted, there is a sense that you need to be "in the know" to find them.
- Many research participants believed that screen is not an industry in which people can wait for opportunities to present but is one in which they need to create their own opportunities by getting a foot in the door and working up, by developing a personal portfolio and promoting their experience, or by sheer perseverance (door knocking).
- As a rule, people saw study and qualifications as helpful, but not essential. Personal attributes and a portfolio were deemed more important, although there was a sense that formal qualifications may be more important in the context of digital roles.

## EXECUTIVE SUMMARY CONT.



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### 2. General Public Survey

- Almost 70% of young people aged 18-39 years are in paid employment across a wide range of sectors and 14% are studying. The most common fields of study are STEM subjects – science, technology, engineering and mathematics – and health care.
- Based on the propensity of those working in each sector to recommend this sector to others, the information technology, agriculture and natural resources, and STEM sectors record the highest levels of engagement, with 'Net Promoter Scores' of 47, 41 and 31 respectively. The most poorly performing sectors are customer service and retail (with a Net Promoter Score of -30), hospitality, tourism and recreation (also -30) and architecture and construction (-13).
- There is a diversity of opinion on the most appealing sector for career or work, with the most popular options overall being accounting, banking and finance (8%), health care (8%) and arts and design (7%). However, there is greater alignment in perspectives on the **characteristics** of a desirable sector for career or work, with 'challenging' (31%), 'rewarding' (28%), and 'important' (26%) being key attributes.
- Based on the perceived benefits of working in their 'ideal' sector, it is apparent that young people also prioritise opportunities to learn and develop personally, helping others, and doing something that is important for the community/country in their work and career choices,
- As found in the earlier qualitative research, screen is not well-understood as a catch-all term for work in film, television, gaming, visual effects and immersive technologies and digital content (including animation). Before prompting, fewer than half of all survey respondents associated 'film' with the term screen, and fewer than a quarter associated 'gaming' with screen.
- Once prompted on the range of sectors encompassed by screen, the most common attributes chosen to describe screen were 'creative' (42%), 'technical' (29%) 'fun' (25%) and 'exciting' (24%). The perceived benefits of working in screen centred on the opportunity to be creative, working with people who share the same passion or interests, and opportunities to work internationally.
- At the same time, large groups of respondents saw challenges in screen work/careers: intense competition for jobs (33%), stress and pressure of workload (30%), lack of job security/uncertainty (27%), reliance on contacts/networks to enter or advance in the sector (25%), no continuity of work/income (25%), long or unsociable hours (25%) and having to spend time travelling away from home or family (25%). Many of these challenges were highlighted in particular by women responding to the survey.

## EXECUTIVE SUMMARY CONT.

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- The online survey considered respondents' preferred sector as a 'benchmark' against which to measure screen and to pinpoint critical drivers and barriers to working in the sector. The following table shows significant differences between screen and this benchmark.

Comparison with 'benchmark'	Screen is <u>MORE</u> likely to be described as			Screen is <u>LESS</u> likely to be described as		
Attributes	Creative	Technical		Challenging	Rewarding	Important
Benefits	The opportunity to be creative Opportunities to work internationally			Helping others Doing something that is important to the community/country Job security		
Challenges	Intense competition for jobs Reliance on contacts/networks to enter or advance in the sector Lack of job security/certainty Having to spend time travelling away from home/family No continuity of work/income					

- It is worth noting that many of the points on which screen 'under-performed' the benchmark were key attributes/benefits of respondent's preferred sector for work/career. For example, 'rewarding' was an attribute used by 28% of respondents to describe their preferred sector but just 9% to describe screen. Similarly, 27% selected 'doing something that is important to the community/country' as a benefit of working in their preferred sector but just 10% chose this as a benefit of working in screen.
- In total, 17% of survey respondents indicated that they found screen 'very appealing' as a sector in which to work (with a further 29% indicating they found it 'quite appealing'). The most significant drawcards were work in gaming and film, with a large group also attracted by roles in 'general sector support'. Those most strongly attracted to work in screen were men, people living in Auckland and Pasifika, while women and the youngest age cohort (18-24 years) were least likely to find screen very appealing as a sector in which to work.
- More than half (53%) of those termed 'key prospects' (find screen 'very appealing') saw barriers to working in, or transitioning into, the screen sector (if they were to choose this option in the future). Most typically, this group thought they didn't have enough experience (22%), didn't know the right people (20%), didn't have the right skills or qualifications (19%) or wouldn't know where to look for work (19%).
- At the same time, this group of 'key prospects' is already engaged to some extent with the sector, many undertaking related personal projects (e.g. in film – 45%) and some familiar with or using screen-related resources such as Crew Auckland or Crew Wellington.

## EXECUTIVE SUMMARY CONT.



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### 3. Survey of Current Screen Workforce

- The workforce survey sample included a broad mix of people from across the screen sector although the sample was most heavily weighted to the film, television and gaming sectors. Characteristics of work and the demographic profile of people working in each sector varied widely with, for example, a very high proportion of those in gaming working full-time and on permanent contracts compared with other sectors.
- Reflecting the views of prospective workforce entrants, just 15% of the current workforce had entered the sector having seen their first paid position advertised. Instead, almost a quarter had been referred and shoulder-tapped and almost one in five had been offered the role with no formal application process.
- More than half of the sample (55%) had also worked in an unpaid role (most often in film). As with paid roles, many had been referred and shoulder-tapped for this role or had been offered the role without any formal application process.
- More than 60% of the sample had completed tertiary study related to work in the screen sector (most often a bachelor's degree/qualification at NCEA level 7). This challenges to some extent the assumption of the qualitative research participants that qualifications aren't necessary or required to work in the sector.
- People working in screen express a high level of job satisfaction (with those in gaming being most satisfied). At the same time, **just one in five would actively recommend working in the screen sector** – most often attributing this to poor remuneration, bad workplace culture, unreliable work/lack of job security, challenging work-life balance, and a general view that the sector is tough and demanding. **This results in a 'Net Promoter Score' of -25 for screen and puts the sector amongst the worst performing of the sectors measured in the online survey of the general public aged 18-39 years (prospective workforce entrants).**





## EXECUTIVE SUMMARY CONT.



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- Asked what advice they would give to someone starting out in the sector, survey respondents most commonly referred to proactive networking and meeting with others in the sector, being prepared to work hard every day, having a positive attitude, working on their own projects (outside of work) and volunteering within the industry.
- Reflecting the expectations of prospective workforce entrants, people in the sector saw the main benefits of working in screen as the opportunity to be creative, the opportunity to work in an area in which they have a personal passion, the type of people they get to work with, opportunities to experiment and innovate, and opportunities to practice their craft.
- The main challenges identified were lack of job security, long working hours/the expectation of long working hours and no continuity of work/income. More than 40% of the sample also commented on the practice of shoulder-tapping in this context, and more than a third on there being no obvious/established career paths.
- Despite these challenges and their reluctance to advocate for the sector, the great majority of survey respondents expressed some degree of loyalty to the sector: 37% saying they were **only** interested in working in screen and 55% saying they were interested in working in screen (but also in other sectors).
- Asked about opportunities in screen, two-thirds of respondents rated the opportunities for them personally as 'excellent' or 'good' (typically because they felt they had good skills/experience and/or strong networks or because the sector was growing and there were plenty of opportunities available).
- While many survey respondents indicated that they would like to progress within their current sector (e.g. 66% of those working in film would like their next role to be in film), there was also considerable appetite for movement across the industry (for example, from television to film, from film to television or from digital content to film). A desire to move between sectors was least pronounced amongst those working in gaming (82% wanted to continue in this sector).
- Almost half of the people who wanted to work in another sector, or to move to another role within their current sector, saw some barrier to taking this next step. The most common barriers were competition for work, not knowing the right people, there being no work opportunities, or perceived lack of experience. Other common barriers were not knowing how to find work in their desired sector/role, not knowing how to take the next step, or not having the time or money needed to develop the skills required.
- While some differences in knowledge, understanding and attitudes towards screen were noted by age, gender and ethnicity, there is little evidence of variance by region of residence.
- Overall, and as shown overleaf, there is a high degree of alignment between the perspectives of those working in the sector and those most drawn to but not currently working in the sector (key prospects). **This suggests that efforts to improve the experience of people working in the sector (and to retain and upskill existing talent) will also support efforts to attract new talent into the sector.**



### PROSPECTIVE WORKFORCE

(find screen very appealing as an area to work in)



### CURRENT WORKFORCE

(currently employed within the screen sector)

- 44% The opportunity to be creative
- 34% Working with people who share the same passion or interests
- 32% Opportunities to work internationally
- 27% Opportunities to travel while working
- 25% The type of people you get to work with



### BENEFITS OF WORKING IN SCREEN

- 33% Intense competition for jobs
- 30% Stress and pressure of workload
- 27% Lack of job security/uncertainty
- 25% Reliance on contacts/networks to enter or advance in the sector
- 25% No continuity of work/income



### CHALLENGES OF WORKING IN SCREEN

46% see barriers to working in, or transitioning into the screen sector

- 30% I don't have enough experience
- 29% I don't have the right skills or qualifications
- 26% I don't know enough about the industry
- 25% I don't know the right people
- 24% I wouldn't know where to look for work



### BARRIERS TO WORKING IN SCREEN

- 76% The opportunity to do something creative
- 75% Opportunity to work in an area for which I have a personal passion
- 68% The type of people I get to work with
- 48% The opportunity to experiment or innovate
- 47% The opportunities I get to practice my craft

- 69% Lack of job security
- 66% Long working hours/expectation of long working hours
- 59% Expectation that people work beyond their contracted hours
- 59% No continuity of work/income
- 42% Work opportunities not being advertised

46% see barriers to working in another area of the screen sector

- 41% There is too much competition for work in this area
- 37% I don't know the right people
- 36% There are no work opportunities available
- 32% I don't have enough experience
- 23% I don't know how to find work in that area



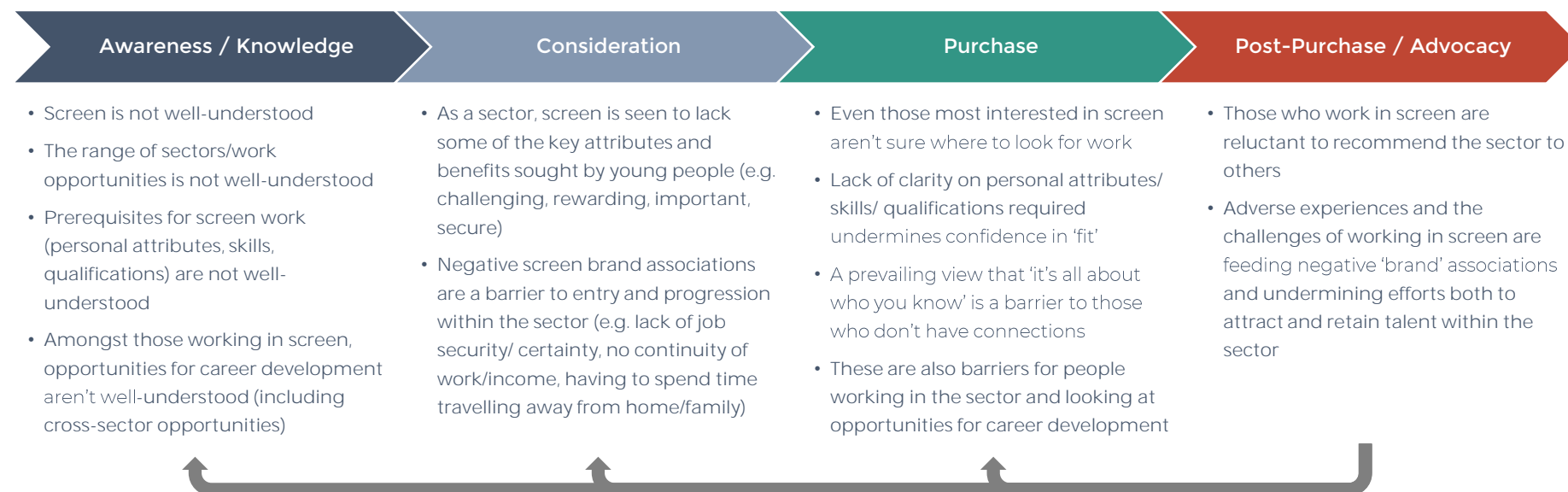
## EXECUTIVE SUMMARY CONT.

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## Conclusions

This research was undertaken to assist Auckland Unlimited and its screen partners to address a forecast shortage of skilled workers required by the sector in the coming years. While highlighting many of the benefits that screen is able to offer those who choose the sector for career or work, it also identifies some significant challenges to workforce development.

If framed within a simplified 'path to purchase' model, barriers can be seen at each stage of the 'customer' journey.



These findings suggest a dual focus on: -

1. **Information/education** - to equip the labour market (including the current workforce) with essential information on what the sector is, the range of work and career pathways available, the skills and qualifications needed, and the route/s by which people can enter/transition into/develop a career in the sector; and
2. **Industry development**, with a focus on improving underlying working conditions and practices – to ensure that current barriers to entry and retention of skilled workers within the sector are addressed and minimised.

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## INTRODUCTION



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Comprising film and television production, post-production services, motion picture distribution, film exhibition and television broadcasting<sup>1</sup>, the screen sector is significant in its scale and economic contribution to New Zealand<sup>2</sup>. Along with Wellington, Auckland is the major hub of New Zealand's screen sector and, in 2018, Auckland's screen sector accounted for 74% of national screen revenue and 57% of national production/post-production revenue.

The screen sector is growing rapidly as new digital streaming services disrupt traditional models and create new market segments. Globally, there has been a significant increase in the volume of screen content being created and the COVID-19 pandemic has only intensified demand for content.

In the context of this growing demand, the screen sector is facing a shortage of skilled workers. A 2019 survey of Auckland-based Screen Heads of Departments (HoDs) indicates that this shortage is especially acute in relation to mid- to high-level roles. However, a shortage of skilled workers across the board is not only constraining current growth but will affect the sector's ability to take advantage of opportunities that arise in the future.

With this in mind, Auckland Unlimited is working with the sector on plans to attract people to careers in the screen sector; at the same time, aiming to address the current under-representation of women, Māori and Pasifika amongst those working in the sector. This will involve a focus both on young New Zealanders and those with transferrable skills to meet forecast demand.

As it did for the tourism sector (leading to the launch of the 'Go with Tourism' programme), Auckland Unlimited has commissioned this national research to inform initiatives aimed at increasing awareness of the range of roles available in the screen sector and encouraging new entrants into industry-led internship programmes. The research has been undertaken with the support of Screen Wellington and the New Zealand Film Commission Te Tumu Whakaata Taonga.

<sup>1</sup> As defined by Statistics New Zealand, the screen sector includes Motion Picture and Video Production (ANZSIC code J551100), Motion Picture and Video Distribution (J551200), Motion Picture Exhibition (J551300), Postproduction Services and Other Motion Picture and Video Activities (J551400), Free-to-Air Television Broadcasting (J562100) and Cable and Other Subscription Programming (J562200). For the purposes of this research, gaming was also considered as part of the screen sector.

<sup>2</sup> Statistics New Zealand data on the screen sector shows that, in 2017, gross screen sector revenue was NZ\$3.5 billion and the sector employed around 14,000 people directly and 31,000 indirectly.

## RESEARCH OBJECTIVES



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The research was designed to provide a baseline understanding of the target audience's awareness of, and attitudes towards, work and careers in screen. More specifically: -

- Awareness, understanding and perceptions of screen as a career choice and of the full range of career pathways available.
- Perceived attractiveness of a career in screen and understanding/perception of the benefits available to those who make a career in the sector.
- Potential motivators and barriers to entering and working in the sector.
- Awareness and interest in a specific set of roles in the sector, including technical/digital roles such as post-production.
- Awareness and interest in opportunities to upskill within the sector (especially amongst those already working in the sector).

There were two broad target audiences for the research: -



### Prospective workforce entrants

Attract new talent to the sector to meet future demand



### Current screen workforce

Retain and upskill existing talent to meet future demand

Along with Auckland Unlimited and Screen Wellington, key audiences for the insights generated are: -

- **Industry employers/businesses** interested in how screen (and individual employment opportunities) can be marketed most effectively and how they may need to engage with training providers to secure the skilled workforce that they need.
- **Education and training providers** interested in how they can best support the workforce requirements of the sector through the study opportunities they provide and their marketing of these opportunities to potential students.
- **Central government agencies** interested in how they can support the development of the sector and give effect to the Screen Sector Strategy 2030.
- **Industry groups** (such as the Screen Guild) interested in how they can support their members and work to develop the talent and skills needed by the sector for the future.

## RESEARCH METHOD



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### In-depth qualitative research with prospective workforce entrants (aged 18-39 years)

**Purpose:** To explore and understand awareness, knowledge and attitudes towards screen as a career/work option amongst young New Zealanders aged 18-39 years with transferrable skills.

N=16 individual interviews were undertaken by Zoom with qualifying respondents in Auckland. N=2 focus groups were completed in Wellington (each involving 6 participants). Respondents were qualified based on their current field of study or work and their interest in screen, and quotas were set based on age, gender and ethnicity. All qualitative fieldwork was undertaken between 27 October and 6 November 2020. A full sample profile is included in the Appendices.

**Key insights are reported on pages 14-28.**



### Survey of the general public (New Zealanders aged 18-39 years)

**Purpose:** To measure awareness, knowledge and prevailing attitudes as they relate to screen as a career/work option amongst a representative sample of young New Zealanders aged 18-39 years.

An online survey was completed with a sample of n=1,123 New Zealanders aged 18-39 years. The sample is population-representative by individual age cohort, gender, ethnicity and region of residence, with weighting applied to correct for a slight skew in age distribution.

The survey sample was accessed via a leading online panel and data collected between 3 and 18 February 2021. Average survey completion time was 16 minutes.

A full sample profile is included in the Appendices.

**Key insights are reported on pages 29-51.**



### Survey of people currently working in the sector


**Purpose:** To understand the experience and attitudes of people currently working in screen and their knowledge of, and interest in, opportunities to upskill and progress further in the sector.

A sample of n=310 people currently working in the sector was achieved with the assistance of organisations across the sector. An online survey was set up and a link to the survey distributed by Auckland Unlimited and its screen partners.

Survey data was collected between 29 October and 25 November 2020.

A full sample profile is included in the Appendices.

**Key insights are reported on pages 52-69.**

A dark, blue-tinted photograph of a film set in a residential neighborhood. In the foreground, a camera crane is positioned on a lawn, with a person standing near its base. In the background, a person is walking a dog on a sidewalk. A white circular graphic is overlaid on the left side of the image, containing the text.

## **1. QUALITATIVE RESEARCH WITH PROSPECTIVE WORKFORCE ENTRANTS**



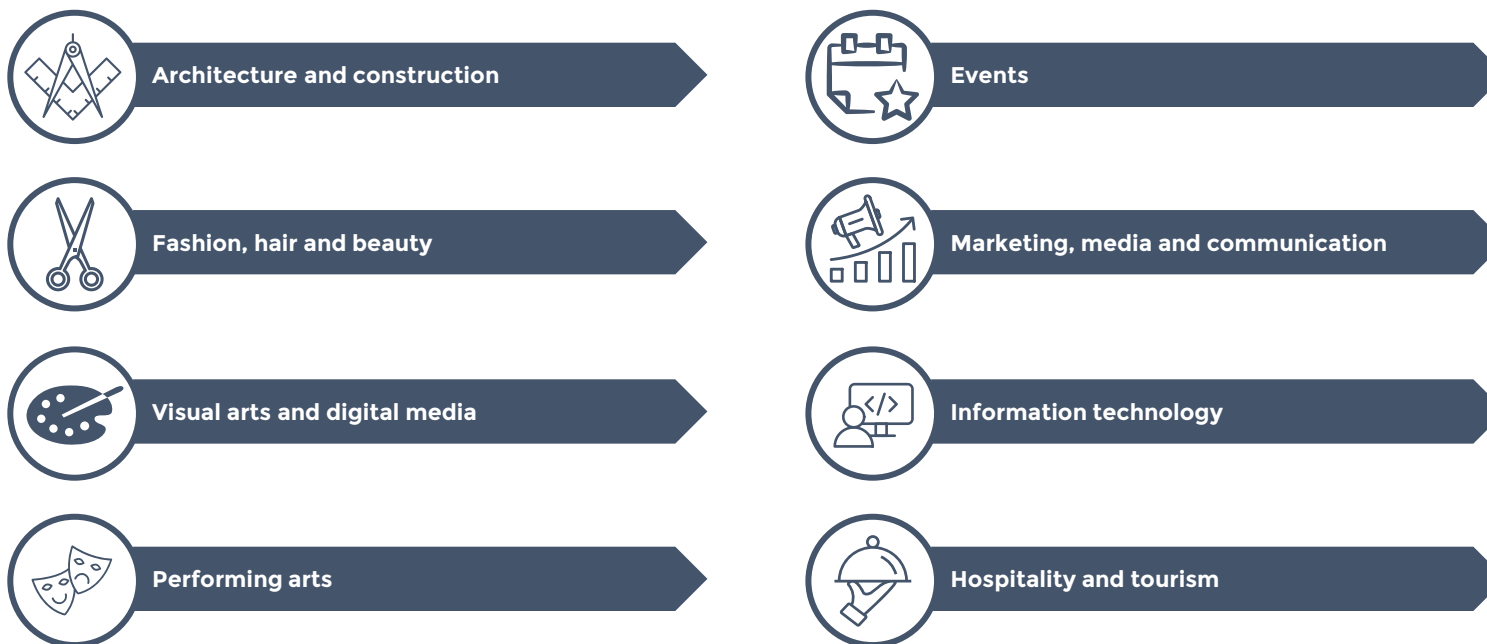
### INTRODUCTION



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In this section we look at the perspectives of people aged 18-39 years, not currently working in the sector but considered prospects for future employment given their current field of study or work. Included in the qualitative research sample were people studying or working in the following fields (and deemed likely to have transferrable skills as a result).



The qualitative research sample included a mix of people interested and more ambivalent in their attitudes towards screen as a sector in which to work. Those interested were also screened based on the part or parts of the sector in which they expressed greatest interest: film, television, gaming, visual effects and immersive technologies and digital content (including animation).

A full sample outline can be found in the appendix.

## MAKING WORK/CAREER CHOICES



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Before considering perspectives on screen, it is useful to look at how young people make study, work and career choices.

Earlier research undertaken by Angus & Associates for ATEED on careers in the tourism sector<sup>3</sup> highlighted how study and work choices are shaped by a combination of internal drivers (my personal passions or interests) and external influences/influencers (the 'approval' or 'disapproval' and the examples set by parents, siblings, friends, other family members and close family friends, favourite teachers, school careers advisors and work colleagues; and the way in which work and career options are portrayed in social media, broadcast media and in popular culture more widely).

These personal preferences are then moderated by a set of practical considerations (as a kind of 'reality check'):

- Do I know enough about the options and how to get started?
- Can I afford the study/time off needed to prepare?
- Will I earn what I need/want?
- Do I have the ability to succeed in this field? Is this something I am good at?
- Will there be opportunities available to me?

"Had to think about whether I would enjoy the role and weigh this up with how much I might get paid"

(Male, 20, Working in fashion, hair and beauty, Pasifika)

This process has been summarised in a diagram overleaf.

"Chose design over architecture because I saw more opportunities in that space, and you have the freedom to create what you want as it's collaborative – you work on things together"

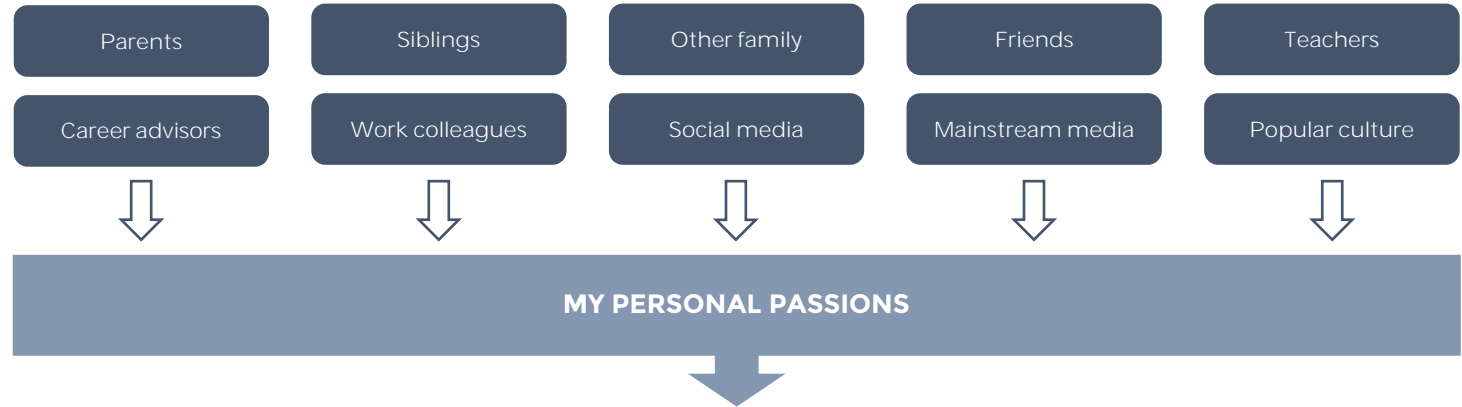
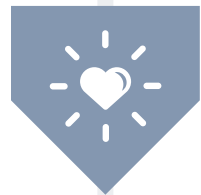
(Female, 21, Studying visual arts and design media, NZ European)

## MAKING CHOICES CONT.



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### JOB OR CAREER?



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There is a view that 'career' is an outmoded concept and that the terms 'work' and 'jobs' are more relevant in today's labour market. However, this research suggests that, even if (as is likely) an individual will hold many jobs in many industries over the course of a lifetime, the idea of a career still resonates strongly.

Working in a career is perceived as doing something you love, are committed to, and doing for more than financial return. It involves a willing investment of time and money (in study or other preparation) and promises long-term rewards of personal growth, satisfaction and remuneration (although money isn't always an important motivation). A career also gives a sense of purpose.

In contrast, a job is generally perceived as something of passing interest, something you do for the time being and often just to make ends meet.

"A career gives you a sense of self-satisfaction, growth. What I'm doing is a career even if it's less stable than what you would traditionally think of as a career – all the things that your parents would think of, like being a lawyer, a banker, old school thinking."

(Male, 32, Working in fashion, hair and beauty, Chinese)

"A career sounds like moving up the ladder, settled path, going one direction and constantly climbing the ladder – progression. A job is more short term – did a lot of hospitality at university because of flexible hours and I wouldn't equate that job with career as you will hold the same level or position overtime."

(Male, 24, Working in IT, NZ European)

"A career used to mean corporate, working in an office, good money and job sorted, but now it's about how you make your money and brand yourself – it has more meaning. A job pays your bills, you sign in and out, not same level of care – so long as it's done."

(Female, 31, Working in architecture and construction, Pasifika)

"A career is something you see yourself doing long term and something that you love and are passionate about, it's not just a job. A job is just something you do, it's 9 to 5, a career is broader and includes the study you do to get into your desired field, that's all part of it."

(Female, 35, hospitality and tourism, NZ European)

"A career is something you're passionate about and you know you want to do for a long time and you enjoy doing it. It's something you do not just because of the money but because it gives you something else, a sense of satisfaction, a sense of purpose."

(Female, 20, studying and working in IT, Chinese)

"A career is something you want to do, whereas a job is a way of making ends meet"

(Male, 18, Studying architecture and construction, Indian)

## UNDERSTANDING SCREEN

Top-of-mind associations with screen or the screen sector are heavily weighted to 'film' and 'television', with very few people immediately thinking beyond this to add (for example) 'media', 'social media', 'livestreaming platforms such as Netflix' or 'livestreaming of events'.

It is only with prompting that gaming, visual effects and immersive technologies and digital content (including animation) are considered – and accepted – as components of the screen sector.



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"Anything from working as an actor to tv production to script writers to film and theatre"

(Male, 32, Working in fashion, hair and beauty, Chinese)

"I think of the film industry, editors, on and off the set jobs"

(Female, 20, Studying fashion, hair and beauty, Māori)

"Film industry, tv or film. We're doing live streams in the event industry, so I'd see events as part of the screen sector in some way as well."

(Male, 32, Working in events, Indian)

"Film and tv, maybe commercials, mainly film and tv... so broad, from being the face of the campaign to being behind the scenes running the show, very fast-paced and definitely an interesting and evolving environment"

(Female, 35, Working in tourism and hospitality, NZ European)

## UNDERSTANDING SCREEN CONT.

People appear to broadly understand the diversity of career/work opportunities in the film and television sectors, commenting on a mix of on camera/off camera or on set/off set roles.



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"Anything front of camera (actors) and everyone in the background (art department, set designers, dressers, stylists, makeup artists, DOP, camera assists, camera ops, gaffers, tech assistants, producers, production assistants, runners and the list goes on). And then there are specialities within these roles."

(Male, 32, Working in fashion, hair and beauty, Chinese)

"Traditional producer and director, creatives right down to set designers, hair and makeup, runners, all the team of production staff, as well as actors, background people and all the technical people, streaming people, editing if it isn't live. The role for me would probably be a logistical type of role, booking permits, catering, rounding everyone up, making bookings, keeping everyone on track and working to the same timeframe."

(Female, 35, Working in tourism and hospitality, NZ European)

"One of my friends is an Assistant Director in India and I remember him telling us to watch all the credits and appreciate all of the people who have made so much effort, not just the actors. There are so many people involved in the back end. Building a set (manual labourers), makeup, camera people, assistant cameras, lighting people, scriptwriters, people getting tea and coffee."

(Male, 32, Working in events, Indian)

"The others [sub-sectors] look like background work, but TV is more in front of a camera where you get more recognition. Film is more of a production and one-time thing and mostly behind the camera, whereas TV is like making series."

(Male, 20, Working in fashion, hair and beauty, Pasifika)

"In film you appeal to a wider audience compared to TV. Right now TV is on the rise as well because of Netflix and Hulu. The scale of production and the sets are huge, so many people are employed for so many different roles and everyone needs to come together to make it all work."

(Male, 18, Studying architecture and construction, Indian)



## UNDERSTANDING SCREEN CONT.

Perhaps because many are consumers of games/gaming, people readily accept gaming as part of a wider screen sector and feel they have more of an understanding of what it might mean to work in this sector (than they do in relation to visual effects and immersive technologies, and digital content). Typically, people speak of working on their own game designs or in small groups/start-ups, involved in a series of work from concept design to creation to sales and marketing.



Screen  
Auckland



"Games has a creative aspect and I feel that I'm creative in a way that's not necessarily drawing, doing art or practical art, but there are people that are creative and can combine that with technology but not have great motor skills. It's taking creativity to a digital age."

"There's a heavy influence of culture where companies try to be in touch with their customers. On YouTube, people get sent a game to try it out and it's a way of getting feedback and generating hype around it."

"There are a lot of games that revolve around sport, shooting or racing...there's a small growing community of digital gaming content that might be more vague or about dreamworlds and not traditional violence that you see in the mainstream games that are out there."

(Male, 26, Working in hospitality and tourism, Māori)

"It's very big and attractive. If you have a good idea that you can make a good game and product it can take off. With games, if you have a vision you can create something and make it come to life, but with Visual Effects you're just working on someone else's film."

(Male, 24, Working in IT, NZ European)

## UNDERSTANDING SCREEN CONT.

While generally excited by the 'idea' of visual effects and immersive technologies and digital content (including animation), people tend to have a much less well-developed understanding of what work in these sectors might involve or why, for example, 'digital content (including animation)' is not simply referred to as 'animation' or what the difference is between digital content and visual effects.



Screen  
Auckland



"[VFX] is really interesting, especially at the moment. I don't really know enough about it though, what kinds of roles there are. I'm not a computer whizz, would be more at the design stage, how things could look, the user experience piece, more the earlier stages than the end product – concept and design rather than execution. I'd think there's a graphic designer to bring ideas to life, technical knowledge to build the product, some kind of marketing or strategy person to pitch the idea and get it out to the end user. Those are the key roles that come to mind. Then there's the person who's the glue that holds it all together, makes sure everything is tracking to plan."

(Female, 35, Working in hospitality and tourism, NZ European)

"NZ has a film industry, and you could go into a career in Visual Effects and so there are opportunities in NZ, but it's competitive. It's exciting, impressive and you can wow a lot of people – interesting to work on something that is seen by a lot of people. Impressive and underrated – people don't get credit for the VFX. The focus is more on the actors and writer. People might not be interested in a career in VFX, because it's not a glamorous side of the film industry, but it's really a creative one."

(Male, 24, Working in IT, NZ European)

"Digital content would have something to do with computing and more editing and a blurred line between visual effects. When I hear digital I think technology. I would rename the two categories to "Digital Animation" on its own and then "Visual Effects" on its own."

(Female, 26, Studying performing arts, Pasifika)

## UNDERSTANDING SCREEN CONT.

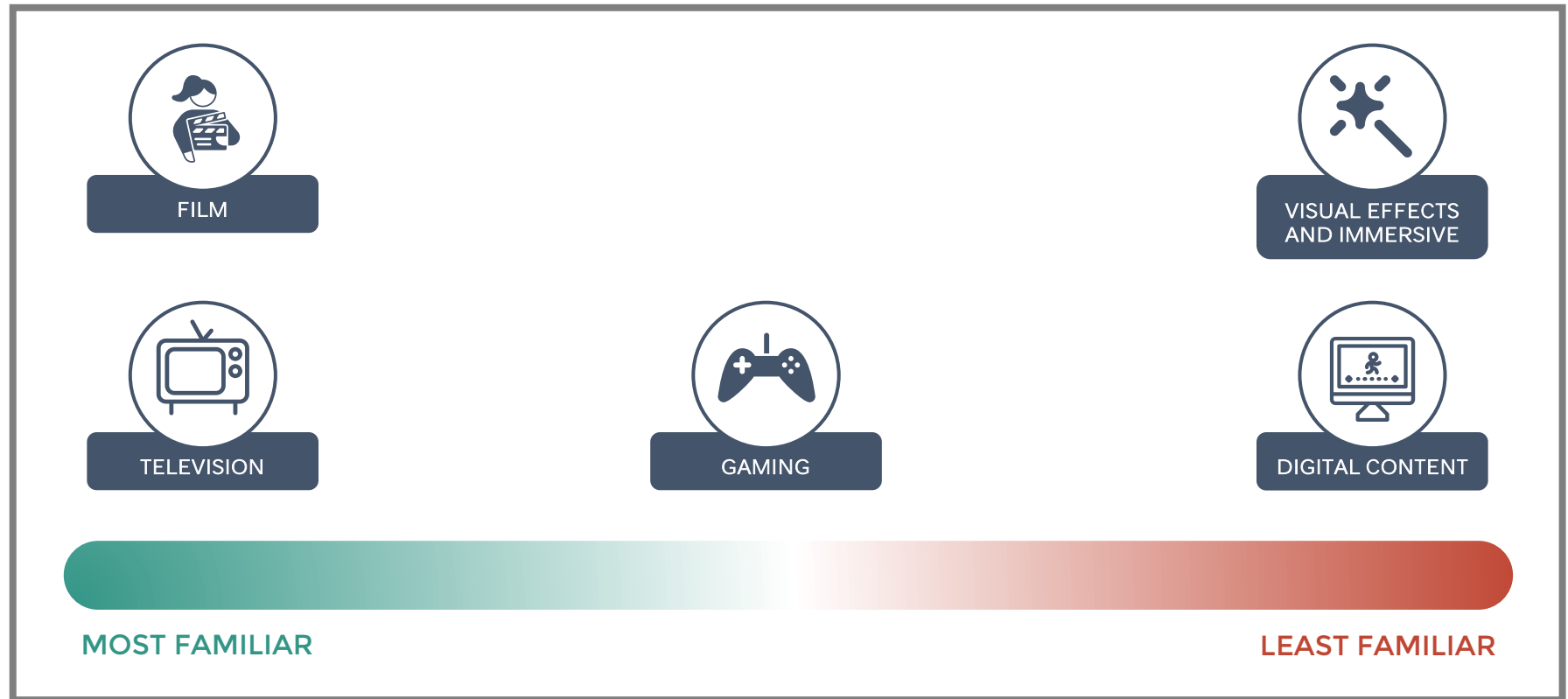


Screen  
Auckland

Screen  
Wellington



The diagram below shows the level of familiarity the prospective workforce has with each of the screen sectors' sub-sectors.



## WORKING IN SCREEN



Screen  
Auckland



People are generally drawn to the idea of working in the screen sector and the opportunities they expect are on offer to –

- Be creative
- Produce something tangible, of which they can be proud
- Be recognised for their work (or have their work recognised)
- Travel
- Work autonomously (and have some flexibility/control over how they work)
- Be part of a community and work as a team
- Work with interesting people, and people with whom they share a passion
- Learn (continuously!)
- Move easily between opportunities across the sector (with readily transferrable skills)
- Be part of an industry that is exciting, aspirational, progressive (“cutting edge”) and always relevant to the wider community

At the same time, screen work is not seen to be for everyone.



### Screen IS for people who are

- Creative
- Focussed and passionate about their craft
- Forward-thinking
- Hard-working
- Adaptable
- Curious (want to know more, learn more, constantly try new things)



### Screen IS NOT for people who

- Need direction, boundaries and routine
- Are clock-watchers
- Can't cope with uncertainty
- Aren't creative
- Aren't passionate about their craft and prepared to give their all

## BARRIERS TO WORKING IN SCREEN



Screen  
Auckland



While there is considerable interest in screen work amongst those deemed to have transferrable skills, some see the idea of a screen career as an oxymoron.

"Career in screen? (Laughs) Everyone I know who's graduated with an acting degree is now working as a real estate agent"  
(Female, 20, Studying fashion, hair and beauty, Māori)

"All of it is pretty unstable and I'm not sure if the skill set translates to other jobs or careers, it's quite specific. It would be good fun for a year or two but afterwards it puts you right back at square one."  
(Male, 32, Working in fashion, hair and beauty, Chinese)

Others see significant risks and barriers to entry. Most prominent amongst these are –



Concerns about job security/ continuity (given project-based work and reliance on 'consumer demand')



Lack of understanding about the specific opportunities available/ career pathways



Lack of understanding about prerequisite skills/ qualifications and how to get started



Concerns about intensity of competition and not being good enough/ having the requisite skills



Concerns about nepotism and not having the contacts needed to get started/ make progress within the sector



Concerns about working conditions/ practices (including long and unsociable working hours and lack of worker protections)

## GETTING STARTED



Screen  
Auckland



This discussion about barriers to entry also hints at some of the prevailing views about entering the screen sector. First and foremost, the sector is seen to operate via networks and connections so, unless you know someone in the sector, it is difficult to find a point of entry.

"The reality is that no one starts as a director, you start as a lackey in a supporting role (like a runner), just to be on set and make connections. You need to know someone to get in, have friends who can introduce you or be prepared to do anything to get involved."

(Female, 20, Studying fashion, hair and beauty, Māori)

"It's all about who you know more than anything, there's nothing out there that lists job openings. The film and tv industry is tight knit and people who are good at their jobs get jobs, that's how it works. That's not to say they're not always looking out for new talent but you need to know someone to get started."

(Male, 32, Working in fashion, hair and beauty, Chinese)

"Most of the time you need to rely on the connections that you build and the friendships that you have. Making those connections in the industry can really take you far. Start as an extra and then kissing up to casting directors and other people around, be nice and friendly and doing things more than you're supposed to can help build up relationships. Being able to get their number is amazing."

(Male, 20, Working in fashion, hair and beauty, Pasifika)

This corresponds with a view that many entry-level (and other) positions aren't advertised, but people are instead referred into the industry or shoulder-tapped. Even when positions are promoted, some sense that you need to be "in the know" to find them.

"You wouldn't see [VFX] roles advertised in traditional ways (like through seek or TradeMe), you'd need to be in the know about some kind of professional online forum where people in that industry would know where to look"

(Female, 35, Working in hospitality and tourism, NZ European)



### GETTING STARTED CONT.



Screen  
Auckland



Many people believe that screen is not an industry in which people can wait for opportunities to present, but one in which they need to create their own opportunities: by getting a foot in the door and working up, by developing a personal portfolio and promoting their experience, or by sheer perseverance (door knocking).

"It's not like, 'oh I want to be a doctor or banker' so you go study to get to that point. You should be shooting and working on personal projects and approaching production companies which primarily serve ad agencies, go through them and get your foot in the door really. Getting your foot in the door is everyone's biggest dilemma. Create a portfolio and take it to them, go to meetings, be naggy enough for them to have you in the back of their minds to think about next time they have a job. Or just become a runner to get that experience and be on set, you learn how to be on set, how a shoot operates from start to finish, productions are always looking for runners so that's another way in"

(Male, 32, Working in fashion, hair and beauty, Chinese)

"[For a VFX role], you'd need to do interning to get your foot in the door and get yourself known, unless you'd come from a well-known company you'd need to start at the bottom and work your way up, gain skills along the way, you're not going to walk straight into a top role"

(Female, 35, Working in hospitality and tourism, NZ European)

"You need experience to get in somewhere and you need to get in somewhere to get experience. It's really tricky. Try and work for a week or two at an organisation and have a go at creating a small piece content which you can have as a portfolio piece and get your career started. People take you on based on what you are able to do, what you are like as a person and how you can fill that role, not the qualifications behind you. A qualification is a huge help more for understanding the sector."

(Female, 22, Working in marketing, media and communication, NZ European)

"It's very difficult to get into. For an actor it's going to auditions constantly, agent that sends you and trying to get any job. You can't be picky when you start off and have to take what you're given but work really hard to get that.

Study doesn't stop when you are working on your career, you still have to work on acting skills when I finish my diploma and my soft skills as well. You will always start by working at the bottom and working your way up. A

recruiter told me that you need to look for the word 'assistant', 'junior' or 'runner' in the job title and look for what level of experience is required in the job description. It's not about the specific tasks that the job requires. If you're working as a production runner or assistant, you do what you're told, but you get your face out there."

(Female, 21, Studying visual arts and digital media, NZ European)

"[For digital roles], some companies prefer to post ads online or you can find them on the company website. Others just do it by referral so you can only get into the company if you know someone. In the tech side, it's really beneficial if you've done similar projects, if you can show personal projects if you don't have work experience"

(Female, 20, Studying and working in IT, Chinese)

"A talent agency is not the most effective way as you need to put yourself out there. You can either rely on the agency to go out there and find things for you or you can go hunting for yourself which I think is more effective way of you building a relationship and finding jobs that your agency might not find"

(Male, 20, Working in fashion, hair and beauty, Pasifika)

## GETTING STARTED CONT.



Screen  
Auckland



As a rule, people see study and qualifications as helpful, but not essential, to getting started in the screen sector (or to progressing within the sector once they have made a start). Personal attributes and 'a portfolio' (evidence of prior experience, even on personal projects) are often considered much more important than formal qualifications. This is irrespective of sector although there is some sense that qualifications may be more significant in the context of digital roles.

"For Director of Photography roles you don't need qualifications, you need experience, it feels like a trade where you need to shadow people to learn as opposed to going to a uni or tech to learn that. You learn by being hands on. You also need to be forward thinking, looking ahead, thinking of what comes next, what needs to be done and the most efficient way to do it. You need to have a good eye for what you do, balancing an artistic and technical eye"

(Male, 32, Working in fashion, hair and beauty, Chinese)

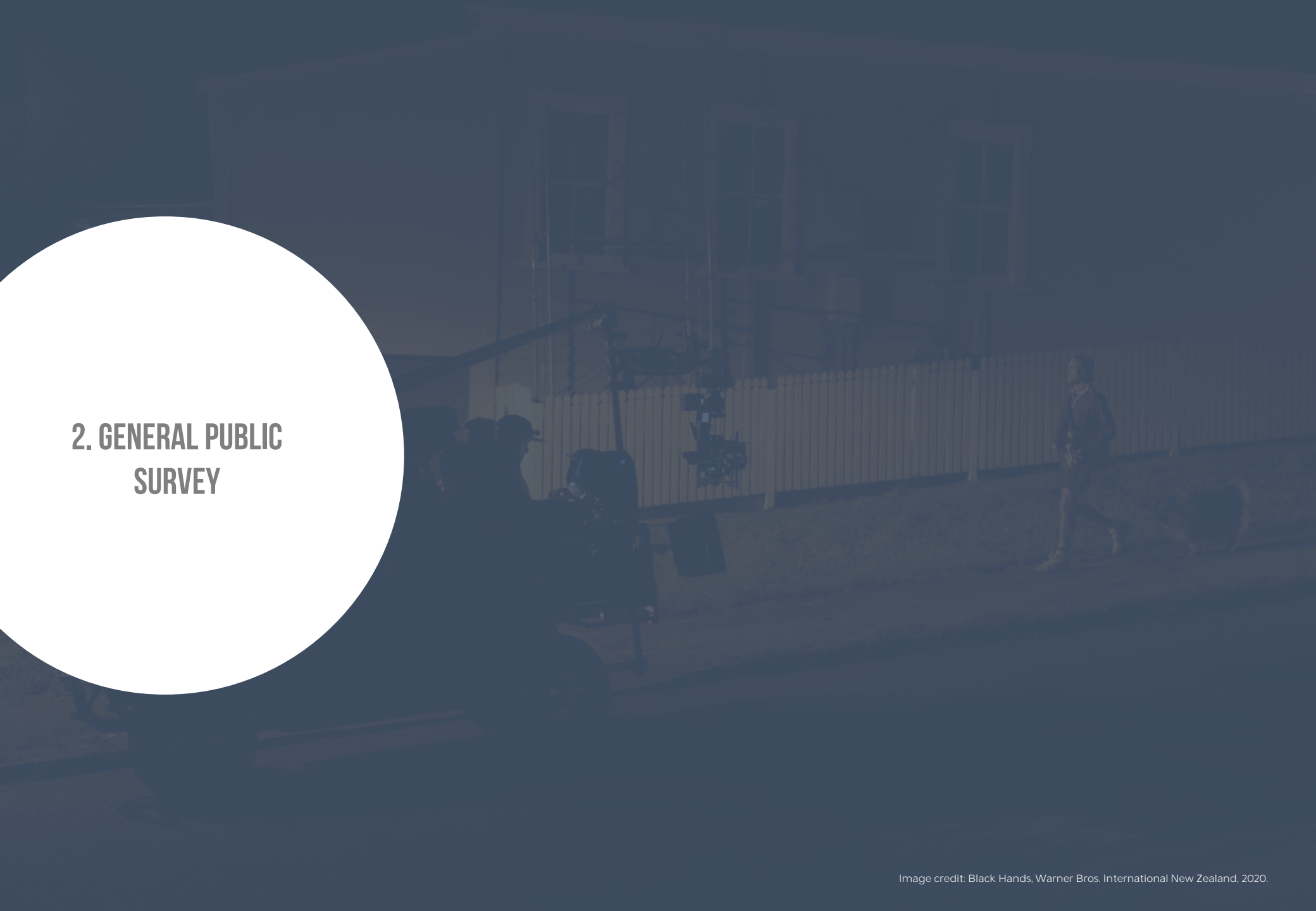
"People who want to be successful in the screen sector need to have the patience, passionate, motivated, hard-working, a never give up attitude and thick skin. You'll need to go to so many auditions and interviews and if you're going for a role in acting, it's a very specific thing to what they want. Whereas behind the scenes (digital content/VFX) that's where the qualifications matter.

If you did graphic design or animation in university then of course they're going to want you."

(Female, 26, Studying performing arts, Pasifika)

"For [digital roles] the most important thing is to have a sense of curiosity because it's an always changing industry, you have to adapt and keep up with the latest demand, the latest thing that people want and that will always change based on what you have. You have to want to learn more, know more, research more, and you have to have the ability to adapt really quickly because it's a very agile environment. You have to be adaptable and to be able to pick up a prototype and if it doesn't work, throw it away and make it again. The technical skills you can always learn, even on the job so if you have the right attitude and mindset it's easier to go into the industry. Quals are helpful in terms of the tech space because you have to have coding knowledge for example but it's not a huge barrier if you don't."

(Female, 20, Studying and working in IT, Chinese)

A dark, blue-tinted photograph of a film set. In the foreground, a camera operator is visible from the side, wearing a cap and operating a professional video camera mounted on a dolly. A white picket fence runs across the middle ground. In the background, a person is walking on a path, and a large, multi-story building with several windows is visible. The scene is dimly lit, suggesting an indoor or nighttime setting.

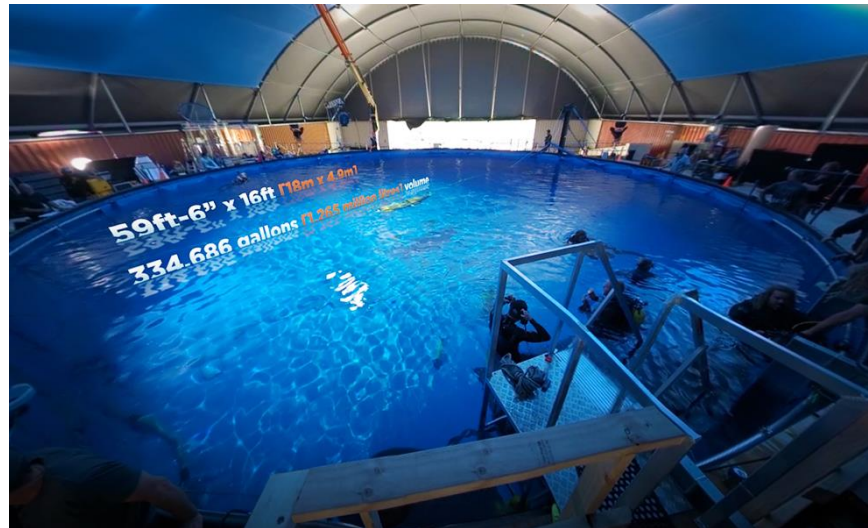
## 2. GENERAL PUBLIC SURVEY

### INTRODUCTION

This section presents the findings of a survey undertaken with a representative sample of n=1,123 young New Zealanders aged 18-39 years. Minimum quotas were set based on individual age group, gender, ethnicity and region of residence and the data reweighted to reflect population proportions at the analysis stage.

The survey collected information on respondents' current field/s of work and study, along with their preferred sector for career or work and the attributes, benefits and perceived challenges of working in this sector. This approach set up a 'benchmark' against which to measure screen and helps to pinpoint critical drivers and barriers to working in the sector.

A full sample outline is included in the appendix.



Screen  
Auckland



### SURVEY QUESTIONS:

Current field of study / work

Experience of working in current sector

Most appealing sector in which to work

Attributes of this sector

Benefits of working in most appealing sector

Challenges of working in most appealing sector

Understanding of 'screen'

Knowledge of 'screen' as a sector in which to work

Perceptions of screen (attributes, benefits, challenges)

Appeal of screen as a sector in which to work

Barriers to working in screen

Current levels of engagement (use of resources, personal projects)

Demographics (age, gender, life stage, ethnicity, Iwi affiliation, education, region of residence)

## CURRENT WORK AND STUDY

Screen  
Auckland

Which of the following best describe your current situation?

[Of those working full-time/part-time or self-employed] Which one of the following best describes the sector in which you work?

[Of those studying] To which one of the following does your study relate?

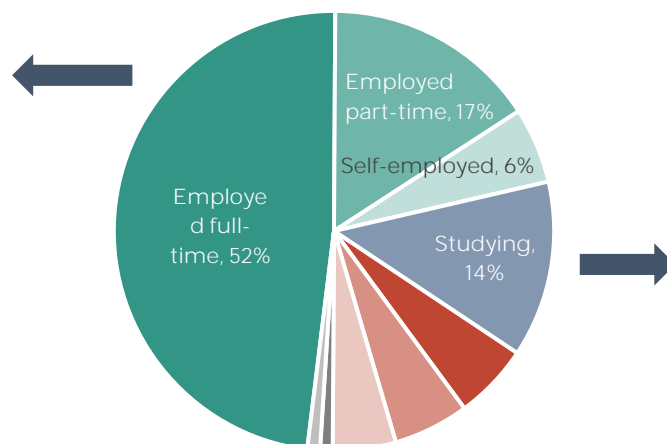
## Current area of paid work – top 15

Customer service and retail	10%
Health care	8%
Trades and trade services	7%
Accounting, banking and finance	7%
Education	7%
Hospitality, tourism and recreation	6%
Manufacturing	6%
Transportation, distribution and logistics	6%
Information technology	6%
Government and public administration	5%
Agriculture and natural resources	4%
Business administration	4%
Science, technology, engineering and mathematics (STEM)	4%
Architecture and construction	3%
Advertising, marketing and sales	3%

Base: Employed in full-time/part-time work or self employed

n=762

## Occupation



## Occupation

Employed full-time in paid work	52%
Employed part-time in paid work	17%
Self-employed	6%
Studying	1%
Looking after family and/or home	14%
Beneficiary	6%
Looking for work or unemployed	5%
Doing unpaid/volunteer work	6%
Other	1%

Base: Total sample

n=1,132

## Current area of study – top 15

Science, technology, engineering and mathematics (STEM)	17%
Health care	15%
Education	9%
Law	9%
Arts and design	7%
Information technology	5%
Personal services (e.g., childcare, fitness, personal care, social services)	5%
Accounting, banking and finance	4%
Business administration	4%
Agriculture and natural resources	3%
Hospitality, tourism and recreation	3%
Human resources and recruitment	3%
Advertising, marketing and sales	3%
Architecture and construction	3%
Government and public administration	3%

Base: Studying

n=159

# SECTOR EXPERIENCE (NET PROMOTER SCORE)

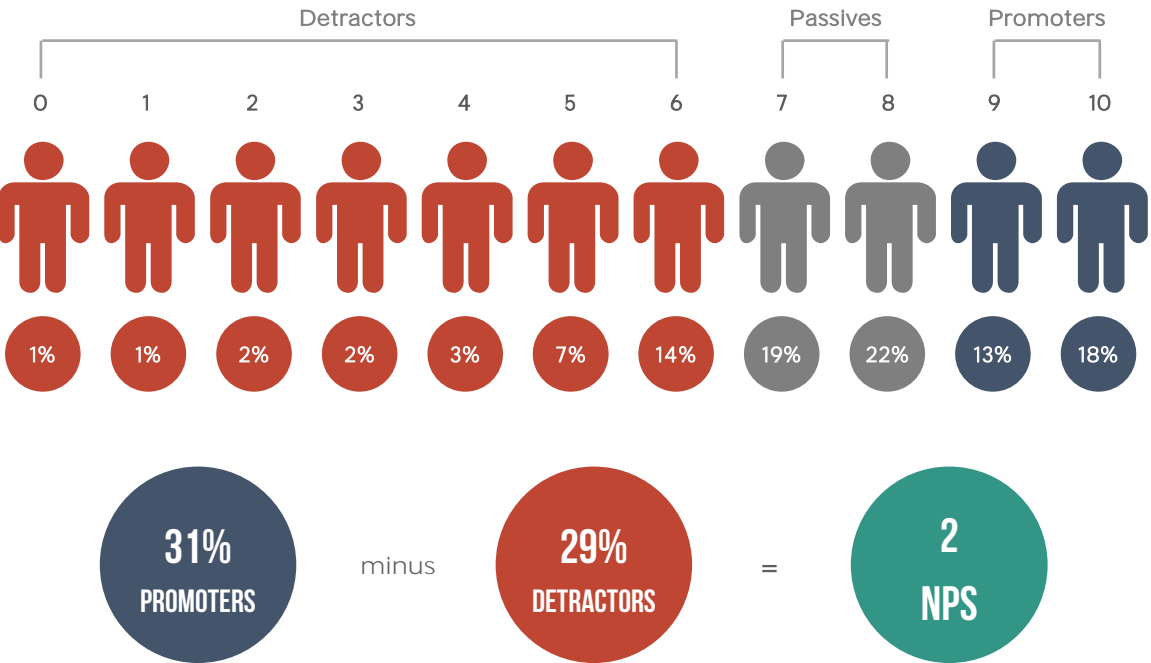


Screen  
Auckland



Thinking about your work in [SECTOR CURRENTLY WORKING IN], how likely is it that you would recommend working in this sector to people that you know?

Net Promoter Score (NPS) is an indicator used globally to measure engagement and advocacy, based on the likelihood of a person recommending an industry. Any positive score means that you have more loyal advocates willing to recommend your industry (promoters) than unhappy critics (detractors). A passive person is satisfied, but unenthusiastic. A high score of +100 means that every person is a promoter, while a low score of -100 means that every person is a detractor.



NPS by sector *	
Information technology	47
Agriculture and natural resources	41
Science, technology, engineering and mathematics (STEM)	31
Transportation, distribution and logistics	15
Accounting, banking and finance	14
Business administration	7
Education	4
Government and public administration	-2
Manufacturing	-4
Advertising, marketing and sales	-5
Trades and trade services	-5
Health care	-6
Architecture and construction	-13
Hospitality, tourism and recreation	-30
Customer service and retail	-30
Base: Employed in full-time/part-time work or self employed	n=762



## MOST APPEALING SECTOR FOR CAREER OR WORK



Screen  
Auckland



Of all the sectors that you could consider for career or work – either now or in the future - which one would you say is most appealing?  
Which of the following words or phrases would you say best describe this sector?

Most appealing sector for career/work	
Accounting, banking and finance	8%
Health care	8%
Arts and design	7%
Information technology	6%
Education	6%
Science, technology, engineering and mathematics (STEM)	6%
Personal services (e.g. childcare, fitness, personal care, social services)	5%
Hospitality, tourism and recreation	5%
Trades and trade services	5%
Media and entertainment	5%
Agriculture and natural resources	4%
Manufacturing	4%
Government and public administration	4%
Business administration	3%
Transportation, distribution and logistics	3%
Customer service and retail	3%
Architecture and construction	3%
Law	3%
Advertising, marketing and sales	2%
Energy	2%
Human resources and recruitment	2%
Public safety and security	1%
Other	4%
Base: Total sample	n=1,123

Characteristics of most appealing sector	
Challenging	31%
Rewarding	28%
Important	26%
Fun	19%
Creative	18%
Exciting	17%
Technical	16%
Progressive	16%
Stimulating	15%
Innovative	15%
Competitive	15%
Worthwhile	14%
Friendly	14%
Diverse	13%
Secure	13%
International	12%
Reliable	12%
Structured	10%
Collaborative	10%
Dynamic	9%
Aspirational	9%
Welcoming	8%
Inclusive	6%
Prestigious	6%
Cutting edge	6%
Exclusive	5%
Other	1%
Base: Total sample	n=1,123

## MOST APPEALING SECTOR FOR CAREER OR WORK CONT.

Screen  
Auckland

What do you see as the main benefits of working in [MOST APPEALING SECTOR]?  
What do you see as the main challenges of working in [MOST APPEALING SECTOR]?

Benefits of working in most appealing sector	
Opportunities to learn and develop personally	32%
Helping others	29%
Doing something that is important to the community/country	27%
Job security	26%
Opportunities for professional development	26%
The range of jobs/career options	26%
Working with people who share the same passion or interests	25%
The opportunity to be creative	25%
Flexible working location/range of places from which you can work	22%
The number of jobs/career options	22%
The type of people you get to work with	22%
Flexible working hours	21%
Opportunities to work internationally	21%
Salary/remuneration package	21%
The focus on teamwork	21%
Opportunities to travel while working	17%
The opportunity to be innovative/break new ground	17%
The opportunities to work independently/be autonomous	17%
The prestige/public recognition of working in the sector	11%
The culture of organisations in the sector	11%
Other	2%
Base: Total sample	n=1,123

Challenges of working in most appealing sector	
Stress and pressure of workload	37%
Intense competition for jobs	26%
Long or unsociable hours	22%
Poor salary/remuneration	19%
Inflexible working hours	15%
Hard physical work	15%
Reliance on contacts/networks to enter or advance the sector	15%
Lack of job security/uncertainty	15%
Work opportunities not being advertised	15%
No obvious/established career paths	12%
Limited range of jobs/career options	12%
Having to spend time travelling away from home/family	12%
Few opportunities to work locally/having to relocate for work	12%
Lack of resources to do the job	12%
Limited opportunities to progress	11%
No continuity of work/income	10%
Poor working conditions/culture of organisations in the sector	10%
Limited opportunities to learn and develop skills	8%
Other	2%
Base: Total sample	n=1,123

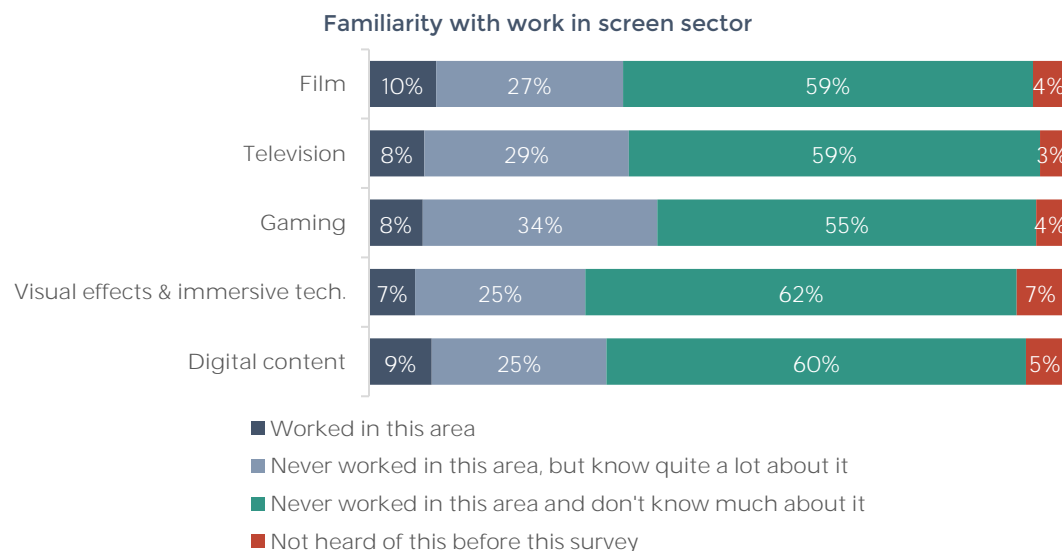
Information technology	25%
Administration and office roles	15%
Film and cinema	14%
Digital (computers, laptops, phones)	11%
Television	9%
Media (including social media)	5%
Healthcare and medical services	4%
Acting and performing	4%
Technology (generally)	4%
Accounting, banking and finance	4%
Design (graphic and visual)	2%
Glass and window work	2%
Entertainment	2%
HR and recruitment	2%
Customs and border work	2%
Gaming	2%
Director, producer, writer	1%
Advertising and marketing	1%
Engineering	1%
Law	1%
<b>Base: Total sample</b>	<b>n=1,123</b>

## PERCEPTIONS OF SCREEN

Screen  
Auckland

Which of these were you thinking of when you saw the word 'screen' before?  
How familiar would you say you are with each of these as areas in which to work?  
Which of the following words or phrases would you say best describe this sector?

Association of individual sectors with screen	
Film	45%
Television	39%
Gaming	23%
Visual effects and immersive technologies	25%
Digital content	30%
None of these	28%
Base: Total sample	
n=1,123	



Characteristics of the screen sector	
Creative	42%
Technical	29%
Fun	25%
Exciting	24%
Challenging	21%
Competitive	20%
Innovative	19%
International	19%
Collaborative	16%
Stimulating	15%
Diverse	15%
Dynamic	14%
Progressive	13%
Cutting edge	13%
Exclusive	10%
Aspirational	9%
Rewarding	9%
Important	9%
Friendly	8%
Prestigious	8%
Structured	6%
Welcoming	6%
Worthwhile	5%
Reliable	5%
Inclusive	5%
Secure	4%
None of these	3%
Other (please specify)	1%
Base: Total sample	
n=1,123	

## PERCEPTIONS OF SCREEN CONT.

Screen  
Auckland

What do you see as the main benefits of working in the screen sector?  
What do you see as the main challenges of working in the screen sector?

Benefits of working in the screen sector	
The opportunity to be creative	44%
Working with people who share the same passion or interests	34%
Opportunities to work internationally	32%
Opportunities to travel while working	27%
The type of people you get to work with	25%
Opportunities to learn and develop personally	24%
The opportunity to be innovative/break new ground	22%
The range of jobs/career options	19%
The focus on teamwork	18%
Opportunities for professional development	18%
Salary/remuneration package	18%
The prestige/public recognition of working in the sector	16%
Flexible working location/range of places from which you can work	16%
The number of jobs/career options	15%
Flexible working hours	13%
The opportunities to work independently/be autonomous	12%
The culture of organisations in the sector	11%
Job security	10%
Doing something that is important to the community/country	10%
Helping others	9%
None of these	4%
Other (please specify)	0%
Base: Total sample	n=1,123

Challenges of working in the screen sector	
Intense competition for jobs	33%
Stress and pressure of workload	30%
Lack job security/uncertainty	27%
Reliance on contacts/networks to enter or advance in the sector	25%
No continuity of work/income	25%
Long or unsociable hours	25%
Having to spend time travelling away from home/family	25%
Few opportunities to work locally/having to relocate for work	19%
Work opportunities not being advertised	19%
Inflexible working hours	17%
No obvious/established career paths	17%
Limited range of jobs/career options	17%
Limited opportunities to progress	16%
Poor working conditions/culture of organisations in the sector	13%
Poor salary/remuneration	12%
Limited opportunities to learn and develop skills	11%
Hard physical work	10%
Lack resources to do the job	10%
None of these	5%
Other (please specify)	1%
Base: Total sample	n=1,123

## PERCEPTIONS OF SCREEN CONT.

Screen  
Auckland

Which of the following words or phrases would you say best describe this [MOST APPEALING] sector?  
Which of the following words or phrases would you say best describe the screen sector?

Characteristics of Most Appealing Sector vs Screen				
	Most Appealing Sector	Screen	Difference	
Challenging	31%	21%	- 10	▼
Rewarding	28%	9%	- 19	▼
Important	26%	9%	- 17	▼
Fun	19%	25%	+ 6	
Creative	18%	42%	+ 24	▲
Exciting	17%	24%	+ 7	
Technical	16%	29%	+ 13	▲
Progressive	16%	13%	- 3	
Stimulating	15%	15%	-	
Innovative	15%	19%	+ 4	
Competitive	15%	20%	+ 5	
Worthwhile	14%	5%	- 9	
Friendly	14%	8%	- 5	
Diverse	13%	15%	+ 1	
Secure	13%	4%	- 9	
International	12%	19%	+ 7	
Reliable	12%	5%	- 7	
Structured	10%	6%	- 4	
Collaborative	10%	16%	+ 6	
Dynamic	9%	14%	+ 5	
Aspirational	9%	9%	-	
Welcoming	8%	6%	- 2	
Inclusive	6%	5%	- 1	
Prestigious	6%	8%	+ 2	
Cutting edge	6%	13%	+ 7	
Exclusive	5%	10%	+ 5	
Base: Total sample	n=1,123	n=1,132		

## PERCEPTIONS OF SCREEN CONT.

Screen  
Auckland

What do you see as the main benefits of working in [MOST APPEALING SECTOR]?  
What would you think are the main benefits of working in the screen sector?

Benefits of working In Most Appealing Sector vs Screen			
	Most Appealing Sector	Screen	Difference
Opportunities to learn and develop personally	32%	24%	- 8
Helping others	29%	9%	- 20 ▼
Doing something that is important to the community/country	27%	10%	- 17 ▼
Job security	26%	10%	- 16 ▼
Opportunities for professional development	26%	18%	- 8
The range of jobs/career options	26%	19%	- 7
Working with people who share the same passion or interests	25%	34%	+ 9
The opportunity to be creative	25%	44%	+ 19 ▲
Flexible working location/the range of places from which you can work	22%	16%	- 6
The number of jobs/career options	22%	15%	- 7
The type of people you get to work with	22%	25%	+ 3
Flexible working hours	21%	13%	- 8
Opportunities to work internationally	21%	32%	+ 11 ▲
Salary/remuneration package	21%	18%	- 3
The focus on teamwork	21%	18%	- 3
Opportunities to travel while working	17%	27%	+ 10
The opportunity to be innovative/break new ground	17%	22%	+ 5
The opportunities to work independently/be autonomous	17%	12%	- 5
The prestige/public recognition of working in the sector	11%	16%	+ 5
The culture of organisations in the sector	11%	11%	-
Base: Total sample	n=1,123	n=1,123	

## PERCEPTIONS OF SCREEN CONT.

Screen  
Auckland

What do you see as the main challenges of working in [MOST APPEALING SECTOR]?  
What would you think are the main challenges of working in the screen sector?

Challenges of working in Most Appealing Sector vs Screen			
	Most Appealing Sector	Screen	Difference
Stress and pressure of workload	37%	30%	- 7
Intense competition for jobs	26%	33%	+ 7 ▲
Long or unsociable hours	22%	25%	+ 3
Poor salary/remuneration	19%	12%	- 7
Inflexible working hours	15%	17%	+ 2
Hard physical work	15%	10%	- 5
Reliance on contacts/networks to enter or advance the sector	15%	25%	+ 10 ▲
Lack of job security/uncertainty	15%	27%	+ 12 ▲
Work opportunities not being advertised	15%	19%	+ 4
No obvious/established career paths	12%	17%	+ 5
Limited range of jobs/career options	12%	17%	+ 5
Having to spend time travelling away from home/family	12%	25%	+ 13 ▲
Few opportunities to work locally/having to relocate for work	12%	19%	+ 7
Lack of resources to do the job	12%	10%	- 2
Limited opportunities to progress	11%	16%	+ 5
No continuity of work/income	10%	25%	+ 15 ▲
Poor working conditions/culture of organisations in the sector	10%	13%	+ 3
Limited opportunities to learn and develop skills	8%	11%	+ 3
Base: Total sample	n=1,123	n=1,123	



APPEAL OF SCREEN AS A SECTOR IN WHICH TO WORK

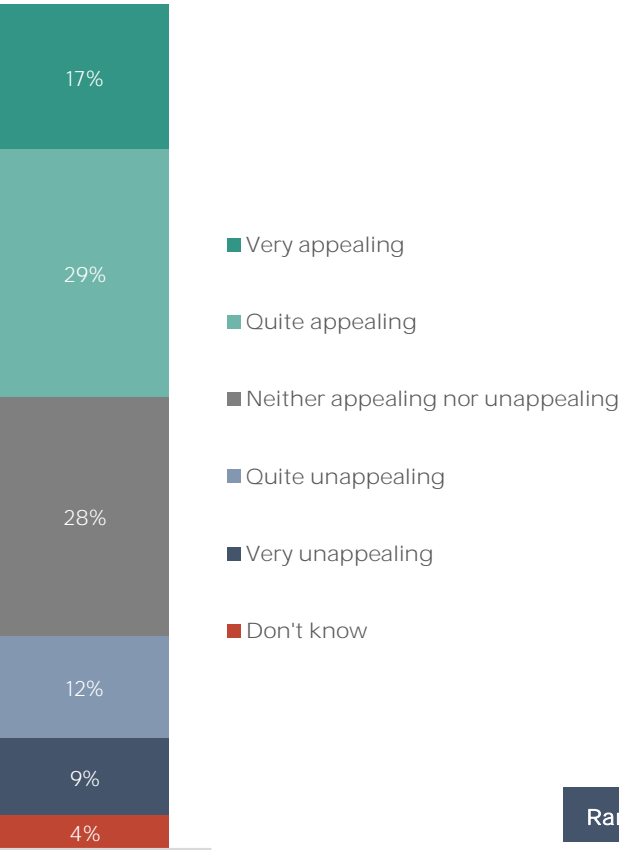


Screen  
Auckland

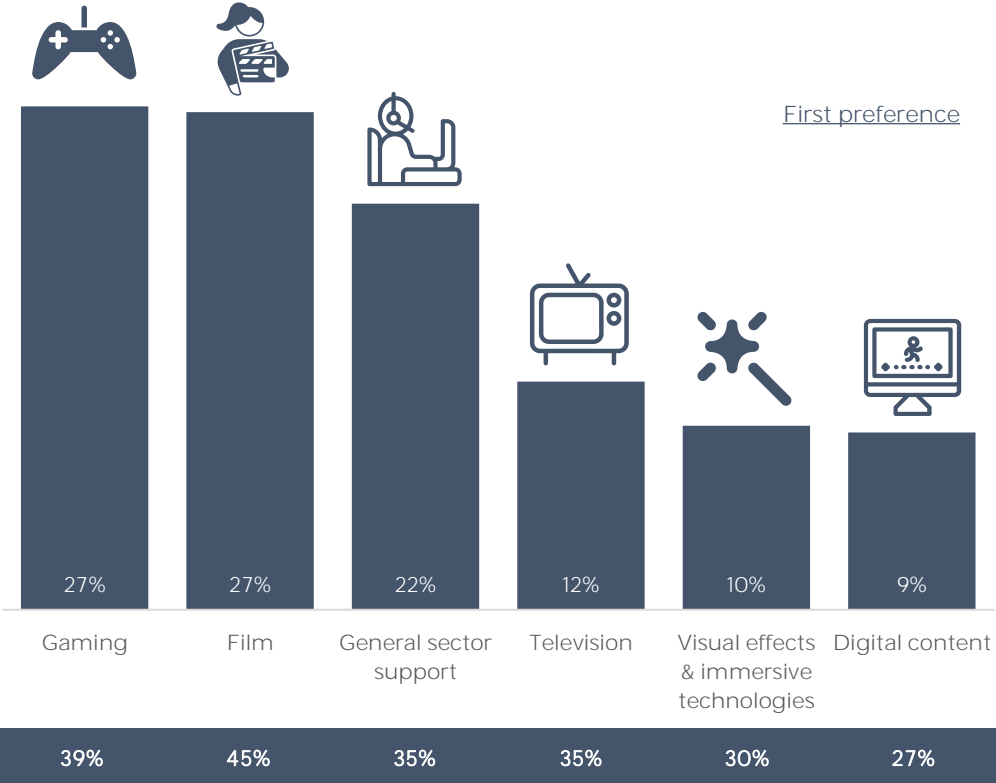


Overall, how appealing is screen to you as a sector in which to work?  
Please rank the options that interest you from 'most appealing' to 'least appealing', considering each as an area in which to work.

Appeal of work in the screen sector



10% Indicated they were not interested in working in any area of the screen sector. Of the remaining 90 percent...



## SCREEN CAREER OR WORK PREFERENCES

Screen  
Auckland

What types of work in [FIRST PREFERENCE SCREEN SECTOR] most interest you?

Gaming	27%
Game developer	58%
Design	35%
Programming	32%
Animation	31%
Production	25%
Art	24%
Audio	19%
Technical art	17%
Quality assurance	17%
Other (please specify)	3%
Base: Ranked gaming 1st	(n=255)
Film	27%
Performer	42%
Post-production	28%
Production	27%
Craft	27%
Writer	26%
Director	23%
Producer	23%
Technical	21%
Sales and distribution, exhibition	13%
Other (please specify)	1%
Base: Ranked film 1st	(n=249)

General sector support	22%
Office/corporate	89%
Other roles	20%
Base: Ranked general sector sup. 1st	(n=205)
Television	12%
Performer	34%
Craft	27%
Post-production	26%
Writer	25%
Talent management	24%
Production	23%
Producer	21%
Technical	20%
Development	20%
Director	18%
Sound	12%
Base: Ranked television 1st	(n=116)

Visual effects and immersive tech.	10%
Computer-generated	53%
Pre-production	36%
Production	34%
Technical	30%
On set	29%
Compositing	9%
Other (please specify)	1%
Base: Ranked visual effects & imm. 1st	(n=93)
Digital content	9%
Development	45%
Production	41%
Production management	32%
Pre-production	27%
Post-production	23%
Distribution	21%
Other (please specify)	1%
Base: Ranked digital content 1st	(n=89)

## BARRIERS TO WORKING IN SCREEN



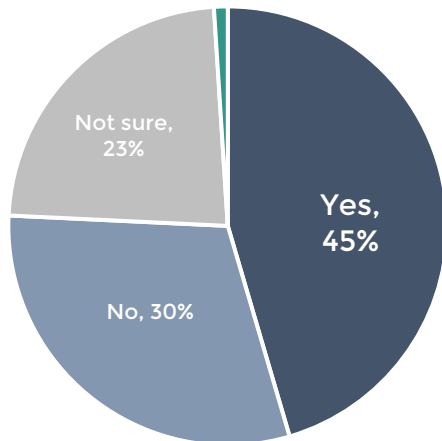
Screen  
Auckland

Screen  
Wellington



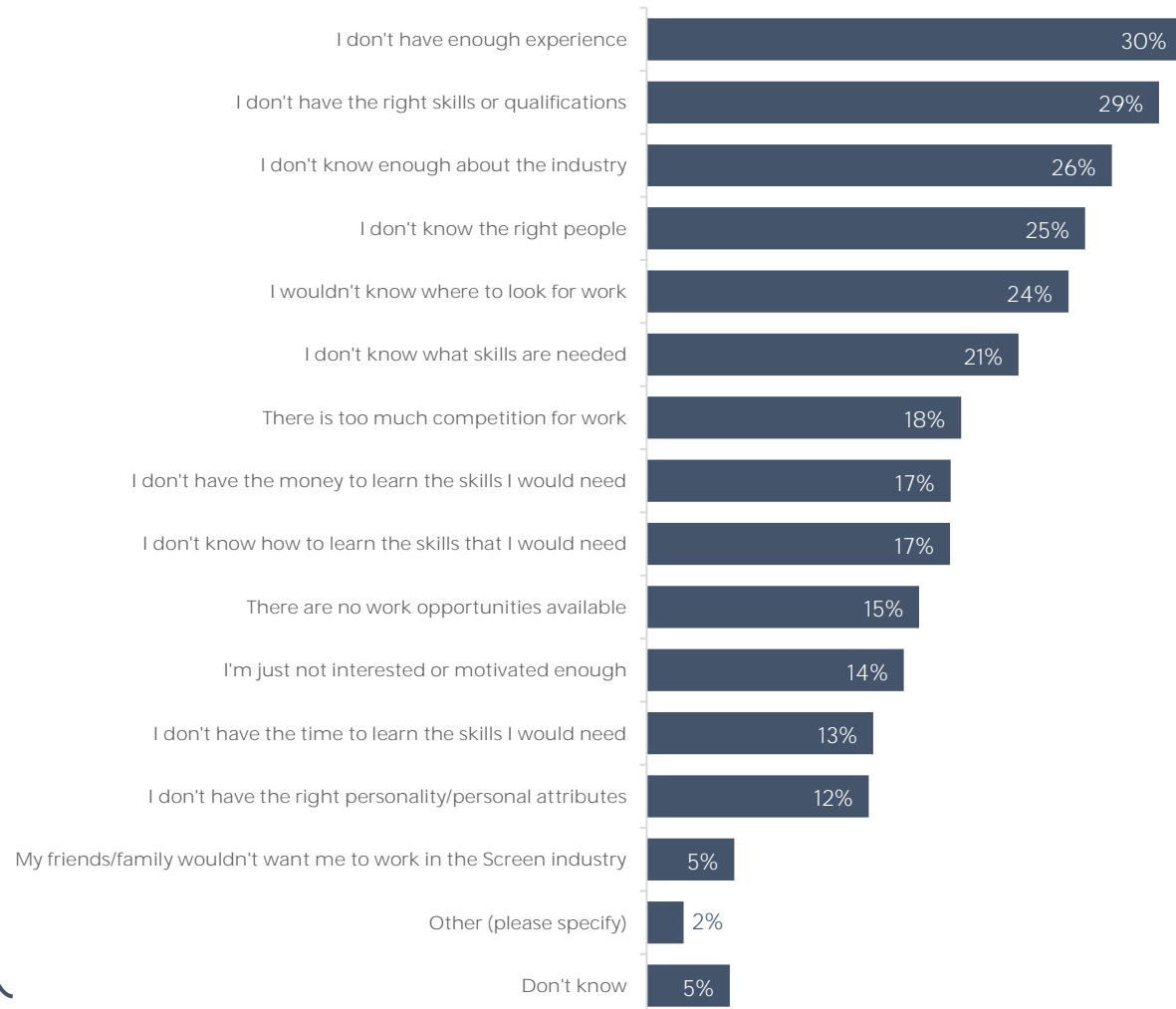
Do you see any barriers to you working in, or transitioning into, the screen sector (if you were to consider this option in the future)?

Already working in the screen sector, 1%



Base: Total sample (n=1,123)

### What barriers do you see?



## KEY PROSPECTS — PROFILE

Screen  
Auckland

	Total sample	Find screen very appealing
<b>Age</b>		
18-19 years	8%	6%
20-24 years	23%	17% ▼
25-29 years	25%	26%
30-34 years	23%	28%
35-39 years	21%	23%
<b>Region of Residence</b>		
Northland	4%	2%
Auckland	36%	47% ▲
Waikato	10%	8%
Bay of Plenty	6%	7%
Gisborne	1%	2%
Hawke's Bay	3%	2%
Taranaki	2%	1%
Manawatū-Whanganui	6%	5%
Wellington (& Wairarapa)	11%	12%
Tasman	1%	0%
Nelson	1%	0%
Marlborough	1%	0%
West Coast	1%	0%
Canterbury	12%	8%
Otago	4%	5%
Southland	1%	2%
Base: Total sample	n=1,123	n=187

	Total sample	Find screen very appealing
<b>Gender</b>		
Female	49%	32% ▼
Male	50%	68% ▲
Gender diverse	0%	0%
Prefer not to say	0%	0%
<b>Ethnicity</b>		
New Zealand European	63%	58%
Māori	19%	17%
Pasifika*	8%	14% ▲
Chinese	5%	4%
Indian	8%	11%
Other (please specify)	12%	7% ▼
<b>Occupation</b>		
Employed full-time in paid work	52%	66% ▲
Employed part-time in paid work	17%	12%
Self-employed	6%	4%
Doing unpaid/volunteer work	1%	1%
Studying	14%	10%
Looking after family and/or home	6%	4%
Looking for work or unemployed	5%	4%
Beneficiary	6%	4%
Other (please specify)	1%	1%
Base: Total sample	n=1,123	n=187

## KEY PROSPECTS — PROFILE CONT.



Screen  
Auckland

Screen  
Wellington



### MORE LIKELY

to find screen very appealing as an area for work

Male

Living in Auckland

Identify as Pasifika

Work in agriculture and natural resources  
or manufacturing

### LESS LIKELY

to find screen very appealing as an area for work

Female

Aged 18-24 years

Living in Northland or Taranaki

Work in customer service and retail  
or education

## KEY PROSPECTS — PERCEPTIONS OF SCREEN

Screen  
Auckland

Characteristics of the screen sector – top 20		
	Total sample	Find screen very appealing
Creative	42%	35%
Fun	25%	26%
Exciting	24%	22%
Technical	29%	19% ▼
Diverse	15%	18%
Challenging	21%	18%
Collaborative	16%	17%
Progressive	13%	16%
Friendly	8%	15% ▲
Dynamic	14%	15%
Competitive	20%	14%
Important	9%	14% ▲
International	19%	14%
Innovative	19%	13%
Aspirational	9%	13%
Stimulating	15%	13%
Exclusive	10%	12%
Cutting edge	13%	12%
Worthwhile	5%	11% ▲
Rewarding	9%	11%

Base: Total sample (n=1,123)  
and Find screen very appealing to work in (n=187)

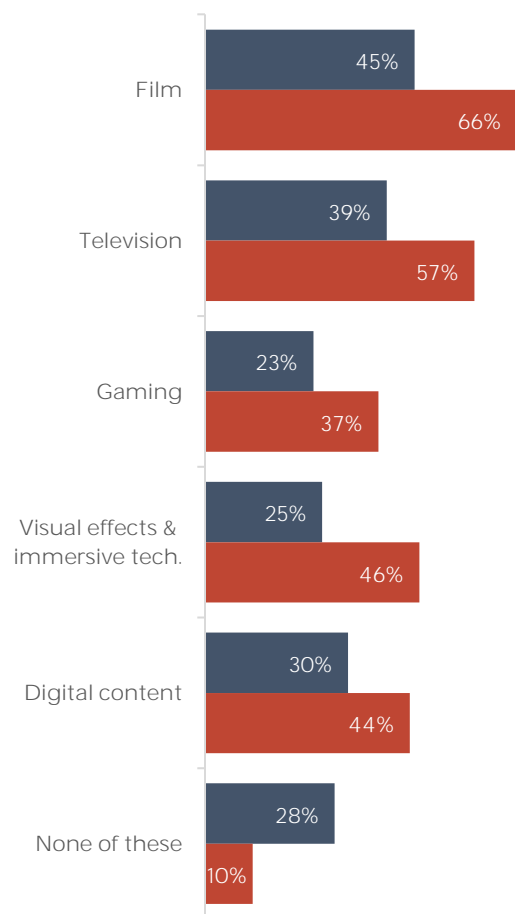
Benefits of working in the screen sector – top 10		
	Total sample	Find screen very appealing
The opportunity to be creative	44%	34% ▼
Working with people who share the same passion or interests	34%	33%
Opportunities to work internationally	32%	27%
Opportunities to learn and develop personally	24%	26%
Opportunities to travel while working	27%	25%
The type of people you get to work with	25%	24%
The focus on teamwork	18%	24%
Salary/remuneration package	18%	22%
Opportunities for professional development	18%	20%
The number of jobs/career options	15%	20%

Challenges of working in the screen sector – top 10		
	Total sample	Find screen very appealing
Limited range of jobs/career options	17%	26% ▲
Reliance on contacts/networks to enter or advance in the sector	25%	26%
No continuity of work/income	25%	24%
Having to spend time travelling away from home/family	25%	23%
Intense competition for jobs	33%	23% ▼
Limited opportunities to progress	16%	23% ▲
Lack of job security/uncertainty	27%	22%
Stress and pressure of workload	30%	22% ▼
Long or unsociable hours	25%	20%
No obvious/established career paths	17%	20%

## KEY PROSPECTS — UNDERSTANDING AND ENGAGEMENT

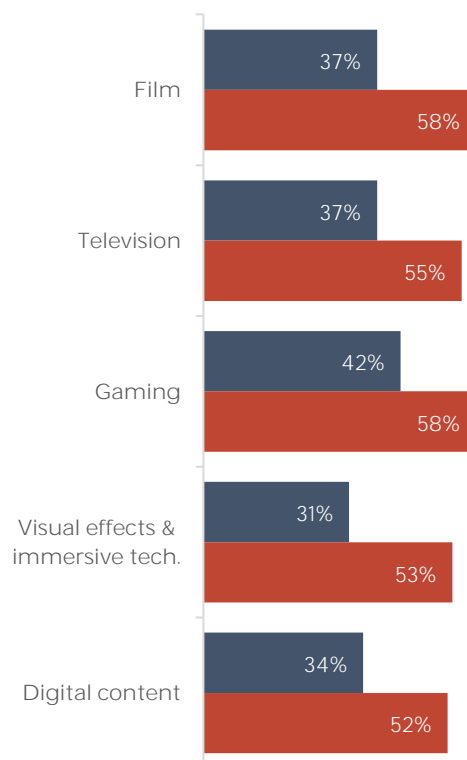
Screen  
AucklandScreen  
Wellington

**Association of individual sectors with screen**  
(areas thought of when asked about 'screen')



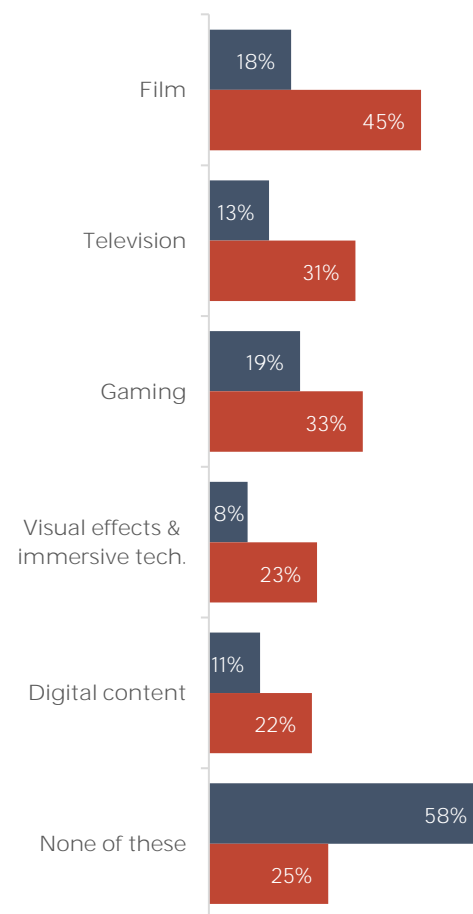
■ Total sample ■ Find screen very appealing

**Knowledge of the screen sector**  
(have worked in or know quite a lot about the sub-sector)



■ Total sample ■ Find screen very appealing

**Personal Projects**  
(taking part in project outside of study/work)



■ Total sample ■ Find screen very appealing

## KEY PROSPECTS — UNDERSTANDING AND ENGAGEMENT CONT.

Screen  
Auckland

Screen-related resources – heard of		
	Total sample	Find screen very appealing
Crew Auckland	13%	27% ▲
Crew Wellington	10%	26% ▲
48Hours Film Project	19%	25%
New Zealand Game Developers Association	13%	23% ▲
New Zealand Writers Guild	17%	22%
Equity New Zealand	9%	21% ▲
Directors & Editors Guild of New Zealand	11%	19%
Screen Guild	12%	14%
Pacific Islanders in Film and Television	8%	14%
Filmcrews	9%	14%
Crewlist	5%	13% ▲
Doc Edge	8%	12%
Screen Music & Sound Guild of New Zealand	6%	12%
Script to Screen	4%	10%
Ngā Aho Whakaari	5%	10%
Pan Asian Screen Collective	4%	9%
Screen Production and Development Association	4%	7%
The Databook	3%	7%
Women in Film and Television NZ	6%	6%
Showtools	2%	6%
The Outlook for Someday	2%	4%
None of the above	40%	17%
Base: Total sample	(n=1,123)	(n=187)

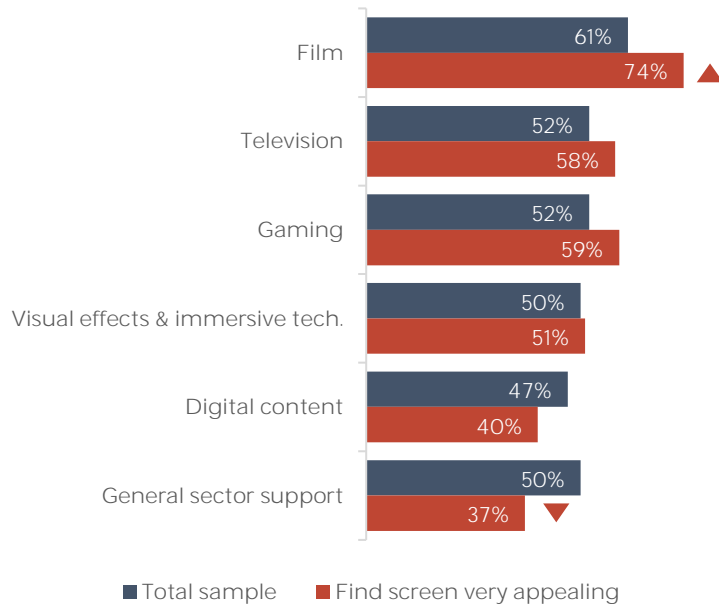
Screen-related resources – used/involved in		
	Total sample	Find screen very appealing
Crew Auckland	5%	16% ▲
Crew Wellington	4%	13% ▲
48Hours Film Project	5%	11% ▲
Equity New Zealand	3%	11% ▲
New Zealand Game Developers Association	4%	8%
New Zealand Writers Guild	3%	8% ▲
Crewlist	2%	7%
Directors & Editors Guild of New Zealand	3%	7%
Filmcrews	3%	7%
Doc Edge	3%	6%
Screen Music & Sound Guild of New Zealand	1%	5%
Ngā Aho Whakaari	2%	5%
Screen Guild	1%	4%
The Databook	1%	4%
Script to Screen	1%	3%
Pacific Islanders in Film and Television	2%	3%
The Outlook for Someday	1%	2%
Pan Asian Screen Collective	1%	2%
Screen Production and Development Association	1%	2%
Showtools	0%	2%
Women in Film and Television NZ	0%	0%
None of the above	35%	29%
Base: Heard of screen-related resource	(n=677)	(n=155)



## KEY PROSPECTS — SCREEN ASPIRATIONS AND BARRIERS

Screen  
Auckland

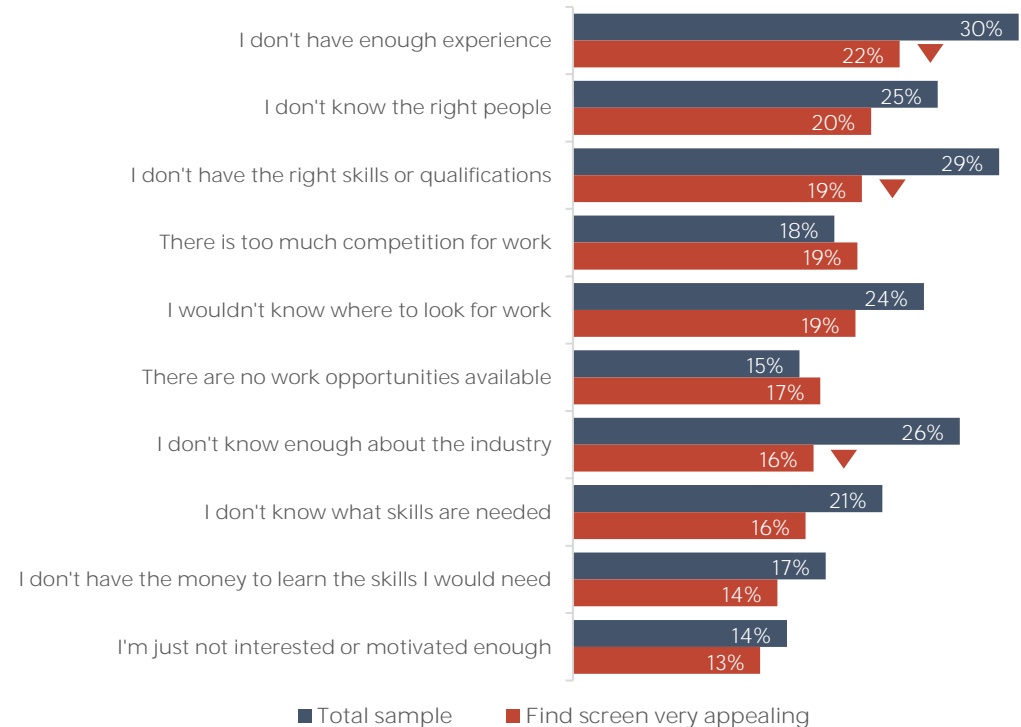
Most appealing areas to work (top 3 ranked)



53%

of those who find screen very appealing as a sector to work in see barriers to working in or transitioning into the screen sector (vs 45% of the total sample)

Barriers – top 10



## UNDERSTANDING KEY TARGET SEGMENTS CONT.



Screen  
Auckland



### WOMEN

Compared with the wider population aged 18-39 years, are -

- More likely to be working part-time and in the health sector
- More attracted to sectors which are 'stimulating', 'challenging', 'friendly' and 'rewarding', and which involve working with people who share the same passions/interests, doing something that is important to the community/country, or helping others
- More likely to attribute the following benefits to working in screen: the opportunity to be creative, the opportunity to travel while working, the opportunity to work internationally, and the opportunity to work with people who share the same passions/interests
- More likely to see challenges in continuity of screen work/income, having to spend time travelling away from home and family, inflexible working hours, reliance on contacts/networks to enter/progress in the sector and stress/pressure of workload
- Less likely to see screen as very appealing (just 11%, compared with 17% of the total sample)
- More likely to see barriers to working or transitioning into the sector; especially in relation to their knowledge of the industry and their personal experience
- Most attracted to general sector support roles



### MĀORI

Compared with the wider population aged 18-39 years, are -

- Less likely to be working full-time
- As likely to find screen very appealing (16%, compared with 17% of the total sample)
- Most attracted to roles in the gaming sector

In all other respects, the perspectives of Māori – for example, concerning the attributes of their preferred sector, the attributes of screen, the perceived benefits and challenges of working in screen – align closely with those of the total sample.

## UNDERSTANDING KEY TARGET SEGMENTS CONT.



Screen  
Auckland



### PASIFIKA

Compared with the wider population aged 18-39 years, are -

- More likely to attribute the following benefits to working in screen: salary/remuneration package, opportunities for professional development, opportunities to work independently/be autonomous, job security
- More likely to see screen as very appealing (29%, compared with 17% of the total sample)
- More likely to see their knowledge of the industry as a barrier to entering or transitioning into screen

In all other respects, the perspectives of Pasifika – for example, concerning the attributes of their preferred sector, the attributes of screen, the perceived challenges of working in screen – align closely with those of the total sample.

A dark, blue-tinted photograph of a film set in a residential neighborhood. In the foreground, a camera is mounted on a crane, with a person standing nearby. In the background, a person is walking on a sidewalk, and a dog is running. A white circular graphic is overlaid on the left side of the image.

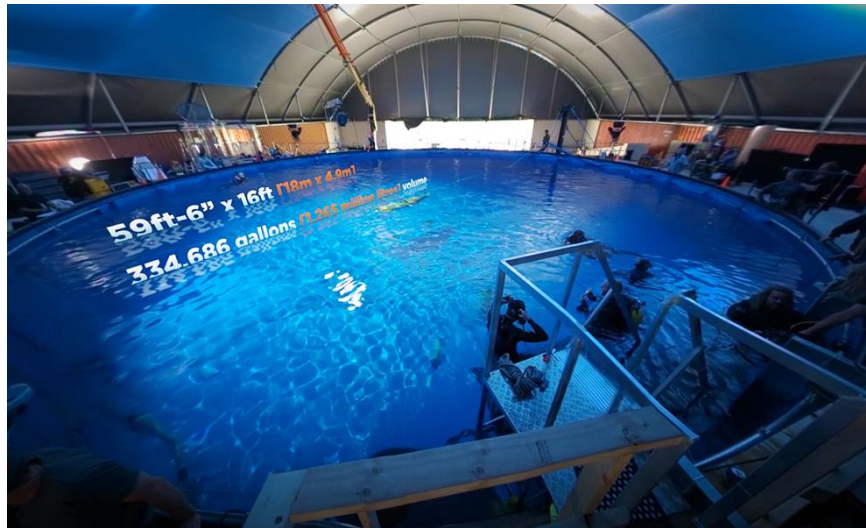
### 3. SURVEY OF CURRENT SCREEN WORKFORCE

### INTRODUCTION

This section presents the findings of a survey undertaken with a sample of n=310 people currently employed in screen. This sample was achieved with the assistance of organisations across the sector (with Auckland Unlimited and its partners promoting the survey - and the link through which to access the survey - to their networks).

The survey collected information on the demographic and other characteristics of people working in screen, and their perspectives on working in the sector. A specific focus was on individuals' work and career aspirations and any barriers they saw to taking their desired next step in screen.

A full outline of the survey sample is included in the appendix.



Screen  
Auckland

Screen  
Wellington



### SURVEY QUESTIONS:

Current area/s of screen work

Characteristics of current work (including type of contract)

Previous work in screen (including first paid role in the sector and how this role was obtained)

Years' experience working in the sector

Prior work experience in other sectors

Satisfaction with screen work experience

Propensity to recommend work in screen to others

Perceived benefits and challenges of working in screen

Assessment of (own) future career opportunities

Desired next step in the sector

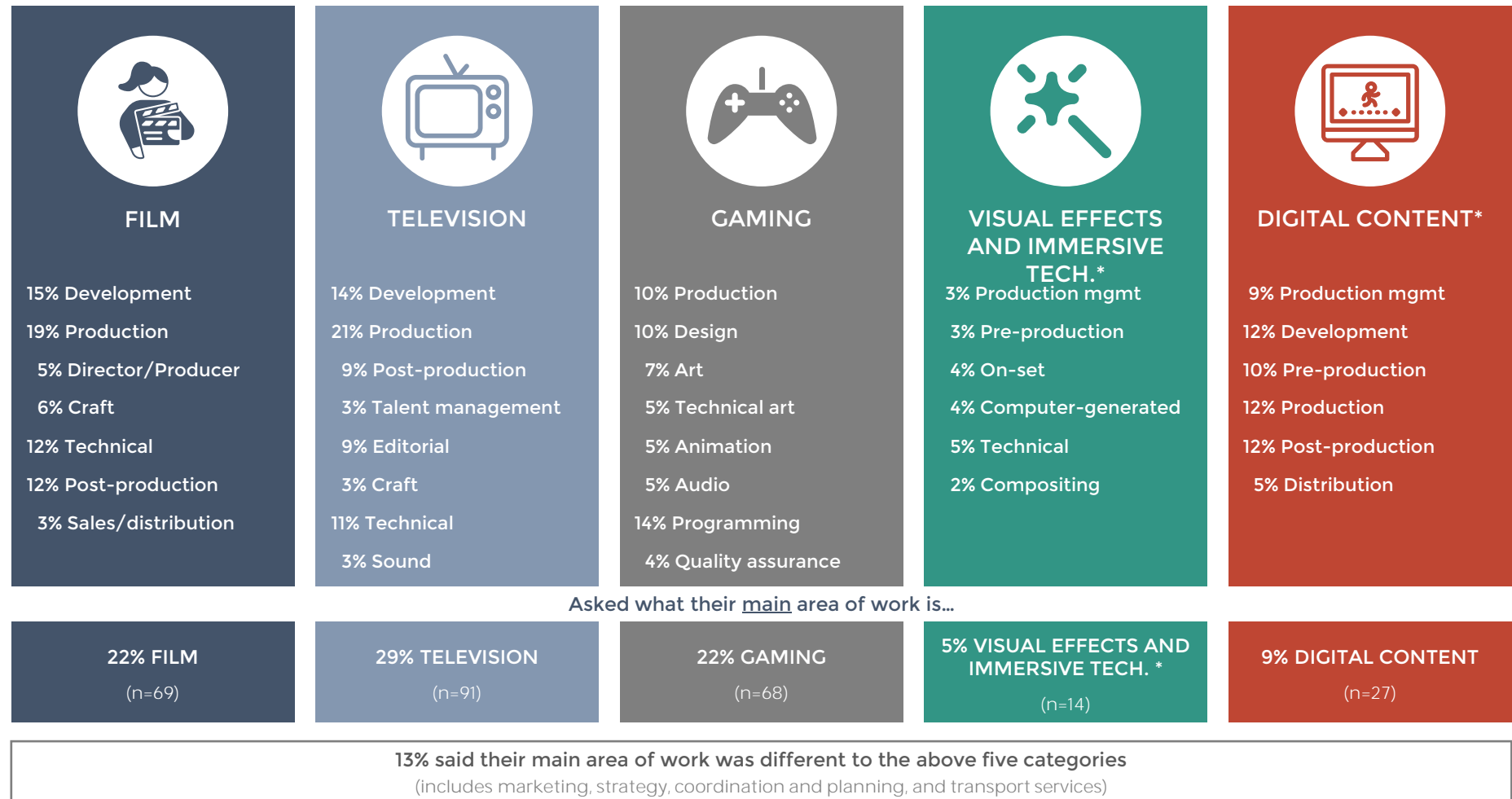
Barriers to taking this next step

Demographics (age, gender, ethnicity, education, region of residence)

## CURRENT AREA OF WORK

Screen  
Auckland

In this section we explore the aspirations and experiences of people working in the screen sector. The research sample includes people working across film, television, gaming, visual effects and immersive technologies (including post-production) and digital content (including animation). A full sample outline can be found in the appendix.



# CURRENT AREA OF WORK CONT.



Screen  
Auckland



## FILM



55% full time

4% part time

32% variable hours



16% permanent contract

13% fixed term contract

29% ongoing contract

32% casual contract

11% other^



52% Auckland

30% Wellington-Wairarapa

9% Canterbury



## TELEVISION



64% full time

3% part time

29% variable hours



22% permanent contract

30% fixed term contract

16% ongoing contract

23% casual contract

9% other^



71% Auckland

12% Wellington-Wairarapa

11% Canterbury



## GAMING



84% full time

7% part time

7% variable hours



63% permanent contract

9% fixed term contract

7% ongoing contract

12% casual contract

9% other^



35% Auckland

22% Otago

19% Canterbury



## VISUAL EFFECTS AND IMMERSIVE TECH.\*



86% full time

7% part time

7% variable hours



29% permanent contract

50% fixed term contract

14% ongoing contract

7% casual contract



64% Wellington-Wairarapa

36% Auckland



## DIGITAL CONTENT\*



54% full time

5% part time

17% variable hours



22% permanent contract

4% fixed term contract

19% ongoing contract

30% casual contract

26% other^



48% Auckland

33% Wellington-Wairarapa

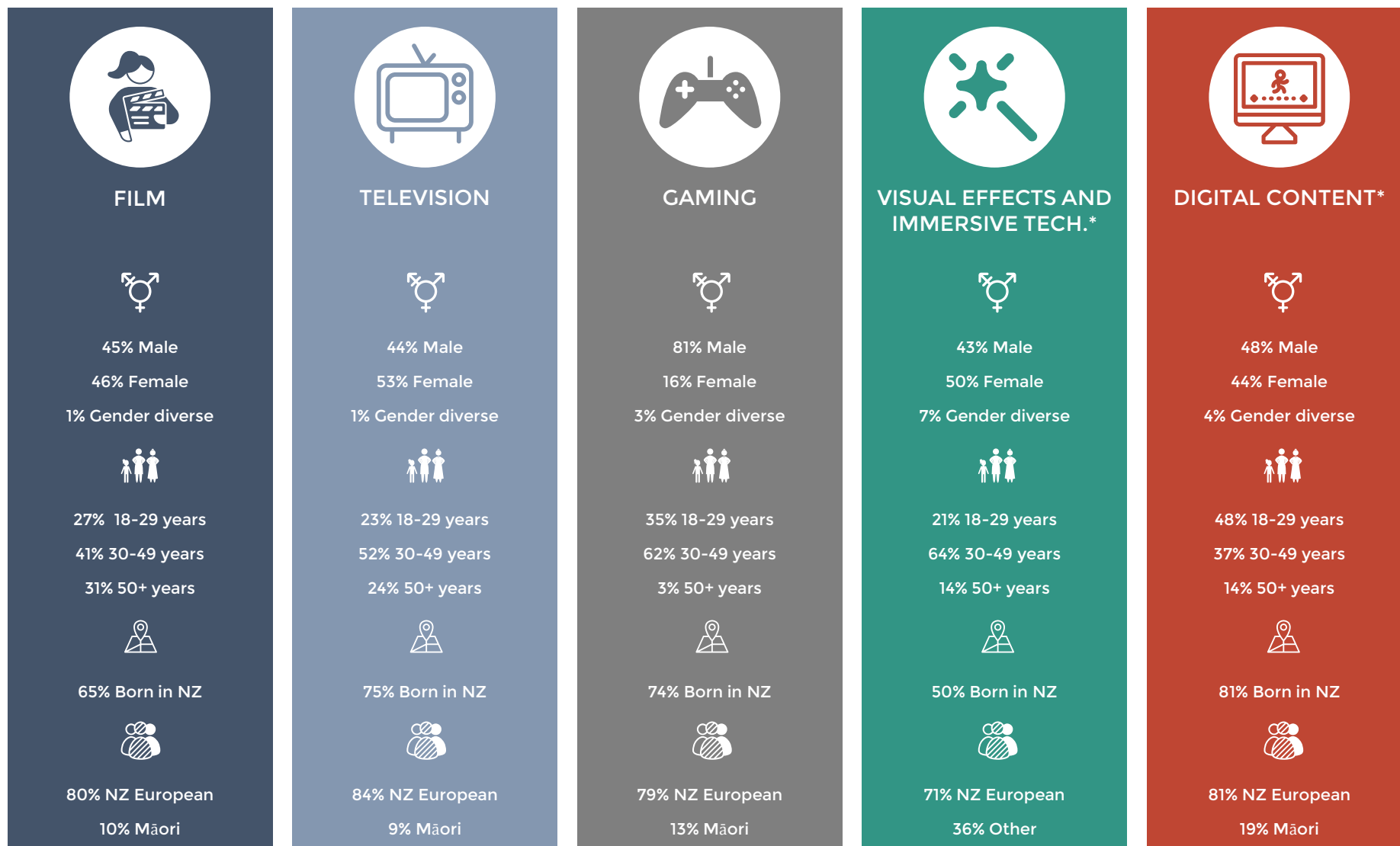
11% Canterbury

# CURRENT AREA OF WORK CONT.



Screen  
Auckland

Screen  
Wellington



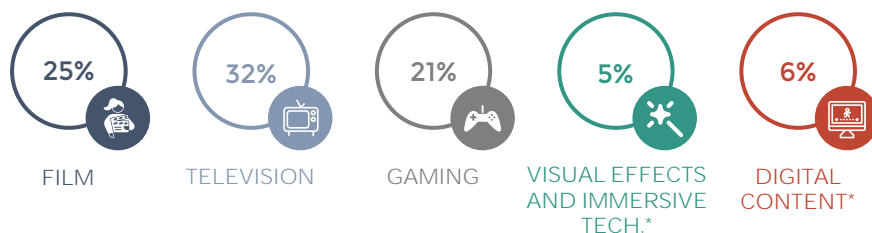


## PREVIOUS WORK — SUMMARY

Screen  
Auckland

## PAID ROLES

Of those who have worked in another paid role, their first was in...



And they entered their first paid role by...



Base: Have worked in another paid role within the sector (n=218)

## UNPAID ROLES

Of those who have worked in an unpaid role, their first was in...



And they entered their first unpaid role by...



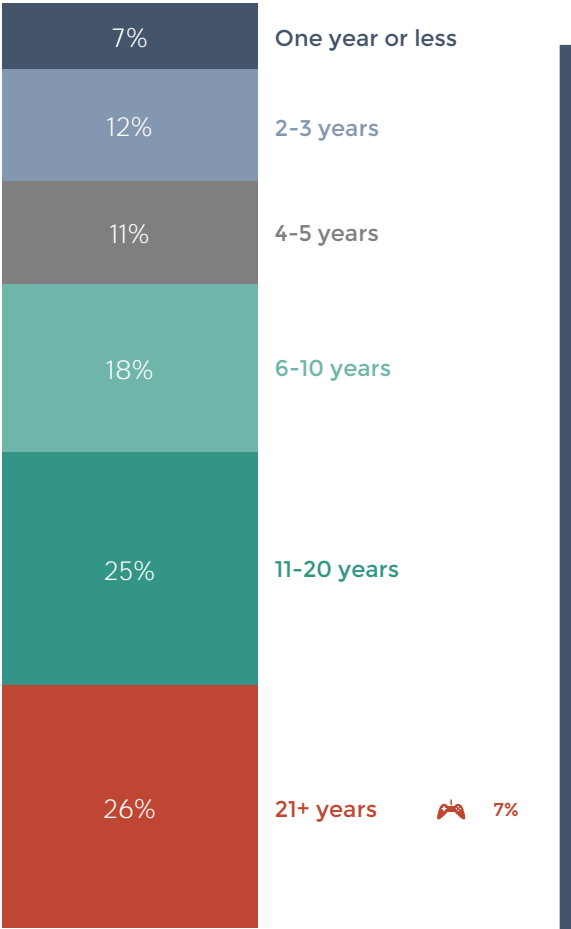
Base: Have worked in an unpaid role within the sector (n=171)

# CAREERS IN THE SCREEN SECTOR

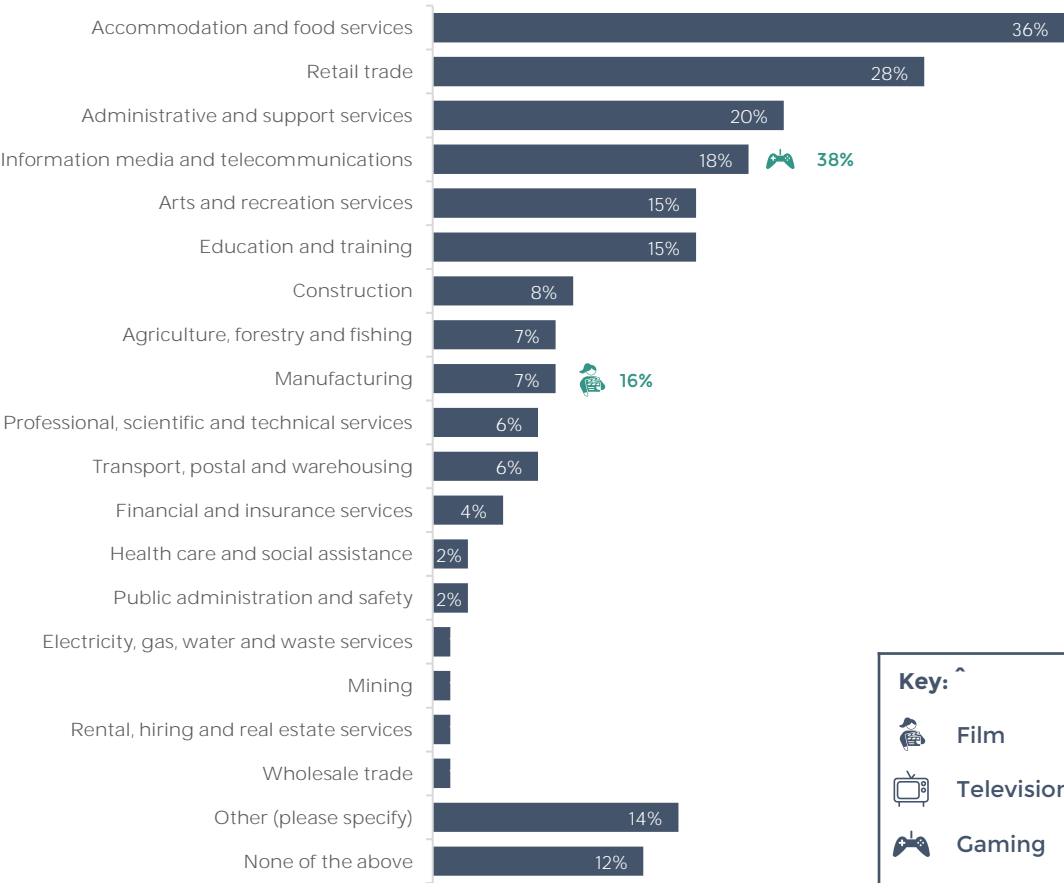
## WORK EXPERIENCE



Years of work in screen sector  
(paid and unpaid)



Other sectors worked in before working in screen sector

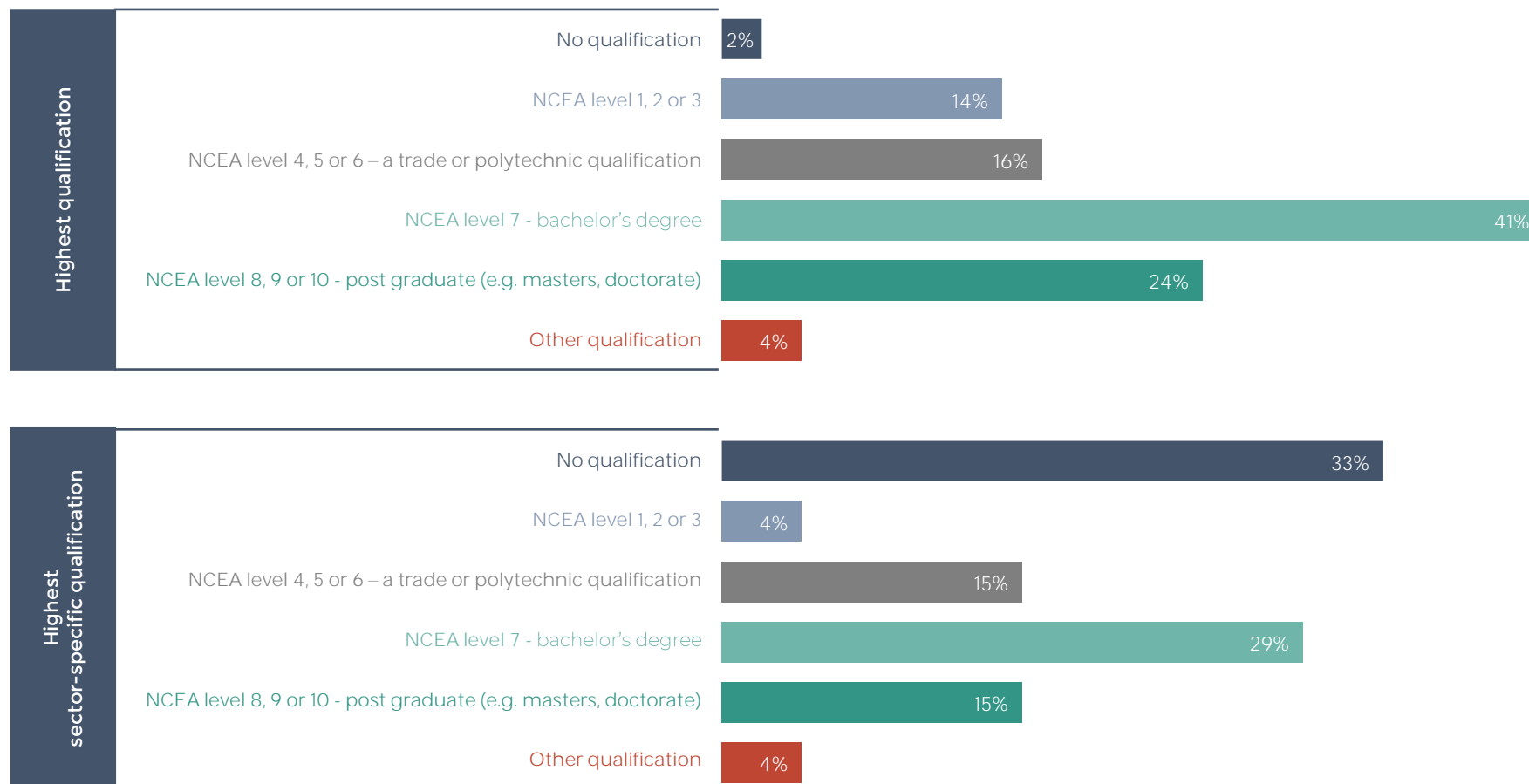


Other includes advertising, marketing, hospitality services and software development

Key: ^
 

- Film
- Television
- Gaming
- Visual effects and immersive tech.
- Digital content

## QUALIFICATIONS

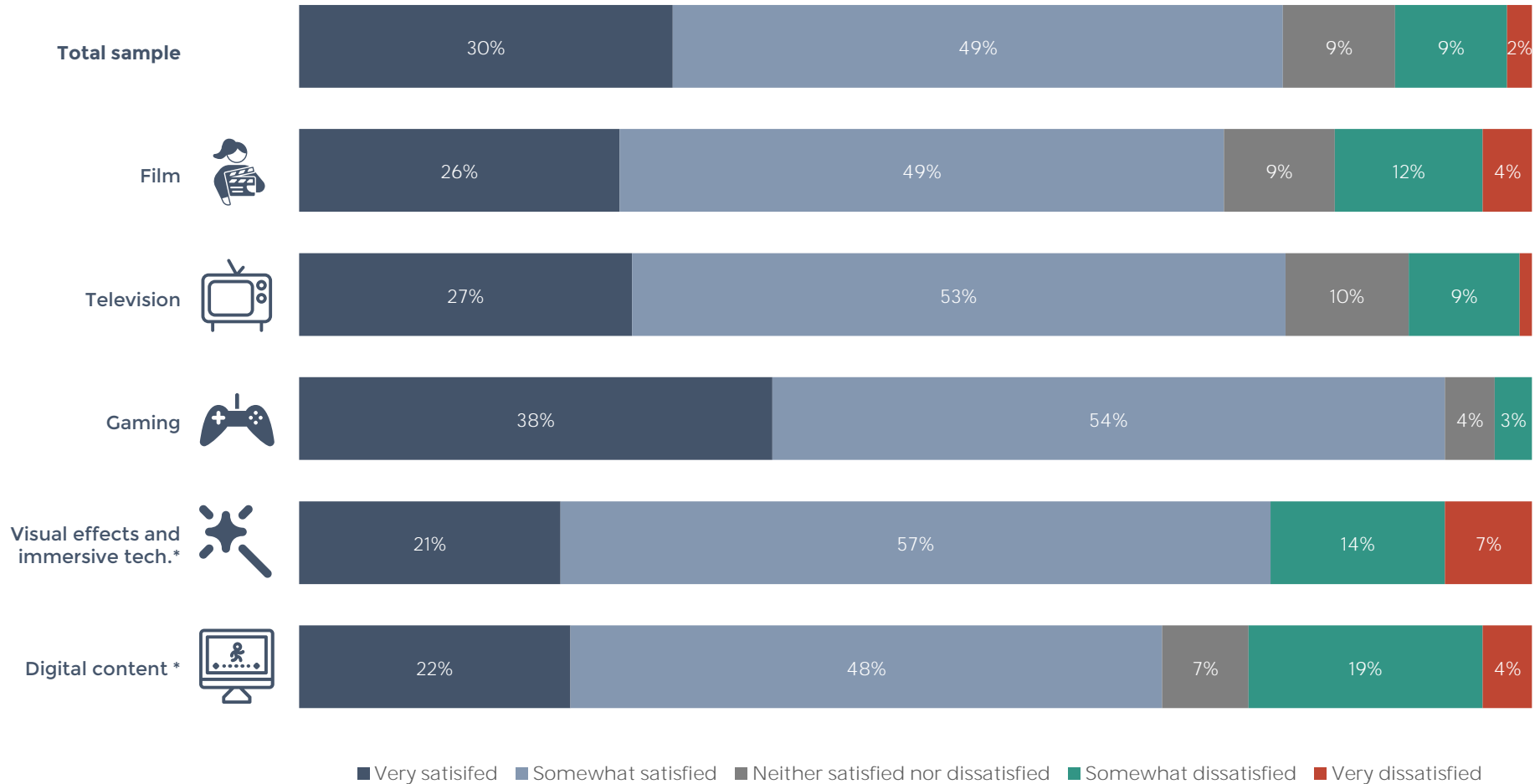
Screen  
Auckland

**61%** had completed tertiary study related to work in the screen sector before working in the sector

## SATISFACTION

Screen  
Auckland

Thinking generally about the time you have worked in the screen sector, how satisfied would you say that you have been?



# NET PROMOTER SCORE (NPS)



Screen  
Auckland

Screen  
Wellington



How likely is it that you would recommend working in the screen sector to people you know?

Net Promoter Score (NPS) is an indicator used globally to measure engagement and advocacy, based on the likelihood of a person recommending an industry. Any positive score means that you have more loyal advocates willing to recommend your industry (promoters) than unhappy critics (detractors). A passive person is satisfied, but unenthusiastic. A high score of +100 means that every person is a promoter, while a low score of -100 means that every person is a detractor.



NPS by sub-sector				
FILM	18%	-	44%	= -26
TELEVISION	18%	-	51%	= -34
GAMING	24%	-	33%	= -10
VISUAL EFFECTS AND IMMERSIVE TECH.*	14%	-	42%	= -26
DIGITAL CONTENT*	19%	-	45%	= -22

## NET PROMOTER SCORE (NPS) CONT.

Screen  
Auckland

## Reasons for 'promoter' NPS (9 or 10)

Sector is fun, fulfilling and enjoyable	32%
Great people in the sector	16%
Opportunities to be creative	14%
Variety of work available	11%

"It's creative, it's fun, it's important work and technology is a powerful place to be working in during this internet age"

"It is great being part of a creative industry. I love the team work required in creating something that entertains people."

"Great environment to work in as each project is different and there are talented and creative people as workmates"

"Always a challenge, no two days are the same, constant room to grow yourself and your career"

## Reasons for 'detractor' NPS (1 - 6)

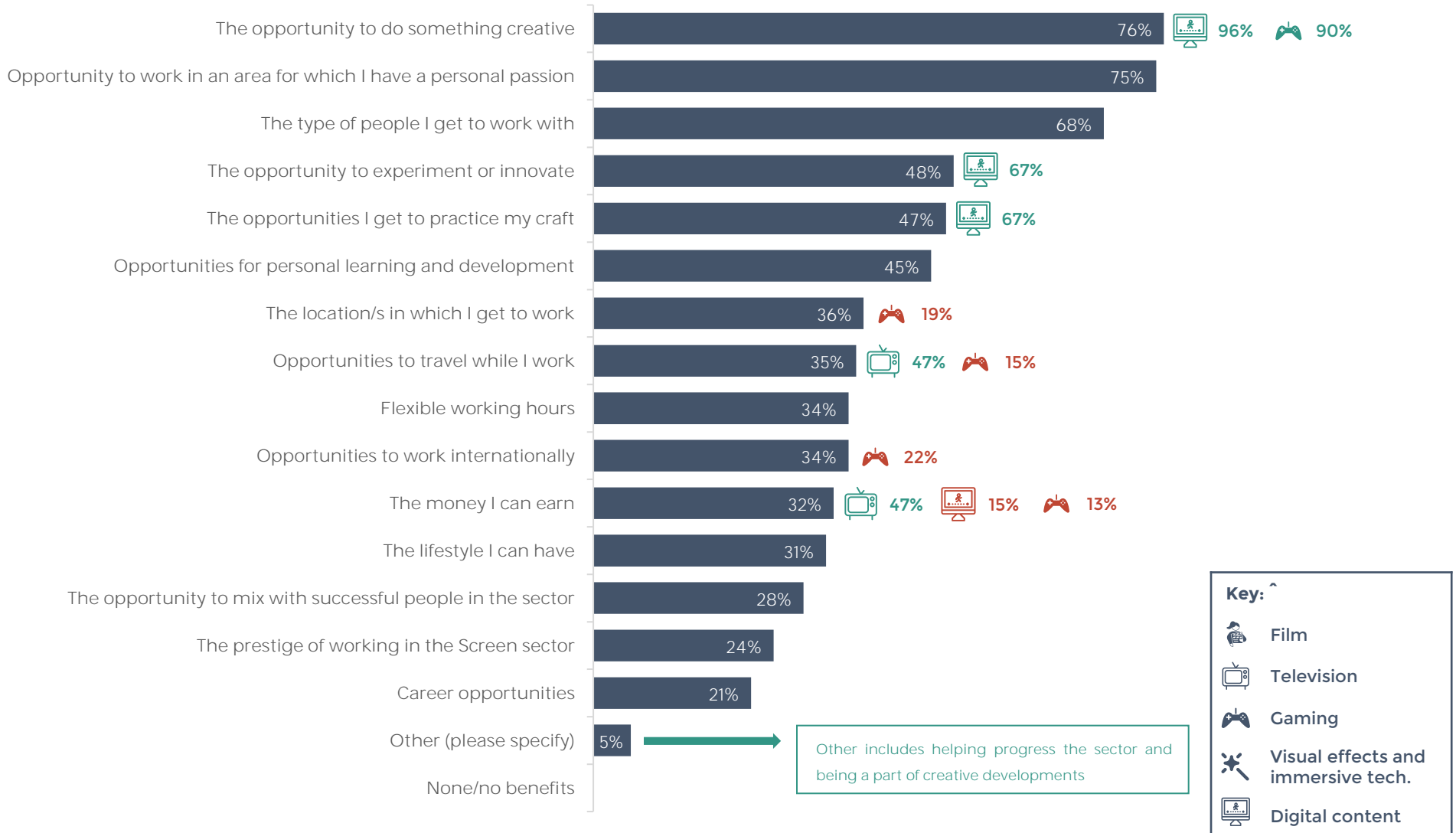
Unreliable or poor remuneration	26%
Bad workplace culture (including exploitation, bullying)	23%
Unreliable work/poor job security	21%
Poor work-life balance (e.g. long hours)	21%
A challenging, tough and demanding industry to work in	20%
Limited opportunities to progress career	15%
Poor recruitment practices (e.g. nepotism)	5%

"Unless you have a strategy on how to create a niche for yourself and the content you wish to create I would recommend other industries for you to find regular income and job security."

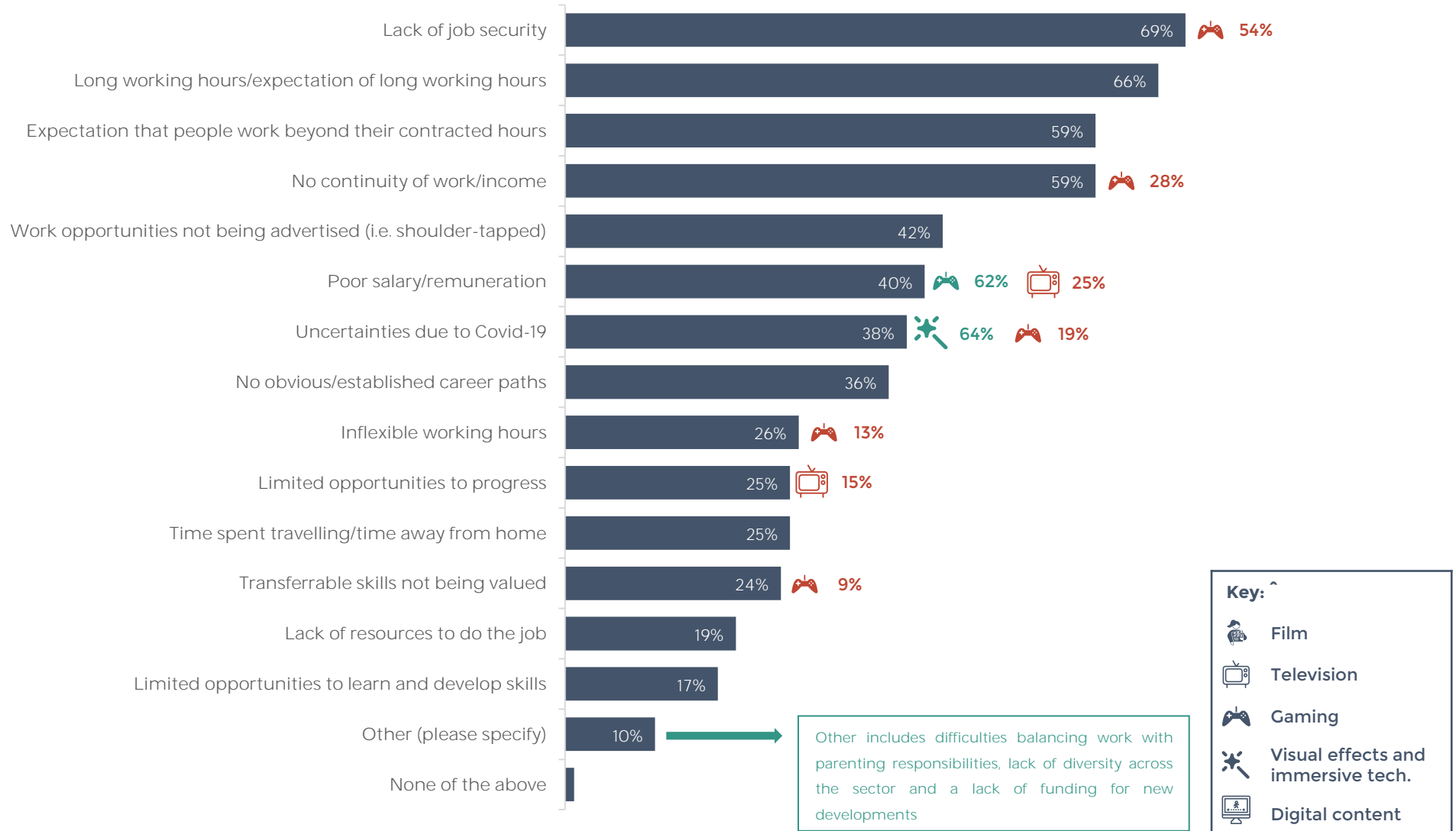
"Bullying, sexual harassment, toxic workplaces, bad pay and burnout are very common in this industry"

"NZ has no jobs for people starting out, I was told to go over seas but that isn't the safest plan this year. I have spent 10's of thousands on my education to be stuck on Job seeker and have them tell me to go work at McDonalds."

## BENEFITS OF WORKING IN THE SECTOR

Screen  
AucklandScreen  
Wellington

## CHALLENGES OF WORKING IN THE SECTOR

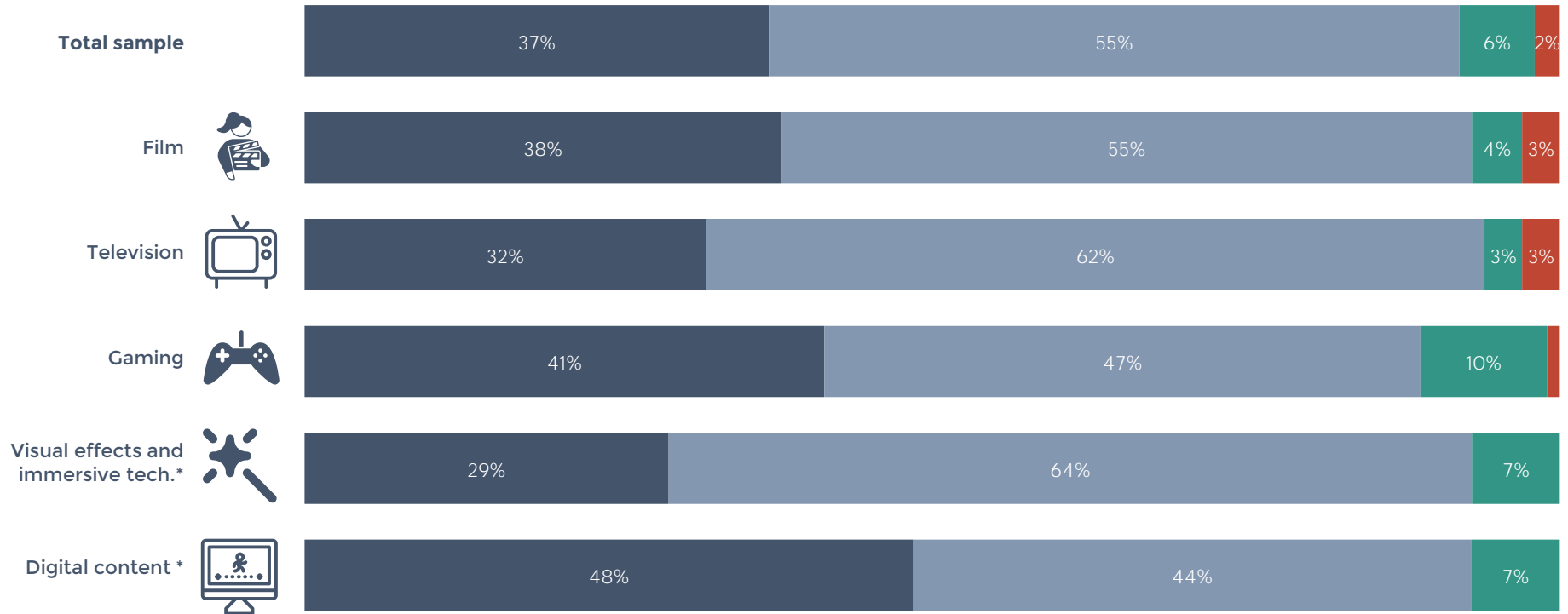
Screen  
Auckland



## LOYALTY TO SECTOR

Screen  
Auckland

Looking to the future, which one of the following best describes your view on working in the screen sector?



■ Only interested in working in the screen sector

■ Interested in working in the screen sector but also in work in other sectors

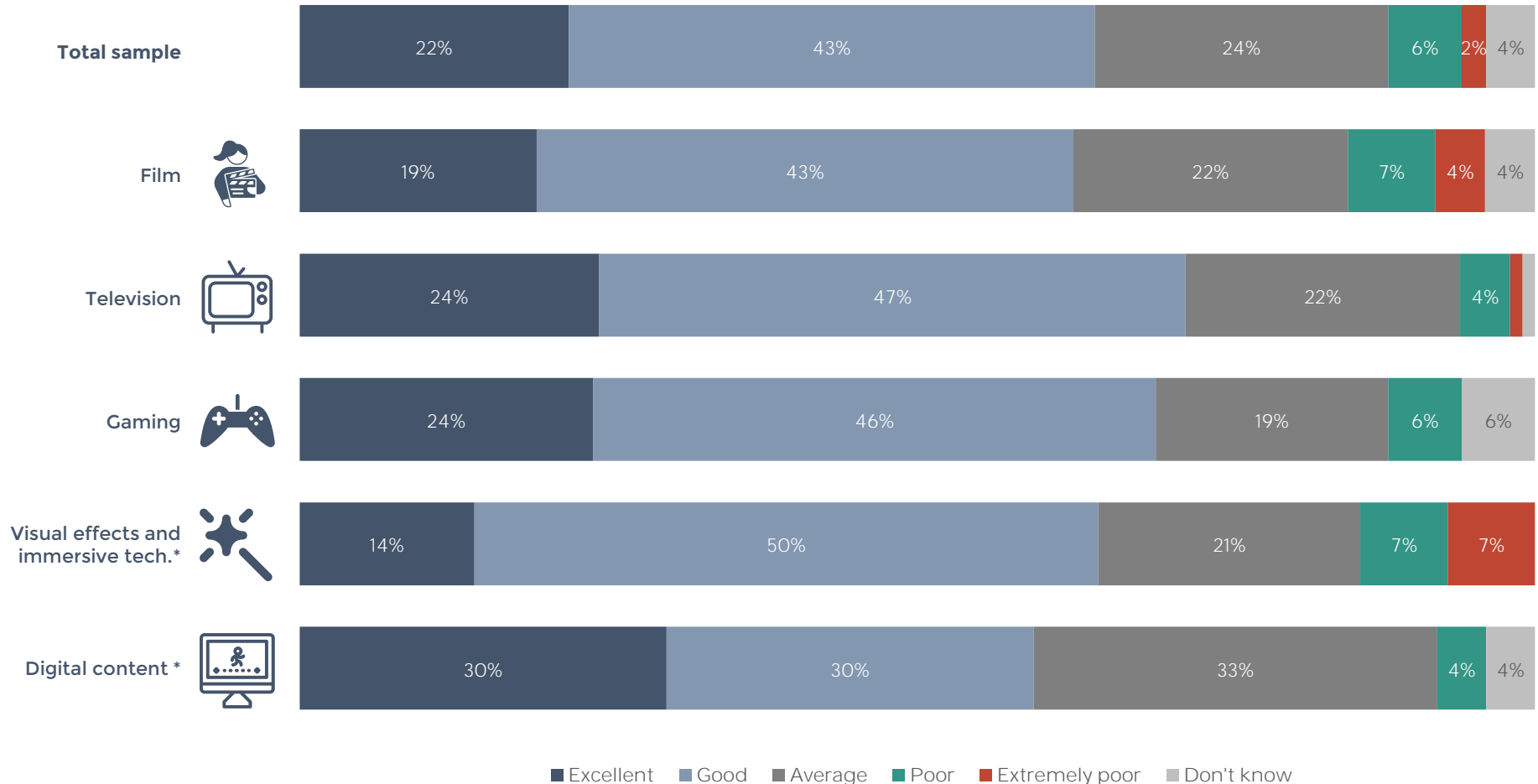
■ Interested in roles in the screen sector but not necessarily the sector itself

■ Prefer to work in a different sector completely

## PERCEPTION OF OPPORTUNITIES WITHIN THE SECTOR

Screen  
Auckland

Again looking to the future, how would you describe work or career opportunities in the screen sector for you personally?



## PERCEPTION OF OPPORTUNITIES WITHIN THE SECTOR CONT.

Screen  
AucklandReasons see career opportunities 'positively'

Highly skilled and/or experienced	9%
Good career progression and availability of opportunities	7%
Strong networks/relationships and reputation	6%
Growing sector	5%
Lots of roles available (including staff shortages)	4%
Opportunities are directed related to personal motivation	4%

"You get what you put into it. If you want to upskill you just have to find someone to teach you. Career progression is correlated with motivation."

"Currently due to COVID my skills are more valuable than ever. I have more opportunities than ever before, I'm earning more money and I'm on my first contract longer than 4 months."

"I have enough contacts now and enough industry knowledge to be confident in my ability to pick up work."

"I am very fortunate that I have had almost two decades of track record of being shoulder tapped, and don't often find myself short of work"

Reasons see career opportunities 'negatively'

Poor career progression/few opportunities available	9%
Poor recruitment processes (e.g. shoulder-tapping, ageism)	4%
Structural issues (e.g. lack of funding)	4%
Negative impact from COVID-19 (e.g. less work)	3%
Lack of skills, qualification or experience needed to progress	3%
Uncertainty of work for contractors/production owners	2%

"All it takes is for one person to dislike you"

"I graduated in March and so far have seen 1 junior position advertised in NZ. There is next to nothing opportunity wise if you don't know people who can get you in the door/vouch for you."

"My skills are as an independent producer. It's the hardest job to find and have consistent work because you are steering your own waka."

"Funding uncertainties make it an average future - however if work is funded in the next 12months then my future is much more secure. I am at a tipping point personally."

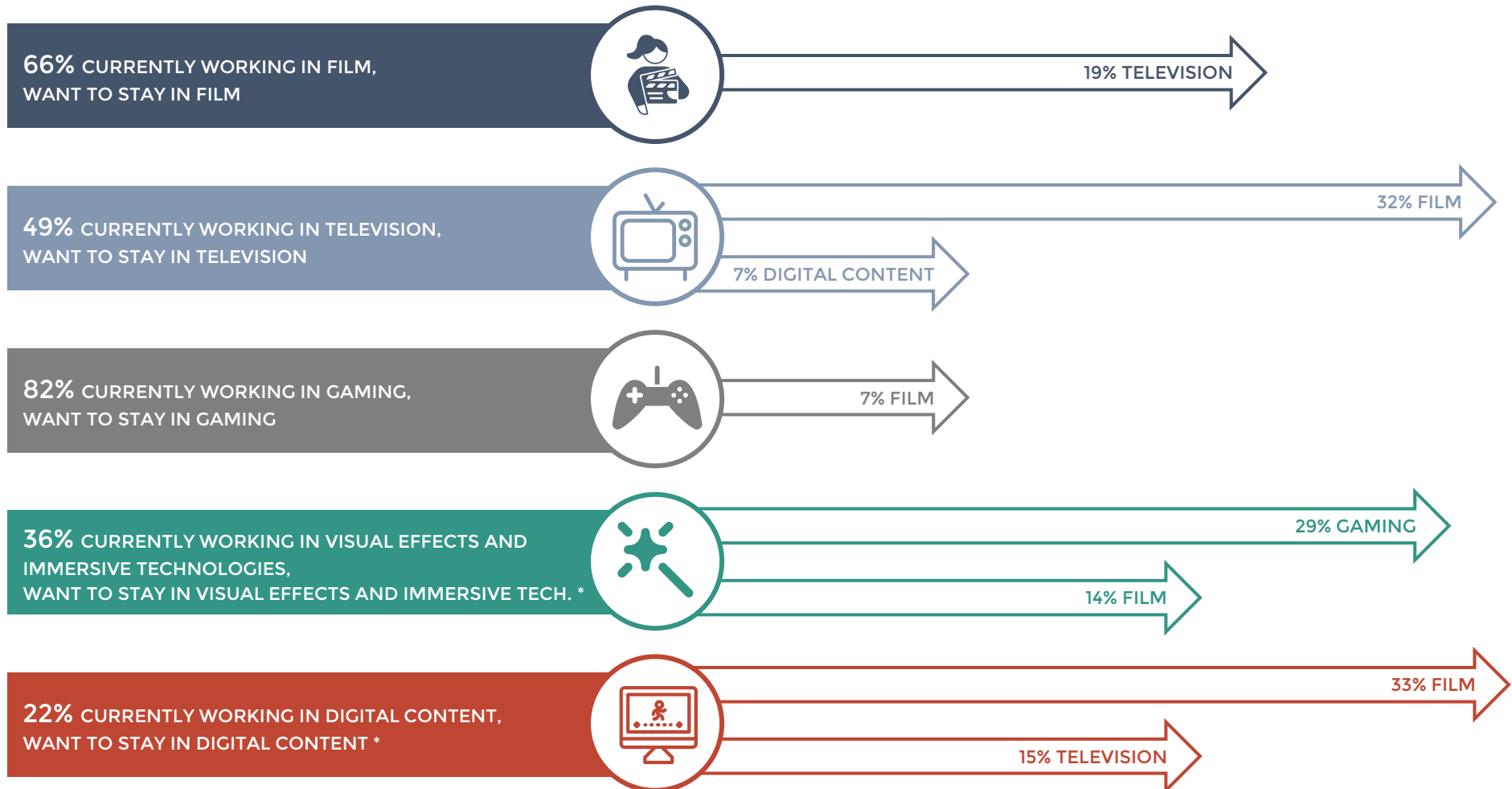
## AREA OF NEXT WORK



Screen  
Auckland



In which one of the following areas (if any) would you like to work next?  
(This could be another role in your current field of work, or work in another part of the sector)



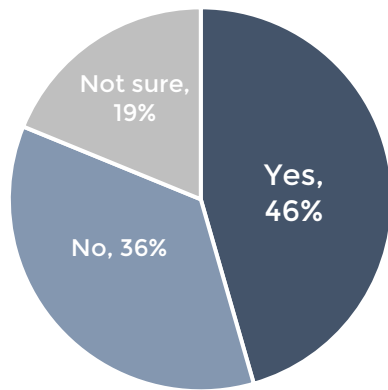
# BARRIERS TO NEXT STEPS



Screen  
Auckland

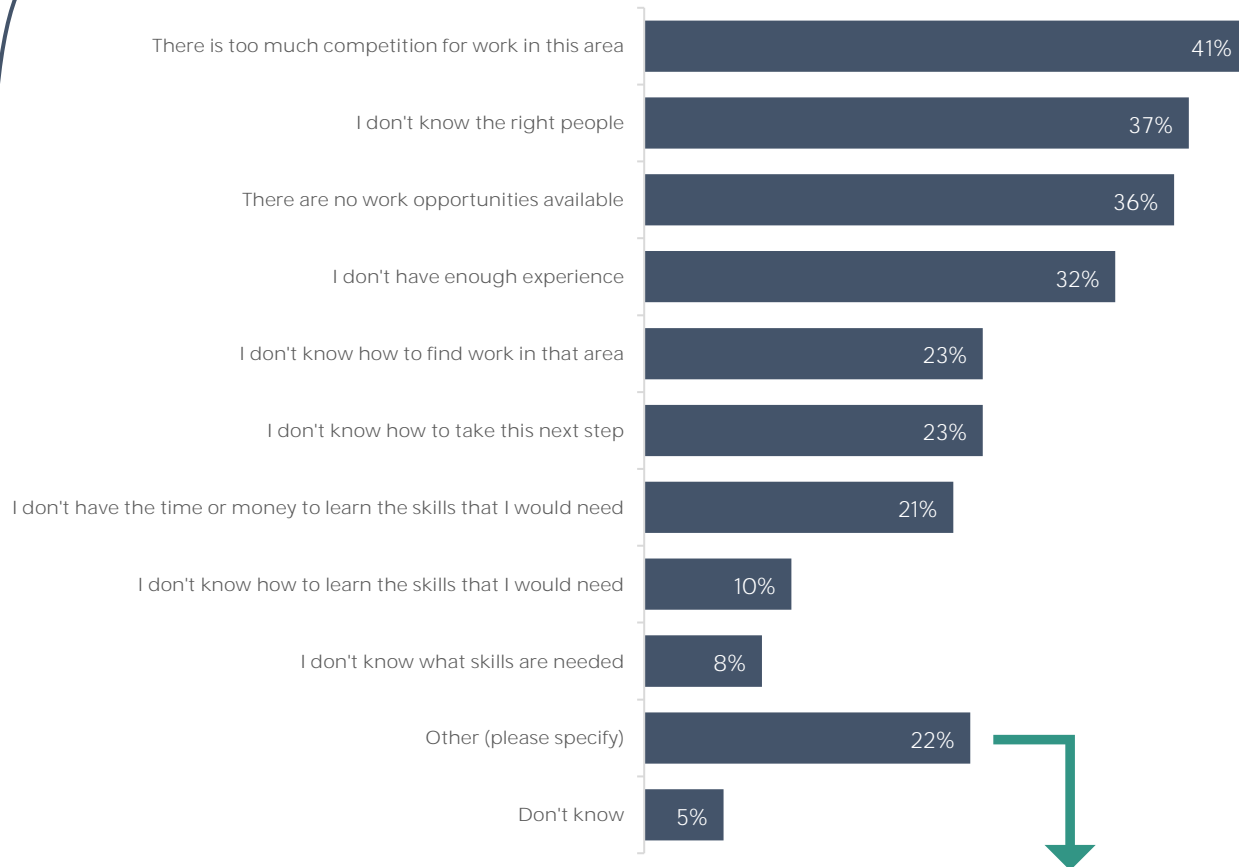


Do you see any barriers  
to you taking this next step?



Base: Want to work next in another  
sector or different role within their  
current sector (n=259)

What barriers do you see?



Other includes a lack of opportunities specifically in the South Island, discrimination and a lack of funding for project developments

A dark, blue-tinted photograph of a film set. In the foreground, a camera operator is seen from the back, wearing a cap and operating a professional video camera on a tripod. To the right, a man in a dark jacket and shorts is walking a large, shaggy dog. In the background, there is a two-story house with a white picket fence in front of it. The scene is dimly lit, suggesting an evening or indoor setting with artificial light.

## APPENDICES

## SAMPLE PROFILE: PROSPECTIVE WORKFORCE ENTRANTS

Screen  
AucklandScreen  
Wellington

Total sample	
Gender	
Female	48%
Male	52%
Gender diverse	0%
Age	
18-19 years	14%
20-24 years	34%
25-29 years	21%
30-34 years	21%
35-39 years	10%
<b>Base: Total sample</b>	<b>n=29</b>

Total sample	
Employment status	
Full-time tertiary study	38%
Full-time employment	62%
Area of study/work	
Architecture/construction	17%
Events	10%
Fashion, hair and beauty	17%
Hospitality and tourism	21%
Information technology	10%
Marketing, media, comms	24%
Performing arts	7%
Visual arts and digital media	3%
<b>Base: Total sample</b>	<b>n=29</b>

Total sample	
Ethnicity	
New Zealand European	24%
Māori	24%
Pacifica	21%
Asian	34%
<b>Base: Total sample</b>	<b>n=29</b>

## SAMPLE PROFILE: GENERAL PUBLIC SURVEY

Screen  
Auckland

	Total sample	WEIGHTED Total sample
<b>Gender</b>		
Female	49%	49%
Male	50%	50%
Gender diverse	0%	0%
Prefer not to say	0%	0%
<b>Age</b>		
18-19 years	8%	8%
20-24 years	21%	23%
25-29 years	24%	25%
30-34 years	24%	23%
35-39 years	23%	21%
<b>Base: Total sample</b>	<b>n=1,123</b>	<b>n=1,123</b>

	Total sample	WEIGHTED Total sample
<b>Region of residence</b>		
Northland	4%	4%
Auckland	36%	36%
Waikato	10%	10%
Bay of Plenty	6%	6%
Gisborne	1%	1%
Hawke's Bay	3%	3%
Taranaki	2%	2%
Manawatū-Whanganui	6%	6%
Wellington (& Wairarapa)	11%	11%
Tasman	1%	1%
Nelson	1%	1%
Marlborough	1%	1%
West Coast	1%	1%
Canterbury	12%	12%
Otago	4%	4%
Southland	2%	1%
<b>Base: Total sample</b>	<b>n=1,123</b>	<b>n=1,123</b>



## SAMPLE PROFILE: GENERAL PUBLIC SURVEY CONT.

Screen  
Auckland

	Total sample	WEIGHTED Total sample
<b>Lifestage</b>		
Single, never had children	36%	37%
Married/couple, never had children	22%	22%
Single with children living at home	8%	8%
Married/couple with children living at home	28%	27%
Single with children who are no longer living at home	2%	2%
Married/couple with children who are no longer living at home	1%	1%
Other	3%	3%
<b>Base: Total sample</b>	<b>n=1,123</b>	<b>n=1,123</b>

	Total sample	WEIGHTED Total sample
<b>Ethnicity</b>		
New Zealand European	63%	63%
Māori	19%	19%
Samoan	4%	4%
Cook Islands Māori	1%	1%
Tongan	2%	2%
Niuean	1%	1%
Chinese	5%	5%
Indian	8%	8%
Filipino*	3%	-
Korean*	1%	-
Other (please specify)*	9%	12%
<b>Base: Total sample</b>	<b>n=1,123</b>	<b>n=1,123</b>

## SAMPLE PROFILE: GENERAL PUBLIC SURVEY CONT.

Screen  
Auckland

Total sample		
Iwi	#	%
Kāti Mamoe	1	0%
Manawatū/Horowhenua/Te Whanganui-a-Tara Region, Iwi not named	2	1%
Muaūpoko	2	1%
Ngāi Tahu	11	5%
Ngāi Takoto	2	1%
Ngāi Tāmanuhiri	1	0%
Ngāi Te Rangi	5	2%
Ngāpuhi	40	19%
Ngāti Awa	5	2%
Ngāti Hako	1	0%
Ngāti Kahu	2	1%
Ngāti Kahungunu ki Heretaunga	6	3%
Ngāti Kahungunu ki Te Wairoa	2	1%
Ngāti Kahungunu ki Wairarapa	4	2%
Ngāti Kahungunu, region not known	1	0%
Ngāti Korokī Kahukura	1	0%
Ngāti Kuia	2	1%
Base: Identify as Māori	n=212	

Total sample		
Iwi	#	%
Ngāti Kuri	2	1%
Ngāti Manawa	1	0%
Ngāti Maniapoto	11	5%
Ngāti Pāhauwera	2	1%
Ngāti Pikiao (Te Arawa)	1	0%
Ngāti Porou	18	8%
Ngāti Pūkenga	1	0%
Ngāti Ranginui	2	1%
Ngāti Rangiwewehi (Te Arawa)	1	0%
Ngāti Raukawa (Horowhenua/Manawatū)	1	0%
Ngāti Raukawa, region not known	2	1%
Ngāti Ruanui	2	1%
Ngāti Tama (Taranaki)	1	0%
Ngāti Tara Tokanui	1	0%
Ngāti Te Ata	1	0%
Ngāti Toa, region not known	1	0%
Ngāti Tūwharetoa (ki Taupō)	6	3%
Base: Identify as Māori	n=212	

## SAMPLE PROFILE: GENERAL PUBLIC SURVEY CONT.

Screen  
Auckland

Total sample		
Iwi	#	%
Ngāti Wai	2	1%
Ngāti Whatua (not Ōrākei or Kaipara)	1	0%
Ngāti Whātua o Kaipara	2	1%
Raukawa (Waikato)	2	1%
Response unidentifiable	19	9%
Rongomaiwahine (Te Māhia)	1	0%
Tainui, iwi not named	15	7%
Tapuika (Te Arawa)	1	0%
Taranaki Region, Iwi not named	1	0%
Tauranga Moana/Mātaatua Region, Iwi not named	1	0%
Te Arawa, iwi not named	5	2%
Te Ati Hau Nui-A-Pāpārangi	2	1%
Te Atiawa (Taranaki)	2	1%
Te Aupōuri	3	1%
Te Matau-a-Māui/Wairarapa Region, Iwi not named	1	0%
Te Rarawa	3	1%
Te Tai Tokerau/Tāmaki-makaurau Region, Iwi not named	5	2%
Base: Identify as Māori	n=212	

Total sample		
Iwi	#	%
Tūhoe	8	4%
Waikato/Te Rohe Pōtae Region, Iwi not named	3	1%
Whakatōhea	1	0%
Whānau-ā-Apanui	3	1%
Whanganui/Rangitikei Region, Iwi not named	1	0%
Base: Identify as Māori	n=212	

## SAMPLE PROFILE: CURRENT SCREEN WORKFORCE SURVEY

Screen  
AucklandScreen  
Wellington

	Total sample
<b>Gender</b>	
Female	43%
Male	51%
Gender diverse	3%
Prefer not to answer	4%
<b>Age</b>	
Less than 18 years	0%
18-24 years	10%
25-29 years	19%
30-39 years	22%
40-49 years	28%
50-59 years	15%
60-69 years	5%
70+ years	0%
Would rather not say	1%
<b>Base: Total sample</b>	<b>n=310</b>

	Total sample
<b>Region of residence</b>	
Northland	1%
Auckland	55%
Waikato	2%
Bay of Plenty	0%
Gisborne	0%
Hawke's Bay	1%
Taranaki	0%
Manawatū-Whanganui	0%
Wellington (& Wairarapa)	20%
Tasman	1%
Nelson	0%
Marlborough	1%
West Coast	0%
Canterbury	11%
Otago	6%
Southland	0%
<b>Base: Total sample</b>	<b>n=310</b>

	Total sample
<b>Ethnicity</b>	
New Zealand European	81%
Māori	12%
Samoan	1%
Cook Islands Māori	1%
Tongan	0%
Niuean	1%
Chinese	2%
Indian	2%
Other (please specify)	15%
<b>Base: Total sample</b>	<b>n=310</b>

Amongst the 15% who said Other, 58% identified as either Pakeha, American or European.

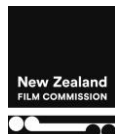
## SAMPLE PROFILE: CURRENT SCREEN WORKFORCE SURVEY CONT.

Screen  
AucklandScreen  
Wellington

Total sample		Total sample	
Birthplace		Years living in New Zealand	
New Zealand	73%	Less than a year ago	5%
Outside of New Zealand	27%	1-2 years ago	5%
United Kingdom	8%	3-5 years ago	8%
United States	6%	5-9 years ago	13%
Australia	2%	10-14 years ago	15%
South Africa	2%	15-19 years ago	12%
Canada	1%	20-24 years ago	17%
India	1%	25-29 years ago	10%
Russian Federation	1%	30 years or more	17%
Argentina	1%		
France	1%		
Base: Total sample	n=310	Base: Born outside of NZ	n=85



Screen  
Auckland



angus  
& ASSOCIATES