

# PROGRAMS REPORT

QUARTER 1 JAN – MAR 2024



**TE KARANGA**  
CREATIVE COMMUNITY

# OVERALL SUMMARY



Prepared by TK White, Operations Manager

Throughout this quarter, we've witnessed a notable shift in participation dynamics across our programs. With strategic relocations to more centralized venues, we've observed a surge in engagement, reigniting enthusiasm in those specific areas. Moreover, established programs have experienced organic growth, fuelled by word-of-mouth referrals and positive testimonials from existing participants. This reflects the profound impact of our programs and emphasizes our commitment to fostering a supportive community.

We've seen the emergence of lasting friendships among participants which speaks to the nurturing environment we've cultivated, while the voluntary commitment of individuals highlights the effectiveness of our approach.

Furthermore, significant improvements in our professional development program, including industry opportunities and utilisation of our free services, highlights the tangible outcomes of our initiatives. Our effort to rebrand our entrepreneurial program has further enhanced our support for aspiring entrepreneurs, deepening their understanding of industry dynamics, and increasing their confidence to participate in the music industry economy.

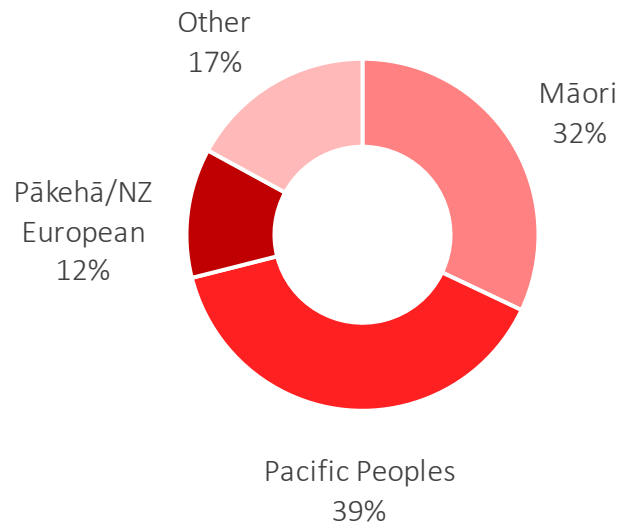
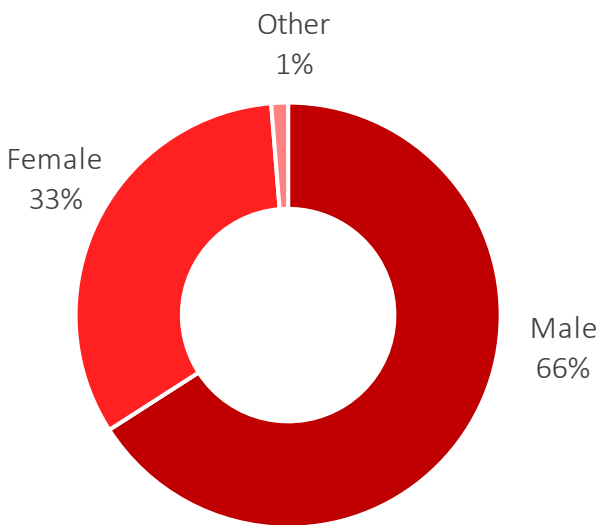
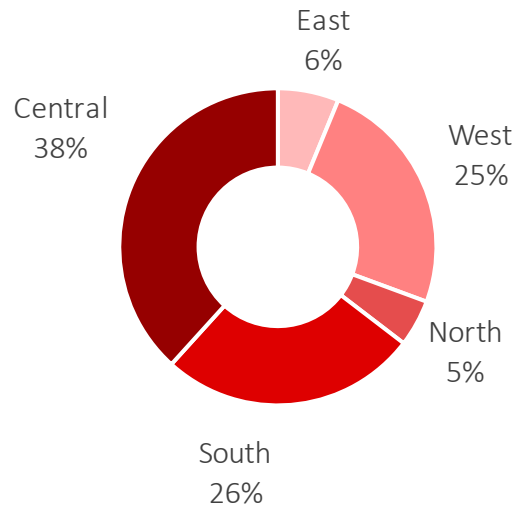
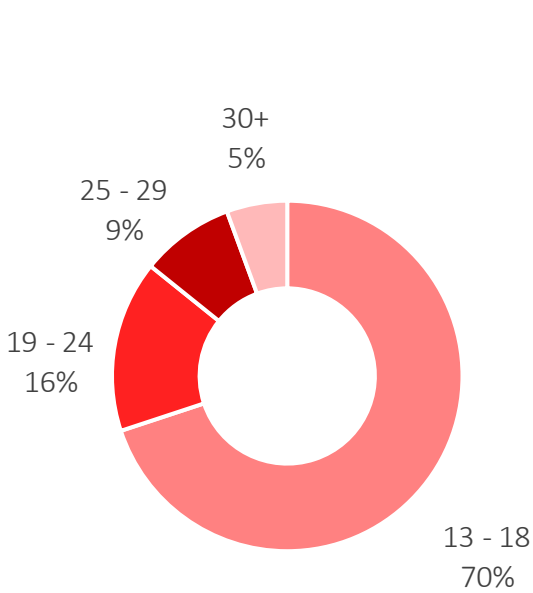
Overall, we have had a great start to the year and look forward to what the rest of the year looks like for us here at Te Karanga.



# DATA TOTALS



Total participants this quarter: **440**



# CONTENTS & PROGRAMS



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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 to share stories through music, normalising music as a means of emotional expression.

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## NGĀ KĀKANO

Annual, two day professional development workshop aimed at providing youth with professional experience in a studio with a producer and musicians to collaborate and make music.

## 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 7-8 providers across Tāmaki Makaurau.



# CREATIVE PATHWAYS



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

Report by Hariata Makiha

This term Creative Pathways has successfully delivered our annual visual arts program, Graph 101 with special guest, the esteemed street artist Carl Dobson (aka IKON), who facilitates the theory and practical of this program. We leverage our participants interest in graffiti and tagging, and channel this into mural design and sellable pieces of work. The theme this term was Identity. Through this theme, we've facilitated what identity means to them to plan and draft a simple design that can be turned into a mural. We wanted to increase their confidence in using spray cans and finish a project they can be proud of. Through the program we invited Liam Hindley (aka Gasp) and Monty Collins (aka Mr. Burns) as guest facilitators to support in the practical sessions.

## HIGHLIGHTS

The amount of continued interest in both new and old participants. After our sessions are over there is always a desire to continue to work. Students are becoming more comfortable in our sessions, asking for help more, and especially noticing more productivity in male students. Having three male facilitators helps provide more attention to the male students which helps them stay focused. We've established a solid culture in our classes too. We always do a vibe check (rating out of 1-10 on how you feel), and we always have an activity prepared when the class is averaging under 5. Students are not forced to do the work of they don't want to, as long as they don't disrupt the class.

## CHALLENGES

Each group across Tāmaki Makaurau has their own unique culture amongst themselves. It can be difficult to gauge how to effectively deliver a class when there is constant change in their environments (absence, new students every week, conflict between students, dominance from some students, etc.). Our session plans can be a challenge to deliver when students are not always present. It means having to catch them up to everyone else, having to jam 2 lessons of learning into 1 session, which can sometimes overwhelm students and disrupt the flow of the class. Some students aren't interested and will sometimes distract those who are working.

## LEARNINGS

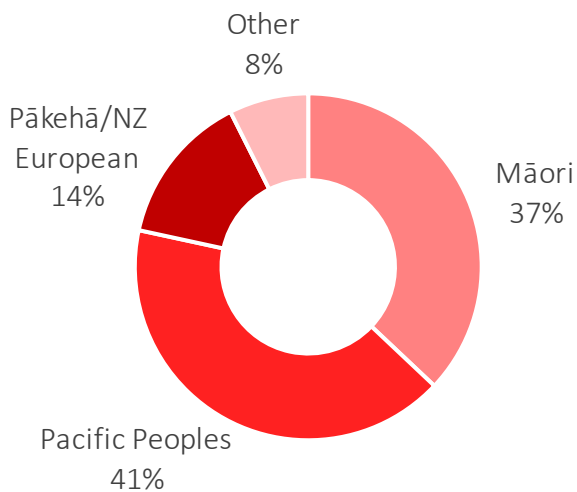
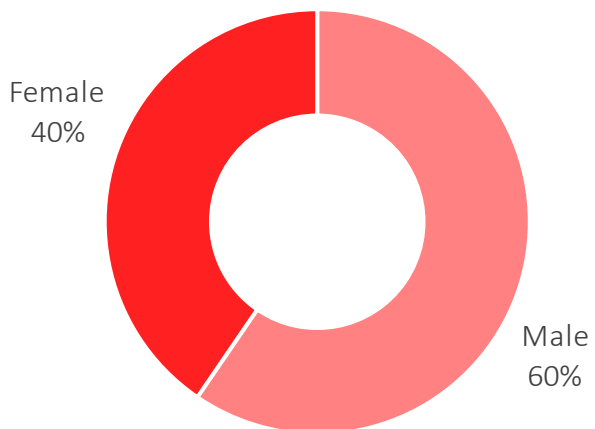
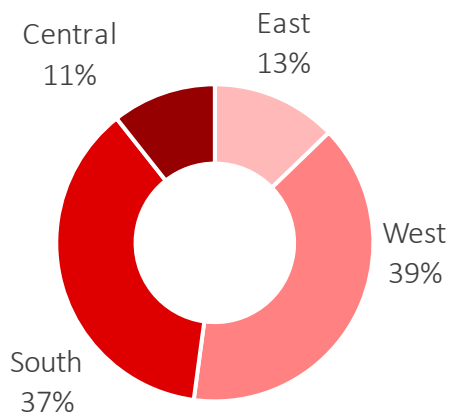
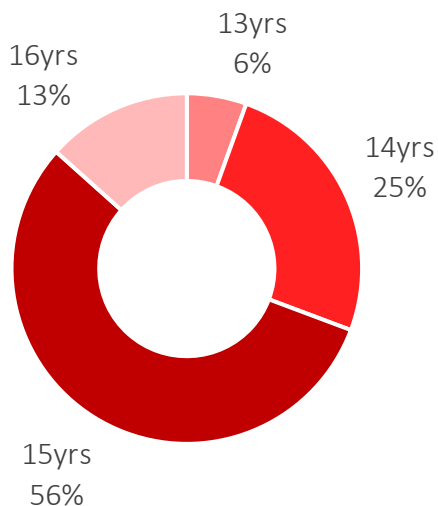
As mentioned in previous reports, rangatahi in these environments require a lot of one-on-one attention. This term we've seen a shift in engagement and behaviours. The extra male facilitators have affected higher productivity with male participants however, female participants are not quite as sharp. We've noticed also that the male students don't respond to a female lead facilitator the same way they respond to a male one. This meant that we had to rotate the lead each lesson. Female students require more attention, as they are usually uninterested in anything they do. Females are very shy to ask for help and they need to build trust before they begin to become comfortable with you and that trust has to be built over a period of time which might be more than the time we have per term. Interaction with female students is always usually high, but productivity is usually low unless a female facilitator is sitting with them.

# 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 / WEST



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

**Report by** Aidan Fine

**Tuesday's** Zeal West, Henderson

This quarter, our West Navigators program moved location to Zeal West in Henderson, continuing to unite young people from West Auckland every week. It's been a vibrant space for sharing life stories, discussing favourite tracks, and co-creating music. This setting has been perfect for them to connect with fellow creative spirits and enjoy a safe and welcoming environment. They also got the chance to interact with our facilitators, who are not only deeply experienced but also bring a rich diversity of talents from the music industry to the table. We must acknowledge the team at Te Manawa Library who hosted us piloting this program for several years, and have been extremely supportive and flexible with our move to Zeal West.

## Highlights

The most significant highlight was undoubtedly our move from Te Manawa to Zeal West. This transition wasn't just a change of scenery; it represented a major leap forward in making our sessions more accessible and inviting for the wider community. Thanks to this strategic move, we've witnessed a remarkable surge in attendance. This is a dramatic shift from previous quarters, where fluctuating attendance was a challenge. Our dedicated facilitators have been a constant presence, bringing a wealth of fresh ideas and enthusiasm to each session, which has significantly contributed to keeping our participants eagerly coming back each week. This combination of a prime location, increased participation, and stable, creative leadership from our facilitators has truly made this quarter a standout period for West Navigators.

## Challenges

There haven't been many, if any, notable challenges at West Navs this quarter. As a team, who also facilitate another Navigator's program, we realised that we have to adapt to the needs of the different participants on the program, compared to the other Navigators program we facilitate. This isn't so much a challenge, but it was something we were able to identify as a movement in a different direction.

## Learnings

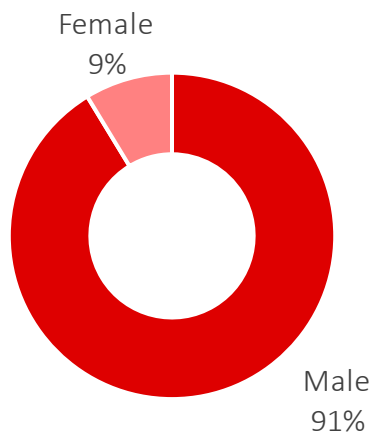
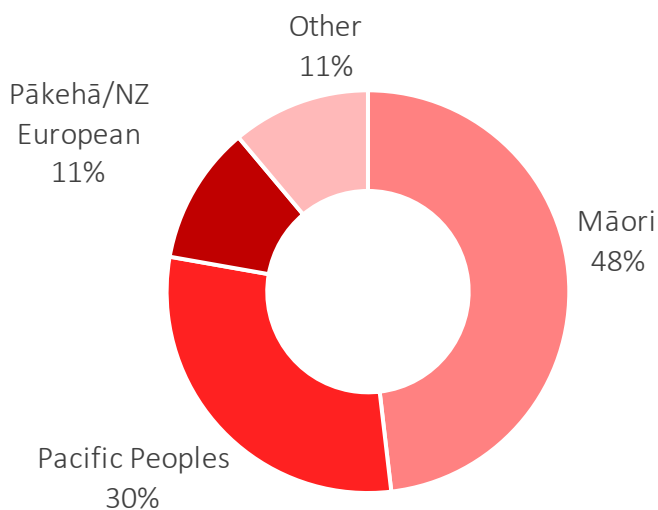
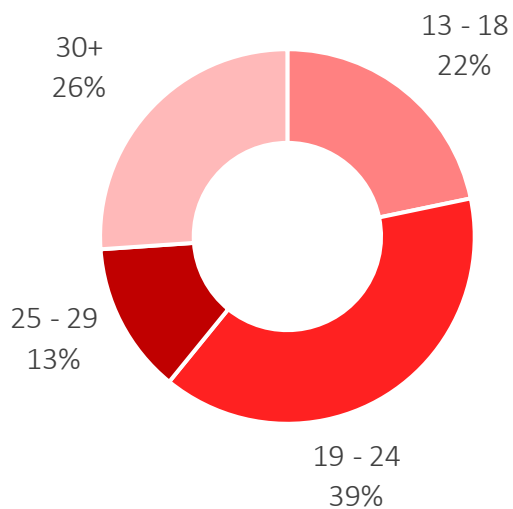
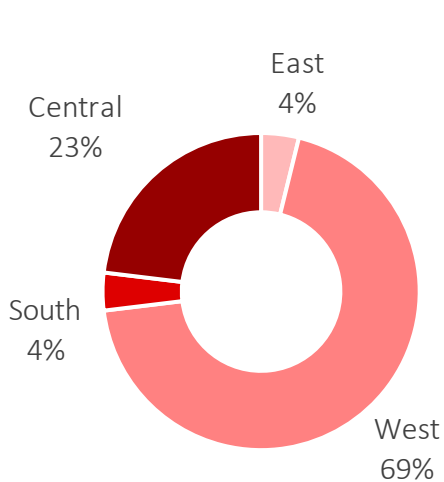
The transition to Zeal West demonstrated the transformative power of accessibility, leading to a surge in attendance and a more vibrant, inclusive atmosphere. This shift not only attracted a broader audience but also fostered an environment for open discussion and participation. Additionally, we discovered the importance of adapting our creative formats to suit different groups. What works in another Navigators program might not work for the other, so we have enjoyed changing the format of delivery to suit the spirit of this program.

# NAVIGATORS / WEST

## SUMMARY



Total participants this quarter: 25



# NAVIGATORS / WEST

## IMAGES



# NAVIGATORS / NORTH



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

**Report by** Tamzin Naicker

**Monday's** Onepoto Āwhina, Northcote, North Shore

This quarter has been one of meaningful and inspiring discussions with our participants, where we have spoken about goal setting, life's 'check points' and personal growth; nature's healing benefits, emphasizing its positive impact on mental health; cultural appropriation; and creativity's ups and downs. These discussions led us to start our North Navigators Cypher, one of the first from this side of town. We've also had a few new faces join us this year, having seen our adverts online.

## HIGHLIGHTS

We've seen more wāhine become regular participants in our space and they've taken it on board to promote and post about the program with no prompting from the facilitators. Everyone has been excited about the cypher and a participant that hasn't been in person even got involved and sent through a beat for us to use. We've seen huge growth in multiple participants when it comes to creative and sharing in the space. From their first attendance to now, they've become more open to sharing and contributing to the discussions and creative sections and we've watched their confidence bloom since they first started e.g. running back their verses in the sharing section when they've messed it up. It's giving safe space for our participants.

## CHALLENGES

Although we have seen an improvement in confidence within our participants, we also notice that engagement from older participants has quietened down a bit. We've also noticed that, because our program is still new to the North Shore community, when more experienced participants come through, it is quite intimidating for our participants because they are still getting used to Navigators in whole.

## LEARNINGS

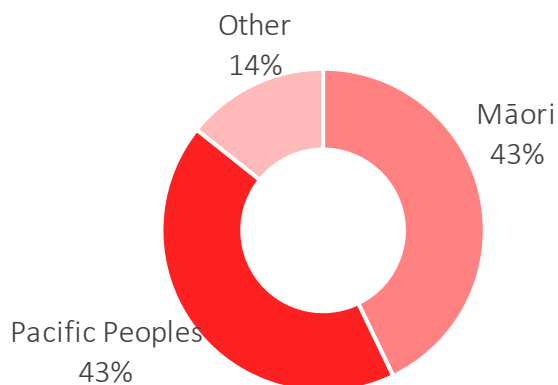
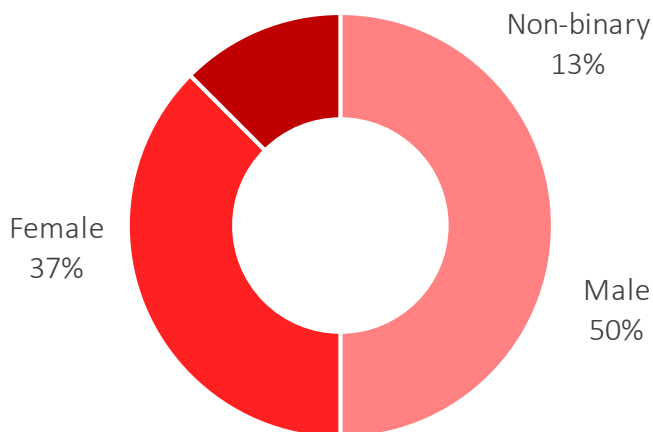
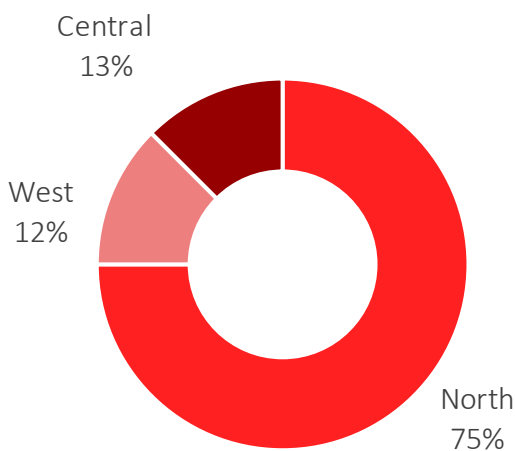
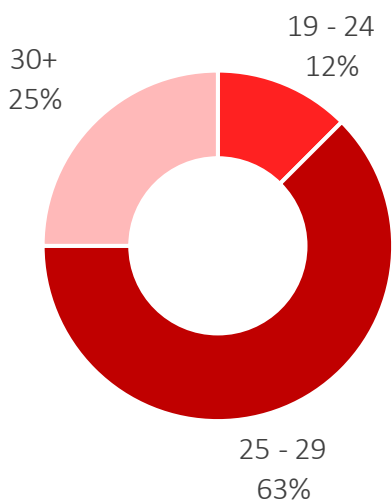
Our participants particularly love the Talanoa section and get really into the discussions regardless of topic. They need this time and space to practice coming into their own comfort and working on their artistry. We've been able to witness how much, and how fast, their confidence and skills have grown through the creative sharing segment because of the Talanoa space.

# NAVIGATORS / NORTH

## SUMMARY



Total participants this quarter: 8



# NAVIGATORS / WAHINE



Facilitated by TK White, Hariata Makiha & Jasmine Pene

Report by TK White

Tuesday's Wesley Community Centre, Sandringham

This quarter, we saw a significant growth in new participants attending Wāhine Navigators and felt that it would be a good idea to set intentions for the year so the facilitation team could structure the program in alignment with the intentions and goals of our participants. Most of the desires have been personal and social development before creative development. As new participants continue to enter our space, we have collectively set a program kawa (protocols and customs) to uphold the culture we have created to ensure that every individual entering our space will feel welcomed by everyone, feel safe to be themselves, and want to stay with us for the long run. We've planned to work on a few collective projects this year, including the celebration of our one-year birthday (in May), a Wāhine Navs EP, and promotional content to show the rest of the world what we do.

## HIGHLIGHTS

We've had massive growth this year, with almost half of our participants being new to the space. One of the major highs of having new participants is their testimonies so far. Having only been with us in the last 3 months, they have all testified to how safe the space is for them, how free they can be in our space, and how much they feel they have grown since joining us. Additionally, when we created our kawa, there was a mixture of new and old participants who were all on the same page. Our kawa including attributes like "Creative Space meets Safe Space", "A safe space to be authentically me", "Embracing diversity", and "A place where dreams come true". All of this is already in action at Wāhine Navs, and it absolutely melts my heart to know that these women can see, feel, and experience this atmosphere already.

## CHALLENGES

One of the challenges has been the sudden growth of participants. This has impacted our time frames within the program and the facilitators' ability to connect with people on individual levels. In the past, we had on average 6-8 participants per night, which was manageable. But this year we are averaging 15 per night which means we have been spending longer times on all our segments and having surface level connections with everyone. Additionally, we've seen a few groups form which can become exclusive for newer participants entering our space.

## LEARNINGS

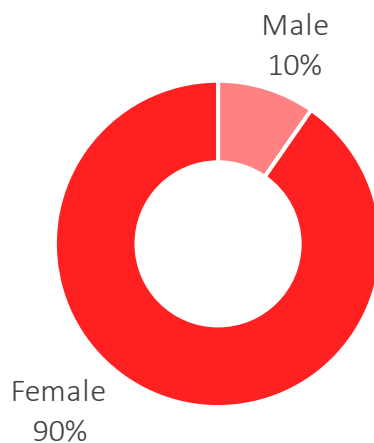
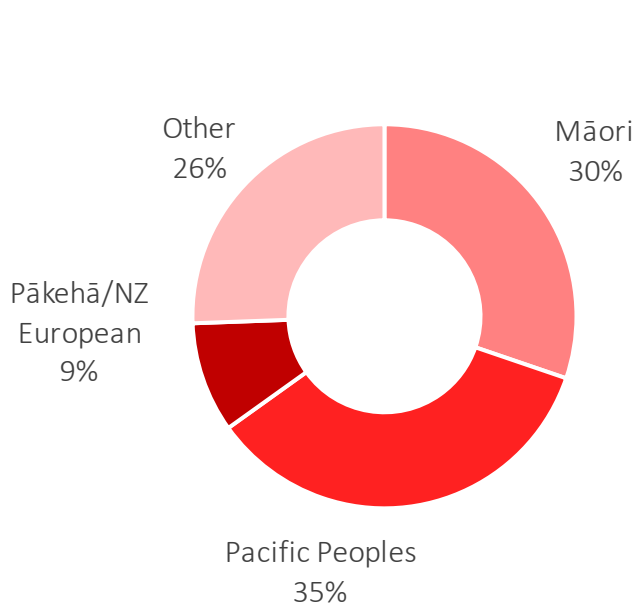
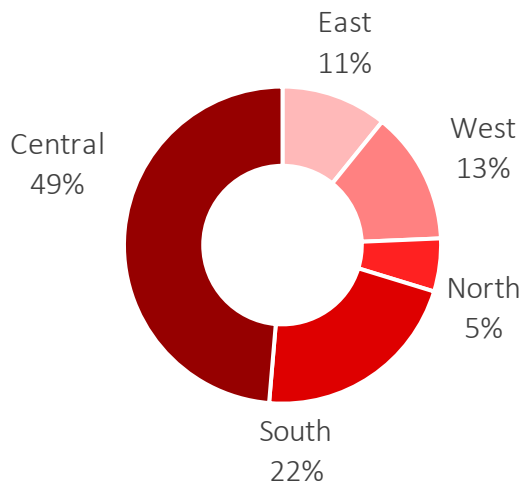
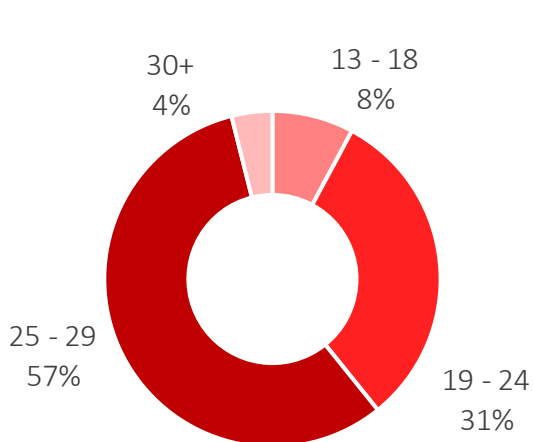
Our facilitation team has been planning for our participants to honour both the social and creative segments. We've put a timer on highs and lows, maximum 3 mins each (with flexibility for those who need longer). We have broken up Talanoa into groups, so that everyone has a chance to speak, be heard and connect with others they wouldn't usually talk to on a normal night. Furthermore, to tackle the groups that have been formed, we've been splitting people up randomly in the creative and Talanoa segments so they can work with others and form better relationships with them. One of the most recent learnings I have taken away is their desire to be involved in the development, promotion, and growth of the program which gives them more accountability for the success of the program, and their own experiences in it.

# NAVIGATORS / WAHINE



## SUMMARY

Total participants this quarter: **31**





# NAVIGATORS / WAHINE

IMAGES



# NAVIGATORS / PRODUCER



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

**Report by** Raneem Caco

**Tuesday's** Ōtara Music Arts Centre, Ōtara

Producer Navigators experienced notable improvements this quarter. We relocated from Onehunga to OMAC, addressing location and space concerns, enhancing participant experience. Adjustments were made to accommodate producers of all skill levels, though fitting everything into our three-hour sessions presented challenges. Nevertheless, the move to OMAC has fostered a better balance, resulting in a more engaging and inclusive program for all participants.

## HIGHLIGHTS

Since moving to OMAC, we've seen more people joining regularly and feeling more confident. One person, who used to be shy and played guitar, is now making beats and coming to every session. Surprisingly, we've attracted younger people who want to learn about production, not just experienced producers. This mix has changed how we run things, making it more welcoming. By encouraging people to explore and follow their passions, they're feeling more confident and excited to be part of our program.

## CHALLENGES

Transitioning back to OMAC brought both opportunities and challenges. While we noticed a temporary drop in attendance and consistency, we worked hard to adjust the space and refine our program. This affected both regulars and newcomers, with some feeling unsure about the sudden change. Additionally, exploring music production proved to be a big task, making it tricky to figure out where our program should focus. Looking back, we've learned that being flexible is key to helping our program grow, especially as we settle in at OMAC.

## LEARNINGS

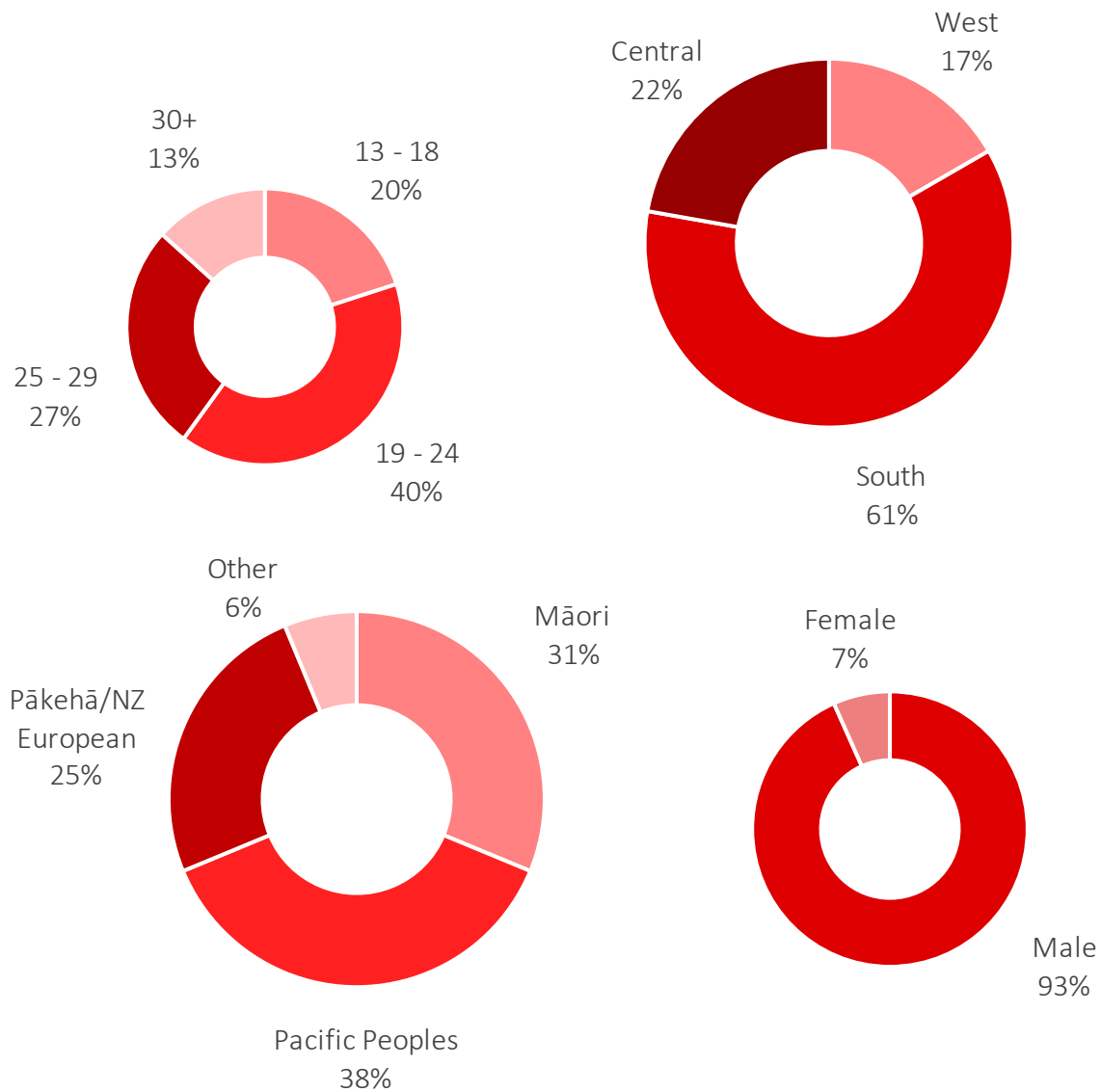
Our biggest takeaway has been understanding that our participants' experience comes first. We've learned that it's not just about learning; it's about creating a supportive space where creativity can flourish. Moving to OMAC showed us this even more, with most of our attendees being new and excited to learn. This change has helped us tailor our approach to their needs, sparking more enthusiasm from everyone involved.

# NAVIGATORS / PRODUCER



## SUMMARY

Total participants this quarter: **15**



# NAVIGATORS / CENTRAL



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

Report by Dera Meelan

Wednesday's Wesley Community Centre, Sandringham

In this quarter, our main focus was on continuing to make music and maintaining the participant count from the previous year. With our team leader Matte leaving Aotearoa, we had to reorganise things to adapt to the change without overwhelming ourselves. The first few months were all about transitioning everyone into the new structure and welcoming new members into our community. Our main goal was to keep the energy flowing with our music while also making sure everyone felt supported and included.

## HIGHLIGHTS

One of the most notable achievements of our program this quarter was the participation of each person in the creation process. By intentionally pairing participants who hadn't previously worked together, or even knew each other well, we fostered an inclusive environment where every person felt welcomed and embraced. This approach not only facilitated creative collaborations but also cultivated a sense of belonging and camaraderie within our program. Additionally, this strategy encouraged participants to step out of their comfort zones, resulting in the creation of innovative and diverse music that may not have emerged otherwise. Our commitment to peer-based mentorship rather than traditional "Student - Teacher" dynamics further enhanced this sense of equality and empowerment among all involved, contributing to both the social cohesion and creative outputs of our program.

## CHALLENGES

One challenge we have faced in Central Navigators this quarter was navigating social dynamics to ensure fairness and inclusivity. Occasionally, there were instances where individuals (whether intentional or not) formed clique-like groups, which could have potentially isolated others. Additionally, maintaining focus within the larger group, given its size, posed some difficulty, leading to occasional drifts in attention. However, aside from these minor hiccups, the quarter ran smoothly without any significant issues.

## LEARNINGS

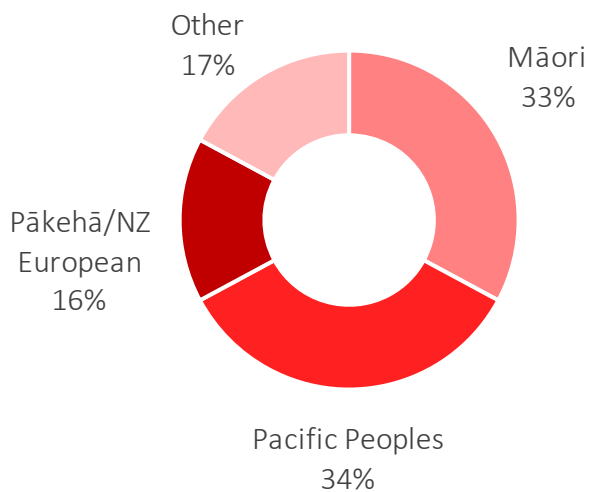
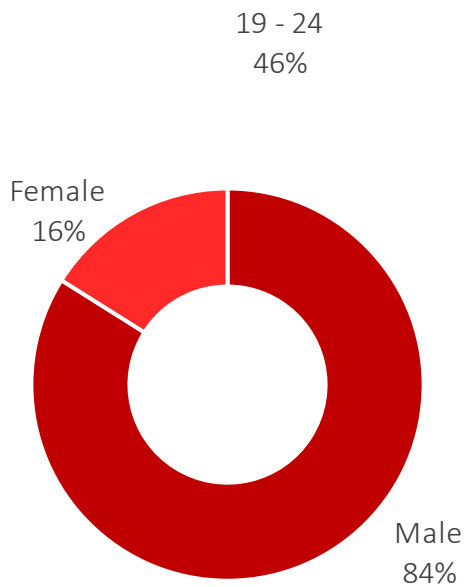
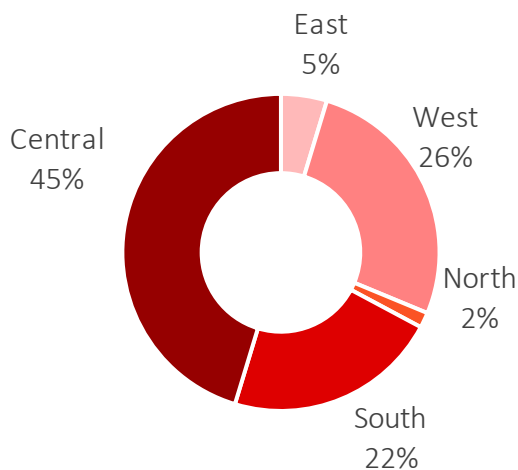
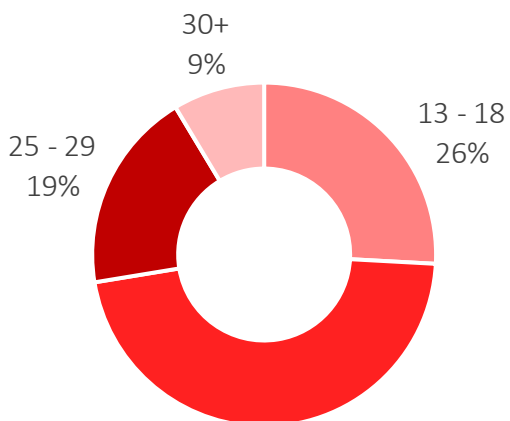
This quarter provided valuable insights into our program's dynamics. We discovered that certain topics sparked more engaging conversations and overall better participation. When topics didn't resonate, it served as a learning opportunity to refine our plans for the following weeks program. This period also allowed facilitators to rotate leadership roles, where we gained valuable experience in guiding discussions. Furthermore, our experimentation with various creative challenges proved successful, with participants enjoying the opportunity to step out of their comfort zones and explore new ways of making music.

# NAVIGATORS / CENTRAL



## SUMMARY

Total participants this quarter: **58**



# NAVIGATORS / CENTRAL

## IMAGES



# NAVIGATORS / TALANOA



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

**Report by** Siose Solo

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

This quarter, our conversations in the program covered various themes. We explored the concept of attachment, reflecting on how it evolves over our lifetime. Many of us realized how being overly fixated on goals can sometimes overshadow the journey itself. Some shared insights into how childhood experiences shape our attachments, whether it's to sports teams or people in our lives. We discussed handling hurtful situations with love and self-care, emphasizing the importance of acting in alignment with our values. Family dynamics, cultural heritage, and personal growth were also focal points, highlighting the significance of understanding our roots and relationships.

## HIGHLIGHTS

We had a random visit from The Movement who shared cultural insights in one session. Participants felt secure in the space this quarter, fostering trust and openness. Heavy talanoa sessions showed massive growth, with vulnerable moments being shared. Everyone respects each other in Talanoa Navs. Gratitude was expressed for the space, especially in smaller groups where deeper conversations flourished. The need for a safe space for Talanoa was recognised, with participants sharing personal goals like music releases and household peace, highlighting individual aspirations.

## CHALLENGES

Participant attendance has declined a bit, although we have some continued commitment from current participants. We feel it may be because of the season. Usually, people like to converse during the colder months.

## LEARNINGS

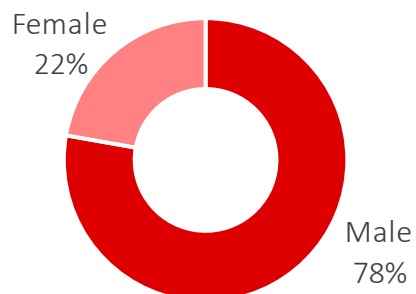
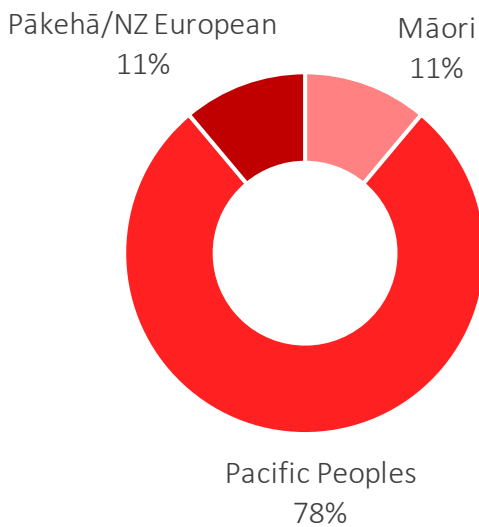
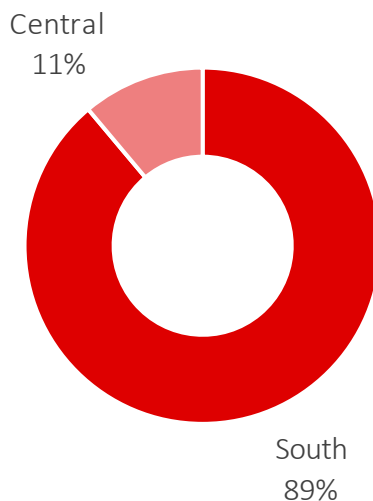
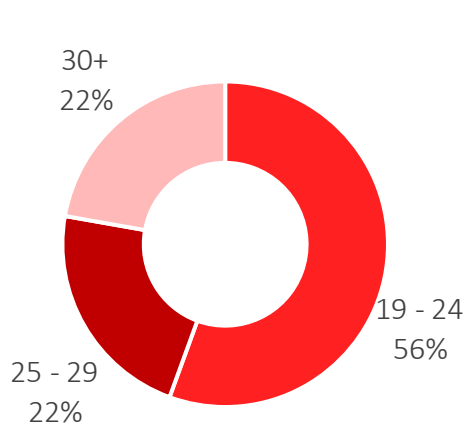
Our participants are confident to share and support one another alongside our facilitators. Everyone works together to dissect, and breakdown challenges our participants are experiencing week to week. The week to week check in is a great way to regulate personal wellbeing.

# NAVIGATORS / TALANOA



## SUMMARY

Total participants this quarter: 9





# NAVIGATORS / SOUTH



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

**Report by** Ben Tuimaseve

**Monday's** OMAC, Ōtara

Kicking off 2024 at South Navigators has been energizing. Some participants achieved their goal of performing live shows, while others experienced personal growth revealed through the collective discussions we have. We've also broadened our creativity range and enhanced our skills by embracing new creative challenges and concepts. Closing out the first quarter, we're gearing up for a community show where we will make our debut performance as South Navigators 2024. With new participants joining in, it will be a vibrant and enriching experience for us all.

## HIGHLIGHTS

Witnessing the growth of participants in our program is incredibly rewarding. For example, one participant returned to share the news of starting university after going back to finish high school in 2023, while another left the workforce to pursue music and is now visibly happier and more energised. Additionally, we've celebrated a supportive and respectful environment when a male participant announced his sexuality in a predominantly male setting. Creatively, we have observed remarkable progress in live performances, with participants overcoming shyness and delivering their talents confidently. Engaging in diverse creative challenges, such as rapping and singing over different genres of music, trying foreign vocal styles and restricting what one is allowed to do has also encouraged creative development by expanding the palette in the uncomfortable. The arrival of new participants and their continued engagement further emphasizes the positive environment we aim to foster.

## CHALLENGES

Trying to get the participants to express their own personal needs and wants from, and for, the program has been a challenge. There may be cultural barriers that stop our participants from expressing their desires for personal gain. It's something our facilitation team are aware of and are consciously trying to overcome without disrespecting those barriers.

## LEARNINGS

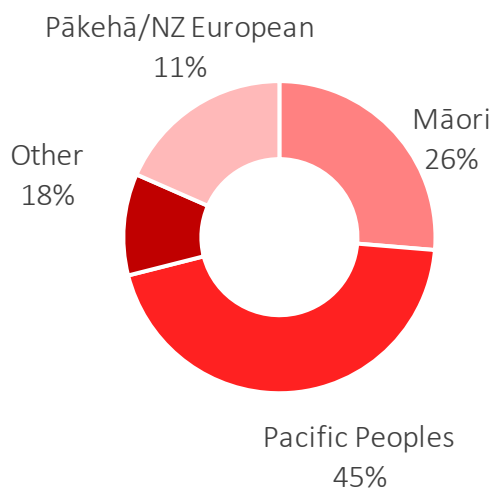
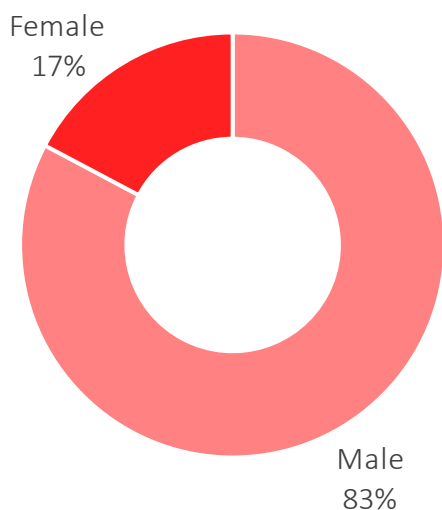
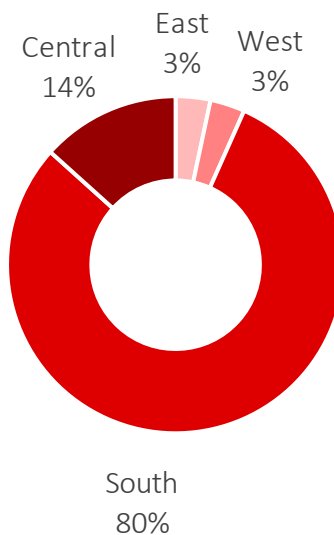
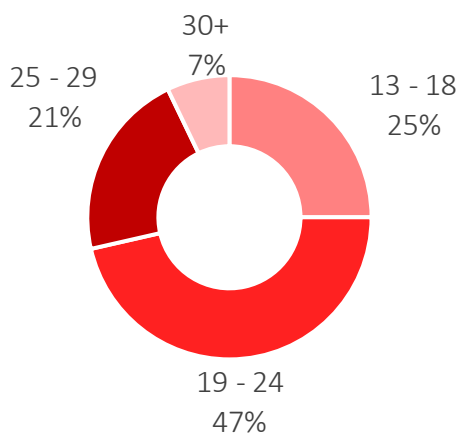
We've noticed our group is really supportive and full of talented individuals. But when it comes to music, some might not be speaking up about what they need help with. Still, they keep coming back each week, so the space must be helping them in other ways. It could be things that we can't control causing barriers. Our goal is to help everyone as best we can, so we're always looking for ways to do that better.

# NAVIGATORS / SOUTH

## SUMMARY



Total participants this quarter: 29



# NAVIGATORS / SOUTH

IMAGES



# 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** Aidan Fine

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

This quarter, C-Labs kept going strong, welcoming young musicians and creators every week to use our top-notch recording facilities for free. We also offered tutoring in Logic Pro X, audio production, and recording skills, tailoring our help to each person. Plus, we gave a free mixing service, sending songs for professional mixing at no cost. Our main goal was to create a safe, supportive place where people could be creative and learn new skills without worrying about money. We also worked on keeping our studios clean and making sure everything worked well to make the creative process even better. Our aim was to keep supporting young musicians and make our program even better.

## HIGHLIGHTS

One highlight was how many people came regularly, showing how much they value the program. Our recording booths were always busy, showing how much people want to use them to develop their talents. Seeing familiar faces each week proves how important the studio is for their creative growth. We also had lots of new people joining, showing that more and more folks are hearing about us and wanting to be part of it. Our program has become a place where people from different backgrounds come together to collaborate and make great music. Watching everyone get better at what they do and seeing the studio get tidier shows how much people care about this program.

## CHALLENGES

We had a few problems with our facilities; the air conditioning in two booths broke down. Luckily, one booth is fixed now, but it showed us we need a better plan for maintenance. Also, a door frame in one booth broke, but we got it fixed quickly to keep everyone safe. Another challenge is managing booth bookings well. Sometimes people reserve a booth but don't use it, which wastes studio time and stops others from using the space.

## LEARNINGS

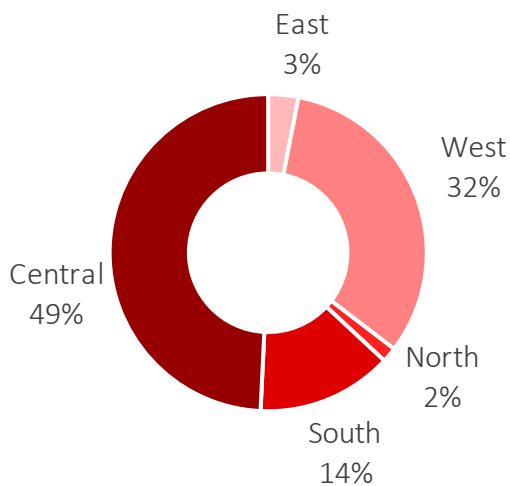
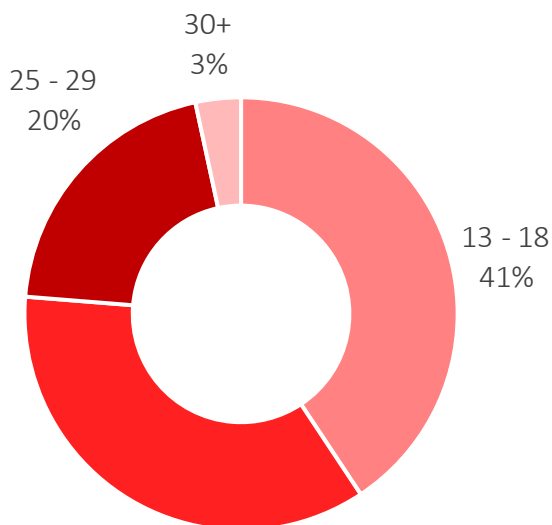
We found that it's crucial to have systems that make sure people either use their bookings or cancel them early, so others can use the space. We also saw that lots of people want to use our studios, with some asking to be informed of any last-minute cancellations. This shows we need a way to make sure our studios are used well and are easy to get into, so every booking leads to productive and creative studio time.

# CREATIVE LABS / CENTRAL



## SUMMARY

Total participants this quarter: 59



19 - 24  
36%

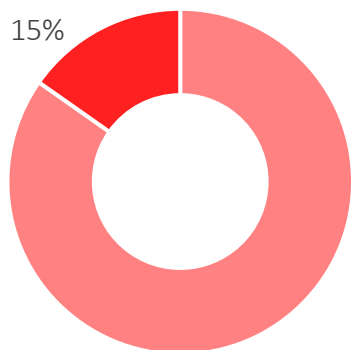
Other  
29%

Female  
15%

Pākehā/NZ  
European  
11%

Māori  
25%

Pacific Peoples  
35%



Male  
85%



# CREATIVE LABS / SOUTH



Facilitated by Oliva Luki

Report by Oliva Luki

Mon, Tues, Weds OMAC, Ōtara

This year has started off on a massive high as C-Lab has been super busy, almost fully booked every week. We've recorded over 30 demos in the past 3 months, across 14 participants, 2 of which are new to Te Karanga, and have been able to add another day to the program, Wednesdays, to provide more opportunity for our participants to record their music.

## HIGHLIGHTS

A few highlights this quarter have been consistently filling up our bookings each week. We've also welcomed new participants from Navs who are excited to record or write songs. It's rewarding to see them excited about what they create. We've even released a couple of songs! Although most demos don't get released, recording them is a good start. And working with new participants in the studio, teaching them recording techniques and microphone skills, has been a rewarding experience.

## CHALLENGES

Cancellations have been an ongoing challenge, especially with participants who sometimes don't show up for their session without letting us know. We've also had to cancel some days due to the venue upgrading their facilities or resources.

## LEARNINGS

C-labs out South is a little different to Central, and I find that it serves our participants as another dojo space rather than a space where they can record music to release. They're coming through to learn how to use the mic, find their voice, & their sound. I need to figure out ways to boost their confidence to release their music whilst also respecting their decisions in not releasing the music.

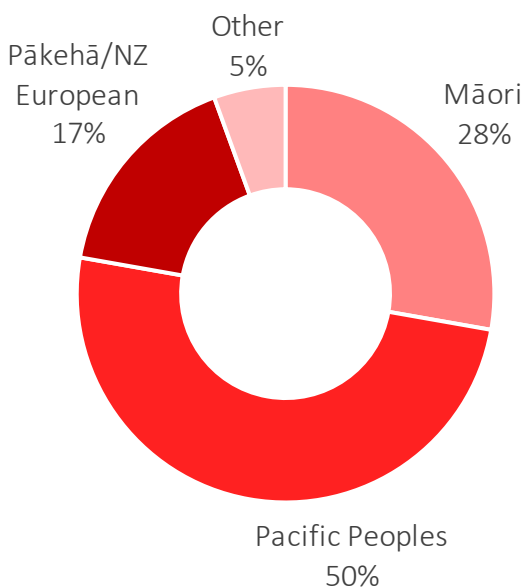
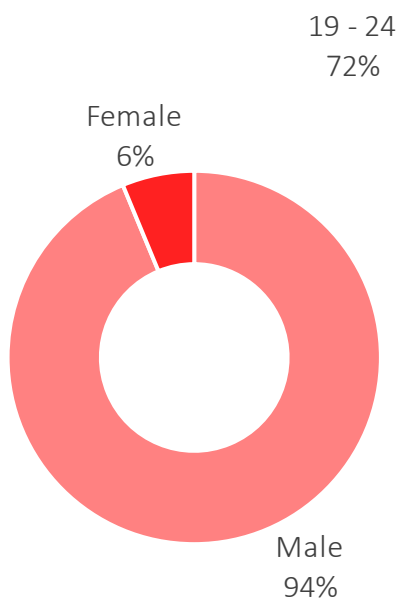
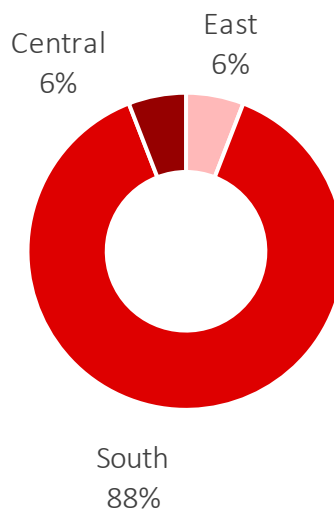
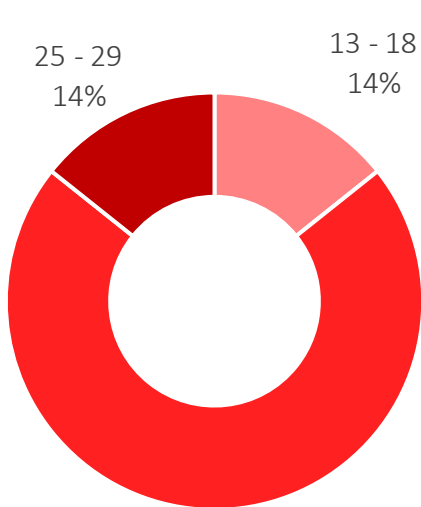


# CREATIVE LABS / SOUTH



## SUMMARY

Total participants this quarter: 16





# 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, Oliva Luki, Hariata Makiha & Dera Meelan

Report by Elijah Manū & TK White

Bridge The Gap, Student of The Game, Ngā Kākano

## OVERVIEW

This quarter, we re-branded our one of our programs changing it from Haumako to Bridge The Gap. The name change was to give it more visibility, a more descriptive name to encourage access and participation. This re-brand also included a more structured program outline to serve our young entrepreneurs across several music industry pathways with delegated facilitators. One of the main focuses for us has been supporting participants in releasing music and merch to a professional standard. This involves song arrangement, pre/post release strategies, branding, social media identities, gathering assets for their releases, and support in industry opportunities.

## HIGHLIGHTS

This quarter has been focused on the intimate development of participants on our programs. Their response has been positive. A few notable mentions are the paid gig opportunities we have been able to provide, and their voices in the music industry. The NZ Music Commission held an Emerging Artists Forum where 3 of our participants shared their perspectives of the industry for young people. The Waitematā Local Board and Newmarket Business Association funded a performance in Newmarket Station Square to activate the space. Here, our participants were paid to perform. We have also been approached by another local organization looking for performers for a paid opportunity to which we have been able to refer some local participants. Through the performance opportunities, we were able to apply more professional development opportunities such as reading and signing contracts, professional communications with external providers, invoicing, financial literacy and time management, to which they have all responded professionally, showing their growth and determination to participate in the music industry.



# PROFESSIONAL DEVELOPMENT & ENTREPRENEURSHIP



Facilitated by Elijah Manū, Oliva Luki, Hariata Makiha, Dera Meelan, Rizvan Tu'itapu & Siose Solo

Report by Elijah Manū & TK White

Bridge The Gap, Student of The Game, Ngā Kākano

## CHALLENGES

One of the common themes creating challenges for our professional development and entrepreneurial programs is the overall communication from participants. At times they can be hard to contact when outside of the programs, which can often disrupt facilitator schedules. We have had to pause on filming Student of the Game this quarter, as our original venue has since closed, however, we are planning to re-launch this series in the next quarter, giving more focus towards cohesion across our entrepreneurial programs.

## LEARNINGS

We've learned a lot over this quarter. Including how to create safe spaces for our participants to feel comfortable collaborating and sharing their ideas with us. This is an important part of the process and one we have been careful not to rush. We have also learned that our most effective mentoring comes when we have already developed personal relationships with our participants. Lastly, we've learned that participants on these programs are much more responsive to a serious approach than we initially expected. When there is a standard, they will look to meet or exceed it.



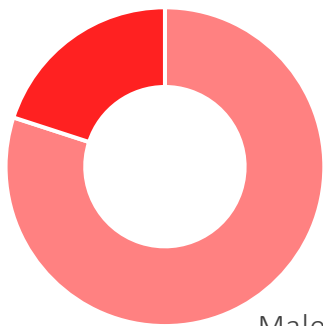
# PROFESSIONAL DEVELOPMENT & ENTREPRENEURSHIP

## SUMMARY



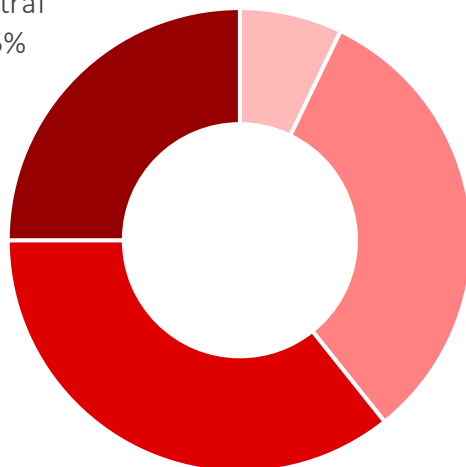
Total participants this quarter: **25**

Female  
20%



Male  
80%

Central  
25%



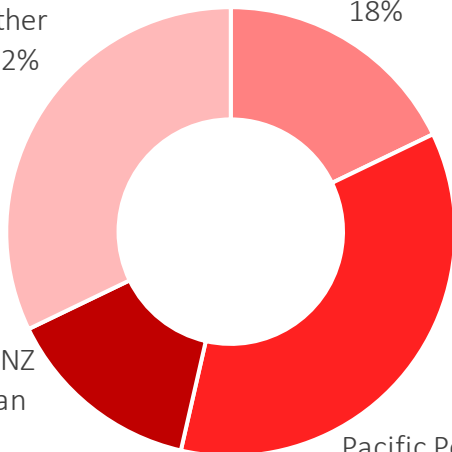
East  
7%

West  
32%

Other  
32%

Māori  
18%

South  
36%



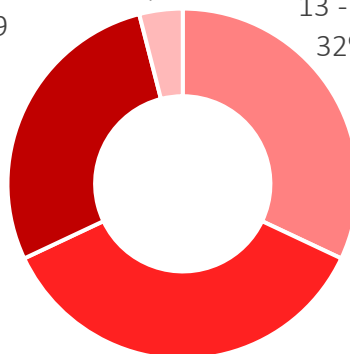
Pākehā/NZ  
European  
14%

Pacific Peoples  
36%

25 - 29  
28%

30+  
4%

13 - 18  
32%



19 - 24  
36%





## OVERVIEW

Rap-n-Rec is delivered to rangatahi in a youth justice residency or care, empowering them to share stories through music to normalise music as a means of emotional expression.



# RAP N REC



**Facilitated by** Rizvan Tu'itapu & Siose Solo

**Report by** TK White

**Tues, Thurs** Whakatakāpōkai Youth Justice Residence

We have been delivering Rap n Rec for almost a year now within the Whakatakāpōkai Youth Justice Residence. Two of our facilitators take recording resources into the facility and are given a room to deliver the program to young people who are interested in it. Some young people are in the residence for the whole quarter, and some leave during the quarter. We have also connected with Kingslea School, who provide educational opportunities for youth in Care and Protection and/or Youth Justice related issues. This expansion allows us to serve more young people going through these services. Overall, we have worked with 23 young people this quarter.

## HIGHLIGHTS

We've been able to deliver in the girls' unit this quarter. Last year, we were only delivering in the boys' unit, but this year, the girls have requested the program in their unit and have really committed to the program. It's been awesome watching the participants achieve something they are truly proud of. They hold their heads high after recording with us. Furthermore, our relationship with these young people is strong because they are talking about us to their friends who also come through Whakatakāpōkai. When new youth start our program, they already feel comfortable with us because of being informed by their friends who were released from the residency.

## CHALLENGES

Because of the nature of the space, being a youth justice/care residency or school, we can't show the world the great work we are doing with these young people, and they can't share their creativity with the rest of the world too. Oftentimes young people are coming and going frequently, and we aren't always prepared for them to take their music with them because it's usually sudden, and they feel disappointed by this. Additionally, on some occasions there are behavioural issues, and the penalty is no studio time with us, which reinstates that this is a privilege for them that can be easily taken away. Furthermore, some of these young people have serious learning difficulties and they're not able to fully participate because they are illiterate.

## LEARNINGS

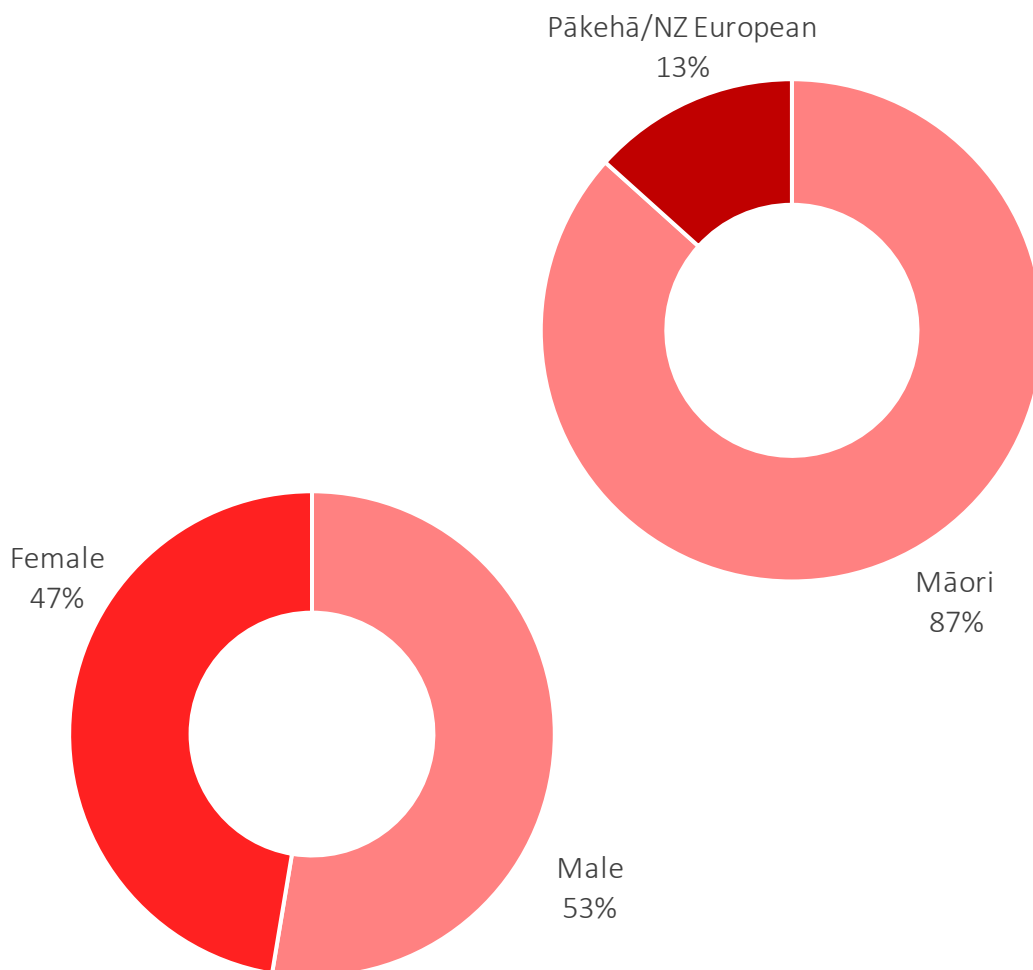
This is a unique space different to the rest of our programs and we just need to be patient and encouraging, especially because they aren't always being encouraged in their everyday lives. We need to adapt to each person and their diverse needs, whether that be cognitive or emotional. The environment they are in affects their behaviours and we have to engage with them in a specific manner, compared to our other programs. Lastly, these young people need our program in their space. It's the one time they can escape from their reality and pour energy into something that they are proud of. We are truly grateful to offer this change in their lives.

# RAP N REC

## SUMMARY



Total participants this quarter: **15**  
All participants between 14 – 17 yrs old



# RANGATAHI HIGHLIGHTS



The facilitators do an amazing job at keeping the space safe and making you feel warm and welcomed. Best spaces to go to when low n down n out.



In this space I'm allowed to be who I am and share what I want and I feel like that's the most important part. We're able to freely create, for FREE!



I have made a couple of friends & I have been offered opportunities.

Best thing is the way I feel my confidence increasing after every week!

It's sick how there's a programme to fit everyone. Whether that be location, gender, or skill set. There's something for everyone.

Growing alongside the people I started with & gaining confidence in not only myself but my creativity and talents.

Greatful to have found such a wonderful and safe environment filled with people that uplift you.



# MORE IMAGES



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