

Digital Media Trust

ANNUAL REPORT 2019

nzonscreen
Interviews

Funny As
TV series Funny As: The Story of New Zealand Comedy draws on interviews with dozens of comedy talents. Check out dozens of extended interviews captured for the August series, adding new anecdotes and asides.

ScreenTalk Interviews
More than 300 short video interviews with Kiwi screen creatives—including directors, actors, scriptwriters and cinematographers.

nzonscreen
Ngāi Tahu Mahinga Kai
Web (Full Length Episode) – 2015
Maori Lifestyle

AUDIO CULTURE
The noisy library of New Zealand music

1983 FLASHBACK
1984 BREAKDANCE
1985 MORRIS DAY

Colin Morris

PD
MT

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*"... I think NZ On Screen does
a wonderful job and I do enjoy
the wonders that are on it"*

(NZ On Screen)

*"...How awesome and amazing
Audio Culture... being a musician
myself, the wealth of content
& articles is awesome."*

(AudioCulture)

2018/19 HIGHLIGHTS

NZ On Screen and AudioCulture visitors continue to praise our websites: “this is gold”, “great read”, “your website is a treasure trove”, “love your work”, “a real home for our screen treasures”, “amazing resource! so proud!”, “one of my favourite sites in the world”

- AudioCulture grew its audience by 12% year on year.
- NZ On Screen celebrated its 10th birthday in October 2018, having published more than 4000 titles, 1500 profiles and 350 interviews.
- The Pacific Collection, curated by Taualeo'o Stephen Stehlin, was an important addition to NZ On Screen, recognising the television and film history of Pacific people.
- AudioCulture produced a series of venue maps and timelines presenting history in a creative, inviting way, leading to hundreds of stories already on site.
- NZ On Screen secured a Lottery Environment and Heritage grant to enable the site to host 100 full-length interviews conducted for the TV series, *Funny As – The Story of New Zealand Comedy*.
- NZ On Screen partnered with Stuff to provide content for their new on-demand platform Play Stuff.
- Total user numbers for NZ On Screen increased by just under 3% and onsite users increased by 3.6%.

"...I wanted to say how much I love the NZ On Screen site! It has become such a fantastic industry resource and a real home for our screen treasures - thank you and well done to all who make it happen :-)"

(NZ On Screen)

"...More solid writing! You guys continually ace it!"

(AudioCulture)

MESSAGE FROM THE CHAIR

The NZ On Screen and AudioCulture websites continued to show pleasing growth in 2019. More than 1.7 million users accessed our sites; AudioCulture in particular had a 12% year-on-year increase in users. This evidences what we know, that we are valued by our users and that the content provided by our websites is entertaining as well as advancing understanding New Zealand's popular cultural history.

We also know we can't stand still. The celebration of NZ On Screen's 10th birthday in October 2018 felt like a real milestone, but the ever-evolving media landscape presents us with some real challenges – in how our audience perceives us, what our audience expectations are, and in how we convey our purpose. Our strategy for how we adapt to stay relevant to our audiences is a focus for the coming year.

AudioCulture increasingly shows the diversity and richness of New Zealand's popular music history. As well as major pieces on pivotal acts such as Dinah Lee and Lorde, the site was excited to share the colourful archives of the long-forgotten banjo festival from the late 1960s. To encourage new readers to explore the site, a series of venue maps and timelines has been produced, presenting history in a creative, inviting way and leading to hundreds of stories already on site.

Partnerships and collaborations are an important way for our websites to extend their reach. With limited marketing resource, Digital Media Trust seeks to 'spread the word' in as many ways as it can in a cost-effective manner.

Two collaborations with partners of AudioCulture stand out this year. The site worked closely with the National Library of NZ to enable and publicise the digitisation of the first 101 issues of *Rip It Up*, for presentation on PapersPast. This provided the public with a rich online resource that fits with the accessibility and editorial goals of both partners. AudioCulture also worked with Auckland City

Library as it unrolled its Rykenberg collection of photographs, taken in the early 1960s. Many show Auckland musicians and venues, and AudioCulture's two features on the collection encouraged readers to identify unknown musicians.

The changing media landscape – particularly in how people watch video – is having some impact on the growth of NZ On Screen. More and more people are using streaming platforms to watch what they want, when they want. Research we conducted in the past year shows that NZ On Screen is often seen as an on-demand viewing option. And it is, to a degree. But the site is much more than that, serving a greater purpose.

NZ On Screen was delighted to work with Augusto throughout the past year to give the full-length interviews from the *Funny As* TV series a forever home. This initiative launched in the current financial year and was made possible with the assistance of a Lottery Environment and Heritage grant. NZ On Screen also worked with Stuff to provide curated content for their on-demand offering Play Stuff. This required a different licensing model and provided an opportunity to test those waters, at the same time increasing brand recognition for NZ On Screen.

The range and volume of content on our sites is always expanding and we work hard to keep the content current and relevant. The past year saw 272 new screen titles published, as well as 148 articles reflecting Aotearoa's music history. Of course, as the amount of content increases, the task of keeping

the content up to date becomes greater. So too, the task of showcasing the right content as more and more content is being produced in today's multi-platform environment. The barriers for content production, both audio and visual, are not what they used to be.

The Digital Media Trust also moved offices this year. I would like to thank Executive Director, Stephanie Hopkins, for leading the charge on this front. It was a significant move – with a little inspiration from Marie Kondo and some Trade Me activity – but the team has now settled into its new home.

We say it every year – and it is important that we do – we couldn't do what we do without the

support and generosity of content creators and owners. The continued backing from NZ On Air, our primary funder, is never taken for granted and we continuously explore ways to lessen the burden. We also greatly appreciate the support of the wider music and screen industries.

We know we have a place in this crazy new media world that we all inhabit, and we continue on our mission to stand out as an organisation that is a touchpoint to New Zealand's rich screen and music heritage.



Sarah Bacon
Chair
Digital Media Trust

*"...I just found your episode of
"The Kids from O.W.L" on the site
and am over the moon to see it
after so many years ... Thank you
for all the work you do to make
these gems viewable online..."*

(NZ On Screen)

*"...The site is a taonga of our
musical heritage and history and I
absolutely love that it is preserving
these stories and history for
the future generations..."*

(AudioCulture)



ABOUT DIGITAL MEDIA TRUST

We provide access, bring context and understanding and enable enjoyment of New Zealand's popular culture 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 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 preferred information sources.



AUDIO CULTURE

More 



Tom Scott



OUR PERFORMANCE

Develop Content

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

NZ On Screen

NZ On Screen celebrated its 10th birthday in October 2018 and, in that time, has published a vast amount of content that reflects New Zealand's screen heritage. We're proud of the resource we provide and strive to keep our content up to date and relevant to our users.

- With the exception of ScreenTalk interviews, all of our agreed content targets were met or exceeded.
- Web series were a big focus for the year and most major web series (to date and able to be licensed) are now represented on site.
- To commemorate Suffrage 125, we updated our Pioneering Women Collection with the addition of new titles and a backgrounder, and we also created a fun promo celebrating women on screen.
- South Pacific Pictures' 30th Birthday was marked in November with a collection recognising the part the production company has played – and continues to play – in New Zealand's screen sector.
- 25 new Pacific titles were added to NZ On Screen, many for our new Pacific Collection which was published in March. Curated by Taualeo'o Stephen Stehlin, the collection is an important addition for the site.
- With limited resource and an endless list of potential candidates, we continue to align new profiles with content being published on site to enhance context and relevance.
- We completed a further 25 cutdowns of ScreenTalk interviews. These are resonating well on the ScreenTalk YouTube channel with Lisa Chappell's being the most viewed at more than 3500 views.
- We secured a Lottery Environment and Heritage grant to enable us to host 100 full-length interviews conducted for the TV series, *Funny As – The Story of New Zealand Comedy*. These will be an incredible taonga for the site and huge thanks goes to producers Augusto for their collaboration on this project. Their stamina has been extraordinary.
- We worked closely with sister site AudioCulture to secure content that, as well as being significant in a screen context, also enhanced the music features on the AudioCulture website.

Titles		Profiles		ScreenTalks	Collections
272/270		72/72		6/10	5/5
Achievement/Target					
Māori	Pasifika	Major updates	Minor updates	ScreenTalk Shorts	
34/30	25/20	36/36	53/48	25/10	



Hibiscus & Ruthless



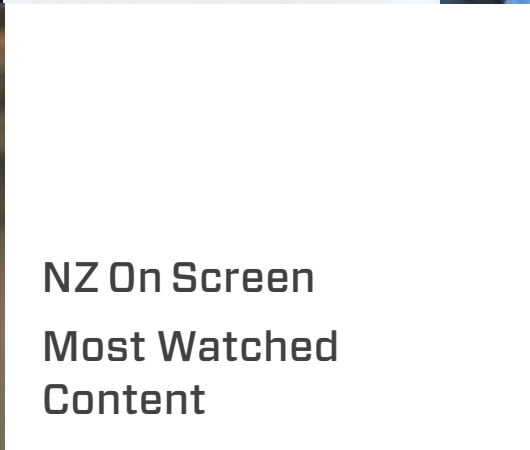
Lord of the Rings: The Two Towers



Dawn Raids



Broken



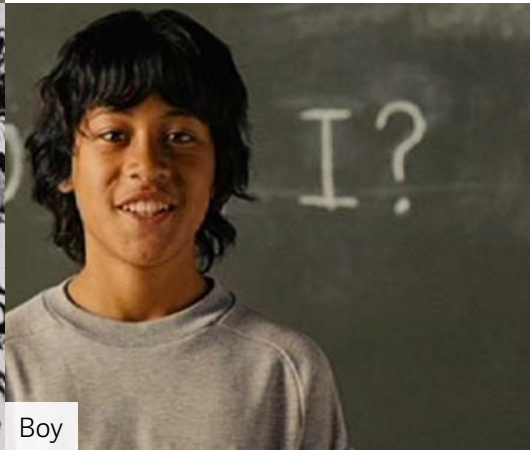
NZ On Screen
Most Watched
Content



Tama Tū



Bastion Point - The Untold Story



Boy



The Hobbit: An Unexpected Journey



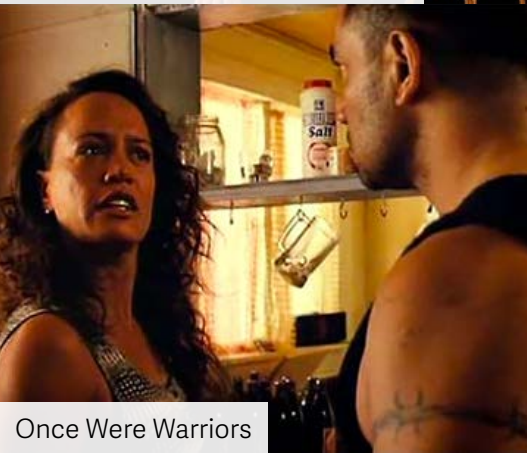
What Really Happened - Waitangi



Patu!



Back From the Dead - The Saga of the Rose Noelle



Once Were Warriors



Legend (Ghost Chips) - Road Safety



Turangawaewae / A Place to Stand

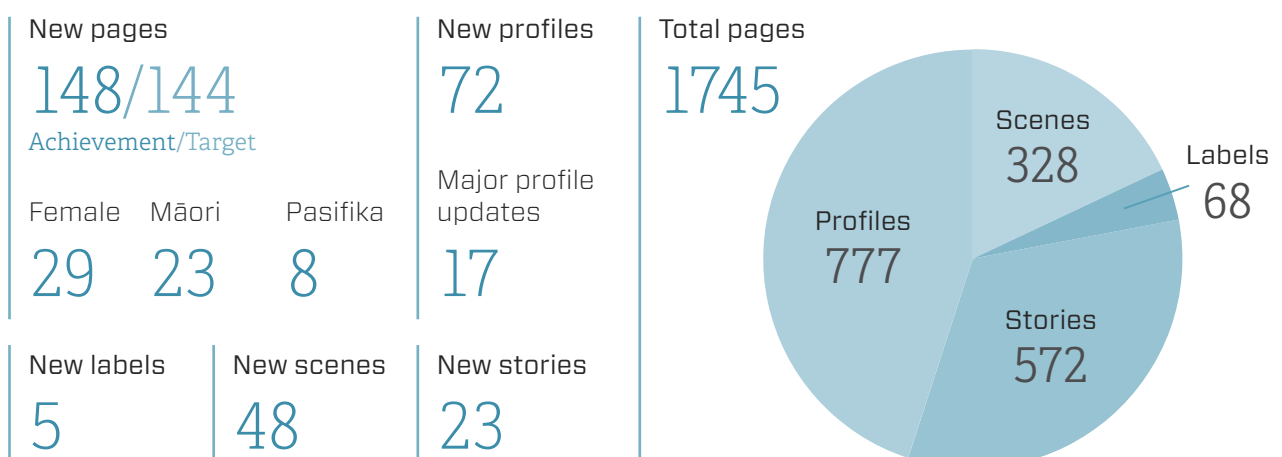
Develop Content

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

AudioCulture

On 30 June 2019 AudioCulture celebrated six years of providing in-depth information and images of New Zealand's popular music history. The site is now the default destination for those seeking factual, inviting content that puts our music history in context. We continue to expand the genres, eras, and diversity of New Zealand music, and develop attractive ways to deliver the information covered by the site. We have also worked to connect with media and the industry, to expose the site widely and to make it relevant to current events.

- We have developed innovative ways to present information to encourage exploration of the site's rich back catalogue of pages: venue maps and genre timelines.
- The remaining 18 "stubs" – short, placeholder stories from the site's launch – have now been replaced with substantial features.
- The coverage of women and Maori artists in particular has increased.
- AudioCulture worked closely with the National Library of NZ to enable and publicise the digitisation of the first 101 issues of Rip It Up, for presentation on PapersPast.
- Auckland City Library made a collection of early 1960s music photographs available, which generated two features and a lively conversation with readers to identify unknown musicians.
- Other major initiatives include strengthening of content of leading artists such as Dinah Lee and Mark Williams and the publication of new profiles of key artists, including Lorde, Katchafire and Ardijah.
- AudioCulture has increased synergies with its sister site NZ On Screen, with features such as the oral history of Radio With Pictures, a reflection on the TrueBliss phenomenon, the story of film musical Don't Let It Get You, and digitisation of key music videos and live footage.
- The TV series on New Zealand songs, *Anthems*, was assisted by AudioCulture with many images, and there are regular approaches from exhibitions, documentaries, and books to use AudioCulture content.
- The breadth of genres covered by AudioCulture increased during 2018-2019 to include more features on prog rock, jazz, folk, glam rock, reggae and country.
- Regions including Taranaki, Horowhenua and Hawke's Bay received increased coverage.
- Funding was received by Recorded Music NZ to explore ways in which AudioCulture can be used by the education sector.





The Number One Hits: 2000-2010



Wellington nightclubs in the 1980s



New Zealand Made Guitar amps



Jane Walker

AudioCulture Most Visited Content



The Number One Hits: 1990-1999



Ten guitars - NZ-made guitars



Sweetwaters on the rise
- 1980 to 1982



Malcolm Black



Paul Hewson - in the Dragon's Lair



Kevin Hill's photos of
Christchurch rock bands



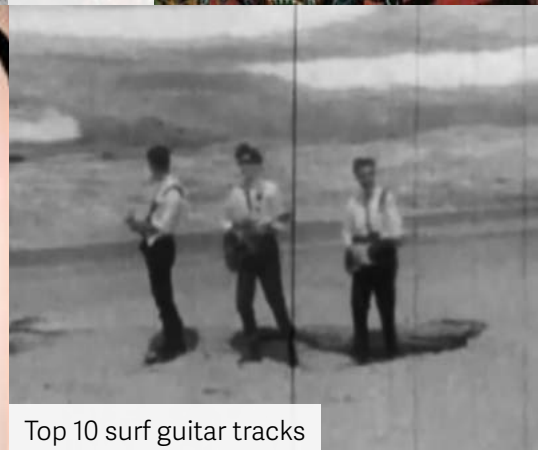
Grant Fell



The Hardcore/Punk Scene in
Auckland and Hamilton, 1994-2004



Sina



Top 10 surf guitar tracks

Increase Audience Engagement

Encouraging audience diversity; increasing engagement with more content; promoting and sharing NZ On Screen and AudioCulture content.

NZ On Screen

NZ On Screen experienced growth in user numbers which, while short of our target, was pleasing in an ever-changing media landscape. Research undertaken during the year has given us a good basis for more specific audience targeting and we continue to explore ways that we can expand our reach into the education sector.

- Total user numbers increased by just under 3% and onsite users increased by 3.6%.
- Unfortunately, our regular partnerships with mainstream media came to an end this year. The appetite for embedding NZ On Screen video is no longer there, but we continue to explore opportunities for promoting the site on an ad-hoc story basis.
- Our partnership with TVNZ OnDemand, providing nostalgic content for 'From the Vault', continued. Streams for the year ended 30 June 2019 totalled 38,302.
- Our YouTube channel continues to show pleasing organic growth with subscribers increasing from 272 to 482 (77%) year on year. The channel is another way of increasing NZ On Screen's brand awareness and providing a gateway to the full content offering on site.
- We had a good increase in Facebook followers over the year. Instagram also showed a good increase, as we build up our activity on that platform. Twitter followers remained relatively static. Our Suffrage 125 promo, celebrating women on screen, was really well received on social media, amassing 49k views across three days, and 334 shares on Facebook with 138 associated comments.
- We worked with a small number of licensors to provide curated content for the launch of Stuff's new on-demand platform Play Stuff. This enabled us to test a different licensing model with content owners, as well as increase NZ On Screen's brand awareness.
- We concluded our first ScreenTest short film competition for secondary schools. The theme for the competition was 'Coming of Age' and Jackie van Beek guest-judged the short-listed entries. The winning entry, *Alone*, came from Lachie Clark, Ella Little and Alex Booker of Whakatipu High School. We also kicked off our second competition and opened it up to intermediate as well as secondary schools. This year's theme is 'Horror'.
- Our ScreenTalk Short interviews were captioned for the deaf and hard of hearing.

Increase Audience Engagement

Encouraging audience diversity; increasing engagement with more content; promoting and sharing NZ On Screen and AudioCulture content.

NZ On Screen

Total Users

1,541,713

Target Growth

5%

Actual Growth

2.8%

Gender

Female

54%

Male

46%

Devices

Desktop

50%

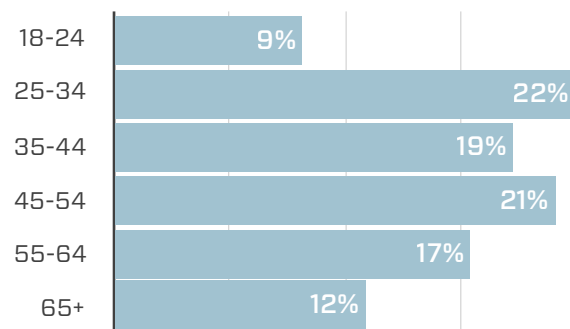
Tablet

9%

Mobile

41%

Age Groups



Increase Audience Engagement

Encouraging audience diversity; increasing engagement with more content; promoting and sharing NZ On Screen and AudioCulture content.

AudioCulture

AudioCulture continues to increase its user numbers and has an exceptionally high average for time spent on the site.

- Our key target – 10% growth in user numbers – has been exceeded, with a 12% increase in 2018-2019.
- The proportion of male to female visitors is 55.5% to 44.5%, which is high for a site of this nature. This is a 0.2% increase in female visitors on 2017-2018.
- 65% of visitors are under the age of 55, compared to 66% in 2017-2018.
- The average time spent on a page is 10'44" (10'23" in 2017-2018).
- Significant news events can see audience figures double for a relevant page, which shows how the readers and other media use AudioCulture as a reference source.
- The new timeline and map features stimulate fresh visits to older stories from AudioCulture's vast catalogue, so the site as a whole is being consumed by visitors new and old.
- The use of NZ On Screen material in stories such as the Radio With Pictures series and the Top 10 videos-by-decade features, plus the audio embeds on all pages, contributes to the lengthy duration times that visitors spend on site.

Total Users

216,631

Target Growth

10%

Actual Growth

12%

Gender

Female

45%

Male

55%

Devices

Desktop

47%

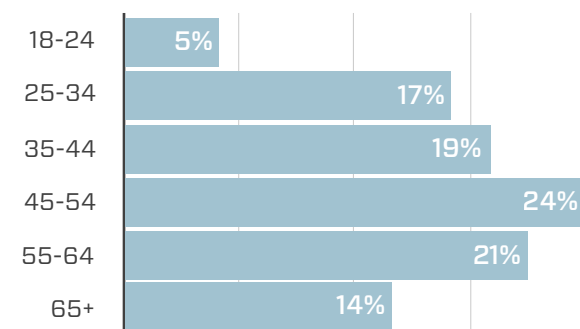
Tablet

9%

Mobile

44%

Age Groups



Strengthen Collaborations

with complementary organisations, 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 NZ On Screen and AudioCulture were available to the public for 99.98% of the time.

We added new features to both sites as well as making iterative visual and design changes to improve usability and expand on existing features. Along with regular bug fixes and maintenance releases the Rails framework used by both sites had a major upgrade to version 5. We continued monitoring and fixing broken links to third-party sites to keep our content reliable.

NZ On Screen

- The Interviews section was updated to include *Funny As* content which saw a new landing page, redesign of the interview pages with the addition of photos and related titles.
- A homepage feature block was added allowing us to promote content from anywhere on the site more prominently.
- The main navigation and page headers were redesigned.
- Collections got a new landing page layout with a featured block and collection pages now have dynamic page headers and a refreshed layout.
- Chromecast was added to the video player allowing casting videos to large screens

AudioCulture

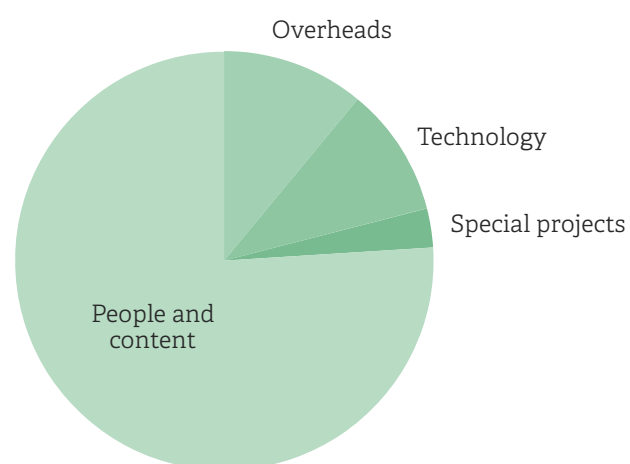
- Interactive timelines were added as a new way to explore scenes.
- The ability to badge a profile as a recipient of an APRA AMCOS Hall of Fame credit was added.
- Discographies received a new layout.
- Added authors to the search index so their content can be found by their name.

FINANCIAL STATEMENT

Statement of Financial Performance 2018/2019

Total Income	\$1,229,605
Less Total Expenses	\$1,219,989
Surplus for the Year	\$9,616

Expenses



Overheads	\$136,620
Technology	\$117,498
Special projects	\$37,364
People and content	\$928,507
Total Expenses	\$1,219,989



Collections

Classic and curious collections, hand-picked by NZ On Screen and special guests

Rugby

This collection celebrates rugby in New Zealand as it's been seen onscreen: from classic bios and tour docos, to social history, dramas and protest.

Curated by the NZ On Screen team 6-4 12PM

SEE MORE



RUGBY



AUDIO CULTURE

The noisy library of New Zealand's music



The many hats of Arthur Baysting



Arthur Baysting: Dreams, Schemes and Themes part 1
Peter Woodham, Nick Jacobs
Recorded and mixed by David S. Gould 1998



Arthur Baysting
NP-W



IT'S ON AGAIN
TWO TUES DEC 6
55 + 53
KIWI NIGHT



New Zealand music in the 1950s and 60s
NP-W

MacBook Pro

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, 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

Jane Wrightson – Chief Executive, NZ On Air

Tracey Bridges – Company Director, Portchester
Consulting

Richard Driver – Chairman, Greenstone TV

Damian Vaughan – Chief Executive Officer,
Recorded Music NZ

David Wright – Chief Operating Officer,
Weta Digital Limited

JP Tocker – NZ Sales Director, Prime Q

Accountant: **Deloitte NZ**

Auditor: **Grant Thornton**

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 deep respect for New Zealand's content creators and musicians.

Executive Director, **Stephanie Hopkins** manages, on behalf of the Digital Media Trust, both sites.

Digital Designer/Producer for both sites –
James Kirkus-Lamont

NZ On Screen

Content Director – **Kathryn Quirk**

Site Editor – **Ian Pryor**

Publicist – **Zara Potts**

Rights Executive / Writer – **Natasha Harris**

Sourcing Executive / Writer – **Simon Smith**

Video Editor – **Alex Backhouse**

AudioCulture

Content Director – **Chris Bourke**

Editor – **Steven Shaw**

Publicist – **Renee Jones**

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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