

01 APRIL - 30 JUNE



Q2 PROGRAMS REPORT 2023

prepared by:
TE KARANGA

OVERALL SUMMARY

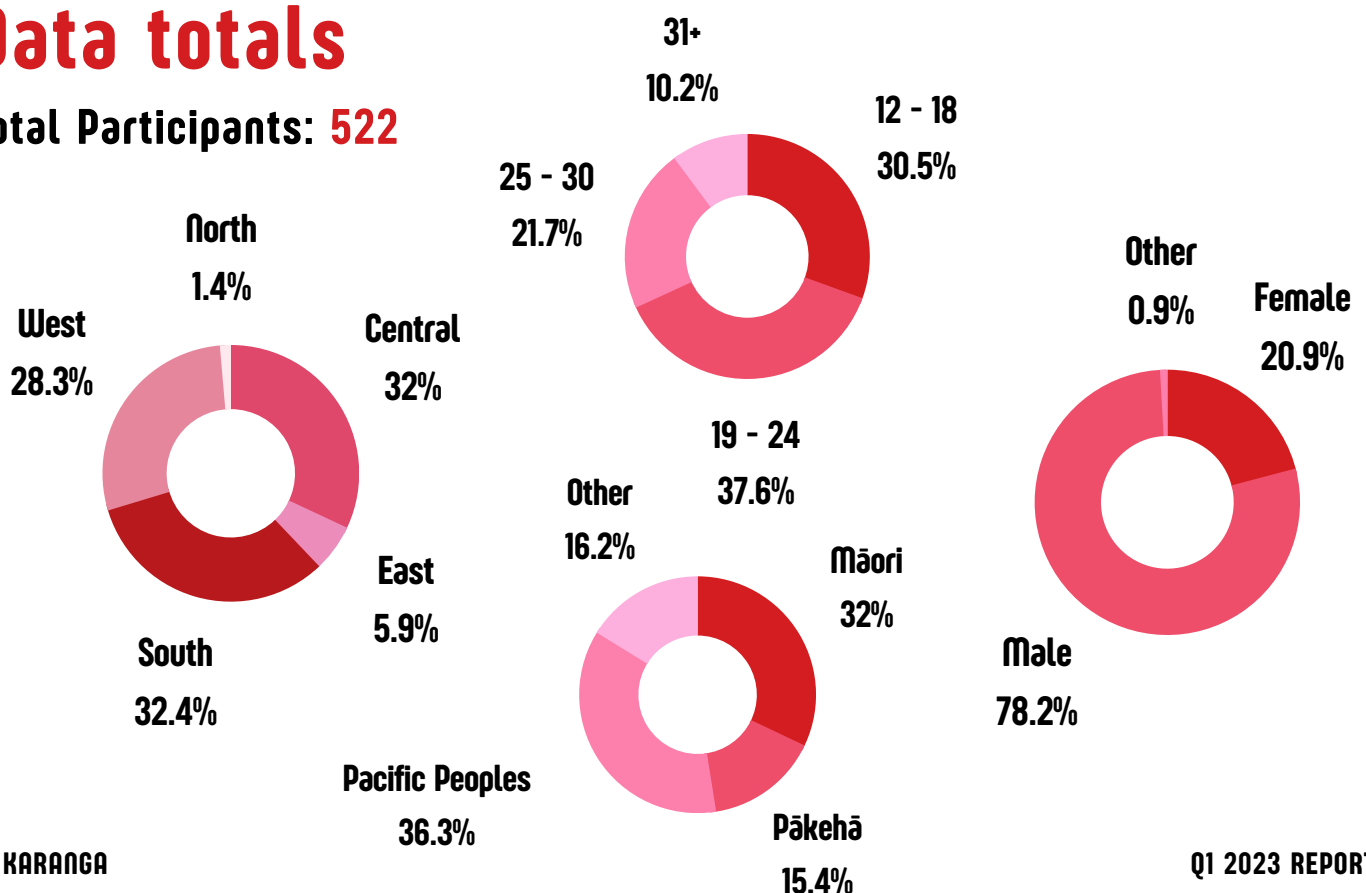


TK White

The second quarter of 2023 has been about whanaungatanga and Te Karanga has continued to build strong relationships and expand our reach within the community. We are proud to report a significant increase in participation, indicating the growing popularity and relevance of our music programs. We have been able to expand our work with more young people going through the justice system thanks to our new relationship with the Grace Foundation (working with young people on parole/bracelet), and further building on the foundation set by Rizván's 'Rap 'n Rec' music programs to the Whakatakapōkai residencies (incarcerated youth). Because of the establishment of Wāhine Navigators, our efforts to attract more female participants have also produced positive outcomes. In addition, we have collaborated with several music and media studios, providing our participants with access to professional settings and invaluable industry insights. These developments are a testament to our commitment to nurturing the personal and creative growth of our rangatahi and providing them with opportunities to enhance their mana in their worlds.

Data totals

Total Participants: **522**





KEY PROGRAM DESCRIPTIONS

& contents page

With hyperlinked titles

[Creative Pathways | Page 4](#)

A weekly program for youth not in education or employment aged 13-17, with the aim of sparking positive experiences with learning and creativity, while identifying passions, skills and career pathways.

[Navigators / Ngā Kākano | Page 6](#)

A weekly music-based creative workshop that engages and connects young people, finding common ground by sharing experiences, stories, music and creativity. This is a free program for youth aged 16-24 (not exclusively) with an 'open doors' approach

[Creative Labs | Page 30](#)

Providing youth with access to resources, equipment and tuition in their local community. We are nurturing the next generation of artists and musicians, creating a safe and supervised space to connect with like minded people, and get creative!

[Haumako \(Formerly Tipu Ake\) | Page 36](#)

Our youth enterprise and entrepreneurship program prepares rangatahi for future work environments and supports those with their own business ideas - now focusing on aspiring artist professional, personal and business development.

[Rap-n-Rec | Page 39](#)

Rap-n-Rec is a music writing program that is delivered within the youth justice residency at Whakatakapōkai to empower rangatahi to share their stories and normalise the use of music as a means of communication for expressing emotions, thoughts, and opinions.

[Tuakana / Teina](#)

We provide one on one support through regular one on one mentoring sessions & check ins, creative mentoring, personal and professional development, whānau support and community connectedness.

CREATIVE PATHWAYS

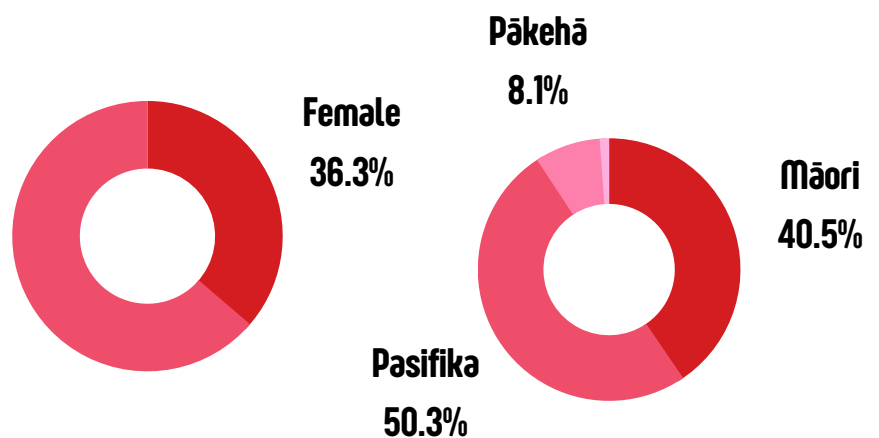
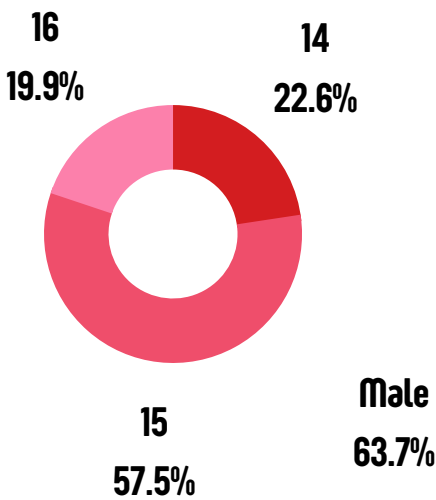
SUMMARY



SUMMARY

Total participants: **148**

This term we worked with 8 groups across Tāmaki Mākaurau in collaboration with Salvador Brown.



CREATIVE PATHWAYS / SUMMARY

Facilitated by **Matte Rongo, Hari Makiha, Mana Nightingale, Ben Tuimaseve.**

Guest Facilitator: **Salvador Brown**

Report by **Hari**



This term we developed a program that revolved around Nga Tāonga Pūoro o te Moana, Instruments of the Pacific, with help from experienced Taonga Puoro Artist, Salvador Brown. Using this creative outlet, we explored the importance of these instruments and their roles in Pasifika cultures and created these instruments (Tumutumu and Koauau) using natural resources. This term was very practical, with creating both Tumutumu and Koauau, requiring the use of tools such as engravers, rasps, sand-paper, and burners. The learning outcomes and/or objectives for this term were to: Understand the tikanga/whakapapa of Taonga Puoro o te Moana; Create and design Tumutumu; Create and design Koauau; Learn to use required tools to create and design both Tumutumu and Koauau.

HIGHLIGHTS

Providing practical tasks for students create high engagement and participation amongst students. Understanding that the end goal is to create and design a finished piece of either the Tumutumu and/or Koauau & allowing students to work at their own pace as if they were directing themselves and they would, of course, ask for help when needed. Providing tasks that are relatable to students (as majority of students are Pasifika) helped create a deeper connection in the sessions. Implementing opening and closing the space with Karakia, acknowledged the significance of a cultural tradition that students may not get to experience in their personal lives.

CHALLENGES

We had a limited number of tools (engravers and burners) which meant that not all students were able to use them in a session, which in some cases would cause distractions in class. It was difficult making the historic aspect of creating these Taonga Puoro really engaging as most of this part of the session would be in a classroom setting and having to listen for long periods of time.

LEARNINGS

We could limit or simplify the historic aspect so that it is more palatable for the students, but still holding deeper meaning. Students would much rather do practical tasks. They would rather work on their own individual projects rather than work in a group setting. They enjoy learning something new and will be open to it if they are constantly encouraged. They are open and interested in learning about their cultures, seeing as some students aren't exposed to it in their personal lives. Providing a cultural related program exposes students to better their understanding of their cultures and hopefully it brings pride in themselves and their own identity.

NAVIGATORS SHOWCASE SUMMARY



TK White

20 May 2023, Te Manawa Library, Massey

Approx. attendance: 150 people

To celebrate Youth Week in May, we set up a live performance showcase at Te Manawa Library in Massey to showcase our Navigators and Creative Lab's music to the community. They performed on an elevated stage with a professional sound system, a DJ and great lighting. Half way through the show we enjoyed a beautiful kai and had ongoing giveaways.

HIGHLIGHTS

Outside the venue doors, Chris RL (Neverfold) had a free "print your own tee-shirt" set up where performers and attendees were able to personally print a one-of-a-kind Navigators tee-shirt on a heat press. Some of our participants performed for the first time and absolutely killed it! All performers got through their whole set without any stumbles, reflecting their growth in our programs. As part of NZ Music month as well, our giveaway competitions consisted of questions to do with NZ music only, and the giveaway segments ended with a freestyle battle between two talented freestylers. We had a good audience turnout throughout the whole day.

CHALLENGES

Some challenges were the weather. It was a bit concerning that day, and we didn't realise there was a minor storm happening outside which may have affected audience attendance. Also, some of our participants weren't ready to perform live, especially being their first time, so we couldn't showcase everyone that day. Lastly, having a seated audience created a bit of a stale vibe.

LEARNINGS

One major learning is to prepare our participants for live performance during our programs to enable them to perform at any showcase we deliver, or any live gig they are booked for. Also, we feel that having standing tables/benches might encourage people to boogie on the dance floor rather than stay seated when performances are happening.

NAVIGATORS SHOWCASE SUMMARY

PHOTOS



NAVIGATORS SHOWCASE SUMMARY

PHOTOS

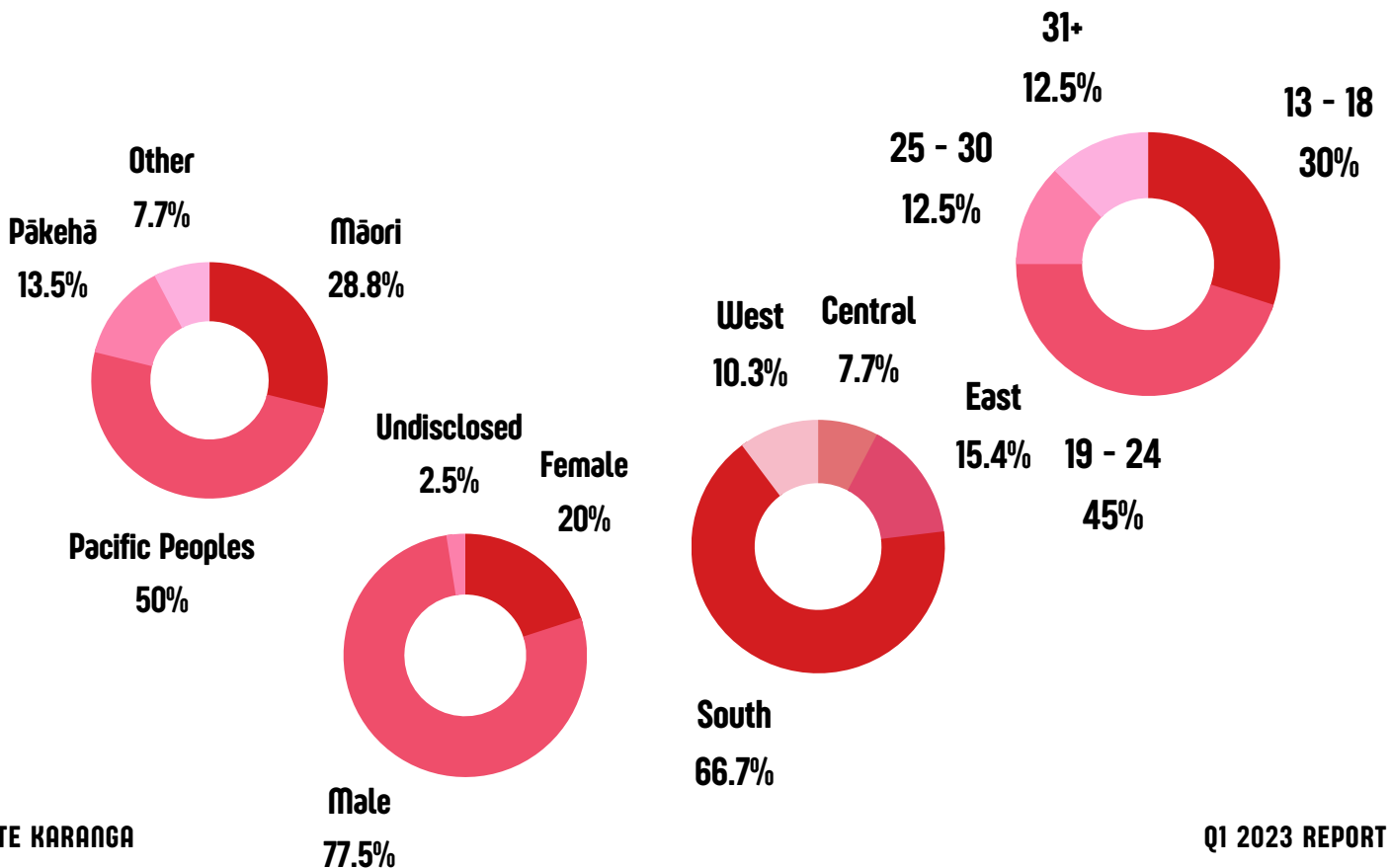


NAVIGATORS / SOUTH



SUMMARY

Total participants: **40**





NAVIGATORS / SOUTH

Monday 7pm at OMAC, Ōtara

Facilitated Rizván Tu'itahi, Oliva Luki, Siose Solo, Ben Tuimaseve

Report by Ben

After Mother Nature eased her soul after a restless start to the quarter (flooding), we got back to some good consistency. The participants got to display their skill and growth in a showcase, we planned and filmed a cypher style video for the participants and we had collaborative discussions about everything from what struggles youth face today, the current hip hop scene, to the value of time.

HIGHLIGHTS

We had some new participants come through who quickly became regulars, which is a testament to the space and everyone involved. A participant had her debut comedy tour which she sold out! With her being so young, it was an awesome thing to witness for her and the other participants to see what is possible. Some participants also openly said they were going to take a break from attending to focus on things important to them. That obviously means reduced numbers but you have to applaud young people having the courage to say and do that.

CHALLENGES

How to challenge these young creatives in a creative sense. They have talent in spades, attend multiple creative events through the week, and consistently raise their own bar in both depth and skill. Just means we have to try new things, which is exciting.

LEARNINGS

We've established a decent foundation at South Navigators and collectively we have agreed to try and build on that without losing the substance we've collaboratively created. Change may mean a bit of discomfort but with the people we are blessed with in the space, it will work out.

NAVIGATORS / SOUTH

PHOTOS

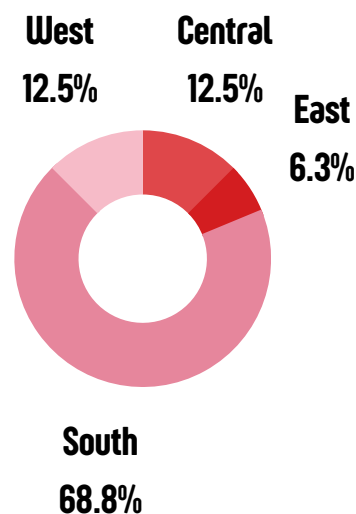
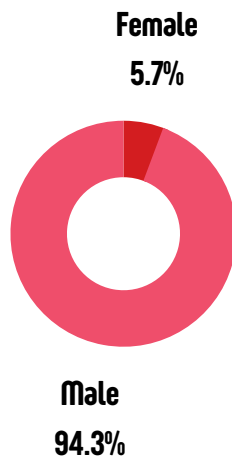
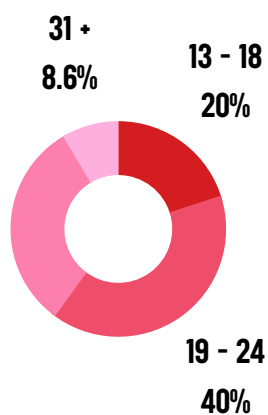
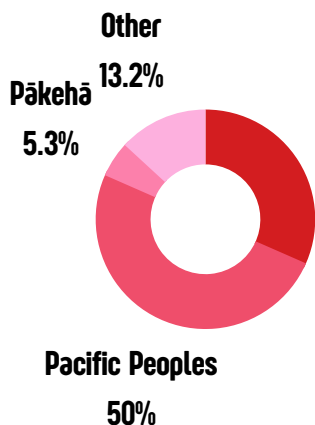




NAVIGATORS / BEATS

SUMMARY

Total participants: **35**





NAVIGATORS / BEATS

Tuesday 7pm at OMAC, Ōtara

Facilitated Oliva Luki, Dera Meelan & Christiaan Toailoa

Report by Oliva

We have created a community for beat makers/producers. A space where we can all come together and get inspired by one another. We go as deep as breaking down the process of how each participant works. Seeing projects in DAWs (digital audio workstations) and asking questions to get a deeper understanding.

HIGHLIGHTS

Safe space. You would be surprised at how many people would open up just because they feel safe to do so. I think it's important that we make sure there are spaces out here like this because some people just don't have places to share and open up (even at home). Most beat makers are commonly known for being introverted: they keep to themselves and just send beats out to people. I think the cool thing about Beat Navs is that the beat makers/producers feel comfortable to be around people to create and learn from. We have a few participants who are regulars and they have shared how important it is to create a community like this.

CHALLENGES

Changing setting. Have had a few participants come and we had changed setting from our regular space (moved upstairs) and they didn't know where to go so they ended up just going home.

LEARNINGS

We've learnt that art is important, even more important to do it together. If you want to go fast - go alone; if you want to go far - go in a group.



NAVIGATORS / BEATS

PHOTOS

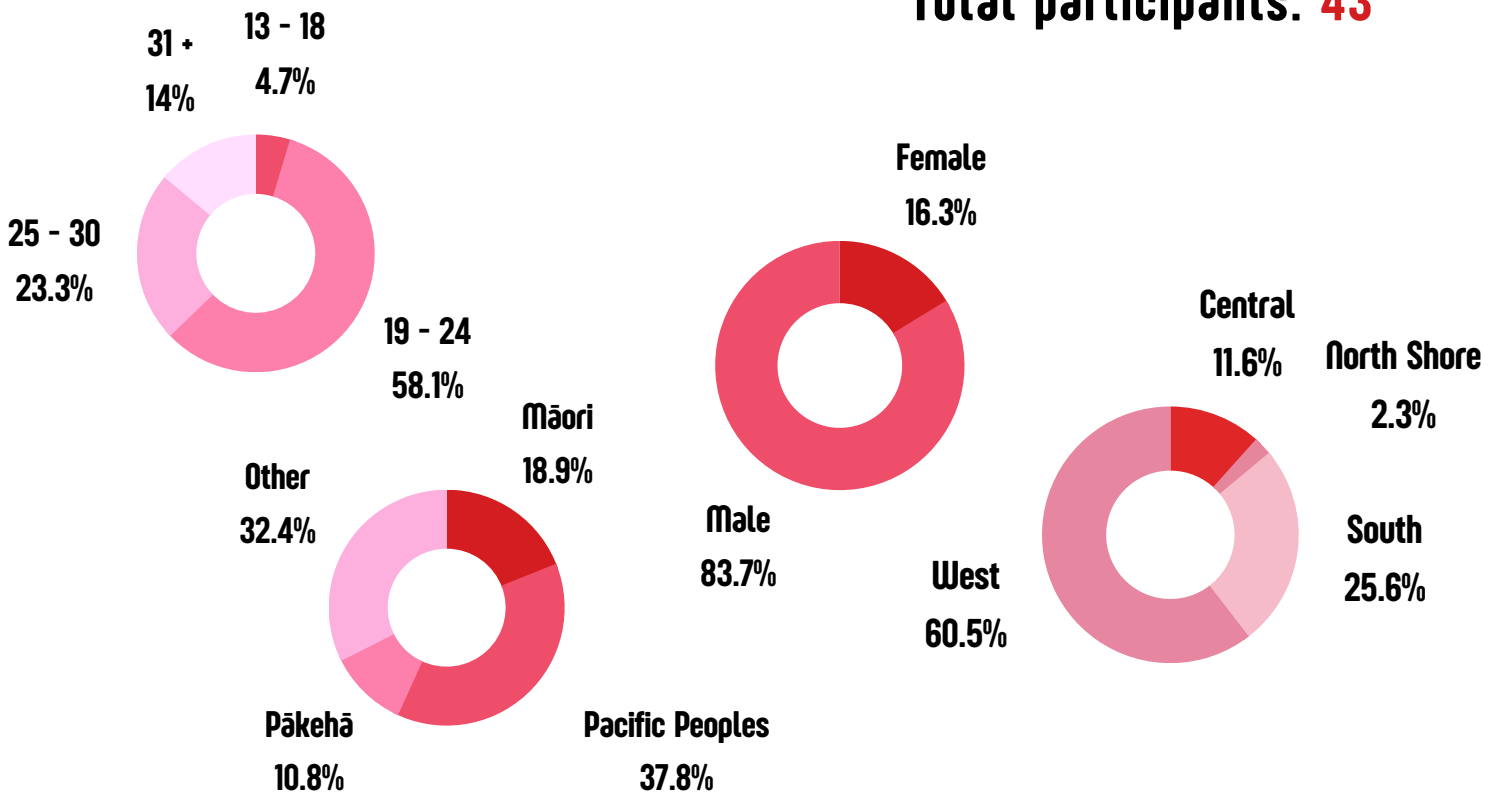


NAVIGATORS / WEST

SUMMARY



Total participants: **43**





NAVIGATORS / WEST

Wednesday 7pm Te Manawa Library, Massey

Facilitated Elijah Manū, TK White & Bronson Price

Report by TK White

This quarter has been quite a rocky one with external obstacles affecting our delivery, however, we continued to deliver the program both in person and online. We brought in a guest speaker, we were connected with an external foundation to bring more youth in, and we have had some really meaningful sessions this quarter.

HIGHLIGHTS:

One of the major highlights for us is having Grace Foundation come through with some of their youth in residence. On their first day attending they brought hāngī which came at a time where we had just returned to site. The boys from Grace Foundation are really talented, and have such interesting stories to tell which are much different to our current participants. They come through every week and bring new boys each time, but we have a core group that join us frequently. In one session, one of the younger boys said he didn't rap, but when it came to sharing, he busted out in freestyle which was surprising. It showed how safe we make the space to ensure everyone feels welcome to share confidently. We've also had some really fun sessions recently implementing different ways to engage our participants in kōrero and creation which has helped some people really open up and contribute to the space confidently. Some of our participants hadn't spoken in our circle before, and an activity we delivered helped bring their voice to life. We also hosted the Navs Showcase at our location, and some of the participants got up to perform live. Finally, and most recently, in one of our sessions, the younger boys mentioned that they look up to K.Kila, an emerging hip-hop/reggae artist, so Melodownz organised him to come in as a guest speaker and the participants were star struck.

NAVIGATORS / WEST

Tuesday 7pm Te Manawa Library, Massey

Facilitated Elijah Manū, TK White & Bronson Price

Report by TK White

CHALLENGES:

We had a rocky start to this quarter with external obstacles affecting our delivery such as flooding, power cuts and public holidays, which saw 3 consecutive weeks going online. During those weeks, participation was really low. It was also at a time where we were preparing for the showcase, and some of our participants didn't feel confident enough to perform live because they hadn't had enough practice in front of an audience.

LEARNINGS:

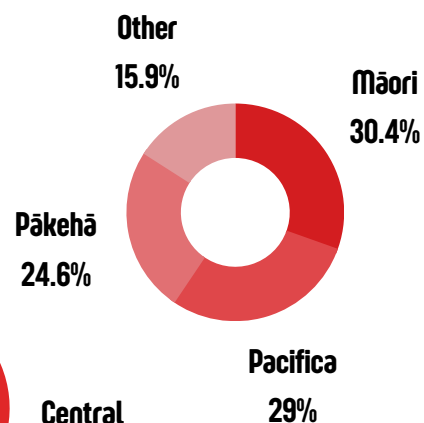
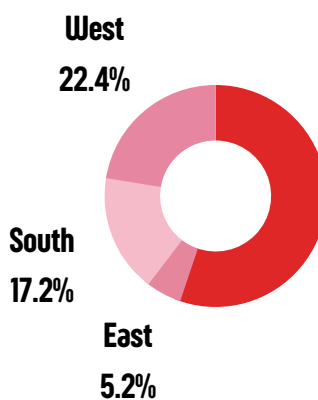
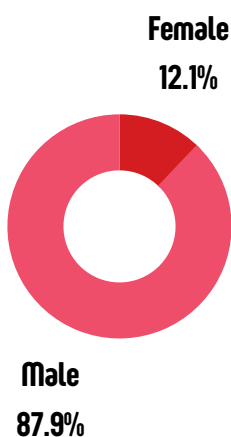
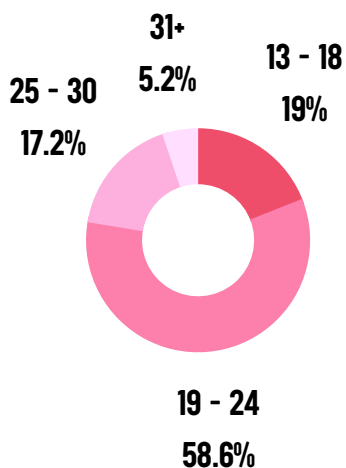
From the online Navs, we realised that our participants prefer in person sessions. When we returned to site after 3 weeks, there were 23 participants that day! Our advertising has also been effective, as some people saw posters around the venue and instagram posts, which led them to join us.



NAVIGATORS / CENTRAL

SUMMARY

Total participants: **58**





NAVIGATORS / CENTRAL

Wednesday 7pm Wesley Community Centre, Mt Roskill
Facilitated by Aidan Fine, Bronson Price & Matte Rongo
Report by Aidan

We organized weekly musical hangout sessions for young members of the community, encompassing a diverse range of participants including producers, rappers, singers, filmmakers, and poets. These sessions provided a platform for individuals to engage in the program consistently, fostering an environment where they could share their experiences, challenges, and successes of the week. Our aim was to create a supportive space for dialogue, enabling participants to receive guidance, advice, and practical assistance for their personal and artistic pursuits. Following the group discussions, which were designed to encourage young people to connect and actively listen to one another, we transitioned into practical sessions. During this time, artists, producers, and creatives collaborated to unleash their creative potential, primarily through our signature "Battle of the Booths" format. Divided into three groups, each assigned a producer (often a participant themselves), the teams sometimes explored specific topics that emerged during the group discussion. Together, they dedicated their efforts to crafting music, nurturing collaborative synergy, and culminating in a shared celebration of their accomplishments.

HIGHLIGHTS

One of the standout highlights of our program has been our proactive approach to promotion, leveraging both online platforms and word-of-mouth referrals. As a result, we have witnessed a remarkable surge in attendance, potentially reaching unprecedented levels in Central Navigators' history. Moreover, we have had the privilege of hosting esteemed guests such as video director Connor Pritchard and the sensational supergroup, MOKOMOKAI. In addition to broadening our reach by welcoming more participants, we have also delved deeper into meaningful conversations that brim with authenticity and heartfelt expression. Our dedication to providing a safe space for everyone to freely express themselves during group discussions has been met with great enthusiasm, as evidenced by the increasing number of individuals embracing this opportunity to share their thoughts and experiences.



NAVIGATORS / CENTRAL

Wednesday 7pm Wesley Community Centre, Mt Roskill
Facilitated by Aidan Fine, Bronson Price & Matte Rongo
Report by Aidan

CHALLENGES

We encountered a couple of challenges along the way. Firstly, the surge in attendance posed some logistical difficulties as we sometimes struggled to accommodate everyone within the physical space available. It was challenging to ensure that there were enough seats for everyone to participate comfortably. Additionally, the limitations of our recording equipment, particularly the computers, occasionally hindered the smooth execution of the "Battle of the Booth" segments in the program. Slow performance and technical glitches made it difficult to run these sessions seamlessly. Moving forward, we will explore solutions to address these challenges, such as optimizing space arrangements and upgrading our recording equipment, to enhance the overall experience for both participants and staff.

LEARNINGS

Firstly, we learned the importance of adaptability and flexibility in accommodating a growing number of participants. As attendance increased, we discovered the need for better space management. Secondly, the challenges we faced with the recording equipment highlighted the significance of investing in reliable and up-to-date technology to ensure smooth and uninterrupted sessions. This quarter, we replaced the old audio interfaces with newer ones and reset the computers so that they would run faster. Lastly, our experience emphasised the power of creating an inclusive and supportive environment where individuals feel comfortable expressing themselves. We learned that fostering open dialogue and actively listening to each other's experiences (which often means vocally acknowledging their "highs" or "lows") leads to meaningful connections.



NAVIGATORS / CENTRAL PHOTOS

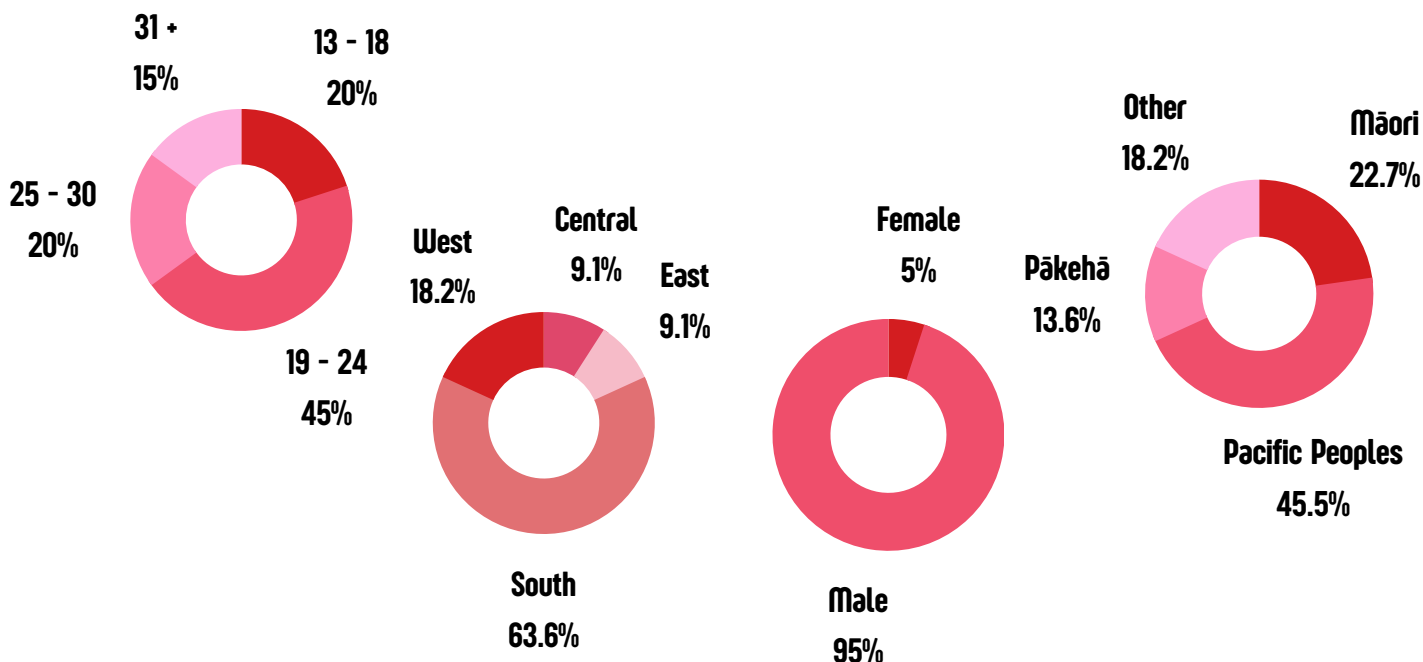




NAVIGATORS / EAST

SUMMARY

Total participants: 19





NAVIGATORS / EAST

Wednesday 7pm Te Oro, Glen Innes

Facilitated Rizván Tu'itahi, Oliva Luki, Siose Solo, Ben Tuimaseve & TK White

Report by Ben

We moved permanently to the Te Oro building which was a welcomed change of space to compliment the intimacy of East Navigators and it also meant we got to see and engage with more of the community who also held events at Te Oro.

HIGHLIGHTS

Had a few new participants this season which is always a high because it brings new energy as well as a reminder for why we do this mahi: for people. We also had participants from other Navigator programs intentionally come out to East because of it being a smaller intimate group where the talanoa and vulnerability we express, is deemed by them to be worth the trip and is as important as the creativity side is.

CHALLENGES

On paper, numbers is, and has been, a challenge. But with that said, as a facilitator, I feel the need to say that regardless of the numbers, the substance of East Navigators is a rare gem in any community.

LEARNINGS

That the lack of numbers maybe an issue not exclusive just to East Navigators (TKT). There maybe a disconnect between the venue and the community which is worth investigating as we may find solutions to where we can engage better with the Glen Innes community.

Because East is so intimate, maybe we have to change the nature of the space to appeal to more in regards to the numbers. The intimacy is amazing but I do feel a person too young, maybe intimidated by the depth of vulnerability in East Navs.



NAVIGATORS / WĀHINE

Tuesday 7pm Wesley Community Centre, Mt Roskill

Facilitated by TK White, Hariata Makiha & Jasmine Pene

Report by TK

Our programs at Te Karanga are male heavy and can sometimes intimidate wāhine when they attend. Wāhine Navigators was launched to bring more wāhine together in a space that they can connect and empower each other. In one of our earlier sessions, we set our creative intentions so we can focus our program on what our wāhine want from attending. We have also explored making music collaboratively in our creative segments which has highlighted the talent coming to the space. It has been an organic growth, through participants bringing others with them to experience the space, and through engaging wāhine from our other programs.

HIGHLIGHTS

We've established a solid foundation at Wāhine Navs. A few of our participants attend other Navs and although they feel comfortable in those spaces, they really shine in this one. I have personally found that they speak more in Wāhine Nav's than they do in other Navs: not that they can't, or don't feel comfortable to contribute, in the other Navs, but from my perspective, it's because we can be more open and vulnerable with topics that affect wāhine only. As part of our Talanoa segment (the discussions) we found that a new space can sometimes go silent in this section because we are still in the hononga (connection) phase, so we established an anonymous questions box to draw out conversations. We have paper and pens out every session, and we add questions to the box every week, then we all draw one to discuss. This way of conversation has really opened a safe, supportive, and diverse place of discussion. Topics ranging from: What we love about being a wahine, what sets our souls on fire, how we overcome writers block, what superhero power would we have... The list goes on. And our connection so far is strong because of these discussions. We had a few new participants who felt safe to share some personal issues they were experiencing and we cloaked them in aroha, and supported their strength to share with us. It is truly a loving, inviting and supportive space.

NAVIGATORS / WĀHINE

Tuesday 7pm Wesley Community Centre, Mt Roskill

Facilitated by TK White, Hariata Makiha & Jasmine Pene

Report by TK

CHALLENGES

Engaging other wāhine in the program has been quite difficult. People (in general) don't know what Navigators is, let alone Wāhine Navigators, and convincing other wāhine to join us has been a struggle. We have put together videos, posters, created a group chat (of all creative wāhine we know) and given debriefs of the night, but there is very little engagement from prospective participants. Further, because we are a music focused program, some participants who attend are not music creatives, and we have yet to discover a way to engage with them during our creative section.

LEARNINGS

At first, I was personally skeptical about holding space exclusively for wāhine. It wasn't until the first session where I realised wāhine NEED a space like this to express themselves openly, bring their relevant kaupapa to the table, connect with other wāhine in the creative sector, and just be who they truly are without any expectations and judgement. A lot of the feedback (in person) has been surprised that we can hold a space full of wāhine who are empowering and supportive compared to the common stigma of women being judgemental and gossipers.



NAVIGATORS / WĀHINE

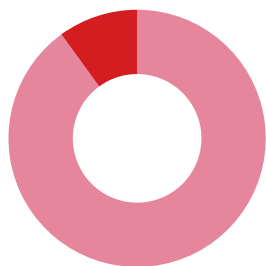
SUMMARY



Total participants: 10

Gender Diverse

10%



Female

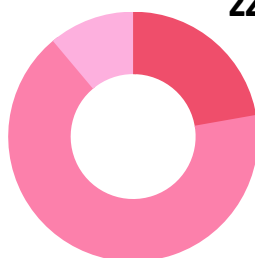
90%

31 +

11.1%

19 - 24

22.2%



25 - 30

66.7%

Other

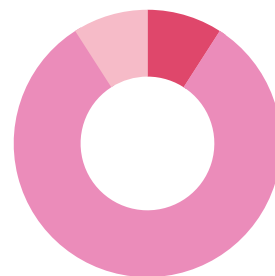
18.2%

West

9.1%

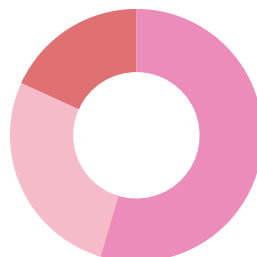
Central

9.1%



Pacific Peoples

27.3%



Māori

54.5%

South

81.8%



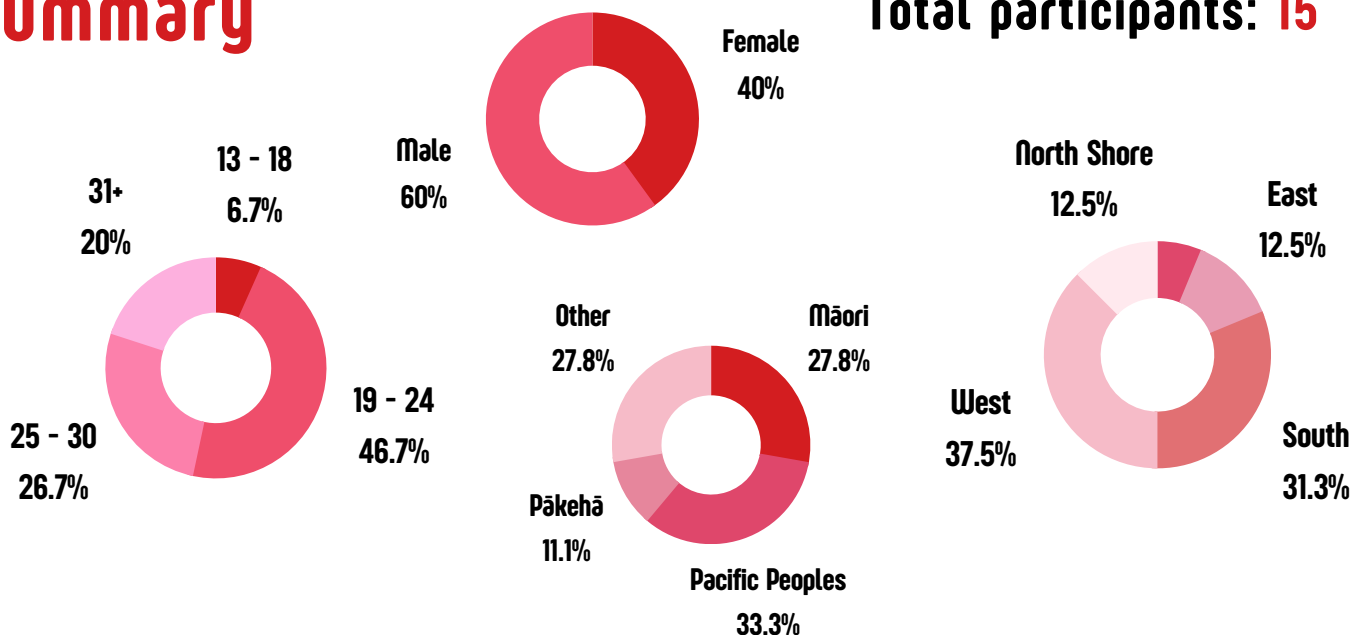
NGĀ KĀKANO

Facilitated by Hariata Makiha & Taimana Davis

Report by Hariata

Summary

Total participants: 15



This quarter Ngā Kākano has evolved from a weekly program into a bi-monthly program, in collaboration with Big Fan Studios. The newly developed idea of the program is that Ngā Kākano will be an all-day collaborative music workshop for rangatahi to explore their creative and collaboration skills in a high-end studio environment, with the support and technical expertise of a professional producer.

HIGHLIGHTS

Inviting participants from the weekly Ngā Kākano sessions to participate in the newly developed program pilot at Big Fan Studios, showing them the standard of musicianship, studio etiquette, and giving them a chance to experience being amongst high-end studio gear and equipment, and having a producer overseeing their projects, giving critique where needed.



NGĀ KĀKANO

Facilitated by Hariata Makiha & Taimana Davis

Report by Hariata

CHALLENGES

The development of Nga Kakano has caused some distance from participants as we aren't providing the weekly sessions anymore. A solution could be to invite them to the other programs we hold, or to invite them to one-on-one sessions with co-facilitator Taimana.

Encouraging participants to utilise the time and space in the programs more can be quite difficult as some participants have yet to become comfortable in their own musical identities which restricts the outcomes of projects and connectivity with other participants. We could resolve this by curating the participants more carefully.

LEARNINGS

Participants are very opened to be put in these spaces however they need extra support in terms of encouragement to help them become productive, especially in the new studio setting at Big Fan Studios. Providing participants with more information about the newly developed program prior to them coming into the session so that they are prepared of what is required of them. Curate participants based off their shared/preferred interests in the music realm in hopes that there is output from all. Collaborating with Big Fan Studios has been such a huge blessing, knowing that both TKCT and Big Fan share the same values in wanting to bring professional standards to rangatahi that don't usually get the opportunity to experience it. In order to make this program recurring, and for it to be the best it can be, it will require more admin time in terms of curating participants, communication, and managing all the behind the scenes of the program.

NGĀ KĀKANO

PHOTOS

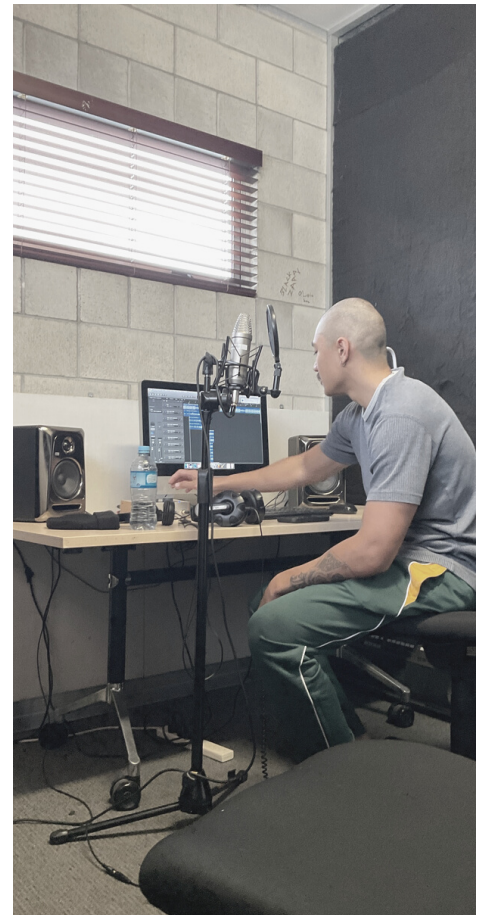
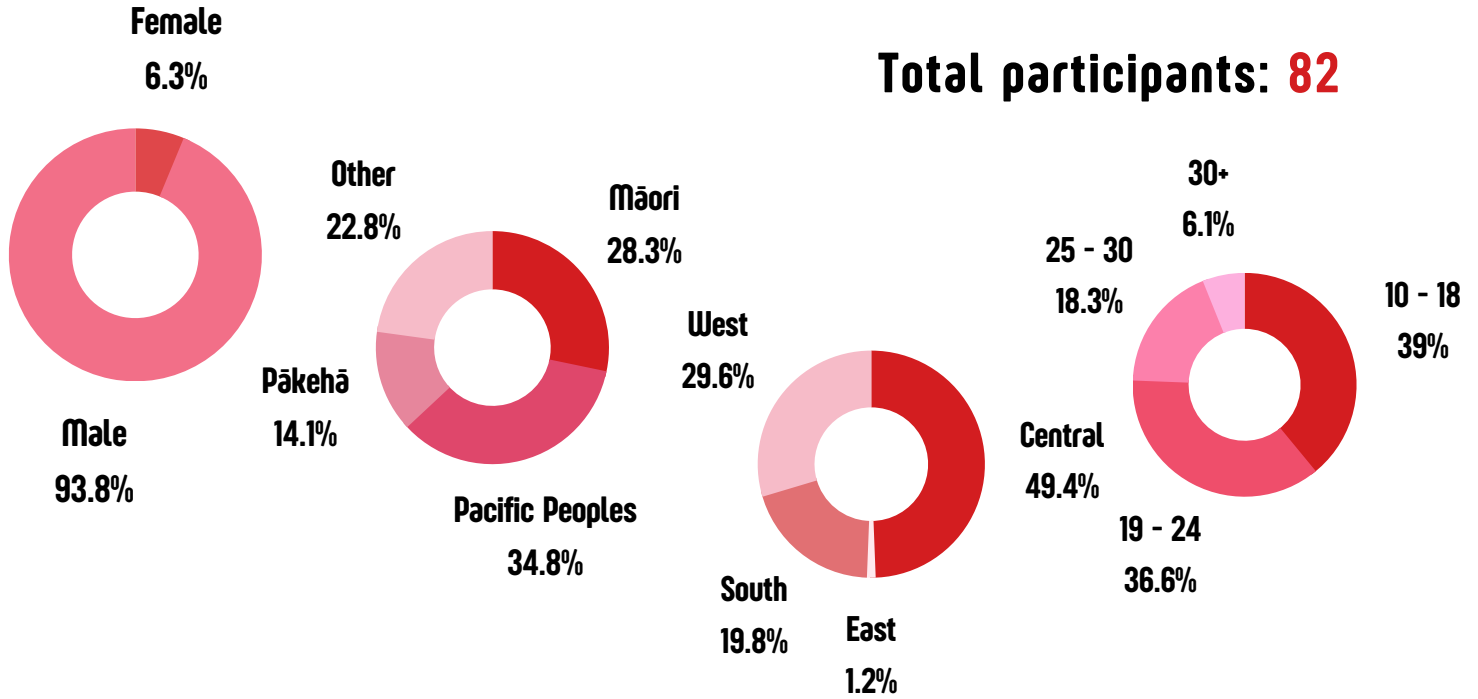


CREATIVE LABS / CENTRAL



SUMMARY

Total participants: **82**



CREATIVE LABS / CENTRAL



Mon, Weds, Thurs, Wesley Community Centre, Mt Roskill

Facilitated by Aidan Fine, Dera Meelan & Dallas Harvey

Report by Aidan

Creative Labs is a dynamic program that offers a nurturing and inclusive environment for young individuals within the music community. We have provided a range of valuable resources, including studio time, personalised instruction, and a safe hangout space. At Creative Labs, participants have access to three recording booths where they can record and write their own music. Once their songs are finished, we also offer a free mixing and mastering initiative so these young artists can get their music ready to be heard. We have also empowered young musicians by offering industry advice, technical gear support, and software tutorials. Our staff have done this by sharing their expertise and equipping participants with valuable tips and tricks to enhance their recording and songwriting skills.

HIGHLIGHTS

We have completely reformed the booking system at Creative Labs over the past few months to increase ease of use and encourage the most use of the programme. This system is working, and practically every studio is fully booked on any given week, with an overflow of artists and producers simply hanging out in the common area just to work on their music and to connect with staff and other participants. We also continued to roll out the mixing initiative that gives artists access to free mixing and mastering services. It has also been incredible to see participants who were once strangers collaborate with each other on a regular basis as a result of this programme.

CREATIVE LABS / CENTRAL



Mon, Weds, Thurs, Wesley Community Centre, Mt Roskill

Facilitated by Aidan Fine, Dera Meelan & Dallas Harvey

Report by Aidan

CHALLENGES

One of the notable challenges we encountered during the mixing initiative was the accumulation of a substantial workload for our mixing engineer. This led us to bring in additional staff members from other programs to provide assistance and help alleviate the backlog. Additionally, the computers in one or two booths often exhibited slow performance, posing obstacles to the creative processes of our participants. Furthermore, due to the consistent popularity and high demand for the space, we have encountered difficulties in accommodating all participants who wish to book studio time. To address this growing concern, we are considering the possibility of extending the availability by adding an extra day. This would allow us to accommodate a larger number of participants and provide them with the necessary time and resources to work on their projects.

LEARNINGS

One important lesson is the effectiveness of implementing a booking system that requires participants to invest slightly more effort than simply sending a message. This approach has proven to increase the commitment level of individuals, significantly improving the likelihood of them following through with their booking and attending the sessions. By implementing this system, we have observed a higher rate of engagement and participation among our participants. Furthermore, we have discovered that maintaining a clean and well-equipped space positively impacts the overall atmosphere and the seriousness with which participants approach their work. By ensuring the studio is tidy and furnished with the best gear within our means, we have witnessed a notable increase in the dedication and focus of individuals utilizing the space. This attention to providing a top-notch environment has fostered an atmosphere that encourages participants to take their craft more seriously and strive for excellence in their creative pursuits.

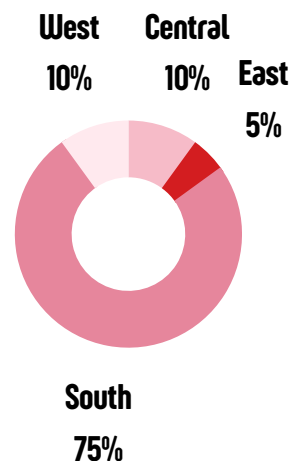
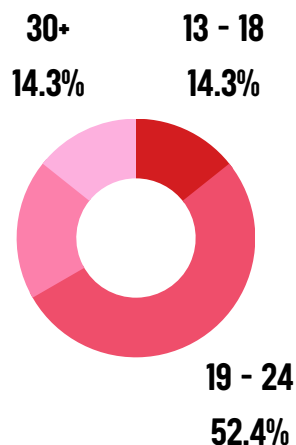
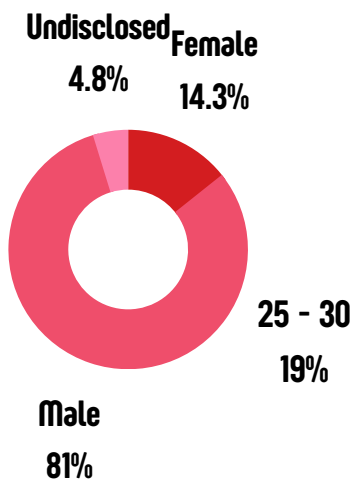
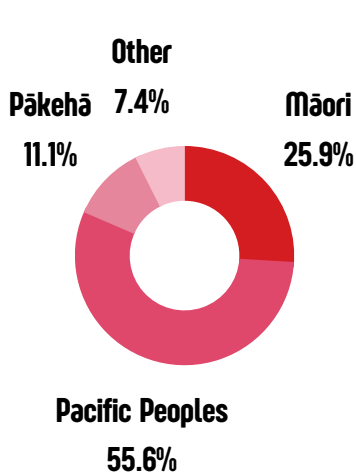


CREATIVE LABS / SOUTH

SUMMARY



Total participants: **21**





CREATIVE LABS / SOUTH

Mon & Tues OMAC, Ōtara

Facilitated by Oliva Luki

Report by Oliva

We provided a free space for participants to record their music. A lot of participants are stepping out of their comfort zone to record their music. It's not easy to share your art, let alone do so while some one else is in the room (me, engineer) when most music can be recorded from the comfort of their own homes.

HIGHLIGHTS

Having new comers in the studio. Getting a feel for how things work and how to approach different songs. For most participants, it's their first time in a recording studio. Having them record for the first time, hearing themselves back and loving it is such a cool feeling. We have a few participants who have recorded here ready to release their music out to the public.

CHALLENGES

There were a few times we'd go into the studio and the equipment wasn't working. This is a major set back as I would have to cancel bookings last minute.

LEARNINGS

Most participants just need time to figure out how to go about their song. Having patience is a huge one, for beginners we could do up to 60 takes and them not liking it. It's not a waste of time though, it's just trial and error. I have given input where needed to improve their experience.



CREATIVE LABS / ACES

Mon & Weds, 520 Queen Street, Auckland CBD

Facilitated by Rizvan Tu'itahi, Oliva Luki & Ben Tuimaseve

Report by Oliva

This term we did clothing designs with ACES. Students drew out their designs and Rizvan digitalized them. We then had them printed as heat transfers and provided them all with a tee-shirt to heat press their designs on them. The students had heaps of fun doing it. Having their ideas come to life was a big reward. They were so excited to see their art be printed onto a t-shirt.

HIGHLIGHTS

Just the students opening up to us. Having them feel comfortable to talk and be themselves. Seeing them come out of their shells is a big win for us. Half our sessions were focused on connecting and making those relationships so it's easier to work with them. That's an important part when it comes to youth. Got to earn their trust then anything after that is a bonus.

CHALLENGES

On some occasions some of them weren't present so having to catch them up was a challenge, especially cos we only have one hour per session with them.

LEARNINGS

The youth are really creative and just need time to work with them. In the beginning of the term the students were real reserved and didn't really communicate with us as well. But over time they had the courage to be themselves and talk more.

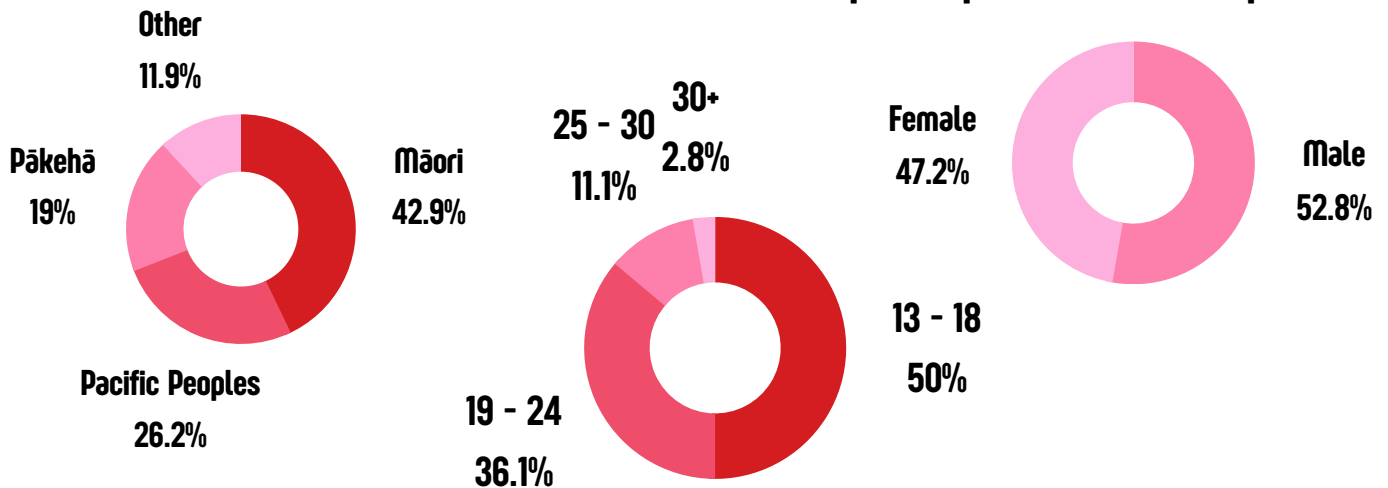
HAUMAKO



Facilitated Rizván Tu'itahi, Elijah Manū, Abraham Kunin & Bev Adair
Report by Elijah Manū

Total participants: **36**

Total **new** participants in term 2 pilot: **11**



Over the last quarter, Haumako has seen some changes to the previous iterations of the program leading to exciting new piloting happening within the space. Our intention has always remained the same, help young people activate their professional ambitions and give them as much applicable information for the real world as possible. Part of this has meant more of a focus on the musicians/artists in our programs as we have a wealth of knowledge coming from the Te Karanga mentors. We have overhauled Haumako in order to better journey with our participants. This looks like one on one mentoring sessions that focus on teaching content production and how to best release on digital platforms. We have also created group workshops that help teach participants how to write their own media bios that they can send out to publications and radio stations when their music is being released. We have tried our best to cultivate a space of knowledge and learning. This is topped off by our new interview series 'Student of the Game'. Where Haumako participants are invited to sit and listen to an in depth interview with some of the premier creatives in Aotearoa. This is then followed by a Q/A where they are encouraged to be curious and take in as much information as they can.

HAUMAKO



Facilitated Rizván Tu'itahi, Elijah Manū, Abraham Kunin & Bev Adair

Report by Elijah Manū

HIGHLIGHTS

The 'Student of the Game' series has definitely been a highlight for me. It's a unique space where the people in Haumako have the opportunity to really be sponges and learn from people who have the same ambitions as they do. Another highlight would be the visual mentoring we offer. Where Rizvan is teaching participants how to market themselves with content creation and how to make strong assets for themselves. I think this is amazing because it's information that can be applied immediately and something that isn't commonly offered.

CHALLENGES

A challenge for Haumako in its new format has been the lack of connectivity between mentors. Previous versions of Haumako have been more 'all inclusive packages' that meant mentors could communicate more regularly about the wants and needs of the participants but with piloting this new system there has been some challenges in making the program cohesive. To address this fortnightly mentors hui will be implemented.

LEARNINGS

One important learning for us was that we need to present clear structure for our participants so that they can understand and commit to the project. We tend to go wrong if content is too open ended or responsive, we are working hard to find a balance in this area, ultimately allowing us to help our community more.

Haumako Program

PICTURES





RAP-N-REC

Facilitated by Rizván Tu’itahi & Siose Solo

Summary by TK White

Rap-n-Rec is a music writing program that is delivered within the Youth justice residency at Whakatakapōkai. The program was established by Rizvan Tu’itahi in 2018 to provide incarcerated rangatahi with an outlet to express themselves through songwriting and recording, with a focus on hip-hop / rap. The primary goal of the program is to empower rangatahi to share their stories and normalise the use of music as a means of communication for expressing emotions, thoughts, and opinions.

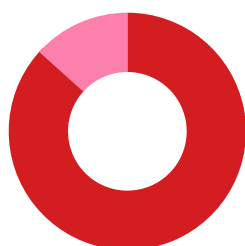
This quarter, Te Karanga is proud to announce the re-commencement of the program, which will provide additional time and new facilitators for the rangatahi to engage in the music writing program. Furthermore, we are preparing to deliver several holiday programs this term with additional facilitators onboard, which will offer more opportunities for the rangatahi to enhance their mana through the creative process.

More information about Rap-n-Rec is found [here](#).

SUMMARY

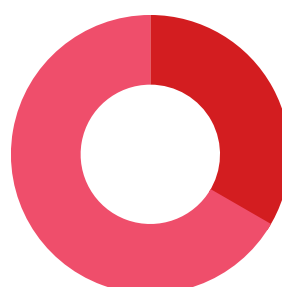
Total participants: 15
All participants between 14 - 17yrs

Pākehā
13.3%



Māori
86.7%

Female
33.3%



Male
66.7%

RANGATAHI

HIGHLIGHTS

"Thank you very much for holding this space free of charge for our community and allowing our future up and coming artist to thrive and develop their skills..."

" The facilitators made me feel welcomed and part of the family."

"Love the atmosphere and talent shown and shared .. especially artists I listen and look up to like Melodowns and Church. It's what made me want to attend really lol!!"

"How much the programme has strengthened my mental health in ways nothing else has been able to."

"This program has had a huge impact on my confidence and I am very great full."

"I went there thinking I was just going to have my voice recorded and found that it was so much more than that."

"The programs have helped me so much in pursuing my music and meeting people. I'm so grateful for the opportunities provided."



RANGATAHI

FEEDBACK

"More public awareness and more gigs/wider community engagement."

"More live performances."

"More time to learn the basics of recording and maybe create projects where we are grouped to work in a song for the month."

"Discussions or classes on the business sides of music i.e marketing, advertising, tax, royalties, etc... "

"Maybe a few snacks and kai for Rangatahi as most of them come straight from school and maybe fruits or something just to boost their energy might be great."

"Maybe more booths, raking in numbers can get a lil crowded."

"More activities. The group focuses a lot on Music/making tracks (which I love) to watch but what about those who don't really fit in that scene."



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