

DEPOT Te Whare Toi's logo is inspired by tukutuku panels, the traditional decorative wall panels usually found inside Marae. DEPOT Te Whare Toi has commissioned a tukutuku panel featuring the inspiration behind our logo: Pātikitiki, originally inspired by the lashing together of framework timbers of houses, represents for us the abundance that our unique arts ecosystem brings to its Te Hau Kapua and Tāmaki Makaurau community and the arts landscape; Kaokao, the chevron pattern that's a symbol of fortitude, represents DEPOT's ability to bring kotahitanga through people, place and the arts. The kaokao is compositionally aligned with the haka stance – here, a celebration of victory. Kaokao can also mean to be collected together, like our DEPOT Collective who come together to tautoko the arts. The green, blue, turquoise and purple colours of our logo nod to the fact that like tukutuku weavers, the arts practitioners who come through DEPOT Te Whare Toi will require patience and persistence. Our logo celebrates pūawaitanga o te ringa – the fruits of our busy hands.

**D X E**

**X P X**

**O X T**





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## Our Vision

### **Creative Futures**

A future where people's creative spirit, ideas and work are fully nurtured and respected as fundamental to the prosperity of our communities.

## Our Belief

### **Creativity and Community Matters**

We believe in the power of creativity to transform people and society for the better.

## Our Mission

### **Kaitiaki of Creativity**

To be a dynamic, thriving, culturally inclusive organisation that is nurturing the future of creativity and community in Tāmaki Makaurau, Aotearoa and beyond.

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## Our Cultural Promise

DEPOT is committed to Te Tiriti o Waitangi / Treaty of Waitangi and embraces the principles of Partnership, Participation and Protection and strives to ensure these principles are reflected in all that we do.

DEPOT also recognises the role of Pacific Island peoples and the cultural diversity of the people of Aotearoa New Zealand.

The cultural strength and spirit of our rich and diverse communities means our people feel a strong sense of belonging, enjoy a safe place and a genuine and human connection with those around them.

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# Our Values

Tūrangawaewae  
on which we stand

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## Courage / Mana

We have the bravery to push the boundaries, to live by our convictions and to do what we believe is right for the future of creativity in our communities. We are not afraid to look for new ways of doing things and to evolve and respond to change.

## Authenticity / Tipu

We are encouraged to be our true selves, to be seen and heard in everything that we do; to bring out the creativity, confidence and determination in all of us and our communities.

## Inclusivity / Manaakitanga

Our natural acceptance, openness, cultural heart and deep respect and compassion for all people, means we're focused on the participation and enrichment of all New Zealanders. We strive to build community through creativity.

## Sustainability / Toitutanga

Everything we do needs to be sustainable in terms of our capacity to support and grow sustainable creative careers and healthy communities, and to minimize our impact on the environment.

## Community / Hapori

We believe in the power of connecting through our communities and being intentional in how we bring people together with a focus on disadvantaged people and groups.

## Our Strategic Drivers

From 2023-2025  
DEPOT will:

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1

Be a champion for Tāmaki Makaurau artists, musicians, creatives and our local and regional communities, growing the breadth of our programming, services and support.

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2

Have a transformative impact on Te Hau Kapua and the wider Tāmaki Makaurau region, and develop a reputation for innovation & excellence throughout Aotearoa and beyond.

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3

Attract and inspire a growing and diverse audience through quality creative programming, partnerships education and information.

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4

Be a well-resourced, sustainable organisation with robust governance and management.

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5

Weave our Tiriti-based, multicultural society through everything we do, ensuring equity, access and inclusion.



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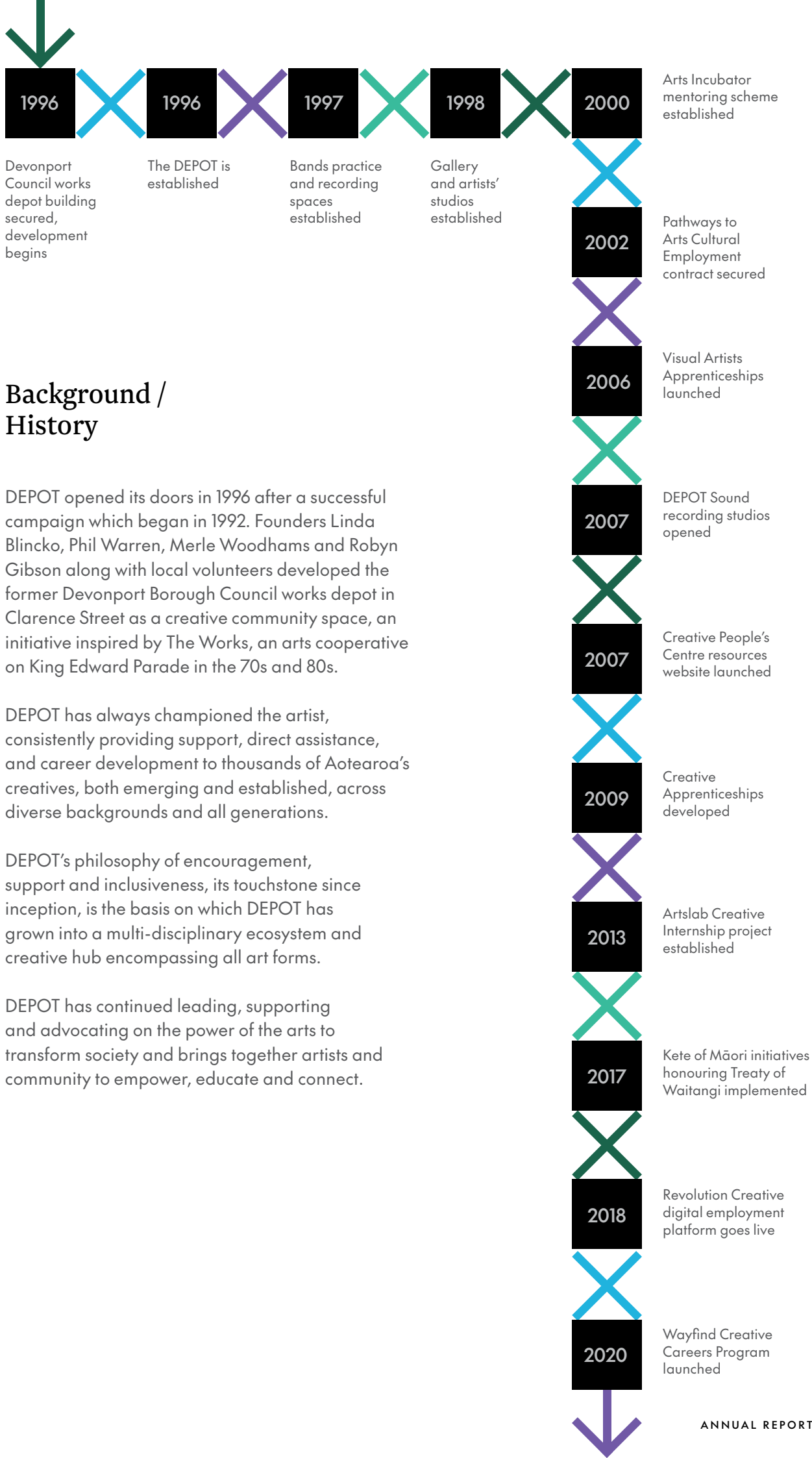
25 years

3,048 exhibitions

15,500 artists supported

23 years initiating and  
running creative career  
programmes

5,910 participating  
creatives in employment  
programmes



## Background / History

DEPOT opened its doors in 1996 after a successful campaign which began in 1992. Founders Linda Blincko, Phil Warren, Merle Woodhams and Robyn Gibson along with local volunteers developed the former Devonport Borough Council works depot in Clarence Street as a creative community space, an initiative inspired by The Works, an arts cooperative on King Edward Parade in the 70s and 80s.

DEPOT has always championed the artist, consistently providing support, direct assistance, and career development to thousands of Aotearoa's creatives, both emerging and established, across diverse backgrounds and all generations.

DEPOT's philosophy of encouragement, support and inclusiveness, its touchstone since inception, is the basis on which DEPOT has grown into a multi-disciplinary ecosystem and creative hub encompassing all art forms.

DEPOT has continued leading, supporting and advocating on the power of the arts to transform society and brings together artists and community to empower, educate and connect.

## Strategic Vision

DEPOT is a unique arts organisation and ecosystem founded on the belief that nurturing creativity is essential to all of our lives and the future.

**Our goal is to ensure that art and creativity make a vital contribution to our culture, our communities and our economy. We support independent artists and arts organisations to connect, converse, collaborate, grow, learn and succeed.**

Like the tukutuku pattern that inspires our logo, we value the patience and persistence, the inter-connectedness and strength that it takes to build a thriving creative sector and community network. We know firsthand the power of the arts to sustain and transform society.

Through DEPOT Artspace, DEPOT Sound, our Creative Futures programmes, and our creative community networks we work to

collaboratively showcase, support, empower and platform artists and arts practitioners and advocate for the arts and the essential resilience and well-being that our sector provides to communities.

We offer a diverse range of programmes and services and continue to remove barriers to participation. We nurture our creative communities and see creativity as vital for social cohesion, through supporting equity, inclusion and diversity.

Rooted in the Te Hau Kapua (Devonport) community since 1996 DEPOT is committed to supporting a thriving creative eco-system, springboarding off our community roots, building on our current offerings and developing strength, resilience and inclusivity where identity, diversity and creativity are nurtured.

**D E P O T**

# O

# T

## A message from our GM



The 2021-2022 year was a significant year of change for DEPOT. This year marked a new chapter in the history of the organisation, as our founders retired and passed the torch to the next generation of leaders.

The year was also marked by the ongoing challenges posed by the COVID-19 pandemic, which had a significant impact on our operations and required us to adapt quickly to new ways of working. Despite these challenges, I am proud to report that DEPOT has emerged from this year more resilient than ever.

Throughout the year, we remained committed to our mission of providing quality service and support to our creatives and communities while also prioritizing the health and safety of our employees and the wider community. We implemented new safety protocols, such as mandatory mask-wearing and social distancing measures to ensure the safety of our employees and members of our community.

In addition to these measures, we also invested in technology and infrastructure to support remote working and ensure that our creatives and communities could continue to access our services online. This included the launch of a new e-commerce platform, which has been well received and has helped support artists year-round.

Despite the challenges presented by the pandemic, we also made significant progress in our ongoing efforts to evolve and adapt to the changing world around us. We completed a strategic review with

the support of Creative New Zealand that has allowed us to redefine who we are and what we look like, and develop a 3 year strategic plan to ensure we are a sustainable and resilient organisation, able to support our creatives and our communities for years to come.

We have created new models of working, removing barriers to participation across our workstreams, enabling us to be more accessible. We have respected Te Tiriti o Waitangi and embedded Te Ao Māori into our daily operations and programmes as well as our new identity, and we have built an amazing team of super talented and caring individuals who are passionate about what they do and how they can serve their communities.

Looking ahead, I am confident that DEPOT is well positioned to continue to grow and thrive in the years to come. We have new board members joining our board to help us navigate the future and capitalise on the opportunities that arise as the world around us continues to change.

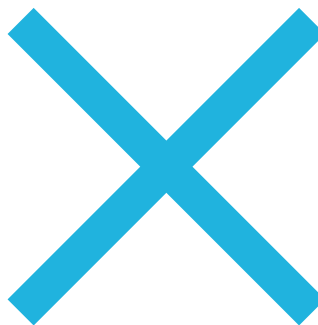
I would like to take this opportunity to thank our team, our creatives, our partners, our supporters, our funders - in particular the Devonport/Takapuna Local Board - and the DEPOT board for their ongoing support. Together, we have navigated a challenging year and are excited about the year ahead.

A handwritten signature in black ink, appearing to read 'Amy Saunders'.

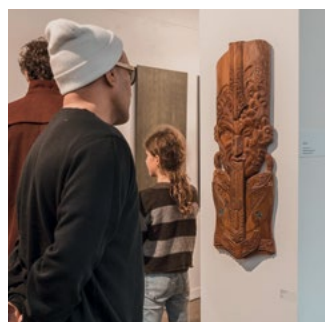
Ngā mihi nui,  
**Amy Saunders**  
General Manager, DEPOT



**Depot**  
**Artspace**



## Year in review 2021-2022



**This year we put a lot of energy into diversifying what we do and how we do it across all of our programmes and we were conscious of increasing access and participation in all that we do.**

We hosted our biggest ever Member's show in 2021 with more than 250 entries, and we hosted our biggest and most family friendly Matariki exhibition and series of events including supporting a raranga residency as part of 'Matariki Tuhono kit te Taio'.

We developed new partnerships to increase engagement with schools and wider community members which included our partnership with the University of Auckland and the delivery of Synthesis, an exploration of 3D printed musical instruments. This exhibition received great media coverage and attracted a diverse audience, many new to our space.

Due to Covid we delivered dozens of online workshops, mentoring sessions and panel events. We have embraced hybrid working and offer many of our services online as well as in-person.

This year we made a conscious decision to reduce barriers by removing gallery rental fees for artists.

Exhibitions ranged in medium, artist's career stage, style and audience; the year started off with an expressive solo exhibition by self-taught painter and dancer Dylan-Blanc Huata alongside a curated, ecological installation bringing local artist Michelle Mayn into conversation with Australian artists Elise Lidgett and Genevieve Thornton.

A number of artists were provided the opportunity to exhibit their work in a professional context for the first time with the support and guidance of DEPOT Artspace staff; for Linda Va'aelua, this directly resulted in dealer gallery representation by Scott Lawrie, while for artists like Levi Kereama, Jalaina Hitchen and Sophia Jenny, the experience and encouragement empowered them to go on and exhibit elsewhere.

Gallery visitors represented a diverse cross-section of communities from across Tāmaki Makaurau, although overall the total number of gallery visitors was down on the previous year due to COVID, lockdowns and the ongoing impacts.

Total gallery visitors

# 7268



25 exhibitions

116 artists platformed

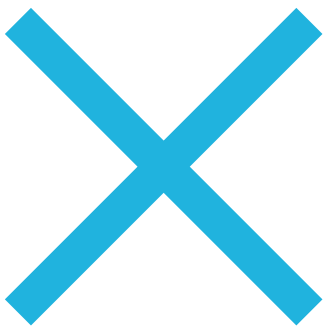
15 artist-led events

1,656 board and volunteer  
hours

# Collaboration, Knowledge Sharing & Participation

In addition to a range of solo exhibitions, curated exhibitions created the conditions for collaboration, knowledge sharing and participation.

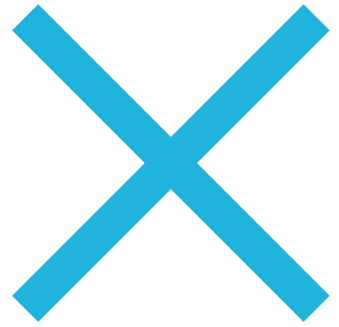
## Matrilineal



In 'Matrilineal', an homage to Pasifika art practices and teachings passed down through the mother's line, 'Uhila Nai and Tui Emma Gillies – artists of different generations revitalising Tongan art of ngatu (Tongan tapa cloth) – met through this exhibition, and Tui's 8-year-old daughter Aroha contributed to the first tri-generational ngatu alongside her mother and Sulieti Fieme'a Burrows MNZM, her grandmother. Taking a fluid interpretation of gender roles and lineage, Lolani Selesele was invited to include a digital portrait of Jaycee Tanuvasa, House Mother of drag collective IMAN.



## Matariki Tuhono ki te Taiao



For the exhibition 'Matariki Tuhono ki te Taiao' eight artists were tasked with creating new work informed by the Maramataka and customary practices, with the guidance of guest curator Natanahira Te Pona (Ngāti Porou) for those seeking to learn more about Matariki.

Katie Isla Middleton's site-specific woven installation for instance draped the length of the gallery in native fibres harvested according to tikanga, a literal reminder of our interconnectedness with and responsibility to te taiao – each woven component represented the significance of each Matariki whetu.

Senior toi whakairo artist Ngahiwi Walker (Ngāti Porou) carved two pou recognising all 9 stars of Matariki, while Ngaroma Riley's (Te Rarawa, Te Aupōuri) wheku (carved face) of Tupuārangi was painted with two-dimensional illustrations of native flora inspired by the flatness of kowhaiwhai.

Te Kahuwhero Alexander Tu'inukuafefe (Ngāpuhi, Ngāi Tawake ki te Tuawhenua, Ngāti Rehia, Te Whiu) made two illusionistic drawings representing the strata of light between day and night, in the margins between Papatūānuku and Ranginui.

Levi Kereama (Ngāti Raukawa) painted a series inspired by the observations of Matariki on his whenua, and Natanahira Te Pona carved a piece inspired by his ancestors' navigation by the stars and the seasons.

Each new commission provided an opportunity for learning and sharing mātauranga, both for the artists and audiences.







# New Partnerships & Commissions

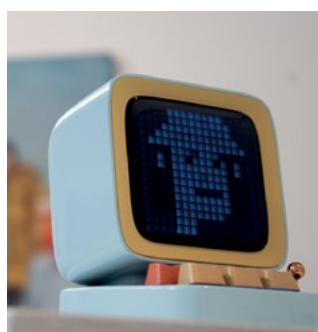
Newly commissioned works were also featured in the programme where material support was available to facilitate new creations.

## Auckland Arts Festival

In 2022 Depot Artspace partnered with Auckland Arts Festival for the first time with the 'Two Truths and a Lie' exhibition, resulting in newly commissioned work responding to a heightened climate of misinformation and distrust.

Emerging digital artist Darryl Chin collaborated with peers to build interactive works such as a humorous choose-your-adventure game fueled by machine learning. Participants could play the ice breaker game Two Truths and a Lie with a screen, and in turn the AI would select the entry it believed was the lie and generate a false news article and image about it.

The hyper-real portrait painter Logan Moffatt created a series of newly commissioned portraits using AI face generators in place of models, resulting in an uncanny valley aesthetic that audiences could project meaning onto.



# Retrospectives & Homage

As well as supporting emerging artists we value the work and legacy of established practitioners and were honoured to support two very special shows this year, celebrating socially engaged art and its protagonists.

## The Painter and The Emperor' Revisited



This large group exhibition saw a group of female artists involved in an art school student video about motherhood and art practice, filmed in 1978, brought into reunion.

From established artists including Gretchen Albrecht, Barbara Tuck and Phillipa Blair, to Devonport locals Ngaire Mules and Christine Hansen, each artist was encouraged to submit one work from the 1970s and one more recent piece, forming an opportunity to revisit the past and reflect on changing attitudes towards motherhood in the art world.



## Over My Shoulder

PulseArt: four senior artists who have exhibited as the PulseArt lesbian collective for decades held one last joint exhibition 'Over My Shoulder' as one of their members Beth Hudson was diagnosed with late-stage cancer.

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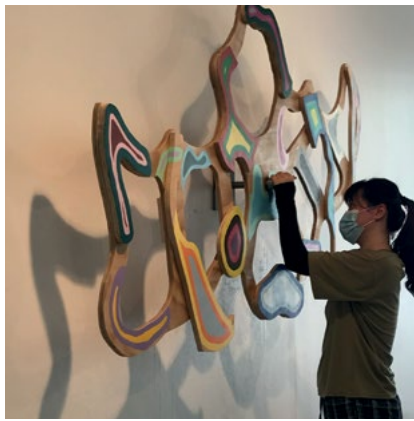
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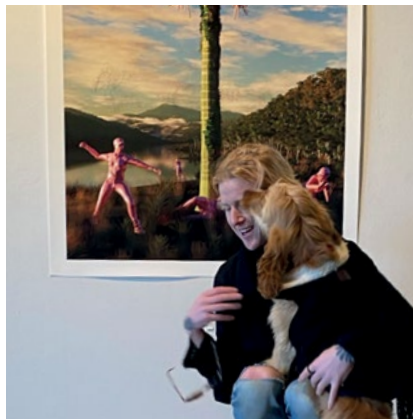
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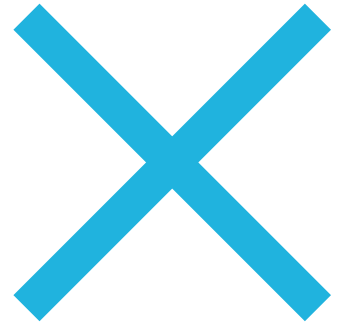
# Knowledge Exchange & Whanaungatanga

Through our galleries and with each exhibition we strive to share stories, raise curiosities, offer cultural exchange, learning and understanding. We aim to create Kotahitanga (unity) across our communities.

## Te Hauhake - Harvesting

'Te Hauhake – Harvesting' was an exhibition held in Matariki 2021 as part of the Foundation North Cultural Exchange programme: 5 artists from the Hokianga region exhibited alongside 5 artists based in Tāmaki Makaurau, and the exhibition was subsequently exhibited in Rawene.

This was co-curated by Natanahira Te Pona, a North Shore-based artist, and Jo Barrett from Rawene, with events and activations delivered in partnership with local eco-restoration group Restoring Takarunga Hauraki.



## A Migrant's Path

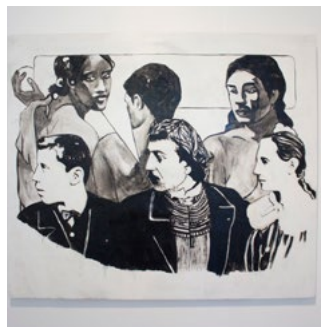
In 'A Migrant's Path', Abhi Chinniah presented photographic portraits of wāhine alongside personal essays compiled by each portrait sitter about their journeys as migrants in Aotearoa. Chinniah draws from her lived experiences to tell the stories of migrant women of colour. This photographic exhibition delved into the beauty of tradition, heritage, and what it means to be a migrant in Aotearoa.



## 6. (The Sky That Lights Upon Us)

A sculptural exhibition by anonymous collective TSU made use of materials sourced from specific locales, such as Kanazawa gold leaf and wood rescued from a demolition site in Takapuna, exploring each material's ability to convey different meanings depending on cultural context. TSU creates work in a very spiritual way and the collective introduced a whole new approach to art creation and art appreciation to the gallery.





## And So, We Build An Amusement Park On The Uninhabited Island

Recent Fine Arts graduates Li Si-Rong and Jenny Zhong shared a playful exhibition post-lockdown, inspired by imaginative use of the objects we encounter everyday. The colourful show featured large paintings, sculptural assemblage, and interactive kinetic works to encourage children and adults to engage their imagination in the gallery setting, breaking down barriers through play.

## Monochromes

Abbie Twiss is a proudly deaf artist whose painting, signwriting and drawings are an alternative mode of Communication. Monochromes was an opportunity for Abbie to share years' worth of work in black and white, a mere sample of her prolific artistic output.

## Impressions of Idyll

Mohad Fahmi is an Iraqi-New Zealander artist who travelled the length of the country and painted landscapes en plein air in his distinctively jewel-toned washes. Mohad was in the gallery most days offering visitors Iraqi coffee and sweet treats and enjoying conversation and general exchange.





**Depot  
Sound**

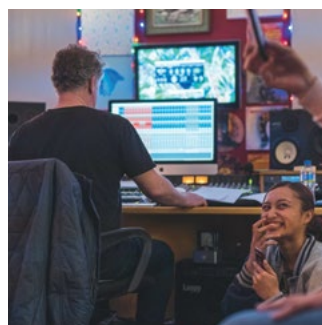
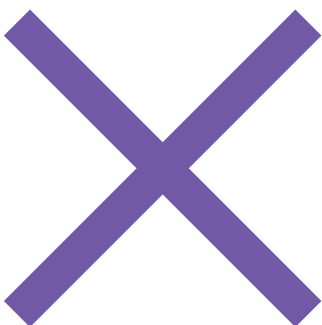


## Year in review 2021-2022

Despite a challenging year, DEPOT Sound successfully ran over 200 recording sessions by quickly adapting to COVID-19 restrictions, implementing safety protocols, adjusting pricing, and exploring new ways to continue serving the local music community.

In early 2022 DEPOT Sound's highly respected Studio Manager Neil Baldock stepped away from the role, allowing Noah Page to take his place. Since that time, Noah has been working closely with local freelance engineer Alex Twidle, bringing him onboard to support the regeneration of DEPOT Sound – identifying and working towards a more sustainable model.

Through this time of change we have prioritized deepening our relationships with local communities, supporting emerging musicians, and redesigning and revitalizing the Studios and how they work. Our core focus has been on providing opportunities for underserved minority groups - creating the seeds for community engagement initiatives moving forward.



212 recording sessions

50 musicians

500 studio visitors

80 songs

3 top 20 charting singles

1 Aotearoa Music Award

'Best Rock Album'

Dead Favours

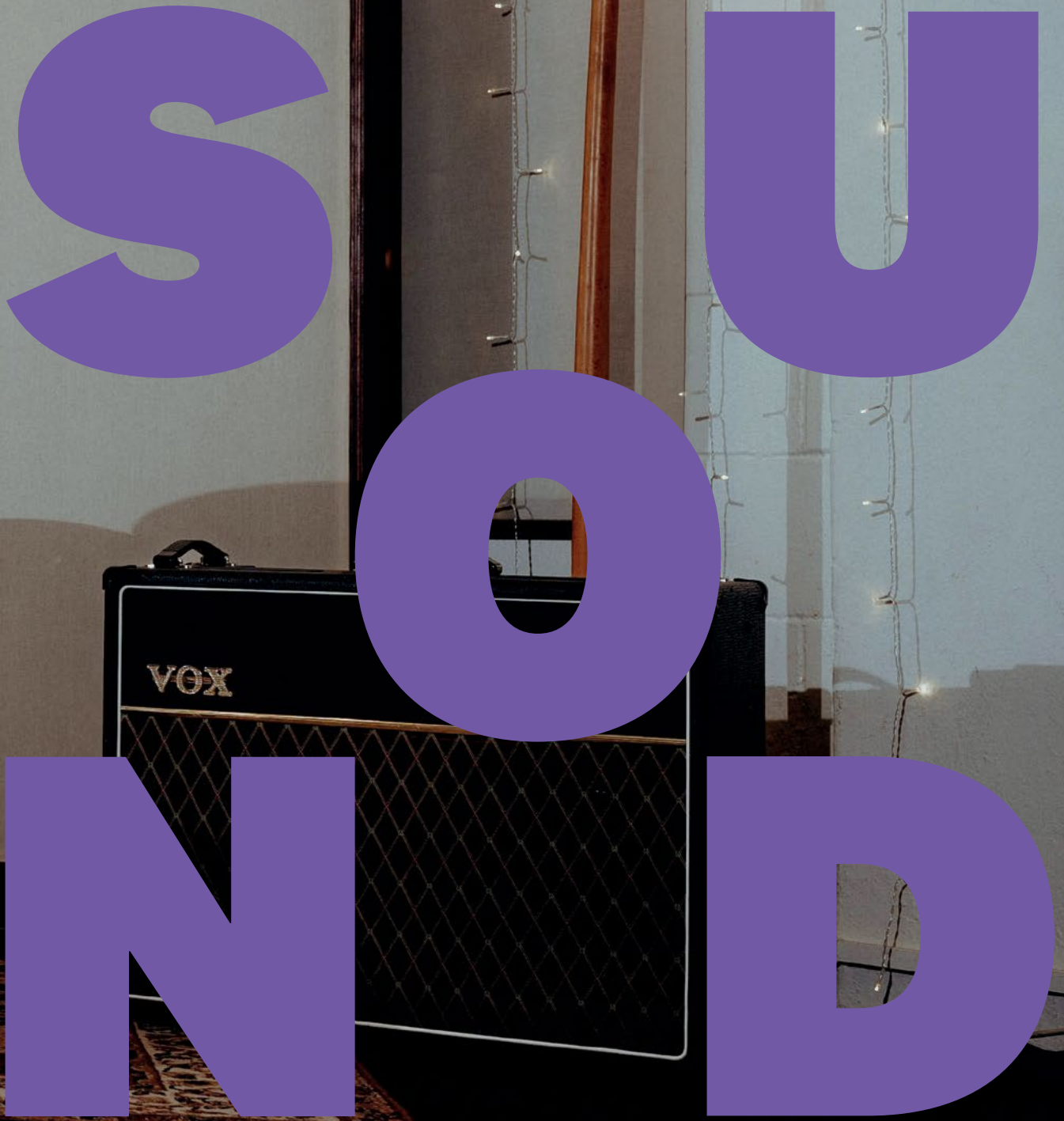
51 entries North Shore

School's Songwriting

Competition





A photograph of a room with a VOX amplifier, a lamp, and string lights, overlaid with the text 'SOUND' in large purple letters. The scene is dimly lit, featuring a black VOX amplifier with a silver grille, a wooden lamp with a glowing bulb, and a string of warm white lights. A patterned rug is visible in the foreground.

# SOUND

# Investing in the future

DEPOT has a long track record of supporting arts professionals early in their careers, and our creative leadership team reflects this kaupapa. DEPOT creates a safe place to learn, grow and flourish.

## Noah Page

Intern to Studio Manager

Noah Page's inspiring story is a testament to the transformative opportunities that DEPOT Sound can offer emerging professionals. Following an initial 6 month internship supported by the New Zealand Music Commission, DEPOT Sound has invested in Noah's professional development, helping shape the future of our industry, and supporting collaboration and innovation.

At just 17 years old, Noah's dedication and hard work resulted in him being awarded the highly coveted internship at DEPOT Sound. Noah's talent and passion for music has propelled him on an impressive trajectory from intern to assistant, and finally studio manager, over a short two-year period.

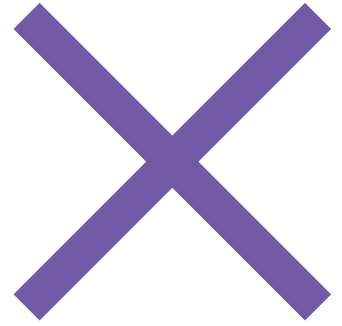
Noah's outstanding commitment to his craft was evident to many through his time as an intern where he worked on chart-topping singles for local rock acts like Dead Favours, Racing, and Head Like a Hole. His passion for

experimentation and attention to detail has left a lasting impression on his mentor, industry legend Neil Baldock, as well as the clients he worked with. Racing has subsequently invited Noah to record five tracks for an acoustic version of their sophomore album 'Must Be The Moon', and he was asked to join the band on their nationwide tour in late 2022.

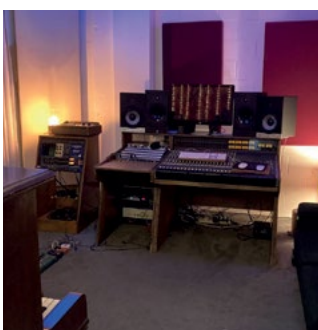
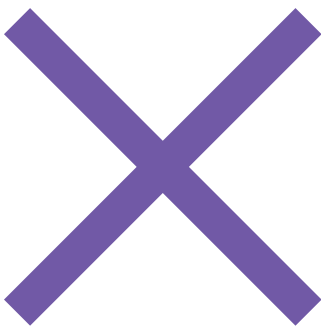
Under Noah's leadership, the studio has thrived, with his fresh ideas and focus on creating a supportive environment for emerging musicians.

Ongoing efforts to develop Studio Two from an empty space into a fully functioning hybrid analog / digital production studio with custom furniture, cabling, and a collection of desirable vintage instruments, is a significant factor in the increased quality of DEPOT Sound's recent work. This is a truly exciting time for DEPOT Sound as it begins broadening its reach and impact.





After completing work on their sophomore album 'Must Be The Moon' in late 2021, Auckland based rock quartet Racing released a string of singles to critical acclaim. 'Hips', featuring programming and instrumentation from then-intern Noah Page, has achieved to date over 25,000 streams on Spotify, and made it onto the All New Rock editorial playlist. It was also placed on the Channel Four television series 'Made In Chelsea'.



Dead Favours' lead single 'Move On' from their 2021 album 'Riffing and Yelling' (Side A) peaked at #9 on the NZ Hot Singles chart. Furthermore, they also won 'Best Rock Artist' at the 2021 Aotearoa Music Awards following the release of 'Riffing and Yelling'.

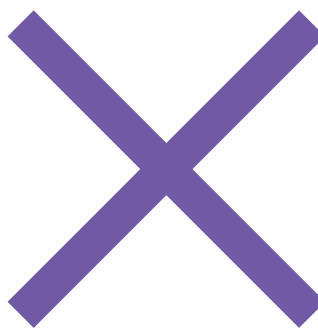
# Equity, Access & Inclusion

DEPOT Sound has a strong track record of working and collaborating with under-served communities, including priority Māori and Pasifika artists, and other minority groups.

## Waiata Te Ako

In January 2022, DEPOT Sound hosted 'Waiata Te Ako', a songwriting programme for emerging Māori female musicians. The programme is the brainchild of Taisha Tari, one of the most prominent indigenous role models in the industry for young Māori vocalists. Taisha has toured the world with local legends OMC, as well as being a mainstay of the house band for long-running NZ TV classic 'Dancing with the Stars'. Taisha puts most of her effort these days into supporting and developing rangatahi and emerging artists through her funded development programmes.

The 2-week professional development programme was funded by a New Zealand Music Commission Capability Grant. 'Waiata Te Ako' also featured mentorship from DEPOT Sound manager Neil Baldock, Katchafire member Christian Mausia, and acclaimed Māori musicians Pere Wihongi, Saylene Tanielu-Ulberg, and Mahaani Maiava.



Taisha's main goal with 'Waiata Te Ako' was to create a safe space for the participants to develop their skills and confidence in a professional work environment. The programme also served as a valuable platform for young indigenous musicians to build strong networks and connections in an industry where those of more marginalized backgrounds struggle to find strong role models.

Looking ahead, Taisha is collaborating with DEPOT Sound and Wayfind Creative to introduce a business-focused version of her workshops in 2023 known as 'ToiToi Manawa'. This revised programme will focus on the business side of the music industry, and aim to provide the participants with the necessary skills and knowledge to effectively market themselves and create a meaningful business out of their passion and their musicianship. The success of 'Waiata Te Ako', and Taisha's continued collaboration with DEPOT Sound, highlights our combined commitment to providing opportunities and support for emerging female musicians in the industry.



## Women About Sound

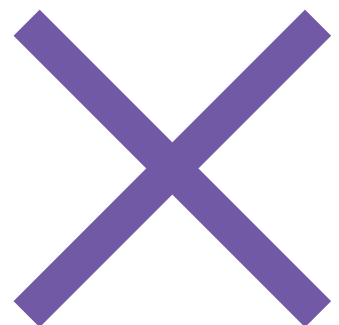
The 'Women About Sound' project was launched to support women and gender-diverse musicians in Aotearoa to develop and record their own music. Led by Jess Haugh, performer, composer and audio engineer, the programme created a support network for women musicians that can continue into the future by creating a place where they can come together, meet other musicians, build a camaraderie of their own.

Workshops developed capability in songwriting and production in a safe and supportive space led by women and gender diverse mentors and audio engineers.



## Speak Easy FM

Podcast 'Speak Easy FM' is a local radio show, made and hosted by people living with disabilities, with weekly shows on Planet FM. This programme supports young people living with special needs to tell and share their stories, ensuring a strong connection within their community, integrating their passions with spaces and people in and around Tāmaki Makaurau, and providing a safe, creative and respectful space to develop communication skills and creative confidence.



# Supporting Emerging Artists

The opportunities offered for young people to engage with music making at a professional level while school-age are priceless, and life changing for many children and parents.

## North Shore Schools Songwriting Competition

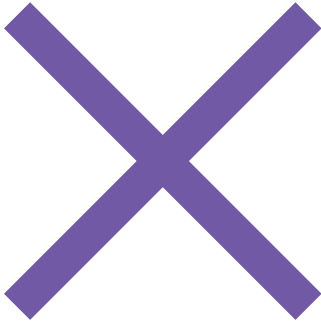


DEPOT Sound's second annual North Shore Schools Songwriting Competition in 2022 was a great success, with over 50 entries received from talented intermediate and high school aged students. Initially set up by Studio Manager Neil Baldock in 2021 and run in conjunction with New Zealand Music Month, the competition was designed to introduce the professional recording process to school-age musicians, with the first place winner receiving a full day of recording time at DEPOT Sound, and the runner-up a half day.

More importantly, the competition provided a platform for young musicians to showcase their skills and creativity at a critical stage in their musical development, at a time when it is crucial to feel like there is possibility for a career through songwriting, recording, and music production. Having a role model like Noah, who is confidently carving a career for himself while being the same age as many of the competition entrants really solidifies the importance of this programme in inspiring young musicians in our community.

DEPOT Sound is dedicated to providing opportunities for local artists to collaborate, learn, and grow, and the songwriting competition is one example of this commitment.

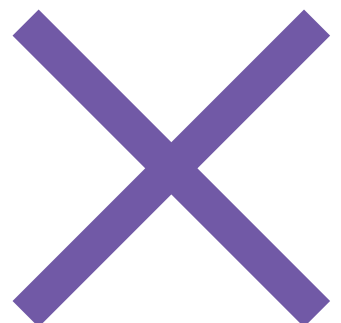
## NZ on Air New Music Development



Another significant achievement for DEPOT Sound was the collaboration with rising star Becca Caffyn to produce her sophomore EP, with the help of New Music Development funding from New Zealand on Air. Funding support enabled the collaboration with emerging session bassist Luca Garcia-Ferrari and freelance engineer Alex Twidle to bring their vision to life. The EP was produced to a high standard, catching the attention of international superstar producer Leroy Clampitt.



Becca plans to release the EP in 2023 alongside additional material she developed during her time in Auckland. The songs developed through this funding represent everything DEPOT Sound stands for - supporting strong emerging talent; a collective approach to record production, where talented individuals can shine in their given area; and an ambition to break the mold and see emerging artists compete in a professional field.







# Depot Futures

# Depot Futures

## Year in review 2021-2022

DEPOT Futures delivered a range of creative employment and development initiatives to assist creatives to find work or strengthen their career. Two core programmes provided assistance and support for creatives to seek or sustain employment or develop and grow their own creative business and find connectivity through community and networking.

### ArtsLab

DEPOT's flagship creative employment programme ArtsLab, established in 2007, provides professional development and career guidance for creatives seeking employment.

Designed to help build the modern employability skills needed to secure a job, ArtsLab also provides opportunities for creative industry mentoring and career coaching, empowering creatives struggling to get employment to take steps towards their dream job, build their self-confidence and develop personal and professional skills that they can carry with them for a lifetime.

With Covid impacting on the creative sector significantly, the DEPOT Futures team have had to be responsive to the macro environment, and develop the skills to deal with the anxiety, stress and mental health challenges many creatives are facing.

Creatives are supported through a 6-month programme of training, confidence building and employment prospecting to ensure that they have the resilience to sustain themselves and often their whanau through sometimes challenging times.



### Wayfind Creative

Wayfind Creative is for creatives who are not looking for full-time employment but are instead looking to take control of their own careers and create a financially viable, sustainable career through self-employment. This programme helps creatives build the non-creative skills required to future-proof a career in the creative sector so that they can thrive, not just survive.

Creatives are empowered to become more experienced problem solvers, capable of directing the course of their own lives and building a sustainable future.

A series of workshops develop these core skills, complemented with industry mentoring, career coaching, networking events, online resources and peer to peer learning.

Together these programmes and the opportunities offered through the galleries and recording studios have established DEPOT as a unique creative eco-system that genuinely impacts and changes the lives of hundreds of people every year.



## ArtsLab:

174 creatives

67 workshops

72 placements

## Wayfind Creative:

93 creatives

195 mentoring sessions

80 events/workshops

# Changing Lives

Through dedicated workshops, one to one coaching with staff members and external mentoring with industry experts, the Creative Futures programmes are designed to support creatives into sustainable creative careers, either through self-employment or full or part employment.

DEPOT's creative career programmes have positively impacted the lives of many this year and continue to contribute to a sector that is still recovering from the Covid pandemic.

## Ina Arraoui

Wayfind Creative's bespoke creative business workshops and mentoring gave print-artist and curator Ina Arraoui the knowledge and confidence to access and navigate funding and sponsorship to establish PRINTOPIA in 2022. A highly successful 2-day festival, including 89 workshop participants, 12 print vendors at the fair, 24 participating artists, and 300 visitors with 36% from outside of Auckland.

Ina facilitated a number of partnerships to support the festival and was successful in securing funding from Creative Communities Scheme and Print Council Aotearoa NZ. The festival exceeded expectations artistically, financially and audience reach. The festival will be delivered again in 2023.

[printopia.nz](http://printopia.nz)



"The passion and professionalism of the tutors, mentors and management at Wayfind went above and beyond what I expected. Each person on the staff genuinely want everyone to succeed - knowing that by uplifting each other we are making a more vibrant, connected city".

**Ina Arraoui, Festival Director, PRINTOPIA**



## Rachel

Rachel came to ArtsLab as a young musician unsure of her path and struggling with her health and self-confidence. For much of her time with us she did not have any full-time work opportunities with W&I due to these barriers. After completing the programme, she secured a paid internship with the Music Managers Forum. She shared this feedback with us:

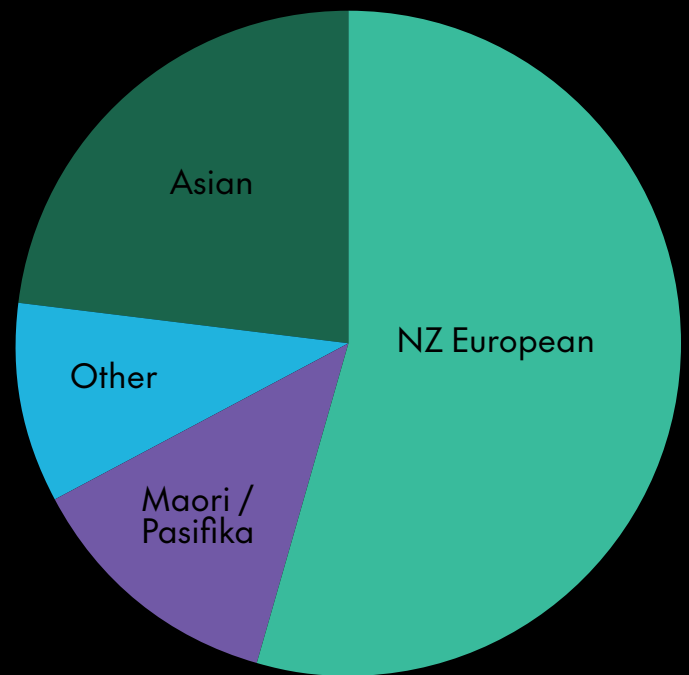
“I am so grateful to have been part of the ArtsLab programme. It has been such a joy to spend time in a vulnerable season of unemployment with people that are constantly edifying and championing you as a person and a creative. The connections I have been able to make through mentorship and DEPOT Sound have opened new doors in my songwriting practice that have given me confidence, experience and forward momentum I would not have otherwise had. I would recommend this programme to any creative unsure of where they are headed next.”

## Ashton

Ashton was a fresh graduate in 3D animation/design and had never worked in his field. During his time with DEPOT Futures, he had several mentoring sessions and a lot of interview and CV support which allowed him to prepare a competitive application to Weta Digital. He landed his very first job with them and credited ArtsLab for much of his success:

“ArtsLab has been incredibly helpful for me, making me want to become a much more dedicated and productive individual. ArtsLab taught me things that I never knew when it came to job-hunting and wish I had been taught earlier in life. The skills I picked up from ArtsLab, like writing CVs, cover letters or how to answer interview questions has been extremely helpful, and without these skills, I don’t know how long I would’ve been jobless. Although pressure can be stressful and irritating, having someone to always keep you accountable helps a lot in the long run. In general, being a part of ArtsLab helped a lot in my creative journey and I’d recommend it to every single creative out there who is struggling to find work. Thanks!”

## ArtsLab Participants



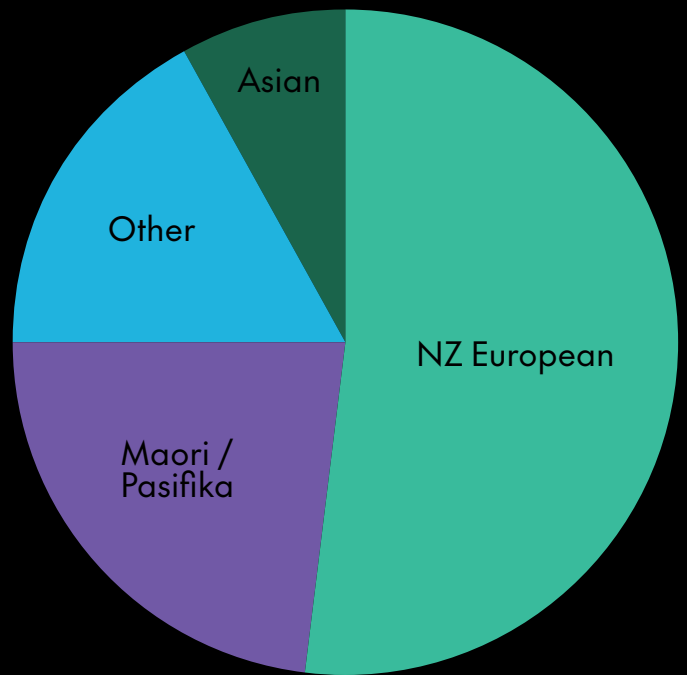
## ArtsLab Participants by Region

North	45
East	4
West	49
South	9
Central	67
All	174

## ArtsLab Participants by Discipline

Animation	3
Design	16
Digital 3D	10
Film/TV/Radio	23
IT	29
Marketing/Advertising	3
Media/Communications	2
Music	26
General	3
Performing Arts	12
Visual Arts	39
Writing/Journalism	8
All	174

## Wayfind Participants



## Wayfind Creative Participants by Region

North	31
East	5
West	22
South	5
Central	30
All	93

## Wayfinder Participants by Discipline

Animation	4
Design	9
Film/TV/Radio	5
Music	8
Performing Arts	13
Visual Arts	43
Writing/Journalism	2
Other	9
All	93



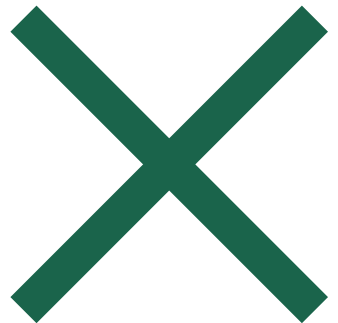


**Depot  
Hapori**

# Depot Hapori

## Year in review 2021-2022

Hapori is the golden thread that runs through all of DEPOT's programmes. 2021-2022 saw the development of a growing number of initiatives and partnerships that stand outside our core activities but embrace our kaupapa to support and nurture creativity in our communities across Tāmaki Makaurau, Aotearoa and beyond. DEPOT Hapori celebrates the people, collectives and organisations that we work with who contribute to building a stronger creative future for Aotearoa.



## Cultural Icons



DEPOT's Cultural Icons project celebrates people who have contributed significantly to New Zealand's creative landscape. It is a series of recorded interviews and programmes whose aim is to share the histories, stories and experiences of some of our most significant visual artists, architects, publishers, entrepreneurs, writers, musicians, arts commentators and philanthropists.

The interviews are between friends and contemporaries and form a fascinating cultural genealogy. Warm, informed and often intimate, the dialogues are a rare insight into these iconic people's creative journeys, their youthful ambitions, their hurdles, successes and their contributions to New Zealand's arts and culture scene.

[culturalicons.co.nz](http://culturalicons.co.nz)

## Indigenous Ecology & Arts Wananga

Coordinated by Restoring Takarunga Hauraki (RTH) and DEPOT, our team, volunteers and other collaborators and artists specialise in creating and expressing insights and connection with nature and with core Māori customary values of Tūrangawaewae, Kaitiakitanga, and Manaakitanga.

Building on prior successes working with local schools and community groups we are expanding and solidifying our arts-and-science kaupapa promoting engagement with and commitment to RTH's ecological restoration goals through creative collaborations with neighbouring communities at local reserves and sacred maunga.



## Arts Makers Aotearoa

Arts Makers Aotearoa was formed by a group of arts makers who are concerned about the lack of support for the arts in Aotearoa. They've identified the need for a diverse collective of makers to self-organise and create initiatives that can sustain the members of our creative community.

DEPOT partners with Arts Makers Aotearoa to promote the arts in Tāmaki Makaurau and support our creative communities. We have also developed a pilot mentoring programme with AMA.



[artsmakersaotearoa.nz](http://artsmakersaotearoa.nz)

## Cultural Engagement



We have engaged Terehia Walker as our Kaitohutohu, cultural advisor and educator. Her role is to provide guidance and education on Māori culture to staff, artists, creatives and members of the communities we work with.

Through Terehia's teachings on Mātauranga Māori, including Tikanga, Te Reo, Waiata, and the history of Te Hau Kapua-Devonport and the wider Tāmaki Makaurau region, we hope to promote a deeper understanding and appreciation of Māori customs and practices. By embracing and incorporating Māori culture, staff and our communities can create a more inclusive and supportive environment for all. Terehia's ultimate goal is to support the mahi toi (artistic work) of our artists and creatives and strengthen the connection between DEPOT and the wider hapori (community) of Te Hau Kapua-Devonport, Tāmaki Makaurau and Aotearoa.

## Advocacy & Sector Leadership

DEPOT is part of several advocacy groups including Te Taumata Toi-a-Iwi, and we use this network to share and promote the value of the sector. We also umbrella Art Makers Aotearoa to enable them to receive funding through us and we continue to develop projects together to support and grow the sustainability of the creative sector.

He waka eke noa

We are all in this together

Together we are stronger than  
the sum of our parts

“DEPOT gave me a new sense of community. The concept of community for me as a migrant women artist has been evolving, mutating, and flourishing with time. Thanks to the experiences we have been living since 2022 in DEPOT, I could say I find the concept of community even stronger today.

DEPOT programmes have been empowering, connecting, and creating spaces to be, to feel the inclusion and possibility to sketch and idea and make it tangible on their gallery, with their public and our people. Engaging new communities, speaking other languages, and always sharing old knowledge and our heritage before it disappears.”

Catherine Guervara

Sur Collective, Wayfind Creative mentee,  
Depot Artspace exhibitor and member  
of the AMA pilot programme

# Depot Board

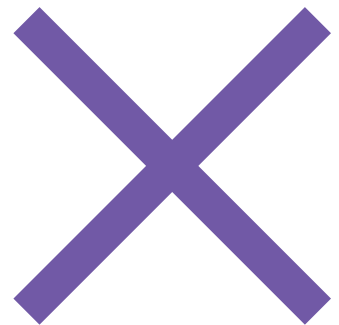
## Margaret Taylor Chair

Board Chair Margie has been involved with DEPOT since 2018. She is a journalist by profession but currently works as a Community Manager for Amnesty International. She is passionate about people power and is excited by DEPOT's ethos of supporting community, activism and creativity.



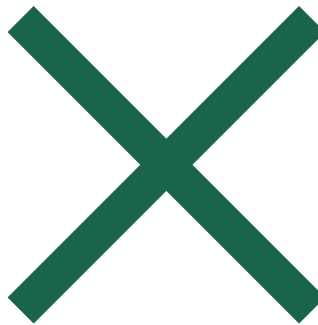
## Karen Payne Board Member

Karen Fraser Payne brings a unique blend of experience to the DEPOT board spanning 35 years across corporate, government, and not-for-profit sectors. Karen has in-depth experience in and an understanding of disability and the arts. She is passionate about ensuring equal rights in the arts for those living with disabilities.



## Nicola Devine Board Member

As the founder and creative director at Tanker Creative, Nicola focuses on enabling brand, web and social for ambitious creative professionals. Her main interests are in technology, creative practice and diversity, which she integrates into her business DNA.



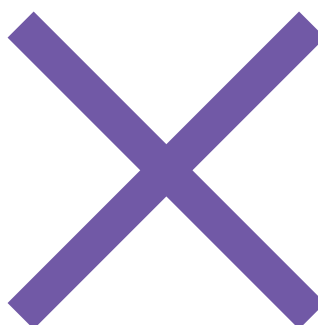
## Tam Alexander Board Member

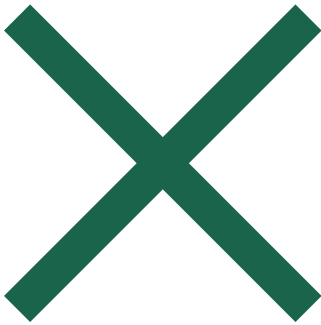
Tam is a not-for-profit specialist who works on most aspects of operations and governance, with particular emphasis on finance. He started out in the commercial sector before moving almost exclusively to working with community organisations, many of these arts focused.



## Abby Storey Board Member

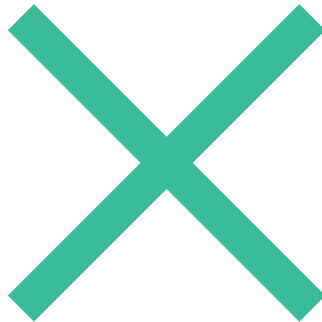
Abby Storey, website developer and owner of Birdhouse Digital, manages the websites of numerous art spaces, artists, small and medium businesses. Prior to founding Birdhouse Digital Abby worked in not for profit Arts Management in Australia and New Zealand and has extensive experience in the areas of Visual Arts and Theatre.





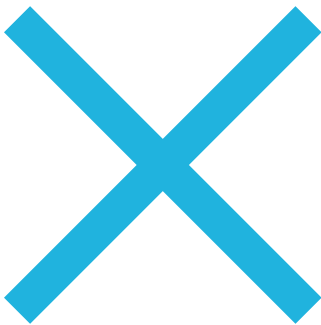
### Felicity Letcher Board Member

Felicity Letcher is a leader within creative industries who has held key positions in industry-led organisations for over twenty years including Red Leap Theatre, Nightsong Productions, Film Auckland, Auckland Screen Alliance and Screen Sector Strategy 2030 committee. Felicity has been working as a mentor and teacher on DEPOT's Wayfind Creative Programme since its inception in 2021.



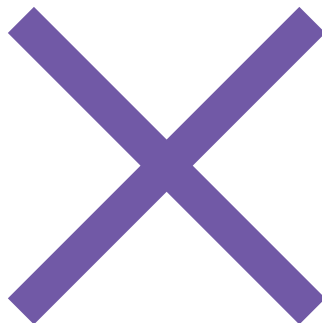
### Wayne Dyer Board Member

Wayne is a Devonport local with a recreational interest in the arts, and an admiration for the way DEPOT fosters and promotes them in the Devonport community and beyond. His background is in tertiary and international education, and in representing the interests of various sectors within that.



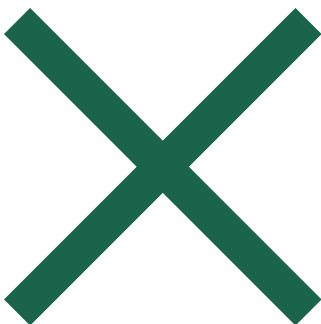
### Cora-Allan Lafaiki Twiss Board Member

Cora-Allan (Ngapuhi, Ngatitumutumu / Alofi, Liku) is a multidisciplinary artist originally from Waitakere. She has exhibited her work throughout Aotearoa and internationally including Australia, Niue, England and Canada. Her work sits in major collections including The Museum of New Zealand Te Papa Tongarewa, Auckland War Memorial Museum and the Wallace Arts Trust.



### Rosie Nathan Board Member

Rosie is an experienced Recruitment Partner, Career and Leadership Mentor, and Business Consultant with over 20 years of expertise across various industries. As a certified Chartered Manager and Fellow of the Institute of Managers and Leaders, she advocates for diversity and inclusion, with a focus on accelerating women's entry and mid-level careers.



### Malcolm Lawry Board Member

With over 25 years' experience in both the public and private sectors, in legal, strategy and investment roles, across a broad range of industries, Malcolm brings a wealth of experience to the DEPOT board. In his current role as General Manager Commercial and Business Development for Tataki Auckland Unlimited, Malcolm manages two of the largest film studios in the country and has been heavily involved in the investment and development of the Auckland screen sector.

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“DEPOT Artspace gave me my first opportunity to exhibit my paintings. It was a great experience and I felt supported and valued throughout the whole process. From this opportunity I was able to meet other artists and mentors. This has led to me being able to grow as an artist and have more opportunities to exhibit my work. DEPOT Artspace is a vital space for the arts and its community on the North Shore.”

Levi Kereama