

# PROGRAMS REPORT

2024 QUARTER 3 JUL - SEP



**TE KARANGA**  
CREATIVE COMMUNITY

# OVERALL SUMMARY



Prepared by TK White

As we reach the third quarter of the year, we are witnessing the positive impact of our efforts on our participants.

At the beginning of the year, we recognised that participants needed ample support to build their confidence and establish rapport within the program. Now, they are actively shaping their own experiences with us, guiding the programs to better suit their needs, and advance their career pathways. The participant voice is one of our most valued aspects at Te Karanga, and this quarter, they have truly taken ownership of the impact that their voices have.

Significant growth is evident among our participants, particularly in their personal and professional confidence, which is a key theme of this report. This growth is reflected in their practical achievements, such as releasing music online, organising events, taking on opportunities that are being presented to them, and implementing what they have learnt with us in their personal and professional lives. We are also seeing increased engagement as participants actively promote the programs, offering their skills to create content that benefits their initiatives. This is a massive high for us at Te Karanga, as it is unsolicited behaviour that clearly shows how participants value this space. Their attendance has been consistent, and they are becoming more open during Talanoa sessions, allowing for greater vulnerability as we build trust and maintain safe spaces for discussion. Participants are emerging from their shells, openly sharing their personal challenges, which helps us identify the support they need during difficult times.

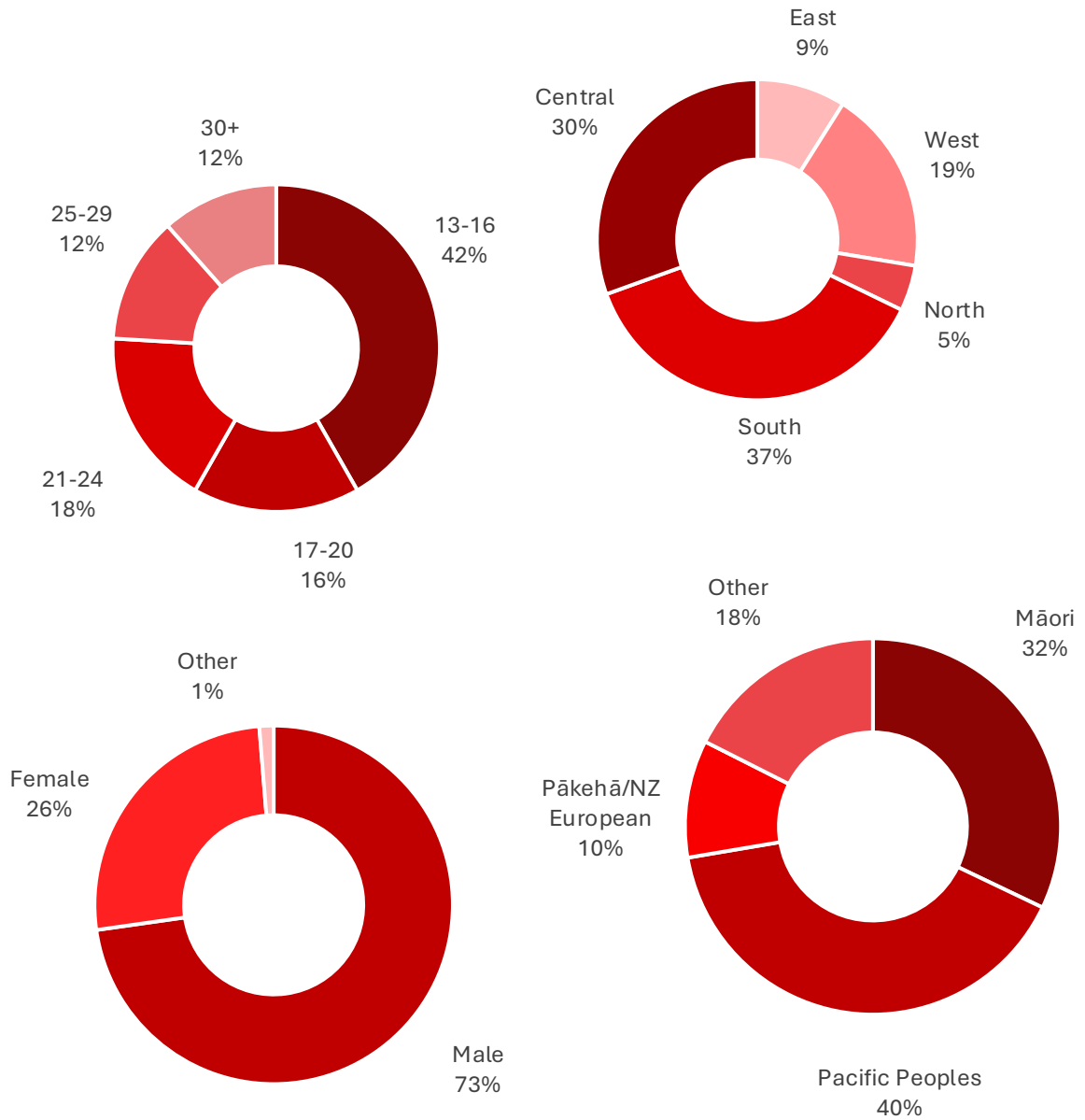
On an organisational level, we have been exploring new strategies to keep participants engaged. Our facilitators are learning alongside participants through this exploration, which fosters a sense of connection and shared vulnerability.

This quarter has been a season of harvesting. Harvesting the fruits of our labour within our team and throughout our programs.

# DATA TOTALS



Total participants this quarter: **709**



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Weekly program for 13-17-year-olds not in education or employment, fostering positive learning experiences, creativity, and career exploration.

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Free weekly music workshop connecting & engaging young people through shared experiences, stories, and creativity. Open to youth aged 16-24.

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## CREATIVE LABS

Empowering youth with local resources, equipment, and guidance. Fostering creativity, connecting like-minded individuals, and nurturing the next generation of artists and musicians.

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## PROFESSIONAL DEVELOPMENT & ENTREPRENEURSHIP

Preparing aspiring creatives for future work environments. Supporting rangatahi with business ideas and focusing on artist professional, personal, and business development.

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## RAP N REC

Rap-n-Rec empowers rangatahi in youth justice residency or schools to share stories through music, normalising music as a means of emotional expression.

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## TUAKANA TEINA

Offering personalised support through mentoring sessions, creative guidance, personal and professional development, whānau support, and community connections.





# CREATIVE PATHWAYS



## OVERVIEW

A weekly program for 13-17-year-olds not in education or employment, fostering positive learning experiences, creativity, and career exploration. Delivered to several providers across Tāmaki Makaurau.



# CREATIVE PATHWAYS



**Facilitated by** Hariata Makiha, Albert Purcell, Lincoln Keepa, Shekinah Peneha & Ben Tuimaseve.

**Report by** Albert Purcell

This term we explored Logo Design for Merchandise, primarily focusing on brainstorming and designing a logo or graphic that represents them, which we will then print to garments in Term 4. By introducing them to the designing aspect of merchandise, we hoped to show participants the creative and expressive side of building a brand whilst briefly exploring the business side in branding/business. We also invited two guests from the music industry who have built merchandise businesses: Poetik & Melodownz. We took advantage of the language weeks and made Lei's for Cook Island Language week, Otai for Tongan Language week and Sweet Corn Fritters for Te Wiki o Te Reo Māori. Lastly, we have also brought on a new staff member, Shekinah Peneha, who has been a long standing participant in our programs.

## HIGHLIGHTS

One of the highlights was witnessing the ideas students generated from scratch, especially from the reserved ones who may not say much but have a lot to show during projects. It was inspiring to see how they expressed themselves through their designs. Another standout moment was having Poetik and Melodownz share their journeys of branching out from music into clothing and other business ideas. The students were highly engaged, and many were eager to take photos after class - even the shy ones! Also, I want to emphasize the rapport we've built with all the students. It's rewarding to see how far they've come since Term 1, when some wouldn't even engage in our connection segments, to now, where they share jokes and want to hang out with us during lunch breaks. Finally, delivering and refining our t-shirt and logo design program was a great opportunity for experimentation and learning, helping us improve the overall experience for students.

## CHALLENGES

One thing that was a challenge for the new team was trying a new t-shirt and logo design project plan for the first time without knowing how it would unfold or what obstacles we might encounter. We struggled to manage all the students' ideas, aiming to balance creativity without taking away from their authentic selves. We could have been clearer in communicating our expectations and gathering what we needed from the students, but I believe that's part of the learning curve when piloting a new topic with this age group. Overall, we learnt a lot as facilitators this term.

## LEARNINGS

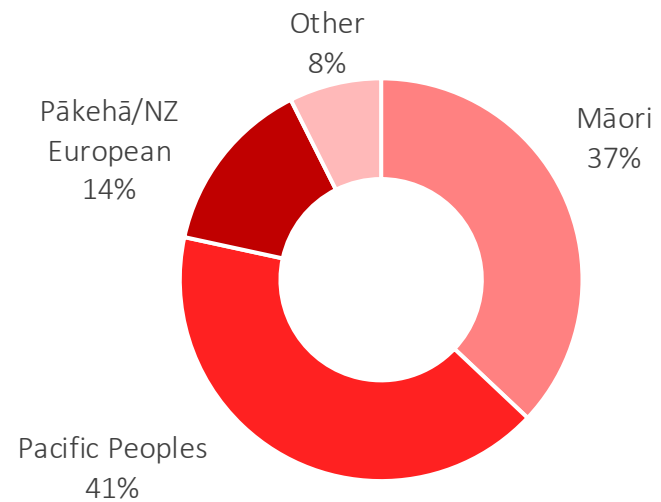
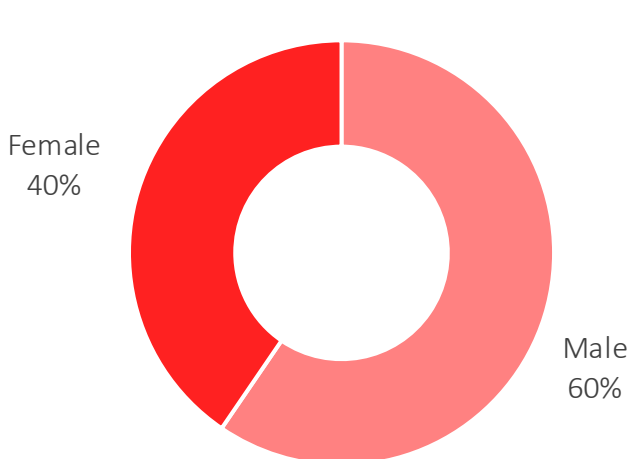
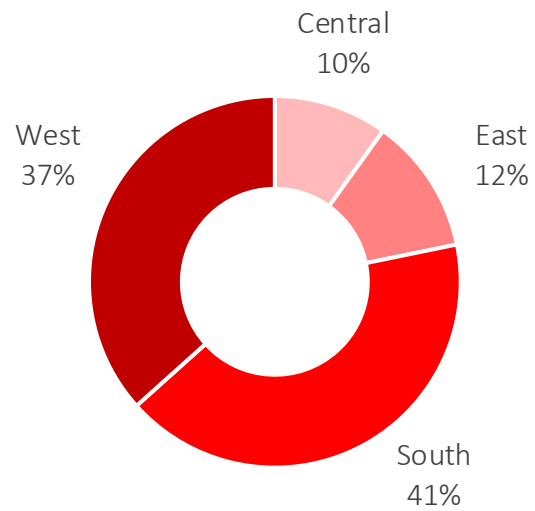
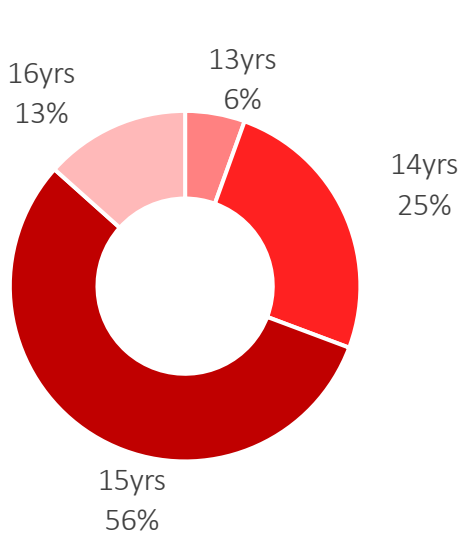
We learnt to not be afraid of letting students make mistakes under our guidance and even let them know that we are learning too as a majority young team in training as facilitators. We discovered firsthand the importance of clearly explaining instructions to ensure students feel confident in their tasks and did some reflection and training on clear communication methods. Additionally, we collectively focused on ways of better navigating the classroom to effectively assist all students without 'doing the work for them' as a result. Finally, we improved our ability to help students who drift off task get back on track by working as a team to keep engagement consistent.

# CREATIVE PATHWAYS

## SUMMARY



Total participants this quarter: **131**





# CREATIVE PATHWAYS

## PHOTOS





# NAVIGATORS



## OVERVIEW

Navigators (Navs) is a free weekly music workshop, delivered across several locations in Tāmaki Makaurau, connecting & engaging young people through shared experiences, stories, and creativity. Open to youth aged 16-24.



# NAVIGATORS / NORTH



Facilitated by Rizvan Tu'itahi, Siose Solo & Tamzin Naicker

Report by Tamzin Naicker

Monday's, Onepoto Āwhina, Northcote, North Shore

This quarter, our participants have been pushing themselves out of their comfort zones and becoming so much more comfortable with being vulnerable as people and creatives. They have led the exploration of free-styling and conversations around different pockets of skills within the music industry. We started working on a new cypher based on what North Navigators (Navs) represents for us. We took two field trips to change the scenery - Karaoke and a night café. We've also had some deep conversations through Talanoa, especially around peoples differences in the world and how they navigate those differences.

## HIGHLIGHTS

The culture at North Navs has had a massive shift. Our regular participants have become more comfortable sharing their worlds with us, and holding respectful space for others to share as well. This was particularly noticeable when new participants joined us, as they feel comfortable to join in the conversations. We've had great in depth discussions and people haven't been shy to share their opinions but have also held others views with respect. We've seen a massive shift in confidence from the beginning of the year. Participants used to be shy about sharing, and now they're taking ownership and correcting their stumbles during creative. Implementing Creative Labs here has also contributed to their confidence and skill, as participants are now showing us their work and it's amazing, quality work. We can see the growth in their lyricism, storytelling, and cadence since the beginning.

## CHALLENGES

The only challenge we've faced this quarter has been getting the cypher completed. It's always a challenge when doing a big group project like this as people get sick or can't make it on a night we're recording and lining everyone up for it isn't always easy so it is something that takes a bit of time, and for participants who have finished their portion of the project, they can sometimes get impatient waiting on others.

## LEARNINGS

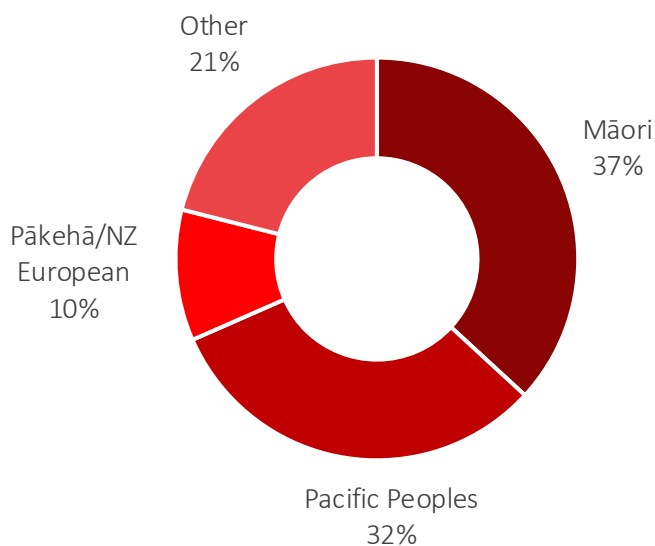
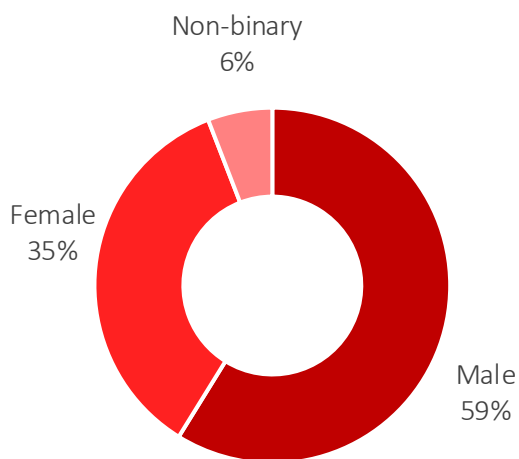
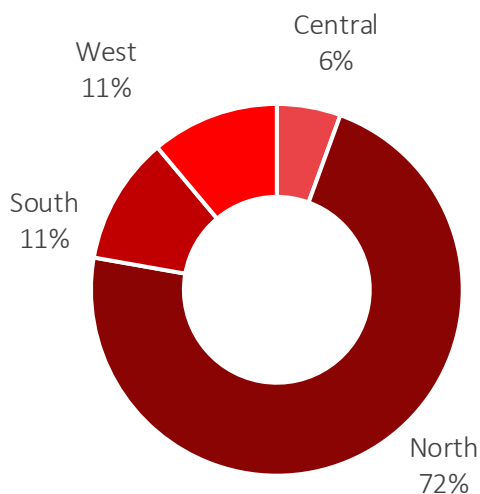
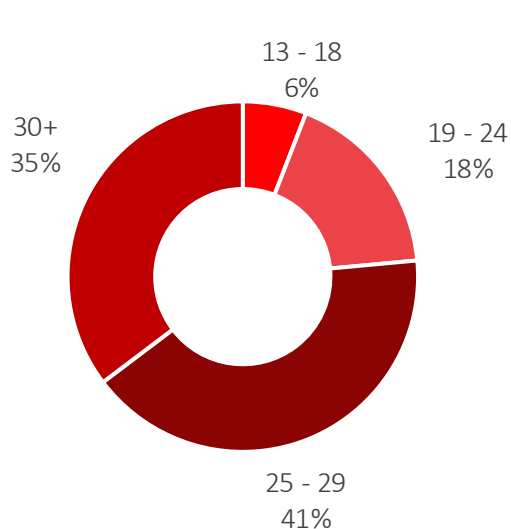
It's nothing new to us but something that's been really driven home is our ability to pivot and change our idea or plan at the last minute to accommodate the needs of the participants for the program to run at its most efficient. Whether that's allowing more time for highs and lows or Talanoa, because the discussions feel more important than creative. Or through observing that participants would rather get into the creative segment earlier, or even doing a field trip and changing the vibe entirely. All of these things have presented themselves frequently this last quarter and we've adjusted accordingly and been pleased with the outcome.

# NAVIGATORS / NORTH

## SUMMARY



Total participants this quarter: **17**





# NAVIGATORS / NORTH

## IMAGES





# NAVIGATORS / WEST



**Facilitated by** Elijah Manū, Aidan Fine, Bronson Price & Mana Nightingale

**Report by** Elijah Manū

**Tuesday's, Zeal West, Henderson**

Throughout the winter season a point of emphasis for West Navigators was connection through Talanoa. We had an influx of new regulars on our program so it was important that we were quick to strengthen bonds between new and old participants. This meant giving ample time to discuss our topics and giving everyone an opportunity to share. Another new element we introduced was Freestyle Cyphers, where we rap in a circle. This is something that was introduced by a participant as a way to break the ice between everyone whilst giving participants a chance to perform and develop a new skill. On top of this, we've also done in depth sessions in the studio trying to craft songs with the participants and teach them about song arrangements and structure. We attempt to use the studios as much as we can in our program, as this is what keeps our participants engaged.

## HIGHLIGHTS

The Freestyles have been an unexpected highlight for West. It was suggested by one of our participants who would encourage everyone to join in every week. Before long it became a regular occurrence and now it's something we all look forward to. Facilitators and participants contribute to this new tikanga and it's always an encouraging environment even if you're still learning. The group at West Navs are always sure to lift up others around them. We've steadily been able to see a growth in collectivism and good rapport through these activities.

## CHALLENGES

The winter is always a challenge for our programs. There's generally a lower attendance and levels of engagement can vary. This was definitely the case at times for West. However, I think the team did a good job in adapting to the varying numbers week to week. There were times where we had to change plans at the last minute because of attendance but this didn't take away from delivering the program effectively.

## LEARNINGS

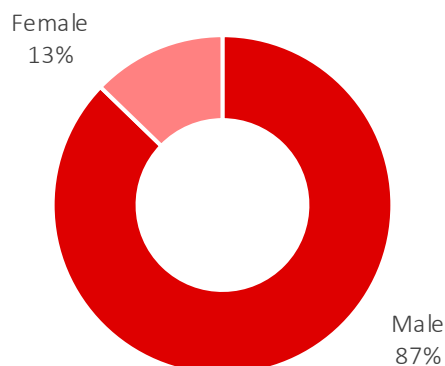
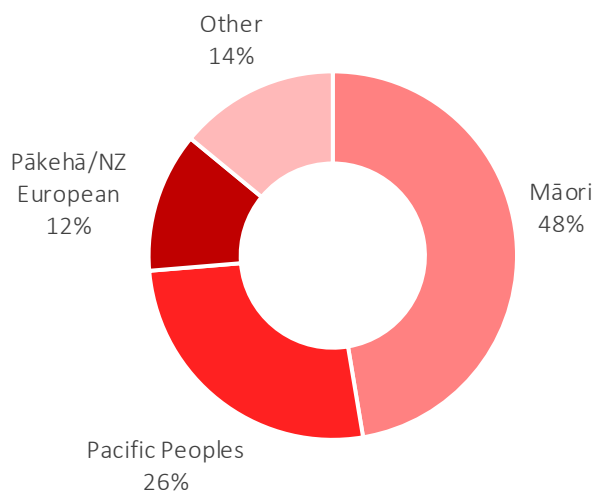
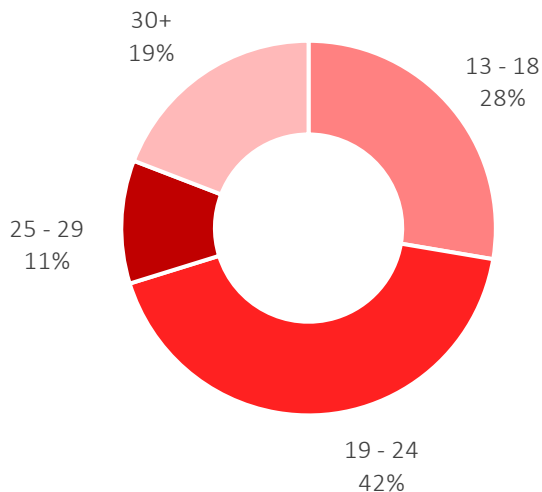
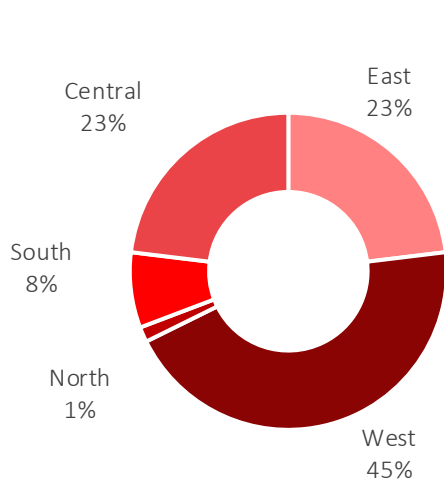
One learning for us is that organic growth amongst a community takes time. You have to be patient and let things happen naturally. Despite feeling like we've been at Zeal for a while now, it's relatively new for the community. However, slowly but surely new people have found our space at West Navigators and chosen to call it their own. I feel as though we're just beginning to see our impact in the local community of Henderson.

# NAVIGATORS / WEST

## SUMMARY



Total participants this quarter: 47





# NAVIGATORS / WEST

## IMAGES



# NAVIGATORS / WAHINE



**Facilitated by** TK White, Hariata Makiha, Jasmine Pene & Tamzin Naicker

**Report by** TK White

**Tuesday's, Wesley Community Centre, Sandringham**

Wāhine Navigators have had an epic third quarter despite the ongoing struggles our participants have undergone this year. We went on a field trip to Talanoa Tuesdays (another program we run in South Auckland), we had a pot-luck karaoke party to preview our Cypher that dropped early September, and have created some really quirky music as part of our creative outputs.

## HIGHLIGHTS

One of the things that stands out for the facilitators at Wāhine Navs is the culture we have created at our program and watching it being upheld by our participants. For example, in the beginning of Wāhine Navs, facilitators made an effort to reassure each participant that their feelings were valid and that they could be vulnerable without apologising for it. One participant shared some vulnerable news in a recent session and she cried telling us her story. Before the facilitators could comment, the other participants were already reassuring her that she was valued in our space, that her feelings were valid, that she was safe, and she was loved. It was such a beautiful moment because it was unsolicited behaviour and it reassured us facilitators that we had set a solid foundation in our program. Another high was our pot-luck karaoke night. We had several participants return after a long time being absent. One of our younger participants became a māmā (mother) recently and she brought her new-born in to meet us all. It was a full house that night and it didn't feel like anyone was a stranger, even after being away for a while. Furthermore, with the challenges our participants have been experiencing (as outlined below) we have acted quickly to seek support for them, whether it be through counselling or pairing them up with a facilitator, or even just a catch up outside of the program. We have utilised the resources around us to ensure the wellbeing of our participants which has made them feel seen, valued, appreciated, and loved.

## CHALLENGES

Some of our participants have been going through some tough times this quarter, especially with relationships in either romance, family or work. A common theme is the feeling of worthlessness because of these relationships. Some participants' glow dimmed this quarter and, as mentioned above, we sought immediate support for them. Other, more worldly challenges have been the rising cost of living: travel, kai, rent, & money are all common struggles our participants are experiencing at the moment, but Navs has been one of those places they can come to be empowered & supported through these tough times.

## LEARNINGS

Not to blow our own horn, but Wāhine Navigators has been able to thrive because of the deep commitment from our facilitators. We work so well together as a team, and we all see the same vision, that of which we execute very well. Our program is founded in values that our team of facilitators uphold personally, and it has influenced our participants, ultimately influencing the success of the program. I am drawn to this whakataukī to support this whakaaro: "Ehara taku toa i te toa takitahi, engari he toa takitini." My success should not be bestowed onto me alone, as it was not individual success but the success of a collective.

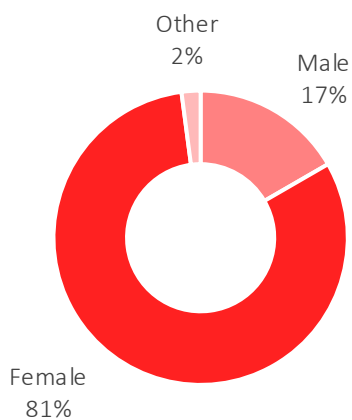
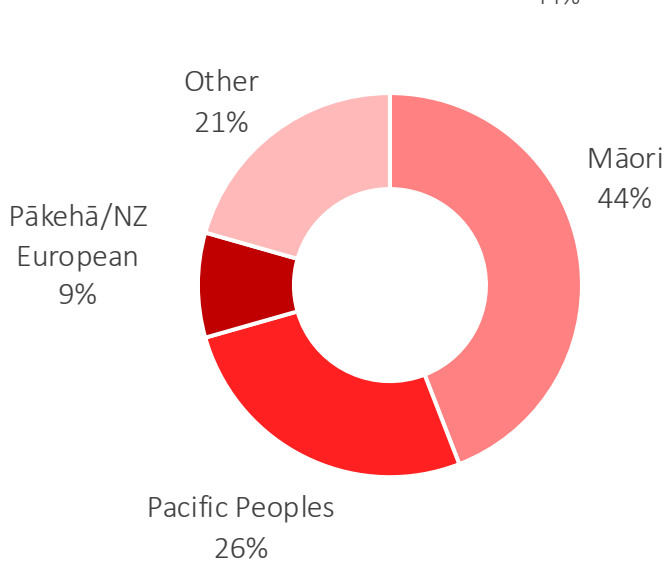
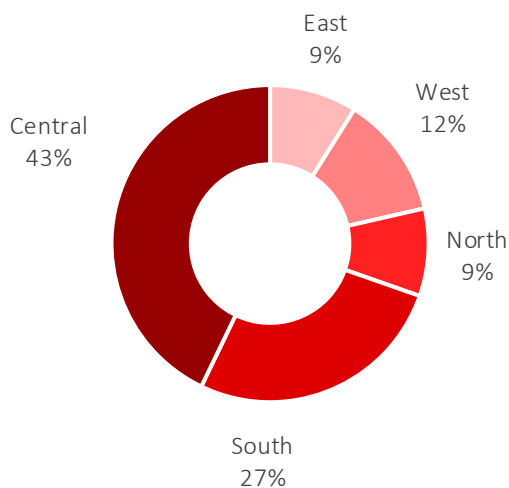
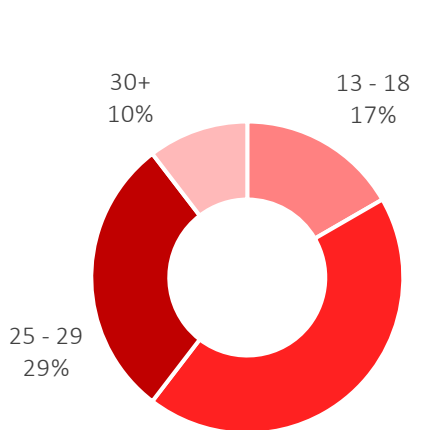


# NAVIGATORS / WAHINE

## SUMMARY



Total participants this quarter: **48**





# NAVIGATORS / WAHINE

## IMAGES



# NAVIGATORS / CENTRAL



**Facilitated by** Elijah Manū, Aidan Fine, Bronson Price & Dera Meelan

**Report by** Dera Meelan

**Wednesday's, Wesley Community Centre, Sandringham**

This last quarter, we saw a slight drop in numbers due to the peak winter weather and participants' personal responsibilities. However, the smaller, more intimate groups actually worked in our favour for tackling creative and challenging tasks. Our goal was to focus on real-world scenarios during our talanoa sessions, presenting challenges that mimic real-life opportunities in the music industry. The outcome was fantastic, leading to some of the best creative sessions and engagement we've had in the programme so far.

## HIGHLIGHTS

One of the best parts of the more intimate groups was the increased focus and engagement in our creative challenges. We saw some really interesting, and unexpected, results from everyone, with participants coming out of their shells and breaking free from their usual social behaviours and preferences. This quarter also brought in new participants, many of whom were initially shy but quickly socialised, made new friends, and settled in thanks to the welcoming environment our participants have created. A standout from this quarter was the retention - everyone who came to Central Navigators were there consistently week after week, which really helped build rapport and confidence. We also noticed participants branching out both socially and creatively through collaboration with other participants on the program.

## CHALLENGES

Our numbers were considerably lower than usual this quarter. In the previous quarter we averaged 20 – 30 participants per session, and this quarter was about 10 – 15 per session. However, the smaller numbers are still strong and work in our favour. That said, we are continuously looking at ways to attract new participants and retain the ones that are currently engaged.

## LEARNINGS

As mentioned earlier, the more intimate setting helped us find new ways to connect with our participants and keep them engaged. Doing the same thing each week can get boring quickly, so this quarter pushed us to be more inventive and adaptive to keep things fresh and exciting for our participants, and in return, retaining a core group of voluntarily committed young people.

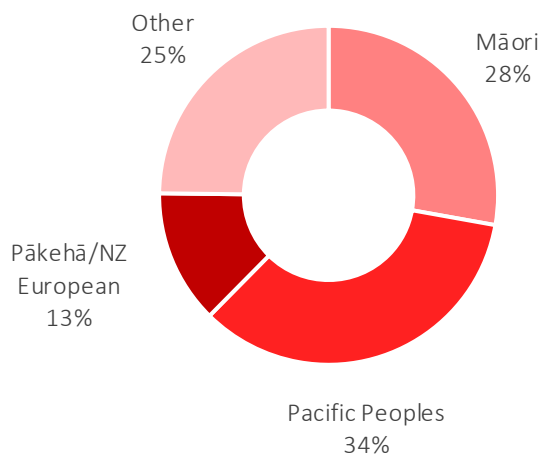
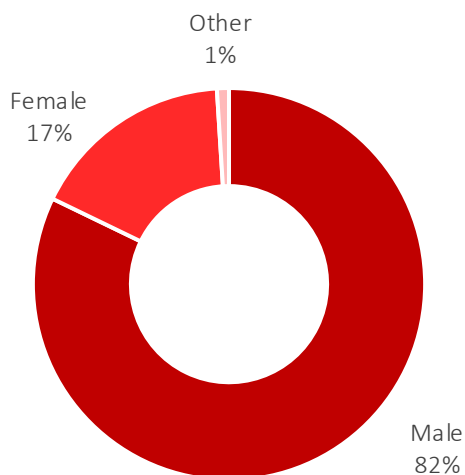
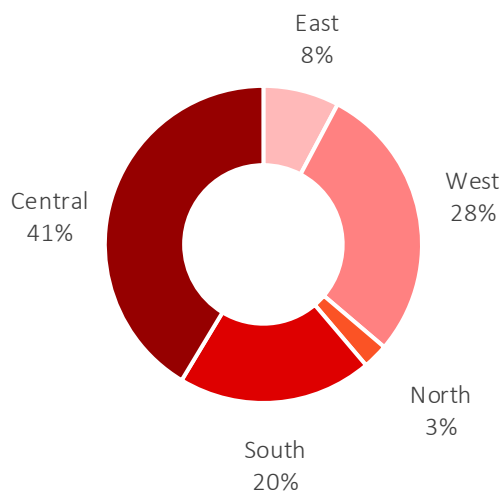
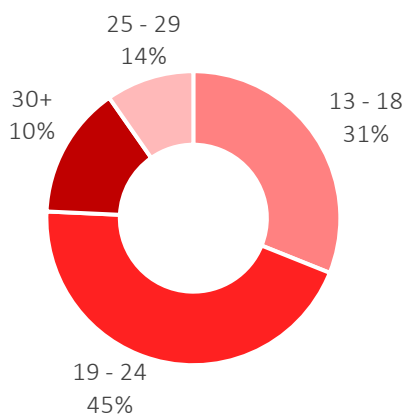


# NAVIGATORS / CENTRAL

## SUMMARY



Total participants this quarter: **103**





# NAVIGATORS / CENTRAL

## IMAGES





# NAVIGATORS / PRODUCER



**Facilitated by** Oliva Luki, Dera Meelan & Raneem Caco

**Report by** Raneem Caco

**Tuesday's, OMAC, Ōtara**

This quarter we wanted to focus more on structure within the programme, being mindful of maintaining the organic approach whilst also implementing goals and achievements. We decided on a 4-week rotating schedule where different pillars of the music production landscape would be the focus each week (week 1 mixing breakdown, week 2 sample flip, etc.). The aim was to give participants a broader horizon of the discipline, and refraining from cramming everything into a homogenous weekly meet. These will be referred to as pillars in this report. This quarter we recorded live drums to create a personalised Producer Navigators Digital Drum Kit & went on a field trip to SAE (a Creative Media School) to tour their studios.

## HIGHLIGHTS

This implementation actually worked in our favour, with a couple of ways to measure this. The programme itself saw many new faces, some of which remained new regulars with quite an array of technical ability and experience. Such a schedule has meant that averaging over a month, participants have found a pillar to be highly engaging to their set of skills, feeling encouraged to share and discuss opinions and their own work. Otherwise, participants feel they learn a lot when we tackle unfamiliar subjects etc. This is a big deal because it means the programme can appeal to a broader audience without watering down, or compromising on content breadth. Two participants come to mind. Firstly, an older gentleman, a very consistent regular, implements the advice and topics discussed over the following days of the week, and has seen noticeable growth in production and success in collaboration with other artists. Another participant, a much younger gentleman, first came to the programme extremely timid and disengaged. However with his consistency, he has found opportunities over the weeks where a pillar he feels he knows well, brings him to engage in discussion and share work. Ultimately, he is now a highly energized member of the group no matter the week.

## CHALLENGES

Committing to such a dynamic schedule has proven that organisation is paramount to run the ship smoothly. Though, more often than not, having to troubleshoot a session is hardly due to negligent planning, but more so in external factors (gear/spaces not being available at a short notice, facilitators falling ill, etc.). Combatting this has not been too difficult as we have a default, classic structure that everyone is already familiar with to fall back on. However, we do feel that participants have become attuned to this structure and feel the impact when it is disrupted.

## LEARNINGS

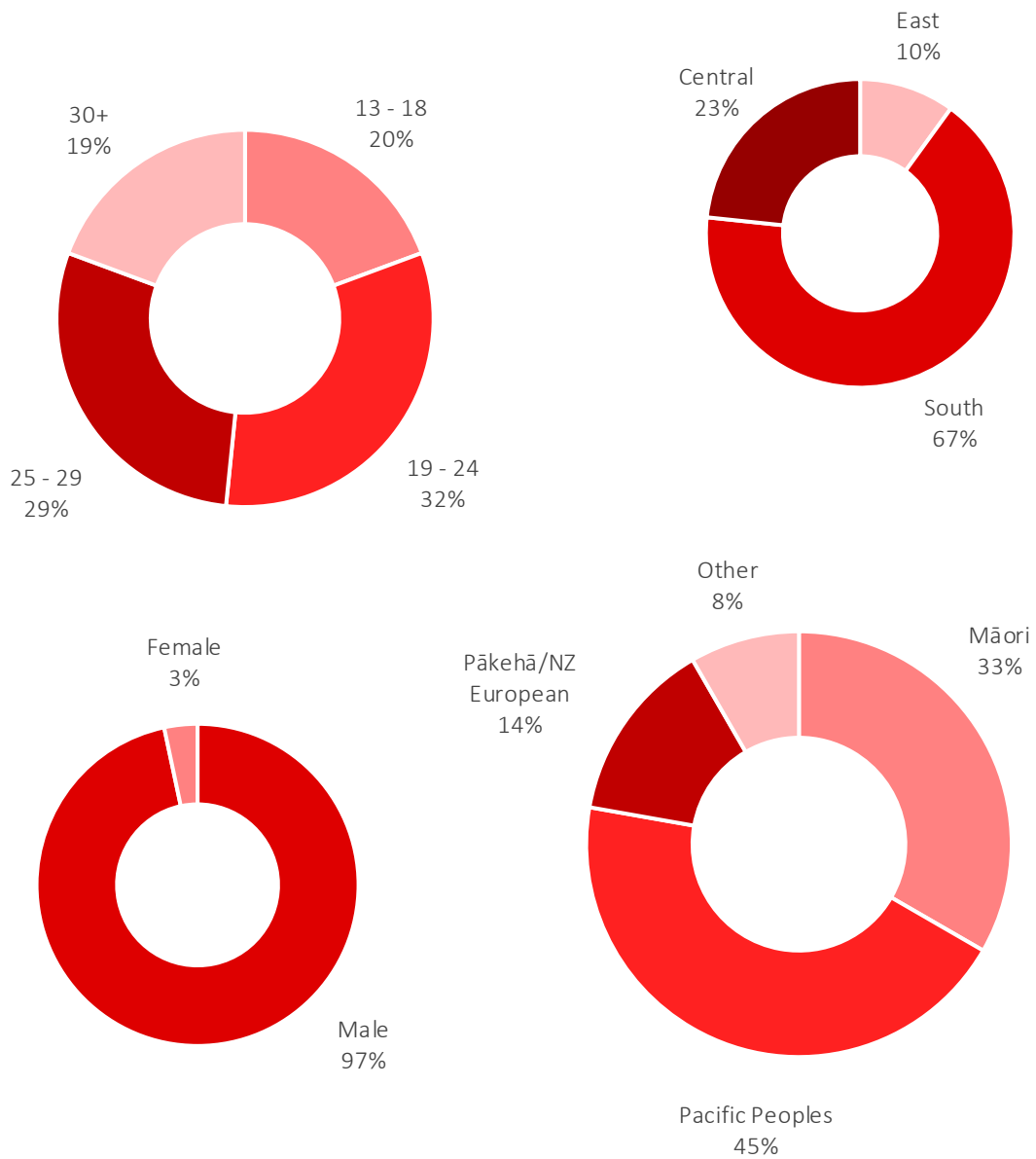
Firstly, the facilitators are relieved that there is a proof-of-concept structure that tackles a few hefty criteria points. 1) To draw in new members of any skill level; 2) To give the participants ways to grow and improve without giving them homework; and 3) Maintaining a non-commitment structure working to best fit participant schedules (we don't want anyone to feel that missing a week means they missed a big chunk of the program). In future, the weekly focal points may require tweaking in order to execute the schedule routinely, which would mean keeping the classic weeks to a minimum.

# NAVIGATORS / PRODUCER



## SUMMARY

Total participants this quarter: **31**





# NAVIGATORS / PRODUCER

## IMAGES



# NAVIGATORS / SOUTH



**Facilitated by** Oliva Luki, Ben Tuimaseve & Noah Tauti

**Report by** Ben Tuimaseve

**Monday's, OMAC, Ōtara**

This quarter both the Facilitators and participants planned to create a group project of recorded songs that paid homage to South Auckland. This project is still being shaped as we speak, but with the many group discussions of potential concepts, approaches and creative choices, we are able to understand, for ourselves, better ways to collaborate and approach a collective goal. In this time, we also had an influx of new navigators who joined the space and enjoyed it enough to come back consistently, most of which are high school students who received notice of our program through Stand Up Stand Out, which was held at OMAC this year.

## HIGHLIGHTS

One thing we are particularly proud of at South Navigators is the vulnerability displayed by most of our participants. In the past, there may have been one or two participants opening up about personal issues, and now we are seeing more people open up. In our Talanoa sessions, our participants are vocalising potential solutions, understanding their actions, and focusing on what they can control rather than what they can't control. This has been happening more frequently at South Navigators which has shifted the culture here and become our norms. Creatively, we have built a culture of confidence and support. Participants are not afraid to make mistakes, they have evolved since we started, and they continue to support each other through the making of this collective project.

## CHALLENGES

Access to OMAC studios has been a challenge, as we can't always use the studio when we need to. We also didn't meet the deadline we set collectively for this project and have had to adapt and change the approach. We tried to be fully inclusive of everyone's opinions and input, accommodating everyone's needs however, this created barriers for the completion of this project. One of the highs that has come from this is that participants are learning quickly that large group projects require simplicity.

## LEARNINGS

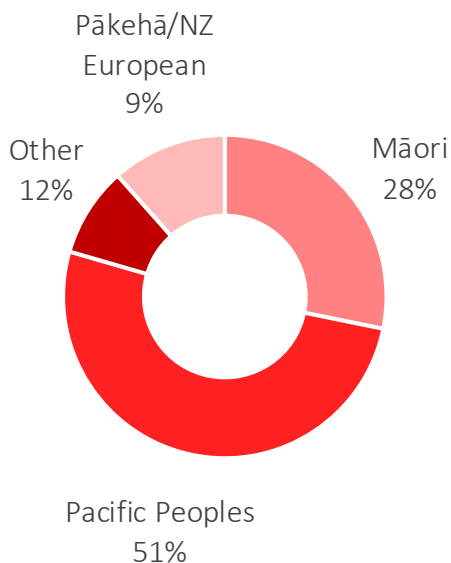
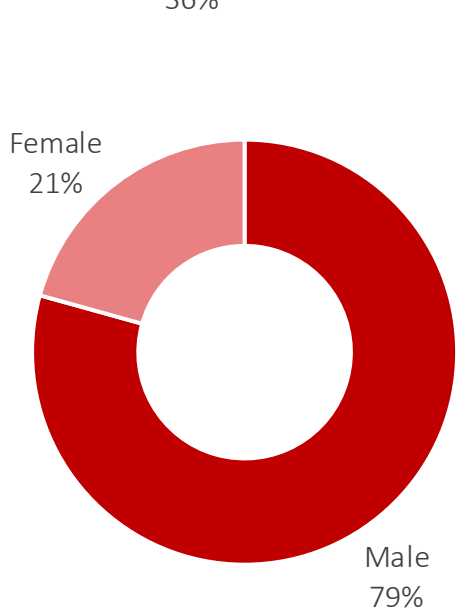
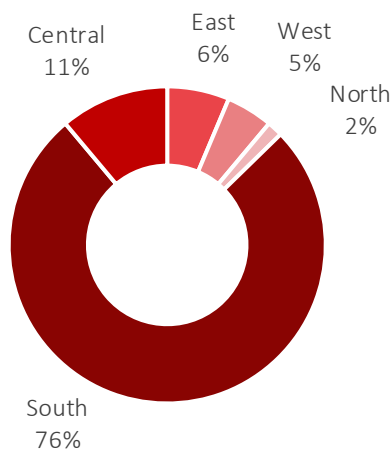
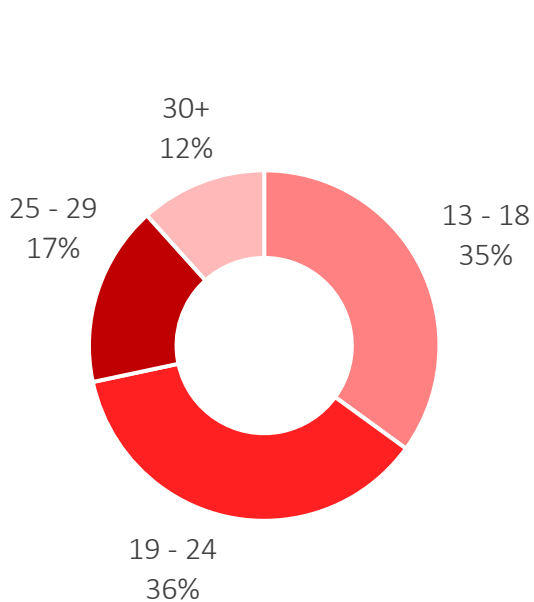
That we as facilitators need to make calls on behalf of the group at times. Being inclusive is all well in theory but it can also allow things to be disjointed and lose the rhythm of things. We also learned to respect the process of making a group project, without compromising the program.

# NAVIGATORS / SOUTH

## SUMMARY



Total participants this quarter: 60





# NAVIGATORS / SOUTH

## IMAGES





# NAVIGATORS / SPOKEN WORD



**Facilitated by** Noah Tauti & Luani Nansen

**Report by** Noah Tauti

**Wednesday's, OMAC, Ōtara**

This quarter we have been actively attending Stand Up Poetry open mic nights, held by Action Education, which have been a space offering us a taste of public performance - away from our little circle in OMAC. We have been filling our chat with concepts and ideas for pieces that we are wanting to execute with the upcoming dates - such as Halloween and Christmas. We've recently completed a project to promote the program, as one of our regular participants is a Content Creator and offered his skills to execute this project. We each wrote a spoken word piece about what Spoken Word Navs is to the individual and then filmed the pieces live.

## HIGHLIGHTS

One of our main highs is completing a collective project! This project was made in the image of the collective group, who conceived the idea themselves. It has given the participants more ownership over the program, and more pride for it too.

## CHALLENGES

The only challenge we've faced this quarter is having to relocate a few times due to renovations at OMAC or other bookings taking precedence over our program. This has, unfortunately, impacted attendance too as we have had to move around a few times, creating a sense of unfamiliar territory for our participants.

## LEARNINGS

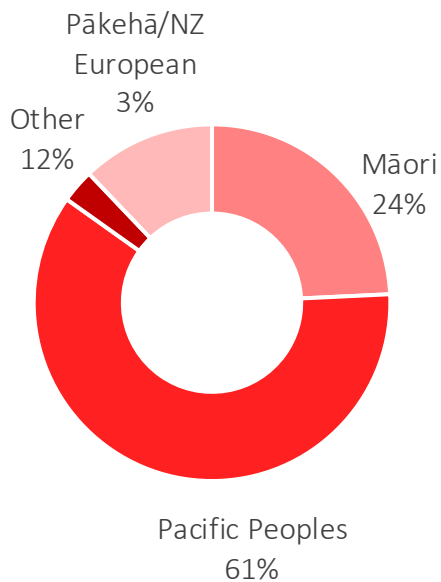
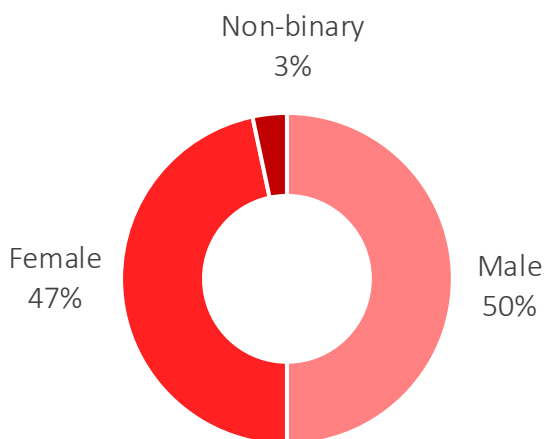
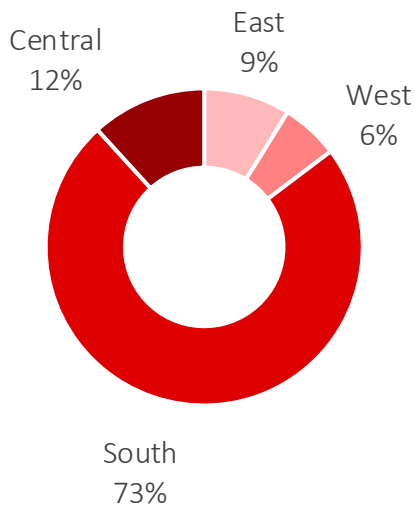
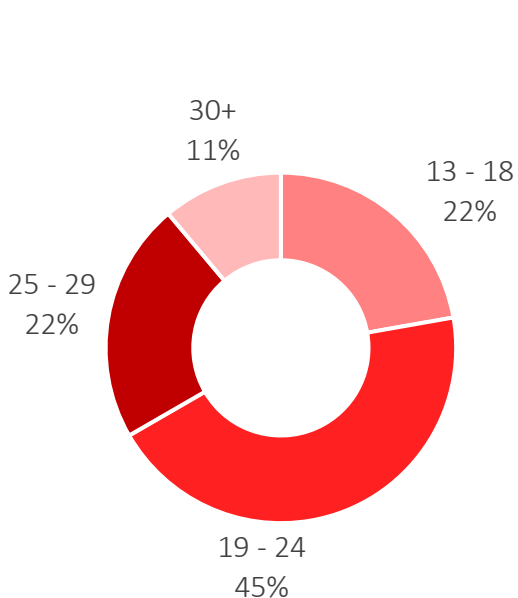
Food brings people together, especially Pasifika peoples. This has been the centre of our connection at Spoken Word Navs. We have shared our favourite underrated food spots with each other, and make an effort to visit those spots, to come back and give the group our ratings of them. This has led to discussions of a pot-luck, where we share food with each other and connect over a feed.

# NAVIGATORS / SPOKEN WORD



## SUMMARY

Total participants this quarter: **30**





# NAVIGATORS / SPOKEN WORD

## IMAGES



# TALANOA TUESDAY'S



**Facilitated by** Rizvan Tu'itahi, Siose Solo & Ben Tuimaseve

**Report by** Ben Tuimaseve

**Tuesday's, Taro Patch Creative, Papatoetoe**

This quarter we have seen some solid shifts in behaviours at Talanoa. We invited new, now regular, participants into our space. We were joined by Wāhine Navigators, who brought a new energy to our space. And we have explored conversations in more depth this quarter, which is a shift from previous quarters, likely because of the rapport we've been able to build over time.

## HIGHLIGHTS

Highlights were definitely seeing a participant come out of their shell. They've become more optimistic and have participated in suggesting themes for conversation during Talanoa, based on their personal experiences. About six months ago, this participant would listen rather than join in the conversation. Now, they are able to share how they are truly feeling and is an active participant in Talanoa. They've also credited Talanoa Tuesday's as one of the main factors in their growth. Another participant returned after a while, and shared that they had been working on applying some of the learnings they received in our space. One of the major learnings they took away was to back themselves more in the choices they make and taking responsibility for their own actions, which is such a solid testimony to the benefits of this program.

## CHALLENGES

Attendance and participation has been difficult to navigate in this space. We feel that conversational spaces are more effective when there is an intimate group, rather than a larger one. We've found that very few people are engaged conversationally when the group is larger. That said, we have had smaller groups this quarter, which has positively impacted those attending. Promotion for Talanoa Tuesday's has also been difficult as encouraging people to come to a space of conversation can be seen as disingenuous when posting about it on social media. I suppose the challenge is trying to communicate what we do, without breaching people's privacy, whilst showing the world how it is beneficial for people to attend. We are working on ways to achieve this better.

## LEARNINGS

Some things we have noticed is that our male participants still find it difficult to express themselves fully, and talk about their experiences. We show great patience with these participants, to make them feel as comfortable as possible by not forcing them to share, allowing them the space and time to share e.g. sitting in silence and allowing them to gather their thoughts. Change doesn't happen overnight, but gradual steps will shift mindsets, which we can see slowly developing in some more reserved participants.

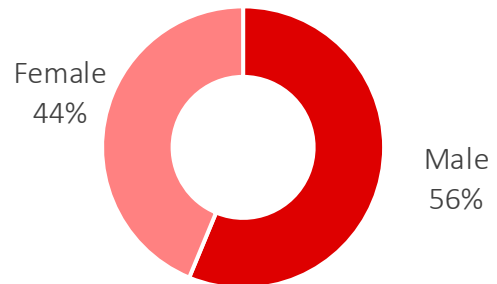
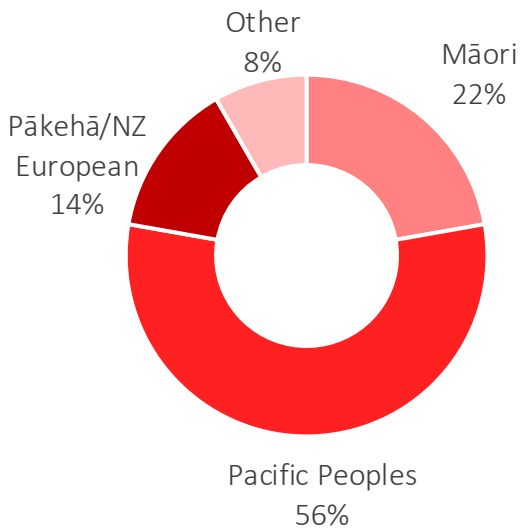
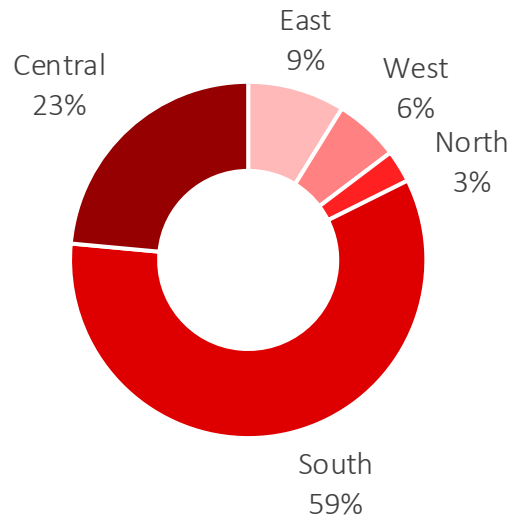
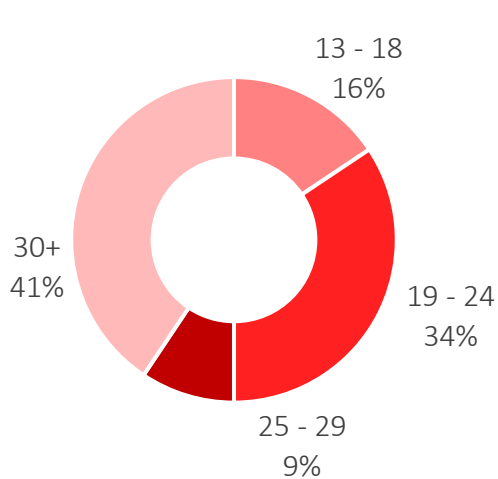


# TALANOA TUESDAY'S

## SUMMARY



Total participants this quarter: **32**









# CREATIVE LABS



## OVERVIEW

Free weekly studio program that empowers youth with local resources, equipment, and guidance. Fostering creativity, connecting like-minded individuals, and nurturing the next generation of artists and musicians.





# CREATIVE LABS / CENTRAL



**Facilitated by** Taimana Davis, Raneem Caco, Dera Meelan & Aidan Fine

**Report by** Dera Meelan

**Mon, Weds, Thurs, Wesley Community Centre, Sandringham**

This last quarter was amazing for Central Creative Labs. Our goal is to provide a safe space for youth to record music, develop ideas, and flesh out concepts, offering mixing and mastering services to support them on their journey. We were fully booked every week, with people even messaging our group chat to check session availability. We saw a tremendous number of new participants alongside regulars from previous quarters. Many participants progressed from just starting out to releasing full tracks with rollout plans. Creative Labs has truly become a space for growth for our participants.

## HIGHLIGHTS

Last quarter was full of highs. Our attendance hit its maximum capacity, with participants even asking us to extend hours and add new days each week - always a good sign. We've seen tremendous growth from all who use the space. At Creative Labs, we don't push anyone in a specific direction but we do provide a space where they can use the equipment autonomously and, most importantly, enjoy a safe and fun environment. One of the best parts has been watching participants who started as hobbyists gradually use the space for official releases, kickstarting their musical careers. That's the essence of Creative Labs - a shared, safe space where you can create, whether you're new to music or looking for a professional setup.

## CHALLENGES

The only challenge we have identified is the soundproofing of our facilities, which has been an ongoing challenge since we have built the studios. Sound often bleeds into other booths, which is normal considering they are right next to each other. But this impacts participants work because they are constantly fighting for silence to be able to record.

## LEARNINGS

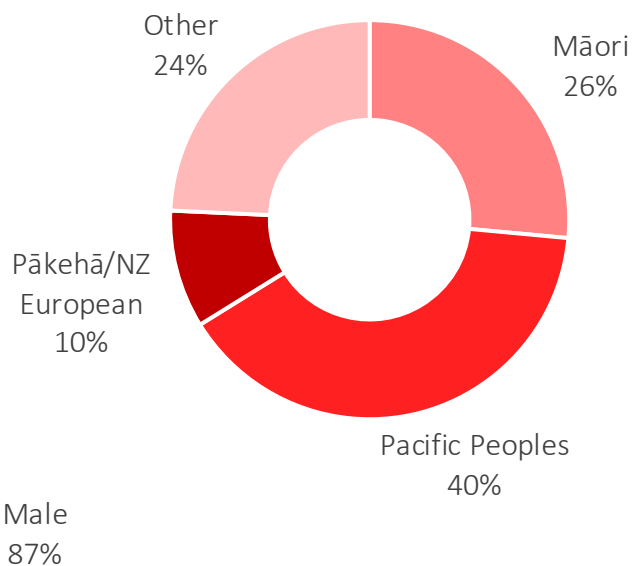
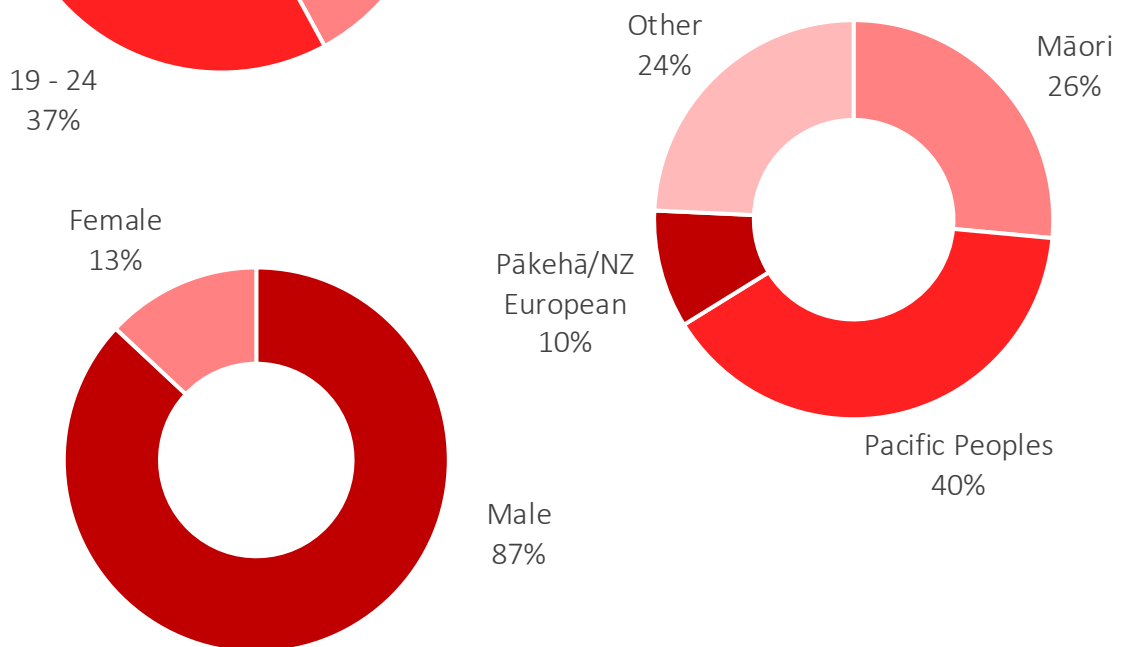
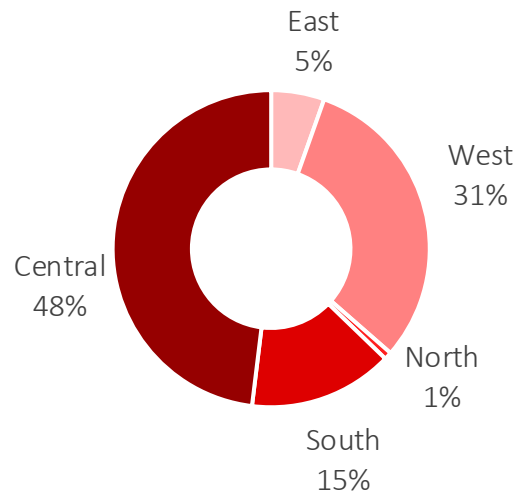
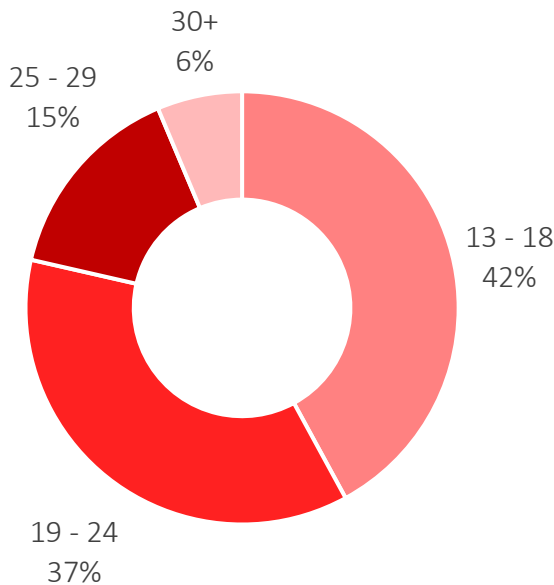
One major lesson we've learned from Creative Labs, especially in the last quarter, is that you don't always need to be fully hands-on with the youth we work with to see them flourish. Creative Labs operates in a way where participants can book in, learn how to use the equipment, show up, use the space, and leave as they wish. Our facilitators are always available to help or tutor when needed, and many participants quickly learn what they need to do and take charge of their work. Creative Labs is one of those testimony programs for effective Youth Work in practice, as we give them a fishing rod to feed themselves for a lifetime.

# CREATIVE LABS / CENTRAL



## SUMMARY

Total participants this quarter: **118**





# CREATIVE LABS / CENTRAL

IMAGES



# CREATIVE LABS / SOUTH



**Facilitated by** Oliva Luki

**Report by** Oliva Luki

**Mon, Tues & Weds, OMAC, Ōtara**

This quarter has been pumping at South C-Labs. Participants are now using this space for more than just music. We've recorded voice overs for a documentary & dialogue for a short film. We've also explored many people's first times this quarter: first time singing, first time on the mic, first time using autotune. Also recorded a duo who met at Navigators and connected creatively straight away. It's been a full on quarter and the art coming out of South C-labs has been inspiring.

## HIGHLIGHTS

A major high is having a long standing participant book the studio for the first time since joining Navigators over a year ago. This is a high because they were always too shy to record their music let alone just making a booking. Just taking that step would've been hard for them but I think building the relationship with them at Navigators made it easier for them to open up and give it a try. Another high is how quickly the studio gets booked. Participants are eager to record their music/art and bookings disappear real fast. I suppose this is cos I've built a safe environment for the participants to record their music without any judgement, so they feel comfortable to return and know that their time would be spent well in the studio.

## CHALLENGES

We've had to reduce our recording days this quarter due to OMAC using the space for other programs, which is unfortunate for our participants as they now have less time to use the space. We've tried to implement mentoring or beat creation sessions in place of this reduction, but the participants haven't taken to this opportunity yet. In some cases, we have also turned up to deliver this program and the studio has been out of order. These are probably the only challenges we've faced this quarter.

## LEARNINGS

Building solid relationships at our community program, South Navigators, makes it much easier for participants to book a a session in this program. This has helped heaps in getting participants to book with me, and actually turn up. I've realised that making new participants feel welcome makes a huge difference to their willingness to utilise all of our resources at Te Karanga.

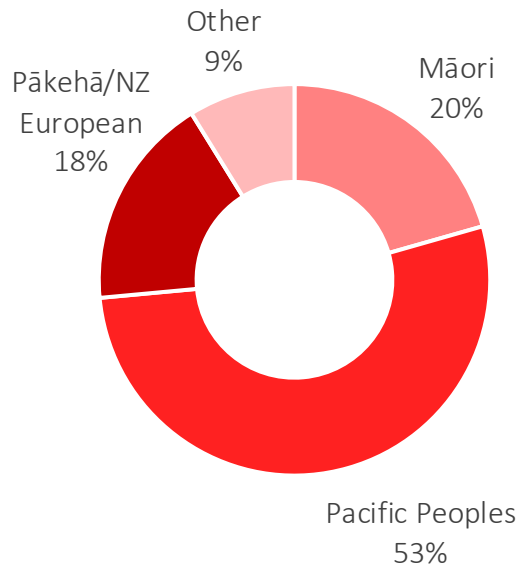
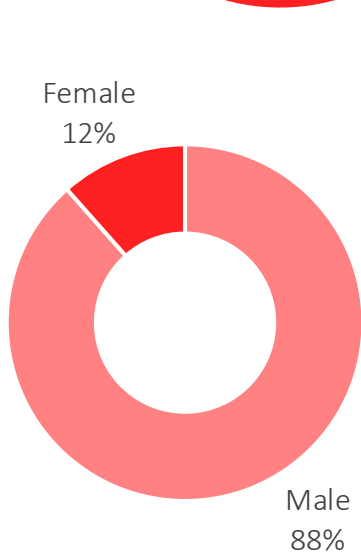
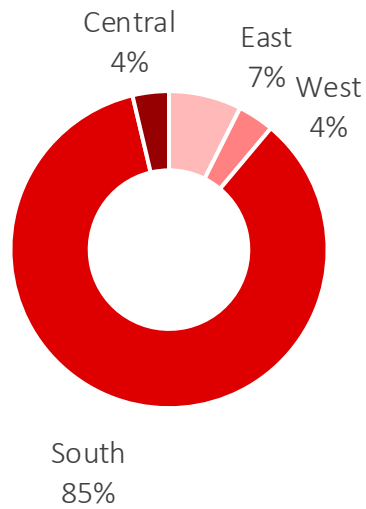
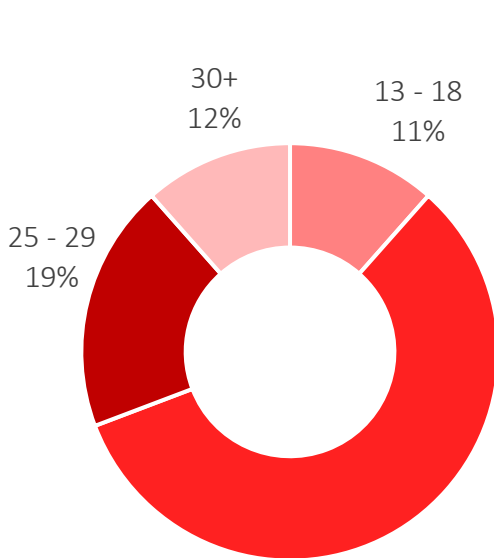


# CREATIVE LABS / SOUTH



## SUMMARY

Total participants this quarter: **26**



# CREATIVE LABS / SOUTH

IMAGES





# PROFESSIONAL DEVELOPMENT & ENTREPRENEURSHIP



## OVERVIEW

An internal program preparing aspiring creatives for future work environments. Supporting rangatahi with business ideas and focusing on artist professional, personal, and business development within the arts.



# PROFESSIONAL DEVELOPMENT & ENTREPRENEURSHIP



**Facilitated by** Elijah Manū, Rizvan Tu'itahi, Abraham Kunin, Oliva Luki & Raneem Caco

**Report by** All facilitators

This quarter has seen a massive shift for our participants from the learning space to the practical space and we are truly proud of the work they are producing. Facilitators on Bridge The Gap (BTG) have worked with several participants through different stages of their entrepreneurial journey in music. Some skills we have helped develop are: learning how to release music on streaming platforms, and accessing and monitoring streaming revenue; marketing strategies for effective releases, focusing on social media communications with audiences; sourcing engineers to mix and master their work on professional levels; and event planning, management and execution.

## HIGHLIGHTS

Across the board we are seeing the confidence in our participants flourish both creatively and entrepreneurially. Building confidence is one of the foundations of our program, because without it, our participants generally stop participating. They are becoming more autonomous with their work and making connections with other musicians, communities, and spaces to execute some of their ideas. One participant opened for an international act this quarter, which has further opened several opportunities for them as a paid artist, being booked for two extra paid gigs in October. Another participant, who worked on a song with one of our facilitators, made #1 on the NZ Hot Singles Chart within a month of releasing the song, and has accumulated over 100k streams on Spotify, which converts to around \$1000 NZD. They have also increased their following on Social Media, which will lead to further opportunities such as paid gigs, being signed to a label, national exposure and more. A great example of entrepreneurship for emerging artists. Furthermore, one participant is throwing his first ever headliner gig, where he is the main artist. With the mentorship of one of our facilitators, he has been able to learn how to book a venue, set up online ticket purchasing, design his own poster, and promote his event.

## CHALLENGES

Although participants have been able to execute their ideas and take practical measures to achieve their goals, they are also leaving some really creative and innovative ideas unfinished. For some participants, they enjoy the brainstorming stages because of the excitement in creating something new to present to the world, however, when it comes to execution, they see the pathway as a challenge and create barriers for completion of their projects.

## LEARNINGS

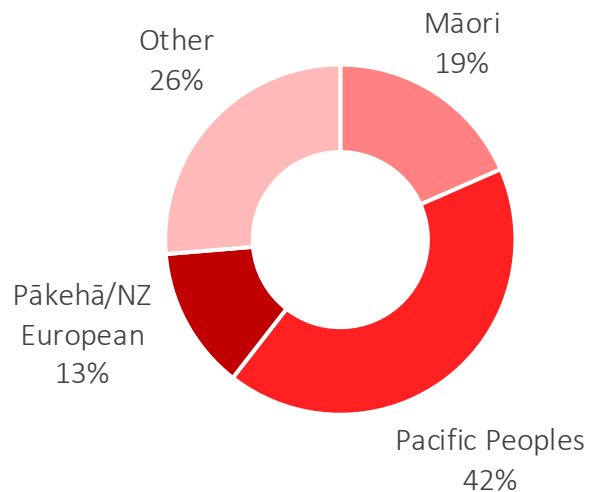
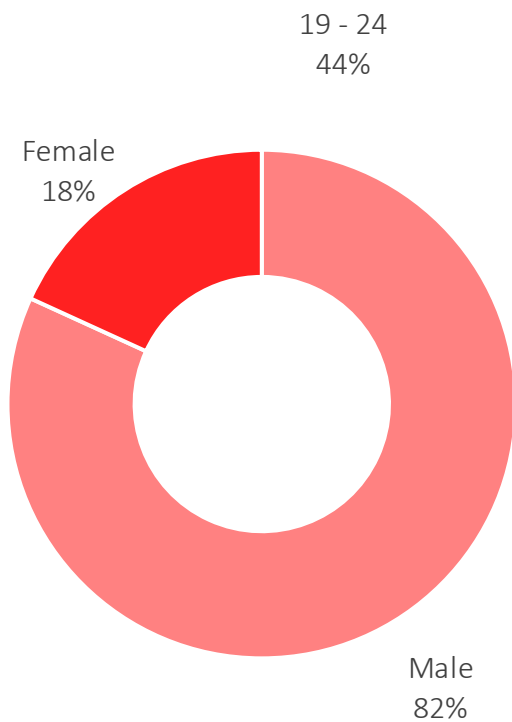
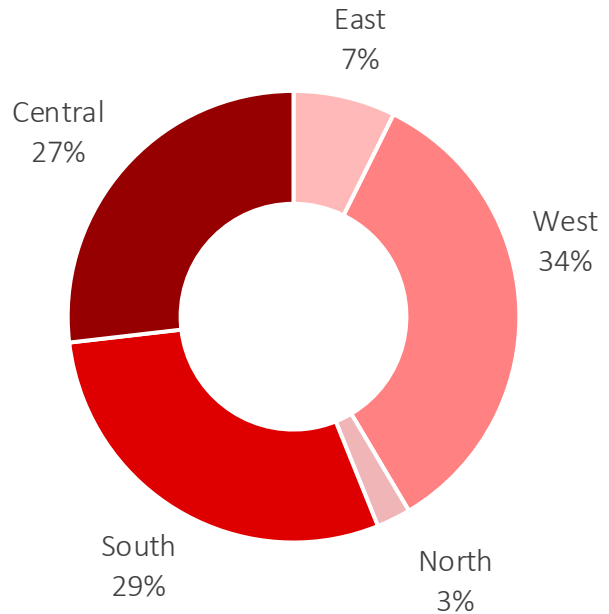
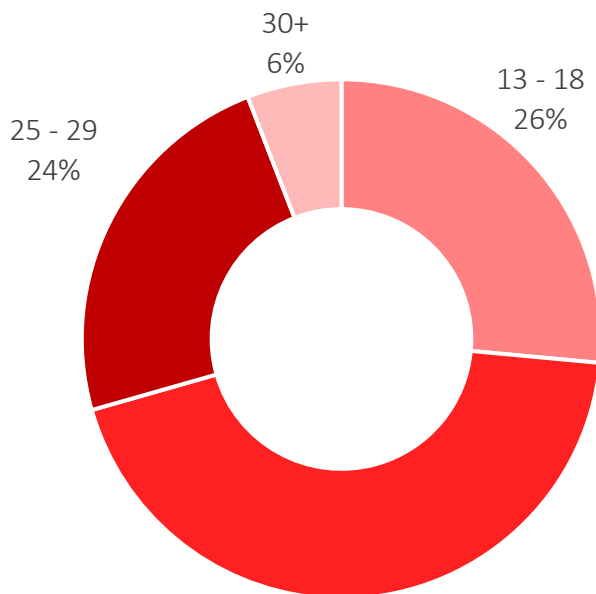
Confidence is one of the keys to success for our participants. When they doubt ideas, or their ability to be entrepreneurs, they begin to withdraw from entertaining those ideas, so we have to maintain a positive attitude as facilitators to ensure that they see the potential within themselves. Consistency is also a key determiner in someone's success, like the participant who's song reached number one. Although it may be a slow progression for some, it will benefit them in the long run. Furthermore, sometimes participants learn better in practical situations. For example, the participant throwing his own gig only committed to it because the facilitator suggested that he book a venue in one of their sessions. From there, the facilitator guided him on what to do next and when. So instead of learning how to do it in theory, the facilitator encouraged him to do it hands on and in real time, which has been a beneficial experience for the participant.

# PROFESSIONAL DEVELOPMENT & ENTREPRENEURSHIP

## SUMMARY



Total participants this quarter: 34





# PROFESSIONAL DEVELOPMENT & ENTREPRENEURSHIP

## IMAGES







## OVERVIEW

Rap-n-Rec is a music program delivered to young people in youth justice or schools, empowering them to share stories through music to normalise music as a means of emotional expression.





# RAP N REC YJ



**Facilitated by** Rizvan Tu'itapu

**Report by** Rizvan Tu'itapu

**Tues, Whakatakopakai Youth Residence**

This quarter for Rap n Rec Youth Justice (YJ), we only delivered in Whakatakopakai, as the other providers have since ended the funding for this program. We have also reduced our days to once per week, rather than twice per week, as their intake was a lot smaller this quarter. However, we continued our normal delivery: One on one writing and recording time. Participants in this program choose a beat or instrumental off YouTube and proceed to write a rap which we come in to record for them.

## HIGHLIGHTS

We've recorded a lot of songs this quarter and the participants have expressed how proud they are of their music which is a massive high for me. Staff have also expressed their gratitude for this program as they don't often see the participants engaged and concentrated in other programs. One young person in particular worked on five songs within two sessions with us, and when they were released from Youth Justice, they were able to take their music on a USB and have uploaded it all to YouTube since.

## CHALLENGES

The main challenges we have is getting the participants to finish their music. Rather, they want to spit a verse then move on to a new song and don't re-visit the old pieces they've started. The goal this quarter was to write entire songs with proper structure and sequence. Some were able to accomplish this but some found it difficult because they have shorter attention spans or are disinterested in what they started.

## LEARNINGS

Most of the participants have had peers come through Youth Justice in the past, which I have recorded, and when I show them their music, they are more motivated to make music that is similar or even better. It's something they can take away and share with those peers to build more connection with them, and also have something they can flex, or show off when they are released.

# RAP N REC / YJ

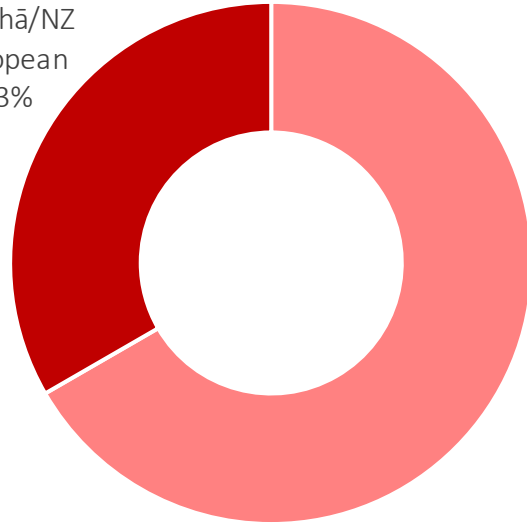


## SUMMARY

Total participants this quarter: **10**

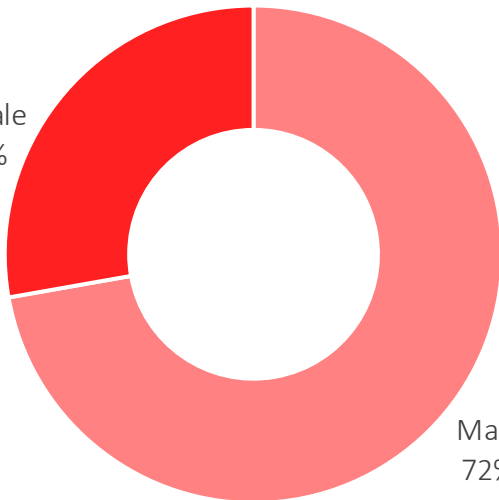
All participants between 14 – 17 yrs old

Pākehā/NZ  
European  
33%



Māori  
67%

Female  
28%



Male  
72%





# RANGATAHI HIGHLIGHTS



This is an all-inclusive space, regardless of age. Took my brothers and they thoroughly enjoyed it.



I was able to be myself around new faces and adapt to the environment quickly, and I was graced with being able to hop in the studio which I've never done before so that was a nerve breaker.



This has changed my personal perspective and believes of what I can achieve in my life as a woman and artist.

I joined this program to re-gain my confidence, and dive deeper into music and I really have achieved that and so much more .

The overall environment and energy we have, celebrating each others' achievements and personal experiences. I only went to one day of the program, yet it blessed me in a way that I can understand more of artistry and music in general.

I love the vibes and creating music and just having good people around me.

This is my favourite program, I'm now confident enough to invite others to collaborate with me in the booth, making me realise my potential as a producer and Artist.

# MORE IMAGES





# MORE IMAGES





# MORE IMAGES





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