



Digital Media Trust

ANNUAL REPORT

2020

NZONSCREEN
IWI WHITIĀHUA

AUDIOCULTURE
IWI WAIATA

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.

CONTENTS

2019/20 Highlights	2
Message from the Chair	3
About Digital Media Trust	6
Our Performance.....	8
Develop Content – NZ On Screen.....	8
NZ On Screen Most Watched Content.....	9
Develop Content – AudioCulture	10
AudioCulture Most Viewed Content.....	11
Increase Audience Engagement – NZ On Screen.....	12
Increase Audience Engagement – AudioCulture.....	14
Strengthen Collaborations	16
Manage and Maintain Our Sites.....	17
Financial Statement.....	18
Our People	20

*"You guys do a great service for
the industry and NZers at large"*

– Charlotte Purdy

(Rogue Productions)

(NZ On Screen)

*"AudioCulture is important for
the passing on of knowledge,
culture and heritage. It is the only
digital space which is accessible
to all, and contributes meaningful
information on music history
and Māori popular music history.
AudioCulture breaks down
barriers to accessing these stories."*

– Louise Kewene-Doig

(AudioCulture)

2019/20 HIGHLIGHTS

"AudioCulture goes far and wide in what and who it covers...As a researcher, AudioCulture has been invaluable."

"Thanks for being awesome. I've really loved reading through your site."

"Thank you for your mahi with AudioCulture. Aotearoa needs to know itself creatively/musically."

"I know poeple say "This is gold" all the time, but this is gold."

"Thanks NZ On Screen for posting this video – truly a trip down Memory Lane!"

- AudioCulture and NZ On Screen both grew their audiences, with total user numbers increasing by 2% and 5% respectively.
- NZ On Screen published 100 full-length interviews (with associated images) conducted for TV series *Funny As: The Story of New Zealand Comedy*.
- AudioCulture achieved a major goal by closing the gender balance to 49.7% female and 50.3% male.
- To celebrate NZ On Air's 30th birthday, NZ On Screen worked with the funding agency to produce a series of interviews with well-known Kiwis, who reflected on a memorable local TV show or song.
- AudioCulture published several multi-part features long in gestation, including Wellington's Lost Record Stores, and 1ZB's Radio Theatre, plus timelines covering the evolution of New Zealand's punk and country scenes.
- NZ On Screen's Chinese in New Zealand Collection recognised the cultural diversity of New Zealand's population, and the important place the Chinese community has in our society.
- AudioCulture's increase in visitors occurs over more pages, showing readers are exploring the entire site, not just the recent pages.
- NZ On Screen marked 60 years of television in New Zealand with the 60 TV Moments 1960 - 2020 Collection. A mix of gems from across six decades, Goodnight Kiwi came out on top when users voted for their favourite moment.

"You're doing a great job. I really enjoy digging around on your website."

– Farrell Cleary

(NZ On Screen)

"AudioCulture is noticeably and increasingly making a vital contribution to public awareness and appreciation of the music of Aotearoa."

– Dr Ian Chapman

(AudioCulture)

MESSAGE FROM THE CHAIR

In what turned out to be a very unusual year, I am pleased to say that Digital Media Trust came through it in good shape. Both AudioCulture and NZ On Screen increased their audiences, with a combined total of more than 1.8 million users accessing the sites in the 2019/2020 financial year.

I'm going to start by thanking our funders – NZ On Air. We never lose sight of the importance of the funding we receive, but we also recognise that the changing media landscape is creating more and more demands on NZ On Air's funds; with many more projects than they are able to fund being submitted to every funding round. We greatly value NZ On Air's support for Digital Media Trust and the platforms we run.

I'm also going to thank up front our content creators and owners, without whom we would be bare. It is through their generosity and support that we are able to be essential guides to New Zealand's screen heritage and popular music history. It is our aim to keep growing our audiences and to expose as many people as we can to the rich content offering that our sites provide. The support of the wider music and screen industries is also highly valued. I'd like to single out Ngā Taonga Sound & Vision, and acknowledge them for the important role they play in providing content for NZ On Screen to showcase.

You'll notice that both our websites now have te reo names – Iwi Waiata and Iwi Whitiāhua – as well as te reo incorporated into our site headings. It's a welcome development and an area we will be looking to expand in the future. Hikoi pēpē!

The 2019/2020 year was busy for both AudioCulture and NZ On Screen, with an unexpected ending as the effects of COVID-19 reverberated around the world. We were fortunate that our sites were able to continue operating throughout the lockdown. Executive Director, Stephanie Hopkins, and the team, deserve credit for displaying great agility and flexibility, in order to keep the wheels turning. We

were pleased that our sites found their place in users' online viewing selections too. With a plethora of viewing options available, it is reassuring to know we still have a place.

It was wonderful to see AudioCulture make such significant gains in attracting female users, as well as those aged 35-44. Both these demographics are important, as the site seeks to broaden its user base and increase the diversity within "the noisy library of New Zealand music".

AudioCulture has been building a solid base of historical content, expanding its coverage of significant people and scenes in New Zealand's history, while covering an increasing number of more contemporary acts, to acquaint future readers with the site.

Collaborations and partnerships are an important way for Digital Media Trust to expand its activities and reach wider audiences. Some significant projects were realised during the 2019/2020 year.

After much hard work, NZ On Screen completed the *Funny As* project, with 100 full-length interviews from the TV series now published on site. These are an absolute treasure, with some wonderful anecdotes and tales from New Zealand's impressive comedy history. It really is an area where the country punches above its weight. One of my favourite interviews is with Lorin Clarke (daughter of John) sharing memories of her dad – a Kiwi comedy legend, with so much more to him than just Fred Dagg. The support of producers Augusto, and NZ Lotteries Grants Board, in realising this project was hugely appreciated.

AudioCulture collaborations with partners such as APRA, Recorded Music NZ, Radio New Zealand and National Library continue, but an especially fruitful collaboration has been established with Auckland Libraries Heritage Collection. As the Rykenberg Collection continues to be digitised, it has made available a wonderful array of images of musicians at work.

In something a little bit different, NZ On Screen worked with NZ On Air on a project to celebrate the funder's 30th birthday. The resulting collection – featuring a series of interviews with well-known Kiwis reminiscing about a favourite TV show or song – is a real treat. There's also the behind-the-scenes lowdown from those involved. Who knew that Jacinda Ardern's dad thought her hair was like that of Nick from *Shortland Street*?

A strategic review undertaken this year confirmed that, with both websites, Digital Media Trust remains on track. However, it also recognised that we can't take our eye off the ball in the rapidly evolving media environment in which we operate. There is no room for complacency. Following on from NZ On Screen's earlier research project, and resulting site design refresh, AudioCulture undertook a similar project during the year. This resulted in some good insights into user profile and behaviour, as well as some areas for enhancement. Some changes to the site will be rolled out in the coming year.

Digital Media Trust continues to seek opportunities in the educational space. We know the sector is a high user of our sites, but we also know that there is more potential for greater engagement with our content offering which, by its historical nature, is particularly suited to the learning environment.

I'd like to finish by thanking two trustees who retired from the board this year – Jane Wrightson and Richard Driver. Jane, a founding board member, is a passionate supporter of our websites. We know that support won't wane in her new role as Retirement Commissioner. Richard brought a producer's voice to the table and, for that, we are very appreciative. In Jane's place, we welcomed Allanah Kalafatelis as a trustee, and will value the marketing and communications insight she can contribute to the team.

It's so hard to know what the future holds for us all in this uncertain world. Now more than ever it is important to remember where we came from and understand what makes us who we are. As websites that focus on New Zealand's popular culture and its history, AudioCulture and NZ On Screen can contribute to that understanding.



Sarah Bacon
Chair
Digital Media Trust

"This is very thorough and looks great. Thanks for checking in as well, I love the website"

– Joshua Thompson

(NZ On Screen)

"AudioCulture goes far and wide in what and who it covers... As a researcher, Audioculture has been invaluable."

– Amanda Mills (Hocken Library)

(AudioCulture)



ABOUT 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's 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 showcase screen content and stories of our popular music history and make them easily accessible to the public.

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'.

Content is sourced widely, and considerable effort goes into obtaining necessary rights, as well as researching and writing background information.

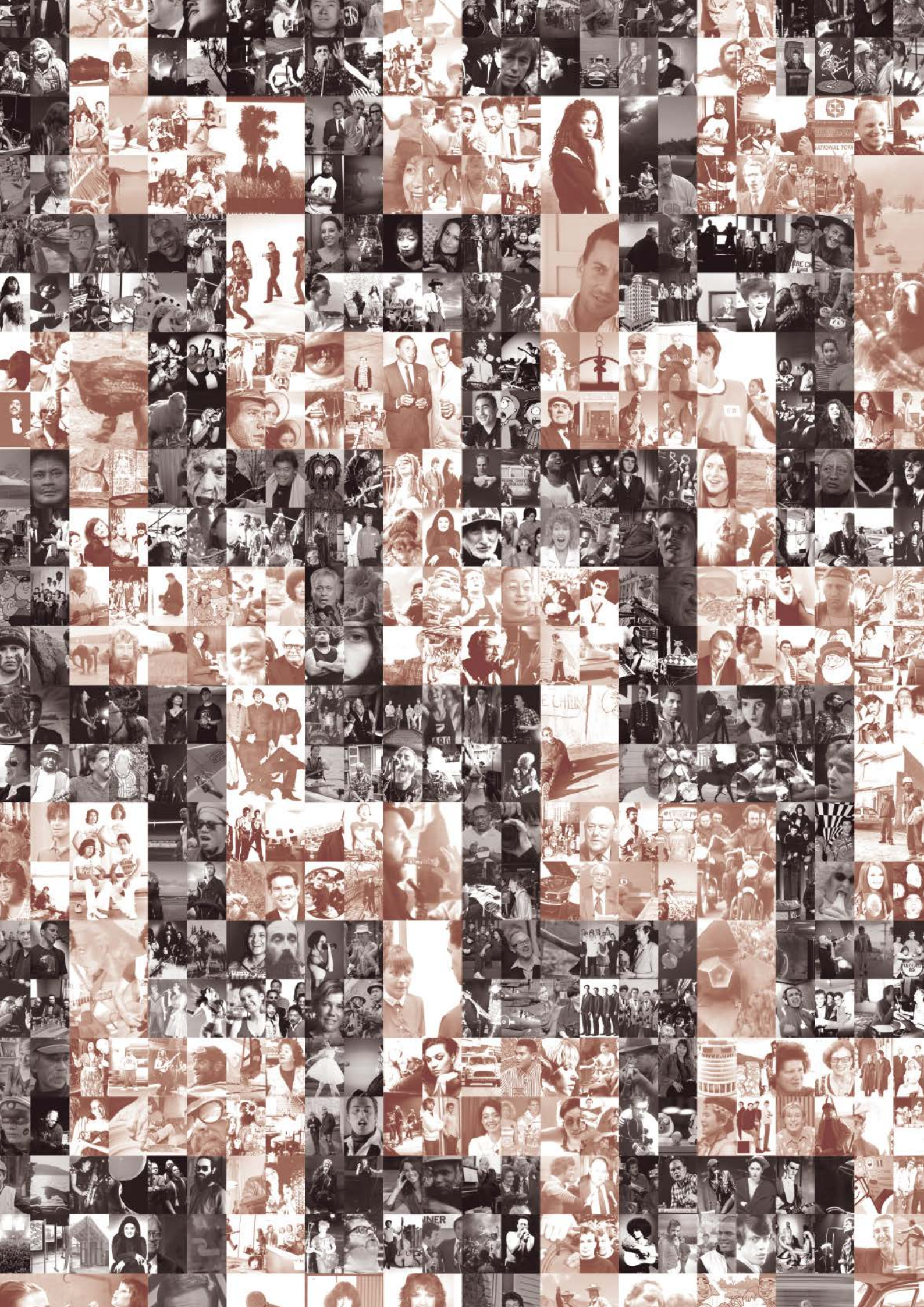
We continue to strengthen our position as essential guides to New Zealand's popular culture and its history. Our audiences enjoy and value NZ On Screen and AudioCulture content, as evidenced by regular feedback to our inbox, comments to the website, and through social media. We respond to many enquiries,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

*"Thanks NZ On Screen for
posting this video – truly a
trip down Memory Lane!"
– Helen Clark*

(NZ On Screen)

*"Thank you for your mahi with
AudioCulture. Aotearoa needs to
know itself creatively/musically."
– Caitlin Smith (Singer)*

(AudioCulture)



OUR PERFORMANCE

Develop Content

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

NZ On Screen

The 2019/2020 financial year was a busy one for NZ On Screen. As the site grows, and the media landscape changes, we work hard to keep our content fresh, relevant and up to date. We also undertook some significant projects during the year.

- All of our agreed content targets were met or exceeded.
- We were proud to publish 100 full-length interviews conducted for the TV series, *Funny As – The Story of New Zealand Comedy*. These interviews represent an oral history of comedy in New Zealand and are a wonderful taonga for the site. Working with producers Augusto, this initiative was enabled by a Lottery Environment and Heritage grant.
- To celebrate NZ On Air's 30th birthday, we worked with the funding agency to conduct a series of interviews with well-known Kiwis – including Jacinda Ardern, Oscar Kightley and Hilary Barry – who reflected on a programme or song that had stuck with them. We then asked some of those who worked behind the scenes for their perspective. John Leigh, Robyn Malcolm and Bic Runga were just some of those who took part. *Shortland Street*, *Outrageous Fortune*, *The New Zealand Wars* and *Country Calendar* were amongst the titles that featured.
- We celebrated another 30th birthday with our Thirty Years of Three Collection, recognising a hard-won thirty years on air for the resilient broadcaster.
- To mark the milestone of 60 years of television in New Zealand, we launched the 60 TV Moments 1960 - 2020 Collection. Rather than being a definitive list, the collection showcased some of the significant moments – some serious, some light – from those six decades of broadcasting. The public were able to enter a competition by voting for their favourite moment, with *Goodnight Kiwi* taking out the top spot.
- Aligning new profiles with content being published on site enhances the context and relevance of those titles. Other factors play a part too, but there are still many more potential candidates for new profiles than can be accommodated with limited resource.
- As it did for everyone, the Covid lockdown impacted the final few months of the financial year. However, NZ On Screen was able to continue publishing content throughout. We also commissioned some backgrounders for titles on site from industry practitioners who may have been impacted by the lockdown.
- We continue to work closely with sister site AudioCulture to secure content that, as well as being significant in a screen context, also enhances the music features on the AudioCulture website.
- We also continue to work hard on obtaining clearances for some of the more difficult to clear – but desirable for the site – titles.

New Titles

310/260

Achievement/Target

Māori 29 Pasifika 11

New Profiles

60/60

Updated Profiles

92/90

New Collections

5/4



Dawn Raids



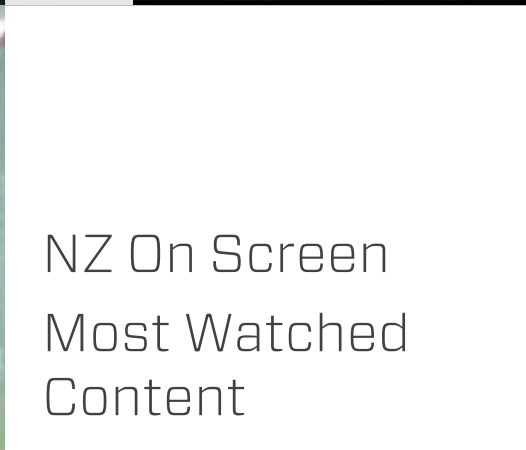
Tama Tū



Take Home Pay



Hunchin' Down the Track



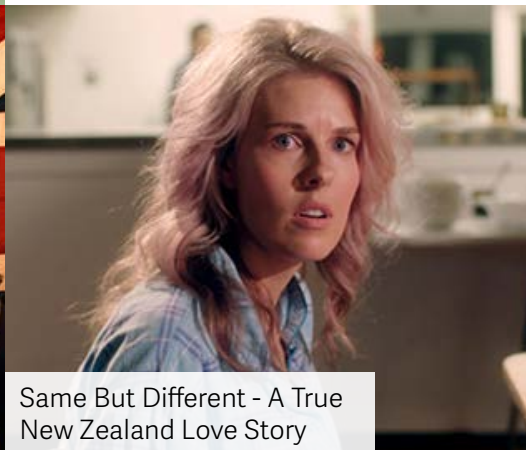
NZ On Screen
Most Watched
Content



Bastion Point - The Untold Story



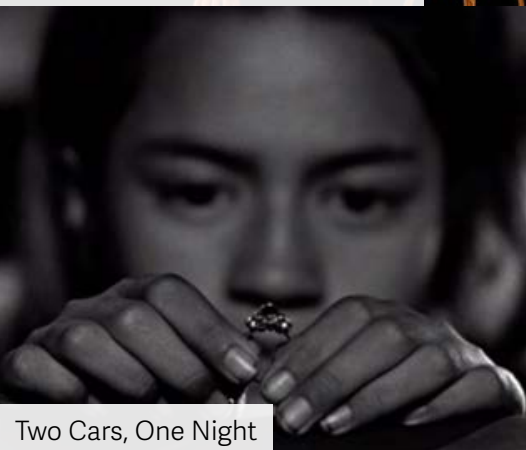
What Really Happened - Waitangi



Same But Different - A True
New Zealand Love Story



Patu!



Two Cars, One Night



Back From the Dead - The
Saga of the Rose Noelle



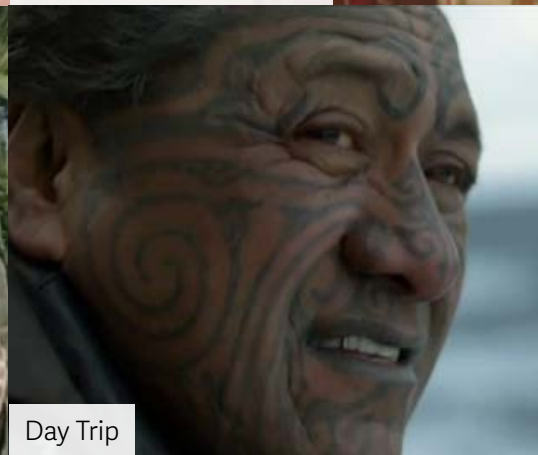
The Legend of Baron To'a



Polynesian Panthers



The New Zealand Wars



Day Trip

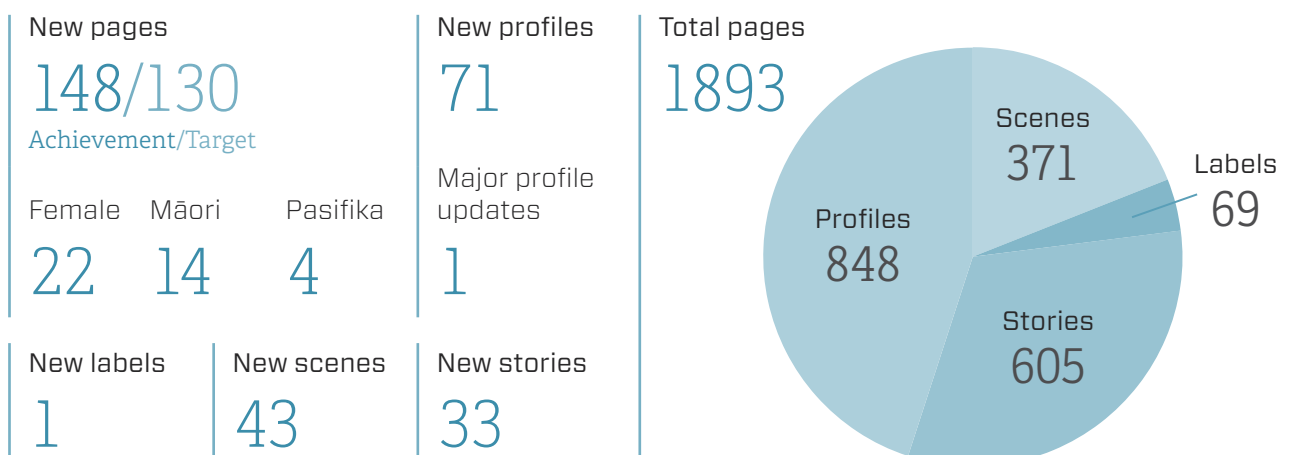
Develop Content

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

AudioCulture

AudioCulture continues to cement itself as the site that is the go-to destination for those seeking factual, inviting content that puts New Zealand's music history in context. There is an increasing breadth of content on site.

- All of our agreed content targets were met or exceeded.
- 148 pages were added to the site in the 2019/2020 year, bringing the total to 1893 pages: 848 profiles, 371 scenes, 605 stories, and 69 record labels.
- Major features of several parts that were published during the year include Wellington's Lost Record Stores, and photo essays on the 1ZB/1ZM Radio Theatre, which brought in the highest number of readers across the year.
- Other multi-part series supported our goal of diversity, with new features on Herbs (timed to support a feature documentary), the birth of punk, and the history of New Zealand acts to reach the US charts.
- Important artists to receive in-depth profiles include Don McGlashan, Southside of Bombay, Zed, Arthur Baysting, Street Talk, Janet Roddick, Kim Willoughby, and the Howard Morrison Quartet.
- Timelines – which show the evolution of musical sub-cultures – were created about the history of country music and the birth of punk. These draw readers into material already on the site.
- With the need to increase readers in the 35-44 age group, we have commissioned an increasing number of stories covering acts from the 2000s, and are regularly updating those already on the site. Examples include The Feelstyle, Nadia Reid, Smashproof and – just as they hit No.1 – L.A.B.





Wellington nightclubs in the 1980s



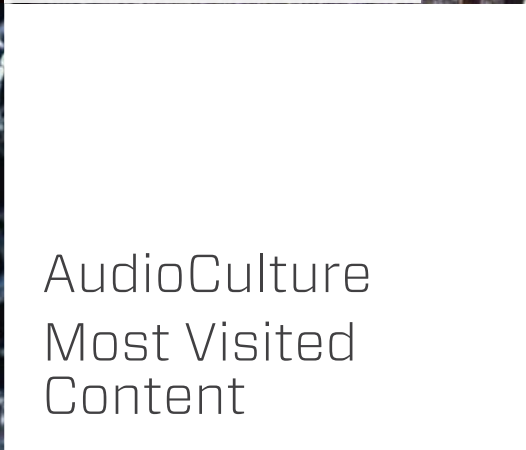
New Zealand-made guitar amps



Arthur Baysting



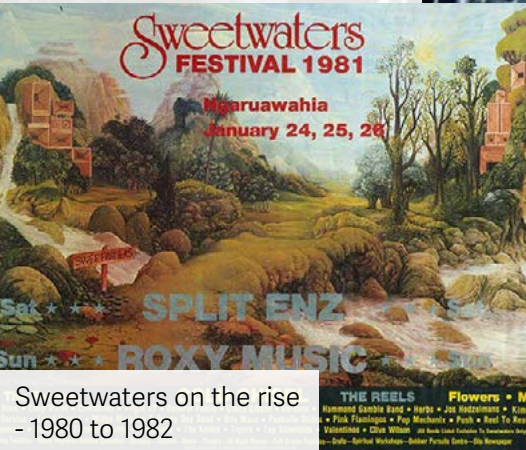
The Number One Hits: 2000-2010



AudioCulture Most Visited Content



The Number One Hits: 1990-1999



Sweetwaters on the rise - 1980 to 1982



Paul Hewson - in the Dragon's lair



Greg Carroll



Ten guitars - NZ-made guitars



1ZB Radio Theatre



The lost record stores of inner Auckland



Tom Scott



Mapping Auckland's venues: the 1960s



Sina

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 met its target for year-on-year growth in user numbers. This was particularly pleasing, as we operate in an evolving media environment where the competition for eyeballs is increasingly pronounced. This will be a continuing challenge, requiring us to put an even greater focus on the depth of content on site. We will be looking for opportunities in the educational space, with the move to New Zealand history becoming a compulsory subject in New Zealand schools by 2022.

- Total user numbers grew by 5% and average time spent on site is still showing growth.
- Recognising the diversity of New Zealand's population, the Chinese in New Zealand Collection was launched in January to coincide with Chinese New Year. An important collection for the site, the backgrounder was penned by Race Relations Commissioner Meng Foon.
- NZ On Screen provided promotional video content to support the *Pūkana: Moments in Māori Performance* exhibition at Alexander Turnbull Library.
- Our 60 TV Moments 1960 - 2020 Collection was promoted widely in mainstream media, including three stories on Seven Sharp. Site users were able to get involved by voting for their favourite moment in the collection and entering a draw to win a cash prize.
- Selected *Funny As* interviews were captioned for the deaf and hard of hearing, as well as *Loading Docs 2019*.
- We continue to provide content for 'From the Vault' on TVNZ OnDemand, as a way of increasing NZ On Screen's brand awareness and to give a wider audience a taste of what can be found on NZ On Screen. Likewise, with our YouTube channel, which grew its subscriber base from 482 to 845 (75.3%) in the financial year.
- Social media followers increased by 8.4%, against a target of 5%. We are seeing particularly good growth on Instagram and will be working to harness that growth.
- We continue to work with on-demand platform Play Stuff, providing a selection of curated content that promotes NZ On Screen to an aligned audience.
- We concluded our second ScreenTest filmmaking competition for schools. The theme was 'Horror' and producer Paul Yates guest-judged the short list. Tom Field from Auckland's Kristin School won with his entry *Delirium*. Our third competition (with a 'Justice' theme) launched, but at the time of writing it is uncertain what impact the Covid-19 lockdown/s will have on entries.

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

1,617,020

Target Growth

5%

Actual Growth

5%

Gender

Female

57%

Male

43%

Devices

Desktop

50%

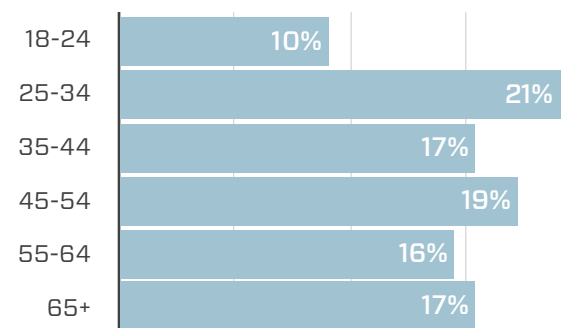
Tablet

6%

Mobile

44%

Age Groups



Increase Audience Engagement

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

AudioCulture

AudioCulture's vast body of work now extends to 1893 pages, and increasingly - as history moves forward - the website is featuring musicians active since 2000. Both new readers and longtime visitors are exploring stories across the entire site; interactive features such as the genre timelines and venue maps encourage readers to dig deeper and keep following links. In the next year we will tweak the site design so that finding material is easier and more intuitive, and we will research ways in which AudioCulture can be useful to the education sector.

- After slowly building over the past four years, female readership (at 49.7%) is almost exactly balanced with males (50.3%). This has been a long-term goal as readers of music publications notoriously skew male, reflecting and perpetuating the male dominance of the music scene in the past.
- Throughout the year, AudioCulture collaborated with NZ On Screen so that content could be sourced that matched the goals of both sites. Features which made strong use of NZ On Screen material include the No.1 hits series, covering New Zealand acts who topped the charts in succeeding decades. Sourcing of video material for this was crucial, and depended on NZ On Screen.
- Social media numbers increased, with 1812 new followers of AudioCulture's Facebook page, and a 27% combined increase in followers of AudioCulture's Twitter and Instagram feeds.
- Māori acts received increased focus, with new or additional features on acts such as Southside of Bombay, the Aperahama brothers, Herbs, Charlie Tumahai, Troy Kingi, Dennis Marsh, and – for Māori Language Week – Ten Moments in Māori Music, by musician and Māori Language Commissioner Ngahiwi Apanui.
- AudioCulture supported its partners APRA and Recorded Music NZ with special features to support its Hall of Fame inductees, and background research and visual material.
- Goodwill towards AudioCulture from the music community can be seen in the generosity with which people share their personal visual archives.
- Updating the profiles of artists that are still active is now more regularly achieved thanks to the employment of an editorial assistant.
- For the first time in its seven-year history, AudioCulture did not meet its target of increasing user numbers by 10%; instead they went up by 2%. Readers are increasingly exploring across the site rather than the latest stories.

Increase Audience Engagement

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

AudioCulture

Total Users

280,808

Target Growth

10%

Actual Growth

2%

Gender

Female

50%

Male

50%

Devices

Desktop

56%

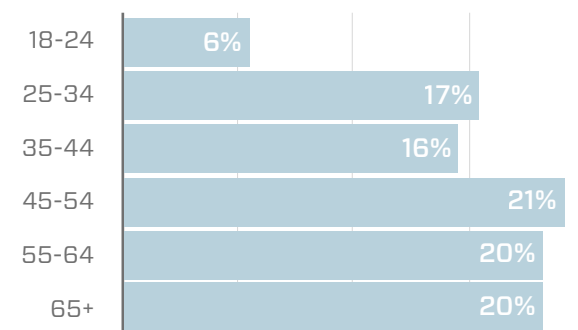
Tablet

6%

Mobile

38%

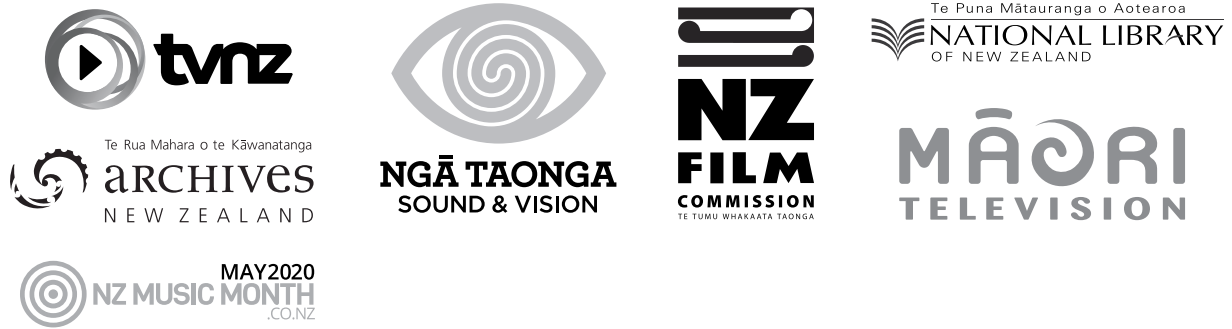
Age Groups



Strengthen Collaborations

with complementary organisations, finding opportunities to share resources and obtain new funding.

Helped share their content and activities



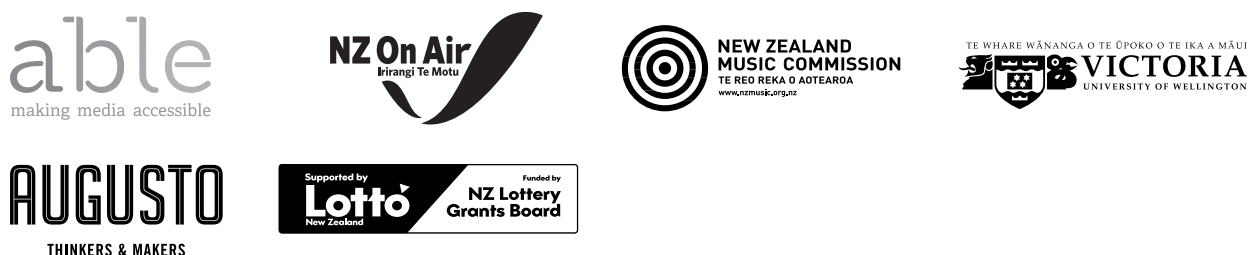
Provided our content – blogs, links and embeds



Celebrated their artists and members



Other partnerships



Manage and Maintain Our Sites

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

NZ On Screen was available to the public for 99.97% of the time.

AudioCulture was available to the public for 99.96% of the time.

NZ On Screen underwent a range of design adjustments. AudioCulture was quieter on the active development front but research and planning for visual and interactive design changes was conducted. Regular bug fixes, security updates and maintenance releases for the Rails framework used by our sites were undertaken. Internal systems were maintained and improved to meet the changing needs of each team. We continued monitoring and fixing broken links to third-party sites to keep our content reliable.

NZ On Screen

- Visual and interactive design changes were made based on digital design agency Octave's research findings.
- The embed player had 'pre-roll' clips added to promote NZ On Screen, a call to action after playback to push viewers to the site and the ability to play all clips of a title.
- Added Te Reo navigation labels and logo.
- Site performance update optimised page sizes and reduced average load times by 10%.
- Site security was upgraded with a migration to a new authentication solution for accounts.

AudioCulture

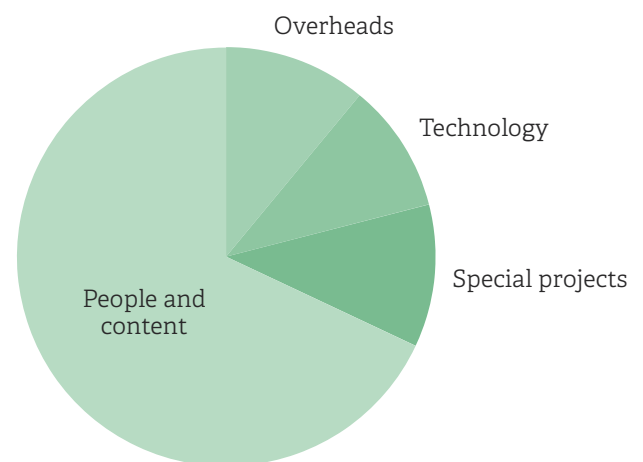
- Audience research conducted by Octave has informed a range of visual and interactive design tweaks to be completed in late 2020.
- Site security was upgraded with a migration to a new authentication solution for accounts.
- Server operating system and configuration were updated to ensure ongoing support for our hosting platform.
- Added Te Reo logo.

FINANCIAL STATEMENT

Statement of Financial Performance 2019/2020

Total Income	\$1,366,629
Less Total Expenses	\$1,341,684
Surplus for the Year	\$24,945

Expenses



Overheads	\$146,351
Technology	\$140,624
Special projects	\$141,792
People and content	\$912,917
Total Expenses	\$1,341,684



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

Allanah Kalafatelis – Head of Communications, NZ On Air

Tracey Bridges – Director, Portchester Consulting

Damian Vaughan – CEO, Recorded Music NZ

David Wright – Consultant

JP Tocker – Associate Director - Consulting, Deloitte

Julia Parnell – Producer/Director, Notable Pictures (Appointed September 2020)

Accountant: **Darvill Mellors & Co**

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.

Both sites

Executive Director – **Stephanie Hopkins**

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

Marketing and Publicity Manager – **Leanda Borrett**

Editorial Assistant/Writer – **Rosie Howells**

NZ On Screen

Content Director – **Kathryn Quirk**

Site Editor – **Ian Pryor**

Rights Executive / Writer – **Natasha Harris**

Sourcing Executive / Stats Admin – **Imogen Porter**

Video Editor – **Morgan Hopkins**

AudioCulture

Content Director – **Chris Bourke**

Editor – **Steven Shaw**

Publicist – **Renee Jones**

Consulting Editor, Founder – **Simon Grigg**

Consultant – **Chris Caddick**

Both sites continue to be enriched by the expertise of freelance music and screen history writers.

Contact

Digital Media Trust

Level 3, 35 Ghuznee 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

NZONSCREEN
IWI WHITIĀHUA

AUDIOCULTURE
IWI WAIATA

