

Digital Media Trust Annual Report 2017



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Thanks for the treasure trove of great stories, pictures and presentation.

*– via Facebook
(AudioCulture)*

What a great site. There goes my year! A lot of things to watch!

*– via email
(NZ On Screen)*

2016/17 Highlights

“Number one site”, “accurate”, “visually awesome”, “reliable”, “favourite”, “invaluable”, “go-to-place” are how viewers described NZ On Screen and AudioCulture in 2016/17.

- 1.8 million people enjoyed our content.
- AudioCulture’s audience grew 27% year-on-year.
- Our Top 10 TV Ads generated a nostalgia buzz. Legend!
- The addition of captions to some NZ On Screen content brought the deaf and hard of hearing into our audience fold.
- Ferndale was to the fore when we celebrated Shortland Street’s 25th birthday with a much-viewed collection.
- AudioCulture images were showcased at the “Volume: Making Music in Aotearoa” exhibition at Auckland War Memorial Museum.
- The ground-breaking “Winners and Losers” TV series will be digitised and accessible to the public in 2018 – thanks to a boost in funding from a Lottery grant.

I really appreciate you guys putting these classics up. I had a real good time watching them. Keep ‘em coming!

– via email
(NZ On Screen)

Hands-down my favourite NZ site and the #1 resource for research and knowledge on kiwi music.

– via Facebook
(AudioCulture)

Message from the chair

Digital Media Trust has had another busy and successful year, and on behalf of our board and teams, I am pleased to present our 2016/17 Annual Report.

Our sites continued to enjoy strong public profiles and support, with more than 1.8 million visitors enjoying access this year to thousands of screen titles and articles celebrating NZ's screen and musical heritage.

Our teams have been working hard to improve our online experiences, making them easier to use and more accessible to all New Zealanders, including the introduction of captions for the deaf and hard of hearing. As we near AudioCulture's 5th anniversary, its audience growth well exceeded our expectations with a pleasing 27% increase on last year. NZ On Screen continues to perform strongly attracting 1.6 million visitors over the past year.

The dedicated and passionate team of people working hard on our content collection were proud to publish more than 300 new screen titles and 140 articles of our musical history. Highlights included the first of some extended video interviews by filmmaker Ross Cunningham, memorable television ads and Shortland Street's 25th anniversary collection.

I'm delighted to report that we successfully secured a Lottery Environment and Heritage grant for an NZ On Screen initiative. This grant will enable us to fulfil a long-held ambition of showcasing Winners and Losers, a television series of significant historical and cultural value to New Zealand. While work had already been undertaken to secure the rights over the past

few years, this project requires restoration and digitisation which we can now achieve with this grant, allowing us to make this taonga accessible to New Zealanders in 2018.

This year we strengthened some valued partnerships. We formalised our relationship with Ngā Taonga Sound and Vision in a Memorandum of Understanding to work together to maximise online public access to New Zealand's audio-visual content and heritage. AudioCulture worked closely with Auckland War Memorial Museum, assisting access to numerous images for its "Making Music in Aotearoa" exhibition.

Our people are committed to creating these essential guides to our screen heritage and popular music history. Their expertise and commitment are major contributors to our success. This year we were pleased to welcome Kathryn Quirk and Chris Bourke to lead content development on NZ On Screen and AudioCulture respectively. We are very fortunate to have their breadth of experience, expertise and screen and music networks.

I thank our trustees for their valuable contributions to the governance of Digital Media Trust and to the hardworking NZ On Screen and AudioCulture teams. In particular, I would like to acknowledge the input of Debra Kelleher, Lucy Elwood and Russell Brown, who retired from the Trust this year. As a founding trustee, Russell served the Trust since the inception of NZ On Screen in 2007. We are delighted he continues to offer his support and experience to AudioCulture's content advisory panel.

Providing free access to our rich content collection would not be possible without the outstanding support of our primary funder, NZ On Air, to whom we are extremely grateful. We are also indebted to the music and screen industries for their on-going support of our work. Our websites exist to showcase the place of their stories in our cultural heritage, and would not be possible without their generosity and talent.

We look forward to building on our success in 2018, making more of New Zealand's notable screen and popular music stories available to enjoy online by all.



Rick Davies
Chair
Digital Media Trust

*What a fabulous resource,
makes Netflix redundant!!*

*– via email
(NZ On Screen)*

*I'm a massive fan of the site and have
learned so much from the wealth of
information available. The effort and
passion you go to really shines, I can't
even imagine the amount of research
that goes into it.*

*– via Facebook
(AudioCulture)*



About Digital Media Trust

We provide 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.

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.

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 to help deliver its vision of "Connecting and reflecting our nation".

Content about our screen heritage and popular music history reflects our past and provides insights to how New Zealand society has evolved.

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 much effort goes into obtaining necessary rights, and researching and writing background information.

This year we strengthened our position in becoming essential guides to New Zealand's screen heritage and popular music 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 have become go-to information sources.

I reckon that what you have initiated and led with AudioCulture is extraordinary. Not only do we – punters who care about music – now have a place that we can go to read about and listen to and watch and learn about our music, we also have a place to go to that is a place that we want to go to.

– via Facebook
(AudioCulture)

I'm using them [ScreenTalks] frequently as part of the research for my book on screen productions relating to the New Zealand Wars, and they're an invaluable resource. Often they are the best available insight into a director's perspective on a production, or an actor's thinking about a character.

– via email
(NZ On Screen)

AUDIO CULTURE

The noisy library of New Zealand music

People Labels Scenes Search More

Garth Young Profile //

Redmer Yska

3 Nov 2017

Share



He was the brylcreemed maestro with the horn-rimmed specs, a colossus of mid-20th century New Zealand entertainment. His cocktail piano albums flew out the door; in the studio, he was our star pop arranger, putting the musical icing on the latest hit.

Garth Young was everywhere in the 1960s and 1970s, as our music industry came to life, amped by the black-and-white TV sets flickering in a quarter of a million lounges. The TV sound studio later became his second home. Wellington was the hub: the showbiz scene was then mostly headquartered in the capital.

Show more +



At the Rio Grande, Miramar, mid-1950s. On drums is Trevor Tasker; on piano accordion is Garth Young. The clarinet player, who also doubled on violin, is unidentified, but Young remembers "in his day job he was the chef at General Motors, Petone".



On the set of Country Touch, 1969. From left: "chorale arranger" Brian Hirst, host Yex Morton and musical director Garth Young. Garth Young collection.

Jack Thompson MEETS Garth Young



A curtain closer on the Johnny O'Keefe tour. From left: Rama White, Red Hewitt, unidentified, Johnny O'Keefe and Garth Young.



Our Performance

Add More Content

Curating and publishing high quality content, maintaining the accuracy and relevance of existing content

NZ On Screen

As the content landscape changes, we are working harder at strong and savvy content curation. We are seeking to build greater user engagement with new and existing content on site, in addition to showcasing our content through the valuable relationships we have with mainstream media.

- We met or exceeded all our agreed new content targets for 2016/2017 with the exception of Pasifika titles. Sourcing issues impacted that target but the situation will be redressed in the new financial year.
- We put more focus on aligning our new profiles with site content, at the same time ensuring we don't overlook key industry players that should be recognised on our site.
- We worked with Ngā Taonga Sound & Vision, Archives New Zealand and Manatū Taonga - Ministry for Culture and Heritage to mark the 75th anniversary of the National Film Unit, and launched an associated collection.
- We licensed and sourced 11 new titles for the 'NZ On Air Top 20 Collection', reflecting some of local television's most popular documentaries and series from the past 20 years.
- We added some classic reality programmes, e.g. Celebrity Treasure Island, Flatmates and New Zealand's Got Talent.
- As the site grows, the need for regular update work on the text content increases. In addition to standard day-to-day work in this area, we completed a major re-refresh of the text and linkages in our ScreenTalk section.
- We carried out a comprehensive review of all content contained within collections and spotlights, with a view to creating a strategy for enhancement and better exploitation of the content.
- We secured a Lottery Environment and Heritage grant towards a project to digitise and showcase the landmark TV series *Winners and Losers* – a long-held ambition for the site – which will be realised in 2017/2018.
- The year was bookended by our two most popular new collections: 'Top 10 NZ TV Ads' and '25 Years of Shortland Street'.

Titles

304/300

Achievement/Target

Profiles

120/120

Collections

7/5

Maori

36/34

Pasifika

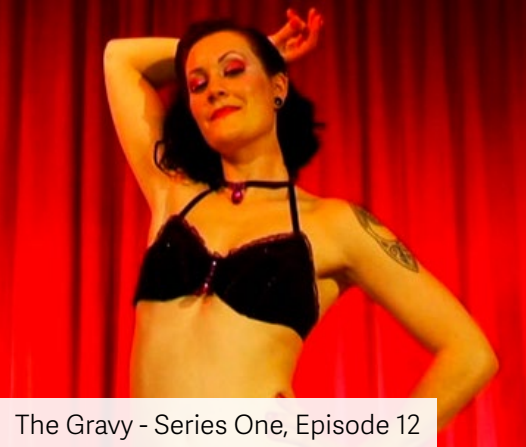
13/20

ScreenTalks

25/25

Spotlights

26/25



The Gravy - Series One, Episode 12



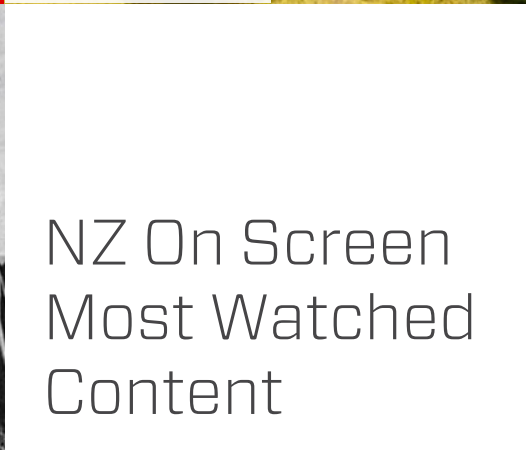
Three Wise Cousins



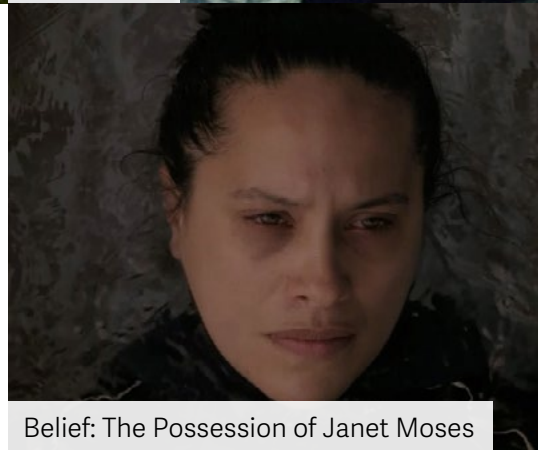
Dawn Raids



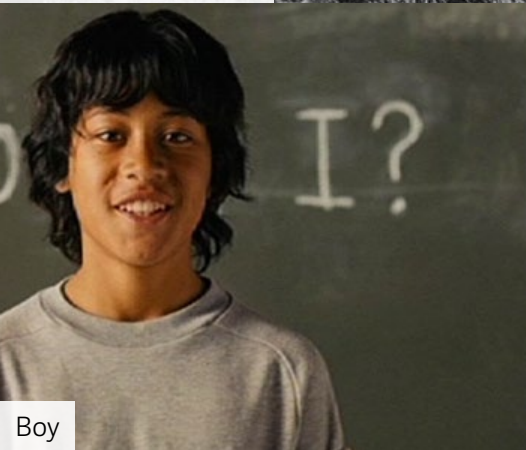
Dirty Bloody Hippies



NZ On Screen Most Watched Content



Belief: The Possession of Janet Moses



Boy



Mahana



Tama Tu



Goodbye Pork Pie



Hunt for the Wilderpeople



Legend (Ghost Chips) - Road Safety



Bastion Point - The Untold Story



Two Cars, One Night



Day Trip

Add More Content

Curating and publishing high quality content, maintaining the accuracy and relevance of existing content

AudioCulture

AudioCulture aims to convey the rich diversity of New Zealand's popular music, and to be seen as the "go to" destination when information about its history is required. As the website approaches its fifth year, we celebrate music makers of all kinds and from all locales who have made a significant contribution to the culture.

- We featured major stories on acts such as Mr Lee Grant, Ray Columbus, Gin Wigmore, Jodi Vaughan, Beaver, and Billy T James.
- We also strived to show more effectively the contribution that women, Māori, Pacific, and provincial musicians have made to New Zealand's music history. This year, profiles of acts such as Moana Maniapoto, Te Vaka, Millie Bradfield, the Rotorua Māori Choir, and Jan Cooper were published.
- We introduced two new series – highlighting the crafts of songwriting and graphic art.
- Our goal to include some original, long-form filmed interviews with musicians came to fruition with the first examples – Peter Jefferies and Karl Steven. We will complete our target of five video interviews in 2017/18.
- We had strong support from members of the music community who willingly shared their stories and archives with the site.

New Stories

146/144

Achievement/Target

Video Interviews

2/5

The site keeps challenging me to think beyond the music and cultural background to the personalities and relationships that were also so key. Not to mention being a fabulous fact checking resource.

– via Facebook
(AudioCulture)



Wellington Nightclubs in the 1980s



Top 10 Songs About the Sea



New Zealand Made Guitar Amps



The Number One Hits: 1990-1999

AudioCulture Most Watched Content



Kevin Hill's Photos of Christchurch Rock Bands



The Number One Hits: 2000-2010



The Number One Hits – 2000-2010



The South Auckland Club Scene 1983-89



The Lost Record Stores of Inner Auckland



Paul Hewson - in the Dragon's Lair



Sweetwaters on the Rise - 1980 to 1982



Ten Guitars - NZ-made Guitars



The Datsuns



Bunny Walters

Reach Wider Audiences

Improving access and the visitor experience;
promoting and sharing NZ On Screen
and AudioCulture content

NZ On Screen

- Feedback from our users is enthusiastic and supportive.
- After adapting our media player to be compatible with captions for the deaf and hard of hearing at the end of last year, we added captions to 27 classic titles. We intend to continue this in the coming year.
- We failed to meet our 5% growth target for the year. The target was always going to be a challenge, as 2015/2016 had shown exceptional growth (29.6%) due to strong interest in some topical events. In comparison to 2014/2015, user numbers were up 23%.
- On site user numbers did show a small year-on-year increase.
- We continue to partner with mainstream media on features to reach audiences via embedded content, but the changing media landscape is reducing our effectiveness in this space.
- Social media engagement is continuing to build and we have launched a YouTube channel to promote NZ On Screen content, and to entice users with the (sometimes elusive) treasures we have on site.
- Users from educational sources continue to access our content and we will give increased focus to serving this audience.

Users

1,612,388

Target Growth

5%

Actual Growth

-5%

Gender

Male

47%

Female

53%

Devices

Desktop

53%

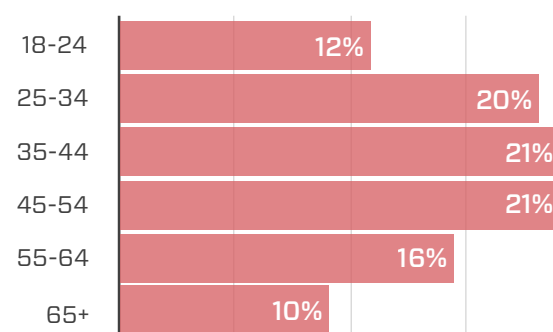
Tablet

11%

Mobile

36%

Age Groups



Reach Wider Audiences

Improving access and the visitor experience;
promoting and sharing NZ On Screen
and AudioCulture content

AudioCulture

- Our audience growth well exceeded the 10% target, with an increase of 27% on last year.
- AudioCulture Facebook page exceeded 12K likes. Our posts stimulate enthusiastic conversations and stories about NZ musicians and music scenes. Facebook is our most effective media for site referrals.
- This year, New Zealand lost several major artists – among them John Clarke, Ray Columbus, and Bunny Walters – and AudioCulture's profiles were quoted extensively by print and broadcast journalists.
- Time spent on the site (at an average of just under 8 minutes) indicates deep engagement with the content. Our video interviews held viewers for just shy of 20 minutes, on average.

I think you might have exponentially increased the quantity of NZ music history writing that is out there (it really puts the universities to shame).

– via Facebook
(AudioCulture)

Users

184,699

Target Growth

10%

Actual Growth

27%

Gender

Male

60%

Female

40%

Devices

Desktop

53%

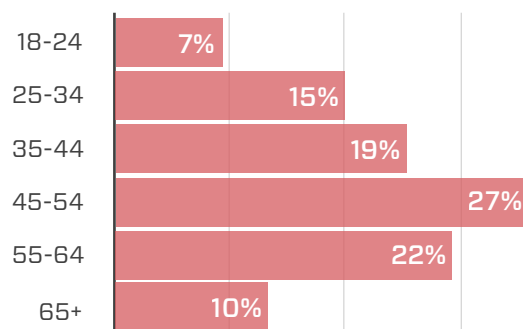
Tablet

10%

Tablet

37%

Age Groups



Develop Partnerships

Embedding NZ On Screen and AudioCulture into New Zealand cultural life through partnerships; finding opportunities to share resources and obtain new funding.

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.

Informed by visitor behaviour, we improved search performance and made iterative visual and design changes. We did regular bug fixes and maintenance releases. Our sites are large and growing, so monitoring and fixing broken links to third party sites takes an increasing commitment to keep our sites reliable.

NZ On Screen

- We changed the homepage to an active Explore page to surface content and improve user engagement.
- Our site search function was improved with better indexing and matching of punctuation and macrons.
- We began adding caption files to video clips.
- Our music video template was aligned with the main title template to make third party source information visible.
- We streamlined the process of linking backgrounder content to series pages.

AudioCulture

- We made improvements to our site search with better matching for punctuation and story indexing.
- We improved the appearance and behaviour of embed players.
- The option to show first published and updated dates was added.
- We improved the layout and behaviour of long chapter lists in our stories.
- Captcha spam prevention was added.
- We made enhancements for displaying images on social media.

Thank you very much for putting that [Country Calendar] episode up. It's an awesome little look into a New Zealand that is disappearing from living memory. Keep up the great work.

*– via email
(NZ On Screen)*

Always get a kick out of your newsletter. No equivalent in Australia.

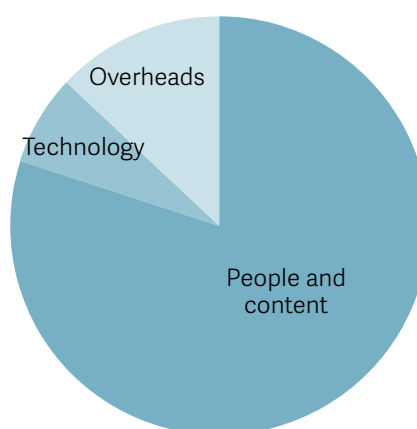
*– via email from Adelaide
(NZ On Screen)*

Financial Statement

Statement of Financial Performance 2016/2017

Total Income	\$1,209,687
Less Total Expenses	\$1,171,586
Surplus for the Year	\$38,101

Expenses



Overheads	\$151,310
Technology	\$83,948
People and content	\$936,328
Total Expenses	\$1,171,586

*Oh my god this is the first time I've seen
my dad Wi Parata Hape in a video so cool*

*– comment on “The Kauri”
(NZ On Screen)*

She's a Mod

Ray Columbus and The Invaders, Music Video – 1964

[Add to Watch list](#) [Share](#)



Ray Columbus and The Invaders

Ray Columbus and the Invaders were the first NZ band...



2016's Most Viewed

NZ On Screen's Collection of most viewed clips for 2016...



Best of the 60s

Before X Factor there was New Faces, before Masterchef...



Christchurch

As a showcase history of Christchurch onscreen this...



Peppermint Twist - Let's Limbo Some More

Series featuring 60s musical classics



'Till We Kissed

Another Invaders classic



I Got You

Another kiwi classic

[Overview](#) [Credits](#) [Comments \(20\)](#)

Not exactly a music video, more a prototype. This promo film clip for the Kiwi classic was taken from the band's appearance on the Aussie TV show *Bandstand* in 1964. It's black and white and very basic, but the band has zoot suits; high slung guitars, as was the way of the time; and all the right moves. A very young-looking Ray Columbus has the beginnings of a Beatles hair-do, and is forever captured in time doing the legendary 'mod's nod'. This was the first time a film clip of a band performing was used for promo purposes in NZ.

Key Cast & Crew

Our People

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, law, screen and music production and administration. They share a commitment to championing our screen and popular music heritage.

Rick Davies (Chair) – Head of B2C Marketplace at Trade Me

Sarah Bacon – Company Director, Black Bear Limited

Richard Driver – Chairman, Greenstone TV

Damian Vaughan – Chief Executive Officer, Recorded Music NZ

David Wright – Chief Operating Officer, Weta Digital Limited

Jane Wrightson – Chief Executive of NZ On Air

We gratefully acknowledge the valuable contributions made by Russell Brown (NZ On Screen Founding Trustee), Debra Kelleher and Lucy Elwood, who retired from Digital Media Trust Board this year.

I am a NZ film/culture enthusiast so naturally I was absolutely thrilled to find your website.

*– via email from USA
(NZ On Screen)*

Our Teams

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

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**

Consulting Editor, Founder – **Simon Grigg**

Consultant – **Chris Caddick**

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

Contact

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