



Digital Media Trust

Pae Hāpai



Annual Report 2024

Pūrongo ā-tau 2024

NZ On Screen
Iwi Whitiāhua

AudioCulture
Iwi Waiata



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

**Aotearoa is richer through
a greater understanding
of ourselves.**

Cover images
Top. **Pork Pie**
Bottom. **Aaradhna**



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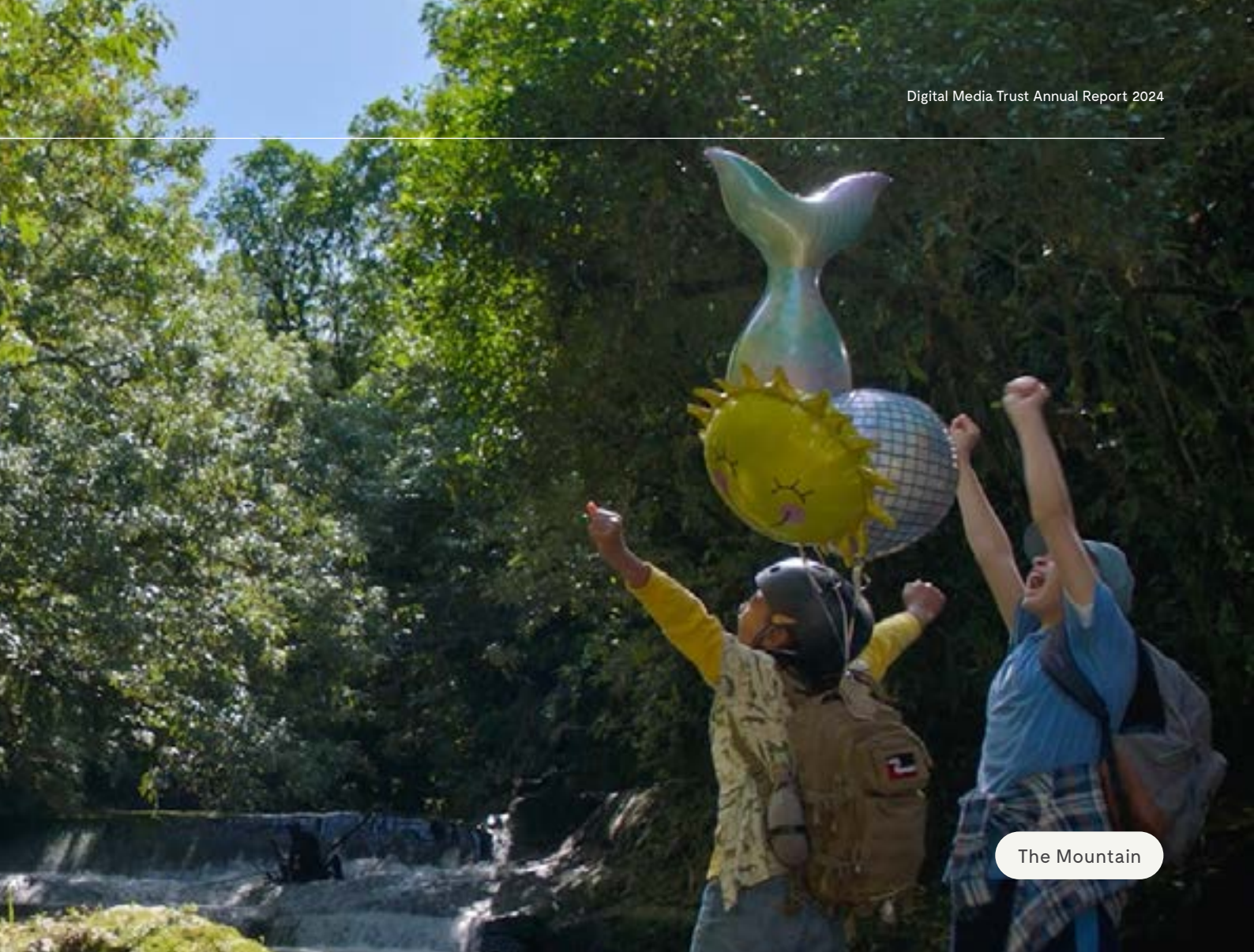
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Our People.
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The Digital Media Trust's purpose is to provide **access, bring context and understanding** and enable **enjoyment** of New Zealand's popular culture and its history.

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.



Jackie Thomas

Message from the Chair

A key focus for the year was the initial development work for the new NZ On Screen website and streaming platform.

The site has been around for over 16 years and while design and technical updates have been made during that time, a completely new site is now long overdue. The site's updated functionality will also enable NZ On Screen to offer full streaming services, providing access to an even greater volume of screen taonga. Securing the required capital funding continues to be a priority goal.

The introduction of collections is a wonderful addition to the AudioCulture website. Like its sister site NZ On Screen, collections on AudioCulture are centred around a theme. The first of these collections focused on music festivals in Aotearoa, and the second celebrated Māori music. These collections have created a fascinating journey through the depth and breadth of content generated over the last eleven years of AudioCulture's existence. The Māori Music Collection Ngā Puoro Arotini was launched to coincide with Te Wiki o te Reo Māori/Māori Language Week and was very well received.

NZ On Screen celebrated the lives of two extraordinary wāhine toa. The Ginette McDonald and Merata Mita collections provided a fascinating and entertaining insight into their respective screen careers. The publishing of new titles and screen profiles, along with an increasing number of updates, rounded out the work of the NZ On Screen team. Aotearoa New Zealand produces a vast volume of screen


content each year. Balancing the needs of our audience with the resources available is an ongoing struggle, but one the team manages beautifully.

The Digital Media Trust team, led by executive director Stephanie Hopkins, continues to punch above its weight to produce and maintain these two historical resources. I would like to extend my thanks to the team for the care and dedication in which they continue this crucial work. I would also like to thank NZ On Air for their continued funding, and their support.

We look forward to the exciting months ahead which will hopefully include a new NZ On Screen website.



Sarah Bacon
Chair
Digital Media Trust



EMI
proudly presents
for the
first time

SPACE WALTZ
in concert.

Friday 6th. December 8:30p.m.
Regent Theatre
Dunedin

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 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 continue to be go-to information sources.

Ten high school hitmakers

OF THE 'CHICKS'



Merata Mita



**“the audioculture
website is bloody
amazing and a
testament to the focus
and energy everybody
there is putting into it”**

John Niland
Eelman records
30 August

“NZ On Screen is such a treasure and I can't wait to do many more deep dives in future!”

Alex Casey
Senior Writer, The Spinoff
07 November

AudioCulture

Develop content.

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

AudioCulture achieved its 2023–2024 goals, which included publishing over 150 pages, while increasing the coverage of recent New Zealand popular music history, and the amount of material about female, Māori and Polynesian artists. We continued to be as inclusive as possible, to show musical activity in the provinces (eg, the Gisborne Story Map) and in a wide array of genres. We strengthened connections with the education sector, with profiles of prominent music teachers, pages of song analysis aimed at classroom use, and highlighting “special content” to use as a teaching resource.

AudioCulture has become the “go-to” site for the public and the media looking for accurate information about New Zealand music. With more pages about musicians who are still active, an increasingly important task for the site is to update their profiles.

We work closely with our sister site NZ On Screen, which provides most of AudioCulture’s video embeds. We have partnerships with organisations including the National Library, Radio New Zealand, and the Auckland Library, which benefits both sides. This year we highlighted two significant websites – no longer active but archived by National Library – which contain a wealth of New Zealand music: Andy Shackleton’s Musical Memories, and John Archer’s Folksong.org.nz.

In the upcoming year, we will compile ‘collections’ of related pages, create Story Maps of musical locations including Taranaki and Timaru, while continually exploring New Zealand’s musical heritage, with stylish profiles, themed playlists, and regular surprises. AudioCulture is now a rich resource covering the breadth – and health – of New Zealand popular music.

New Pages



Achievement Target
154/150

New Profiles



52

Female Pages/Profiles



27

Māori Pages/Profiles



09

Pasifika Pages/Profiles



09

Major Profile Updates



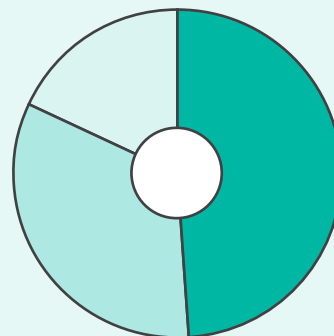
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Articles



88

2159
Total Pages



	Profiles	1059
	Articles	715
	Other	385

AudioCulture

Marketing.

Like NZ On Screen, the introduction of video to AudioCulture's Instagram channel has been beneficial for increasing content reach and website traffic growth.

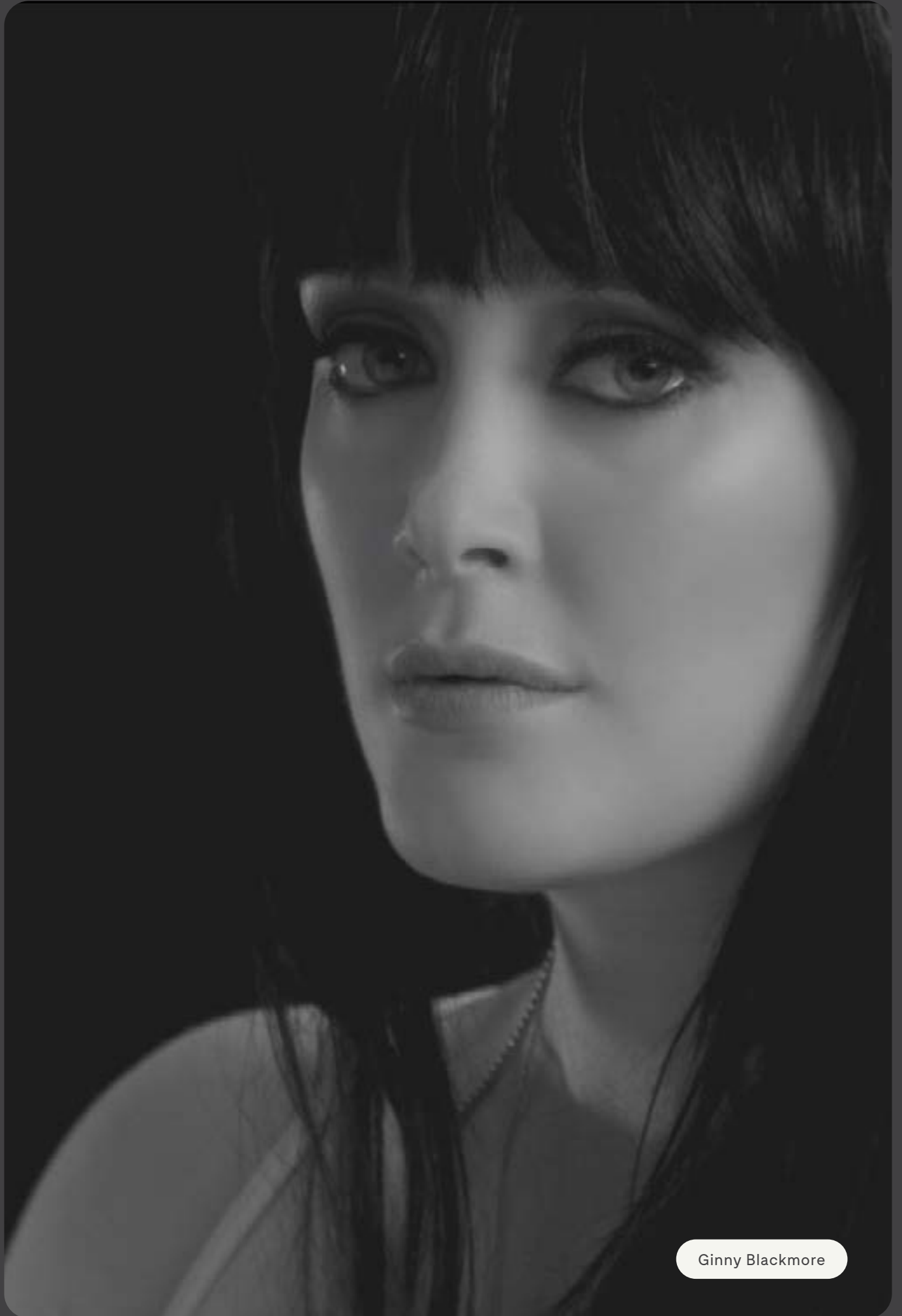
Introduced late in the financial year, this change in tactic inspired a gain in reach of 4.2% on the platform compared to the prior year. AudioCulture's Facebook, Instagram and Twitter followers grew by 8% against a target of 5% over the year.

Publicity highlights include the addition of further Rip It Up issues to Papers Past in December 2023, which enabled us to generate some good publicity for supporting content on the AudioCulture website. NZ Music Month saw us collaborate with the NZ Music Commission to Amplify Aotearoa and share AudioCulture stories via the weekly Music Month themes. AudioCulture also worked with the From The Pit photographic exhibition team for their New Zealand Music Month campaign.

In June, we successfully soft-launched AudioCulture's first 'collection,' which offered a singular website destination for stories, profiles, and other AudioCulture content collated under the same topical banner.

The Festival Collection was supported by a paid digital campaign alongside organic social content. This collection proved to be a popular addition to the website's offerings, and the team was very happy with the results. We aim to make these collection campaigns a regular part of the marketing mix with the addition of bespoke social content and interviews to help support these launches.

We built on our excellent relationship with the Student Radio Network with the addition of the sponsorship of breakfast show interview spot From The Vault on Radio Active. This joins our 95bFM AudioCulture segment on the Drive show, now in its third year. AudioCulture also continued its sponsorship of the SRN Top 10 Award at the Student Radio Network Awards.



Ginny Blackmore

AudioCulture Most Visited Content



01 AudioCulture Classic NZ Album Readers Poll 2023



02 Ten house hits of the early 2000s



03 Wellington nightclubs in the 1980s



04 Ten hero guitars



05 Jon Stevens



06 Willie Hona



07 The Festival Collection



08 Alannah Currie



09 Clinton Brown



10 New Zealand made Guitar Amps



11 Camille Te Nahu



12 Sina

NZ On Screen

Develop content.

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

Showcasing locally-produced screen content, and the people who make it, is at the heart of what NZ On Screen does. As the online viewing landscape changes we are adapting to better meet the needs of our audience, including adding more and more full-length content to the site. In the 2024 financial year our total site users dropped by 5% year on year. We are always aiming to increase our audience numbers but, with more than 1.2 million users, we feel satisfied that we are holding our own in a very competitive viewing environment. Our page views increased year on year.

All agreed content targets were met, including the publication of four collections – two of which celebrated screen legends Ginette McDonald and Merata Mita, wāhine who paved the way for many in the screen and entertainment sectors. Both these collections contain titles that, until publication, had not been accessible since their initial broadcast. We also updated our 'Shortland Street Collection' with the addition of new titles – including more cliffhangers, babies and weddings – and all the full-cast photos since the very beginning of the popular long-running soap. More than 30% of titles published in the financial year were Māori and/or Pasifika. We are working hard to also represent on site other ethnicities that make up Aotearoa New Zealand's diverse population.

We have been plugging away at *Intrepid Journeys* and soon will have published all episodes, in full, from nine series of New Zealand's most popular travel show. Two series of interview show *Talk Talk* have been added to the site, with a hugely diverse selection of renowned New Zealanders being interviewed and/or performing. Three more series are still to be published. Documentary series *Making New Zealand* chronicled the history of Aotearoa, through developments in infrastructure, industry and technology. All episodes from three series are now also published in full on NZ On Screen.

We continue to profile industry practitioners as part of our content mix, an important element in providing context for the titles we have on site. We also produced 10 interviews with legends of the screen industry – the first in a series – for publication early in the new financial year, slightly later than originally intended. But – Sam Neill was worth the wait!

New Titles



Achievement Target
210/210

Title Updates



80/80

New Profiles



65/65

Updated Profiles



120/120

New Collections



05/05

Māori Titles



63

Pasifika Titles



15

NZ On Screen

Marketing.

A video content creation strategy for NZ On Screen's social media platforms was a key focus for the 2023/24 financial year.

As a result, NZ On Screen's Instagram reach increased by 292%, and Facebook reach by 17% against the previous year. These results have also positively impacted website traffic, and we will continue these tactics into 2024/25. With a growing library of video content in our toolkit, we launched a TikTok channel on 1 April, followed by the introduction of YouTube Shorts later in the month. Our follower growth across Facebook, Instagram and X grew by 24% against a target of 5%.

While it was a busy year for collection launches, the publicity campaign for The Ginette McDonald Collection was a highlight. Thanks to Ginette's generosity, we were able to drive awareness of the collection through interviews with the media and showcase Ginette's impressive career. Key coverage included interviews with Ginette for Seven Sharp, The Listener, The Spinoff and RNZ.

We entered into the fourth year of partnership with the OnScreen short film competition for high school students.

With the competition still underway, we will publish the winning film later in 2024. In 2023, we entered into a similar relationship with the NZ Youth Film Festival. NZ On Screen published the 2023 winning film on our website, and we will repeat this association for the 2024 competition.

Work has been completed to improve the NZ On Screen account creation journey on the website. It is now much easier to build a watchlist of favourites for later viewing. Newsletter opt-ins and content preference selection for communications have also been refined.

Ginette McDonald



The Road to Te Matatini

NZ On Screen Most Visited Content



01 River of Freedom



02 Gisborne Strikes Back



03 Liz Gunn | Profile



04 Dawn Raids



05 Red, White and Brass



06 Goodnight Kiwi



07 Tama Tū



08 Once Were Warriors - Where Are They Now?



09 What Really Happened - Waitangi



10 Joanna Paul-Robie | Profile



11 The Convert



12 The Shortland Street Collection



AudioCulture User Feedback

Lily West
Mermaidens
15 November

**“Thank you very much!
This is a huge life
achievement for us to have
an AudioCulture profile”**

Flash Togs for Gay Blades



AudioCulture User Feedback

Duncan Grieve
Rec Room
07 December

**“it is becoming
increasingly poignant
to have AudioCulture
and NZ on Screen richly
chronicling our past while
the present withers away”**

York St Recording Studios



NZ On Screen User Feedback

Anna Thomas
Journalist
30 August

“Thanks heaps. And the website is such a great archive which I often refer to!”



NZ On Screen User Feedback

John Lambert
Raleigh USA
20 October

“Thank you again for this and for your other work preserving New Zealand’s important video history”

AudioCulture

Total Users



322,063

Growth



5%

Target Growth

-3%

Actual Growth

Female



16.1%

Unknown - 70.5%

Male



13.4%

Unknown - 70.5%

Devices - Desktop



46%

Devices - Tablet



4%

Devices - Mobile



50%

Age Groups



18-24.....	02%
25-34.....	03%
35-44.....	04%
45-54.....	05%
55-64.....	06%
65+.....	10%
Unknown.....	73%

NZ On Screen

Total Users



1,200,448

Growth



2%

Target Growth

-5%

Actual Growth

Female



17.3%

Unknown - 71.3%

Male



11.4%

Unknown - 71.3%

Devices - Desktop



59%

Devices - Tablet



4%

Devices - Mobile



37%

Age Groups



18-24.....	03%
25-34.....	04%
35-44.....	04%
45-54.....	05%
55-64.....	05%
65+.....	08%
Unknown.....	74%

Strengthen Collaborations

Strengthen collaborations with complementary organisations, finding opportunities to share resources and reach new audiences.

Helped share their content and activities



Provided our content – blogs, links, embeds and images

The New Zealand Herald



stuff



SPINOFF

FLICKS.CO.NZ

Celebrated their artists and members



Other partnerships



Maintain site performance

Ensuring sites are performing well and secure for the future.

AudioCulture was available to the public for

99.98%

of the time.

NZ On Screen was available to the public for

99.96%

of the time.

Overview of the year.

A proposal for a future website and TV app for the NZ On Screen platform is currently under consideration. As a result, this year's focus has been on implementing small enhancements, performing regular maintenance, and addressing bug fixes and security updates as needed.

Efforts have also been made to improve Mailchimp templates and ongoing work is being done to clean up the database, ensuring an accurate understanding of the audience engaged with NZ on Screen. Additionally, July marked the official end of Google Analytics, and steps were taken to capture and retain the previous data.

As the current NZ on Screen infrastructure and functionality approaches the end of its life, work has continued to support funding applications for the future website rebuild.

AudioCulture has enhanced its platform by adding the ability for the team to curate Collections. This enables the team to launch campaigns that effectively drive traffic to the site. Additionally, ongoing bug fixes, minor enhancements, and security updates have been carried out during the year to improve overall functionality.



OK Chloë

Statement of Financial Performance 2023/2024:

A copy of the full audited Statement of Performance report can be found on our websites.

Total Income.....	\$1,755,557
Less Total Expenses	\$1,747,613
Surplus for the Year	\$7,943

Expenses 2023/2024:

● Special projects	\$41,448
● Technology	\$112,247
● Overheads	\$277,263
● People and content.....	\$1,316,655
<hr/>	
Total Expenses.....	\$1,747,613



Peter Jefferies



Stylebender

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 & Research, NZ On Air

Tracey Bridges.

Company Director, Portchester Consulting

Damian Vaughan.

Consultant

David Wright.

Consultant

Julia Parnell.

Producer/Director, Notable Pictures

Professional services.

Accountant - **Darvill Mellors & Co**

Auditor - **Moore Markhams**

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

Stephanie Hopkins, Executive Director.

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

Leanda Borrett.

Marketing and Publicity Manager for both sites.

Hollie Cullen.

Marketing Executive. Hollie works with Leanda on both sites.

In addition to those listed, both sites continue to be enriched by the expertise of freelance music and screen history writers.

NZ On Screen

Content Director – **Kathryn Quirk**

Site Editor – **Ian Pryor**

Rights Executive – **Francesca Carney**

Sourcing Executive/Rights Assistant –
Sophie Massey-Broadbery

Data Wrangler/Video Editor – **Erin Murphy**

Writer/Editor Assistant – **Alexandra Paterson**

Writers – **Rosie Howells & Gabe McDonnell**

AudioCulture

Content Director – **Chris Bourke**

Site Editor – **Steven Shaw**

Edit Assistant – **Anna Kalatcheva**

Publicist – **Renee Jones**

Consulting Editor, Founder – **Simon Grigg**

Consultant – **Chris Caddick**

Editorial Assistant – **Gareth Shute**

Team Stan Walker
19 June

**"We So appreciate you guys!
Thank you for the support and
belief in Stan. Aotearoa music
is SO important - we need our
waiata's - so grateful Chris"**



Stan Walker

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