

The background of the cover features two hands holding smartphones. The top hand holds a phone displaying a music recommendation interface with the text 'Popular and recommended titles' and a list of album covers. The bottom hand holds a phone displaying a social media post with a photo of a group of people and the text 'You Came - New Zealand country music on television 1969 to 1987'.

Digital Media Trust Annual Report 2016





Contents

Message from the Chair	2
Who We Are	3
Why	4
Add More Content – NZ On Screen	5
NZ On Screen Most Watched Content	6
Add More Content – AudioCulture	7
AudioCulture Most Read Content	8
Grow Audiences – NZ On Screen	9
Grow Audiences – AudioCulture	10
Develop Partnerships	11
Manage and Maintain Our Sites	12
Summary	13
Financial Statement	14
Our People	15

Message from the chair

The Digital Media Trust has had an excellent 2015/16 year - with record site user numbers, a broad range of high quality content added to NZ On Screen and AudioCulture, a strong public profile for the websites, and the continuing respect of the screen and music industries.

A small but passionate entity, DMT produces the NZ On Screen and AudioCulture websites. NZ On Screen is the online showcase of New Zealand television, film, web series and music video. AudioCulture is Aotearoa's "Noisy Library" featuring everything you need to know about the history and stories of our popular music.

We have worked hard to continue to stake our claim in an increasingly crowded online space. NZ On Screen has had a particularly good year in terms of site users, with a 30 per cent increase on the previous year. AudioCulture, which is five years younger than NZ On Screen, and therefore at a different stage of its development, had an increase of just shy of 10 per cent.

NZ On Screen also exceeded all of its NZ On Air content targets for the year, as our work processes get more refined with the passage of time. But it's not just about quantity - the breadth of titles, collections, ScreenTalk interviews and biographies added to the site was also very strong, with an excellent mix of serious and more populist subjects.

Likewise on AudioCulture, which has been working to fill any glaring omissions in its content and constantly build the site's breadth and depth.

NZ On Screen and AudioCulture have both become authoritative voices in their sectors. We strive to be "essential guides" to screen and music history.

Both websites have very high public profiles, a testament to the people who work on them and their passion for spreading the word. NZ On Screen and AudioCulture have further embedded themselves into New Zealand cultural life, and this public relations work will always continue. Support from the New Zealand media has been very much appreciated.

New Zealanders respond enthusiastically to their screen and music heritage being accessible to them online for no cost. Our site users appreciate

that new life is being given to rich content from the past that might otherwise be buried away.

As well as this public support, the support of the screen and music industries has been exceptional, and we are very grateful to the content makers and performers who graciously allow us to host their wonderful work.

DMT also gratefully acknowledges the support of our primary funder NZ On Air, and the small, talented and dedicated content teams led by Content Directors Irene Gardiner (NZOS) and Simon Grigg (AC), and Project Director Janine Faulknor.

Irene Gardiner resigned from her position at NZ On Screen at the end of the financial year and has been replaced by Kathryn Quirk. Kathryn has a strong and varied background in the screen industry and will be well placed to consolidate the excellent work Irene has done for the project in its first eight years. We thank Irene for her outstanding commitment and expertise developing NZ On Screen into a highly regarded and popular resource.

AudioCulture would not exist without the extraordinary vision of Simon Grigg who stepped back from his Creative Director role in September 2016. We are indebted to Simon's dedication, inspiration and sheer hard work to realise his concept and are very pleased he is staying on the team as a consultant. We welcome esteemed music historian, Chris Bourke to the Content Director role.

We are also very grateful to the insights and huge contribution of DMT trustee, Robin Scholes, who retired at the end of 2015 after serving on the board since its inception.

Our work increasing the breadth of content on NZ On Screen and AudioCulture will continue on into next year, as will our efforts to spread the word on the websites. 2016/17 will also be the year of focusing on partnerships in the cultural and screen sectors and securing some additional funding to relieve some of our reliance on NZ On Air.



Rick Davies
Chair
Digital Media Trust

Who We Are

We strive to be essential guides to New Zealand's screen heritage and popular music history.

The Digital Media Trust (DMT) produces the NZ On Screen and AudioCulture websites. Our vision is to provide essential guides to New Zealand's screen heritage and popular music history.

NZ On Screen is the online showcase of notable New Zealand television, film, web series and music video. It makes screen content freely available to the people of New Zealand, and supports and celebrates the screen industry. NZ On Screen has worked hard to achieve its original vision "to unlock the treasure chest of the best of NZ television, film and music video." The website showcases over 3000 titles, and now includes web series as well as television, film and music video. NZ On Screen has succeeded in forming excellent relationships with mainstream media; featuring regularly in news blogs and radio interviews and ensuring that content is shared with a wide audience.

We now feel that the "treasure chest" is well and truly "unlocked," so our revised vision is for NZ On Screen to be the essential guide to New Zealand's screen heritage.

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 stories about New Zealand's popular music history that would otherwise be untold.

Being familiar with @nzonscreen content should be part of the citizenship test (via Twitter)

DMT is very grateful to receive funding from NZ On Air. We are highly conscious of delivering value on this public investment.

NZ On Screen differentiates itself from other screen content sites by providing curated content. Our independence enables us to source material widely from broadcasters, archives, content producers, funders and private collections. While other entities have some content online, we are unique in showcasing material from multiple sources. In addition to aggregating broad-ranging content, NZ On Screen helps to expose the collections of our national institutions. Unlike most other video hosting channels, NZ On Screen provides background information, written profiles and video interviews with key screen industry players that contextualise our screen heritage.

AudioCulture produces content that is unlikely to be found elsewhere. Photographs and other visual material, much of which has never been shared publicly, enrich its in-depth stories.



Why

The launch of NZ On Screen was driven by a desire to give screen content back to the people of New Zealand with AudioCulture subsequently launched as a sister website.

The primary objective of the websites is to showcase our screen heritage and tell our popular music stories to help New Zealanders -

- Know and enjoy our screen and popular music heritage.
- Recognise our cultural identity.
- Understand our history and its part in the evolution of today's society.

Content from across the decades provides a window into the nation's past – our stories, our songs, our people and our places. It is a particularly valuable educational resource, an area we intend to grow in the coming year.

Without a dedicated team to identify and craft content, as well as undertake the significant complexities involved in obtaining appropriate rights clearances, much of the content on both websites would remain unseen – firmly ensconced in the “too-hard basket”.

We also aim to contribute to the success of our screen and music industries and New Zealand's economic growth by providing content that inspires participation in those sectors, and encourages international investment.

*Your site is our tohunga.
As a writer, as a teacher, as a Kiwi,
there are so many reasons why
I get on to NZ On Screen website
to check out our stories.
(email feedback to NZ On Screen)*

Performance

Add More Content

Curating and publishing high quality content

NZ On Screen

We are known for our strong and savvy content curation and the clever ways we get our content to people via featured collections (and spotlights), social media, and mainstream media.

- We met or exceeded all our agreed new content targets for 2015/16.
- Our profiles are important to our mission to celebrate the screen industry and are mostly exclusive to our site. We allocated additional resource and worked hard to well exceed our profile target.
- We increased the regular update work we carry out on the text on the site. As well the standard day-to-day work in this area, we did significant updates to 40 of our most viewed titles, and 29 of our most read profiles.
- We expanded more than 20 items on the site from excerpts to full titles.
- We cleared cast performances of two significant drama series to license second episodes (Mortimer's Patch and Gliding On).
- We added background articles to eight important titles.
- We also did a major update on the text of all our Spotlight collections (making them non-date specific) as they were given their permanent home on the site in one of our big technical developments.
- We prioritised digitisation of National Film Unit films. It's been a long-term project to get 100 significant titles on the site. More than 100 have now been digitised and we'll finish publishing them in 2016/17.
- We began adding web series to the site for the first time.

Titles

284/275

Achievement/Target

Maori

41/24

Pasifika

15/15

Profiles

132/100

ScreenTalks

40/35

Collections

6/6

Spotlights

26/20



Savage Honey



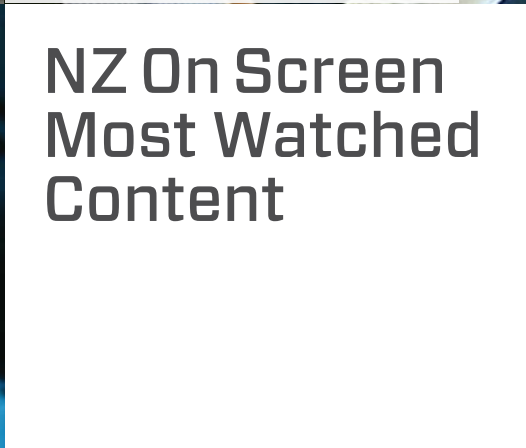
Holmes – Russell and Martin Crowe



Pulp Comedy – Flight of the Conchords



She's Racing



NZ On Screen Most Watched Content



Angel Mine



Nature – The Mutton Birds



Rutherford of Nelson



Great Crunchie Train Robbery



Miss Popularity – Series Excerpts



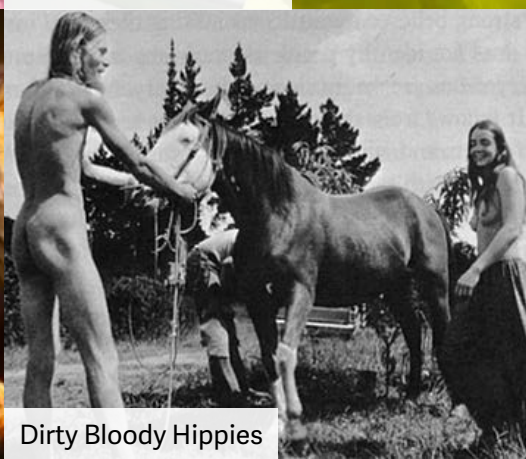
Murder on the Blade?



Flatmates – First Episode



Lorde – Intermediate Schools
Battle of the Bands



Dirty Bloody Hippies



Shortland Street – First Episode

Add More Content

Curating and publishing high quality content

AudioCulture

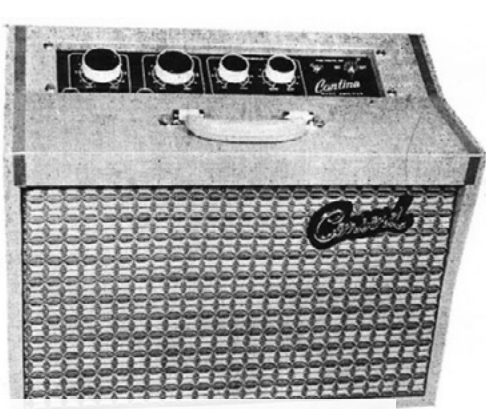
We were committed to our vision to create definitive stories about our music history. To maintain the quality of our stories we focused on producing fewer, complete stories.

- We made good progress publishing high priority content e.g. Straitjacket Fits, Hamilton County Bluegrass Band and Margaret Urlich. There are still some omissions that we are seeking writers to fill, and will continue to focus on the priority list.
- A wide range of New Zealand's best music writers contributed our content.
- We spent a lot of time amending and enhancing existing stories to ensure they were accurate and up to date. This becomes more important as the site develops.
- We identified and published new photo collections that had not previously been shared online or publicly accessible.
- We will continue to improve our content by sourcing and adding new images, adding and updating video and sound embeds, updating discographies and new releases.

New Stories
200/200

Kudos to all concerned, I'm impressed by the quality and attention to detail in all aspects.
(Mike Nock)





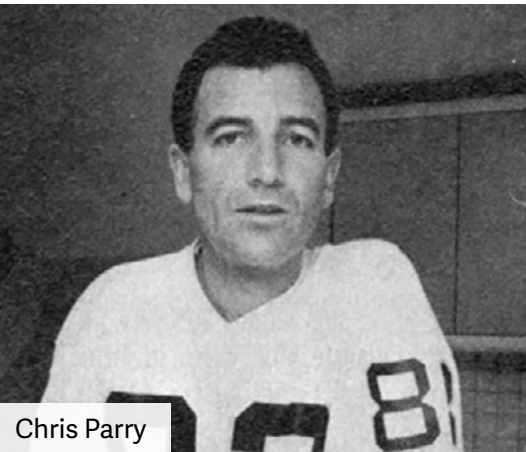
New Zealand Made Guitar Amps



Lost Record Stores of Inner Auckland



Wellington Nightclubs in the 1980s



Chris Parry

AudioCulture Most Read Content



The Number One Hits: 1990-1999



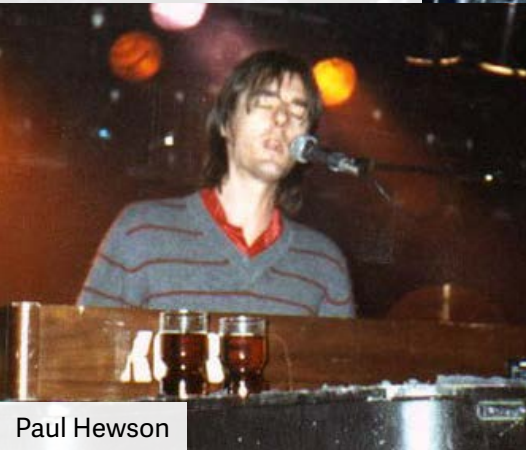
The Number One Hits: 2000-2010



Graham Brazier



Kevin Hill's Photos of Christchurch Rock Bands



Paul Hewson



New Zealand Made Guitars



Eden's Bar and the Kiss and Make Up club



Peter Warren



The HMV and EMI recording studios and pressing plant



Entrain: the original Nelson outdoor dance party

Grow Audiences

Promoting and sharing
NZ On Screen and
AudioCulture content

NZ On Screen

- Our content, PR and marketing strategies attracted a record number of users and almost 30% growth on 2014/15.
- Many of our collections and spotlights were designed specifically to work in partnership with the Herald or Stuff websites and topical embeds on those sites reached big audiences.
- Users are accessing our content increasingly from educational sources.
- We received regular feedback about audience enjoyment of our content and its usefulness for research purposes.

What a wonderful, brilliant treasure New Zealand on Screen is. There is certainly no other site that provides such insight into the people who were so determined that New Zealanders should get to see themselves on screen. And it's not only great history but immensely entertaining. (email feedback to NZ On Screen)

Users

1,697,714

Target Growth

10%

Actual Growth

29.6%

Gender

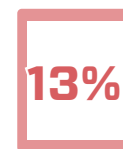
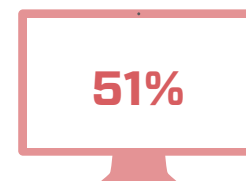
50%
Male



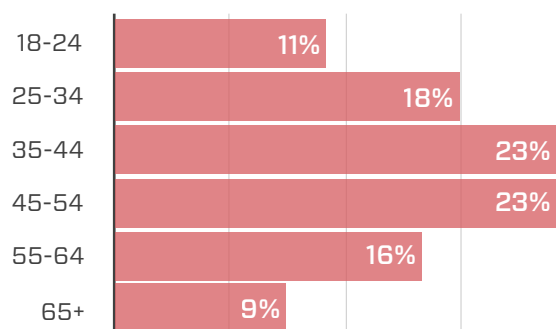
50%
Female



Devices



Age Groups



AudioCulture

- Visits to AudioCulture site grew 8% on the previous year. While this was just shy of our target, our audience interaction with our music history on Facebook grew steadily.
- Facebook users interacted enthusiastically with our content.
- We will continue to engage our audience with NZ music stories via Facebook and other social media. We concluded that this was the most effective forum for interaction and are no longer pursuing the Recollect platform via our Rough Cuts project.
- Our audience spent an average of eight minutes per visit – six minutes more than for the same period after the site launched.
- We relaunched our newsletter, promoting new and existing content and will be working to increase our subscriber base.

You people need to go to the newest and most comprehensive site of NZ music history www.audioculture.co.nz. It will tell you everything you'd ever want to know!
(Midge Marsden, Musician on Facebook)

Users

145,827

Target Growth

10%

Actual Growth

8%

Gender

63%
Male

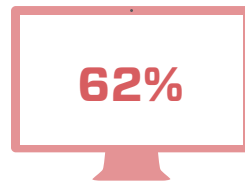


37%
Female

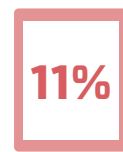


Devices

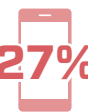
62%



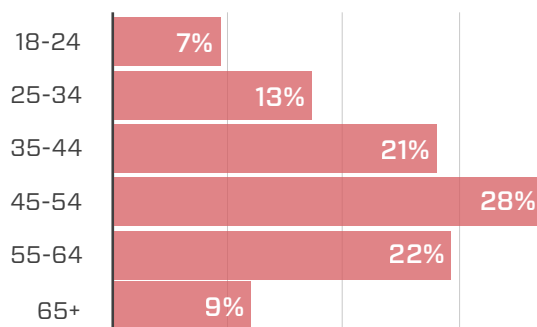
11%



27%



Age Groups



Develop Partnerships

Embedding NZ On Screen and AudioCulture into New Zealand cultural life through partnerships

Helped share their content and activities



Provided our content – blogs, links and embeds



Celebrated their artists and members



Developing partnerships



Manage and Maintain Our Sites

Keeping up-to-date with audience expectations and current technological standards

Both sites were available to the public for 99.9% of the time. We did necessary upgrade work to the sites' development framework to ensure they can be supported and deliver improved performance.

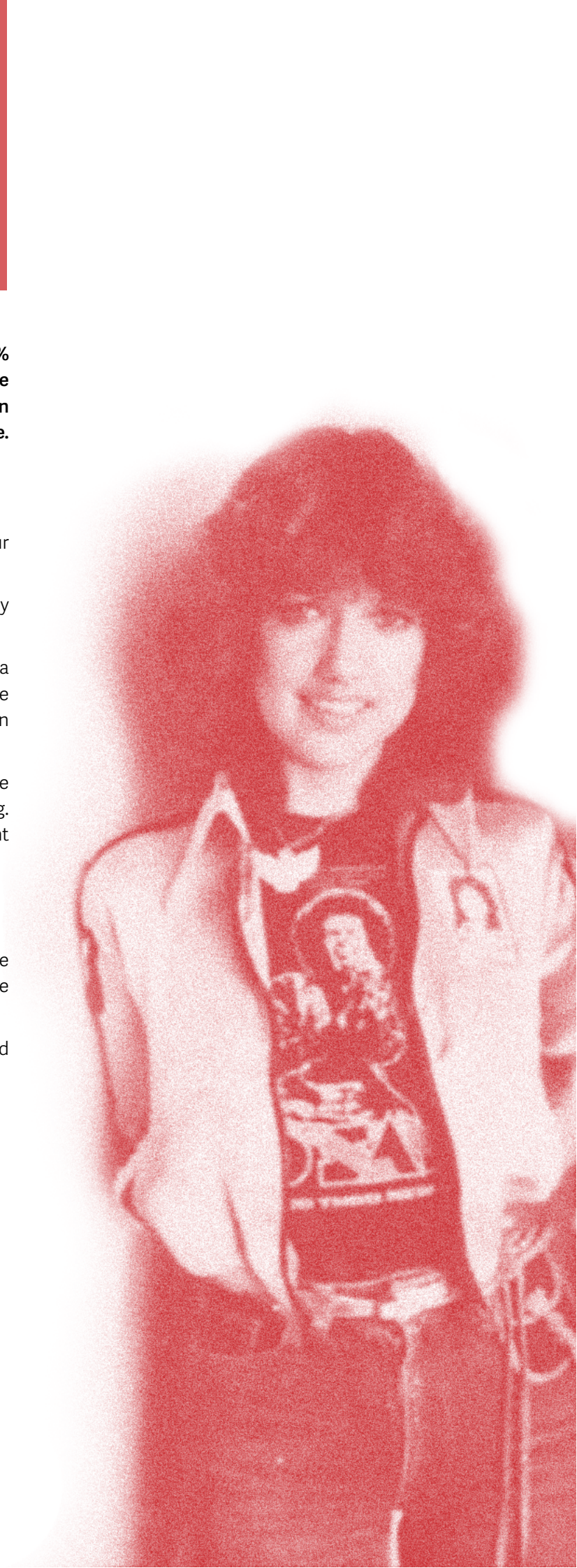
NZ On Screen

- We completed the last major aspects of our 2014/15 re-design.
- Our ScreenTalk interviews were properly integrated into the site for the first time.
- Our Spotlight collections were given a searchable permanent home, and our home page was refined to allow more manual curation and a more enticing user experience.
- We adapted our media player to enable captioned content for deaf and hard of hearing. We will begin adding captions to some content in 2016/17.

AudioCulture

- We refreshed our home page, giving prominence to our social media and improving responsive performance.
- We undertook various bug fixes, template and interaction tweaks.

Some of the stand out aspects are the high quality graphics and design of the site, the very individual styles different writers bring, and the human stories and struggles that are behind the music – both for the famous and the obscure. (AudioCulture feedback via Facebook)





Summary

Digital Media Trust is proud to showcase New Zealand's screen and popular music heritage. This year we worked hard to build our content, maintain its high quality and grow our audience.

We enjoyed overwhelmingly positive feedback about our contributions to sharing NZ culture online. More people engaged with our content and there is growing recognition of its value to our national identity.

In 2016/17 we will continue to develop these essential guides and will be working to reach wider audiences, for example deaf and hard of hearing and the education sector. We'll take opportunities to collaborate with others to maximise the public investment. We do not take this funding for granted and will be aiming to reduce reliance on our funder, NZ On Air.

It is a tremendous privilege to work with our country's creative community and we are very grateful to the content providers who so generously allow us to share their work.

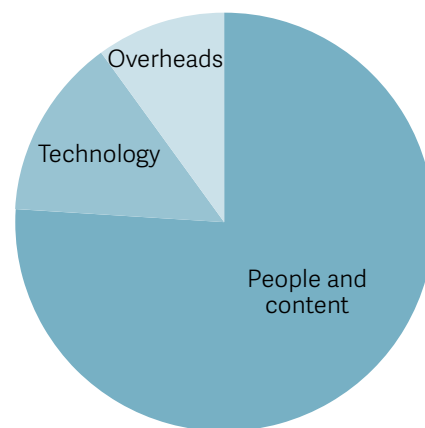
*I was immediately impressed by how comprehensive and carefully curated it was. Many short films and older films can be very difficult for NZ Cinema teachers to track down in useable formats ... Some of the best work done by my students has come out of browsing NZoS and being inspired to create their own original theses for these papers.
(email feedback from University of Otago)*

Financial Statement

Statement of Financial Performance 2015/2016

Total Income	\$1,257,365
Less Total Expenses	\$1,252,625
Surplus for the Year	\$4,740

Expenses



Overheads	\$172,798
Technology	\$128,087
People and content	\$951,740
Total Expenses	\$1,252,625

It is the most complete and thorough of any bio I have ever seen

(Cliff Curtis on his updated NZ On Screen profile)



Our People

Our Board

Digital Media Trust is an independent charitable trust. Our six trustees provide direction and advice and oversee the work of our websites. They are from a variety of backgrounds and share an affinity for our screen and music heritage.

Rick Davies (Chair) – Commercial Manager, Trade Me

Russell Brown – Media commentator, broadcaster and blogger

Lucy Elwood – Principal of Elwood Law

Debra Kelleher – Television Producer and Events Manager

Robin Scholes – Film and Television Producer. Robin was a founding trustee. She retired from the board at the end of 2015 and was replaced by Richard Driver.

Richard Driver – Managing Director, Greenstone TV Ltd.

Jane Wrightson – Chief Executive of NZ On Air

Our Teams

Content Directors, **Irene Gardiner** (NZ On Screen) and **Simon Grigg** (AudioCulture) led our websites in 2015/16. Irene Gardiner resigned from her position at the end of the financial year. Simon Grigg stepped down as Creative Director but remains on the team as a consultant.

Project Director – **Janine Faulknor** manages the operations of both sites.

Digital Designer/Producer – **James Kirkus-Lamont**

Publicist – **Nicky Harrop**

NZ On Screen

Content Director – **Kathryn Quirk**

Site Editor – **Ian Pryor**

Rights Executive – **Kim Baker**

Video Editor – **Alex Backhouse**

Editorial and Sourcing Assistant – **Simon Smith**

Senior Writer – **Paul Ward**

AudioCulture

Content Director – **Chris Bourke**

Editor – **Steven Shaw**

Consultant Editor, Founder – **Simon Grigg**

Consultant – **Chris Caddick**

Both sites are enriched by the expertise of freelance music and screen history writers.

*Great work you're doing keeping
NZ's rich musical history alive.*

*(AudioCulture feedback
via Facebook)*



Contact

Digital Media Trust

1/13 Jessie Street
Te Aro
Wellington 6011
New Zealand

You can contact us via

PO Box 9872
Marion Square
Wellington 6141
New Zealand

info@nzonscreen.com

+64 4 385 4825