CREATIVE HUB

LIVING THE BRAND FROM INSIDE OUT, TRANSLATING IMPACT THROUGH DIGITAL STORYTELLING
SPEAKING THE WHĀNAU ORA LANGUAGE – TELLING OUR OWN STORIES, IN OUR OWN WAY

Whitney Nicholls-Potts

Whitney is a copy-writer and Social Media expert, who has overseen the development of Wai-Atamai’s social media development. Her interest is in telling “old stories in a new way” and bringing Māori community voices to the world.

“There is no substitute for telling your own story”
– Merepeka Raukawa-Tait, Chair Te Pou Matakanui.
A Story of Change

We are living in a story of change. Back in the day, my koro would tell me about how the pubs would close at 6pm... but how he would take my nana out for a kanikani at the local community centre until the wee hours of the morning. She was a Māori activist from the Far North, who loved to dance, studying to be a nurse. He was a pākehā fulla from the South Island, who played a good game of tennis, studying to be a school teacher. She walked into his flat one day with her sister, who knew my koro from teacher's college, and he fell in love at first sight. Along came my dad, an athletic Māori man, who moved from Kaitaia to Dunedin to go to university, pursuing a career in dance and performing arts. There he met my mum, a punk rocker with artist parents, in the heat of the 80s protest era, at a student pub, on the dancefloor.

On my mum's side is an ancestor, Richard Taylor, a famous missionary who bought up one of the largest land sales in the Far North, just so happened to be the tribal lands on my father's side. On my mum's side, the story told of him meaning well, buying it to allow the local Māori to remain living there. Though, on my dad's side, the story tells of the land being stolen from our people by a foreign man who didn't understand our people's connection to the land. My mum and dad brought these two worlds together again. And along came me. I live in Auckland, I love the theatre, I take night classes to learn Te Reo Māori, and am an aspiring writer in the social innovation and digital storytelling space. And my parents have no idea what that means so I say: I write and curate stories that reflect the history and heart of a community. And to be honest, that is also met with a bit of an 'aha......?'

The tides have changed with every generation, but with the dawn of the digital era we are now living realities that didn't exist (literally) yesterday. Storytelling has always been central to understanding the changing world we live in. In Māori Oral history, storytelling is a vessel, carrying knowledge, passing between the generations, tūpuna to moko. These stories illuminate the present and inform planning for the future. Although historically, mainstream media stories have failed to adequately represent a Māori worldview. The digital world has opened the capacity for sharing our stories way open, it demands that we do things differently by its sheer magnitude of possibility. Social media has changed the game. We now have the opportunity to curate our own stories online and share in national and international conversations at the same time. Connections, ideas and real time reporting are driving innovation in all areas. Organisations are now able to connect with their audience online, strengthen relationships with stakeholders, and influence attitudes through storytelling. It is now clearer than ever that we need to rethink old attitudes toward news gathering, especially in marginalised communities. Applying fresh thinking to stubborn challenges is a natural state in Wai-Atamai, the innovation hub of Te Whānau o Waipareira.
Developing a Whānau Ora Voice

My role, as a writer, is embedded in this thinking, and furthermore, in the specific language of the Whānau Ora narrative. Because in this business, if we want to change minds, we must reframe the language around, not only the Urban Māori narrative, but our national story too. Looking at it with a Māori lens, it’s about diving into the whakapapa of the narrative and asking: from who did this already established national story spring from?

Telling our own story in this new media landscape has never been more important. It has never been more important to ask: “who is telling the story?” In telling my own story I’m speaking to a story of this nation, it is one story in a solar system of stories that speaks to the great challenge of the two worlds that have clashed for generations under a colonial system.

It is interesting to look at these different approaches to storytelling together: a Māori approach of oral tradition and storytelling, and the mainstream media approach to sharing and developing stories and narratives and storytelling in general. So how are we taking these two approaches and creating our own Whānau Ora style of storytelling and narrative building online steeped in the specific language of resilience central to the Whānau Ora movement?

When I was a kid, I saw injustice all around and I wanted to change the world. So naturally, when I grew up, I wanted to be a journalist. I loved reading and stories and writing in my journal. What I loved about stories was going on a journey of all the different moments and experiences that transformed a character and made up their life, and that led them through a change, exactly to where they are. So, I followed my dreams to Massey University communications department, to a class of 20 journalism majors, consisting of two women and one Māori (me). I was lectured in "how to write a good lead", angles, framing and press releases. The business of journalism. The problem was, at a crucial time when the world was going digital and newspapers were desperate to sell copies, words like ‘story’ and ‘voice’ were considered wishy washy and us budding journalists were encouraged to write reports that sell.

So, the graduating class of 2008 went out into the world and wrote reports that would sell. I remember being told that journalists, along with politicians, were the least trusted professions in this country and I couldn't deny there was something fishy about the business of journalism. Even my well-meaning peers were producing reports that omitted important contextual information, deeming it not important due to their lack of personal experience on the issue. During lengthy class discussion and debate I often wondered how my classmates would report on my story if it came up in the news. I imagined a report framed around words like: “solo mum, beneficiary, mental illness, domestic violence”, etc. Because where politicians have a voice, journalists have authorship. Being an author and having a voice is powerful. In fact, in te reo Māori the translatable equivalent to author is rangatiratanga, a right to exercise authority, ownership.

It is true that every story has a pulse that brings it to life driven by the author and today this can now form a narrative online shaped by the people. The struggle to bring indigenous stories to a wider audience isn’t new or specific to New Zealand. The Māori side of the story, in mainstream media, has historically been pushed to the side or lumped into bite-sized easily consumed sound bites. The languaging we experience in mainstream news, on issues Māori, is a ‘paint by numbers’ landscape offering the same familiar narrative limited to the dying or irrelevant Māori language, cultural pageantry, disheartening living conditions, or troubling drug, alcohol or suicide statistics.
A significant voice in Māori academia and Whānau Ora advocate, Meihana Durie, recently shared a kōrerorero (interview) with E Tangata magazine’s Dale Husband. Professor Durie spoke on these pressure points between Māori and the media: “The face of the media in this country has evolved rapidly, particularly in recent years. And, too often, there are discussions on Māori issues that don't include a Māori voice. It's critical that we champion quality journalism where Māori are concerned. We have some outstanding champions and advocates of kaupapa Māori across Te Ao Māori. And it's important that they are heard. The often, negative media coverage on the sovereignty of Māori is something that we've had to grapple with for a long time. Critically, there needs to be a more balanced media representation of things Māori.”

There really is no substitute for telling your own story.

Coming into this innovation space with a rich history, the journalist in me was excited at the goldmine of stories in this, the West Auckland community. Real-life, juicy, beautiful, painful, stories of strength, courage and wisdom. The stories I felt a part of and wanted to tell. But not only that, stories anchored in a language that is so uniquely Whānau Ora – a language that is used to describe the experiences of Whānau, kaimahi, kaumātua and leadership. A language that is so in tune with the history of the community and the strategic vision of the organisation that it works as part of building positive futures for Whānau, the community and growing indigenous leadership everywhere.

It's a language of resilience.

"Ko te reo te taikura o te whakaao mārama"
– The language is the key to understanding.

This whakataukī is one I often return to when I'm struggling with an idea. The power of metaphor is obvious in Māori language and storytelling in that it can offer up great universal truths in a few words, by the sheer relationship of the words. Language is the vessel with which we carry our narrative as we navigate the future. Developed from the Wai Research Pou, Sir Mason Durie, and from the kuia and kaumātua expressing their wawata for the future, the language of Whānau Ora is Whānau aspirational thinking articulated. When you interview whānau and kaimahi working in this space they speak this way because there is a shared experience. Some of the words used to describe this vision include: Māori future makers; champions for future generations; whānau becoming influential leaders of change; working together with whānau through strategy, innovation, change and service provision to ensure we are all successfully living and breathing change; the key for building successful generations of whānau. The way Te Whānau O Waipareira approaches working with whānau is steeped in this very unique language of resilience, formed from a foundation of strong Māori values. My role in that is to actively practice whanaungatanga, spending time with kaimahi who facilitate these programmes, as well as whānau and even tamariki, to capture the Whānau Ora story in our own words.

With this strategic vision in mind, building on the generations of knowledge held by our kuia and kaumātua, a highlight for me in my role is that we have developed this narrative through our unique hashtags through social media use. When you click on the ‘#UrbanMāoriProud’ hashtag you can see a mixture of historical, current, and research-based stories and dialogues which when woven together tell the collective story. This is an ongoing, reflective and timely story of Whānau Ora. A multi-authored online narrative including the voices of whānau, kaimahi, community leaders, partners and ambassadors.
We started this hashtag in 2016 with a story circulating in mainstream media questioning the value and effectiveness of our urban Māori community. Hearing our kuia and kaumātua speaking on their experience coming to the city from the hau kāinga gave a real insight as to why this community is so important to whānau. The story that emerged was of a struggle and loneliness, the importance of holding on to cultural values and always with a view to the future.

**Authoring our Own Change**

Wai-Atamai has been instrumental, not just in gathering and disseminating our community stories through social media, but also in facilitating strategies for whānau authoring their journeys, telling their own stories in their own way. As part of an organisational shift to outcomes measurement, the Strategy and Innovation Team followed a group of parents enrolled on a parenting programme who for one reason or another needed extra support and were seeking positive approaches to raising children and creating happy homes.

Some had lost custody of their children through crises. Some had been through separation with their partner. All wanted a better life for their children.

This project was a unique approach, driven by authentic whānau voices. We spent time with these parents at different stages on their journey through this Waipareira service. Though we provided prompts for whānau to speak to, we invited them to interview each other with these prompts and take turns to record the interviews with an iPad. The result was that we got to witness a story of change unfold as the course went on. Whānau were able to articulate their own story of change as they reflected on their journey with their peers. It was an uplifting process for all involved. This again was another chapter in the Whānau Ora narrative – a story of overcoming adversity and struggle and a story that looked to the future with hope and ambition.

“I'm here because I want to be a better dad. I used to be relying on the way I was brought up but now I'm learning better ways. It means my kids are going to grow up being constructive members of society, and have a shot at a better life than what I ended up having and be able to do whatever they want to do in life.”

“My children deserve the best that they can get from us as parents. Even though I've been a parent since I was 15, every day I've learnt something new. I'm here to upskill my parenting and understand my bad behaviours.”

What I've learned from working in this very uniquely Whānau Ora way is that whanaungatanga is crucial to building stories.

**Whānau Ora ‘Coming-of-age’**

When I was a little girl who loved to read, growing up between grandma and grandad's place in Dunedin, Dad's place in Auckland, Mum's place (wherever that was at the time) and koro's place up in Kaitaia, stories helped me explore the world from a soft and lumpy armchair on a rainy day as the radio played out reports in the background. I distinctly remember those first really transformative stories that imprinted on me. One was Bryce Courtney's *The Power of One*. I read this at age 12 and the story of the little boy, in a racially divided environment, and the importance of mentors who were like family and who guided him to triumph, had a profound impact on me. The story of resilience and overcoming against all odds and adversity to emerge a hero.
I think in my own life I saw stories of struggle, pain, crises or heard about them, and this narrative gave strength to hopelessness. I remember thinking “this is a real-life story”. Stories are what began to shape my ideas and thoughts about real life, real people and the real world. I think there is something really inspirational in a coming-of-age story, where you get to see the beginnings, the details from the beginnings that shaped and created the struggles and strengths of the present character. News reports can’t come close to the transformative experience of a well-told story that paints in detail the landscape and context around a character. We can now do this in our own creative way online, in a very Māori way with a collective voice. Personal experience creates a shared story: a coming of age of the Whānau Ora movement.

Whānau Ora is a movement developing a national narrative from the voices of so many people telling a shared story of growing resilient families together. These stories are powerful in strengthening the movement – stories that get to the heart of the matter, from the kitchen to the boardroom. These stories need to become versed in this language of resilience, which is currently lost in translation in mainstream reporting. I’m glad to be here to share in this growing narrative creating social impact. For the future, for our children. Because who knows what the next tide will bring? Hopefully lots of beautiful, big, juicy kina and pāua.

Whitney Nicholls-Potts
Ngāti Kuri
BRAND AND DESIGN IN THE WHĀNAU ORA SPACE

Zaeem Kantharia and Ben Thomason

Zaeem is the lead of Wai Atamai's Brand and Design team - together with designer Ben Thomason, this team is tasked with bringing to life theory and practices of innovative creative thinking.
Brand and Design Within Wai-Atamai

Wai-Atamai is one of many teams that makes up Waipareira Tuararo, as the backbone of support services to Waipareira. Within this context Wai-Atamai is responsible for undertaking research, designing, developing and implementing leading edge best practice for supporting Te Whānau o Waipareira to achieve transformational outcomes for whānau. Excellent communication and people skills, combined with the ability to have a finger on the pulse of current trends moving towards promotion and recognition is crucial to have Brand and Design providing active support. Being adaptable to consistent change is also vital for Brand and Design, while possessing the ability to thrive in a fast paced, ever changing environment.
Brand and Design's role is to establish the Visual Identity of Te Whānau O Waipareira, and be responsible for its creative output. As the Creative Hub for creative ideas and innovation it’s direct responsibilities include:

- Fostering creativity and innovation;
- Performing regular market research studies to gather important brand data;
- Creative leadership on all campaigns output;
- Creatively seeking out new products and maintain cutting-edge industry knowledge;
- Management of all creative campaigns and events;
- Responsible for developing integrated campaigns;
- Strategic & operational responsibility for the organisation's brands;
- Activation: development of a digital activation;
- Submit creative deliverables within the agreed upon deadline and budget;
- Manage production of all print pieces from conception to completion;
- All Imagery appearance and management;
- Management of all online creative;
- Management of all creative design software;
- Creative development of all Te Whānau O Waipareira Brands; and
- Proactively recommending creative communications for marketing proposals.
Brand and Design requires excellent communication and people skills, combined with the ability to pre-empt current trends moving is crucial to support the innovation agenda at Wai-Atamai.

Brand and Design solutions need to play a role in positioning Waipareira at the leading edge - nationally and internationally - as a significant thought leader in whānau transformation.

Appropriate, efficient and accountable delivery of text / content for different media and marketing formats including high performance, work satisfaction and building internal capacity.

When you think of graphic design, do you think of artistic advertisements? Eye-grabbing graphics on websites? Stunningly arranged spreads in magazines? While these are all examples of graphic design, the term encompasses a lot; posters, infographics, book covers, product labels, logos, business cards, signs, website layouts, mobile apps, software interfaces—the list goes on.

Examples of publications created by the Brand and Design team.
Graphic Design Made Easy

Graphic design, also known as communication design, is the art and practice of planning and projecting ideas and experiences with visual and textual content. The form it takes can be physical or virtual and can include images, words, or graphics. The experience can take place in an instant or over a long period of time. The work can happen at any scale, from the design of a single postage stamp to a national postal signage system. It can be intended for a small number of people, such as a one-off or limited-edition book or exhibition design, or can be seen by millions, as with the interlinked digital and physical content of an international news organisation. It can also be for any purpose, whether commercial, educational, cultural or political.

Design that’s to be experienced in an instant is the easiest to recognise. Brand and Design arrange type, form, and image on posters, advertisements, packages, and other printed matter, as well as information visualisations and graphics for magazines and publications.

This kind of design is often confused with illustration, but while an illustrator creates or draws an image in response to an idea, a designer combines illustrations, photographs and type in order to communicate an idea. One way to understand this is to consider the difference between a furniture maker and an interior designer. One makes a specific object for a specific purpose, while the other thinks about how all of the objects and surfaces of a room create an environment for the person moving through it. Good illustrators are often capable designers and vice versa, making it harder to distinguish between the two practices.

Whether physical or digital, books and magazines are meant to be enjoyed over time, during which the reader has control over the pace and sequence of the experience. In books, the content usually comes before the design, while in magazines, the design is a structure that anticipates written and visual content that hasn’t yet been created. Some commercial websites or exhibition catalogues also fit in this category, as do digital or physical museum displays that show information that doesn’t change. All have content in a suggested order that has been thought about ahead of time, but the user or reader finds his or her own path through the material.

The Wai-Atamai Brand and Design team also produce systems that are meant to be experienced over time but aren’t confined to the making of objects. Wayfinding, a form of environmental graphics, refers to branding and signage applied throughout and on buildings or outdoor areas like parks or highways. While each sign or symbol in wayfinding is a work of design, together they form a larger system that helps people navigate while maintaining a sense of the character of where they are. The design of the system—the relationships among all of those parts—is where the designer brings greatest value. Examples of this can be seen throughout Waipareira’s base, Whānau House, and across many of the organisation’s partners that we do work for.
Brand and Design are also responsible for interactive designs where the content changes as it gets updated, as well as screen interfaces that help people navigate through a lot of information. Interaction design differentiates itself from other kinds of design by adding another consideration: responding to the actions of the viewer or user. Editorial design for web and mobile is the most tangible example, including websites and mobile apps for publication. Some digital design involves the presentation of rapidly changing streaming information, also known as data visualisation, creating both interactive and non-interactive interfaces. Product design refers to the design of digital products, which are digital services, tools, or platforms that can be brought to market. The term is confusing because for several decades “product design” has referred only to industrially produced physical items like radios, benches, and bicycles and has been used interchangeably with “industrial design.” Related to software design, product design requires knowledge both about how computers process, sort, and display information as well as how humans interface with computers. Many companies and the designers who work for them aim for their products to be used by large numbers of people around the world, so they often rely on widely accepted design patterns and metaphors and prioritize usability and functionality over aesthetic expression. For large or complex projects, different designers may work on the user interface (UI), which refers to the affect and layout of what the user sees in the moment, and the user experience (UX), or the total experience of users over time as they move through websites or mobile apps.

Design strategy, as a field of theory and practice, refers to the integrated, holistic planning process examining the interplay between design and business strategy. However, for most graphic designers, design strategy simply refers to the conceptual underpinning for their creative work.
Brand and Design Highlights

Waitangi @ Waititi

Celebrated yearly on 6 February, Waitangi Day, on the grounds of Hoani Waititi Marae and surrounding Council lands, located off Parrs Cross Road, Glen Eden, Auckland Auckland region’s premiere Waitangi Day Celebration since 2014 Waitangi@Waititi commemorates the history and celebrates the diversity of modern New Zealand by holding this event on Marae and Council lands in West Auckland, embracing all ethnicities and people in this setting.

A free, all-day event for the whole community to enjoy Live, top NZ, indigenous and international entertainment, cultural knowledge, activities and food. A day where the signing of the Treaty of Waitangi is honoured and remembered in a family fun and safe environment (smoking, alcohol and violence free) Key messages and promotion that directly affect our community on this day are shared with all attendees.

Brand and Design provides all the creative support for this event, this including:

- All Branded Event merchandise
- The Design, production and implementation of all printed collateral; Flyers, Posters, Outdoor collateral including, Billboards and Busbacks.
- All online creative material including; Social Media and Website graphics.
Branding made easy.

In today's competitive world of marketing and advertising, a key to success is building a strong brand. Branding involves developing a compelling, positive and lasting image of your business that creates an emotional connection with your customers. The strength of your company's brand could mean the difference between struggling for recognition and sales or thriving as a dynamic, best-in-class business. In this article, we discuss several key aspects of branding.

Define Your Brand

Your brand is the image customers have of your business, so take the time to define it thoughtfully and early, before the market does it for you. That way, your company's image will be what you intend it to be. It should be strategic and intentional. Discover how to get your business to stand out from its competitors in a positive way.

Define Your Unique Value Proposition

Clearly describe what it is you offer your customers. Explain why they should deal with you and what sets your business apart from competitors. Is it caring customer service? Product quality? Reliability? Speed and convenience? Don't try to be all things to all people. Focus on what you do best and the value you bring to your customers. Let that drive your core brand message.

Identify Your Target Markets

Thoroughly define your customer needs and how your business will satisfy them. Conduct market research if you need to. Get to know your target markets and your customers' needs and aspirations. Understand and convey clearly to customers how you can help meet their needs.

Define Your Employer Brand

What sets you apart as an employer and community member? As a company, what is your mission? What are your core values? And how does that translate into a unique value proposition? How does it make you more attractive as an employer? For example, if you have a reputation as a great place for employees with families because of wide-ranging employee benefits and flexible work arrangements, that could help you attract and retain the best people. And that, in turn, can strengthen your overall brand.

Create a Brand Strategy

A brand strategy is a formalised document that identifies what your company is and believes in. It defines your target market, shows how you're differentiated from your competition, and defines your company's personality. By creating a clear and concise brand strategy, you help your employees understand, support and participate in the efforts to achieve your branding — and business — goals. This can lead to greater consistency and a stronger connection with your customers. Once you have defined your brand strategy, execute it effectively and thoroughly. Clear, consistent, strategic branding will help you build strong brand equity, which could lead to long-term success.
Brand and Design Creative Process:

1. Carefully read the design brief. Comprehend the outcomes that the client wants.
2. Identify the core values/wants/needs of the client from the design brief.
3. Introduce Waipareira values and Māori symbols that could be considered to align with the design brief.
4. Create the links between the values of the design brief with the Waipareira / Māori symbols and values.
5. Provide final concepts that represent the values of the design brief and that are aligned visually with all the values of client / Waipareira / Māoridom.
The key to being a great designer is not always in the design work itself, but also in how you interact with your work, clients, and peers. A good dose of passion can make life fuller and art stronger, so stay reminded to seek passion in all aspects of life. It's an easy and common mistake to assume that creativity is inherent and born out of thin air. In reality, creativity is a little more planned and thought-out than that, it’s a careful process. Creativity is the process of having original ideas that have value.

Inspiration is the best form of motivation in many cases, but often the only time it’ll strike is when you’re already underway. Inspiration exists but it has to find you working.

Zaeem Kantharia  
Ngāti Āwherika ki te Tonga (South Africa)

Ben Thomason  
Ngāti Raukawa ki te Tonga

Brand and Design Team; Left - Zaeem, Right - Ben
EDITLAB – DIGITAL NATIVES IN THE #SOCIAL IMPACT SPACE

Katene Durie-Doherty, Fender Maeva and Ken Gavet

With the advent of the digital era, the shape and delivery of stories has changed dramatically. Traditional long form narrative and conventional journalism now sits alongside messaging of 140 words or less together with a myriad of imagery that disappears seconds after opening. While there are so many ways to now reach audiences, in some ways it has also never been more difficult to really reach them.

Whānau Waipareira recognises this also presents an opportunity for enabling the role of digital technology in elevating storytelling as a means to improve wellbeing within the vulnerable communities we serve. As a result, in 2018 Waipareira’s Social Innovation Hub – Wai-Atamai established EditLab. EditLab’s purpose being to undertake digital storytelling in the social impact space. Digital storytelling from the lens of urban indigenous peoples. The following are some of the thoughts, aspirations and views of the three co-founders – Katene Durie-Doherty, Fender Maeva and Ken Gavet as they build out EditLab.
Urban Māori Content That’s Wired for What’s Next

EditLab is a newly formed digital agency that operates within the Wai-Atamai Social innovation hub. A tight collaboration team which translate brands into content.

It’s a collective approach to content creation to ensure the shared vision of resilient whānau, community future makers and Mana Māori translates authentically into content. From concept to delivery, the work is steeped in the values of Whānau Waipareira as articulated in Te Kauhau Ora – the Whānau Waipareira code of conduct.

EditLab is passionate about building impact narratives from the community with a team that’s born and raised in the West with an Urban Māori creative lens that’s totally wired for what’s next. Bringing fresh, ahead of the game content, with good humour and heart to the table. This agency is driven by the whānau kaupapa and doing things differently.

With many organisations, digital agencies often work in silos, Whānau Waipareira has a different worldview. To share genuine stories that have authentic messages about community and social impact it recognised that the establishment of a digital agency in this space would need to:

• be born out of and based in the community it serves if it were to remain relevant

• be based within a group who collectively contribute to the common shared agenda of social impact and

• operate within a culture that allows for rapid prototyping, accepts learning from failure as the norm and has agility at its core.
As a result, EditLab was established as part of the Social Innovation Hub for Whānau Waipareira – Wai-Atamai. It works collaboratively with other teams in Wai-Atamai that includes Research, Strategy and Innovation, Change and Transformation and Brand and Design.

Being part of an integrated hub that develops insights into wellbeing, prototypes and evidences social impact, aligns and maps progress against the 25-year Whānau Waipareira generational strategy provides the collective energy that enables EditLab to translate key digital messages for social impact audiences.

The Team (left to right):
Ken Gavet – Head of Content, Katene Durie-Doherty – Media Co-ordinator, Fender Maeva – Creative Director.

Building out the EditLab Space

At the time of writing this article, EditLab is four months old and hitting the ground running. Assignments have spanned across both strategy and production.
Strategy

Undertaking campaigns and content production has already taken a large chunk of time, especially in the Whānau Ora space. Snapshots of assignments in this space include:

• 2018 saw a national Whānau Ora Conference held by the commissioning agency – Te Pou Matakana. EditLab produced content from the conference for a Whānau Ora tribal and Urban Māori collective based in Auckland called Te Pae Herenga o Tāmaki. A show reel with highlights was also produced as a resource to share within their respective organisations.

• Early 2019 sees Te Pou Matakana launch a new TV advertisement for Whānau Ora aimed at a general New Zealand audience. EditLab worked alongside New Zealand Advertising Giant Ogilvy NZ who have been working on this ad for Te Pou Matakana. Sharing creative thinking, content design and taking on board new learnings for the team has been invaluable for EditLab.

Working Alongside PR Firm Ogilvy NZ for 2019 release of a Whānau Ora Advertisement, Client – Te Pou Matakana Commissioning Agency
Production

Videography, photography and anything in between is what makes up the production crew work programme. An example of a large assignment recently completed was the production of a social impact documentary for Whānau Waipareira.

In late 2018, EditLab Associate Cam Swainson-Whaanga produced Whānau Waipareira’s first social impact documentary (20 min) that was also a first in the NZ indigenous space as well as a first as a Māori-produced social impact documentary. This documentary was a collab with the Wai-Atamai Change and Transformation and Research teams which lead out on social impact measurement and embedding within social purpose organisations.

A Word from the Crew

Ken

EditLab is more than a three-man crew, it is a platform to enhance the views of any subject. Our approach to assignments requires the whole team present, from client consultation to final stages of post-production.

“Our shared values and learnings created pathways for us, utilising film to reach out and engage whānau”
- Ken Gavet

The difference between us and other digital media groups is our history. We all naturally share the same vision due to the similar nature of all our life journeys that includes the relationships built together since high school here in the West [Auckland]. Along with our own personal journeys this is what has groomed our love of film. Being born in the West sees us have a deep sense of understanding of Whānau Waipareira, a strong connection to the people and all of us passionately working to improve the wellbeing of whānau.

We’ve found strengths in each other that complement other areas: Katene, as the co-ordinator leading the team in building relationships and deeply attuned to the aesthetics clients are after; Fender, as the Creative Director coming up with concepts, running interviews and a confident ambassador in front of the camera; myself as the technical, digital, editing aspects, delivering a product with a shared vision.

Ken Gavet
Fender

For me, I started out as a social media intern bringing my creativity and love for art and the community. When the EditLab started, the idea of having more hands-on-deck, with similar mindsets was very exciting. It’s kaupapa Māori so we understood the value of learning and bouncing off each other would eventually grow our capacity in our thinking. Our shared values and learnings created pathways for us, utilising film to reach out and engage whānau.

You could look at it like, “guards up vs from the heart”. We don’t have borders or barriers on creative thinking. Mainstream barriers born out of that style of professionalism can cut off your range of thinking. Authenticity equals engagement, this inspires change and action. We aim to go for the unexpected from the outset. That might hack some people off on the way, (we do tend to hack a few people off from time to time – IT, accounts... anything in the compliance world actually!) but hey, that’s a common challenge to innovation – having the confidence to work outside the box. We don’t mind breaking the rules, but we do it in a way that makes the new approach the new way. It’s natural to us.

You see Taika Waititi bringing his comedy flavour to Marvel movies, that has never happened before, and it works. It works well.

“Authenticity equals engagement, this inspires change and action. We aim to go for the unexpected from the outset.” – Fender Maeva

Fender Maeva - On set at the Ogilvy Advertisement Campaign
Working in Māori broadcasting Katene saw first-hand the resource challenges of community and Māori media. With EditLab we get to make all the work from the kaimahi that wouldn't normally be visible – visible. That can only grow the social impact. In our increasingly digital world, shareable and relatable content can change minds, and change the way we think about things.

Katene

I come from a place of wanting to upgrade the aesthetic, bringing the aesthetic that fits with innovative thinking. How we present a brand story visually has never been more important to our future success. In true Whānau Ora style, you’re not selling an idea to a client you’re sitting alongside them to understand and co-design.

For a few years the team members from EditLab had been doing their own creative thing as well as following each other’s journeys online. One of the key influencers for all of us over that time were various Content/Digital Curators with wide-spread fan bases. We all have an eye for quality in picture, and these curators have high-standards of visual content. We want to bring that quality into this space. Now when you add the kaupapa, well, then you’ve got something pretty magic to work with. We also have a shared love for different genres of music, therefore audio also plays an imperative role in our content. The difference being that it’s hands on learning and the natural way EditLab collaboratively operates.

At EditLab we are a team who hang our hat on quality. We like fresh ideas with substance, work that actually works without the BS.

Katene Durie-Doherty
Final Say

EditLab working in the social impact space for four months has been a roller coaster journey, a journey of lots of highs. Navigating new territory, carving up in the social impact space through the lens of an urban indigenous organisation that continues to make waves for whānau wellbeing is where it’s at. Sharing insights from EditLab on the passion for film, living and breathing the community you serve, fostering collabs with like-minded people have all proven to be hallmarks of success to date. No doubt future success will continue to hinge on this digital native collab – a collab with a new type of energy that enables a stronger connection and reach with its audiences going forward.

Mauri Ora!

Katene Durie-Doherty
Ngāti Porou, Ngāti Raukawa, Ngāi Tahu, Ngāti Kauwhata, Rongowhakaata

Fender Maeva
Ngāti Porou, Te Rarawa, Ngāti Kuri

Ken Gavet
Ngāti Hāmoa (Samoa)
Edit Lab members Fender and Keteke talking to Stan Walker before he performs on stage.
Glossary

hau kāinga - home
kaiarahi - navigator
kaimahi - worker, employee
kanikani - dance
kina - sea urchin
kaumātua - elderly
kaupapa - topic
körerorero - talk, discuss
mahi - work
mihi - greet, acknowledge
moko - grandchildren
pāua - abalone, sea ear
rangatira - chief
rangatiratanga - chieftainship
tangihanga - grieving process, funeral
tātou - everyone
tautoko - support
Te Ao Māori - The Māori World
Te Reo Māori - Māori language
tūpuna - ancestors
wairua - spirit, soul
wānanga - meet and converse, conference
wawata - aspire, long for
whakamā – to be embarrassed, ashamed
whakataukī - proverb
whanaungatanga - relationship, kinship
whānau - family