

Irirangi Te Motu
NZ On Air

2025 Music Diversity Report

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JessB

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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 fourth standalone NZ On Air Music Diversity Report.¹

This is also the ninth 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 2023/24 and 2024/25. The data for New Music Single and New Music Project was collected to the end of the 2024/2025 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'

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 21

Applicants were able to select any number of ethnicities that best represented their backgrounds and/or identities. For the analysis in this report, where artists identified with more than one ethnicity, they were counted in each applicable category.² In line with guidance from Statistics NZ, we primarily report on the following ethnic categories:

- European³
- Māori
- Asian⁴
- Pacific

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.

*This report was originally published in 2025 with minor statistical errors that did not significantly alter the findings. These errors have been corrected in this report which was re-published August 2026. Any changed data is identified in the footnotes.

² This means that percentages will exceed 100 but is necessary to accurately represent artists with two or more ethnicities

³ Includes NZ European

⁴ Includes Pan-Asian ethnicities

Executive Summary

In 2024/25, **152** New Music Single (NMS) projects were funded out of **958** applications, a success rate of 16%, slightly higher than the 15% success rate of the previous year, but lower than the success rates in 2023/23 (17%) and 2021/22 (19%). **This trend exhibits the oversubscription of the Fund and the ongoing need for funding.**

New Music Project (NMP)⁵ rounds received a total of **62** applications of which **34** were successful. This a success rate of 55% which is eleven points lower than the previous year (64%) and demonstrates the high demand for NMP funding.

New Music Single key findings

- Overall, NMS has closer gender parity than NMP. This year, female solo artists received more NMS funding than male solo artists, but total male artists (including male groups) received more NMS funding than total female artists (including female groups).
- Artists from European, Māori, and Pacific backgrounds were well represented, with the latter two meeting or exceeding their population benchmarks.
 - Artists who identified European as one of their ethnic backgrounds received 56%⁶ of NMS funding.
 - Artists who identified Māori as one of their ethnic backgrounds received 20%⁷ of NMS funding.
 - Artists who identified Pacific as one of their ethnic backgrounds received 16%⁸ of NMS funding.
- Artists from Asian backgrounds received 5% of NMS funding, well below their population benchmark of 17%.
- Alternative/Indie continues to be the most popular genre, representing one third of funded NMS projects.

⁵ 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.

⁶ Updated from 63%

⁷ Updated from 30%

⁸Updated from 17%

New Music Project key findings

- Male artists continue to outnumber female artists in application numbers, and consequently, funded projects:
 - Solo Female artists made up 24%⁹ of applicants and received 31%¹⁰ of the funding.
 - Solo male artists made up 48%¹¹ of applicants and received 43%¹² of the funding.
- Artists from European and Pacific backgrounds were proportionately represented:
 - Artists who identified European as one of their ethnic backgrounds made up 46%¹³ of funded applicants.
 - Artists who identified Pacific as one of their ethnic backgrounds received 18%¹⁴ of the funding.
- Artists from Māori backgrounds had an increase in representation:
 - Artists who identified Māori as one of their ethnic backgrounds received 33%¹⁵ of NMP funding, an increase of 13 points¹⁶ on the previous year.
- Artists from Asian backgrounds saw the lowest representation in three years, submitting 1% of applications, none of which received funding.
- Wellington produced the lowest percentage of funded artists in three years, with only 12% of Wellington-grown artists receiving NMP pūtea.

⁹ Updated from 23%

¹⁰ Updated from 32%

¹¹ Updated from 50%

¹² Updated from 47%

¹³ Updated from 59%

¹⁴ Updated from 24%

¹⁵ Updated from 42%

¹⁶ Updated finding

Focused Rounds

Waiata Takitahi (WT)

- Waiata Takitahi received 25 applications of which **14** were funded, a success rate of 56%. This rate is slightly lower than the previous year, where 16 projects were funded out of 27 applications.
- Mixed gender groups saw a large increase in funding, providing 28% of applications and receiving 36% of the pūtea.
- Fewer female artists applied for and received Waiata Takitahi funding in 2024/25. - Female artists provided 28% of applications and were awarded 14% of the funding, compared to the previous year, where they submitted 33% of applications and received 38% of the pūtea. There were no female group applicants in 2024/25.
- 100% of successful artists identified Māori as one of their ethnic backgrounds.

New Music Pasifika (NMPk)

- NMPk ran one round in 2024/25, receiving 77 applications of which **20** were successful. This is a success rate of 29%, down from the prior year's rate of 35%, and exhibits the high demand for NMPk funding.
- Artists from Samoan and Samoan-mixed backgrounds continued to submit (69%) and receive (60%) the highest share of funding.
- There was closer gender parity in 2024/25 than the previous year. Solo male artists received 40% of the funding and solo female artists received 45%.

New Music Pan-Asian (NMPA)

- NMPA received 65 applications of which **20** were funded. This is a success rate of 31%, same as the previous year, representing the ongoing demand for NMPA funding.
- 22 Pan-Asian ethnicities were represented amongst applicants.

- Artists from Filipino backgrounds received the single largest share of funding (30%) tripling their representation from the previous year (10%).
- Gender parity remains an issue. This year, male artists received 60% of the funding, female artists received 30%, and gender diverse artists received 10%)

New Music Single – Applications vs Funded (Gender)

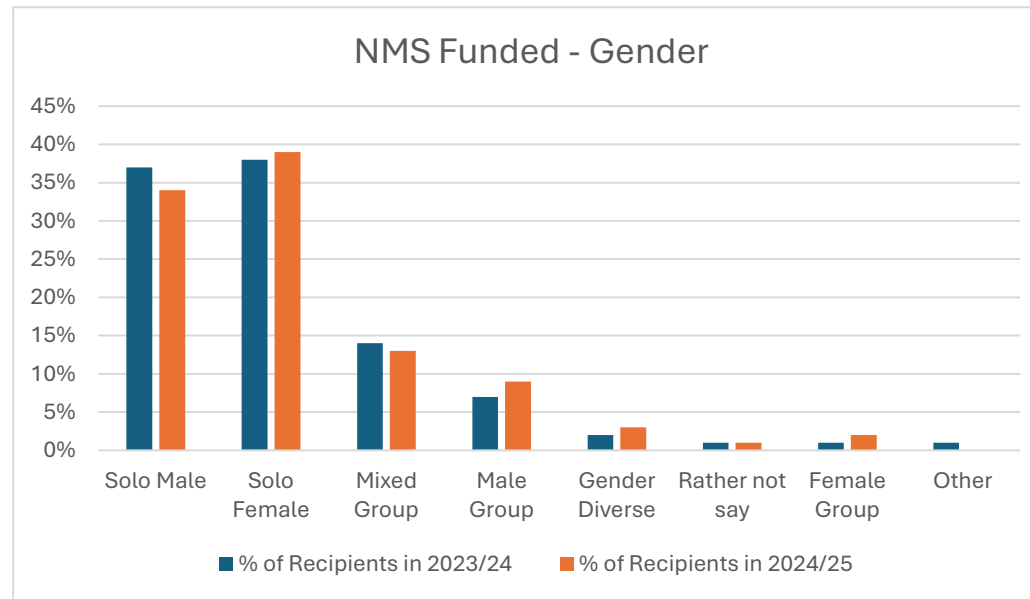
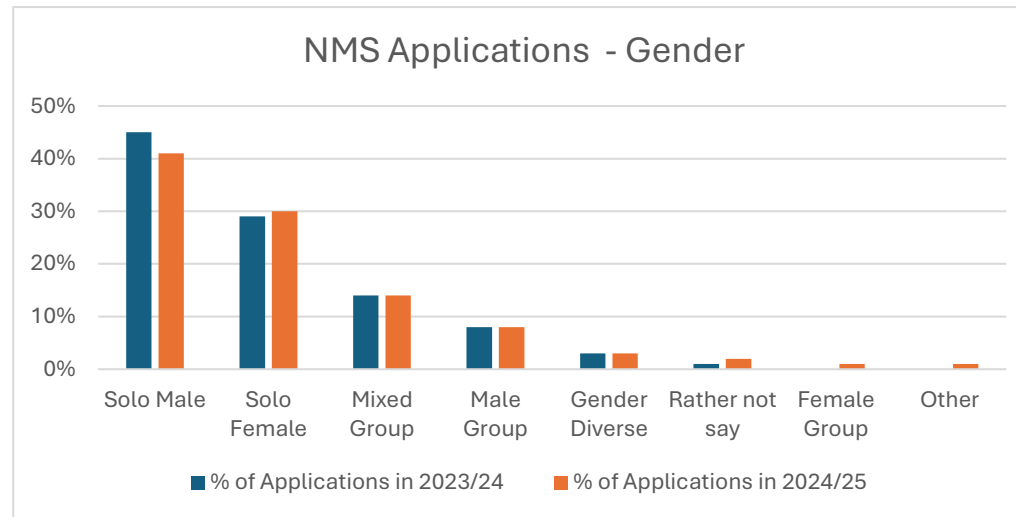
In 2024/25, **152** New Music Single (NMS) projects were funded out of **958** applications, a success rate of 16%, slightly higher than the 15% success rate of the previous year, but lower than the success rates in 2023/23 (17%) and 2021/22 (19%).

- For the second year in a row, female solo artists received more NMS funding than male solo artists. Solo females were awarded 39% of the pūtea and solo males artists received 34%, whereas the split in 2023/24 was 38% and 37% respectively. Solo female artists submitted 31% of applications, giving them a success rate of 20%, seven points above the success rate of solo male artists (13%).
- Despite solo female artists receiving a slightly larger share of NMS pūtea, total male artists (including male groups) received more NMS funding than total female artists (including female groups). This is because male-only groups received 9% of the funds (based on 8% of applications) and female-only groups received 1%¹⁷ (based on 0.4%¹⁸ of applications).
- Total male artists (including male groups) applied for 49% of NMS funding and received 43%, a combined success rate of 14%, the same as their success rate in the previous year.
- Total female artists (including female groups) applied for 31% of NMS funding and were awarded 40%¹⁹, a combined success rate of 21%, a one percent increase on 2023/24.
- Mixed groups received 13% of the funding based on submitting 14% of applications. In the previous year, they received 14% of NMS funding.
- Gender diverse artists received a proportional amount of pūtea, applying for and receiving 3% of the funding, a one-point increase from 2023/24. Artists who selected 'rather not say' submitted 2% of applications and received 1% of funding.

¹⁷ Changed from 2%

¹⁸ Changed from 1%

¹⁹ Changed from 41%



New Music Single – Applications vs Funded (Ethnicity) ²⁰

- 57%²¹ of applications came from artists who identified European as one of their ethnic backgrounds, and they received 56%²² of NMS funding.²³ Although European was the most represented background, these figures are below the 2023 Census figures which showed that 68% of New Zealanders identified as European.²⁴ Artists who solely identified as European submitted 45%²⁵ of applications (down from 46% the prior year) and received the largest share of funding at 41%, only one point lower than the previous year.²⁶
- Overall, artists who identified Māori as one of their ethnic backgrounds submitted 21%²⁷ of applications and received 20%²⁸ of NMS funding, a five-point increase from the previous year (15%)²⁹. These numbers exceed the population benchmark for Māori which is listed as 18%.³⁰ Māori-only artists submitted 5% of NMS applications (the same as the year prior) and were awarded 8%. *These numbers do not include data from Waiata Takitahi, a funding round for bilingual te reo Māori lyric tracks.*

²⁰ 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.

²¹ Changed from 78%

²² Changed from 63%

²³ This includes anyone who identified as having European heritage, including NZ European.

²⁴ <https://www.stats.govt.nz/information-releases/2023-census-population-counts-by-ethnic-group-age-and-maori-descent-and-dwelling-counts/#:~:text=While%20the%20population%20identifying%20with,Population%20estimates>

²⁵ Changed from 46%

²⁶ Updated finding

²⁷ Changed from 26%

²⁸ Changed from 30%

²⁹ Updated finding

³⁰ <https://www.stats.govt.nz/information-releases/2023-census-population-counts-by-ethnic-group-age-and-maori-descent-and-dwelling-counts/#:~:text=While%20the%20population%20identifying%20with,Population%20estimates>

- Artists who identified Pacific as one of their ethnic backgrounds submitted 13%³¹ of applications and received 16%³² of the pūtea. These figures are proportional with the Census population benchmark for Pacific Peoples which is 9%.³³ Pacific-only artists provided 5% of applications and received 9% (equal to the previous year) with Pacific-European (4%) and Pacific-Māori (3%) receiving the next largest shares. *These numbers are not inclusive of data from the New Music Pasifika funding stream, which is a separate initiative open to artists from Pacific backgrounds.*
- Artists who identified Asian as one of their ethnic backgrounds provided 8%³⁴ of NMS applications and they received 5%³⁵ of the funding, a decrease on last year's figure of 8%. The funded amount is notably less than the population benchmark for Asian New Zealanders which is 17%.³⁶ *These numbers do not include data from New Music Pan-Asian, a funding stream aimed at increasing the quality and quantity of music for Pan-Asian New Zealanders.*
- The remaining funding went to artists from African backgrounds (3%) and Middle-Eastern backgrounds (2%), and artists who selected 'other' or 'rather not say' (a combined 2%).

³¹ Changed from 11%

³² Changed from 17%

³³ <https://www.stats.govt.nz/information-releases/2023-census-population-counts-by-ethnic-group-age-and-maori-descent-and-dwelling-counts/#:~:text=While%20the%20population%20identifying%20with,Population%20estimates>

³⁴ Changed from 11%

³⁵ Changed from 13%

³⁶ <https://www.stats.govt.nz/information-releases/2023-census-population-counts-by-ethnic-group-age-and-maori-descent-and-dwelling-counts/#:~:text=While%20the%20population%20identifying%20with,Population%20estimates>

New Music Single – Applications vs Funded (Primary Genre)

- Alternative/Indie regained its position³⁷ as the popular genre, representing one third of funded NMS projects and 38% of applications. This is a seven percent³⁸ increase from 2023/24 where Alternative/Indie received 26% of the funding.
- Pop was the second most popular genre, representing 23% of funded projects and 20% of applications. This is a decrease from 2023/24, where Pop received 29% of the funding.
- Hip Hop and RnB represented 18% of successful applications (based on 14% of the submissions) which is marginally lower than the 19% it received in 2023/24.
- Rock/Metal received 9% of NMS pūtea (up from 8% the previous year) and Folk/Country received 5% (equal to the previous year) while Dance/Electro received 7% (down from 10% the previous year).
- Reggae/Roots represented 8% of funded projects, almost tripling its figure from 2023/24 (3%). It also had the highest success rate (41%).

³⁷ Updated finding

³⁸ Updated finding

New Music Single – Applications vs Funded (Regional Representation)³⁹

- Auckland continues to produce the highest number of artists with NMS funding. This year, Auckland-grown artists submitted 42%⁴⁰ of applications and received 42%⁴¹ of the pūtea. In 2023/24, Auckland provided 37% of applicants who were awarded 49%⁴² of funding.
- The Canterbury and Wellington regions had similar application and recipient statistics. Artists originally from Canterbury made up 15%⁴³ of applications and received 11%⁴⁴ of the funding, while Wellington-grown artists submitted 14% of applications and received 12% of the pūtea. In 2023/24, Canterbury-grown artists received 14% of funding and Wellington-grown artists received 8%⁴⁵.
- The next most represented regions were Otago (11%⁴⁶ of recipients), Waikato (5%⁴⁷), and Bay of Plenty (4%).

³⁹ Regional representation refers to an artist's 'hometown', their region of birth and/or origin, rather than their current geographic base.

⁴⁰ Changed from 39%

⁴¹ Changed from 45%

⁴² Updated from 2023/24 Report

⁴³ Changed from 16%

⁴⁴ Changed from 12%

⁴⁵ Updated from 2023/23 Report

⁴⁶ Changed from 10%

⁴⁷ Changed from 3%

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

New Music Project rounds received a total of **61**⁴⁸ applications of which **34** were successful. This a success rate of 56%⁴⁹ which is eight points⁵⁰ lower than the previous year (64%) and demonstrates the high demand for NMP funding.

- Solo female artists submitted 24%⁵¹ of NMP applications and were awarded 31%⁵² of the funding. Although this result is an increase on the previous year (23%), it is lower than the result in 2022/23 (34%) and 2021/22 (39%). There were no applications from female groups.
- Solo male artists saw decreases in both application numbers (48%⁵³) and funded projects (43%⁵⁴) than the previous year, where they applied for 56% of applications and received 54% of the pūtea. Male groups received an additional 8%⁵⁵ of the funding, bringing total male representation to 51%⁵⁶, less than 2023/24's combined result (62%).
- Mixed groups received 15%⁵⁷ of NMP funding, a large increase from 2023/24 (8%) and 2022/23 (5%).
- Gender diverse artists received 2%⁵⁸ of the funding, a decrease from 6% the previous year.

⁴⁸ Changed from 62

⁴⁹ Updated finding

⁵⁰ Updated finding

⁵¹ Changed from 23%

⁵² Changed from 32%

⁵³ Changed from 50%

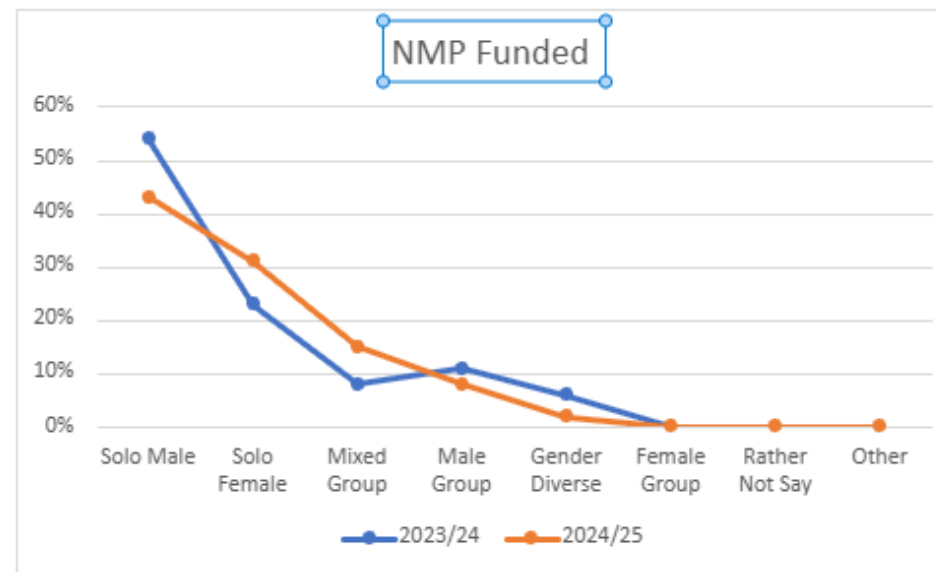
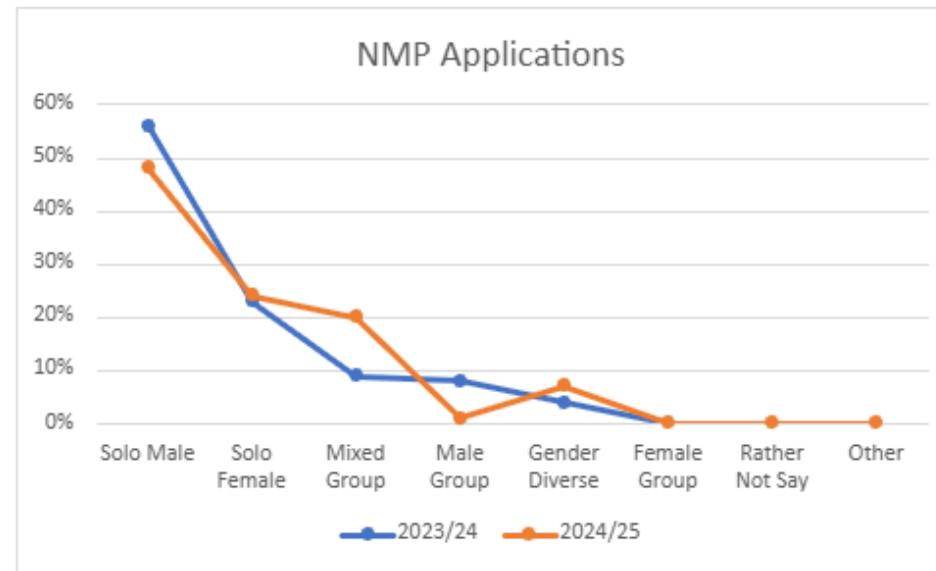
⁵⁴ Changed from 47%

⁵⁵ Changed from 9%

⁵⁶ Changed from 56%

⁵⁷ Changed from 12%

⁵⁸ Updated finding



New Music Project – Applications vs Funded (Ethnicity)

- Artists who selected European as one of their ethnic backgrounds continue to be well represented, making up 62%⁵⁹ of submissions and 46%⁶⁰ of funded applicants. However, there was a decrease in the number of applications (42%⁶¹) and the percentage of funding (30%⁶²) for artists from European-only backgrounds compared to the prior year, where they submitted 49% of applications and received 56% of the pūtea.
- Artists from Māori-only backgrounds saw increases in the application and funding categories, providing 17%⁶³ of applications and being awarded 19%⁶⁴ of the pūtea. This makes them the second-most successful single ethnic group⁶⁵. Artists from Māori-mixed backgrounds received 14%⁶⁶, bringing overall Māori representation to 33%⁶⁷. This is thirteen points⁶⁸ higher than the share Māori artists received in 2023/24 (20%).
- Artists from Asian backgrounds had the lowest NMP representation in three years, submitting 1%⁶⁹ of the applications, none of which received funding. This result is a decrease from 2023/24 and 2022/23 where they received 4% and 5% of the funding respectively.
- Artists from Pacific-only backgrounds saw an increase in NMP funding, receiving 9%⁷⁰ of the pūtea compared to 2% in 2023/24. They also submitted more applications (15%⁷¹) than the previous year (2023/24). When combined with the funding given to

⁵⁹ Changed from 61%

⁶⁰ Changed from 59%

⁶¹ Changed from 40%

⁶² Changed from 38%

⁶³ Changed from 16%

⁶⁴ Changed from 24%

⁶⁵ Updated finding

⁶⁶ Changed from 18%

⁶⁷ Changed from 42%

⁶⁸ Updated finding

⁶⁹ Changed from 2%

⁷⁰ Changed from 12%

⁷¹ Changed from 8%

Pacific-mixed artists (a further 9%⁷²) the overall share for Pacific artists rises to 18%⁷³, a two-point increase⁷⁴ than the previous year.

- The remaining funding went to artists from African backgrounds (1%⁷⁵), a drop from the 8% funding they received in 2023/24.

⁷² Changed from 12%

⁷³ Changed from 24%

⁷⁴ Updated finding

⁷⁵ Changed from 3%

New Music Project – Applications vs Funded (Primary Genre)

- Alternative/Indie remained the most awarded genre, representing 30%⁷⁶ of funded projects. This figure is, however, a notable decrease of 19% from the previous year, where it received 46% of funding.
- Pop was the second most-awarded genre with 24% of NMP funding, in keeping with its share of 25% in 2023/24.
- Hip Hop and RnB projects received the third largest share of funding at 16%⁷⁷. This is a decline of 7%⁷⁸ from the previous year.
- Reggae/Roots saw a statistically significant increase in funding, representing 11%⁷⁹ of successful projects, up from 0% in 2023/24.
- Rock/Metal continued to see a steady increase in representation, receiving 9% of the funding, up from 2% in 2023/24 and 0% in 2022/23.
- The remaining pūtea was split between Dance/Electro (6%) and Folk/Country (3%).

New Music Project – Applications vs Funded (Regional Representation)

- Auckland continued to produce the highest portion of NMP-funded artists at 51%⁸⁰. This is an increase from the two previous years, where Auckland-grown artists received 35% of the funding in 2023/24 and 44% of the funding in 2022/23.
- Wellington produced the lowest percentage of funded artists in three years, with only 12% of Wellington-grown artists receiving NMP pūtea. This is a decline of 5% from 2023/24 and 7% from 2022/23.
- Artists originally from Raglan received 6% of the total spend, while the remainder of the funding went to artists originally from Hamilton, Hokianga, Katikati, Lyttleton, Masterton, Napier, Opotiki, Rotorua, Turangi, and Wanaka, all of whom received 3%.

⁷⁶ Changed from 29%

⁷⁷ Changed from 18%

⁷⁸ Updated finding

⁷⁹ Changed from 12%

⁸⁰ Changed from 53%

Focused Rounds - Waiata Takitahi, New Music Pasifika, and New Music Pan-Asian⁸¹

Waiata Takitahi (WT)

- Waiata Takitahi received 25 applications of which **14** were funded, a success rate of 56%. This rate is slightly lower than the previous year, where 16 projects were funded out of 27 applications.
- Male artists submitted 36% of applications and received 36% of the pūtea, a success rate of 56%. In 2023/24, male artists received 38% of the funding.
- Mixed gender groups saw a large increase in funding, providing 28% of applications and receiving 36% of the pūtea, a success rate of 71%. This result is 30 points higher than 2023/24, where mixed gender groups received a 6% share of the funding.
- Fewer female artists applied for and received Waiata Takitahi funding in 2024/25. Female artists provided 28% of applications and were awarded 14% of the funding, compared to the previous year, where they submitted 33% of applications and received 38% of the pūtea. Furthermore, there were no female group applicants in 2024/25.
- The remaining pūtea was split between artists who selected 'other' (7%) and all male groups (7%), who saw a 12% decrease from 2023/24.
- 100% of successful artists identified Māori as one of their ethnic backgrounds, a four-point increase on the previous year. Artists who identified Māori as their only ethnic background received 43% of the funding, down from 56% in 2023/24. Artists with Māori-European heritage received the next largest share at 36%, up from 25% in 2023/24.
- Artists from Māori and Pacific backgrounds received 14%, more than twice as much funding as 2023/24, and artists from Māori, European, and African ethnicities were awarded 7% of funding, up from 0% in the previous year.

⁸¹ In 2023/24, Waiata 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, but only one round in 2024/25.

- Hip Hop and RnB represented 43% of funded projects, more than tripling its figure from 2023/24 (13%). Pop projects received 29% of the funding, down from 38% in the previous year. Alternative/Indie and Reggae/Roots both represented 14% of funded projects, while no Rock/Metal, Dance/Electro, and Folk/Country applications were successful this year.

New Music Pasifika (NMPk)

- NMPk ran one round in 2024/25, receiving 77 applications of which **20** were successful. This is a success rate of 29%, down from the prior year's rate of 35%, and exhibits the high demand for NMPk funding.
- Artists from Samoan (35%) and Samoan-mixed heritage (25%) made up a combined 60% of recipients, down slightly from the previous year (66%). They submitted 69% of applications.
- Artists from Tongan backgrounds made up 15% of recipients, with the remaining pūtea going to applicants from Cook Islands, Fijian, Niuean, Tokelauan, and Vanuatuan backgrounds.
- There was closer gender parity between solo male and solo female artists. Solo male artists accounted for 62% of submissions (a marginal drop from 63% in 2023/24) and received 40% of the funding (down from 51% in 2023/24).
- Solo female artists submitted 27% of applications (up from 21% in 2023/24) and were awarded 45% of the funding (up from 31% in 2023/24). The remaining funding (15%) went to mixed groups.
- Hip Hop and RnB remained the most funded genre (40%), followed by pop (25%), Alternative/Indie (15%), Reggae/Roots (10%), Dance/Electronic (5%), and Folk/Country (5%).
- 50% of funded artists cited Auckland as their hometown, followed by Wellington (20%) and Hamilton (10%) as the only other regions to break 10%.

New Music Pan-Asian (NMPA)

- NMPA received 65 applications of which **20** were funded. This is a success rate of 31%, same as the previous year, representing the ongoing demand for NMPA funding.
- 22 Pan-Asian ethnicities were represented amongst applicants.
- Artists from Filipino backgrounds received the single largest share of funding (30%) tripling their representation from the previous year (10%). The only other group to receive more than 10% of the funding were artists from Chinese backgrounds, who were awarded 15% (down from 30% in 2023/24). The rest of the pūtea was shared between artists from Bangladeshi, Korean, Cambodian, Hong Kong, Indian, Indonesian, Kurdish, Malaysian, Singaporean, Thai, and Vietnamese backgrounds.
- There was higher number of male applicants (45%) than female applicants (38%) and male artists consequently received a slightly more than half (55%) of the funding. This is a large increase from 2023/24, where they received 20%.
- Female artists were granted a 30% share, down significantly from the 70% share they received the previous year.
- Gender diverse artists were given 10% of the funding (double the share in 2023/24) and male groups received the remaining 5% of the NMPA pūtea.
- The two most successful genres were pop (30%) and Hip Hop and RnB (30%), followed by Alternative/Indie (15%), Rock/Metal (15%) and Dance/Electronic (10%).
- 60%⁸² of NMPA-awarded artists cited Auckland as their hometown, which aligns with the fact that one-third of Auckland's population identifies as Asian.⁸³
- Wellington was the only other region with more than 10% representation.

⁸² Changed from 65%

⁸³ [https://www.stats.govt.nz/news/census-results-reflect-aotearoa-new-zealands-diversity/#:~:text=Auckland%20is%20the%20most%20diverse,compared%20with%208.9%20percent%20nationally\).&text=Auckland%20was%20also%20home%20to,\(9.9%20percent%20in%20both\).](https://www.stats.govt.nz/news/census-results-reflect-aotearoa-new-zealands-diversity/#:~:text=Auckland%20is%20the%20most%20diverse,compared%20with%208.9%20percent%20nationally).&text=Auckland%20was%20also%20home%20to,(9.9%20percent%20in%20both).)

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.

For ethnicity, where an artist or applicant identified with more than one ethnicity, they were counted in each applicable group.

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

Addendum

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](#)