

Irirangi Te Motu  
NZ On Air



# 2022 Music Diversity Report

Gender and ethnic diversity in Singles and Projects funded by NZ On Air Music

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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 first standalone NZ On Air Music Diversity Report.

This is also the sixth year of data collection on diversity in music funding. Initially the report monitored solely 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 2020/21 and 2021/22. The data for New Music Single and New Music Project was collected to the end of the 2021/2022 funding year.

- In terms of the gender categories for 2020/21 and 2021/22, 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). However, this report only shows artist/applicant ethnicity identification across New Music Single and New Music Project funding.

It's 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 will be the preferred method of data collection going forward<sup>1</sup>.

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<sup>1</sup> 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 16.

## Executive Summary

In 2020/21, **202** New Music Single applications were funded out of a total of **842** applications (24%). It's important to note that there was a significant budget increase due to the government's two-year Music recovery package. However, due to a slightly lower budget in 2021/22, alongside a significant increase in New Music Single applications, **188** out of **990** applications were able to be funded in 2021/22 (19%).

For New Music Project, in 2020/21 **49** applications were funded out of a total of **64** (77%) while **46** out of **64** applications were successful for funding in 2021/22 (72%).

2021/22 saw the highest level of female and gender diverse funding recipients ever for both New Music Single and New Music Project. This was a strategic focus for NZ On Air Music over the past two years, with a vision to support a higher proportion of female and gender-diverse local artists. The 2020/21 and 2021/22 data collection for New Music Single and New Music Project was also the first to separate out Gender Diverse and Mixed categories.

There was also increased representation of Māori artists in 2021/22 with Māori, and Māori and European, artists receiving increased shares of funding across both New Music Single and New Music Project (22% and 26% respectively).

The genres funded remained broadly in line with the ratio of applications, with the most-funded contemporary popular music genre being Alt/Indie, Pop and Hip Hop/RnB.

Auckland is the hometown or hometown region of almost **50%** of the artists funded across both New Music Single and New Music Projects (the range is between 45% - 50% of artists funded) which is largely in line with the applications received from the various regions.

## New Music Single – Applications vs Funded (Gender)

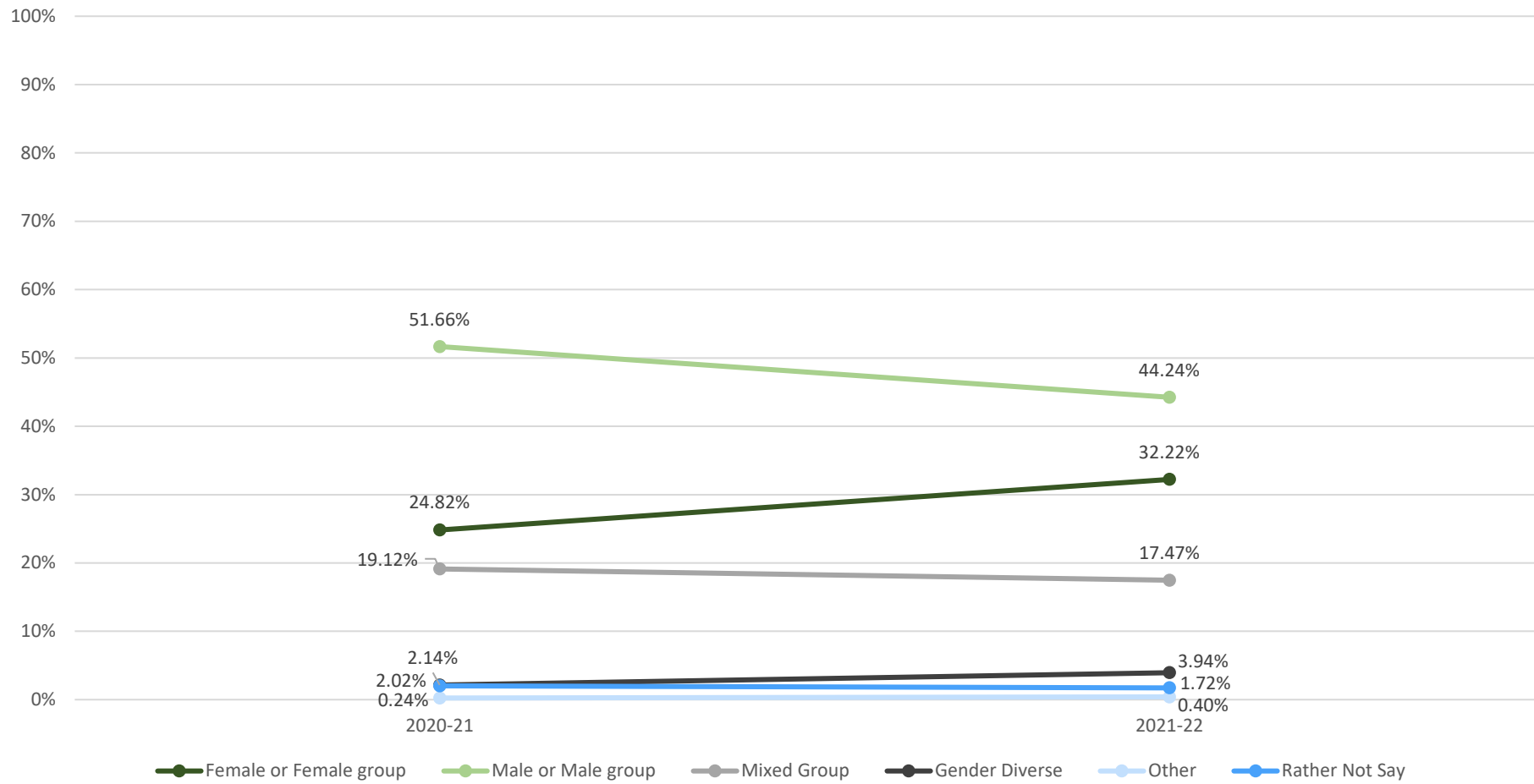
There is a notable increase in demand for funding through all Music funding schemes. There was a **17.5%** increase in overall applications to New Music Single between 2020/21 and 2021/22.

In 2020/21, **202** New Music Single applications were funded out of a total of **842** applications as compared to **188** out of **990** applications funded in 2021/22 (19%). This equated to a 24% success rate for 2020/21 and 19% for 2021/22.

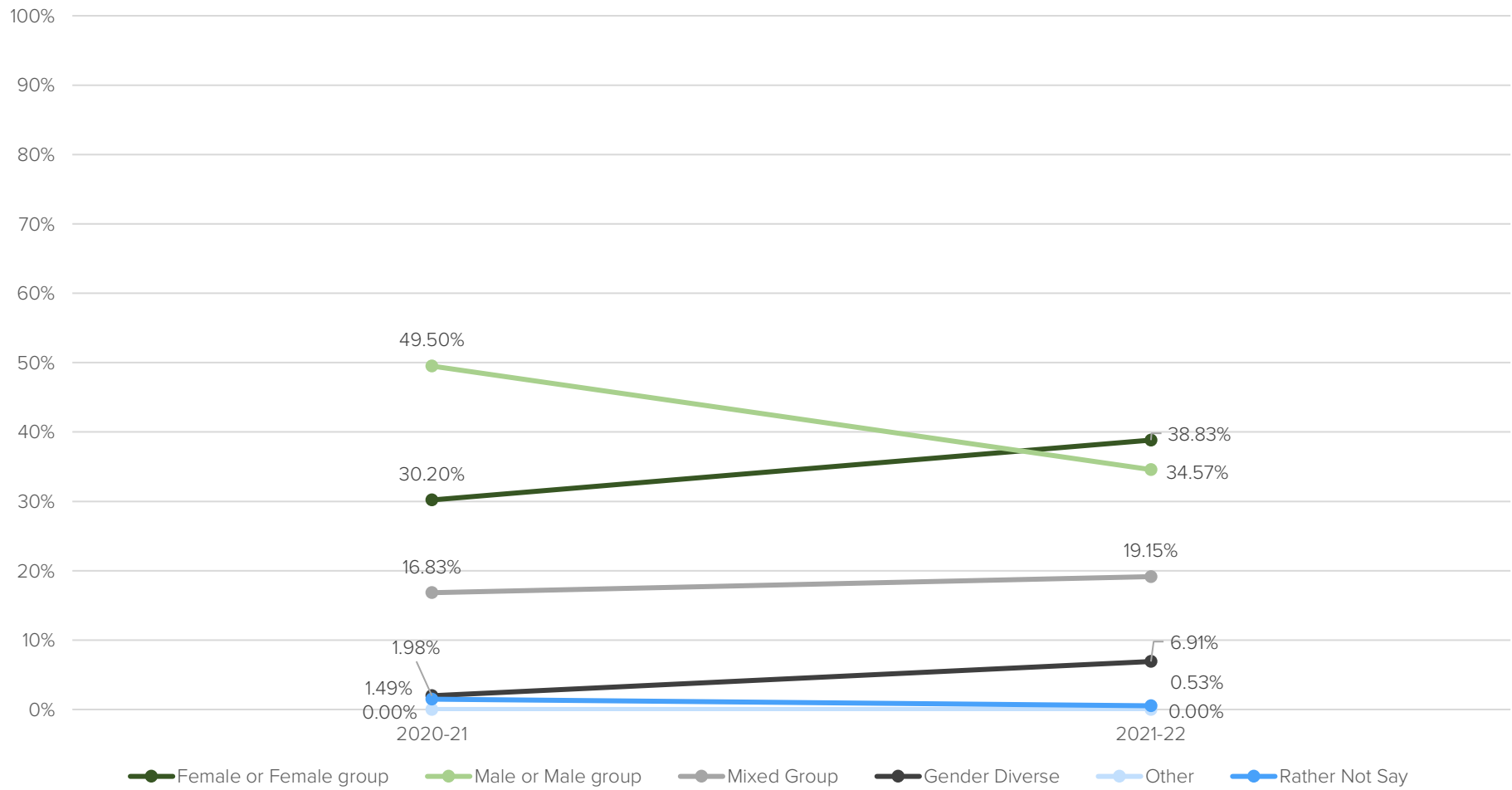
The increased number of funded and non-funded single releases is also reflected with the substantial increase in demand for song placements on NZ On Air's NewTracks monthly new music release compilation.

- Gender: 2021/22 saw the highest level of female and gender diverse funding applicants ever for both New Music Single, with **32%** of applicants being female artists, **44%** male, **17%** mixed group (where the members of an artist/applicant group are a mixture of male, female and/or gender diverse) and **4%** gender diverse. In comparison, in 2020/21 music funding applicants were 25% female artists, 52% male artists, 19% mixed and 2% gender diverse.
- In 2021/22, the success rate of those female artists who applied for New Music Single funding was **39%**, up from **30%** in 2020/21. This can be attributed to a strategic focus for NZ On Air Music over the past two years to support a higher proportion of female and gender-diverse local artists. In comparison, the percentage of male applicants who were subsequently funded dropped from 49.5% in 2020/21 to 34.57% in 2021/22, while mixed group stayed relatively similar moving from 17% to 19% over the same period.
- In terms of gender diverse funded applicants – noting that the 2020/21 and 2021/22 surveys were the first to separate out Gender Diverse and Mixed categories where previously they had been combined – this jumped from 1.98% of funded applicants in 2020/21 to 6.91% in 2021/22.

## New Music Single Applications (Gender)



## New Music Single Funded (Gender)





## New Music Single – Applications vs Funded (Ethnicity)

- In 2021/22, the number of funded applicants who identified as European only for New Music Single was 44%, which was slightly down on the percentage of funded applicants in 2020/21 (48%). The number of European applicants overall remained similar – 53% in 2020/21 and 51% in 2021/22.
- There was an increase in representation of those artists who identified as Māori, or Māori and European<sup>2</sup>, in New Music Single from 2020/21 to 2021/22 – with 17.8% funded in 2020/21 (15% of applications) and 22% funded in 2021/22 (19% of applications).
- The number of funded applicants who identified as Pacific Peoples saw a drop in 2021/22, down from 6.93% in 2020/21 to 3.72% - in both years, those funded were similar in ratio to those who applied for funding. It's important to note that this decline correlates with the launch of a specific New Music Pasifika fund – a fund that was developed from a one-off music single round in 2019 to target underserved Pasifika audiences and was then expanded in 2020 and 2021 via the COVID-19 recovery fund and continued into 2022 within the regular Music budget
- Funded applicants who identified as Asian was 5.85%, up from 3.96% in 2020/21. The total number of Asian applications was also up slightly, from 3.56% in 2020/21 to 4.14% in 2021/22.

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<sup>2</sup> 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 Single – Applications vs Funded (Primary Genre)

- In 2021/22, genre representation in funded New Music Singles – as selected by the applicants – remained broadly in line with the ratio of applications to NZ On Air with the most-funded contemporary popular music genres being Alternative/Indie at 37.8%, Pop at 18.6% and Hip Hop/RnB at 15.4%. These three were also the most frequently funded music genres in 2020/21, with Alternative/Indie being 27.7% of those funded, Pop 26% and Hip Hop/RnB 20.8%.
- Outside of those top three, the genre that saw the most growth in terms of applications and funding from 2020/21 to 2021/22 was Dance/Electronic which jumped by almost 4% in terms of applications and 5% in New Music Singles funded over that period.

## New Music Single – Applications vs Funded (Regional Representation)

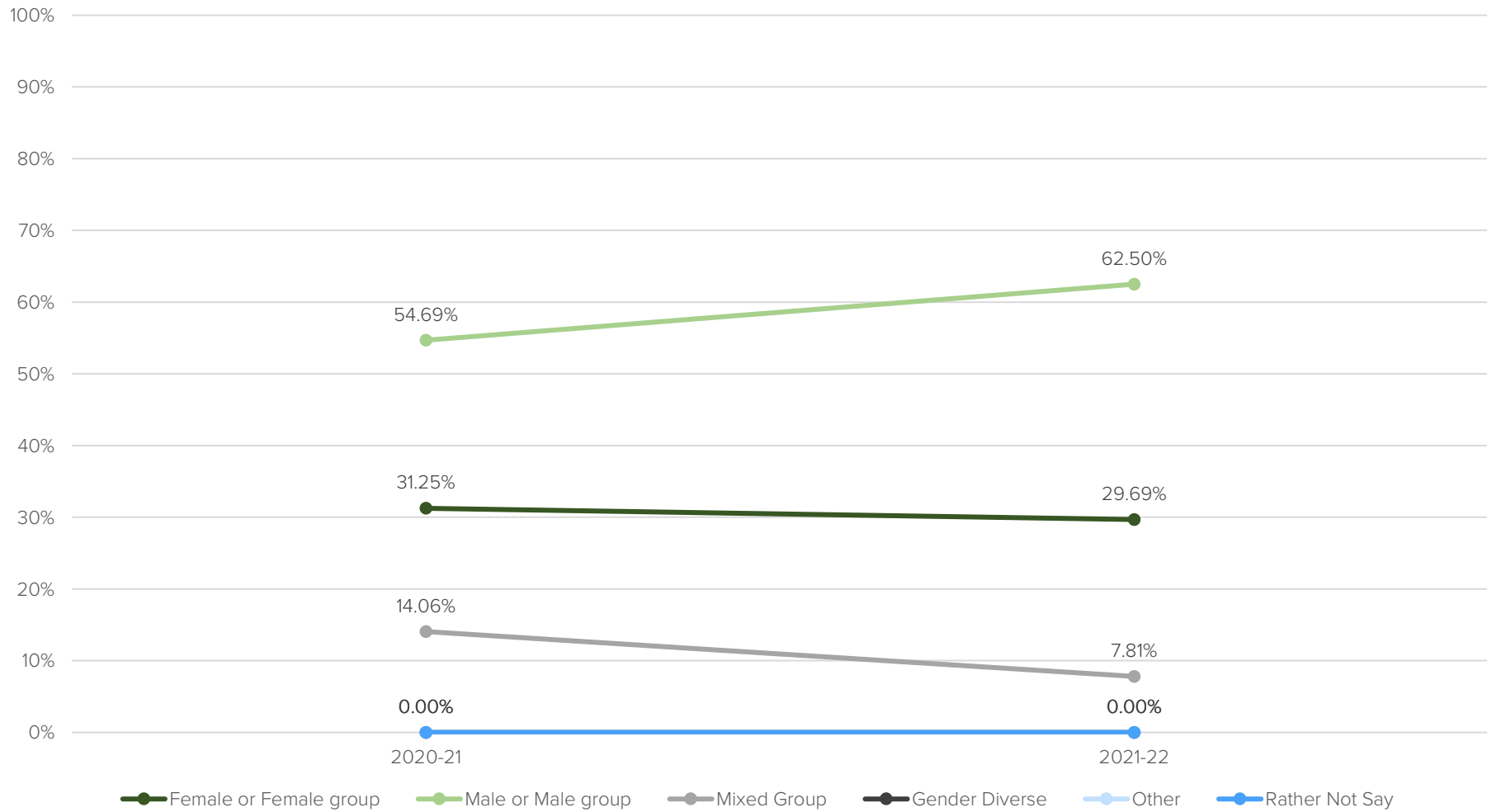
- Auckland remains the hometown region of almost half of those artists funded across New Music Singles – with 46% of artists in 2021/22 and 47.5% in 2020/21. This is relatively consistent with the number of applications, with 39% of applicants selecting the Auckland area as their hometown region in 2021/22 and 45% in 2020/21.
- Wellington and Canterbury are the next highest regions with Wellington at 15.4% for 2021/22 (12.9% in 2020/21) and Canterbury at 9.6% in 2021/22 (12.4% in 2020/21).

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

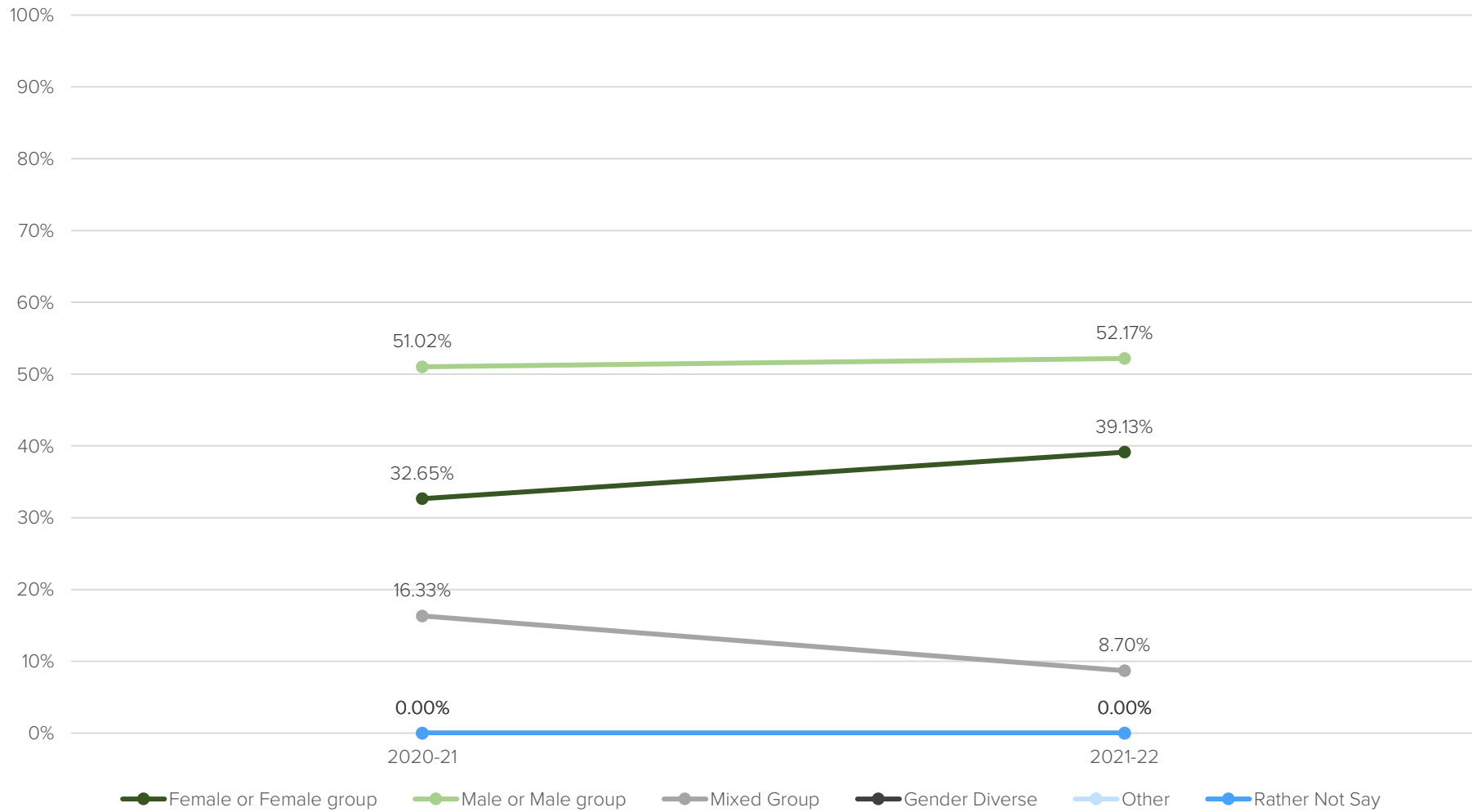
Under New Music Project, 46 projects were funded out of a total of 64 applications in 2021/22, as compared to 49 projects funded from 64 applications in 2020/21 – 72% success rate versus 77% respectively.

- In terms of gender diversity, in 2021/22 the percentage of applications from female or female groups was 30% and those funded was 39%. In 2020/21, the percentage of female or female groups applications was 31% and 33% were funded.
- For male or male groups, the trend of applications versus funded projects shifted slightly in the last three years of the report, in line with NZ On Air Music's strategic focus to support a higher proportion of female and gender-diverse artists. In 2019/20, there were 63% applications to 64% funded male or male group projects, while in 2020/21 this moved to 55% applications and 51% funded projects and in 2021/22 to 62% of applications and 52% of funded projects.
- For 2021/22, the overall breakdown in terms of funded New Music Projects by gender was 39% female or female group, 52% male or male group and 9% mixed gender group.
- The number of mixed gender groups (mixed gender groups include a combination of male, female and gender diverse artists) dropped from 2020/21 to 2021/22 with a split of 14% of applications in 2020/21 and 16% funded, and 8% applications in 2021/22 and 9% funded. This figure was also higher in 2018/19 (12% applications and 13% funded) and in 2019/20 (16% applications and 16% funded).

## New Music Project Applications (Gender)



## New Music Project Funded (Gender)



## New Music Project – Applications vs Funded (Ethnicity)

- In the latest report 2021/22, the number of funded artists for New Music Project who identified as European only (43%) was down slightly on 2020/21 which recorded 45% of funded artists. The number of applications remained exactly the same over that period – 46.88% of overall applications.
- There was a big jump in representation of Māori artists from 2020/21 to 2021/22 – with 7.8% applying in 2020/21 and 4% funded, to 11% applying in 2021/22 and 15% funded. If we combine those who identified as Māori with those who identified as Māori and European<sup>3</sup>, then this group equates to 26% of those funded in 2021/22 and 24% of those funded in 2020/21.
- The number of funded applicants that identified as Pacific Peoples was 6.52% in this latest 2021/22 report, which was well up on 2020/21 when no applicants identified as Pacific Peoples. However, to provide context, in 2021/22 2.2% identified as European and Pacific Peoples and 6.52% identified as Māori and Pacific Peoples, while in 2020/21, 2% identified as European and Pacific Peoples and 4% Māori and Pacific Peoples.
- There were no funded applicants who identified as Asian in this latest report, down from 4% in 2020/21. The number of Asian applications in 2021/22 and 2020/21, however, remained the same (1.56%). However, again to provide context, in 2020/21 those who identified as European and Asian numbered 4.4% in 2021/22 and 2% in 2020/21.

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<sup>3</sup>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)

- In genre representation across New Music Project between 2020/21 and 2021/22, the biggest shift was seen in Pop, which overtook Alternative/Indie as the genre with the highest number of applications and funded projects – with a jump from 17% of applications and 16% of funded projects in 2020/21 to 34% of total applications and 37% of funded projects.
- Alternative/Indie projects dropped slightly from 28.6% in 2020/21 to 24% in 2021/22, as did Hip Hop/RnB, dropping from 20.4% in 2020/21 to 17% in 2021/22.
- Overall, Pop, Alternative/Indie and Hip/Hop RnB remained the most-funded contemporary popular music genres.

## New Music Project – Applications vs Funded (Regional Representation)

- Like New Music Single, Auckland remains the hometown region of half of all artists funded across New Music Project – with 50% of artists in 2021/22 and 45% in 2020/21.
- Canterbury is the next highest region, showing a marked jump in both applications and funded projects in the latest survey – 20.3% of applications and 24% of funded projects were from Canterbury. This was up from just 9% of applications in 2020/21 and 12% of funded projects.
- Wellington saw a drop in both applications and funded projects in 2021/22 (3% of applications and 4% of funded projects) down from 12.5% of applications in 2020/21 and 14% of funded projects.
- Waikato continued to show a steady increase – with 11% of applications and 8.7% of funded projects coming from the region in this latest survey, and 9% of applications and 8% of funded projects in 2020/21.

## 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 will be 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](#)