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Digital Media Trust
Pae Hāpai

Annual Report 2023

Pūrongo ā-tau

NZ On Screen
Iwi Whitiāhua

AudioCulture
Iwi Waiata

Ka tū teitei a Aotearoa
nā tō tātou āta kite i a
tātou anō.

- Aotearoa is richer through a greater understanding of ourselves.



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The Digital Media Trust's purpose is to provide access, bring context and understanding and enable enjoyment of New Zealand's popular culture and its history.

- Te kaupapa o te Digital Media Trust he hora urunga, he whakarato hoki i te horopaki me te māramatanga, kia piki ake te ngahau ki te ahurea o te marea me ngā tātai kōrero o Aotearoa.



While the Aotearoa New Zealand Public Media entity did not eventuate, Digital Media Trust's preparation for the merger between TVNZ and RNZ was not in vain.

The need to consider our position in a new media environment has clarified NZ On Screen and AudioCulture's strengths and has been the catalyst to identify new opportunities. Deeper discussion and collaboration with our colleagues in the funding, archive, culture and creative sectors has begun, as we bring these new ideas to life. This new body of work will underpin the Digital Media Trust's mahi over the next 18 months.

It has been a strong year of content for both websites. Amongst the five collections launched on NZ On Screen this year, two comprehensive collections that celebrate director and producer Gaylene Preston, and national treasures the Topp Twins, were launched.

AudioCulture celebrated its 10th birthday on 31 May, a wonderful milestone worthy of recognition. The Classic NZ Album Reader's Poll provided the opportunity to include the nation in celebration of not only a significant achievement for AudioCulture but excellence in New Zealand music at large. The month-long campaign inspired plenty of robust discussion and considerable media coverage.

As they say, "content is king", and the stories we hold on both sites have not only continued to showcase the incredible screen and music achievements of Aotearoa creatives but also encourage healthy site and social visitation.

NZ On Screen experienced a 5% lift in onsite users, with combined social followers increasing by 14% against a target of 5%. For AudioCulture, website users experienced a 32% increase compared to the prior year. Combined social followers also showed a significant increase, with a growth of 16%.

I'd like to take this opportunity to thank our executive director Stephanie Hopkins, and the wider Digital Media Trust team, for their hard work this year. Special thanks go to NZ On Air for their funding and support — their belief in our kaupapa is invaluable.

We look forward to the exciting months ahead.



Sarah Bacon
Chair
Digital Media Trust



We provide access, bring context and understanding and enable enjoyment of New Zealand's popular culture and its history.

NZ On Screen and AudioCulture are essential guides to New Zealand's screen heritage and popular music history. The websites are produced by the Digital Media Trust (DMT).

NZ On Screen is the online showcase of notable New Zealand television, film, music video and web series. It makes screen content freely available to the people of New Zealand and supports and celebrates the screen industry.

AudioCulture (the noisy library of New Zealand music) tells the definitive story of New Zealand popular music history – its people, labels, scenes and places. Its vision is to be the go-to place for New Zealand's popular music history. It commissions and publishes in-depth stories about New Zealand's popular music history that would otherwise be untold.

We are supported by NZ On Air's Platform funding, as an online content discovery hub that creates and delivers 'public media content of particular cultural and social value'.

We showcase screen content and stories of our popular music history that otherwise may not be easily accessible to the public. Content is sourced widely, and considerable effort goes into obtaining necessary rights, as well as researching and writing background information.

We continue to strengthen our position as essential guides to New Zealand's popular culture and its history. Our audiences enjoy and value NZ On Screen and AudioCulture content, as evidenced by regular feedback to our inbox, comments to the website, and through social media. We respond to many enquiries, as our sites and their creators continue to be go-to information sources.



Teeks



Baby Done

Marc Petty
Twitter May '23

“an unparalleled online repository
of NZ music...very possibly the
coolest website on Earth!”



Solomon Póhātu

Jill Clarke
Twitter July '22

“Oooo, fabulous NZ content
that I am not geoblocked from!
Happy Birthday John Clarke.”



John Clarke

AudioCulture

Develop content.

Adding new material aligned with annual content strategy; maintaining the accuracy and relevance of existing content.

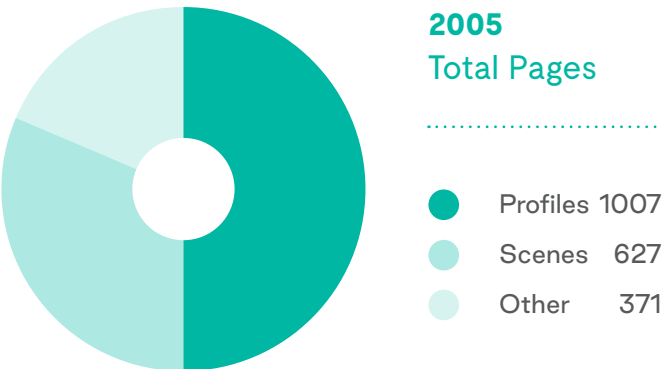
AudioCulture’s goals in 2022–2023, which were all achieved, included making its material useful and accessible as a teaching resource, expanding the number of female, Māori and Polynesian acts, continuing the Story Map features to include Dunedin, post-punk Christchurch, and Hastings. We also increased the synergy with sister site NZ On Screen, enabling their music content to be easily found by specific audiences.

In May 2023 AudioCulture marked its 10th birthday with a Readers Poll voting for the classic New Zealand album. Over 3000 entries chose 450 different albums, showing the passion and diversity in New Zealand’s musical culture. The campaign encouraged a vigorous nationwide debate on New Zealand music in mainstream and social media.

A “teaching resources” page has been added to the Special Content index, making it easy for the education sector to find features such as the *Give It A Whirl* documentary series and extended interviews, the ‘Film Aotearoa’ series on local soundtracks, plus links to the *When the Haka Became Boogie* TV series, Blue Smoke on RNZ, and more than 200 music features on NZ On Screen.

Our core business is musical and social history, and among this year’s themes were expanded coverage of Christchurch, a series on the blues in New Zealand, a music and the drinking laws feature, and ‘Pacific Romance’, a two-party historical series on popular music that links the islands with Aotearoa.

The depth of New Zealand’s popular music culture means that AudioCulture continues to grow and move forward with recent acts, updates to existing material on the site and finding unexplored angles to cover.





156 / 150

Achievement

Target

New Pages



41

New Profiles



26

Female Pages/Profiles



20

Māori Pages/Profiles



10

Pasifika Pages/Profiles



3

Major Profile Updates



112

New Scenes

AudioCulture

Marketing.

AudioCulture's social media followers continued to increase at a healthy rate, with Facebook being the largest discovery channel and conduit of traffic to the website.

Followers across Facebook, Instagram and Twitter grew by a combined total of 16% over the financial year, against a target of 5%.

Deeper involvement with the music community, and its media, continued to be a priority for AudioCulture. This included sponsorship of the 2022 Student Radio Network awards and our bespoke 'AudioCulture' music history segment on 95bFM Drive. Sponsorship of Radio Active's 'From the Vault' weekly breakfast spot began at the start of the 2023/24 financial year.

The main marketing focus for the financial year was the celebration of AudioCulture's 10th birthday, through the launch of the Classic NZ Album Readers Poll. Launching on 1 May and announcing the results on 31 May – AudioCulture's birthday – enabled us to drive conversations with readers across NZ Music Month and generate an impressive volume of publicity coverage. We supported the Poll with a mix of paid media which included digital, outdoor and radio campaigns, and a giveaway of a turntable and Real Groovy store credit for one lucky poll voter. Some rather snazzy tea towels were also made for further giveaways. Pleasingly the outreach to new readers also bolstered our newsletter database, with a 198% increase in subscribers.



AudioCulture Most Visited Content



01 AudioCulture Classic NZ Album Readers Poll 2023



02 AudioCulture Quiz



03 Margaret Ulrich, in her own words



04 Sandy Edmonds



05 John Grenell



06 Wellington Nightclubs in the 1980s



07 Camille Te Nahu



08 When The Cat's Away



09 Golden Harvest



10 The Number One Hits – 1970–1979



11 Christchurch Post-punk Story Map



12 Ruru Karaitiana

NZ On Screen

Develop content.

Adding new material aligned with annual content strategy; maintaining the accuracy and relevance of existing content.

Promoting the value of local content made by New Zealanders, for New Zealanders, is core to what we do, and a 5% increase in NZ On Screen's onsite users in the 2023 financial year is a pleasing result. However, after tracking well over the course of the year, we finished the year 5% short of our total site user target. But this shortfall came completely at the expense of embed views on third-party websites. Users viewing content via the NZ On Screen player embedded on third-party sites have been in decline for some time, particularly on mainstream media sites. These sites are driven by their need to monetise their own video content and are facing their own battles to retain users.

We met all our agreed content targets. The year kicked off with a collection curated by academic Nicholas Holm, testing the premise that 'NZ Comedy is a Bit S**t... but in a good way'. In October we published a collection celebrating the 20th year of the 48Hours filmmaking competition. Two other collections celebrated industry legends: Gaylene Preston in November and The Topp Twins in May. On a lighter note, we published 'The Cow Collection' in March, showcasing the humble bovine (plus some "memorabull" bulls).

We continue to add full-length episodes and series to the NZ On Screen site. We know from research that our users want to see more full-length content. *Why Am I? – The Science of Us*, *The Hard Stuff* and *Making New Zealand* are just some of the full series we added to the site in the past year. We also added 11 more full-length interviews to our 'Give It A Whirl Collection'. These interviews were recorded for the landmark 2003 TV series that explored five decades of popular music in New Zealand. Profiles of industry practitioners are an important part of our content mix, and we try and align these with titles we are publishing to enhance the site user experience. Pre-production began on the first in a series of ScreenTalk 'Legends' interviews. These will be published in the new financial year.



290 / 290

Achievement

Target

New Titles



80/80

Title Updates



65/65

New Profiles



120/120

Updated Profiles



5/5

New Collections



25

Maori Titles



9

Pasifika Titles

NZ On Screen

Marketing.

Despite the ever-changing landscape in the social media space, NZ On Screen's social media community continued to grow.

Followers across Facebook, Instagram and X (Twitter) increased by a combined total of 14% for the financial year, against a target of 5%. Maximising the capabilities of YouTube and exploring new opportunities in the social media space will be a focus for the new financial year.

Partnerships continued to be an important part of NZ On Screen's marketing mix. Our relationship with flicks.co.nz has driven effective awareness and encouraged healthy site visitation, particularly through campaigns for the Topp Twins, Gaylene Preston and 48Hour Film collections. Our relationship with ShowQuest for the OnScreen short film competition for high school students is now in its third year. The competition continues to go from strength to strength, with over double the number of films submitted, and 1000 students taking part in the 2022 competition.

Work was undertaken to improve the website user journey for account creation, newsletter sign-ups, and watch list creation. Completion of phase one of this project will happen in the 2023/24 financial year.



NZ On Screen Most Visited Content



01 Liz Gunn Profile



02 Mister Organ



03 Muru



04 Dawn Raids



05 Tama Tū



06 What Becomes of the Broken Hearted?



07 What Really Happened - Waitangi



08 The Topp Twins Collection



09 Jenny-May Clarkson (née Coffin) Profile



10 Bastion Point: The Untold Story



11 If You're in it, You're in it to the Limit - Bikies



12 Gloriavale - 2022

AudioCulture



332,956

Total Users



5%

Target Growth

32%

Actual Growth

Growth



51%

Female



49%

Male



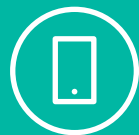
45%

Devices - Desktop



5%

Devices - Tablet



50%

Devices - Mobile



Age Groups

18-24	08%
25-34	13%
35-44	16%
45-54	22%
55-64	22%
65+	20%

NZ On Screen



1,265,555

Total Users



2%

Target Growth

-5%

Actual Growth

Growth



55%

Female



45%

Male



51%

Devices - Desktop



5%

Devices - Tablet



44%

Devices - Mobile



Age Groups

18-24	12%
25-34	17%
35-44	17%
45-54	20%
55-64	18%
65+	17%

Strengthen Collaborations

Strengthen collaborations with complementary organisations, finding opportunities to share resources and reach new audiences.

Helped share their content and activities



Provided our content – blogs, links, embeds and images



Celebrated their artists and members



Other partnerships



Maintain site performance.

Ensuring sites are performing well and secure for the future.

AudioCulture was available to the public for 99.99% of the time.

NZ On Screen was available to the public for 99.99% of the time.

Overview of the year

With functionality improvements being carried out on the NZ on Screen platform the previous year, the focus of this year has been on refining and bringing consistency to the user experience. For example, extensive work was carried out on the Interviews section of the platform, with improvements to user experience and the content management system (CMS). The Mailchimp (email marketing platform) flow now allows users, when signing up to receive a newsletter, to select categories of content they wish to be served. This improved functionality allows the NZ On Screen marketing team to create targeted campaigns to our users.

Most recently, refinements have been made to the experience of creating an account and watch list. This has improved the flow and also communicates clearly the benefits of creating an account. Alongside these improvements, regular maintenance, bug fixes, security updates, and Rails framework upgrades were completed.

AudioCulture also had the usual bug fixes, small additions and security updates as well as the Rails framework upgrade. Overall it was a quieter year on the active development front, but it did include a tweak to the search functionality, in order to provide a better user experience and some work was done on the Special Content area making it more able to handle the increased volume of content it now showcases.



Being Eve

Statement of Financial Performance 2022/2023:

A copy of the full audited Statement of Performance report can be found on our websites.

Total Income.....	\$1,626,120
Less Total Expenses.....	\$1,620,597
Surplus for the Year	\$5,523

Expenses 2022/2023:

Special projects	\$21,670
Technology	\$184,836
Overheads	\$279,080
People and content.....	\$1,135,011
<hr/>	
Total Expenses.....	\$1,620,597





Our board.

Digital Media Trust is an independent charitable trust. The Board provides direction and advice and oversees the work of our websites. Our Trustees have backgrounds in business, finance, law, strategy, screen and music production, technology and administration. They share a commitment to championing our screen and popular music heritage.

Sarah Bacon (Chair).

Company Director, Black Bear Limited

Allanah Kalafatelis.

Head of Communications, NZ On Air

Tracey Bridges.

Company Director, Portchester Consulting

Damian Vaughan.

Consultant

David Wright.

Consultant

Julia Parnell.

Producer/Director, Notable Pictures

Accountant – **Darvill Mellors & Co**

Auditor – **Moore Markhams**

Lawyer – **Crengle, Shreves & Ratner**

Bank – **ASB Bank Ltd**

Our teams.

Our people have extensive experience in our screen and music industries. They are subject enthusiasts and share a deep respect for New Zealand's content creators and musicians.

Stephanie Hopkins, Executive Director.

Stephanie manages, on behalf of the Digital Media Trust, both sites.

Leanda Borrett.

Marketing and Publicity Manager for both sites.

Hollie Cullen.

Marketing Executive. Hollie works with Leanda on both sites.

In addition to those listed, both sites continue to be enriched by the expertise of freelance music and screen history writers.

NZ On Screen

Content Director – **Kathryn Quirk**

Site Editor – **Ian Pryor**

Rights Executive – **Francesca Carney**

Sourcing Executive/Rights Assistant –
Sophie Massey-Broadbery

Video Editor – **Tom Field**

Writer/Editor Assistant – **Alexandra Paterson**

Writer – **Rosie Howells**

AudioCulture

Content Director – **Chris Bourke**

Site Editor – **Steven Shaw**

Publicist – **Renee Jones**

Consulting Editor, Founder – **Simon Grigg**

Consultant – **Chris Caddick**

Editorial Assistant – **Gareth Shute**

AudioCulture User Feedback

Rev Mua Sofi Strickson-Pua
Email to Content Director
Feb '23

"...love your work your Mahi
with AudioCulture malo'aupito
amazing – the history is so
important, well done."



The Screaming Meemees

Nik Dirga
RNZ website – Dec '22

“..There are options for movie lovers. If you're looking for classic New Zealand film, you can't go wrong with NZ On Screen's vast repository of local movie history.”



What Becomes of the Broken Hearted?

Digital Media Trust.

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