

Irirangi Te Motu
NZ On Air



2023 Music Diversity Report



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Introduction

Irirangi Te Motu | NZ On Air is tasked with reflecting and developing Aotearoa identity and culture. To do this, we seek to ensure the content we fund is an authentic reflection of the audiences it serves. As a key funder of local music content, NZ On Air is in a unique position to be able to report trends within the local music sector. Previously, diversity within the music sector was reported as part of NZ On Air's wider Diversity Report. This is the second standalone NZ On Air Music Diversity Report.

This is also the seventh year of data collection on diversity in music funding. Initially the report solely monitored gender balance, but as of 2020, our reporting was expanded to also monitor ethnicity, genre, and regional representation of the applicants and recipients of NZ On Air music funding. Applicants were able to self-select options from the following diversity headings – Gender, Ethnicity, Hometown and Genre – and were able to select multiple options for all but the Genre heading.

On the following pages, we show a detailed comparison across New Music Single and New Music Project funding between 2021/22 and 2022/23. The data for New Music Single and New Music Project was collected to the end of the 2022/2023 funding year.

Regarding gender categories for the survey, funding applicants were split into the following based on the self-selected gender of the creative forces (e.g. singers/writers) involved in each work:

- Female – female solo artist or all-female group
- Male – male solo artist or all-male group
- Gender diverse – those that identified as gender diverse
- Mixed – mixed gender groups
- Other – those that identified as Other
- Rather Not Say – those that selected 'Rather Not Say'

In terms of ethnic diversity, NZ On Air provides funding for a number of focused rounds or initiatives outside of New Music Single and New Music Project, such as New Music Pasifika (artists of Pacific descent) or Waiata Takitahi (songs that contain 25%+ te reo Māori lyrical content) and, as of mid-2023, New Music Pan-Asian. This report primarily focuses on New Music Single and New Music Project Funding, which make up the bulk of music funding. However, in recognition of NZ On Air's efforts to support diverse audiences and artists, we are also providing an overview of the results of these three focused funding streams.

It is also important to note that prior to 2020/21, where an artist or applicant identified with more than one ethnicity, they were counted in each applicable group. From 2020/21 onwards, this was altered to include categories that combined more than one ethnicity, e.g. Māori and European, or Asian and European, as this provided a more accurate picture of ethnic makeup. This is now the preferred method of data collection.¹

¹ Links to the previous NZ On Air Diversity reports which contain data on Music Diversity from 2016-2020 can be found in the Addendum on page 19.

Executive Summary

In 2022/23, **174** New Music Single (NMS) applications were funded out of a total of **1,013** applications (a success rate of 17%). This result is down slightly from a success rate of 19% in 2021/22 due to an increase in the number of applications.

For New Music Project (NMP), **59** applications received funding out of a total of **92** applications. This year's success rate is 64%, down 8 points from 2021/22 (72%) due to an increase in number of applications.

New Music Single key findings

- **The number of funded Pasifika artists reached a high this year**, increasing from 7% in 2020/21 and 4% in 2021/22 to 8.6%. When funded European/Pasifika artists (5.17%) are added to that total, the figure grows to 13.8%, which is a significant increase in Pasifika representation and in line with NZ On Air's efforts to provide content for underserved Pasifika audiences. Importantly, this total is not inclusive of data from the New Music Pasifika funding stream which is a separate initiative open to artists from Pacific backgrounds².
- **This year also saw an all-time high in funded artists who identify as Asian**, with this group receiving 8% of funding, up from 5.9% in 2021/22, and 4% in 2020/21. When funded European/Asian artists (3.45%) are added to the total, the overall figure increases to 11.45%, reflecting NZ On Air's increased focus on serving Pan-Asian audiences. These numbers are exclusive of New Music Pan-Asian, a focus round aimed at increasing the quality and quantity of music for Pan-Asian New Zealanders.³
- 2022/23 also saw the most even split of funding between the genres of Pop, Alternative/Indie, and Hip Hop/RnB since reporting in this category began.

² There will be some crossover between Pasifika artists in NMS and those applying to the New Music Pasifika focus rounds.

³ There will be some crossover between Asian-identifying artists in NMS and in the New Music Pan-Asian focus round.

New Music Project key findings

- **Funding outcomes improved for Māori, Pasifika, and Asian artists.** Artists who identified as Māori and European Māori received a total of 29% of NMP funding, an increase on 2021/22 (26%) and 2020/21 (24%).
- **Pasifika artists received 10% of NMP funding**, up 3.5% from last year and a substantial increase on 2020/21, when no applicants identified as Pasifika. Artists from Pasifika and European/Pasifika backgrounds totaled 13% of funding.
- **5% of NMP applications came from Asian artists** (receiving 3% of funding). This is a marked increase on 2022/23 which saw no applications from artists who identified solely with the Asian category. When combined with successful applications from European/Asian artists (2%) overall Asian representation climbs to 5% of NMP funding.
- Auckland-based artists continued to submit the highest percentage of NMP applications (47%) and received the highest percentage of funding (44%).

Focus rounds - Waiata Takitahi, New Music Pasifika, and New Music Pan-Asian

Focus rounds have enabled higher representation for te reo Māori waiata and artists from Pasifika and Pan-Asian backgrounds. All streams were over-subscribed in terms of applications vs available funding which indicates the large talent pool within these communities.

- In the **Waiata Takitahi** stream, 93% of applicants came from Māori, Pasifika, or mixed Māori/European/Pasifika backgrounds.
- The **New Music Pasifika** stream received a combined total of 168 requests across both rounds resulting in 28 successful applications. Artists identifying as Samoan and Samoan/other Pacific Peoples received over 50% of the funding.
- The one-off **New Music Pan-Asian** round saw 107 applications from artists with 17 different ethnic backgrounds, with the largest percentages of funding going towards artists from Korean (27%), Chinese (27%), and Filipino backgrounds (13%).

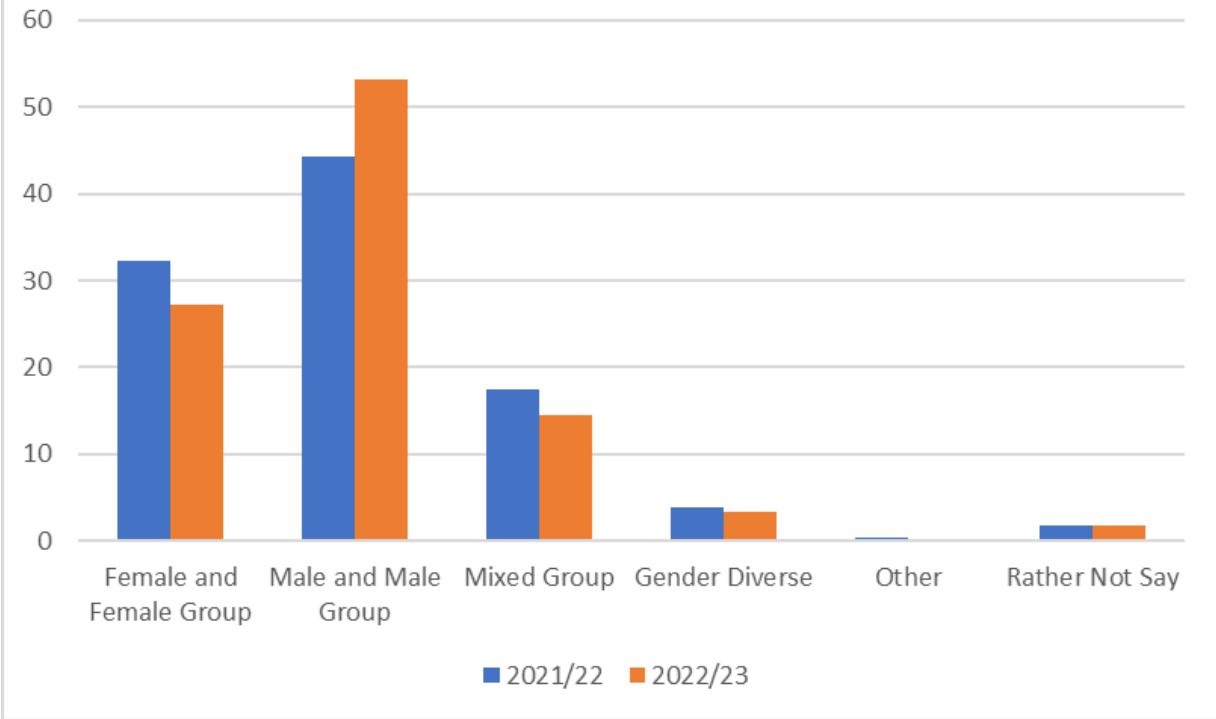
New Music Single – Applications vs Funded (Gender)

There continues to be high demand for New Music Single funding. Over 2022/23, 174 projects were funded out of 1,013 applications. This is a success rate of 17%. This is slightly lower than 2021/22's success rate of 19%.

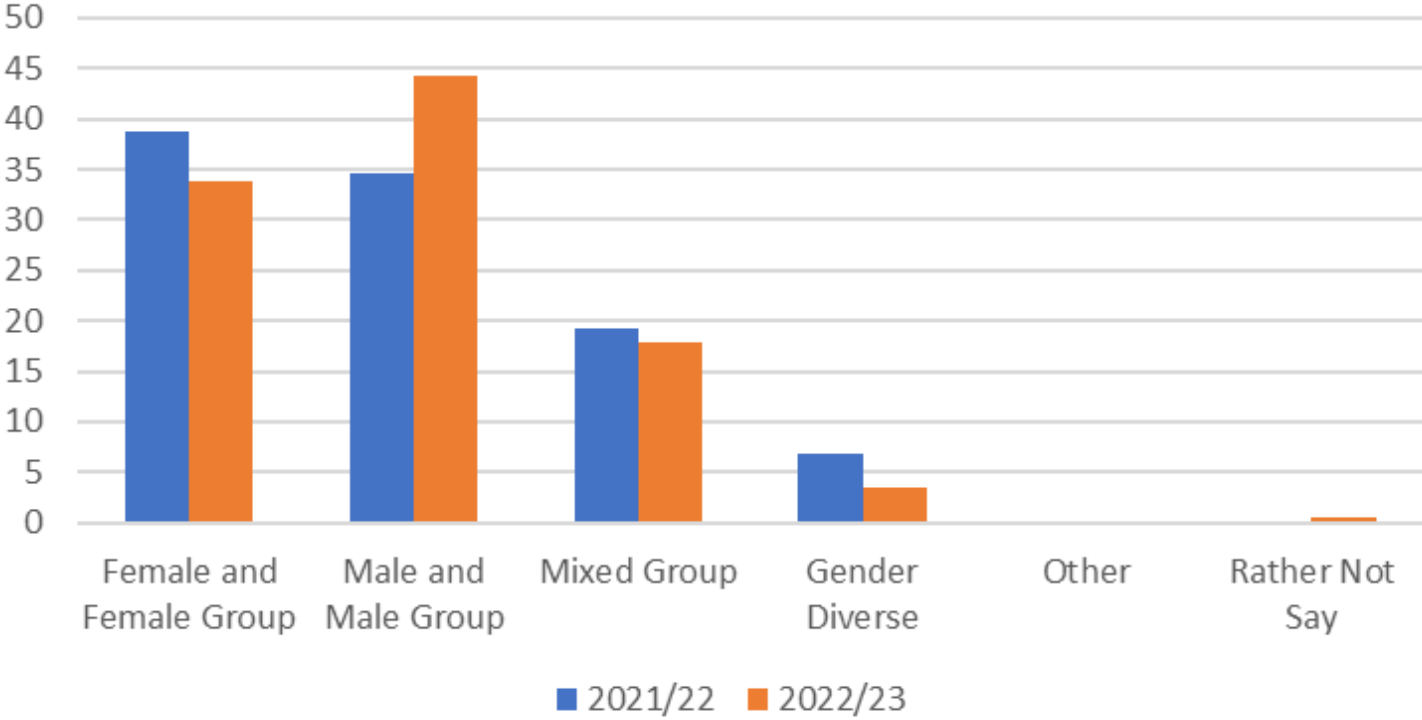
Gender:

- Artists in the male category (including male group) had the highest number of applications at 53% while artists in the female category (including female group) made up 27% (down from 32% last year). Mixed group applications made up 14.4% and gender diverse artists submitted 3.3% of the applications (a marginal drop on 4% from 2021/22, which was the highest ever figure for that demographic).
- Male artists also made up the highest percentage of funded NMS at 44%, although male groups account for 8% of that total while solo male artists received 36%. Combined, they have a success rate of 14%.
- Overall there was an increase in female applications in NMS from 212 last year to 276 this year and 34% of female artists received NMS funding. Mixed groups submitted 14.4% of applications and received 17.8% of NMS funding, in line with the previous year's figure of 19%.

New Music Single Applications (Gender)



New Music Single Funded (Gender)



New Music Single – Applications vs Funded (Ethnicity)

- Applicants who identify as European-only remained the grouping with the greatest number of applications (at 49%) and correspondingly, the highest percentage of funded NMS (41.4 %). However, these numbers continue a marginal downward trend in both applications and funded projects from this grouping, following on from 2021/22's figures (51% of applications, 44% of funding) and 2020/21's figures (53% of applications, 48% of funding).
- Artists in the Māori (9.2 %) and European/Māori⁴ (9.77%) categories had a combined total of almost 19% of funded applications, based on 18% of applications (combined), meaning they were well-represented proportionately, despite a drop from the previous year's funded figure (22%). These numbers do not include data from Waiata Takitahi, a funding round for bilingual te reo Māori lyric tracks.
- The number of funded Pasifika artists reached a high this year, increasing from 7% in 2020/21 and 4% in 2021/22 to 8.6% (based on 5.2% of all applications). When funded European/Pasifika artists (5.17%) are added to that total, the figure grows to 13.8%, which is a significant increase in Pasifika representation and in line with NZ On Air's efforts to provide content for underserved Pasifika audiences. It is important to note that this total is not inclusive of data from the New Music Pasifika funding stream which is a separate initiative open to artists from Pacific backgrounds.
- This year also saw an all-time high in funded artists who identify as Asian, with this group receiving 8% of funding, up from 5.9% in 2021/22, and 4% in 2020/21. When funded European/Asian artists (3.45%) are added to the total, the overall figure increases to 11.45%, reflecting NZ On Air's increased focus on serving Pan-Asian audiences. These numbers are not inclusive of New Music Pan-Asian, a funding stream aimed at increasing the quality and quantity of music for Pan-Asian New Zealanders.

⁴ Respondents were able to select multiple ethnicities. For example, an artist or applicant who selected Māori and European is defined as either a) a single person who feels they whakapapa (or identify as) both Māori and Pākehā, or b) is an artist body that contains multiple members, some of whom whakapapa Māori and some of whom whakapapa Pākehā.

New Music Single – Applications vs Funded (Primary Genre)

- Alternative/Indie, Pop, and Hip Hop/RnB continue to be the most funded contemporary popular genres.
- 2022/23 saw the most even split between these three genres since reporting in this category began, with Alternative/Indie receiving 25% of funding, Hip/Hop and RnB receiving 24%, and pop constituting 22%. This relative equalization is in contrast to the previous year, which saw Alternative/Indie with a substantial lead at 37.8%, Pop at 18.6%, and Hip Hop/RnB at 15.4%.
- Dance/Electro had the fourth-highest share of funding at 11%, 5 points higher than Reggae/Roots, Folk/Country, and Rock/Metal, all of which received 6% each.

New Music Single – Applications vs Funded (Regional Representation)

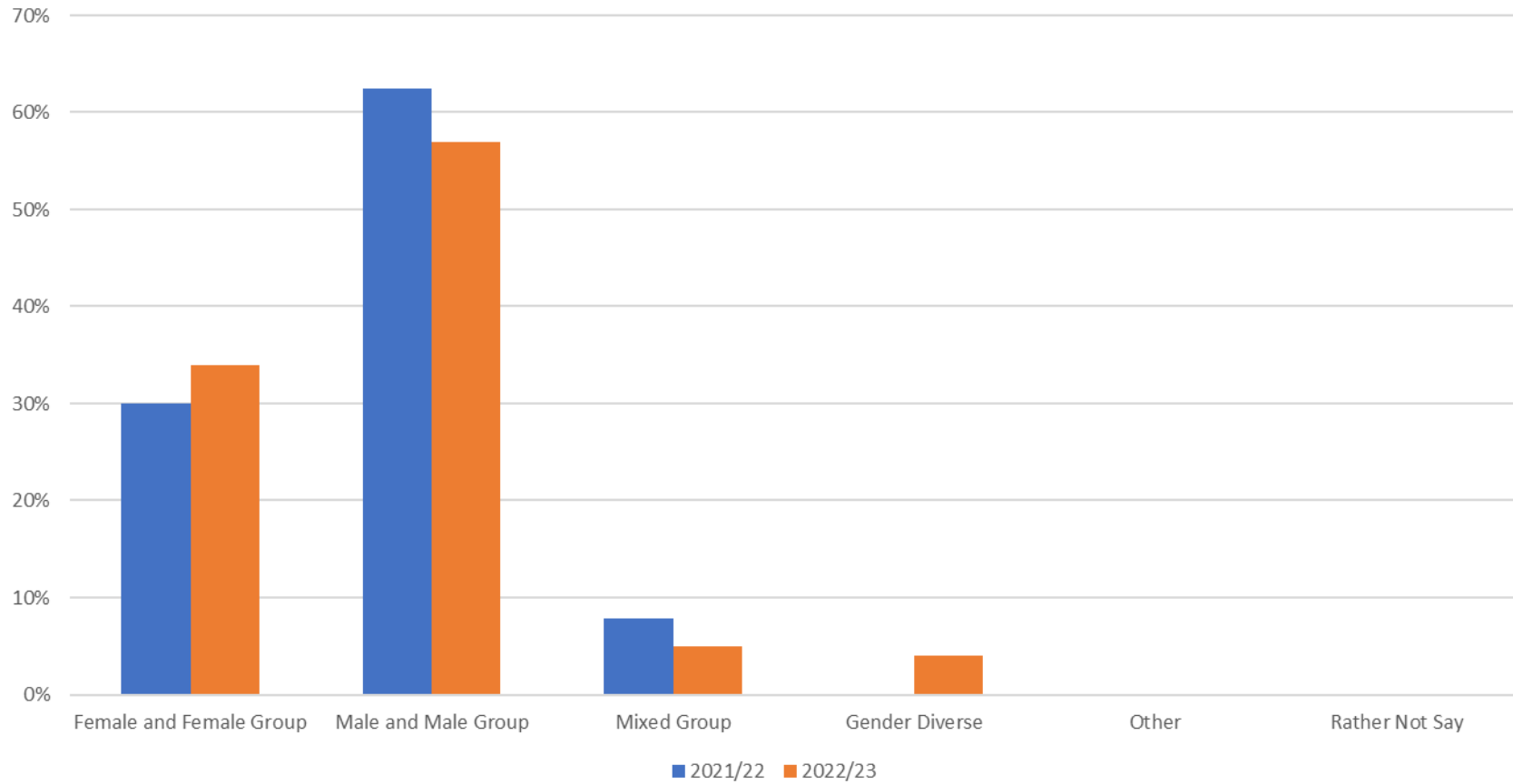
- Auckland remains the location with the highest number of funded artists, reaching a high of 52% despite submitting 40% of the applications. These figures are perhaps explained by Auckland's high concentration of record labels and studios, which attract artists from across the motu. In 2021/22, the funded figure was 46%, a slight decrease on 48% in 2020/21.
- Canterbury has superseded Wellington with the next highest proportion of funded artists at 14.4%, almost 5 points higher than last year's figure of 9.6%. Wellington follows with 9.8%, a drop almost 6 points from 2021/22's percentage of 15.4%.

New Music Project (NMP) – Applications vs Funded (Gender)

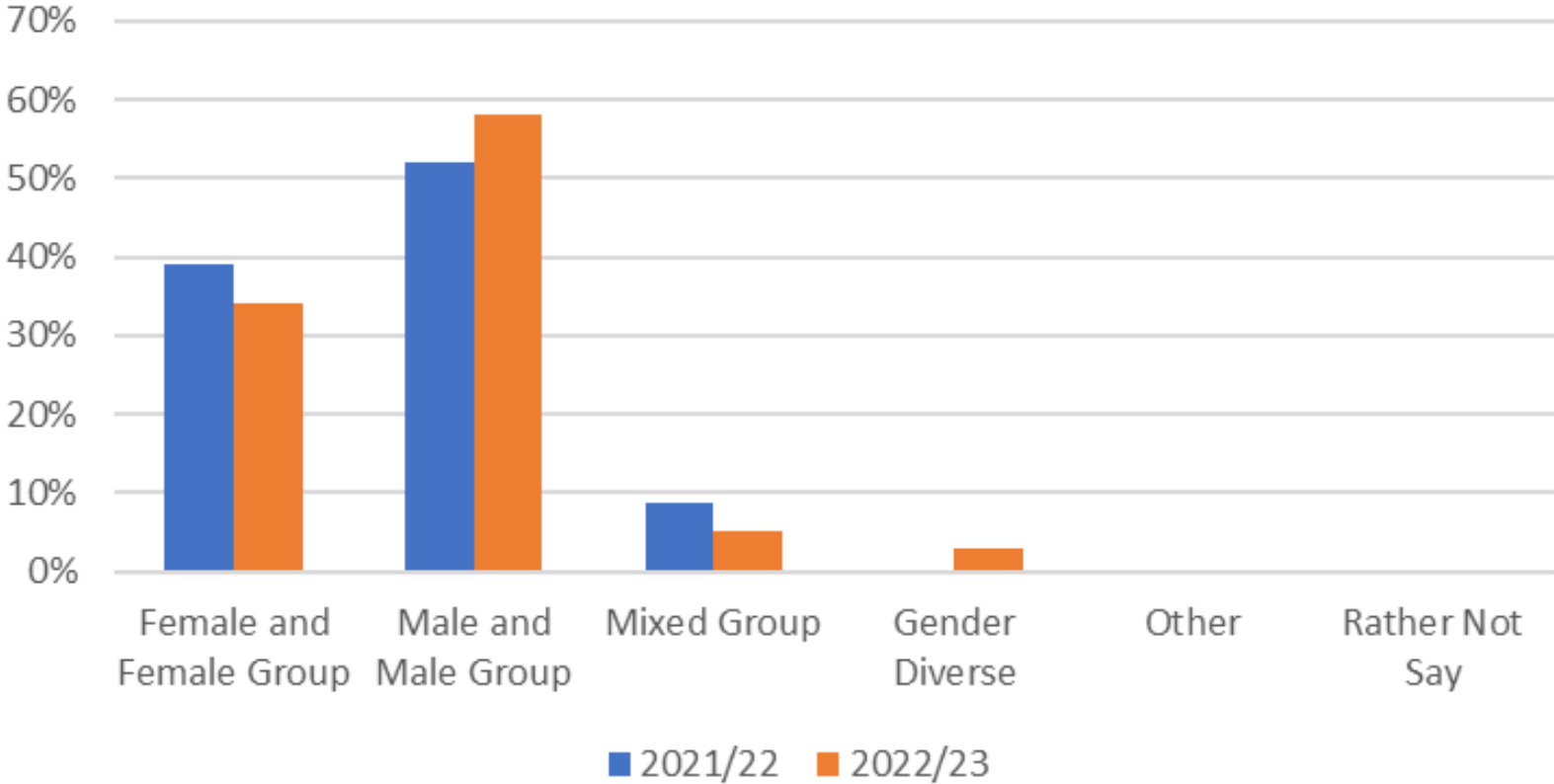
There were 96 New Music Project applications received in 2022/23, a 20% increase from 2021/22 and 2020/21, which each received 64 applications. Of these, 59 projects were funded (13 more than in 2021/22) which is a success rate of 61.4%.

- Female artists submitted 34% of NMP applications and received 34% of successful NMP funding. This is 5 points lower than 2021/2022's figure of 39%. In 2022/23, there were no applications from female groups.
- Male artists submitted 57% of applications, with solo male artists accounting for 37% and group male artists submitting the remaining 20%. Male solo artists received 32% of NMP funding and male group artists received 25% of funding. This means that male artists received 58% of NMP funding, almost exactly in line with their application percentage.
- Similarly, mixed groups submitted 5% of NMP applications and were awarded 5% of total funding. The number of applications from mixed groups has been slowly declining in the past three years. 2021/22 saw mixed groups receive 9% of NMP funding, down from 16% funded in 2020/2021.
- Gender diverse artists submitted 4% of applications and received 3% of funding.
- This year, male and female artists (including groups) and mixed groups received a percentage of NMP funding that was equivalent (or close by 1%) to their applications.

New Music Project Applications (Gender)



New Music Project Funded (Gender)



New Music Project – Applications vs Funded (Ethnicity)

- Artists from the total European category continue to submit the most NMP applications and receive the largest share of NMP funding but this year saw the lowest success rate since reporting started.
- In 2022/23, artists from European backgrounds submitted 40% of applications and were awarded 34% of funding, down from 43% in 2021/22 and 45% in 2020/2021. Over both years, the application rate was 47%.
- Artists from European/Māori backgrounds received the second-highest percentage of NMP funding at 19% (based on 16% of applications). Māori artists comprised 8% of applications and received 10% of funding, down from 2021/22's funded figure of 15% (11% of applications). However, when combined with artists from European/Māori backgrounds, the overall Māori success rate grows to 29%, an increase on 2021/22 (26%) and 2020/21 (24%).
- Artists from Pasifika backgrounds made up the third-largest recipients of funding, submitting 10% of applications and receiving 10% of NMP funding. This represents a growth of 3.5% on last year's figures and a significant increase on 2020/2021, when no applicants identified as Pasifika. The success rate for artists from European/Pasifika backgrounds was 5% (3% of submissions) bringing the overall Pasifika funding success rate to 13%. This growth might be partly attributed to the targeted initiatives aimed at encouraging Pasifika applicants and better serving Pasifika audiences.
- Applicants who identify as Māori/Pasifika constituted 4% of applicants and received 5% of funding, further growing the representation of both Māori and Pasifika artists in the NMP category.
- 5% of applications this year came from Asian artists (receiving 3% of funding). This is a marked increase on 2022/23 which saw no applications from artists who identified solely with the Asian category. When combined with successful applications from European/Asian artists (2%) overall Asian representation climbs to 5% of NMP funding.⁵

⁵ Respondents were able to select multiple ethnicities. For example, an artist or applicant who selected Māori and European is defined as either a) a single person who feels they whakapapa (or identify as) both Māori and Pakeha, or b) is an artist body that contains multiple members, some of whom whakapapa Māori and some of whom whakapapa Pakeha.

New Music Project – Applications vs Funded (Primary Genre)

- The most significant change in the past 12 months has been Alternative/Indie retaking the lead as the most funded NMP genre. In 2021/22, successful applications from the Alternative/Indie category made up 24% of NMP funding, coming second to successful applications from the Pop category which totaled 37%. This year, the Alternative/Indie genre regained 12 points, receiving 36% of NMP funding based on 37% of applications.
- Pop was the second-most-popular genre, with 26% of the applications (down from 34% in 2021/22) and 22% of the NMP funding (a drop from 37% the year prior).
- Hip Hop/RnB came in third, receiving 16% of the applications and 20% of the funding (a 3-point increase from 2021/22).
- Dance/Electro and Reggae/Roots received funding proportionate to the number of applications in each category. Dance/Electro applications were 10% of the total and made up 10% of NMP funding and applications from the Reggae/Roots genre came in at 8% of the total, receiving 8% of funding.

New Music Project – Applications vs Funded (Regional Representation)

- In 2022/23, Auckland-based artists continued to submit the highest percentage of NMP applications (47%) and received the highest percentage of funding (44%). These numbers represent a slight decrease from the previous year, when 50% of funded artists hailed from Auckland.
- Wellington regained the second-place position (after slipping to third in 2021/22) with 16% of applicants (and 19% of funded artists) living in the capital. These figures are a huge increase from last year, when only 3% of applicants and 4% of funded projects came from Wellington.
- Applicants from Canterbury submitted 14% of applications and received 7% of NMP funding, a notable decrease from 2021/22, when the figures were 20% and 24%, respectively.
- Applications from Otago made up 7% and were awarded 10% of NMP funding.

Focused Rounds- Waiata Takitahi, New Music Pasifika, and New Music Pan-Asian

In 2022-23, there were two rounds for New Music Pasifika (NMP), one round for Waiata Takitahi, and a one-off round for New Music Pan-Asian (NMPA). All three funding streams were oversubscribed in terms of applications received vs available funding. This reflects the high level of talent and interest for funding from local artists of diverse ethnic backgrounds.

Waiata Takitahi

- Waiata Takitahi drew 29 applications, 14 of which received funding.
- Despite being open to artists from all ethnic backgrounds, only 7% of Waiata Takitahi applications came from artists who solely identified as European. 93% of applicants came from Māori, Pasifika, or mixed Māori/European/Pasifika backgrounds.
- Of those applicants, 64% identified as Māori, 21% were European/Māori/Pasifika, 7% were European/Māori, and the remaining 7% identified as Māori/Pasifika.

New Music Pasifika

- The two NMP rounds received a combined total of 168 applications, of which 28 were successful.
- Ethnicities across the Pacific region were represented at the application stage, including artists from Tahitian, Hawaiian, Niuean, Cook Islander and Tongan backgrounds, with the largest percentage of applications in both rounds coming from artists who identified as Samoan and Samoan/other Pacific Peoples (53% in the October 2022 round and 60% in the June 2023 Round).
- In both rounds, male solo artists were over-represented at the application stage, submitting 74% in the October '22 round (and receiving 54% of funding) and dropping to 57% in the June '23 round (receiving 47% of funding). However, gender diverse applicants were well-represented, receiving 8% of funding in the October '22 round and 13% in the June '23 round.

New Music Pan-Asian

- The inaugural NMPA round received 107 applications from artists with 17 different ethnic backgrounds, including Chinese, Iraqi, Sri Lankan, Indian, Japanese, Indonesian, and South Korean.
- 15 applications received funding, split between artists from Korean (27%), Chinese (27%), and Filipino backgrounds (13%), with applicants from Malaysian, Japanese, Indonesian, Hong Kong, and Indian backgrounds receiving the remaining 33%.
- Female artists received the highest percentage of funding at 53%, followed by male artists (33%) and mixed gender groups (13%).

Methodology

For the NZ On Air Music Diversity report, all applicants self-selected options under the following diversity headings – Gender, Ethnicity, Hometown and Genre. Applicants were able to select multiple options for all but the Genre heading.

Prior to 2020/21, the report offered only Male, Female and Mixed Gender options for Gender diversity. For the Mixed Gender option, however, this incorporated all artists/groups who had mixed gender group members, which included gender diverse artists. From 2020/21, to provide a more accurate picture, Gender Diverse artists were brought out into a separate Gender category.

Also prior to 2020/21, where an artist or applicant identified with more than one ethnicity, they were counted in each applicable group. From 2020/21 onwards, this was altered to include categories that combined more than one ethnicity, e.g. Māori and European, or Asian and European, as it was believed this provided a more accurate picture of ethnic makeup. This is the preferred method of data collection going forward.

For the Hometown category, this captures the region of birth and/or region of origin for each artistic entity.

Addendum

This report concentrates on comparisons in music diversity between 2020/21 and 2021/22. For details on music diversity between 2016 and 2020, the past reports (where Music Diversity was included within the wider NZ On Air Diversity Report) can be accessed at the links below:

[Diversity Report 2020](#)

[Diversity Report 2019](#)

[Diversity Report 2018](#)