

THE UNIVERSITY OF AUCKLAND CAMPAIGN  
**FOR ALL OUR FUTURES**



**CAN  
WE...**

Impact Report for: **GIFT // FOUNDATION NORTH**  
**HAURAKI GULF WATERSHED: Phase 1**



FOUNDATION FORTH G.I.F.T FUND IN PARTNERSHIP WITH FACULTY OF CREATIVE ARTS AND INDUSTRIES  
UNIVERSITY OF AUCKLAND AND THE UNIVERSITY OF AUCKLAND FOUNDATION

# HOW CAN WE WORK TOGETHER TO RESTORE THE MAURI OF TĪKAPA MOANA - THE HAURAKI GULF IN THE HEARTS AND MINDS OF AUCKLANDERS?

## INTRODUCTION

As the first phase of THE HAURAKI GULF WATERSHED initiative draws to a close, we give thanks and appreciation to Foundation North G.I.F.T. *Gulf Innovation Fund Together* for the tautoko, financial support and practical resources that we have received as a new member of the GIFT community. Through our engagement with GIFT, we have been humbled by the extraordinary people we have met including eco-leaders firmly focused on practical projects to help clean up the Hauraki Gulf. All have stimulated and inspired us to explore and share creative processes, ideas and technologies so that the kaupapa that G.I.F.T. represents grows the pool of new ideas for how to restore the mauri of Tīkapa Moana, the Hauraki Gulf.

Our focus over the past eighteen months has been to engage a cross-section of Aucklanders in a 'crowd-sourcing' project to surface their ideas for how best to engage the hearts and minds of Aucklanders with the challenges facing Tīkapa Moana. Our project has included Auckland citizens who love the Gulf, University of Auckland students and staff, leading local creatives drawn from Auckland's creative ecology and staff from private sector companies that use the Hauraki Gulf. As well, the HAURAKI GULF WATERSHED has received extraordinary support from a range of corporate organisations and agencies that have provided significant material resources to assist the rollout of the 'crowd-sourcing' workshop series.

Led by THE HAURAKI GULF WATERSHED Creative Team, the workshop series invited three diverse groups, numbering several hundred people in total to participate in workshops and related events to generate and assess ideas to improve the long-term ecological future of the Hauraki Gulf. The groups were:

1. *Lovers of the Gulf* // Members of the public who have an interest in the Hauraki Gulf, including mana whenua, boaties, environmentalists, and concerned citizens.
2. *Youth* // Young people (from Glendowie College, Waiheke High School and the University of Auckland) with a demonstrated interest in the Hauraki Gulf (and the health & wellbeing of the planet).
3. *Corporate* // Staff from across the workforce of the Ports of Auckland and Sanfords Fisheries, two corporate organisations who engage with the Hauraki Gulf regularly.





## Thank you

Auckland Council // Auckland Museum // Auckland Whale & Dolphin Safari // Augusto: Thinkers & Makers // Blake (formerly Sir Peter Blake Trust // Emma Rogan Eynon Delamere // Fullers Ferries // Glendowie College // GridAKL: Auckland's Innovation Precinct // Hauraki Gulf Forum Mei Hill: Ngāti Whātua // Michelle Khan & Tony Stevenson Moana Taamariki Pohe: Deputy Chair, Hauraki Gulf Forum Omnigraphics: Digital Printing // Outboard Boating Club Panuku Development // Paris Kirby: Social Ritual // Piritahi Marae: Waiheke Island // Ports of Auckland // Regional Facilities Auckland: Auckland Live // Sustainable Business Network Sustainable Coastlines: The Flagship Education Centre The Classic Yacht Charitable Trust // Tino Rawa Trust // Waiheke High School

## SUMMARY OF OUTCOMES AND IMPACT

THE HAURAKI GULF WATERSHED is a unique initiative within the Faculty of Creative Arts and Industries and the University of Auckland as a whole. It is a demonstration project for how creative collaboration between students, professionals, community organisations and funding partners can work to explore complex challenges facing humanity's relationship with the biosphere. In this case, the focus was the eco-system of the Hauraki Gulf, which is presenting a set of challenges right in our backyard or as we soon realised, our front yard.

THE HAURAKI GULF WATERSHED began in late 2017 and concluded with a special event in April 2019 to reveal the results of its first phase. A voyage of discovery throughout, the initiative comprised:

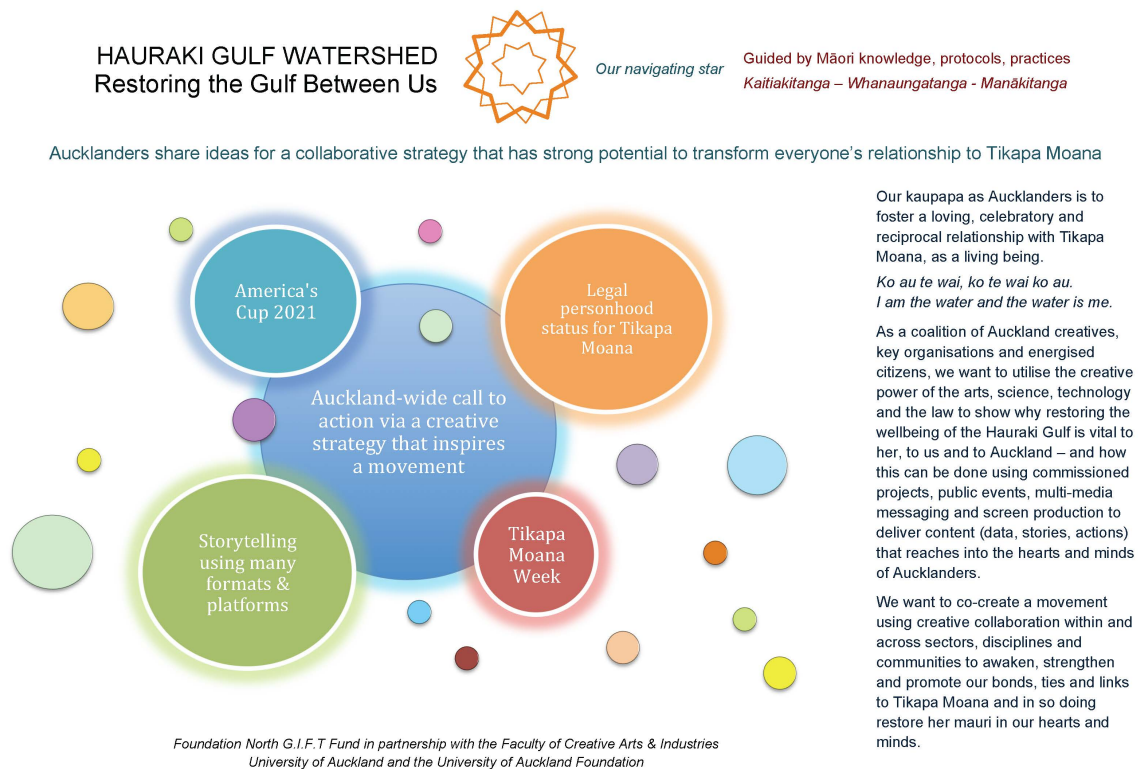
- One navigating star
- One uniting purpose (and brand)
- Eleven creative professionals
- Eleven students & recent grads
- Seven engaging workshops
- Photos, poetry, film and music
- 400+ participants
- 600+ ideas
- 117 exciting concepts
- 23 strong projects, and
- One creative venture to take into



THE HAURAKI GULF WATERSHED | PHASE TWO.

Along the way, we learned about important environmental projects already underway across Auckland to cleanup the Hauraki Gulf and the scale and scope of the problems that those projects are tackling. And we began to understand deeply why restoring the mauri, life force and vital essence of Tikapa Moana in the hearts and minds of all Aucklanders is so very necessary.

*Ko au te wai, ko te wai ko au // I am the water and the water is me*



By journey's end and after assessing the many hundreds of ideas generated in the workshop series, we had clarity about how best to develop THE HAURAKI GULF WATERSHED into its next phase as the creative venture summarised in the image above shows.

The written text to the right of the image reads:

Our kaupapa as Aucklanders is to foster a loving, celebratory and reciprocal relationship with Tikapa Moana, as a living being. *Ko au te wai, ko te wai ko au. I am the water and the water is me.*

As a coalition of Auckland creatives, key organisations and energised citizens, we want to utilise the creative power of the arts, science, technology and the law to show why restoring the wellbeing of the Hauraki Gulf is vital to her, to us and to Auckland – and how this can be done using commissioned projects, public events, multi-media messaging and screen production to deliver content (data, stories, actions) that reaches into the hearts and minds of Aucklanders.

We want to co-create a movement using creative collaboration within and across sectors, disciplines and communities to awaken, strengthen and promote our bonds, ties and links to Tikapa Moana and in so doing restore her mauri in our hearts and minds.

Subject to levels of investment and resources available, in THE HAURAKI GULF WATERSHED | PHASE TWO, we want to utilise the super-power of the creative arts, science, technology and the law working together to develop, commission and promote the creation and delivery of content (data, stories, creative arts) to reach the hearts and minds of all Aucklanders. The aim is to create a movement that elicits practical actions at the personal, neighbourhood, suburb and whole-city levels to assist Tikapa Moana to recover from years of damage and neglect.

## WHAT WE LEARNED

This section presents a snapshot of what we have learned in the first phase of THE HAURAKI GULF WATERSHED. It draws on draft material prepared by creative team members, Andrew Melville and Richard Howard for an internal evaluation project currently underway within the Creative Team and for a transmedia case study being produced about THE HAURAKI GULF WATERSHED for the FutureMakers online hub of the Faculty of Creative Arts and Industries. Their work includes transcribed interviews with Elisabeth Vaneveld, Executive Producer (in her role as Director: Creative Entrepreneurship) and Kylie Sealy, as Project Manager for THE HAURAKI GULF WATERSHED. Several quotes and extracts from these sources are included in this report.

Eight themes are covered in this section as set out below:

- The Creative Team // Emergent process // The concept of mauri // Promotion materials  
Project launch and workshop delivery // Mining the ideas generated // The reveal event

### A. The Creative Team

Imagine if there was a way that people of many walks of life coming together took action to deal with some of the planet's biggest challenges. And what if talented young people engaged in creative arts education could bring their ideas, energy and innovation into settings that enabled them to learn new ways of addressing these problems. The world might become a vastly different place. This is the scenario that motivated Elisabeth Vaneveld to develop a project for the G.I.F.T. Fund, established by Foundation North in 2017 to encourage breakthrough insights, innovations and solutions to the complex environmental issues facing the Hauraki Gulf.

Previous to her role at the University of Auckland, Elisabeth had undertaken research that explored the value of the arts sector's contribution to interdisciplinary creativity, innovation and entrepreneurship. Working with GIFT, she thought, could deliver an extracurricular, tangible case study within the Faculty of Creative Arts and Industries to show students, along with academic and professional staff the value, features and benefits of creative entrepreneurship through applying creative imagination, talents and skills to a challenge that mattered not only students, but to Auckland and Aotearoa-New Zealand as a whole.



THE HAURAKI GULF WATERSHED Voyage of Discovery Workshop // The Flagship – Wynyard Quarter



The first step in late 2017, well ahead of a possible application to the G.I.F.T. Fund was gathering a group of 12 creative professionals, drawn from Auckland's creative ecology to explore the kaupapa, surface initial ideas and assess commitment. The aim was that this group would be joined by an equal number of students and recent graduates from The University of Auckland to drive the project forward if the energy and will was there.

The creative professionals' group met over four months to explore the challenge and after a few months, 17 ideas were on the table as proof that there were plenty of good ideas 'out there'. The group agreed to put their 'ideas container' to the side so that the focus could turn to designing and delivering a creative 'crowd-sourcing' process that would enable Aucklanders themselves to generate their own ideas. This, everyone agreed, was the key to long-term success. Soon an equal number of students and recent graduates drawn from the disciplines of Architecture, Business, Fine Arts, Marine Sciences and Music joined the group to not only add new perspectives, energy and ideas to the project but to learn from the experienced creatives already on board.

First meeting of the Creative Team comprising creative professionals, students and recent graduates  
Outboard Boating Club: Orakei  
August 2018

*Front row:* Caroline Robinson; Lilly Palmer; Matilda Phillips; Andrew Melville

*Middle row:* Susan Haldane; Elisabeth Vaneveld; Ollie Sealy, Pheeb Yu; Judith Thompson

*Back row:* Amanda Wright; William Muir; Charlotte Maquire; Fiona Mogridge; Hans Kim; Richard Howard; Peter Roband



### *Thank you Creative Team*

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Amanda Wright // Andrew Malmo // Andrew Melville // Anton Maurer // Candy Elsmore // Caroline Robinson  
 Charlie McDermott // Charlotte Maguire // Costa Simpson // Craig Barlow // Diane Blomfield // Elisabeth Vaneveld  
 Emma Brown // Fiona Mogridge // Grayson Goffe // Hans Kim // Indigo Harding // Judith Thompson // Katz // Kylie Sealy  
 Lilly Peacocke // Margaret Lewis // Matilda Phillips // Michael Brook // Michael Tunnicliffe // Ollie Sealy // Paris Kirby  
 Peter Roband // Phoebe Yu // Regan Duff // Richard Howard // Susan Haldane // William Muir

So what did we learn? That there was a willingness amongst students and recent graduates to participate in a project with many apparent unknowns because its focus, in this case, the challenges facing the Hauraki Gulf resonated with the environmental concerns that young people have. In a couple of instances, students were also keen to know more about the management required to run a large creative project and joined the project with that top of mind. As the project was essentially a pilot and therefore not formally part of the curriculum, we also learned that 'word-of-mouth' and personal networking was the best way to invite students and recent graduates to participate.

We also learned the benefit of exploring the potential of the project in depth before bringing students and recent grads onboard in order to create a strong cultural environment that had the capacity to support young people in ways that would work for them.

## B. Emergent process

Undertaking a crowd-sourcing project was a first for Elisabeth Vaneveld and Kylie Sealy though they are both highly experienced creative producers, accomplished at producing large-scale public participation based, creative arts projects and events.

“The hardest part of an emergent project like this is that there is no linear pathway. To be comfortable with this is quite hard. It is not a skill that a lot of people have. Grey area is not a space that a lot of people are comfortable working in. You have to hold faith that the responses to the ideas and the offers that come forward are the right ones. And that there is no need to have a strict linear outcome at the beginning of the project.”

Kylie Sealy, January 2019 (Interview with Andrew Melville)

Elisabeth noted that it became apparent as the project advanced that working within an emergent process was hard for the creative team's students and recent graduates. Therefore she asked Michael Brook and Fiona Mogridge, two experienced mentors in Auckland's creative sector to meet with this cluster on a monthly basis to debrief the project and to explore what was being learned. This proved to be an important resource to that group and therefore an important 'learning' to take into THE HAURAKI GULF WATERSHED | PHASE TWO.

“Kylie and I are both experienced organisers of group projects, and we found a way to work together as Executive Producer and Project Manager that was highly effective and efficient even though we were both working 'remotely' and on other projects at the same time.

We both knew that when working with a collective on a project like this, the key is to build a strong communication scaffold that will work to send out clear messages to those involved. Keeping the communication process strong and two-way is really important across all the levels of organising that an emergent project like this, requires.

In the role that I played, the most important thing was to support the entire creative team to grasp what it was that we were aiming for and for them to feel confident that within each of the three workshop organising groups, I trusted them to design how their contribution would unfold. Essentially, I trusted their process and did not micro-manage them though I was at all times, a really good backstop to help with problem-solving, keeping the focus sharp and keeping the momentum going. Kylie and I both brought that approach to the project.”

Elisabeth Vaneveld, January 2019 (Interview with Andrew Melville)

## C. The concept of mauri

As the Creative Team strengthened their commitment to the project, a key question arose, “What did people know about mauri?” And not only what did the key members of the team know about mauri but what then in turn did the wider public? It was a pivotal moment in the project to pause to understand what mauri meant. As a concept from Te Ao Māori, the world of Māori, it is not a word with a simple definition. A creative team member, Caroline Robinson who works a lot within the realm of Te Ao Māori, offered to lead a process for the team to learn and understand about this crucial concept, 'hands-on'.



Caroline Robinson // Karaka Bay



Members of the creative team were invited to gather at Karaka Bay on the edge of the Gulf and to each bring a small container of water that held a story for them about their connection to Tikapa Moana. The ritual of sharing the water by first telling the story of where 'your' water came from and then blending the water with everyone else's in a beautiful ceramic container at the water's edge enabled all to experience the energy of water and to experience mauri as a life essence – in this case, the energy, the entity and the spirit of Tikapa Moana, the Hauraki Gulf.



Members of the Creative Team at Karaka Bay with architect, Tony Watkins, who unexpectedly joined the group to provide a spontaneous talk about his experiences and knowledge of Tikapa Moana.

Caroline also wrote a karakia-like poem, and it became a ritual for creative team members to take turns reading it at the start of all group meetings. Later, the poem was read at the start of each public workshop. It enabled everyone to continually re-present the purpose and the mauri of the project. Then as the project started to gather momentum, it began to generate its own mauri as Creative Team members and other participants sensed the energy of a cultural 'movement' being created within the project. As this became more and more palpable, more and more people and organisations became attracted to the purpose and the mauri of THE HAURAKI GULF WATERSHED, offering time and resources that immeasurably assisted the rollout of the workshop series.

We learned that through bringing into being, 'spirit', 'energy' and 'reverence', we connected with our own mauri and in so doing we became open to feeling heart-led connections with everyone who participated in the project.

But most importantly we learned that:

*Ko au te wai, ko te wai ko au*

*I am the water and the water is me*



### *A gift from Caroline Robinson*

Restoring the mauri of the Hauraki Gulf calls us to engage with her as a **whole being**.

She is a whole living system, a rich complexity of forces, flows and dynamics.

Who is the Hauraki Gulf?

How do we get to know her?

What are her languages?

Who do we need to **be** in order to communicate with her? Who do we need to **be** in order to **reciprocate** with her?

### **Ko au te wai, ko te wai ko au.**

I am the water and the water is me.

No separation.

We are the Hauraki Gulf.

What is the role of arts and culture in developing our relationships within this understanding?

We are in service.

We are helping align people to their own heart and mind. To the hearts and minds of each other. To the heart and mind of their place.

We are helping people fall in love again.

Working with the 'hearts and minds' of Aucklanders speaks to **love**. Aroha.

We take care of that which we love - self, whanau, community, place.

People come together around meaningful purpose. Through developing the capacity to work in full reciprocity with the mauri of a place, and the mauri of each other, powerful new potential can be born here in Tamaki Makaurau.

So what is the task / what is the process we undertake together, to help move us this way?

### **Mauri ora**



Matilda Phillips reading 'our' poem  
Voyage of Discovery // October 2018



Students and members of the creative team at Piritahi Marae, Waiheke Island listening to kaumatua, Anton Forde sharing his of mauri  
Youth Workshop // October 2018



Kaumatua, Eynon Delamere  
Voyage of Discovery // October 2018



Moana Tamaariki Pohe, Deputy Chair, Hauraki Gulf Forum // Voyage of Discovery // October 2018



## D. Promotion materials

For the first months of the project, it had no formal name beyond a working title. While we had not set out to brand the project in a strong way, our imagination to do so was ignited when the creative team began to understand the contribution of the Auckland, Waikato and Coromandel water catchments to the poor environmental state of the Hauraki Gulf. A map showing the many thousands of culverts, creeks, rivers and streams flowing across Tamaki Makaurau into the Waitematā and Manukau Harbours and the Hauraki Gulf was particularly eye opening.

The word ‘watershed’ was introduced to represent these catchments and the veins of waterways that connect the land to the sea. We also began to use the word in the context of a ‘watershed’ moment, a critical moment in time. And so the name ‘Hauraki Gulf Watershed’ stuck.

At one pivotal session, the Creative Team arrived at the realisation that not all who lived in the wide metropolis of



Auckland understood how where they lived, worked and played was directly connected to the Hauraki Gulf. So it was agreed that a map depicting all the waterways on land across Tāmaki Makaurau would be produced as a great way to visually show Auckland citizens how, wherever they are in the Auckland region, they are connected to the Hauraki Gulf.

The story of the Hauraki Gulf was also shared in branding and marketing ‘collateral’, images and text designed and produced by media agency, Augusto in consultation with creative team members. Several taglines, that proved to be highly successful public messages were developed including “Restoring the Gulf Between Us” and “Many Hands Make Life Work”.

As a creative team, we learned how to balance data, technical information and visual concepts to develop a brief that a creative agency’s professional team could respond to. We also learned what a professional process to develop a concept actually is and how that process at its best is a negotiation between client representatives and the designer. Working together, the result is an enduring, relevant brand for the project, which can be readily activated in THE HAURAKI GULF WATERSHED | PHASE TWO.



## E. Project launch and workshop delivery

As a 'crowd-sourcing' project, the focus of THE HAURAKI GULF WATERSHED // PHASE ONE was a series of three workshop events, each workshop running for six hours on separate days over a two month period. The workshops were preceded by a public launch event called, "Voyage of Discovery", which provided a myriad of ways for workshop participants, organisations supporting the project and the creative team to learn more about the challenges facing Tīkapa Moana while also experiencing the creative process underpinning the workshop series.

The *Voyage of Discovery* was held on 6 October 2018. The workshops were held as follows:

19 October 2018 *Youth* // Young people (from Glendowie College, Waiheke High School and the University of Auckland) with a demonstrated interest in the Hauraki Gulf (and the health & wellbeing of the planet)

27 October 2018 *Lovers of the Gulf* // Members of the public who have an interest in the Hauraki Gulf, including mana whenua, boaties, environmentalists, and concerned citizens

4 December 2018 *Corporate* // Staff drawn from across the workforce of the Ports of Auckland and Sanfords Fisheries, two corporate organisations who engage with the Hauraki Gulf regularly.



Youth Workshop // Pirihahi Marae

Each workshop was designed and facilitated by a cluster of Creative Team members including students and recent graduates. Workshop teams met regularly and were passionate about creating workshops that would enable participants to engage fully.

The brief that each team was given was to design a creative process that referenced the principles and practices of design thinking, while also allowing for creative process twists that each

creative team might like to add. The overall requirement was that each workshop had to deliver in a form that could be documented, tangible ideas by workshop participants relevant to restoring the mauri of the Hauraki Gulf in the hearts and minds of Aucklanders. There was no requirement that any idea at this early stage had to be feasible and/or able to be implemented. Flights of imagination were welcome!

The design and delivery of the workshop for corporate organisations was a particularly unique challenge to organise. It took time for members of the Creative Team to find not only the 'right' organisations to participate in the project but also the 'right' leaders within the organisation's leadership structure to present the opportunity to. Within the Creative Team there was also considerable discussion about whether to target a wider group of businesses working on, in and around the Hauraki Gulf or whether to focus on a few.

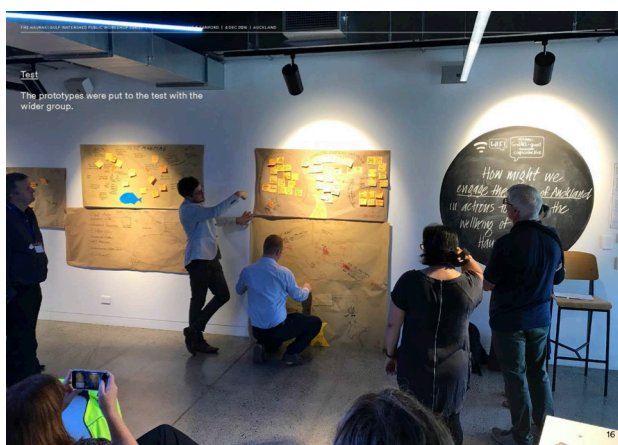


Reporting back - *Lovers of the Gulf* Workshop  
The Cloud

Eventually, after talking through our options with people who had the potential to open doors, it was decided to bring together two organisations who had already demonstrated an interest in developing sustainable practices, and who were keen to actively engage with the public. Sanford Fisheries and Ports of Auckland proved to be excellent choices, especially when we learned that neither had worked with the other on a project focused on a shared public engagement process for environmental sustainability.

There are many things that we learned from the *Voyage of Discovery* launch event and the workshop series that followed including:

1. How adaptable the design-thinking framework and associated processes are to customisation and to the addition of arts based creative processes that build empathy and understanding through encouraging other forms of story-telling, experiential learning and peer-to-peer sharing.

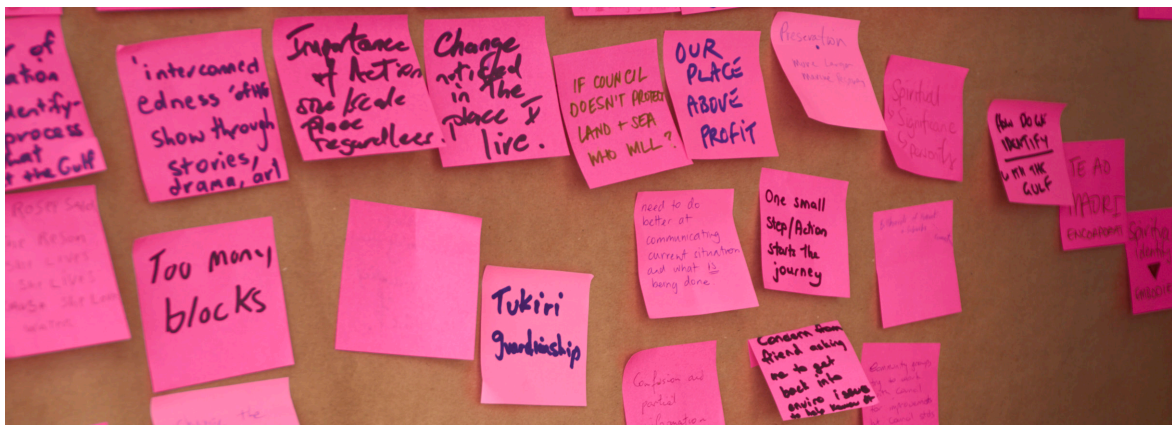


Report back - *Corporate Workshop*  
GridAKL Wynyard Quarter

2. The benefits to be derived from organising the empathy phase of the design-thinking framework as a creative event, in this case *The Voyage of Discovery*. This approach enabled a diverse group of people to form into a learning community for an afternoon in order to explore the challenges facing the Hauraki Gulf, to learn from each other, knowledge about the Gulf handed down inter-generationally and to share perspectives based on lived experiences on, in, under and above the Hauraki Gulf.
3. How willing all participants were regardless of 'age and stage' to fully participate in their workshop's creative process in order to develop ideas in small groups that were then communicated as: 3-D models (*Lovers of the Gulf Workshop*), detailed drawings (*Youth Workshop*) and illustrated concepts (*Corporate Workshop*).
4. Understanding more deeply, how powerful the creative arts are to assist active public participation in the issues that confront humanity and biosphere. In particular, the spontaneous creation of unique works of art (poetry, composition, film, mixed media) by students in the Creative Team and offering these alongside other creative processes, brought awareness and life to collective spirit and energy that helped workshop participants to find new perspectives about seemingly difficult challenges, which then led to deeper understanding, new ideas and innovative solutions to prototype and test.
5. The strength to be found in using creative processes to bring together people from diverse cultural backgrounds, life experiences and intellectual knowledge. In the *Voyage of Discovery* event we were fortunate to have the participation of several University of Auckland scientists, who gave great talks about the challenges facing Tikapa Moana. In the *Youth Workshop*, young people, aged 12 to 22 years who were drawn from three different educational institutions came together as one and created a wealth of ideas in a loud, chaotic and energetic session. A group of six rough sleepers in Auckland's CBD became more deeply engaged in the project having initially attended the *Lovers of the Gulf* workshop. Several have since then led us in Māori tikanga protocols at the start of various events following on from that workshop.



6. How much support there was (and still is) in public agencies to provide practical resources free of charge or at nominal rates to enable, in this instance, a series of workshops to be the best they could be. This support included use of the Cloud (Queens Wharf) for the *Lovers of the Gulf* Workshop (ATEED); ferry ticket subsidies for students traveling to Waiheke (Fullers Ferries); printing of banners and pull-up stands (Omnigraphics); and use of The Flagship, Wynyard Quarter (Sustainable Coastlines). We surmised that this sponsorship became available because the mission of the Hauraki Gulf project overall (i.e. as articulated by Foundation North: GIFT) is so powerful that people are very pleased and even grateful to have opportunities to contribute to it.



## 6. Mining the ideas generated

Participants across the workshop series generated more than 600 ideas and fragments of ideas. Bit-by-bit these filtered down to just five foundational ideas that together anchor one creative venture that has the potential, as a broad strategy, to engage the hearts and minds of Aucklanders in the challenges facing the Hauraki Gulf.

All in all over a five-month period, January to May 2019, six assessment processes were applied to the ideas that were generated. These processes engaged the participation of creative team members, workshop participants and associates at every step, albeit in varying degrees.

The 630 ideas were first laid out and collated into themed categories by creative team members, Indigo Harding (Elam graduate) and Regan Duff (UOA PhD candidate) across a number of weeks, based on similarity, or a sense of possible inter-connection. Fragments of ideas sometimes found a place in the spreadsheet and sometimes were insufficiently expressed to be included. From there, 117 strong concepts were described in writing by Regan Duff and Elisabeth Vaneveld (working together), a number of which incorporated fragments of ideas that had been joined to a more cogent idea in the spreadsheet.



HAURAKI GULF WATERSHED // CONCEPT SHEET // TABLE NUMBER: 14	
Name of idea	The Drink Your Local Stream Challenge
Simple description	Introduced by Ben and Jono, this online challenge would go viral with people drinking the water from their local stream.
What the idea will provide / do / deliver / generate that connects it to the 'hearts & minds' of Aucklanders	Care for your local stream - all of which end up in the Gulf. People would think "Would I allow my kids to drink this?"
If this idea were implemented, we would see this change	Water would become drinkable and because it's an online challenge it would go global so the world's oceans would be cleansed

Using Survey Monkey, all workshop participants were then invited to identify which ideas stood out to them (bearing in mind the 'hearts and minds' challenge at the heart of the project). As well, a control group comprising Faculty of Creative Arts and Industries staff who had not been involved in the workshop series were also invited to do the exercise as a proxy for Auckland citizens. All 117 concepts were presented in Survey Monkey in cluster groups of 20 per page and respondents simply had to pick the five in each cluster that in their view responded best to the challenge. It was then relatively straightforward to rank all 117 ideas based on the number of ticks received.

As part of the Survey Monkey process, basic demographic information was sought and an exercise was undertaken by Elisabeth Vaneveld to compare and contrast the results between young people, the general Survey Monkey population and the control group. The resulting table showed that depending on demographic characteristics and previous involvement in the project, respondents ranked the ideas differently from the other cluster groups, though each list had a number of ideas in the top 25 that were common to all.

The next step involved members of the The Creative Team considering the results across the demographic clusters in order to arrive at a top-20 list. A workshop session was then held at which interested creative team members and a number of specialist guests reviewed each idea in the top-20 list in order to add practical and logistical information to the idea. For example:

- Was 'someone' already working on the idea
- What resources would likely be required to get the idea off the ground
- What ball-park dollar figure would be required to get the idea up and running
- Which organisations/agencies could perhaps partner to deliver the idea
- Did the idea best suit a digital, technical or event rollout? Or something else?



Members of the Creative Team at work analysing workshop ideas



At that workshop, the Creative Team was also invited to review the 'results tables' arising from the Survey Monkey exercise and choose three ideas that were not already in the top-20 list as 'wild-cards' to include in what would now be a top-23 list.

Each idea in the top-23 list was then subject to a detailed assessment process over a two-week period by Richard Howard with help from Regan Duff and Elisabeth Vaneveld.

Additional insights were added to each top-23 idea including the scale of the proposed project arising from the idea, timing, resources and effectiveness; its fit to G.I.F.T goals and its immediate relevance to the focus of THE HAURAKI GULF WATERSHED.

It was during this part of the process that the Creative Team had significant moment of learning, which will strongly influence the project as it continues on. We began to realise that the more we analysed and assessed each of our top-23 ideas, the more distant the creative energy that had generated the idea in the first place was. Indeed, we realised that we were at risk as a team of losing our own creative drive for the project because the analysis phase was becoming rather clinical with too much 'head' and not enough 'heart' to the fore.



Creative Team members adding implementation details to the top-23 ideas

Nonetheless, eight ideas did rise to the top, all things considered and several weeks later, in late March 2019, we came together again to look at those. Our focus was to consider how each of these eight ideas could be developed in a more holistic frame to balance a 'mind, body and spirit' approach and to honour the creative energy that had generated the bones of the idea in the first place.



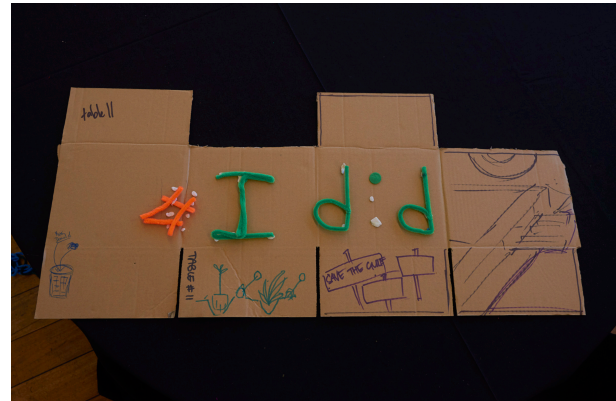
Shuffling and discussing the top-8 ideas  
Old Government House, University of  
Auckland

Our top eight ideas were all described on individual A3 sheets, which were laid out on a large table with members of the Creative Team grouped around them. A pattern of possibility and a synergy emerged as we shuffled the top-8 around – and in the organic process of mixing the ideas, sharing thoughts and surfacing reflections about the project, we discovered that the way forward was not to choose one final idea, but rather to draw together five ideas that interacting together within a strategic and a creative whole could be the basis of one creative venture to take forward.

Elisabeth Vaneveld took on the creative task of integrating the five ideas into a conceptual frame that if implemented as one creative venture could have the potential of honouring, inspiring and fulfilling the expectations of the project's stakeholders.

The long period of recording, analysing and assessing all 600+ ideas as contributed by a myriad of Aucklanders was a big test for the Creative Team. We learned that this kind of work could be done in groups even though not many Creative Team members had research experience or training. We learned why it is essential to provide a clear process for engaging with each task, along with the right tools. Most importantly we learned that where there is a willingness to change direction or refine processes in response to group feedback, a better outcome overall is a likely possibility especially if the group's critical thinking is welcomed and encouraged by the people leading the process.

The most significant learning that we had as a group however was realising that it was 'okay' to reach the end of the analysis process without the selection of one 'killer' idea that was going to drive the project forward. We came to understand and accept as a group that the power of our creative energy, insights and engagement in and of itself influenced how we worked with the ideas that the workshop series had generated. As we organically began to see and reveal patterns across clusters of ideas that shared common elements, this then organically led us to blur the boundaries between similar and in some instances dissimilar ideas, to add snippets of various ideas to other ideas and to cluster individual ideas into concepts that had the potential to become projects.



Without consciously realising it, the Creative Team was demonstrating in action, the 'bending', 'blending' and 'breaking' model of human creativity most recently described by Anthony Brandt & David Eagleman in their book, "The Runaway Species: How Human Creativity Remakes the World". In that text, 'bending' occurs when an original is modified or twisted out of shape; in 'breaking' a whole is taken apart and in 'blending' two or more sources are merged. The authors write,

"... The three Bs are a way of capturing the brain operations that underlie innovative thinking... By applying this cognitive software to everything around us, we generate an ongoing tidal wave of novel worlds... Human creativity emerges from this mechanism. We bend, break and blend everything that we observe and these tools allow us to extrapolate far from the reality around us." Brandt & Eagleman, 2017 p 49-50



We came to see that the emergent process is both a crucial contributor and a consequence of projects and environments in which one or more of the three Bs flourish. In our case, we allowed the emergent process to shape the project's conceptual and cultural directions in small and large ways, while at the same time providing strong platforms and tools for creative engagement to support hundreds of people to successfully participate in the project on their terms.

## 7. The Reveal Event

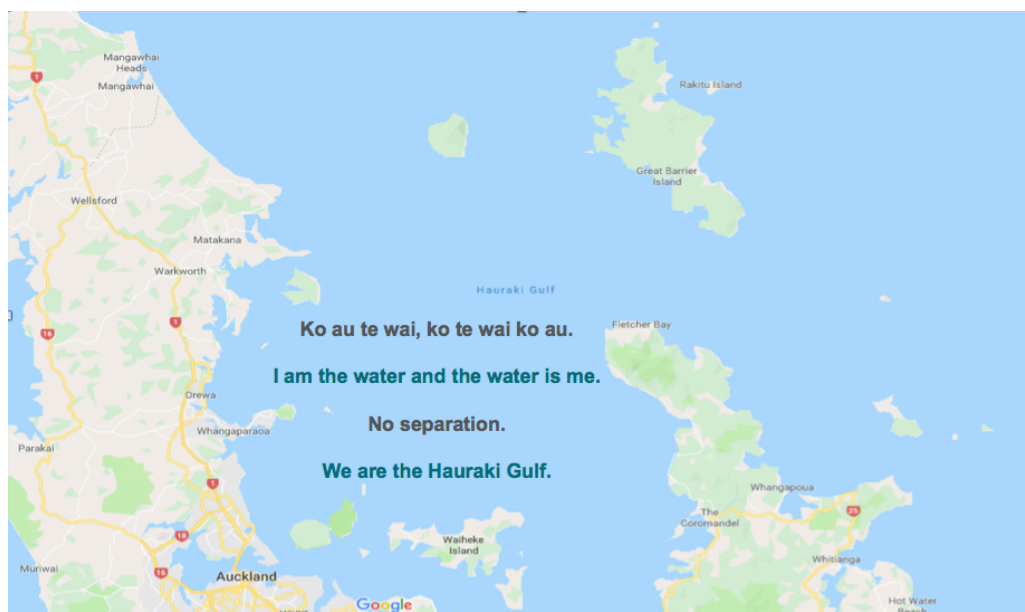
Phase one of THE HAURAKI GULF WATERSHED came to a close on Saturday, 13 April 2019 at a celebration event at The Sustainable Coastline Flagship, Wynyard Quarter in Auckland, at which the story of project was conveyed in a series of creative presentations and the creative venture that we wish to take forward was revealed to special guests. Members of the Creative Team



facilitated the event following the creative inspiration and project management of Richard Howard. Its core focus was a reveal ceremony, which involved inviting unsuspecting guests to open three treasure boxes that uncovered different aspects of the project including, in the third box, the creative venture to be taken forward into THE HAURAKI GULF WATERSHED PHASE TWO, subject to levels of investment and resources available.

Professor Diane Brand, members of the creative team and guests relaxing at the end of the 'reveal' ceremony

Presentation copies of the creative venture were formally handed to Professor Diane Brand, Dean of the Faculty of Creative Arts and Industries, the University of Auckland, and Chris Severne, Trustee, Foundation North and Trustee, G.I.F.T. The event marked the end of eighteen months of scoping, planning and delivering a complex, exciting project involving more than 400 people and organisations. It was humbling and satisfying to take the time to express our thanks, appreciation and gratitude to all who had been involved as members of the creative team, as workshop participants and therefore the generators of hundreds of ideas in the workshop series and as investors and sponsors who gave more than we ever expected.





## WHERE TO FROM HERE



The overall effect of combining five ideas into one creative venture provides a platform for a sustained campaign, which as it rolls out, has the strong potential of generating a movement of committed citizens across Tamaki Makaurau willing to respond to THE HAURAKI GULF WATERSHED call to action. Each of the five projects that together comprise the creative venture proposed has a wealth of detailed information behind it for the necessary strategy, partnership and project development that the creative venture requires.

The creative venture assumes engagement with media and design, storytelling, tikanga and matauranga Māori, live events and at least one large public event of international scale while also working towards the adoption of personhood status for Tikapa Moana.

As such, the creative venture and its contributing project ideas will enable a broad range of creative and cultural interpretations and expressions in their implementation. It offers the kind of 'creative think', design challenge, production scope and multiple outcomes that will draw highly motivated creative arts students, producers, educators, innovators and entrepreneurs into THE HAURAKI GULF WATERSHED | PHASE TWO leading to stimulating opportunities for like-minded groups, organisations, agencies and the general public to join in.

A concerted conceptual, design and planning effort to scope the creative venture into a number of deliverable initiatives is the next significant step and this work, which is already informally underway within the Creative Team, will determine which elements of the creative venture are to be developed as anchor projects and which content, components and/or influencers are to be progressed later. As well, linking the second phase more formally to an undergraduate programme of study within the Faculty of Creative Arts and Industries is also being explored. Therefore it is anticipated that planning for phase two will continue throughout 2019 with a further application to Foundation North G.I.F.T. to be presented in October 2019. The aim is to launch THE HAURAKI GULF WATERSHED | PHASE TWO in March 2020 to coincide with the start of Semester One at the University of Auckland.

## FOR MORE INFORMATION PLEASE CONTACT

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