

Diversity Report

Te Pūrongo Rerenga Kētanga

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Section 1: Introduction

What this report is about

The *Diversity Report 2022/23* is the second in a series of reports looking at the diversity of:

- applicants for Creative New Zealand funding and support
- people who have attended or participated in Creative New Zealand funded activities
- external peer assessors, staff and the Arts Council (Creative New Zealand's governing board), who make or contribute to decisions about where Creative New Zealand funding and support goes.

This report focuses on the three-year period beginning 1 July 2020 through to 30 June 2023 and builds on the findings of the first report, *Diversity Report 2019/20*, released in September 2021.¹

This series helps us understand the extent to which we're meeting the commitments in our *Diversity in the Arts Policy* (2015) and informs recommendations for improving access and equity across our work.²

In response to this report, over the coming year we're planning to review our *Diversity in the Arts Policy*. This is expected to include an action plan aimed at addressing the findings of this report.

Why we report on diversity

Our *Diversity in the Arts Policy* (2015) states our commitment to recognise, promote and celebrate diversity in the arts, and sets out how we will do this.

Diversity in the arts applies to the arts we support; the artists and practitioners we support; and the individuals, groups and communities who access and benefit from participating in, and experiencing, the arts activities we support.

The policy aims to ensure that:

- our funding and services are fair, equitable and non-discriminatory and keep pace with the demographic changes in New Zealand society
- the benefits of the arts we support are available to all New Zealanders, irrespective of age, gender, ethnic affiliations, physical or other disability or sexual orientation.

¹ [Diversity Report 2019/20 \(September 2021\)](#)

² [Diversity in the Arts Policy \(2015\)](#)

³ [Tapatahi Accessibility Policy and Action Plan 2023–2028 \(March 2024\)](#)

The policy states that Creative New Zealand will:

- ensure data collection allows us to research and report on the age, gender and ethnic affiliations of applicants to Creative New Zealand for arts funding
- aim to ensure no significant barriers exist to accessing Creative New Zealand support and resources (this includes making sure communications and application processes meet, as far as possible, agreed standards for removing barriers)
- encourage the arts sector to remove barriers to access the arts for practitioners, participants and audiences
- encourage the arts sector to recognise, promote and celebrate the arts of the diverse cultures of New Zealand
- fund educational and advocacy services to promote diversity in access to the arts sector and other relevant sectors
- require key arts organisations to demonstrate how they deliver to New Zealand's diverse communities.

The policy reflects our obligations under our legislation, the Arts Council of New Zealand Toi Aotearoa Act 2014 (the Act) and takes account of other relevant New Zealand legislation and international obligations.

What we've done since the last report

We've developed Tapatahi Accessibility Policy and Action Plan

Our *Diversity Report 2019/20* found that we were unable to track whether Deaf or disabled artists, practitioners and disability communities were accessing or benefiting from our services and programmes as we do not collect data on disability.

In response, we worked alongside Deaf and disabled arts and rights leaders to develop *Tapatahi Accessibility Policy and Action Plan 2023–2028* (March 2024).³

This policy aims to ensure:

- our information, services and spaces can be accessed with ease and dignity
- our services and funding are non-discriminatory, fair, equitable, inclusive and safe
- Turi Māori, tāngata whaikaha Māori, Deaf and disabled artists and arts practitioners are visible, acknowledged, valued and respected on an equal basis with others
- the benefits of the arts and ngā toi Māori that we support are accessible to and inclusive of all New Zealanders.

As part of implementing the policy, we have focused on improving the accessibility of our grant programmes including:

- introducing a supported application service to assist applicants with access needs, including Deaf and disabled applicants
- providing for an access payment for applicants that identify as Deaf or disabled to receive a payment on top of their grant to recognise the additional costs faced by those who are Deaf or disabled
- improving communications, including the introduction of plain language terms and conditions to replace funding agreements.

We've made changes to our grant programmes to make them more accessible and equitable

Since we released our first report we have reviewed our grant programmes, with the new *For the Arts* programmes opening in March 2024.

Key characteristics of the *For the Arts* programmes include opportunities tailored to three distinct groups:

- early career artists
- artists and practitioners
- arts groups and organisations.

These changes respond to findings of our first report, including the:

- lower levels of funding success by younger applicants
- lower levels of funding success by individual artists and practitioners compared to arts organisations.

These changes mean applicants are competing for funding on a 'like for like' basis.

We're making changes to the data we collect

We're also planning to make further changes to the data we collect and how we collect certain data, this includes disability and gender.

Section 2: Summary of key findings

Overall findings

This report looks at the diversity of those who access or benefit from Creative New Zealand's services and the diversity of our organisation. Over this period, Creative New Zealand, the arts sector, and the country was significantly impacted by the COVID-19 pandemic.

Overall, trends in gender, age, ethnicity and location have not changed significantly since the last report and the key findings remain similar.

There have been improvements in:

- the success rates of applicants in the 20–29 year age group – success rates across age groups are largely consistent
- the percentage of organisations funded through our Investment programmes (Toi Tōtara Haemata and Toi Uru Kahikatea) with Māori and Pacific Peoples ethnic affiliations.

While more work needs to be done, we also expect shifts to occur as a result of recent changes, including the introduction of our *Tapatahi Accessibility Policy and Action Plan 2023–2028* and the *For the Arts* grant programmes, which have yet to flow through to the data.

The findings of this report highlight several areas for further consideration.

Data collection

- **Improvements to data collection in relation to Deaf and disabled are needed** to enable us to track whether these communities are accessing our services and whether what we support reflects the experience of these communities – this work is underway under our *Tapatahi Accessibility Policy and Action Plan 2023–2028*.
- **Updating our categories for gender** to match the Stats NZ standards.

Programme reach

- Compared to national percentages, there is a continued trend of a low proportion of applications from those with **Asian ethnicity**.
- Organisations continue to be more successful in securing funding than **individuals**.
- Established artists continue to have higher success rates than **emerging artists**.

- Audience **attendances are notably higher in Auckland and Wellington**, when compared to their population. Arts participation is closer to the regions' population, as participation in the arts is most likely to occur locally.

Key findings

Applicants

Individuals and organisations (and including groups and collectives) apply at equal rates, with an average of 52 percent of applications from individuals over the three years 2020/21 to 2022/23 and 48 percent from organisations. However, organisations continue to be more likely to be successful, with 62 percent of successful applicants being organisations and 38 percent being individuals. This is attributable to a combination of factors. Organisations tend to have more resources to be able to prepare a good case, and organisations are more likely to deliver projects with wider reach (audience and participation) than individual applicants.

More women than men apply for funding, but applications from women and men are approved at the same rate. Applicants identifying as another gender have a slightly lower success rate than women and men.

Applicants are most likely to be 30–39 years old followed by 40–49 years old and 50–59 years old. This largely reflects the New Zealand population trend and expected age of working artists. Success rates across age groups are largely consistent, including in the 20–29 year age group, an improvement on the last report when their success rate was lower.

Established artists continue to have higher success rates than emerging artists, at 26 percent for emerging and 38 percent for established. It is expected that changes to grant funding through the *For the Arts* programmes will make it easier for emerging artists as they will be competing 'like for like' within new programmes targeted towards early career artists.

Individual applicants broadly reflect the overall population of New Zealand in all ethnicities except Asian. Applications from Asian artists and practitioners are low, at 5 percent (compared with a population proportion of 17 percent), although the success rate for Asian applicants is comparable to other ethnicities (at 31 percent).

This report shows an increase, in 2022/23, in the percentage of organisations funded through the Investment programmes with Māori and Pacific Peoples ethnic affiliations, reflecting increased funding to Māori-led and Pacific-led organisations.

Activity funded by Creative New Zealand tends to take place in the major centres, plus nationally, online and overseas. Canterbury had very high participant numbers but lower activity and audience numbers.

Organisations funded through the Investment programmes deliver the highest levels of activity in Auckland and Wellington or nationally. Since the last report, there has been an increase in the breadth of regional delivery with several regionally-based organisations entering the Toi Uru Kahikatea programme in 2022 (including in the Bay of Plenty, Northland, Gisborne and Nelson-Marlborough).

Attendances and participation

Average attendances at arts activities supported by Creative New Zealand are highest in Auckland followed by Wellington. This is likely be due to large events and shows being intentionally held in Auckland and Wellington where there are a greater number of suitable venues, spaces, artists and production crew.

Arts participation (percentages) are closer to the regions' population understandably, as participation in the arts is most likely to occur locally. The regions that have arts participation that is in line or higher than the regions' population are: Auckland, Gisborne, Wellington, Nelson-Marlborough, Canterbury, Otago and Southland.

Peer assessors

A good level of diversity is seen among the peer assessors Creative New Zealand engages to provide external assessment of funding applications.

Overall, there are more women (61 percent) than men (36 percent), with other gender diversity broadly in line with population estimates.

Ages are reasonably distributed, with the highest proportion of assessors in the 40–49 year age group, at 33 percent. This is understandable, as assessors tend to be experienced practitioners. The proportion of new and experienced peer assessors is consistent with the last report.

In terms of ethnicity, overall, 57 percent are European, 26 percent are Māori, 18 percent are Pasifika, and 10 percent are Asian.

Peer assessors are distributed across New Zealand, with the highest numbers in Auckland (38 percent) and Wellington (30 percent).

Peer assessors represent the range of artforms that Creative New Zealand invests in.

Staff

The diversity of our staff has improved since the last report, however, we could be more diverse and representative of the different cultural perspectives that make up New Zealand's population.

As at 30 June 2023, across all staff, women represent 78 percent of staff, with men at 19 percent and 3 percent of staff identifying as another gender. The senior leadership team was made up of four men and three women.

Ages are reasonably distributed, and staff represent a broad range of diversities. Since the last report, the number of Māori staff has increased from 17 percent to 32 percent and Pacific staff from 11 percent to 16 percent.

Arts Council

As at 30 June 2023, the Arts Council comprised nine women and four men. Arts Council members are mainly in the 50–59 year age range, and are mainly based in the major centres of Auckland, Wellington and Christchurch. Fifty percent of members are Māori and 50 percent European, followed by Pasifika with 17 percent (noting that multiple ethnicities mean that the total is greater than 100 percent). One member identifies as Asian, and one identifies as disabled.

Section 3: Detailed findings

The report findings are split into five parts:

- Applicants
- Attendances and participation
- Peer assessors
- Creative New Zealand staff
- Arts Council members.

Applicants

Each year, Creative New Zealand receives applications from individual artists and practitioners as well as arts organisations, groups and collectives.

Applications are made to the following different programmes:

- Grant programmes for individuals and arts organisations, including special opportunities such as residencies, bursaries and scholarships.
- Multi-year funding programmes for arts organisations (ie, the Toi Tōtara Haemata and Toi Uru Kahikatea Investment programmes).
- International programmes.

This section of the report looks at the diversity of those applying to Creative New Zealand, including the:

- distribution between individuals and organisations
- gender
- age
- ethnicity
- ethnic affiliation (for arts organisations)
- location of activity
- location of activity for organisations funded through the Investment programmes
- career stage
- artform distribution.

The report includes data over the three financial years since the last report: 2020/21, 2021/22, and 2022/23.

Each application has a **primary applicant contact**. This might be an individual artist applying for funding, or it might be the primary contact for an arts organisation applying. Unless we specifically refer to organisations, demographic data discussed in this report relates to the primary applicant. We discuss data collection in more detail in section 4.

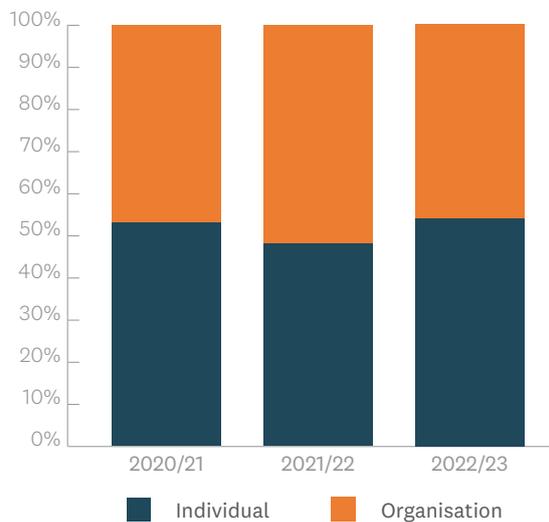
Primary applicants are asked to share demographic data about themselves the first time they apply for funding, including age, ethnicity and where they live. Providing information about gender is optional. We don't collect demographic data about other people who might be involved in the project, other than where the project took place and how many people were involved as either audience members or participants.

For some contestable funding rounds, individual applicants and organisations may apply to either our **General Arts pool, Ngā Toi Māori pool or Pacific Arts pool**.

To apply to the Ngā Toi Māori pool, individuals must be Māori or groups must demonstrate how the activities they're applying for, or the group is managed or directed by Māori. To apply to the Pacific Arts pool, individuals must be of Pacific Island descent or demonstrate how the activities they're applying for are managed or directed by Pacific peoples. The activities must also benefit Pacific arts and artists.

Organisations and individuals apply at equal rates

Percentage of applications submitted by applicant type, 2020/21 - 2022/23



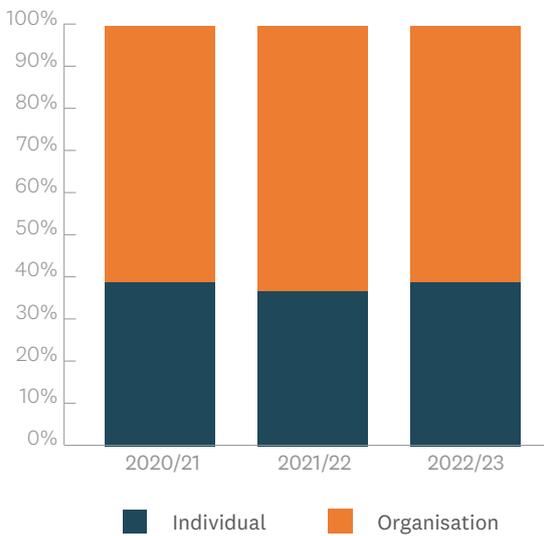
Applications submitted	Individual	Organisation
2020/21	53%	47%
2021/22	48%	52%
2022/23	54%	46%

The percentage of individual applicants compared to organisations is largely around half-and-half each year, with individuals applying slightly more than organisations. This is similar to the previous three-year period in the 2019/20 Report.

The exception is the 2021/22 year, where there were slightly more organisations than individuals. This could be reflective of organisations applying for additional funding and support to help with the ongoing effects of COVID-19.

Organisations are more likely to get funded

Percentage of applications approved by applicant type, 2020/21 - 2022/23



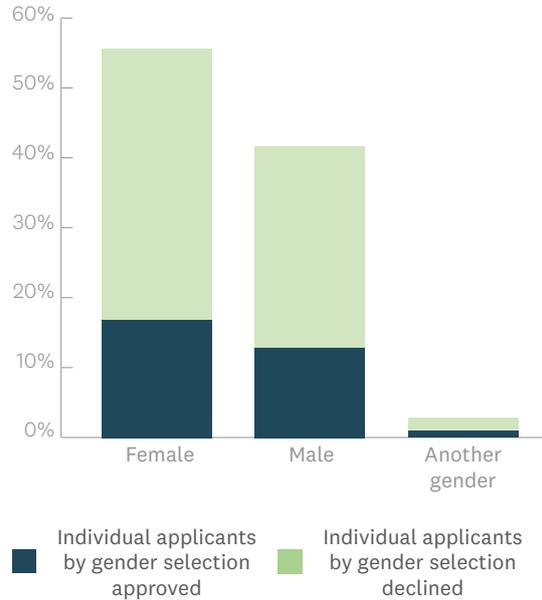
Applications approved	Individual	Organisation
2020/21	39%	61%
2021/22	37%	63%
2022/23	39%	61%

Despite the balance between individual and organisation applications, organisations are more likely to be funded than individual applications. This is similar to the previous three-year period reported on in the 2019/20 Report.

Organisations are more likely to be successful because they tend to have more resources to prepare stronger applications, and to deliver projects with wider reach (audience and participation) than individuals. This gives them a better chance of receiving a higher score against criteria for strategic fit and delivery to Creative New Zealand outcomes.

Women are more likely to apply but men and women have equal success rates

Percentage of applications approved by applicant type, 2020/21 - 2022/23



Gender	Approved	Declined	Success rate	Total % of cohort
Female	17%	39%	30%	56%
Male	13%	29%	30%	42%
Another gender	1%	2%	25%	2%
Total % of cohort	30%	70%	30%	100%

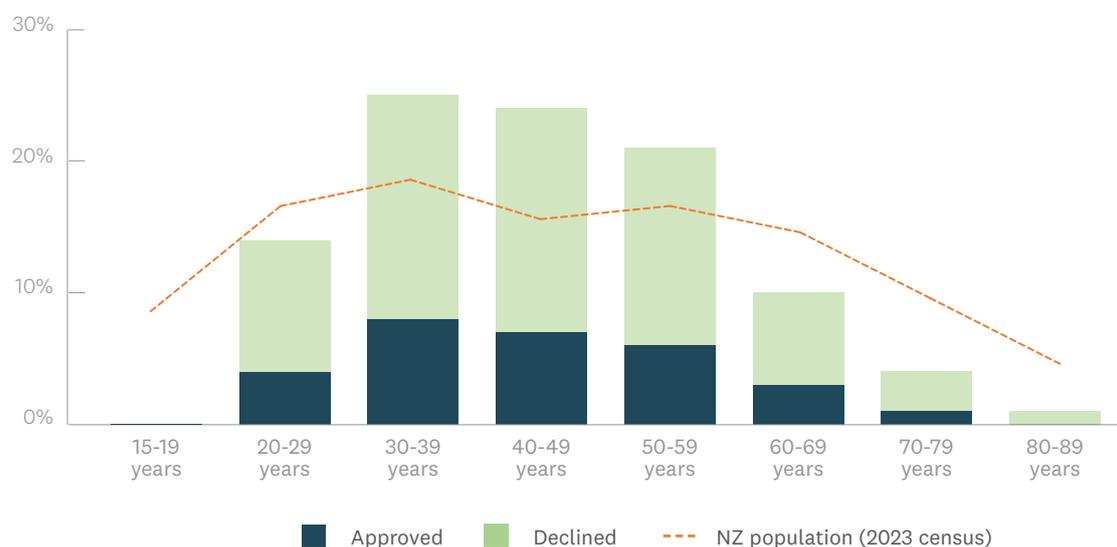
There are more female applicants than male (56 percent vs 42 percent respectively). However, female and male applicants have the same success rate (30 percent). Applicants who identify with another gender have a slightly lower success rate – although this could be impacted by the small numbers of applicants.

Providing information about gender is optional. About 20 percent of applicants chose not to identify their gender. We haven't included that data in this report so we can more clearly see the trends in the data that is available.

Applicants can currently select 'male', 'female' or 'other' when sharing their gender. Stats NZ recently updated their data standard for gender, sex, and variations on sex characteristics, so that the categories are 'male', 'female' and 'another gender'. We have used the updated wording in this report and will update our data collection method so that this also aligns with the standard.

Applicants aged 30–59 years are the predominant applicants

Percentage of applications submitted by primary applicant age range and status, compared with New Zealand population (Individual applicants from 2020/21 - 2022/23)



Success rates across age groups are broadly the same

Age Group	Approved	Declined	Total % of cohort	Success rate	NZ Population
15 – 19 years old	<1%	<1%	<1%	25%	8%
20 – 29 years old	4%	10%	14%	29%	16%
30 – 39 years old	8%	17%	25%	31%	18%
40 – 49 years old	7%	17%	24%	31%	15%
50 – 59 years old	6%	15%	21%	29%	16%
60 – 69 years old	3%	7%	10%	26%	14%
70 – 79 years old	1%	3%	5%	26%	9%
80 – 89 years old	0%	1%	1%	29%	4%
Total % of cohort	29%	71%	100%	29%	100%

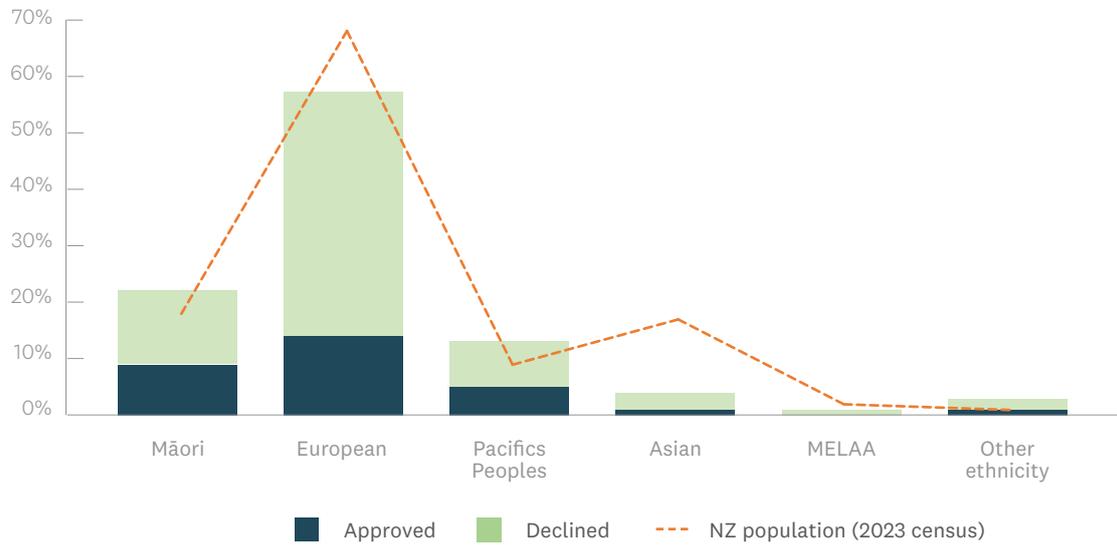
Applicants are most likely to be 30–39 years old followed by 40–49 years old and 50–59 years old. This largely reflects the New Zealand population trend and expected age of working artists who are mid-career or established. Applicants who are 30–39 years old and 40–49 years old are the most likely to be successful.

In the 2019/20 Report we found there were lower levels of funding success by younger applicants in the 20–29 years old age group. Although there are fewer applicants between 20–29 years old and in the oldest age ranges, their success rates are comparable. We received fewer than 10 applications from applicants who identified themselves between the ages of 15–19 years old between 2020/21 and 2022/23.

In the 2019/20 Report there was a small proportion of data where age was ‘not provided’, which may have been historic data from applicants who first applied when sharing their date of birth was not compulsory. Date of birth is now a compulsory field for new applicants and any updated profiles. We have not included the ‘not provided’ data in this report so we can more clearly see the trends.

Ethnicity of applicants reflect the overall population in all ethnicities except Asian

Percentage of applications by primary applicant ethnicity and application status (individual applicant from 2020/21 - 2022/23)



	Māori	European	Pacific Peoples	Asian	MELAA*	Other ethnicity	Totals
Approved	9%	14%	5%	1%	0%	1%	30%
Declined	13%	43%	8%	3%	1%	2%	70%
Total % of cohort	22%	56%	13%	5%	1%	3%	100%
Success Rate	41%	24%	41%	31%	31%	18%	30%
% NZ population (2023 Census)	18%	68%	9%	17%	2%	1%	115%

*MELAA = Middle Eastern, Latin American, and African

Similar to the 2019/20 Report, the percentage of Māori and Pacific applicants is comparable to the national population. These two ethnic groups also have the highest success rate at 41 percent each.

In the 2019/20 Report, we found Creative New Zealand received a low proportion of applications from Asian-identifying applicants (2.9 percent). Between 2020/21 and 2022/23, there was a slight increase in the percentage of Asian-identifying applicants – up from 2.9 percent to 5 percent.

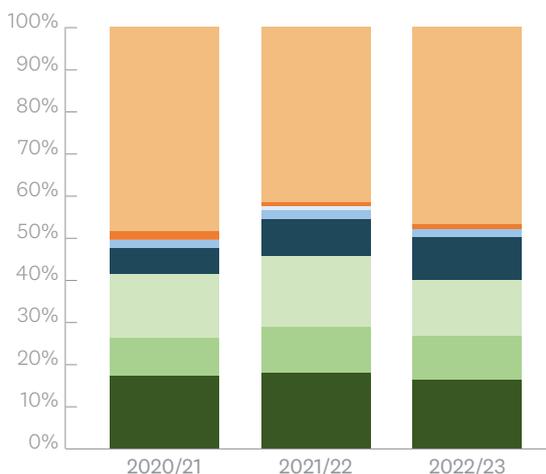
There remains a low proportion of Asian identifying applicants compared to the national population. Census 2023 data shows Asian communities make up 17 percent of the national population, an increase from 15 percent in Census 2018 data. Despite the low numbers, Asian applicants have a comparatively strong success rate at 31 percent. The Asian population is the fastest growing ethnic group in New Zealand, with the largest numeric increase between Census 2023 and Census 2018.

Before October 2020, applicants didn't have to disclose their ethnicity. Since then, all new applicants and any existing applicants updating their profiles must provide ethnicity information. Around 20 percent of applicants remain without ethnicity data. We have not included this group of applicants in the report, so that we can more clearly see the trends in the data that is available to us.

Previously, applicants could select 'multiple ethnicities' without specifying what those ethnicities were. This did not provide us with clear or useful data. Applicants can now identify with more than one ethnicity, so percentages in the ethnicity section add up to more than 100 percent. For this report, legacy data relating to 'multiple ethnicities' is included within 'other ethnicity, not otherwise specified' and now only makes up a small proportion of this cohort.

Most organisations applying to Creative New Zealand don't have a cultural affiliation

Percentage of applications submitted by organisation ethnic affiliation (organisation applications approved and declined from 2020/21 - 2022/23)



Cultural Affiliation	2020/21	2021/22	2022/23
No Cultural Affiliation	48%	42%	46%
Other Ethnicity	2%	1%	1%
MELAA*	0%	1%	0%
Asian	2%	2%	2%
Pacific Peoples	6%	9%	10%
Māori	15%	17%	13%
European	9%	11%	10%
Not provided	17%	18%	16%

*MELAA = Middle Eastern, Latin American, and African

Overall, we have seen a slight decrease in the number of applications across the three years period from organisations affiliated with Māori, when analysing the total number of applications for each financial year.

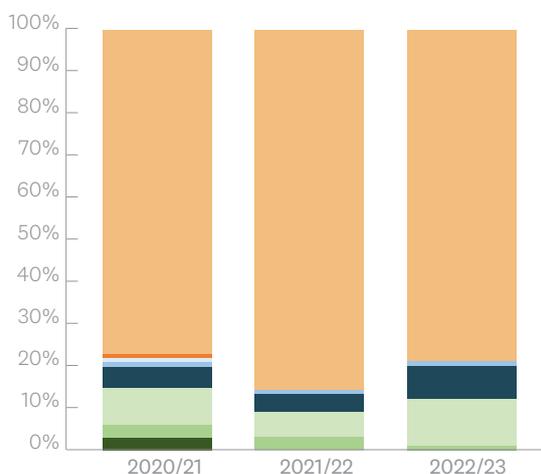
This is likely to reflect the changing funding programmes and method of applications that were offered over the three years. When COVID-19 related lockdowns started to occur in March 2020, Creative New Zealand significantly changed its funding programmes and timelines for applying for funding. Also, in 2020, to protect the potential loss of mātauranga Māori related to our arts, culture and heritage, Manatū Taonga Ministry for Culture & Heritage developed the \$20 million Mātauranga Māori Te Awe Kōtuku programme.

Most organisations applying to Creative New Zealand don't state a cultural affiliation and are likely to serve a range of communities. This is expected, as most organisations won't have a specific affiliation unless it is part of their core purpose.

A large proportion of organisations have not provided this information – likely because their work is not aligned to any specific ethnic affiliation.

Ethnic diversity of Investment programmes has increased but more work is required

Percentage of applications submitted by investment organisation ethnic affiliation (organisation applications approved and declined from 2020/21 - 2022/23)



Cultural Affiliation	2020/21	2021/22	2022/23
No Cultural Affiliation	78%	85%	79%
Other Ethnicity	<1%	0%	0%
MELAA*	<1%	0%	0%
Asian	1%	1%	1%
Pacific Peoples	5%	4%	8%
Māori	9%	6%	11%
European	3%	3%	1%
Not provided	3%	0%	0%

*MELAA = Middle Eastern, Latin American, and African

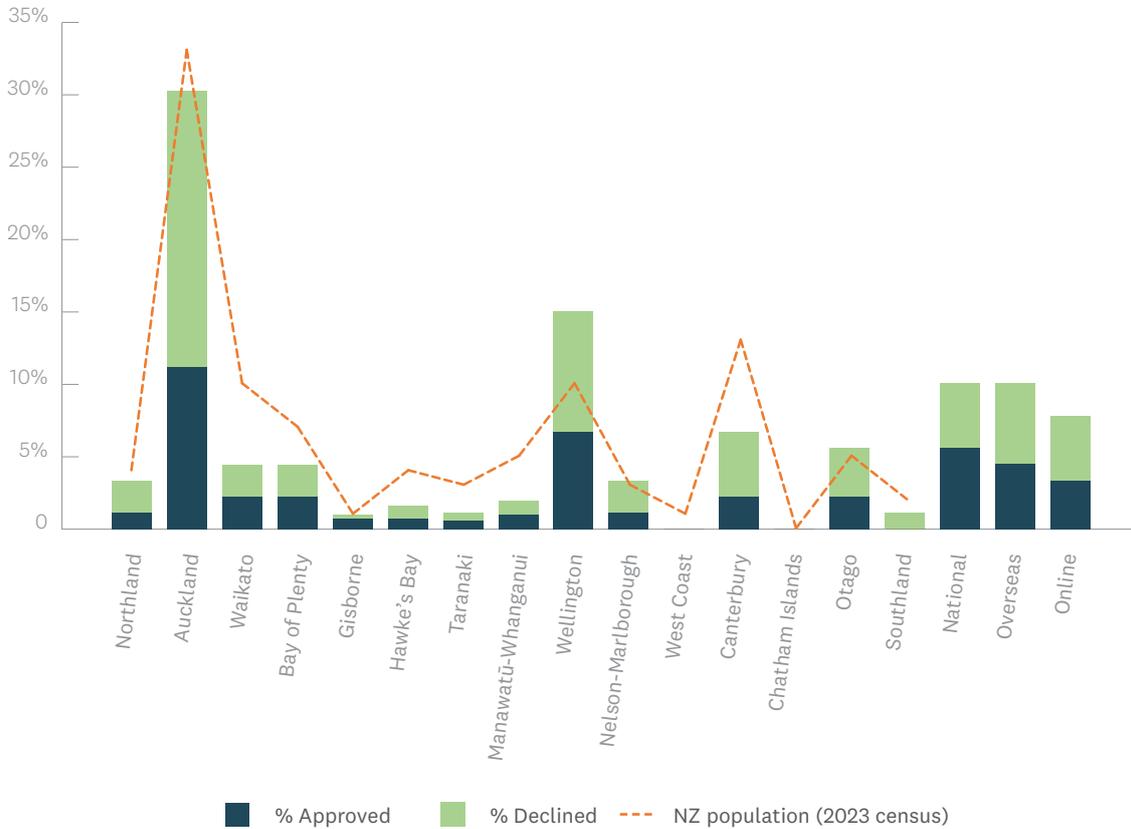
Similar to the previous graph, the majority of organisations funded under the two Investment programmes do not state a cultural affiliation as they are likely to deliver to a range of communities. There are expectations of these organisations to deliver to Māori, Pacific and diverse communities.

In the report period, we worked to diversify the Toi Tōtara Haemata and Toi Uru Kahikatea Investment programmes to increase the number of Māori-led and Pacific-led organisations, which is evident in the 2022/23 results.

Location of activity applied for by applicants

Applicants tend to carry out activity that is based in Auckland, Wellington and nationally, overseas or online.

Applications by primary applicant region (excluding Tōtara and Kahikatea programmes) 2020/21 - 2020/23



Region	Projects approved (%)	Projects declined (%)	Total (%)	Population (%)
Northland	1%	2%	3%	4%
Auckland	10%	17%	27%	33%
Waikato	2%	2%	4%	10%
Bay of Plenty	2%	2%	4%	7%
Gisborne	1%	1%	1%	1%
Hawke's Bay	1%	1%	2%	4%
Taranaki	1%	1%	1%	3%
Manawatū-Whanganui	1%	1%	3%	5%
Wellington	7%	9%	15%	10%
Nelson-Marlborough	1%	2%	3%	3%
West Coast	<1%	<1%	1%	1%
Canterbury	2%	4%	6%	13%
Chatham Islands	<1%	<1%	<1%	<1%
Otago	2%	3%	4%	5%
Southland	0%	1%	1%	2%
National	5%	4%	9%	
Overseas	4%	5%	9%	
Online	3%	4%	7%	
Totals	42%	58%	100%	100%

Similar to the previous report, Creative New Zealand's applicants tend to carry out activity that is based in Auckland, Wellington, nationally, overseas or online. This reflects that many artists and organisations choose to be based in either of Auckland and Wellington where key connections are or will apply for funding so that they can carry out work overseas.

Compared to its population, Waikato has a low proportion of activity.

The major centres of activity in the South Island are Canterbury and Otago, with similar numbers recorded in each region. More activity could take place in Canterbury given its larger population and importance as a South Island hub.

Many artists and organisations also carry out activity nationally.

Activity outside of the major centres includes activity that is part of the Creative Communities Scheme. Through the scheme, Creative New Zealand allocates funding to territorial authorities according to population and each territorial authority is responsible for allocating that funding to support local arts projects. As such, our data only records which territorial authority received the funding, and we don't have further demographic information about Creative Communities Scheme applicants.

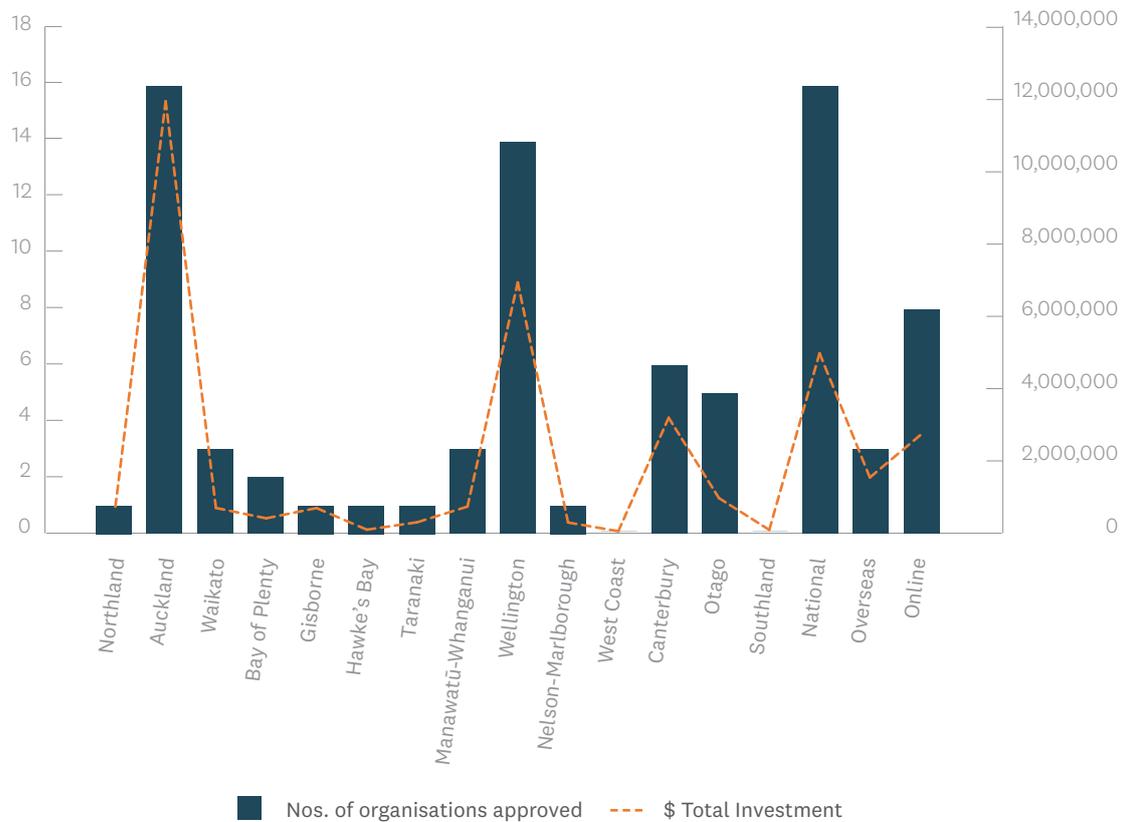
In 2020/21, regional activity was boosted by the Ngā Toi ā Rohe—Arts in the Region Fund.

Between 2020/21 and 2022/23, regional activity also included applicants that were part of specific initiatives funded by the government's COVID Cultural Recovery programmes and administered by Creative New Zealand. This includes:

- Toi Ake—Mātauranga Māori Te Awe Kōtuku Funds – 2020/21, 2021/22, and 2022/23
- Pasifika Festival Initiative funding rounds – Tasi (2020/21), Tolu (2022/23) and Fa (2022/23) Waves.

Location of investment organisations activity and region of delivery

Tōtara and Kahikatea investment programme organisations by region



Region	No. of Organisations	\$ Total investment
Northland	1	\$725,359
Auckland	16	\$11,924,459
Waikato	3	\$693,136
Bay of Plenty	2	\$407,229
Gisborne	1	\$690,088
Hawke's Bay	1	\$93,159
Taranaki	1	\$297,710
Manawatū-Whanganui	3	\$730,788
Wellington	14	\$6,922,470
Nelson-Marlborough	1	\$291,583
West Coast	0	\$51,260
Canterbury	6	\$3,183,993
Otago	5	\$964,924
Southland	0	\$87,601
National	16	\$4,965,945
Overseas	3	\$1,535,224
Online	8	\$2,701,563

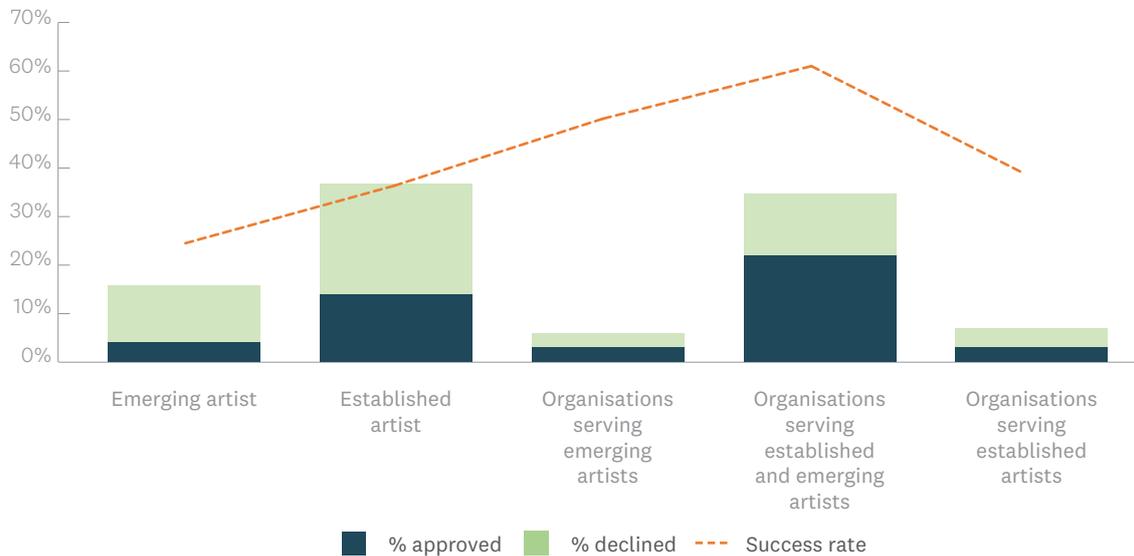
Investment organisations tend to deliver activity that is in Auckland, Wellington, nationally, or online. This is followed by activity in Canterbury and Otago.

The trends reflect New Zealand population spread and are expected of Investment organisations. These organisations play a leadership role in supporting national arts infrastructure. Many are nationally serving organisations or head quartered in the major centres of New Zealand.

The trend for total investment broadly reflects the trend for number of organisations.

Established artists and organisations serving established and emerging artists are more likely to apply and get funded

Percentage of applications by career stage and application status (individuals and organisations) from 2020/21 - 2022/23



	Approved	Declined	% Total of cohort	% Success rate
Emerging artist	4%	12%	16%	26%
Established artist	14%	23%	36%	38%
Organisations serving emerging artists	3%	3%	6%	52%
Organisations serving established and emerging artists	22%	13%	35%	63%
Organisations serving established artists	3%	4%	7%	41%
Totals	46%	54%	100%	46%

Organisations tend to have higher success rates than individual applicants due to their resources to prepare strong and compelling applications.

In the new *For the Arts* funding programmes launched in March 2024 (data not captured as part of this report), applicants self-identify to apply for opportunities in one of three streams: Early Career Artists; Artists and Practitioners; and Arts Organisations and Groups. This is to help ensure grant funding is a more equitable experience, and artists and organisations are competing 'like for like'.

Organisations that serve both established and emerging artists are most likely to be successful and have a high number of applications. This is likely influenced by the Investment organisation programmes, where the majority of organisations serve both established and emerging artists.

Organisations who serve emerging artists are second most likely to be successful, however there is not a large proportion of applications in this category.

Individual emerging artists are the least likely to be successful in funding applications. This is understandable based on experience but could be a barrier to emerging artists receiving funding and opportunities. As noted

above, this may shift under the new *For the Arts* programmes where Early Career Artists will be competing 'like for like'.

Data note: This data looks at the career stage of applicants. The career stage is assigned to the project that the applicant applied to be funded, providing a snapshot in time of the applicant's career stage, based on the applicant's activity. For example, some established artists may have applied to develop a particular skillset so are categorised as an emerging artist for that project, or organisations may have applied specifically to serve emerging artists and are categorised accordingly.

The 2019/20 Report noted that career stage data was incomplete. For this report, career stage data is a combination of self-identification by applicants and retrospective staff coding. There are no set definitions for the different stages. Trends in this data are therefore likely to be variable.

They will shift overtime, depending on what funding programmes may be on offer during the reporting period.

Attendances and participation

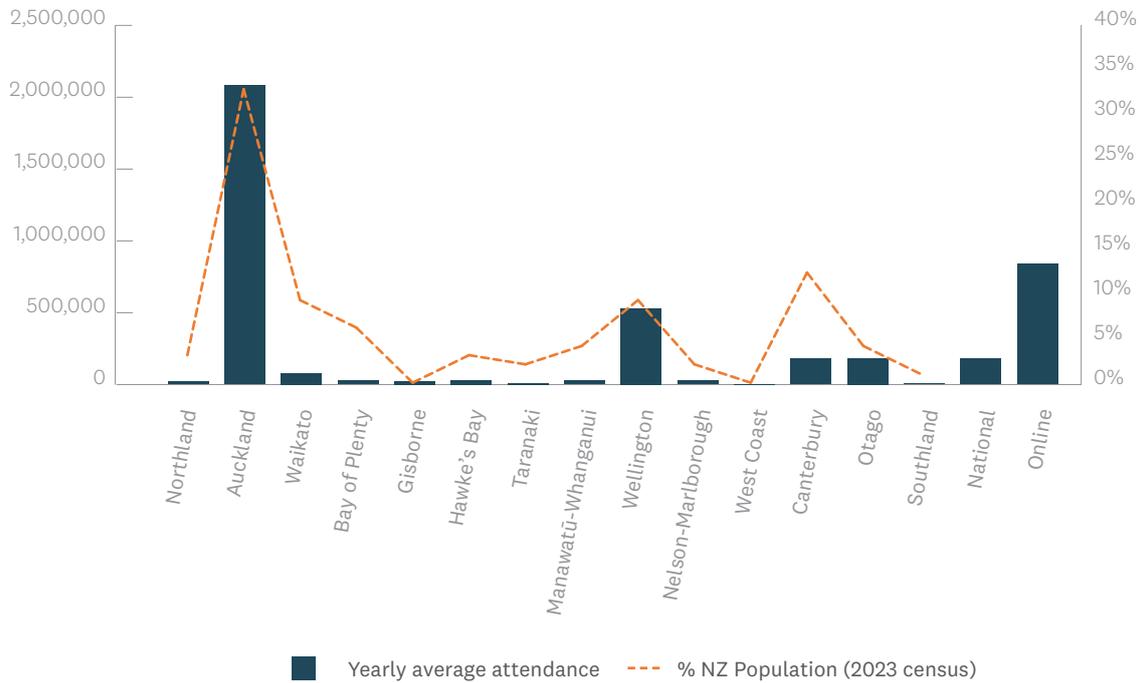
We capture location data but no other information on attendees and participants. The following data about geographical spread of audiences and participants can therefore only provide high level insights about who is benefiting from our support.

There is no easy way for us to collect further demographic data about audiences and participants ourselves and it wouldn't be a good experience if audiences or participants were constantly having to provide personal demographic information.

The data comes from reports by successful applicants at the conclusion of their funded project. They let us know the number of people who attended or participated in their project, and where that project took place. This helps us to understand the geographical spread of supported arts activities.

Audience numbers in Auckland and Wellington are notably higher

Average attendances by region, compared with population (individuals and organisations) from 2020/21 - 2022/23



Region	Yearly average attendance	% attendance excl National and Online	% NZ population
Northland	21,209	1%	4%
Auckland	2,093,490	64%	33%
Waikato	79,749	2%	10%
Bay of Plenty	30,023	1%	7%
Gisborne	25,484	1%	1%
Hawke's Bay	30,909	1%	4%
Taranaki	9,995	<1%	3%
Manawatū- Whanganui	29,050	1%	5%
Wellington	533,892	16%	10%
Nelson-Marlborough	29,936	1%	3%
West Coast	1,008	<1%	1%
Canterbury	181,894	6%	13%
Otago	186,051	6%	5%
Southland	5,992	<1%	2%
National	179,346	-	-
Online	842,911	-	-

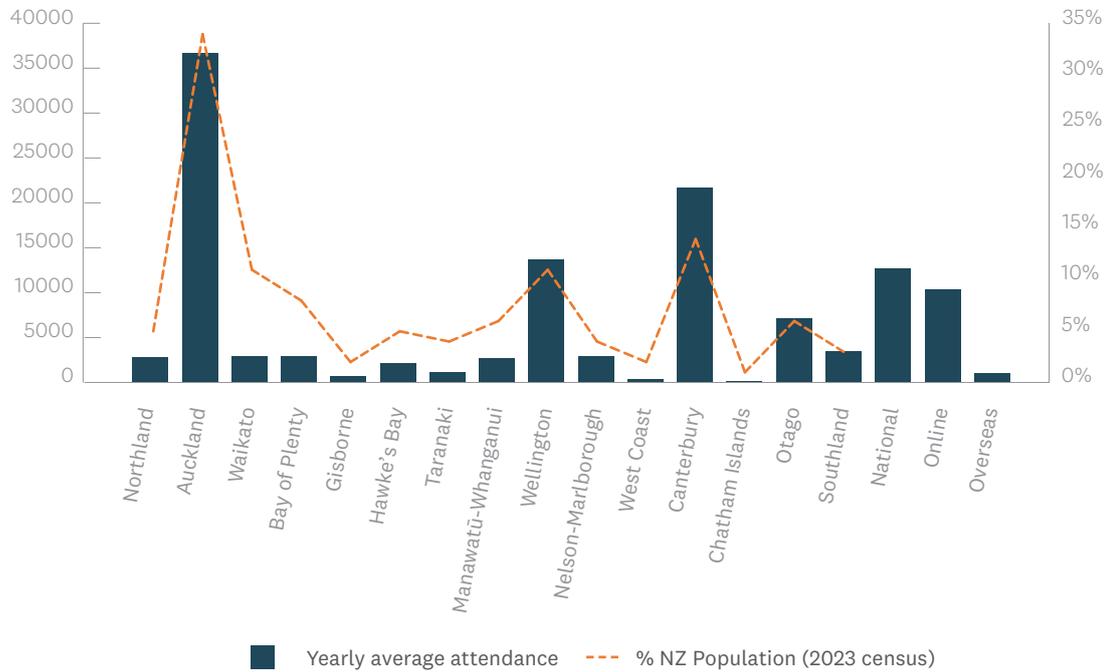
Based on the available data, audience numbers are notably higher than the regions' population in Auckland and Wellington and broadly in line with the regions' population in Gisborne and Otago. This is likely be due to large events and shows being intentionally held in Auckland and Wellington where there are a greater number of suitable venues, spaces, artists and production crew.

Canterbury has audience numbers that are lower than the region's population percentage.

The other regions have lower audience numbers than the regions' population percentage. Some regions will be affected by their neighbouring regions being a large centre and audiences travelling to events. For example, audiences in Waikato and Northland could be served by events and shows that are in Auckland.

By population, arts participation is strong in Canterbury, Otago, Southland, Wellington and Auckland

Average participation by region, compared with population (individuals and organisations) from 2020/21 - 2022/23



Region	Yearly average participation	% Participation excl National and Online	% NZ population
Northland	2,680	3%	4%
Auckland	35,893	37%	33%
Waikato	2,736	3%	10%
Bay of Plenty	2,797	3%	7%
Gisborne	642	1%	1%
Hawke's Bay	2,052	2%	4%
Taranaki	990	1%	3%
Manawatū- Whanganui	2,559	3%	5%
Wellington	13,362	14%	10%
Nelson-Marlborough	2,738	3%	3%
West Coast	309	0%	1%
Canterbury	21,205	22%	13%
Chatham Islands	11	0%	0%
Otago	6,933	7%	5%
Southland	3,356	3%	2%
National	12,371	-	-
Online	10,040	-	-
Overseas	872	-	-

Arts participation (percentages) are closer to the regions' population understandably, as participation in the arts is most likely to occur locally.

The regions that have arts participation that is in line or higher than the regions' population are: Auckland, Gisborne, Wellington, Nelson-Marlborough, Canterbury, Otago and Southland.

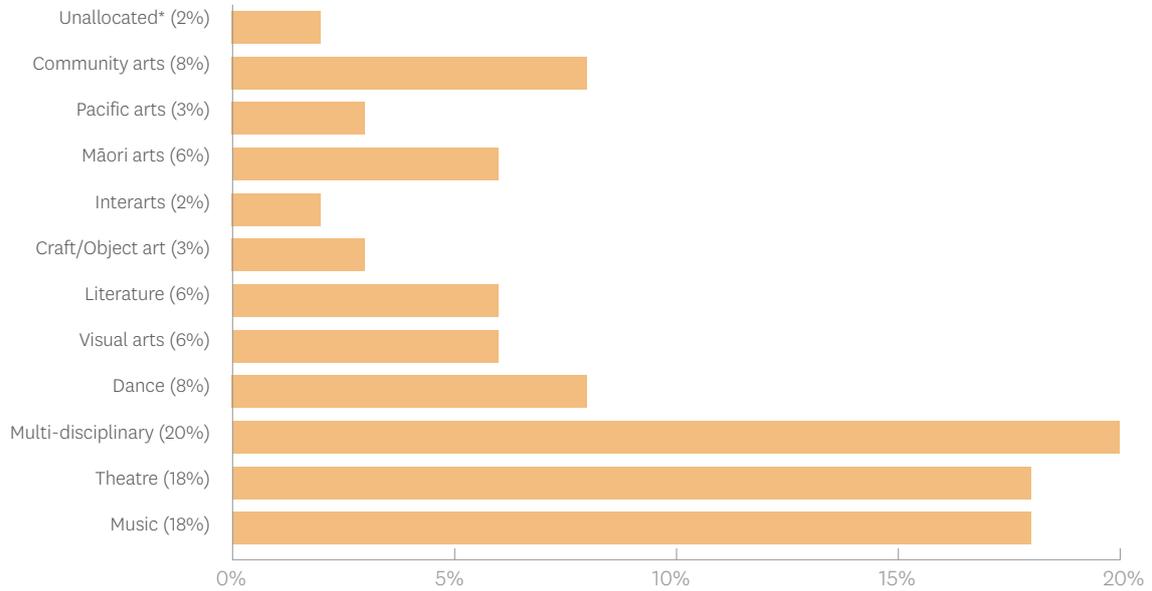
In contrast to the lower audience numbers in Canterbury, the region recorded very high participant numbers.

The other regions recorded arts participation slightly lower than the regions' population but closer to the population, than the previously discussed audience numbers.

Funding by artform

We are the only arts development agency in New Zealand to fund nationally across all major artforms. The following table records Creative New Zealand's distribution of funding for the 2022/23 financial year. Variances in funding distribution across artforms include the variable costs of delivery across artforms and the extent to which other funders are involved.

Funding by artform 2022/23



* Unallocated includes investment in deliverables without a direct link to specific artform, that is, advocating, leadership and some capability building initiatives.

Peer assessors

About peer assessors

Peer assessors are experienced practitioners in the arts sector who help us to assess applications for funding. They don't work at Creative New Zealand, but use their knowledge and expertise to provide independent and impartial advice. They are an important part of our decision-making processes.

Our Act sets out the nomination and registration process of peer assessors, including that Creative New Zealand must maintain a register of peer assessors. Applications submitted to our Ngā Toi Māori and Pacific Arts funding pools must be assessed by Māori and Pasifika assessors respectively.

Peer assessors are registered for five years. We select peer assessors for each funding round based on several factors, including but not limited to their availability and artform experience. We look for diversity in terms of experience, gender, age and ethnicity, to ensure assessors fairly represent the pool of applicants.

For the 2023/23 financial year:

- there were 690 registered assessors
- a total of 249 undertook assessments
- there were 16 funding rounds assessors worked on
- most assessors only assessed once, but 64 assessors assessed in two rounds and 14 assessors assessed in three rounds. Some assessed up to six times.

By comparison, in 2019/20, there were 400 to 500 assessors on the register and 141 of these assessors assessed over 18 rounds.

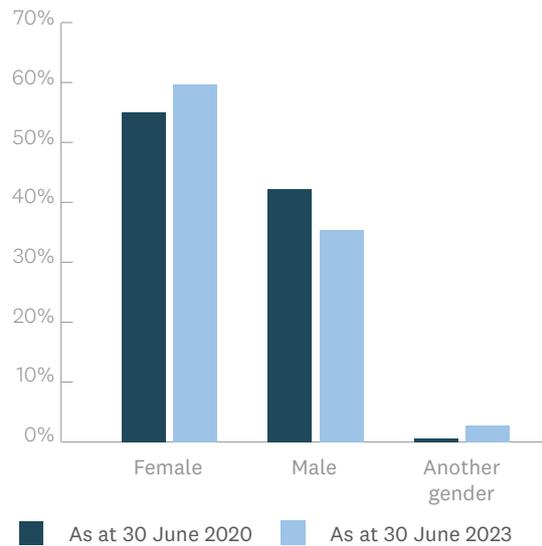
Peer assessors provide demographic data during the nomination and registration process.

Overall, we have increased the diversity of our assessor pool since the last report in 2019/20. However, we have also increased the overall number of assessors. This means that proportionately, the spread of diverse perspectives has mostly remained the same and not changed.

Gender of peer assessors

Compared to the previous report, the percentage of female peer assessors and assessors identifying with another gender has increased slightly, while the percentage of male assessors has decreased.

Gender of Peer Assessors - comparison between 2020 and 2023

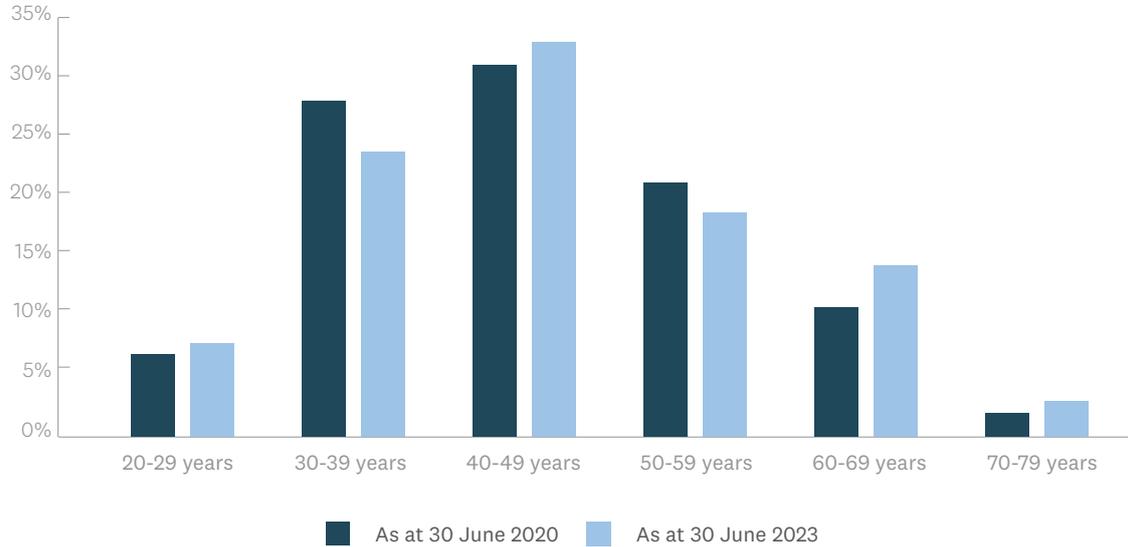


Gender	As at 30 June 2020		As at 30 June 2023	
	Number	Percent	Number	Percent
Female	80	57%	151	61%
Male	60	43%	90	36%
Another gender	1	1%	8	3%
Total	141	100%	249	100%

Age of peer assessors

Assessors are most likely to be between 40–49 years old. This is understandable, as assessors tend to be experienced practitioners.

Age ranges of Peer Assessors - comparison between 2020 and 2023



Age range	As at 30 June 2020		As at 30 June 2023	
	Number	Percent	Number	Percent
20-29 years	10	7%	19	8%
30-39 years	40	28%	57	24%
40-49 years	43	30%	79	33%
50-59 years	29	21%	45	19%
60-69 years	16	11%	34	14%
70-79 years	3	2%	7	3%
Total	141	100%	241*	100%

* Data not available for eight peer assessors in 2023.

Ethnicity of peer assessors

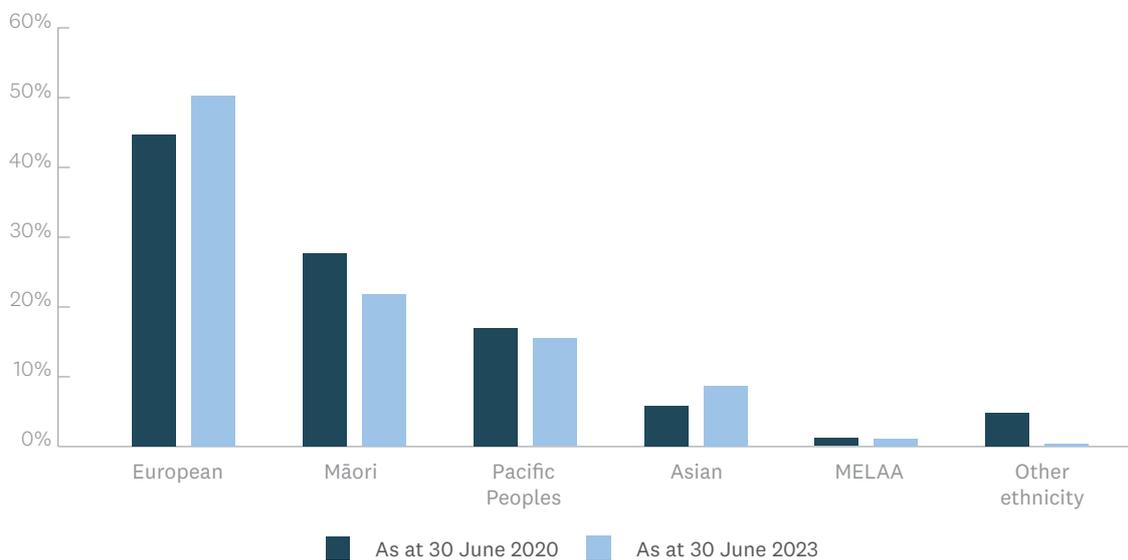
Since the last report, the number of peer assessors has increased from 141 (2019/20) to 249 (2022/23). Within the larger group:

- the percentage of European assessors has increased
- the percentage of Asian peer assessors has increased slightly
- the percentage of MELAA (Middle Eastern, Latin American, African) peer assessors has stayed the same, while the number has increased from one to three
- the percentage of Māori and Pasifika assessors has decreased slightly, but the overall number has increased.

The spread of European, Māori and Pasifika assessors broadly reflects our national population percentages and applicant percentages.

Peer assessors can choose to identify with more than one ethnicity, so percentages for the 2023 data in the ethnicity section add up to more than 100 percent.

Ethnicity of Peer Assessors - comparison between 2020 and 2023



Date	European	Māori	Pacific Peoples	Asian	MELAA*	Other ethnicity
30 June 2023	51%	23%	16%	9%	1%	0%
30 June 2023	142	64	44	25	3	1
30 June 2020	43%	28%	17%	6%	1%	5%
30 June 2020	61	40	24	8	1	7

*MELAA = Middle Eastern, Latin American, and African

Location of peer assessors

The spread of peer assessors has mostly stayed the same compared to 2019/20. The majority of assessors reside in Auckland and Wellington.

The most significant change is a decrease in the percentage of Canterbury-based assessors. In 2022/23, around 9 percent of the total number of assessors are based in the South Island, whereas 2023 Census data reports approximately 24 percent of the national population reside in the South Island.⁴

Location	2019/20	2019/20	2022/23	2022/23
Northland	1	1%	9	4%
Auckland	53	38%	95	38%
Waikato	6	4%	11	4%
Bay of Plenty	2	1%	5	2%
Gisborne*	2	1%	2	1%
Hawke's Bay*	0	0%	6	2%
Taranaki	3	2%	4	2%
Manawatū-Whanganui**	7	5%	4	2%
Wellington	44	31%	75	30%
Nelson-Marlborough	0	0%	0	0%
West Coast	0	0%	0	0%
Canterbury***	12	9%	11	4%
Otago****	6	4%	11	4%
Southland	0	0%	1	<1%
Overseas	5	4%	15	6%
Total	141	100%	249	100%

* Listed as Gisborne/East Cape in the 2019/20 Report.

** Listed as Manawatū, Kāpiti Coast and Whanganui separately in the 2019/20 Report.

*** Listed as Christchurch in the 2019/20 Report.

**** Listed as Dunedin in the 2019/20 Report.

⁴ 2023 Census national and subnational usually resident population counts and dwelling counts.
<https://www.stats.govt.nz/2023-census/#data>

Artform of peer assessors

Peer assessors self-select which artforms they have expertise in, so that they are assigned to suitable applications to assess. Peer assessors can select more than one artform.

Overall, the number of assessors for all artforms has increased due to the total number of assessors increasing. Compared to the 2019/20 Report, there has been a significant increase in the number of assessors with expertise in Community Arts, Interarts, Literature, Multidisciplinary Arts and Pacific Heritage Arts.

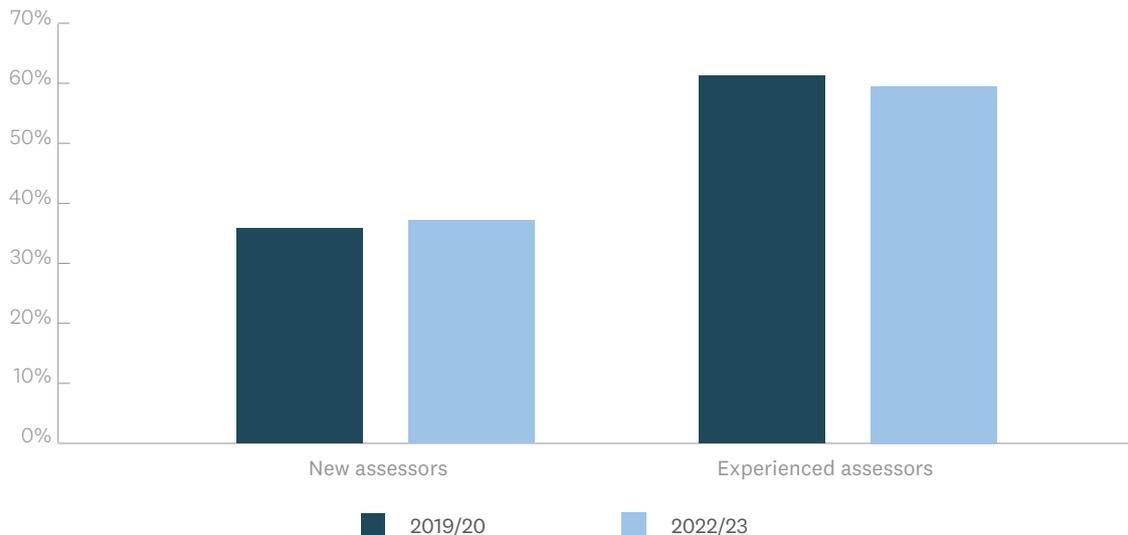
Since 2020, assessors can self-identify different areas of expertise in addition to artform knowledge. These are broad ranging topics such as accessibility, working with young people, or financial literacy and are not defined or moderated. We don't systematically record this expertise in a searchable format.

Artforms	2019/20		2022/23	
	Number	Percent	Number	Percent
Community Arts	21	15%	67	27%
Craft/Object	16	11%	40	16%
Customary Māori Arts	8	6%	19	8%
Dance	26	18%	45	18%
Interarts	18	13%	57	23%
Literature	18	13%	66	27%
Multidisciplinary Arts	33	23%	94	38%
Music	34	24%	72	29%
Pacific Heritage Arts	6	4%	21	8%
Theatre	40	28%	77	31%
Visual arts	42	30%	84	34%

New and experienced peer assessors

The proportion of new and experienced peer assessors in 2022/23 has mostly stayed the same when compared to 2019/20.

Comparison of new and experience assessors - 2019/20 and 2022/23



Assessors	2019/20		2022/23	
	Number	Percent	Number	Percent
New assessors	52	37%	95	38%
Experienced assessors	89	63%	154	62%
Total	141	100%	249	100%

Creative New Zealand staff

About our staff

At the end of June 2023, Creative New Zealand had 78 staff (75.75 full-time equivalent staff). This includes our senior leadership, made up of six senior managers and the Chief Executive.

Senior managers each lead a business group in the organisation, which are often made up of several teams. The groups are:

- Arts Development Services
- Business Services
- Māori Strategy and Partnerships
- Pacific Arts
- Strategy and Engagement
- Te Kaupapa o Toi Aotearoa.

What the data shows us

While the diversity of our staff has shifted slightly since the last report, we could be more diverse and representative of the many different cultural perspectives that make up New Zealand’s population.

There are some gaps in staff data because we respect that disclosing demographic information is a personal choice. Staff voluntarily share this information when they join. We report on this information so can have a clearer picture of our workforce diversity. We don’t regularly update our staff data so it’s possible that information has changed and isn’t captured in this report.

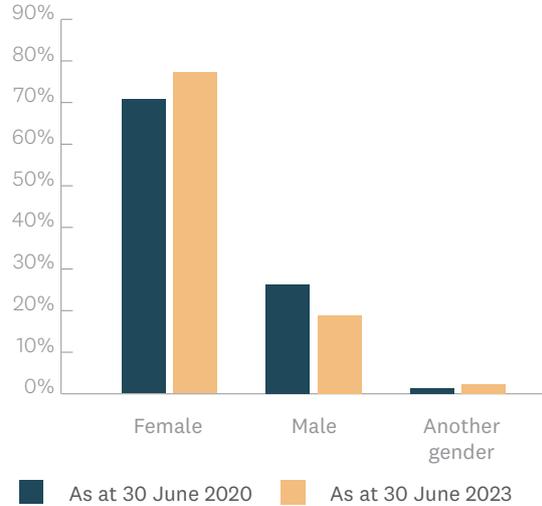
In the previous report, we showed gender data across senior leadership, third tier managers and across all staff, but not for other demographics. For this report, we compare data across the senior leadership team and all staff for gender, age and ethnicity data to provide a broader overview of our diversity.

Gender of staff

Since the last report, the percentage of female staff has increased from 72 percent to 78 percent. The percentage of male staff has decreased, and we have a small percentage of staff who identify with another gender.

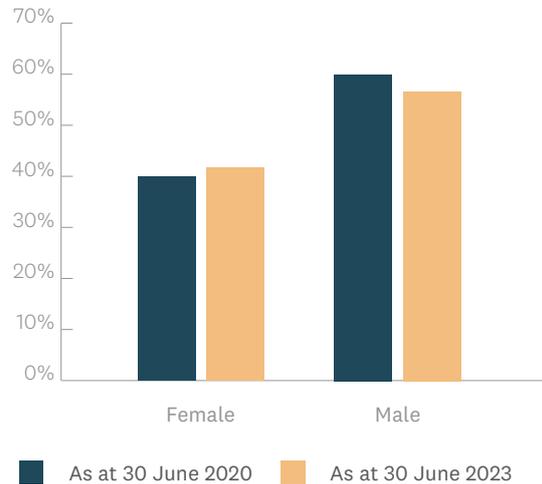
While the proportion of total female staff is nearing 80 percent, the balance of the members of the senior leadership is more even, as was the case in 2020. In 2023, four out of seven senior managers were male, and three were female.

Gender of all Creative New Zealand staff - comparison between 2020 and 2023



Gender	As at 30 June 2020		As at 30 June 2023	
	Number	Percent	Number	Percent
Female	46	72%	61	78%
Male	17	26%	15	19%
Another gender	1	2%	2	3%
Total	64	100%	78	100%

Gender of Senior Leadership - comparison between 2020 and 2023

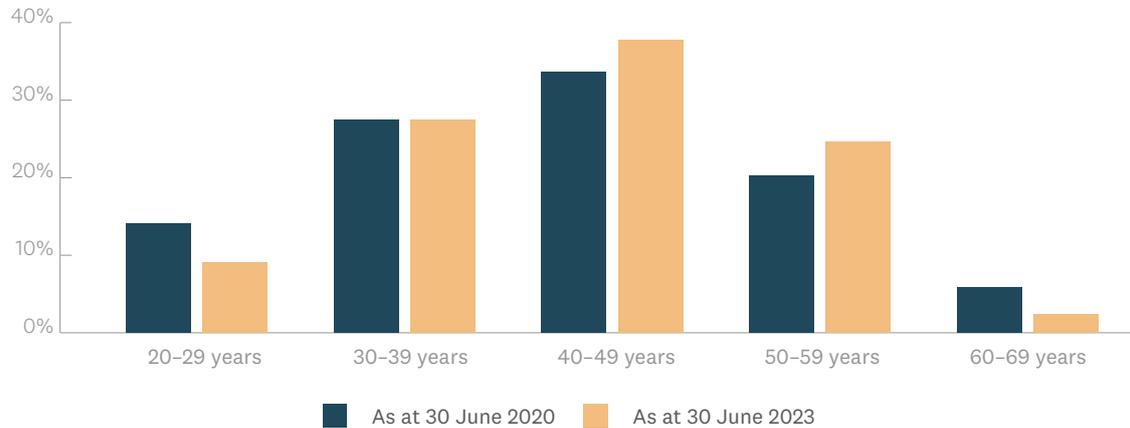


Gender	As at 30 June 2020		As at 30 June 2023	
	Number	Percent	Number	Percent
Female	2	40%	3	43%
Male	3	60%	4	57%
Another gender	0	0%	0	0%
Total	5	100%	7	100%

Age of staff

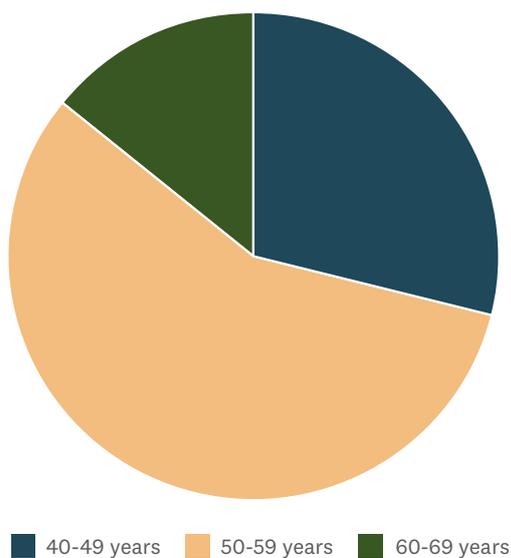
The age of our staff has shifted slightly but not significantly since 2020. Our staff are mostly in the middle brackets (30–39 years; 40–49 years; and 50–59 years). There has been a slight decrease in both the youngest (20–29 years) and oldest (60–69 years) staff.

Age range of Creative New Zealand staff - comparison between 2020 and 2023



Age range	As at 30 June 2020		As at 30 June 2023	
	Number	Percent	Number	Percent
20 – 29 years	9	14%	7	9%
30 – 39 years	17	27%	21	27%
40 – 49 years	21	33%	29	37%
50 – 59 years	13	20%	19	24%
60 – 69 years	4	6%	2	3%
Total	64	100%	78	100%

Age range for Senior Leadership 2023



Age range	As at 30 June 23	
	Number	Percent
40 – 49 years	2	29%
50 – 59 years	4	57%
60 – 69 years	1	14%
Total	7	100%

The senior managers are all over 40 years, which is to be expected as senior roles require experience and expertise.

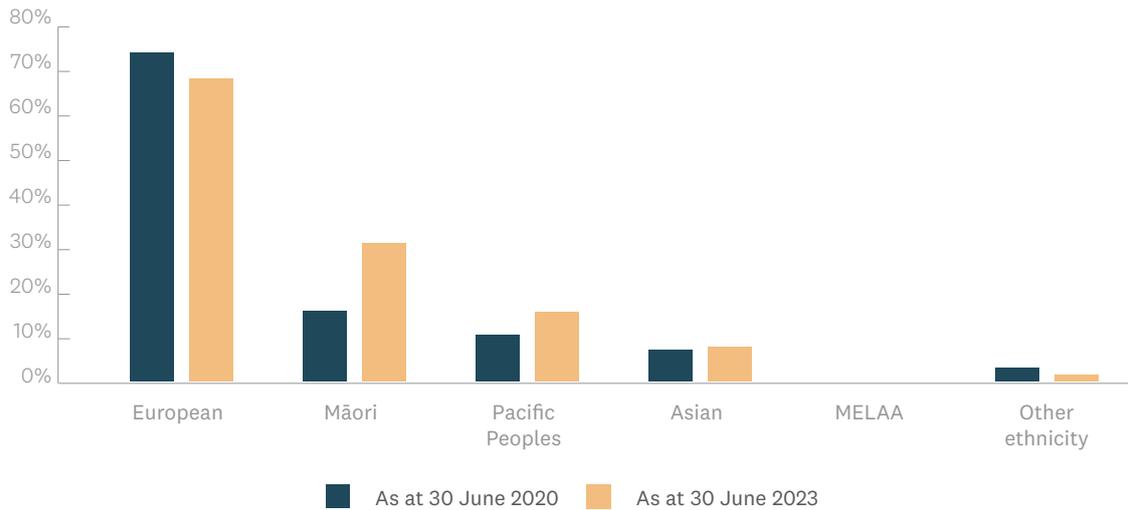
Ethnicity of staff

Our staff remain majority European, but we have significantly increased the number of Māori staff from 17 percent to 32 percent and Pacific staff have increased from 11 percent to 16 percent.

Nine percent of staff identify as Asian, up slightly from 8 percent. We do not have any staff who identify as Middle Eastern, Latin American or African (MELAA).

Staff may choose to not disclose their ethnicity. Staff may also choose to identify with more than one ethnicity, so percentages in the ethnicity section add up to more than 100 percent.

Ethnicity of all Creative New Zealand staff - comparison between 2020 and 2023



Date	European	Māori	Pacific Peoples	Asian	MELAA*	Other ethnicity
30 June 2023	69%	32%	16%	9%	0%	1%
30 June 2023	47	22	11	6	0	1
30 June 2020	75%	17%	11%	8%	0%	4%
30 June 2020	40	9	6	4	0	2

*MELAA = Middle Eastern, Latin American, and African

Ethnicity for Senior Leadership 2023

As at 30 June 23	European	Māori	Pacific Peoples
Percentage	57%	43%	14%
Number	4	3	1

Location of staff

Our staff are based mainly in our offices in Wellington and Auckland. We have a small number of staff who work from other parts of the country, including, Northland, Gisborne, Christchurch and Dunedin.

Arts Council members

About the Arts Council

The Arts Council is the governing body of Creative New Zealand. Its role, functions and membership are set out in the Act.

Under the Act, members of the Arts Council are appointed by the responsible Minister, usually Minister for Arts, Culture and Heritage. There are 13 members of Arts Council, and the membership must include:

- a minimum of four members with knowledge of Māori Arts, te ao Māori (a Māori world view) and tikanga Māori (Māori protocol and culture). These four members are appointed in consultation with the Minister responsible for Māori Development.
- two members with knowledge of the arts, and the traditions or cultures of the Pacific Island peoples of New Zealand. These two members are appointed in consultation with the Minister responsible for Pacific Peoples.

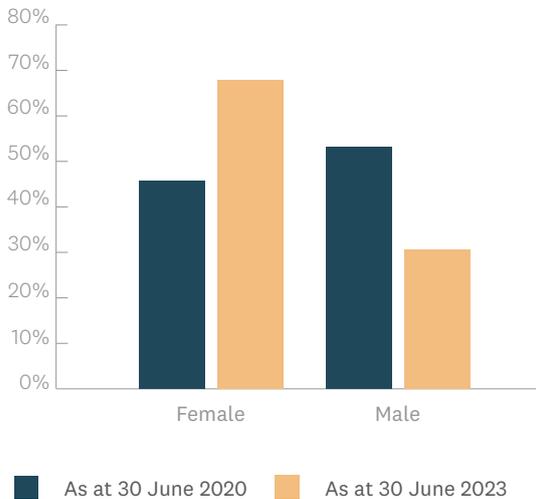
What the data shows us

Our Arts Council has a similar demographic make up to our staff, applicants and peer assessors. Our Council are slightly older, which is understandable for governance roles.

Gender of Council members

Since the 2019/20 Report, Arts Council members have shifted to majority female.

Gender of Arts Council members - comparison between 2020 and 2023

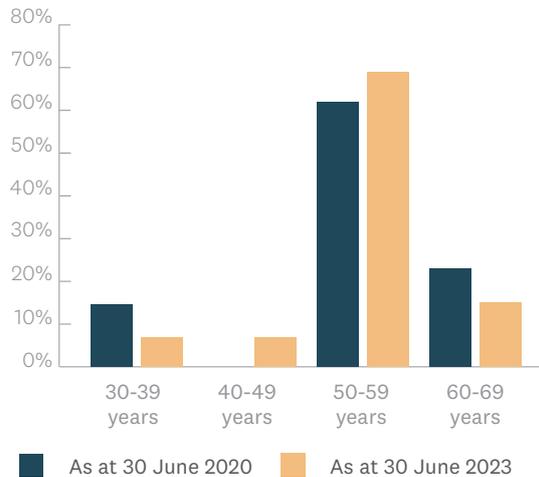


Gender	As at 30 June 2020		As at 30 June 2023	
	Number	Percent	Number	Percent
Female	6	46%	9	69%
Male	7	54%	4	31%
Another gender	0	0%	0	0%
Total	13	100%	13	100%

Age of Council members

Most Council members remain in the 50–59 years age bracket. There is little change in the youngest and oldest members.

Age ranges of Arts Council members - comparison between 2020 and 2023

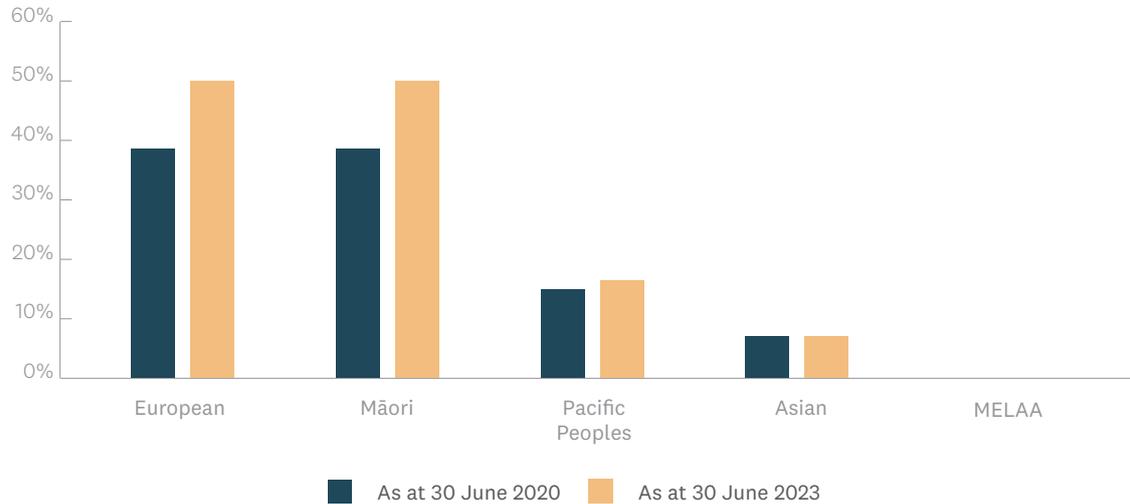


Age range	As at 30 June 2020		As at 30 June 2023	
	Number	Percent	Number	Percent
30 – 39 years	2	15%	1	8%
40 – 49 years	0	0%	1	8%
50 – 59 years	8	62%	9	69%
60 – 69 years	3	23%	2	15%
Total	13	100%	13	100%

Ethnicity of Council members

Like our staff, Council members are predominantly European, Māori and Pasifika. The only other ethnicity group represented is Asian, with one Council member.

Ethnicity of Arts Council members - comparison between 2020 and 2023



Date	European	Māori	Pacific Peoples	Asian	MELAA*
30 June 2023	6	6	2	1	0
30 June 2023	50%	50%	17%	8%	0%
30 June 2020	5	5	2	1	0
30 June 2020	38%	38%	15%	8%	0%

*MELAA = Middle Eastern, Latin American, and African

Location of Council members

Arts Council members are spread across different cities, with most members in the major centres, Auckland, Wellington and Christchurch. We don't have members in the South Island outside of Christchurch.

Location	As at 30 June 2020	As at 30 June 2023
Auckland	1	3
Te Awamutu	1	0
Hawke's Bay	2	1
Taranaki	0	1
Whanganui	0	1
Kāpiti Coast	1	0
Wellington	6	3
Christchurch	3	4
Total	14*	13

* One Arts Council member recorded two locations.

Section 4: Information on the data

The data we collect

Our Grants Management System (GMS) contains data on our investment across our eight investment categories and the funding programmes that sit below them.⁵ Data about applicants (individuals and organisations) is also captured in our GMS (through our application Portal).

We hold information internally on our people, our external peer assessors, staff and Arts Council members.

Applicant data were either migrated from our previous GMS (D'arta) in 2015/16 or are self-entered or updated by applicants when they use the application Portal.

Applicant data captured include the option for individuals to self-select:

- date of birth
- gender
- location
- ethnicity.

Organisations can also self-select an ethnic affiliation.

Best practice in data capture and reporting of ethnicity and gender has evolved since the GMS was implemented in 2015/16.

Current gender options available to select are 'male', 'female', 'other gender' or leave blank.

Before October 2020, individuals and organisations could select only one ethnicity or ethnic affiliation or leave blank. Recent GMS improvements mean individuals and organisations can self-select more than one ethnic group from various options, and ethnic group is now a required field.

We don't collect data on applicants':

- disability (work underway)
- sexual orientation.

Demographic data about applicants, attendance and participation, and peer assessors is collected as part of our funding and arts development programmes.

Demographic data about our staff and Arts Council is collected when staff join the organisation.

All personal data is collected, used and stored according to our [Privacy Policy](#)

What do we know?	Age	Gender	Cultural background	Location	Physical/ other disability	Sexual orientation	Religion	Migrant status
Applicants: Individuals	Yes – limited	Yes – limited	Yes – limited	Yes – limited	No	No	No	No
Applicants: Organisations	N/A	N/A	Yes – limited	Yes – limited	No	No	No	No
Audience members	No	No	No	Yes	No	No	No	No
Participants	No	No	No	Yes	No	No	No	No
Arts Council	Yes	Yes	Yes	Yes	No	No	No	No
Staff	Yes	Yes	Yes	Yes	No	No	No	No

⁵ Our eight investment categories comprise the following major programmes: Toi Tōtara Haemata Investment Programme, Toi Uru Kahikatea Investment Programme, Grants, Creative Communities Scheme, International Programme, Capability Building Programme, Initiatives and Pilots, and Advocacy.

Using Stats NZ Level 1 classifications

Where possible, we use the same classifications as Stats NZ so that we can measure our data against official national statistics.

Classifications include terms such as 'male' and 'female' when looking at gender, or 'Māori' or 'Pacific Peoples' ethnic groups when looking at ethnicity.

Over the years, Stats NZ has evolved and changed the way it classifies data. We have also made some improvements to the way we collect data. Sometimes it is more appropriate to stay with the classifications we used when the data was collected, rather than follow updated Stats NZ guidance so that it more accurately reflects the data we have. We make notes throughout the report where this is the case.

In this report we have used the Stats NZ Level 1 classifications for ethnicity:

- European
- Māori
- Pacific Peoples
- Asian
- Middle Eastern, Latin American, African (MELAA)
- Other ethnicity
- Residual categories

European includes New Zealand European and Pākehā.

Limitations of the data

Sometimes there are limits or influencing factors to the data we have collected which impact the findings. We make notes throughout the report where this is the case, to help explain our findings and provide background context.

The reporting period

Ongoing impacts of COVID-19

The reporting period covers the years' most impacted by COVID-19 (2020 to 2023), during which most of our business-as-usual funding schedule was impacted.

We delivered specific one-off funds during our phased response to COVID-19 from April 2020. These included programmes supported through additional investment from the Government's Arts and Culture COVID Recovery Programme.

Unlike the previous report, we haven't created a section on COVID-19 response funds. However, it is useful to be aware that the trends in this report are influenced by the wider context and our funding opportunities on offer at the time. For example, our International Programme was reduced for some time, but there were more opportunities to explore digital and online work.

Our work on diversity, access, inclusion and equity

During this period, Creative New Zealand's strategic intentions began to more intentionally address diversity, access, inclusion and equity.

This was reflected in:

- the continued implementation of the first *Pacific Arts Strategy 2018–2023* and *Te Hā o ngā Toi—Māori Arts Strategy 2019–2024*
- our mid-term strategic direction, *Statement of Intent 2022–2026*, which included a specific focus area of Access, inclusion and equity
- Te Kaupapa o Toi Aotearoa – the Creative New Zealand way, a work programme launched July 2021 to grow organisational capacity, culture, competences and practices to enable Creative New Zealand to meet our aspirations under Te Tiriti o Waitangi, become more multi-lensed and deliver public value for all New Zealanders.