



The Mint Chicks



Outrageous Fortune

Digital Media Trust

**NZONSCREEN**  
IWI WHITIĀHUA

**AUDIOCULTURE**  
IWI WAIATA

# Annual Report 2021

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

- Aotearoa is richer through a greater understanding of ourselves.





02	Our Vision.	06	Our Purpose.	08	Message from the Chair.
12	About Digital Media Trust.	14	Our Performance. AudioCulture: Develop New Content.	16	Our Performance. AudioCulture: Most Visited Content.
18	Our Performance. NZOS: Develop New Content.	20	Our Performance. NZOS: Most Visited Content.	22	Our Performance. AudioCulture: Increase Audience Engagement.
24	Our Performance. NZOS: Increase Audience Engagement.	26	Our Performance. Strengthen Collaborations.	28	Our Performance. Maintain Site Performance.
30	Financial Statement.	31	Our People. Our Board.	32	Our People. Our Teams.





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.





**Despite an unpredictably disruptive year, The Digital Media Trust has again ridden the changes to deliver an impressive year for both AudioCulture and NZ On Screen websites, with AudioCulture alone exceeding year-on-year audience target growth by 29%.**

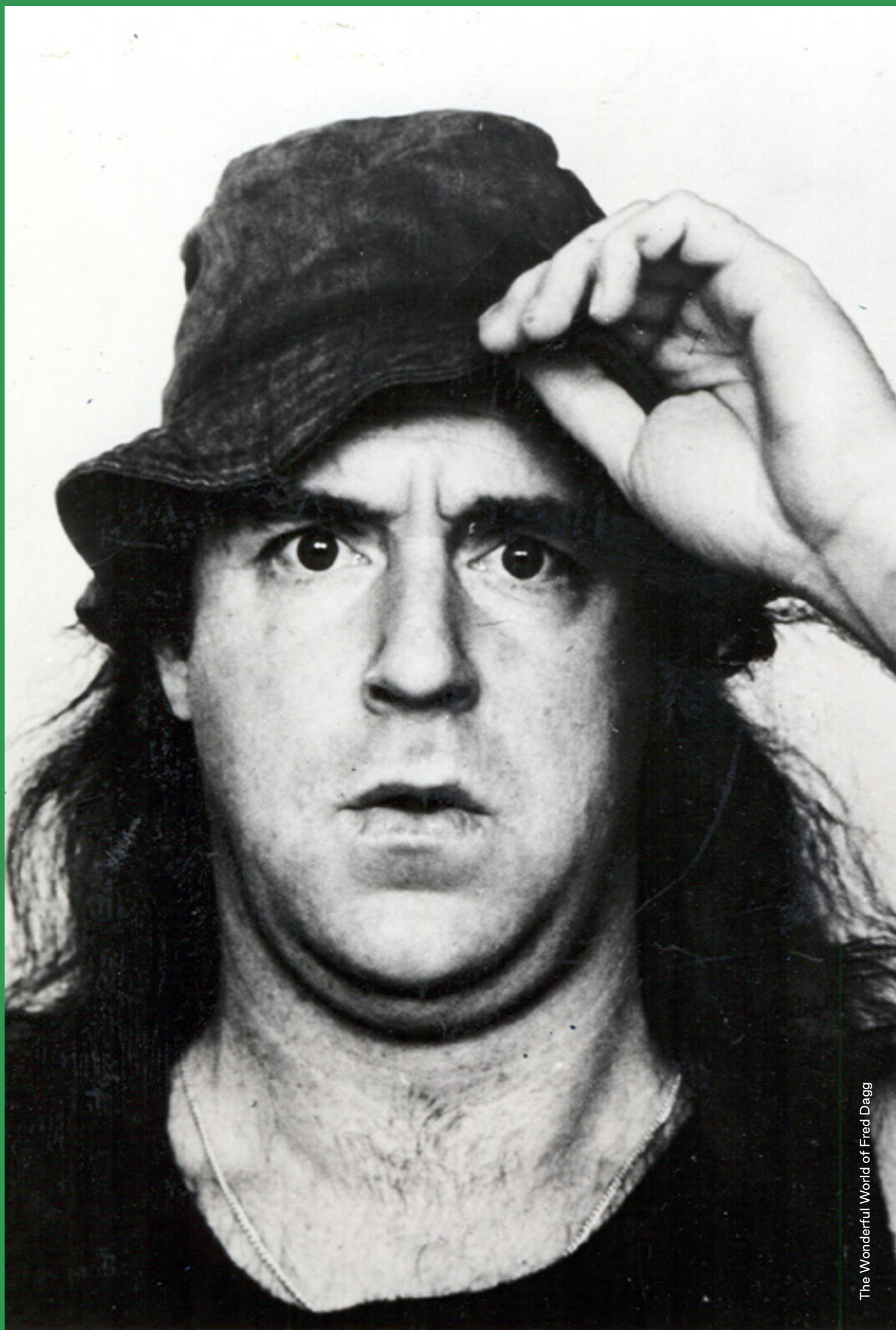
The comfort of nostalgia during turbulent times can not be underestimated, and the significant exploration of our platforms demonstrates that our content continues to resonate through the stories we hold, and the pop culture history we share on our websites.

Our revised vision and purpose has served us well in reconnecting to our kaupapa and ensuring we are continually mindful of serving our audiences and stakeholders authentically, and from the heart. I'd like to thank Executive Director Stephanie Hopkins for leading the team to create the framework which informs our four core values of respect, community, enthusiasm and reliability. Our values support our revised vision statement, which was also revamped this year: Aotearoa is richer through a greater understanding of ourselves. You can find further context, and te reo Māori translation on the NZ On Screen and AudioCulture websites.

With our vision statement front of mind, AudioCulture has put further emphasis on increasing the diversity of stories we cover, while continuing to ensure we are consistent with our coverage of female and Māori artists. Pleasingly, these efforts have resulted in a female-skewed reader split of 50%, which underpins the overall increase of AudioCulture readers by 29%. In addition, new profiles on artists and scenes from the 2000s are regularly added to the content mix, while still maintaining AudioCulture's historical brief.

NZ On Screen successfully launched 'John Clarke – The Collection' after many months of work. Created with support from the Clarke family, this special project has provided access to a wealth of screen content, with much of the content not available to view since screening in the 70s. The backgrounders supplied, from family, friends, colleagues and fans paint a portrait of a much-loved man, who inspired so many – they alone make for an insightful read. Positive audience and media reception has helped propel this collection into the NZ On Screen top 10 list of collections to date, within three months of availability on the website. We are thankful that the launch event at Te Papa just slid in before a change in Wellington's Covid alert levels that week!





The Wonderful World of Fred Daggs

## Message from the Chair.

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Further NZ On Screen collection highlights include the The Lockdown Collection which marked the one-year anniversary of lockdown in New Zealand; The Sailing Collection, timed to launch with fever-pitch interest in New Zealand's America's Cup Challenge and the Sir Dave Dobbyn Collection which kicked off in line with May's NZ Music Month. Focus was also returned to the ScreenTalk interview series, with pre-production beginning this year on content that highlights the mahi of emerging filmmakers in Aotearoa.

Continuing developments in the education sector over 2020/2021 have provided new opportunities for the Digital Media Trust. With a new short film competition OnScreen entering the market – run by Showquest, the team behind Rockquest – NZ On Screen moved to partner and support this new kaupapa, while retiring the ScreenTest competition after a successful three-year run. Solidifying of the Aotearoa New Zealand's histories curriculum has put further emphasis on NZ On Screen's historical content. Work has begun to appropriately tag website content for easier searchability, with the aim of creating a reliable and consistent resource for educators in this space.

With the ever-changing landscape of content consumption and media trends continuing to evolve at a rapid rate, the Digital Media Trust has continued to successfully strengthen bonds with our peers in the industry.

In May, AudioCulture was media partner with the Auckland Festival of Photography, which supported music photography, provided several pages of content, and strengthened the site's relationship with photographers. AudioCulture maintains its fruitful partnerships with institutions such as APRA/AMCOS, Recorded Music NZ, RNZ and National Library.

Working with the Auckland Libraries' Heritage Collection has enabled several very popular pages of archival music photographs. Campaigns across the Student Radio Network and independent music media have also encouraged new audiences to dive into our content, while also supporting the industry at large.

Reaching new audiences, and partnering with like-minded media outlets has also been a focus for NZ On Screen, with content collaborations through Flicks.co.nz and TVNZ OnDemand in play, and set to continue into the next financial year. Meanwhile, NZ On Screen's social media audience continues to grow, with a 15% increase against our target of 5%. The positive feedback on our content here always makes for encouraging reading. We recognise the power of community, and this invaluable input adds another layer of relevance and worth to our mahi.

We take heart from a successful year in the face of continuing upheaval – not only in the media and audience space, but the world at large. I'd like to thank NZ On Air for continuing to fund what we do, and for providing strength and certainty during a turbulent year. Your support is invaluable. Thanks also to our team who continue to produce quality work, with such passion and enthusiasm for what they do. To our audiences, we thank you for taking the journey alongside us to discover our stories and celebrate our pop culture history. Ka tū teitei a Aotearoa nā tō tātou āta kite i a tātou anō.



Sarah Bacon  
Chair  
Digital Media Trust





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

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

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

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

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

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

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





Phoenix Foundation



Once Were Warriors

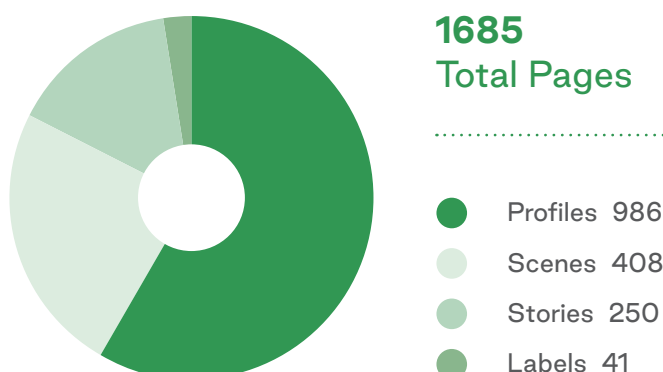
# AudioCulture

## Develop content.

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

With a total of 1685 pages now on site — and the introduction of serialised content that inspires repeat visitation — AudioCulture continues to entrench itself within the media fabric of Aotearoa as a reliable resource for music history research and entertainment.

- All but one of our agreed content targets were exceeded. The number of readers in the 35–54 age group continued to drop, until a turnaround at the end of the year.
- Major features of several parts that were published during the year include the Great Ngaruawahia Music Festival, a series on the Eelman label and its artists, pages celebrating music photography, the North Shore Invasion of the early 1980s, and the 12-part Rock & Roll Rendezvous humorous illustrative series. Pieces on the Big Day Out festivals have drawn solid traffic to site, particularly the Big Day Out Memories story. The weekly AudioCulture Quiz had the immediate effect of increasing the site's visitors on Mondays.
- Important artists to receive in-depth profiles include Aldous Harding, Tama Waipara, Marlon Williams, Anthonie Tonnon, Joel Little, Reb Fountain, Graeme Downes, Ben Tawhiti, Linn Lorkin, and Richard Nunns.
- With the number of profiles of current acts continually increasing, updates now occur regularly. Examples include Coco Solid, Kora, Ladyhawke, Phoenix Foundation, Anika Moa and Bic Runga.
- 150 pages were added to the site in the 2020–2021 year, bringing the total to 1685 pages: 986 profiles, 408 scenes, 250 stories, and 41 record labels.







150/150

Achievement

Target

New Pages



44

New Profiles



24

Female



23

Māori



05

Pasifika



19

Major Profile Updates



01

New Labels



59

New Scenes



27

New Stories

## AudioCulture Most Visited Content

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01 Wellington nightclubs in the 1980s

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02 All the Young Dudes

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03 Māori Volcanics

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04 New Zealand made Guitar Amps

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05 New Zealand Rare Record Prices:  
Digging for Gold

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06 The Number One Hits – 2000–2009

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07 Mapping Auckland's Venues: the 1980's



08 The Number One Hits – 1990–1999



09 Christchurch Record Stores



10 Tom Scott profile



11 Paul Hewson – In the Dragons Lair



12 Sons of Zion profile

# NZ On Screen

## Develop content.

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

The 2020/2021 financial year was a busy one for NZ On Screen. As New Zealand, and the world, navigated the Covid-19 pandemic, we were lucky that we were able to continue to publish new content. With more than just the media landscape changing, we recognise the importance of keeping our content, fresh, compelling, relevant, and up to date.

- All our agreed content targets were met or exceeded.
- The 'World War II Collection' was launched on 15 August 2020, to mark the 75th anniversary of VJ Day. Archivist Clive Sowry wrote a backgrounder on the Kiwi cameramen who captured the war on film – a nice, and slightly different, perspective on the collection.
- We launched (excuse the pun) 'The Sailing Collection' in March 2021, just prior to the start of America's Cup racing. It resonated very well with just under 4000 unique page views in its first month. Legendary commentator, Peter Montgomery, penned the backgrounder.
- On the anniversary of last year's Level 4 lockdown, we published 'The Lockdown Collection' – reflecting a time when lockdowns were novel, and creativity was flowing. This was followed by the 'Sir Dave Dobbyn Collection' at the start of NZ Music Month in May.
- We worked on a 'History of TV' timeline, a useful reference of key events across 60+ years of television history.
- We started pre-production on a series of 10 new ScreenTalk interviews with emerging filmmakers, using a refreshed interview format.
- Excerpts have been added to a considerable number of feature film titles where there was only a trailer on site. A number of other titles have been extended to full-length, a request we increasingly get from our users.
- There are many more candidates for profiles than we can accommodate with limited resource, so aligning profiles with published content continues to be our approach – at the same time being careful not to overlook key participants in the sector.
- Updating our existing site content is a key area of focus that requires more attention as the site grows.
- 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.
- In June, after a long gestation, NZ On Screen was delighted to publish the very special – 'John Clarke – The Collection'. With backgrounders and tributes from friends and famous fans, the collection contains many titles not seen since the 70s. We were incredibly appreciative to have the support of John Clarke's family in the curation of this collection. Within three months it found its place in the top 10 collections since the launch of NZ On Screen in 2008. An impressive result!





295 / 295

Achievement

Target

New Titles



76 / 75

New Profiles



110 / 110

Updated Profiles



5 / 5

New Collections



39

Maori Titles



23

Pasifika Titles

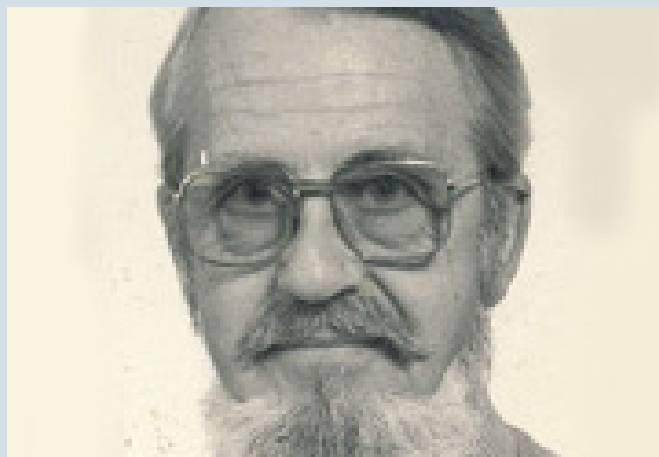
## NZ On Screen Most Visited Content

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01 The Royal Tour of New Zealand 1953–54  
Short Film (embed)

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02 David Pumphrey profile

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03 Dawn Raids

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04 Same But Different – A True New Zealand  
Love Story

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05 Savage trailer

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06 Miss You (embed)

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07 Cousins trailer

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08 John Clarke – The Collection

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09 Tama Tū

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10 Dancing Cossacks –  
1975 National Party (embed)

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11 Bastion Point – The Untold Story

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12 The Top 10 NZ Television Ads

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# AudioCulture

## Increase Audience Engagement.

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

Publishing content that represents the diversity of New Zealand's musical history — alongside a coverage increase of stories and scenes from the 2000s — has been a key focus for 2020/2021. Comprehensive inclusion of associated links on website content has supported extended deep dives into the stories we hold, with an average of 10 minutes 45 spent by a user on page this year. Marketing efforts to drive brand awareness have helped drive users to site with an increase of 29% against a target of 10%. The rollout of the Aotearoa New Zealand's histories curriculum presents new opportunities within the education space.

- AudioCulture exceeded all its targets dramatically — including a 29% lift in users — except the desire to increase the 35–44 age group. Publishing material specifically for this busy demographic is not enough; instead including regular easily digested items like the Quiz, and a different marketing approach that specifically targets this demograph, has started a turnaround late in the financial year.
- The long-term strategy of aiming for gender equity has paid off, with female readers reaching 50.2% of the total.
- Collaborating with NZ On Screen, suggesting and publishing film and TV items suitable for AudioCulture, is a continual process that helps both sites.
- Social media numbers increased, with Facebook consumptions reaching 183,964 — an increase of 48% — and overall social media followers increasing by 15%.
- The number of pages about Māori acts was increased, and several pages were updated. Among the new profiles were Dame Hinewehi Mohi, Teeks, Ben Tawhiti, Tama Waipara, Maisey Rika and Marlon Williams. For Te Wiki o te Reo Māori, we featured Ten Te Reo Songs for Radio, Kora and Troy Kingi updates, and a celebration of taonga puoro with a profile of Richard Nunns.
- Goodwill towards AudioCulture from the music community can be seen in the generosity with which people continue to 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.
- AudioCulture has extended its marketing footprint with a mix of advertising, editorial and sponsorship opportunities. This activity has included a three-month sponsorship opportunity with Student Radio Network station 95bFM, and content sharing partnerships with The Spinoff, Under The Radar and Flying Nun websites. AudioCulture was the media partner for the Auckland Festival of Photography's UNESCO City of Music Photography Award, which enabled us to reach new audiences while solidifying AudioCulture's relationship with photographers.
- Communication strategies with media and education sectors have been introduced, better enabling AudioCulture's website content for research consideration.





278,442

Total Users



10%

Target Growth

29%

Actual Growth

Growth



50%

Female



50%

Male



38%

Devices – Desktop



6%

Devices – Tablet



56%

Devices – Mobile



Age Groups

18-24	7%
25-34	14%
35-44	12%
45-54	18%
55-64	21%
65+	28%

# NZ On Screen

## Increase Audience Engagement.

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

The competition for eyeballs in an evolving media landscape continues to be a challenge for NZ On Screen. We are pleased to have seen a little growth in our on-site user numbers, with users also spending more time on site. We are keenly focused on meeting user needs by offering more full-length content where we can, and targeting specific user groups, such as the education sector. We have experienced significant uplift in engagement on our social media channels, showcasing our rich treasure trove of content to a whole new audience.

- Total user numbers, which includes embeds on third-party sites, declined by 15% (against a growth target of 5%) but on-site users showed small growth of 1%. At just over seven minutes, the average site visit duration was the highest it has been in the history of NZ On Screen.
- NZ On Screen's combined social media (Facebook, Twitter, Instagram) followers have shown pleasing growth, with an increase of 14.6% at the end of the financial year, against a target of 5%.
- Our YouTube channel continues to show good organic growth, increasing its subscriber base by 47% in the financial year.
- Mainstream media remains a focus for us but is no longer the reliable vehicle it once was for increasing the reach of NZ On Screen's content. Editorial content featuring NZ On Screen titles has all but disappeared as mainstream media platforms seek to monetise their own video.
- Alternative strategies to amplify NZ On Screen's website content through marketing and publicity outreach continue to be trialled. Off the back of a successful campaign with Flicks.co.nz for 'John Clarke – The Collection', NZ On Screen have entered into a longer-term paid partnership with the website for ongoing editorial and advertising opportunities.
- We continue to provide content to the TVNZ OnDemand and PlayStuff platforms as a way of increasing brand awareness and promoting NZ On Screen to a like-minded audience.
- With New Zealand history becoming part of the school curriculum in 2023, we have been actively identifying and licensing relevant titles to improve our offering in the education space. In the coming year we will enhance the tagging onsite to make our content more discoverable for teachers and students. Meanwhile, regular marketing communication to this sector has continued to offer content suggestions that may support current lesson plans.
- We continue to caption titles for the deaf and hard of hearing.
- Our third ScreenTest contest concluded at the end of 2020 with the winner, for the second time, coming from Wakatipu High School. Kane Vickers embraced the justice theme with his entry *Miss You*. Rather than continue the competition, we have partnered with Showquest to support their OnScreen short film competition from 2021.



1,360,992

Total Users



5%

Target Growth

-15%

Actual Growth

Growth



58%

Female



42%

Male



43%

Devices – Desktop



5%

Devices – Tablet



52%

Devices – Mobile



Age Groups

18-24.....	11%
25-34.....	17%
35-44.....	12%
45-54.....	16%
55-64.....	18%
65+.....	26%



## Strengthen Collaborations.

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

Helped share their content and activities

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Provided our content – blogs, links, embeds and images

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## Celebrated their artists and members

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## Other partnerships

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## Maintain site performance.

Ensuring sites are performing well and secure for the future.

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

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

### Overview of the year

NZ On Screen's video player had significant security improvements made to it. This work was to implement full streaming capabilities to secure media on NZ On Screen from inappropriate use, along with additional security/encryption measures. AudioCulture saw improvements with the development and release of the new design that touched all aspects of the site from the public facing site, to the CMS, along with the inclusion of te reo on certain page titles. Alongside these major improvements, regular maintenance, bug fixes, security updates, and Rails framework upgrades that the sites use were completed.

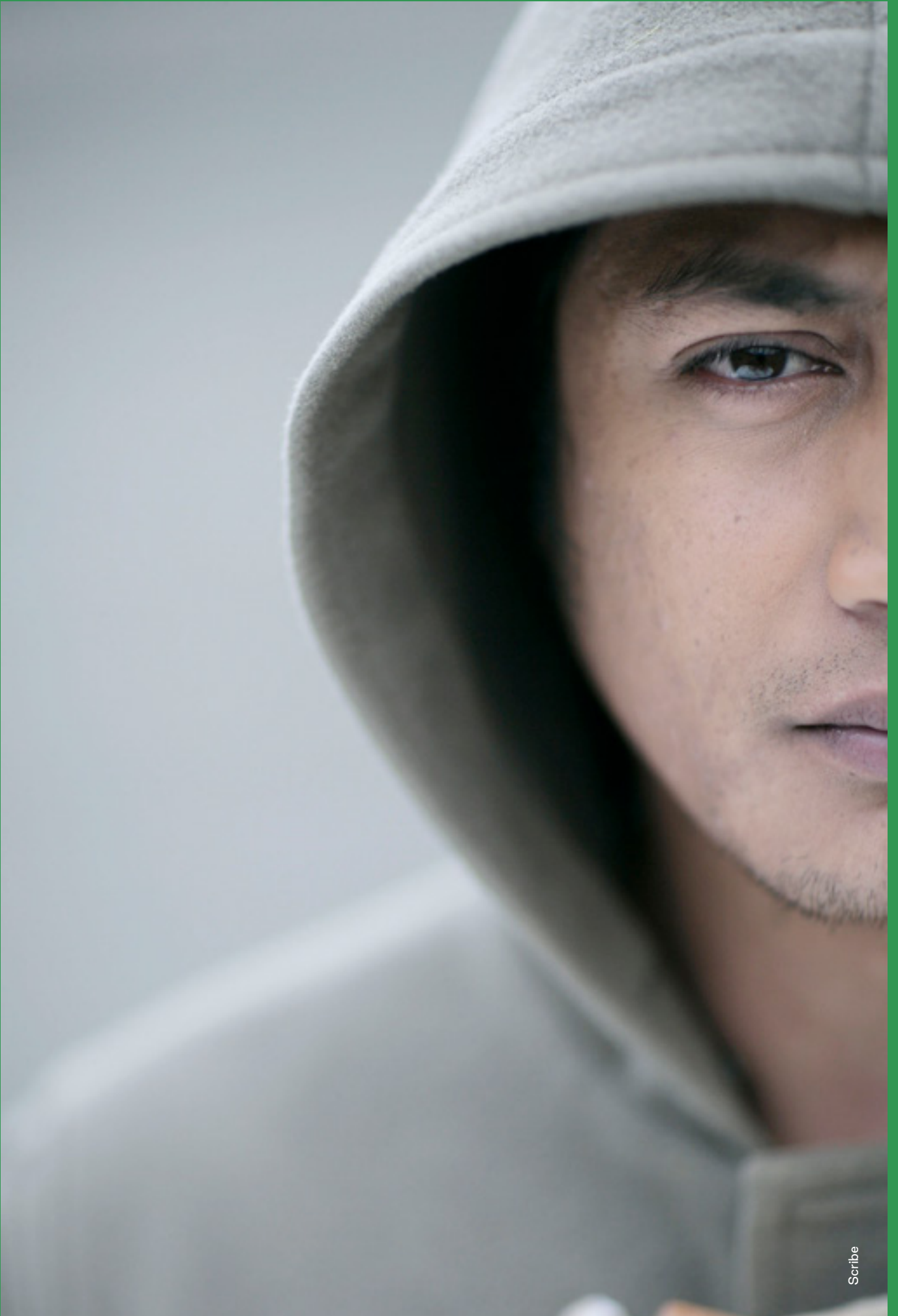
### AudioCulture 2020/21 highlights

- Implementation of the development to the design refresh completed in the previous financial year by Octave, including enhancements to the CMS to support the new design.
- Ability to allow editors to select a specific image for articles as they appear on a profile. Previously these were randomly selected.
- Implementation of te reo in page titles for: special content, contact us, about us, writers page and terms & conditions title page.
- Search improvements to showcase main page higher in search results.

### NZ On Screen 2020/21 highlights

- Security improvements to the video player to secure media from inappropriate use and content encryption.
- Improvements to provide card previews across all our tweets on Twitter.
- Provided the ability for web editors to use different font styles on the homepage to enhance headlines.
- Enhancements to the CMS to allow for more curated content, such as related titles including Interviews and promotion of Interviews with a badge.
- Support for the John Clarke Collection to allow for NZOS to add imagery to the collection and the ability to expand that image to its full size with relevant information relating to that image
- Provided the ability to change the presentation of how 'Backgrounds' appear on a Collection or Title, along with the ability to display multiple backgrounds.



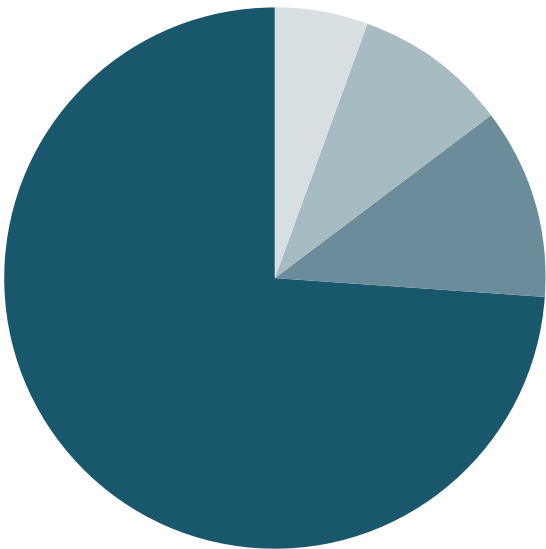


# Statement of Financial Performance 2020 / 2021:

Total Income .....	\$1,447,304
Less Total Expenses .....	\$1,477,898
Deficit for the Year .....	<b>\$ (30,593)</b>

## Expenses 2020 / 2021:

Special projects .....	\$ 84,778
Technology .....	\$ 136,459
Overheads .....	\$ 165,984
People and content.....	\$1,090,677
<hr/>	
Total Expenses.....	<b>\$1,477,898</b>









## Our board.

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

### **Sarah Bacon (Chair).**

Company Director, Black Bear Limited

### **Allanah Kalafatelis.**

Head of Communications, NZ On Air

### **Tracey Bridges.**

Company Director, Portchester Consulting

### **Damian Vaughan.**

Chief Executive Officer, Recorded Music NZ

### **David Wright.**

Consultant

### **JP Tocker.**

Associate Director – Consulting, Deloitte

### **Julia Parnell.**

Producer/Director, Notable Pictures (Appointed September 2020)

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Accountant: Darvill Mellors & Co

Auditor: Grant Thornton

Lawyer: Crengle, Shreves & Ratner

Bank: ASB Bank Ltd

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## Our teams.

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

During the year we farewelled James Kirkus-Lamont and Natasha Harris. Both made substantial contributions to the sites, for which we are very grateful. James has been replaced by external service providers and David Riley has taken on the role of Rights Executive.

**Stephanie Hopkins**, Executive Director.

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

**Leanda Borrett**.

Marketing and Publicity Manager for both sites.

**Rosie Howells**.

Editorial Assistant/Writer for both sites.

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### NZ On Screen

Content Director – **Kathryn Quirk**

Site Editor – **Ian Pryor**

Rights Executive – **David Riley**

Sourcing Executive/Writer – **Imogen Porter**

Video Editor – **Morgan Hopkins**

### AudioCulture

Content Director – **Chris Bourke**

Site Editor – **Steven Shaw**

Publicist – **Renee Jones**

Consulting Editor, Founder – **Simon Grigg**

Consultant – **Chris Caddick**

Caitlin Smith,  
Singer.

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



Mr. Lee Grant



“I am a huge fan of NZ On Screen. It’s an outstanding resource, and I make use of it extensively in my teaching and research.”



World's Fastest Indian

## Digital Media Trust.

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