

Irirangi Te Motu  
**NZ On Air**

# 2024 Music Diversity Report



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ASHY

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## Introduction

Irirangi Te Motu | NZ On Air is tasked with reflecting and developing New Zealand's 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 third standalone NZ On Air Music Diversity Report.

This is also the eighth 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 comparison across New Music Single and New Music Project funding between 2022/23 and 2023/24. The data for New Music Single and New Music Project was collected to the end of the 2023/2024 funding year.

Funding applicants were split into the following gender categories 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 category – those with identities not captured in the prior options
- 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 and initiatives outside of New Music Single and New Music Project, such as New Music Pasifika (for 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.<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 19.

## Executive Summary

In 2023/24, **169** New Music Single projects were funded out of **1,103** applications. This is an overall success rate of 15%, down from 17% in 2022/23 and 19% in 2021/22.

New Music Project rounds received a total of **75** applications, a decrease on 2022/23, which saw 96 NMP applications. Of the 75 applications, **48** were successful, a success rate of 64% (3% higher than the prior year).

### **New Music Single key findings**

- **There is good gender parity between solo male and solo female recipients of funding.** Solo male applicants received 37% of New Music Single funding and solo female applicants received 38% (with the remaining 25% split between male and female group applicants, mixed groups, and gender diverse artists).
- **Pacific artists received the highest percentage of NMS funding since reporting began.** Artists from Pacific and Pacific-European backgrounds were awarded a combined total of 15% of pūtea.

### **New Music Project key findings**

- **In terms of gender, New Music Project recipients continue to be almost exactly proportional to the percentage of applicants in each gender category.**
- The number of female applicants has declined by 11 points from the previous year, reflecting a continued need to address gender imbalances in the music space at that level<sup>2</sup>.
- Gender diverse artists received 6% of funding, double what they were awarded in 2022/23.
- Artists from African backgrounds received 12% of NMP funding, the highest ever reported.
- The most funded NMP genre is Alternative/Indie (46%).

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<sup>2</sup> NMP is designed for artists with a track record of creating music for a pre-existing audience and its eligibility criteria reflects this. For more information, please visit the [Music](#) section on our website.

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

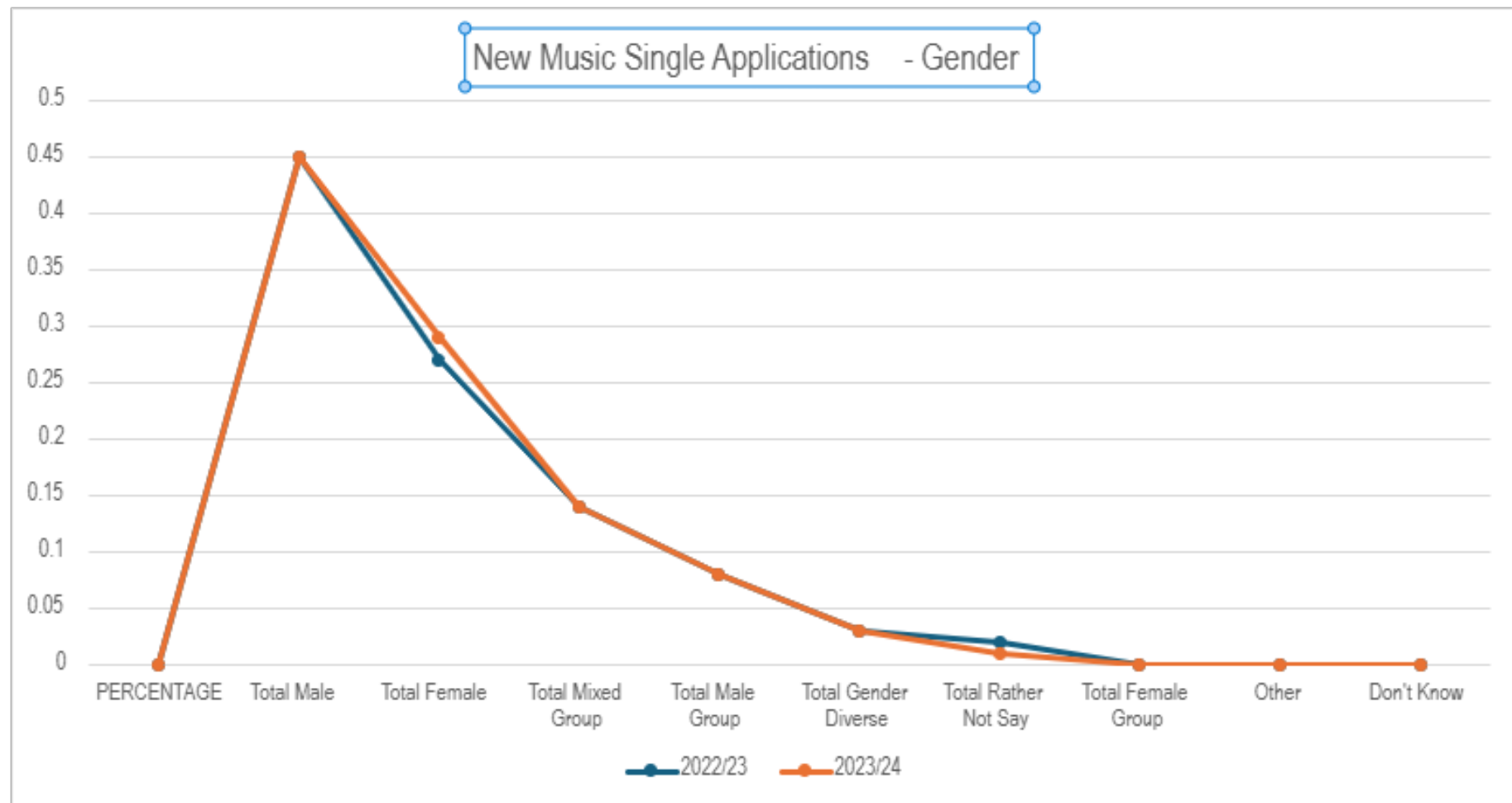
Focus rounds have enabled higher representation for te reo Māori waiata and artists from Pasifika and Pan-Asian backgrounds. All streams continue to be over-subscribed in terms of applications vs available funding which indicates the large talent pool within these communities.

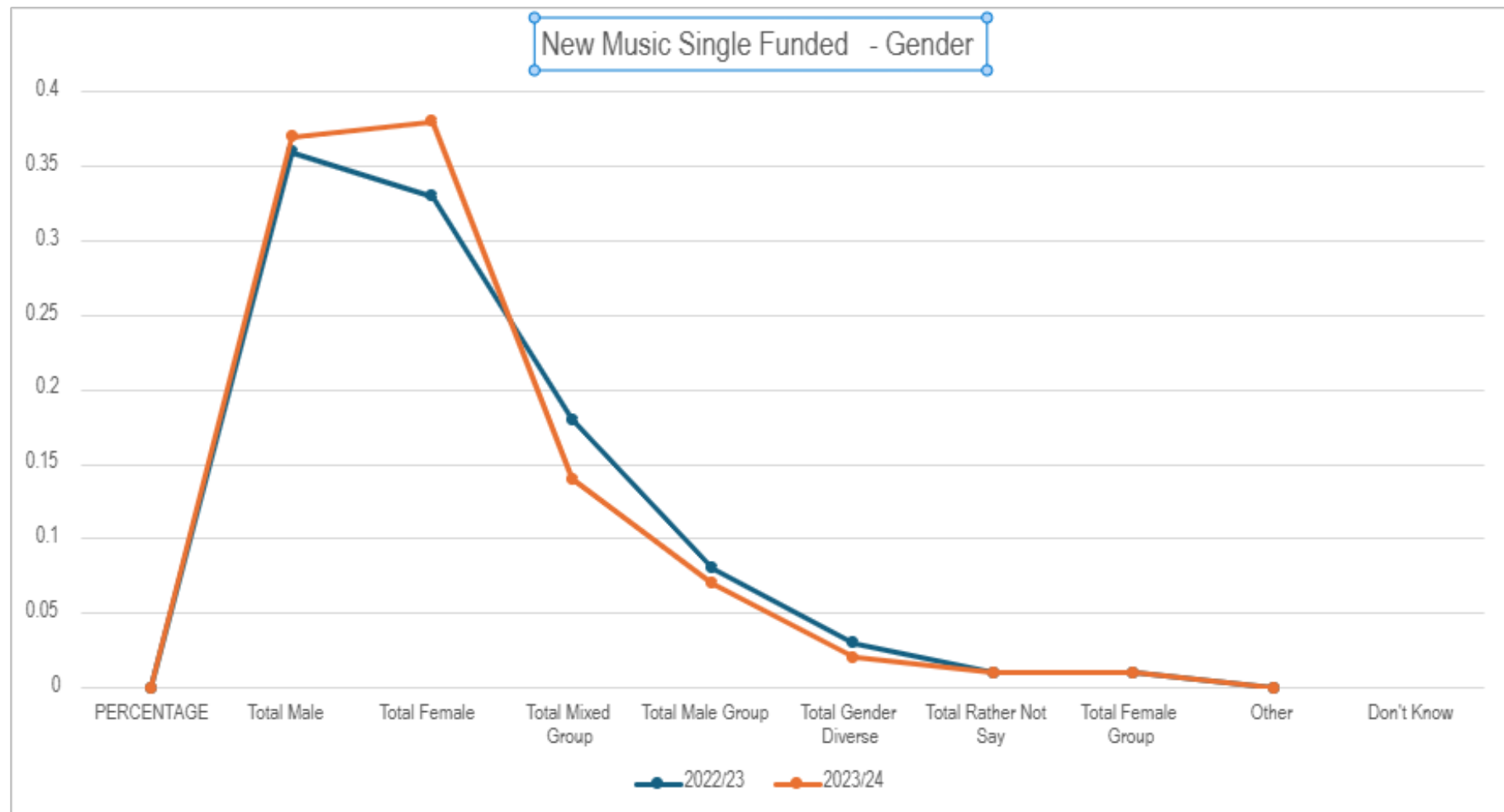
- In the **Waiata Takitahi** round, male and female artists submitted an equal number of applications (33%) and received an equal percentage of funding (38%).
- In the **New Music Pasifika**, Samoan and Samoan-mixed artists continue to submit the highest number of applications (58%) and receive the highest share of funding (66%).
- Female artists received 70% of **New Music Pan-Asian** funding, a 17% increase on the previous year.

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

New Music Single funding continues to be highly contestable. In 2023/24, **169** projects were funded out of **1,103** applications. This is a success rate of 15%, down from 17% in 2022/23 and 19% in 2021/22.

- This year saw a slight increase in gender parity between solo male and solo female recipients of NMS funds, with solo male applicants receiving 37% of funding and solo female applicants receiving 38%. In 2022/23, solo female artists received 34% of funding to solo male artists' 36%.
- Total male artists (including male groups) applied for 55% of funding and received 44%, a success rate of 13%, down marginally from the previous year's rate of 14%.
- Total female artists (including female groups) applied for 29% of funding and were awarded 39%, a difference of only 5% from total male artists. This gives total female artists a success rate of 20%.
- In 2022/23, total male artists received the same percentage of NMS funding (44%) but total female artists received 34%.
- Mixed groups received 14% of the funding, down from 18% in 2022/23, while gender diverse artists received 2% of the overall funding.





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

- Artists from only European backgrounds<sup>3</sup> (including NZ European) submitted the highest number of applications (47%) and received the largest percentage of funding (42%), resulting in a success rate of 14%. This rate is the same as 2022/23.
- The second-highest applicant group were from Māori artists, including those from Māori-European (13%) and Māori (5%) backgrounds, resulting in a combined 18% of total applications. They received a combined total of 15% of funding (with Māori applicants getting 7% and Māori-European applicants receiving 8%). This group submitted the same percentage of applications as the previous year but were awarded a smaller (by 4%) percentage of funds than in 2022/23. However, these numbers do not include data from Waiata Takitahi, a funding round for bilingual te reo Māori lyric tracks.
- Pacific artists received 9% of NMS funding, **the highest percentage since reporting began**, and a marginal increase on last year's figure of 8.6%. They provided 3% of applications, giving them a success rate of 42%. When combined with Pacific-European artists (3% of applications, 6% of funding) the overall total goes up to 15%, **the highest recorded representation for Pacific artists** in NMS rounds. 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.
- Asian applicants submitted 4% of the total ask and received 4% of NMS funding, a success rate of 15%. This result is a decrease on 2023/23 where Asian artists received an all-time high of 8% of NMS pūtea. Asian-European artists also submitted 4% of applications and were granted 4% of funding, giving Asian representation a combined total of 8% of NMS funds. 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.

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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 Single – Applications vs Funded (Primary Genre)

- Alternative/Indie remains the most popular genre, seeing the highest percentage of applications (35%) and receiving almost one third of funding (29%), a 4-point increase on the previous year.
- Pop overtook Hip Hop and RnB as the second most-popular genre, providing 23% of applications and getting 26% of funding, 4-points more than it did in 2022/23.
- Hip Hop and RnB received 19% of NMS pūtea (down from 24% in 2022/23) based on 16% of applications.
- The remainder of NMS funding was split between Dance/Electro (10%), Rock/Metal (8%), Folk/Country (5%), and Reggae/Roots (3%).

## New Music Single – Applications vs Funded (Regional Representation)<sup>4</sup>

- Auckland remains the location with the highest number of applicants (37%) and successful applications (46%). These results are unsurprising given its high population rate and the high concentration of record labels and studios available to artists born and/or raised there. However, they show a slight drop from 2022/23 where Auckland received an all-time high percentage of funding at 52%.
- For the second year in a row, Canterbury has superseded Wellington as the hometown of the second-highest proportion of funded artists, receiving 14% of funding (the same as 2022/23) based on 16% of applications.
- Artists originally from Wellington submitted 14% of applications and received 11% of funding, a minor increase of 1.4% on last year.

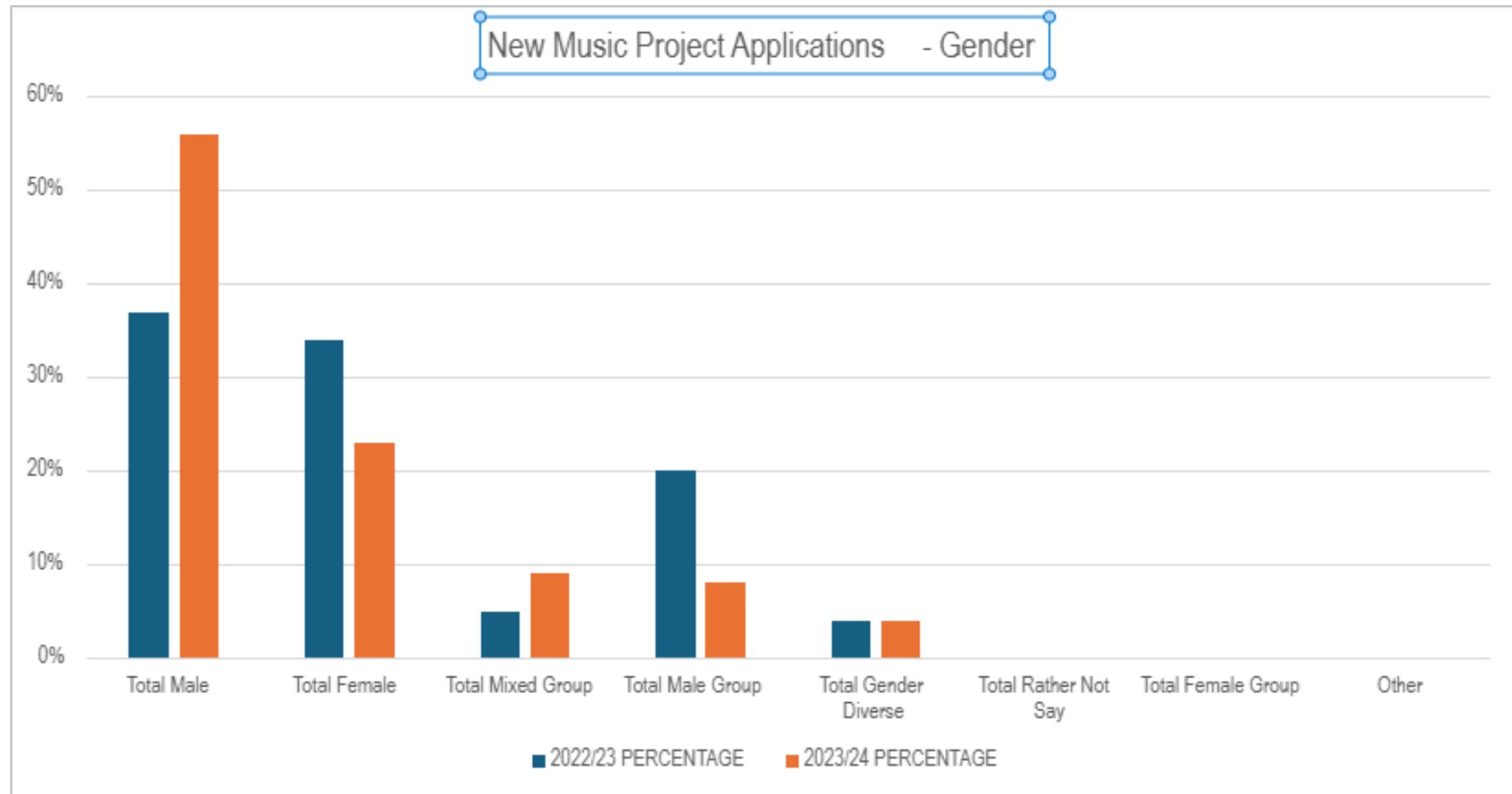
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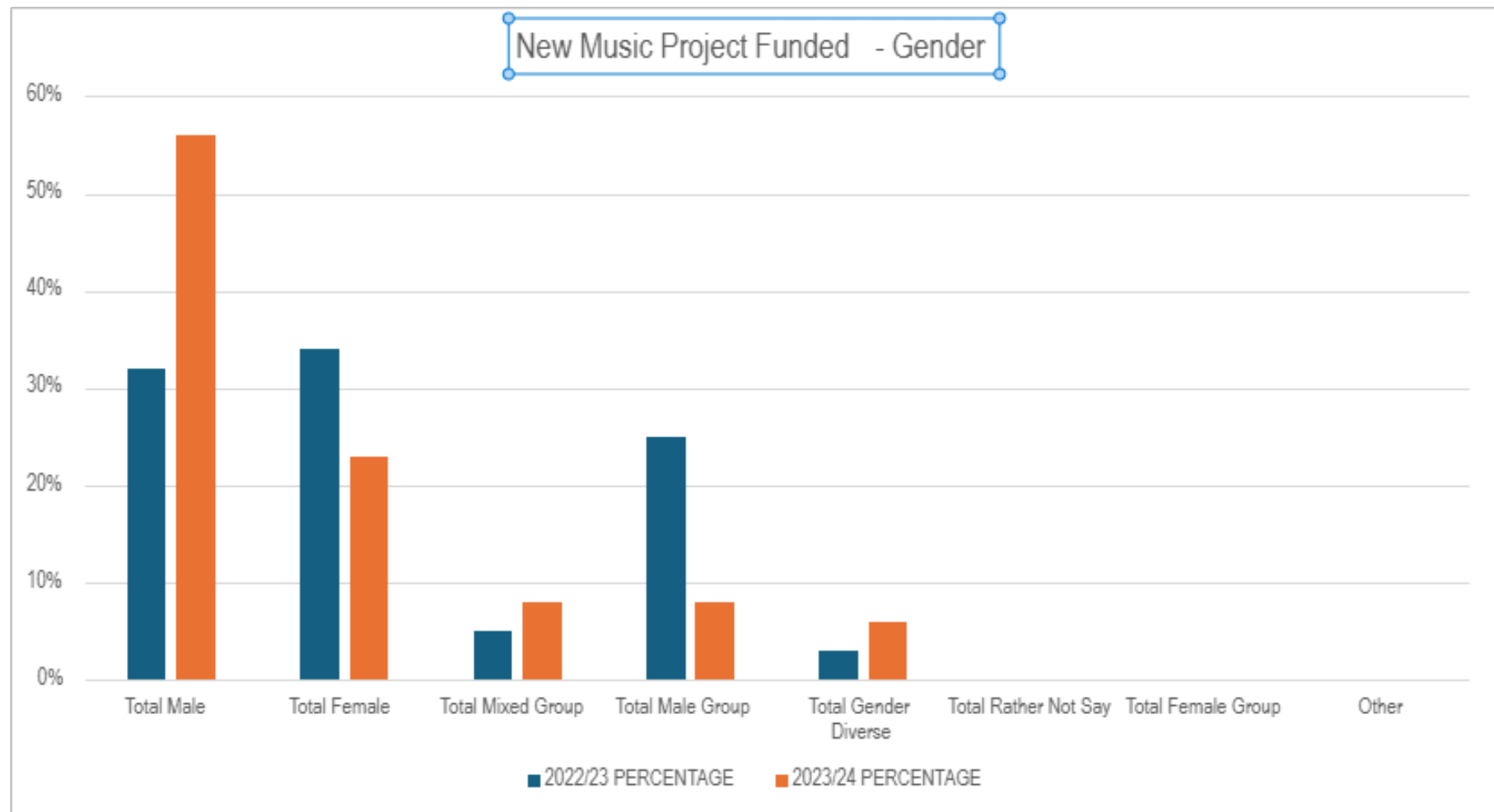
<sup>4</sup> Regional representation refers to an artist's 'hometown', their region of birth and/or origin, rather than their current geographic base.

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

This year, New Music Project rounds received a total of **75** applications, a decrease on last year, which saw 96 NMP applications. Of the 75 applications, **48** were successful, a success rate of 64%.

- **NMP recipients continue to be almost exactly proportional to the percentage of applicants in each gender category** (within 1-2%, which was also the case in 2022/23).
- **The number of female applicants for NMP declined**. Female artists submitted 23% of applications and received 23% of NMP funding. This result is an 11-point drop from 2022/23, where female artists submitted and were awarded 34% of NMP pūtea, and a decrease on 2021/22, where female artists received 39% of funds. As was the case last year, there were no applications from female groups.
- **The number of solo male applicants increased by 22% this year**. In 2022/23, male artists submitted 37% of applications and received 32% of funding, whereas that group submitted 56% of NMP applications this year and were awarded 54% of the pūtea. Male groups received an additional 8% of funding (and submitted 8% of applications), meaning that male artists (solo and group) received a combined total of 62% of NMP pūtea.
- Mixed groups made up 9% of applications, of which 57% were successful, giving them 8% of total funding. These figures represent an increase from 2022/23, where mixed groups submitted and received 5% of pūtea.
- The percentage of applications from gender diverse artists remained consistent at 4%, but they received 6% of funding, double what they received last year (3%).





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

- Artists in the European-only category continue to submit the highest number of applications (49%) and receive the largest share of funding (56%). This result is the highest in four years, with European applicants receiving 34% of funding in 2022/23, 43% in 2021/22, and 45% in 2020/21.
- African artists were the second-most successful single group, submitting 5% of applications and receiving 8% of funding. This is a massive increase on the previous year, where NMP rounds received no applications from African artists. European-African artists made up an additional 4% of successful funding recipients, bringing African representation in NMP to 12% - the highest since reporting began.
- Māori artists constituted a combined total of 10% of pūtea, based on a combined 13% of applications. Māori-only artists submitted 4% of applications (receiving 4% of funds), Māori-European artists submitted 5% (receiving 4%), and Māori-other artists submitted 4% (receiving 2%).
- Artists in the Pacific categories submitted 8% of applications and made up 8% of successful applicants. Pacific-only artists received 2% of funding (submitting 1%) and Pacific-European artists received 6% (submitting 7%).
- Artists in the Asian categories received a combined total of 4% of funding (with Asian-other receiving 2% and Asian-European at 2%), giving them a success rate of 50%. In 2022/23, Asian artists (from all categories) received 5% of NMP funding.

## New Music Project – Applications vs Funded (Primary Genre)

- **Alternative/Indie extended its lead as the most-funded genre by 10 points**, receiving 46% of funding (and receiving 48% of submissions). This is a noticeable increase from 2022/23, which saw the genre receive 36% of NMP pūtea (based on having 37% of applications).
- The gap between Pop and Hip Hop/RnB genres remained consistent. 25% of funding went to Pop (which made up 21% of applications) and Hip Hop/RnB followed closely with 23% of funding (and 20% of applications). In 2022/23, Pop received 22% of funding, only 2 points more than Hip Hop/RnB.
- **The minority genres had declines in both applications and successful recipients.** Dance/Electro, Folk/Country, and Rock/Metal all received 2% of NMP funding, with Reggae/Roots receiving 0% (based on 3% of applications).
- In 2022/23, Dance/Electro received 10% of funding, Reggae/Roots received 8%, and Folk/Country received 3%. Rock/Metal received 0 applications.

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

- **Auckland continues to be the most represented region but this margin has decreased notably from 2022/23.** This year, Auckland-raised artists submitted 36% of applications and received 35% of NMP funding. This is a 9-point drop on the prior year, when Auckland-raised artists were awarded 44%, based on 47% of applications.
- Wellington maintained its second-place position, with artists hailing from the capital receiving 17% of funding (on 15% of applications). This is a slight decrease on last year, where Wellington provided 16% of applicants and 19% of funded artists.
- Christchurch was the hometown of 12% of applicants, who received 13% of NMP funding. This figure is an increase from 2022/23, where Christchurch-raised artists received 7% of funding (and sent in 14% of the applications)

## Focused Rounds - Waita Takitahi, New Music Pasifika, and New Music Pan-Asian

In 2023/24, Waita Takitahi, New Music Pasifika, and New Music Pan-Asian each ran for one round. New Music Pan-Asian, originally intended as a one-off in 2022/23, has become a permanent focused round. New Music Pasifika had two rounds in 2022/23 and two rounds in 2023/24.

### Waita Takitahi

- Waita Takitahi received 27 applications of which 16 were funded, a success rate of 59%. This is higher than last year's success rate of 48%.
- Male and female artists submitted an equal number of applications (33%) and received an equal percentage of funding (38%). The remaining pūtea was split between all-male groups (19%) and mixed-gender groups (6%).
- 96% of applications came from artists with Māori heritage, who were then awarded 94% of funding.
- Of the successful applicants, 56% came from Māori-only backgrounds and 25% were Māori-European. Māori-Pacific, Māori-Pacific-European, and Asian artists all received 6% of the funds. Despite being open to artists from any ethnic background, Waita Takitahi received no applications from artists who solely identified as European/NZ European.
- Pop was the most funded genre at 38%, followed up Reggae/Roots (19%), Alternative/Indie, Folk/Country, and Hip Hop/RnB (all 13%), with Dance/Electro getting the remaining 6%.

### New Music Pasifika (NMPk)

- Both NMPk rounds had a combined total of 116 applications, of which 41 were successful (a success rate of 35%). This ratio reflects the continued demand for NMPk funds.
- Artists in the Samoan (46%) and Samoan-mixed (20%) categories received a combined 66% of funding (based on submitting 58% of applications).
- Artists from other mixed Pacific ethnicities, including the Cook Islands, Niue, Rotuma, Tuvalu, the Solomon Islands, Tokelau, and Tonga made up the remaining 13% of successful total applicants.
- Male solo artists submitted one-third of all NMPk applications (63%) and received 51% of total funding (the same percentage as the previous year), a success rate of 18%.
- Female solo artists submitted one-fifth of all NMPk applications (21%) and received one-third of total funding (31%), a success rate three times higher than male solo artists (54%).
- The remaining NMPk pūtea was split between total male groups (12%), total mixed group (2%), and total female group (2%). This year, only 1% of applicants across both rounds identified as gender diverse. This is a decrease from 2022/23, when gender diverse applicants received 8% and 13% of funding across both NMPk rounds.
- Hip Hop/RnB was the most funded genre at 46%, followed by Pop (20%), Reggae/Roots (15%), Alternative/Indie (10%), Dance/Electronic (5%) and Folk/Country (5%).

### New Music Pan-Asian (NMPA)

- This round received 65 applications of which 20 were funded, a success rate of 31%, which similarly demonstrates the ongoing desire for NMPA funding.
- 98% of applicants came from a mix of 17 Pan-Asian ethnicities, including Indonesian, Malaysian, Singaporean, Japanese, Korean, Filipino, Chinese, and Thai. Chinese artists were awarded the largest share of funding (30%), followed by Malaysian artists (10%) and Filipino artists (10%). The remaining pūtea was distributed between artists that whakapapa to India, Bangladesh, Hong Kong, Japan, Malaysia, the Philippines, Singapore, South Korea, Taiwan, and Vietnam.

- Male applicants (43%) and female applicants (46%) had a difference of only 3%, though female applicants received 70% of funding a 17% increase on the previous year. Male artists received 20% of funding, while mixed groups and gender diverse applicants were each awarded 5%.
- Funding predominantly went to two genre groups - Alternative/Indie and Pop – which each received 40% of the pūtea. Hip Hop/RnB took the remaining 20%.

## 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.

Regional representation refers to an artist's 'hometown', their region of birth and/or origin, rather than their current geographic base.

### 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](#)