

**Delicia Sampero**

## **The Digital and I Project**

**A Research Project submitted to Auckland University of Technology in partial fulfilment of the requirements for the degree of Master of Cultural and Creative Practice**

**November, 2018**



Figure 1.1: Delicia Sampero, *Digital Traffic*, 2018, digital collage, [www.digitaland.i.net](http://www.digitaland.i.net)

# Disclaimer

The Digital and I Project was undertaken as an artist - I was not enrolled at AUT at the time. The Digital and I Project is presented here as a case study, that provides a background for the creation of the Drop in the Water Methodology which is the focus of this report.

The Drop in the Water Methodology has been designed to enable artists to work with schools, as well as other community groups to produce exhibitions and workshops, it is the culmination of my studies on both the Master of Arts Management Degree and the Master of Cultural and Creative Practice degree at Auckland University of Technology.

During the first half of 2018 I took time off from studying, so I could focus on a creative collaboration with Green Bay High School. That collaboration has enabled me to reflect on key aspects of my studies to date and my artistic practice in order to formulate *The Drop in the Water Methodology*, the outcome of this reflection is presented here in my Masters of Cultural and Creative Practice Research Report.

It is my aim that The Drop in the Water Methodology offers a starting point for conversations to spring up around an Artist in Schools Program, which I regard as essential to offering opportunities for young people to creatively explore and express issues close to them.

The aim is to invite “an ‘exchange of perspectives’ between different ways of knowing.” <sup>1</sup>

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<sup>1</sup> Refiti, Albert, *Mavae and Tofiga: Spatial Exposition of the Samoan Cosmogony and Architecture*. Auckland University of Technology, 2015.

## **Research question**

How can artists and schools (and art institutions) work together to provide opportunities for young people to engage in critical discourse, social commentary and creative expression around the uses of digital technology?

## **Sub-question**

What is the role of the evocative in stimulating reflection and conversation, and creating the conditions for participation?

# FIRST SECTION



Figure 1.2: Delicia Sampero, *Progress*, 2018, mixed media on traffic sign, 600mm round, photographed May 8, 2018, Green Bay High school, Auckland.

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## **Attestation of Authorship**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signature

12.11.2018

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Thank you to David Parker for proofreading and formatting this document.

## **Third Party Copyright Material**

All photographs and footage used in the research belong to the artist and researcher, or were specified as free to use images from creative commons.

## **Ethics**

Please see Appendix for parental consent forms for the workshop, website and the inclusion in the dissertation, as well as the letter of support from Morag Hutchinson/ principal of Green Bay High School.

## **Confidential Material**

No confidential material was used.

# Abstract/Executive Summary

This dissertation presents a case study and methodology for an Artists in Schools Programme known as The Digital and I Project, which has been designed to integrate into Aotearoa's mainstream educational system. The programme was trialed in a pilot project in April 2018 at Green Bay High School, in Auckland. Though the pilot was held at a secondary school, I am confident the project would work well in primary and intermediate schools, with differing outcomes from the workshop structure. The residency is structured around the creative arts and reveals itself through stages. The focus of the residency and its methodology is 'How can we, through creative thinking, engage students and teachers in reflecting on and questioning our use of technology, with the aim of generating a discussion about technology as entangled relationships?'

This dissertation offers a contemporary vision of an Artists in Schools Programme, based on (multidisciplinary) installation art situated outside in the school grounds, which seeks to provoke, as well as invite students and teachers to take a fresh look at the school's environment. During the pilot, I used my own artwork to test the programme's efficacy; my art work is suited to the outdoors being made using old traffic signs as supports for paintings. For two days, an exhibition of twenty-eight signs entitled *Digital Traffic* was installed throughout the school grounds, creating a surprising and spontaneous catalyst for reflection and conversation in the school yard. By drawing an analogy between digital technology and traffic, viewers were invited to consider themselves and the school environment as part of the work. Ideas around traffic and people, and how they could apply to the digital realm, became starting points of conversations. Intersections of the real and virtual, speed of information/lines of gossip, relationships to people and memory of people ... these were some of the responses of students and teachers. In the second stage of the programme, students were invited to participate in installation-making workshops facilitated by the artist. The resulting work was titled *Digital Baby*, which can be viewed online at [www.digitalandi.net](http://www.digitalandi.net)

This proposal for an Artists in Schools Programme has been conceptualised in this dissertation as a methodology which introduces art into the school community as a way of generating ideas, creative expressions and fresh perspectives on technology. Morag Hutchinson, Principal of Green Bay High School, says:

Digitalisation and blended learning are continuing to bring challenges for staff and students to negotiate. We welcome and encourage student participation, engagement and discussion in an ongoing effort to best understand their needs and support their well-being and learning.<sup>2</sup>

The methodology that I have developed to support this proposed Artist in Schools Programme is titled “Drops in the Water.” The name emphasises the power of each droplet to affect the body of knowledge and produce thought-provoking outcomes (ripples) which radiate outward, touching wider communities. The project emphasises that everyone can be creative, that it is shared and integral to our society’s social fabric. “I believe arts and creativity are integral and inseparable parts of what it is to be human” (Jacinda Ardern, Prime Minister).<sup>3</sup>

The case study outlined in this document highlights how members of the audience and the workshop participants were able to access new experiences and insights, how the programme fostered the making of new friendships, and how it raised critical conversations across the school about technology and our relationships with it. It is important to note that the Government of Aotearoa used to support an Artists in Schools Programme and, according to the current prime minister <sup>4</sup> and popular public opinion,<sup>5</sup> this programme should be reinstated. The following dissertation outlines a process and methodology that would enable this to occur.

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<sup>2</sup> Hutchinson, Morag. *Letter of Support for Creative New Zealand Proposal from the Principal of Green Bay High School in Auckland*, February 8, 2018.

<sup>3</sup> Jacinda Ardern, "Pm Jacinda Ardern: Why I Want Arts and Culture Integrated into All Areas of Nz Society," *NZ Herald* 2018, [https://www.nzherald.co.nz/entertainment/news/article.cfm?c\\_id=1501119&objectid=12056256](https://www.nzherald.co.nz/entertainment/news/article.cfm?c_id=1501119&objectid=12056256).

<sup>4</sup> Ibid.

<sup>5</sup> Mark Amery, "Advocating for the Arts," *The Big Idea* (2017), accessed 29.9.2018, <https://www.thebigidea.nz/stories/advocating-for-the-arts;> ibid.

## SECOND SECTION

### Introduction



Figure 3.1: Delicia Sampero, *We-cloud*, 2018, mixed media on traffic sign, 2305 mm x 600mm, photographed May 8, 2018, Green Bay High school, Auckland.

The Digital and I Project seeks to revitalise and extend the agency of New Zealand's Artists in Schools programmes, which the Labour government has said it wishes to "reinstate." The Prime Minister, Jacinda Ardern, says "Art and wellbeing, the idea that creativity and joy should never be just the domain of the privileged few, but accessible to all, isn't new, but hopefully, it's coming of age. I believe arts and creativity are integral and inseparable parts of what it is to be human ... We used to have an artist in schools' programme and a curriculum that allowed kids to be kids and for their creativity to develop. I want to bring that back."<sup>6</sup>

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<sup>6</sup> Ardern, "Arts and Culture."

In his article, “Advocating for the arts” (November 2017), critic Mark Amery writes: “This programme gives Kiwi primary and secondary school students the opportunity to learn from professional New Zealand artists in the fields of dance, drama, music, and visual arts.” He put a call out on social media to see what thoughts on the governments priorities for arts there were in the public domain and found that reintroducing the programme for artists in schools was the most popular call from his correspondents, who want to see the arts “supported as a core part of education, recognised as a valuable subject on its own and as a strategy for interdisciplinary learning.” He goes on to say:

If this new government really values the arts, it now needs to start acting with real vision to its potential to impact across society at every level. That requires assistance from those who know the potential of the arts – the sector itself – to shape and activate that vision. There’s also been a significant shift in the work contemporary visual artists are interested in creating – an increased focus on projects that have social and public outcomes or are installation based. ... Performing artists are also showing renewed interest in how their work can operate in public and other spaces and reach new communities.<sup>7</sup>

What is the role of art and performance for young people in the digital age? What is it that young people value and want to communicate? What are they touched by? What are they grappling with? It is the gaps around these questions which The Digital and I Project inhabits and these gaps provide the space the project seeks to activate by drawing on the potential of (site-specific installation) art to open new perspectives and reveal and communicate feelings and relationships.

Googling, studying online, online learning in the classroom, online homework, streaming music and movies, you-tubing, texting, liking, posting, commenting, gaming, snapchatting... these activities are shaping environments, relationships and ways of life for young New Zealanders. The internet is progressively becoming the central hub for communication and learning. What people accept as the norm is changing. The immensity and speed of information and transactions across these networks can impact our sense of control. What role do we play as individuals? Older methods of teaching and learning can no longer be supported.

People are driven by desire and social pressure to keep up with the latest technologies and what is perceived as necessary or important. Consequently, there is little time to acknowledge the warning signs that are increasingly being presented and to consider other ways of being and becoming.

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<sup>7</sup> Amery, “Advocating for the Arts.”

Green Bay High School Principal, Morag Hutchinson, distinguished this project from other arts activities the school has engaged in by positioning it under the well-being umbrella and acknowledging its potential to stimulate important discourse across all areas of the school by privileging voices of young people around digital issues that are entangled in relationships. “At Green Bay High school, we are committed to our vision of providing and fostering an innovative, individualised and connected learning environment. The Digital and I Project is a valuable opportunity to affirm and celebrate those values.”

This research is based on a bespoke methodology I have entitled Drops in the Water for artists to present their work in high schools in contemporary ways, which aims to create ripples by inspiring teachers and students to take a fresh look at their everyday environments. This project seeks to provoke and encourage all students to creatively question social and environmental issues pertaining to digital technology. Drops in the Water is a methodology that was designed as a process focused on how artworks can be positioned to spark imaginative conversations amongst students, coupled with a workshop that enables face-to-face communication between peers, nurturing individual talents and qualities as part of a collaborative process. Young people’s voices are drops of perceptions and imaginings, rippling outwards, gathering, becoming pools and sources of inspiration for the wider community.

Morag Hutchinson states:

Digitalization and blended learning are continuing to bring challenges for staff and students to negotiate. ...Delicia’s artwork, artistic expertise, experience and ideas open new perspectives and become a valuable asset, especially in relation to our cyberbullying initiative. ...

Her artwork and approach are thought-provoking and innovative and we would like to support her to develop this multi-layered project in context to our school environment where we can offer feedback from our expertise and experience as teachers. ...

We would be delighted to continue her [Delicia’s] relationship with our community in a way that links directly to our students, and in an area that is so important for further discourse. <sup>8</sup>

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<sup>8</sup> Morag Hutchinson, *Letter of Support from the Principal of Green Bay High School in Auckland*, 2.8.2018 ed. (2018).



Figure 3.2: free image from *piaxabay.com*

**Te kaha me te wairua**  
Energy flows where attention goes

# Contextual Discussion



Figure 4.1: Delicia Sampero and Simon Riera, “*Traffic to the Future*”, YouTube video, 2016.  
Accessed 28.10.2016. <https://www.youtube.com/watch?v=aAdwCUWSWgk>.

As a contemporary, creative entrepreneur and artist, I have been using reflective traffic signs as my artistic medium for paintings, sculpture and installations, since 2010. As signs, they emphasise the relationship between the viewer and the context they are presented in. *Traffic to the Future*, a YouTube clip I made as part of the Master of Arts Management, shows some of my works with traffic signs juxtaposed with works by contemporary New Zealand performance/dance/installation artists. The video collage is a

contemplation of the advancements in transport and digital technologies and explores how these global networks affect relationships, art, culture, and attitudes towards consumption and creation.<sup>9</sup>

The Digital and I Project continues this line of questioning but focuses on how school children feel about digitalisation and how it shapes their attitudes, habits and practices. The purpose of this study is to contribute to a holistic view of education and how we create reality, by initiating an Artists in Schools Programme.

In my immediate and extended family, I am often concerned at the amount of time spent voluntarily on devices and the increasing number of things that school children are also obliged to do online. There is growing concern among parents I have spoken to about teenage health, learning and behavioural problems linked to an overuse or misuse of mobile digital devices. According to the news, this is similar in other parts of Auckland and New Zealand.<sup>10</sup> Problems include a wide range of symptoms such as short attention spans, sleep deficit, anxiety, depression, cyberbullying and obesity.<sup>11</sup> Recently, debates have centred around cell-phone rules in schools.<sup>12</sup> In France, smartphones have been officially banned from use in schools because of the distractions they tempt children with.<sup>13</sup> Internet developers, as well as educators, have remarked that the ability for critical thought and creativity are in decline and predicted to deteriorate further because of our increasing reliance on the internet.<sup>14</sup> I was interested to read that Google CEO Alan Eagle and other Silicon Valley executives send their children to Waldorf schools (where only teachers use computers and use of

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<sup>9</sup> Delicia Sampero and Simon Riera, "Traffic to the Future" online you-tube 2016, accessed 28.10.2016, <https://www.youtube.com/watch?v=aAdwCUWSWgk>.

<sup>10</sup> *The Hard Stuff With Nigel Latta*, "Screenagers: Living Online, directed by Nigel Latta 2016), <https://www.tvnz.co.nz/shows/the-hard-stuff-with-nigel-latta/episodes/s2-e1>; *ibid.*.

<sup>11</sup> Wanda Cassidy, Margaret Jackson, and Karen N Brown, "Sticks and Stones Can Break My Bones, but How Can Pixels Hurt Me? Students' Experiences with Cyber-Bullying," *School psychology international* 30, no. 4 (2009).

<sup>12</sup> Teresa Cowie, "Insight: Should Nz Schools Ban Mobile Phones?," (2018), accessed 26.10.2018, <https://www.radionz.co.nz/national/programmes/insight/audio/2018660551/insight-should-nz-schools-ban-mobile-phones>.

<sup>13</sup> By Rory Smith, "France Bans Smartphones from Schools," *CNN* (31.7.2018 2018), accessed 20.9.2018, <https://edition.cnn.com/2018/07/31/europe/france-smartphones-school-ban-intl/index.html>.

<sup>14</sup> *Lo and Behold, Reveries of the Connected World*, directed by Werner Herzog, featuring Lawrence Krauss Elon Musk, Lucianne Walkowicz (Magnolia Productions, 2016), [https://www.youtube.com/results?search\\_query=lo+and+behold+full+documentary](https://www.youtube.com/results?search_query=lo+and+behold+full+documentary).

technology is consciously limited).<sup>15</sup> This parental decision-making underscores that what they consider important learning, does not equate to learning about technical systems. Waldorf education, also known as Steiner education, is based on the anthroposophical philosophy of Rudolf Steiner. He developed a pedagogy that strives to integrate and foster the artistic, intellectual and practical skills of students in a holistic manner and through privileging their imagination. SpaceX co-founder Elon Musk notably home schools his six children. He describes his two principles for education thus: teach to the problems not the tools; and design the education to cater for the children's individual aptitudes and abilities.<sup>16</sup>

## **The importance of growing mental and emotional resilience**

The Digital and I Project and the Drops in the Water Methodology seek to contribute ways of learning about relationship and intuitive knowing through art, with a special focus on digital technology and its meaning for young people. My experience as a creative entrepreneur and facilitator of young people has shown me the value of providing the conditions for letting them explore real life issues and questions they are grappling with through art.<sup>17</sup> This will be illustrated and further discussed in the Concept and Development section of this dissertation.

In my reading of texts related to this topic, I find that scholars and scientists emphasise the importance of holistic learning (sensory perception, playful and deep inquiry) during the formative years, as it prepares the brain and body for lifelong learning.<sup>18</sup>

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<sup>15</sup> David Gardner, *The Private School in Silicon Valley Where Tech Honchos Send Their Kids So They Don't Use Computers*, Mailonline (2011).

<sup>16</sup> Elon Musk, "Elon Musk 'I Don't Give a Damn About Your Degree'", 2018, <https://www.youtube.com/watch?v=CQbKctnnA-Y>.

<sup>17</sup> Delicia Sampero and Hawkes Bay Intercultural Youth Group, "In the Shoes of Another", 2009, <https://www.youtube.com/watch?v=WfZcby-Mfpw>; *ibid*.

<sup>18</sup> Marius Teodor Zamfir, "German Psychiatrist and Neuroscientist Manfred Spitzer Warns. The Intense Use of Digital Devices Reduces the Mental Capacity of Our Children.," accessed. <https://stopautismvirtual.ro/en/german-psychiatrist-and-neuroscientist-manfred-spitzer-warns-the-intense-use-of-digital-devices-reduces-the-mental-capacity-of-our-children/>.

Historian and tenured professor Yuval Harari suggests that emotional resilience, mental resilience and adaptability and creativity could be the most important capabilities for the future.<sup>19</sup> Neuroscientists Manfred Spitzer<sup>20</sup> and Frances Jensen<sup>21</sup> claim that digital technologies in excessive doses will put these qualities in jeopardy. They say that digital overuse reduces time for sensory perception, real experience and face-to-face interaction, thereby not allowing the brain to form strong neural connections. Physician and addiction expert Gabor Mate points to how children look to the internet for information and to their peers for orientation, and how this can diminish the emotional attachments to parents and caregivers. This throws open questions about the relationship between being able to access information and if, and how, this is actually useful to establishing the child's needs. How much information can a human brain filter and sift through? How does it learn to distinguish between good and bad information? Gabor Mate suggests that a sense of belonging and being protected is important for learning, since the primary sense for learning is curiosity and curiosity makes one vulnerable. Vulnerability is required for growth, adult guidance is required for protection, and nurturing is required for attachment:

If that does not happen, kids can emotionally shut down. They can be driven into hyperactivity and constant stimulation to compensate for loss of contact. You have to be connected to take care. We are now often responding to consequences, rather than looking at what has been acted out, forming a response and finding creative solutions.<sup>22</sup>

The Indian philosopher Jiddu Krishnamurti said that "Action has meaning only in relationship, and without understanding relationship, action on any level will only breed conflict. The understanding of relationship is infinitely more important than the search for any plan of action." <sup>23</sup>

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<sup>19</sup> Yuval Hahari, "Questioning Our Human Future" World Economic Forum, directed by Oliver Cann, 2018, <https://www.youtube.com/watch?v=GhF7Skyx0F8>.

<sup>20</sup> Manfred Spitzer, "*Digital Dementia*" in the Age of New Media directed by Manfred Spitzer(2016), <https://www.youtube.com/watch?v=VBopndZ4uhl>.

<sup>21</sup> Dr Frances Jensen, "Dr. Frances Jensen, "the Teenage Brain"", 2015, <https://www.youtube.com/watch?v=f9sQNGvveXs>.

<sup>22</sup> Gabor Mate, "*Lecture - 'Hold on to Your Kids'*", directed by Gabor Mate(2011), [https://www.youtube.com/watch?v=p\\_akH6Cin6E](https://www.youtube.com/watch?v=p_akH6Cin6E).

<sup>23</sup> "Philosophy and Teachings of Jiddu Krishnamurti ", accessed 2018. <http://www.jiddu-krishnamurti.net>.

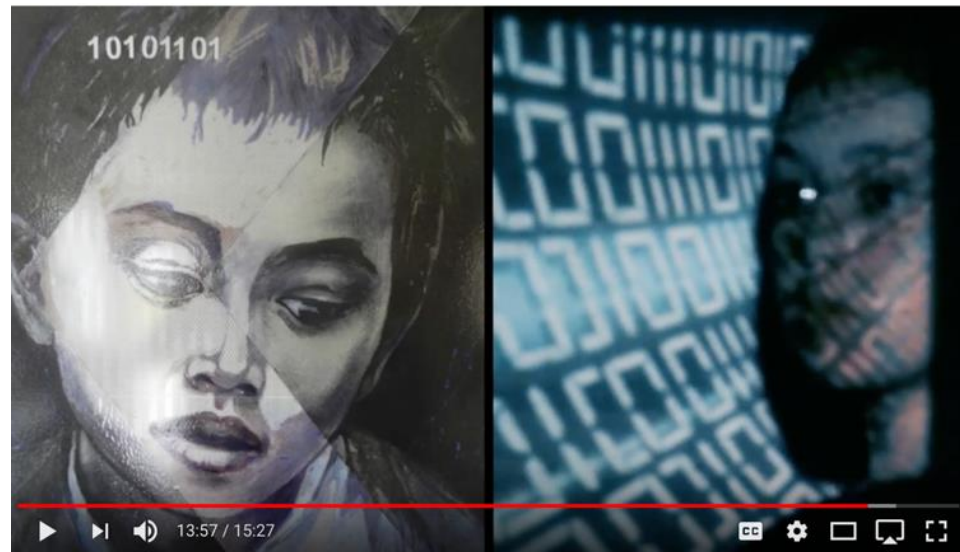


Figure 4.2: Delicia Sampero and Simon Riera, “*Traffic to the Future*”, YouTube video, 2016.  
Accessed 28.10.2016. <https://www.youtube.com/watch?v=aAdwCUWSWgk>.

**“One sees clearly only with the heart. The essential is invisible to the eyes.” (“Mann sieht nur mit dem Herzen gut. Das Wesentliche ist für die Augen unsichtbar.”) <sup>24</sup>**

This project and methodology are practical attempts to contribute to Ardern’s vision. Many of the Pacific and Māori writers, artists and scholars I know or have studied refer to Va (Samoan, Tongan...) or Wa (Maori, Hawaiian). I continually draw inspiration from the concept of Va.

In relation to Va, Professor Albert Wendt writes:

Va is the space between,  
the between-ness, not empty space,  
not space that separates,  
but space that relates  
that holds separate entities and things together  
in the unity-in-all,  
the space that is context, giving meaning to things. <sup>25</sup>

I was first made aware of the concept of Va by theatre director Lemi Ponifasio and through working with his company MAU. Lemi speaks of the vabody: “The lived and cognisant body relationship with the world. The va or the body’s intentionality is the foundation of all expression.” <sup>26</sup>

Dr Albert Refiti describes the Va as “a spatial ordering concept that exists between things. It administers a code of good (ideal) behaviour, an invisible language that enables space and things to be configured in a positive manner.” <sup>27</sup>

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<sup>24</sup> Antoine de Saint-Exupéry et al., *The Little Prince* (New York: Harcourt, Brace & World, 1943).

<sup>25</sup> Albert Wendt, "Afterword: Tatauing the Post-Colonial Body," in *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, ed. Vilsoni Hereniko and Rob Wilson (Lanham, MD: Rowman & Littlefield, 1999).

<sup>26</sup> Karlo Mila-Schaaf, "Va-Centred Social Work: Possibilities for a Pacific Approach to Social Work Practice."  
<https://anzasw.nz/wp-content/uploads/Tu-Mau-Issue-18-Autumn-06-Article-Mila-Schaaf.pdf>.

<sup>27</sup> Albert Refiti, "Making Spaces: Polynesian Architecture in Aotearoa New Zealand." *Pacific Art Niu Sila*. Wellington: Te Papa Press, Museum of New Zealand (2002): 209-25.

Dr Karlo Mila compiled many interpretations of va and a vocabulary of generative <sup>28</sup> words and concepts shared by many Pacific nations in her post-doctoral thesis titled “Mana Moana”. The ocean/moana here serves as a physical and spiritual connection and a metaphor for life, mystery, renewal, forgiveness and healing. Dr Mila shared with me her understanding of the va as a space of reciprocal *flows of relating* as well as va as a space of multi-directional and multidimensional flows of relating between all that is human, non-human or belongs to an unseen/spiritual dimension. <sup>29</sup>

In my reading of German philosophers, artists and writers I continually come across the word Wesen/wesen. Applying Karlo Mila’s terminology, I would describe this word as *generative* and untranslatable. It is frequently used in relation to philosophical inquiry (notably in the writings of phenomenologists Edmund Husserl<sup>30</sup> and Karl Jaspers<sup>31</sup>) as well as in literature (for example, in the works of Johann Wolfgang von Goethe and Hannah Arendt<sup>32</sup>) and children stories (for example, in books by Cornelia Funke and Michael Ende <sup>33</sup>). As a noun, it is translated into English as a “being,” a “creature,” an “essence/substance,” or a “character.” In old German, it was also used as verb, meaning “to be,” “to exist.” It describes the combination of qualities and relationships that together define a being. Wesen is always in relation to the whole of who or what it refers to. It cannot be separated from the whole. The Wesen of something or someone is its nature, what it radiates: its true being. It reveals and conceals itself. It is what endures. It can inspire meaning, value, connection and love. It can also inspire fear, envy, hate and anger. Music, poetry, dance and art can open a space for Wesen to come into presence. When met with an open heart, it tends to reveal. That is when healing can take place and energies can find ways to flow.

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<sup>28</sup> Karlo Mila, "Mana Moana: Healing the Va, Developing Spiritually and Culturally Embedded Practices," *Practising Spirituality: Reflections on Meaning-making in Personal and Professional Contexts* (2016).

<sup>29</sup> Ibid.

<sup>30</sup> Edmund Husserl, *The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy* (Northwestern University Press, 1970).

<sup>31</sup> Karl Jaspers, *Die Atombombe Und Die Zukunft Des Menschen: Politisches Bewusstsein in Unserer Zeit*, vol. 7 (Piper, 1961).

<sup>32</sup> Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958).

<sup>33</sup> Michael Ende, *Momo or the Grey Gentlemen* (Germany: Thienemann Verlag, Puffin books, 1973).

There are many composite words in German that add -wesen to a particular field of knowledge and its way of operating. A noun that has -wesen attached to it addresses everything that belongs to that field as whole (Staatswesen, Kulturwesen, Bankwesen, Unwesen and so on). Wesen is perceived in the present and as a lived experience. As the phenomenologist, Maurice Merleau-Ponty wrote, “We know not through our intellect but through our experience.”<sup>34</sup> The philosopher Martin Heidegger proposed the need to look at the Wesen of technology in order to better understand how it relates to us individually and collectively: “We shall be questioning concerning technology, and in so doing we should like to prepare a free relationship to it. The relationship will be free if it opens our human existence to the Wesen of technology.”<sup>35</sup>

To consider technology as *Wesen* is unusual and poetic. It invites engagement and discussion. It offers a way of learning about the roles technology plays in our relationships. It stimulates being attentive to how it activates or blocks flows of energy. It is a way of questioning what technology is and creates the possibility of connecting to what we feel, perceive and value of it. “When we can respond to this Wesen, we shall be able to experience the technological within its own bound.”<sup>36</sup>

Va and Wesen are words that evoke fundamental and mysterious structures of existence, part of an even greater mysterious constellation.

This study looks at how va /wa can come into conscious being through Wesen/wesen. Wesen perceives itself and others in the relational flows that take place in the va. Va may be unlimited. Wesen has boundaries. It remains bound by what is true to its existence as it moves and develops. The appreciation of Wesen – the acknowledgement of boundaries – allows greater freedom and reciprocal flow, by removing pretence and false expectations, it can also enable boundaries to move/shift/be shifted.

The philosopher Edouard Glissant suggests that boundaries are permeable.<sup>37</sup> Art is a way of challenging boundaries.

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<sup>34</sup> Maurice Merleau-Ponty, *Phenomenology of Perception* (London; New York: Routledge, 1962).

<sup>35</sup> Martin Heidegger, "The Question Concerning Technology," *Technology Studies* (1977, originally published 1954), [http://www.psyp.org/question\\_concerning\\_technology.pdf](http://www.psyp.org/question_concerning_technology.pdf).

<sup>36</sup> Ibid.

<sup>37</sup> Edouard Glissant and Betsy Wing, *Poetic of Relation* (The University of Michigan Press, 1997); *ibid*.

Martin Heidegger propounds questioning technology through art:

Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it. Such a realm is art.<sup>38</sup>

The poet Friedrich Hölderlin said “...poetically dwells man upon this earth.”<sup>39</sup>

Many aspects of digital technology are critically examined by contemporary New Zealand artists, according to critic Anthony Bynt.<sup>40</sup> Simon Denny explores issues of national identity, mass surveillance and privacy in his installation *Secret Power*.<sup>41</sup> Many art practices are changing and becoming more installation and performance oriented.<sup>42</sup> For the The Digital and I Project the students can use any medium available (dance, music, art, performance, word) to explore their perceptions of modern technology.

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<sup>38</sup> Heidegger; *ibid.*

<sup>39</sup> Martin Heidegger, *Hölderlin's Hymn "The Ister"* (Indiana University Press, 1996); *ibid.*

<sup>40</sup> Kim Hill, “Anthony Byrt, *Anthony Byrt: Art, Criticism, and Poker*, *National Radio* (New Zealand: 2016); *ibid.*

<sup>41</sup> Simon Denny, “Secret Power,” Te Papa Tongarewa Museum, accessed 9.10.2016. <https://www.tepapa.govt.nz/about/past-exhibitions/2016-past-exhibitions/simon-denny-secret-power>.

<sup>42</sup> Amery, “Advocating for the Arts.”

## Conclusion

### ***Thinking through perceiving***<sup>43</sup>

This discussion gathers various strands of perception<sup>44</sup> from fields of neuroscience, philosophy, phenomenology, psychology, pedagogy, education, art, literature, performance, music, politics, history, ethnography and anthropology, and each of these strands invite conscious engagement with questions around the Wesen of technology. This study wants to contribute to the appreciation of art and multi-disciplinary research in schools as a way for young people to think, question, discover through perceiving.

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<sup>43</sup> Merleau-Ponty; *ibid.*

<sup>44</sup> Timothy Ingold, "From Science to Art and Back Again: The Pendulum of an Anthropologist," *Anuac* (2016).  
<https://doi.org/10.7340/anuac2239-625X-2237>

# Methodology



Figure 5.1: free image from *piaxabay.com*

## Research question

How can artists and schools (and art institutions) work together to provide opportunities for young people to engage in critical discourse, social commentary and creative expression around digital issues?

## Sub-question

What is the role of the evocative in stimulating reflection and conversation, and creating the conditions for participation?

## Methodological overview

The Digital and I Project is an art project in several stages that employs a mixed methodology approach,<sup>45</sup> which I have titled the Drops in the Water Methodology. The process is based around following ‘strands of perception,’ as described by anthropologist Tim Ingold,<sup>46</sup> that weave together my research and my upbringing, art practice, and my life in Germany and New Zealand with my German and my Samoan family.

The philosophical underpinnings of this project are rooted in phenomenological and ethnographic research around the philosophical concepts of *va/wa* (Pacific) and *Wesen/wesen* (Germany).

“Phenomenology is the study of structures of consciousness as experienced from the first-person point of view.”<sup>47</sup>

“Ethnography is the study of social interactions, behaviours and perceptions that occur within groups, team, organisations, and communities”<sup>48</sup>

Designed to stimulate participating students’ interest and curiosity, this methodology provides a structure within which students can reflect, discuss and creatively explore their relationships with technology. Led by a professional artist or artists, the overarching project is introduced into the school environment through a site-specific art installation. Students are invited to participate in a workshop to create their own installation for their school. The late scholar and Pacific Studies lecturer Teresia Teaiwa situated teachers and students within the same boat:

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<sup>45</sup> Steven R. Terrell, "Mixed-Methods Research Methodologies," *The Qualitative Report* 17, no. 1 (2012), <https://nsuworks.nova.edu/cgi/viewcontent.cgi?referer=http://scholar.google.co.nz/&httpsredir=1&article=1819&context=tqr/>.

<sup>46</sup> T Ingold, *Bringing Things to Life: Creative Entanglements in a World of Materials, Realities*, *Ercs National Centre for Research Methods, University of Manchester* (2010). [http://eprints.ncrm.ac.uk/1306/1/0510\\_creative\\_entanglements.pdf](http://eprints.ncrm.ac.uk/1306/1/0510_creative_entanglements.pdf)

<sup>47</sup> Dermot Moran, *Edmund Husserl : Founder of Phenomenology, Key Contemporary Thinkers* (Cambridge, UK ; Malden, MA : Polity Press, 2005., 2005); Tim Ingold, "The Textility of Making " *Cambridge journal of economics* 1of 12 (2009), <http://dx.doi.org/10.1093/cje/bep042>

<sup>48</sup> Scott Reeves, "Why Use Theories in Qualitative Research?," 337 (2008), <http://dx.doi.org/doi:https://doi.org/10.1136/bmj.a949>

A teacher must continue to be a learner in order to be of any lasting benefit to themselves or their students. I have used both the canoe and the ocean as metaphors to articulate my deliberate pursuit of a cooperative learning model for Pacific studies and my desire to encourage deep rather than surface learning about the Pacific.<sup>49</sup>

My methodology, Drops in the Water, emphasises the power of each droplet (the artists' and the students' creative ideas) to affect the body of knowledge (the water) and produce thoughtful and thought-provoking outcomes (ripples) which radiate outward, touching wider communities. Using this methodology, The Digital and I Project moves through a number of phases, the first of which is marked by communication (with groups of people, artists and school principals). Once the project has been initiated, the artist(s) create an exhibition/installation within the participating school, after which, students from across the school self-elect to participate in small group, creatively focused, workshops. The outcomes from the workshops are then exhibited within the school, and a small group of guests from outside the school are invited to join in marking the event.

The ripples created by the droplets in this methodology also provided the organisational structure I used for conceiving of how to create temporary art events in schools, namely a cooperative learning model based on creative thinking.

When audiences meet art, they can have new experiences and insights. Teaiwa's conception of teachers and students being in the same canoe, meeting new experiences on their journey together, provided a useful way to think about how I could engage both groups, unlocking their own, unique, creative potential. Drama, music or art students are often asked to reflect on and form responses to exhibitions and performances; but what if maths, science or technology teachers encouraged their students to do that too? The Digital and I Project aims to get teachers to embrace the idea that they could stimulate their students to engage in thinking about and discussing art in broader terms, using art to make the students take a fresh look at their environment and perhaps want to find out more. This would result in the audience (in this case, the students) becoming part of the art as well as the ongoing inquiry it incites, reinforcing the idea that the art is in some part related to themselves. Cindy Foley, in her TED talk, "Teaching Art or Teaching to Think Like an Artist?",<sup>50</sup> suggests anyone can be encouraged to think creatively. The outcome would be to get a

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<sup>49</sup> Teresia K Teaiwa, "Charting Pacific (Studies) Waters: Evidence of Teaching and Learning," *The Contemporary Pacific* 29, no. 2 (2017), <https://muse.jhu.edu/article/667455/summary>.

<sup>50</sup> Cindy Foley, "Teaching Art or Teaching to Think Like an Artist?" TEDxColumbus, 2014, <https://www.youtube.com/watch?v=ZcFRfJb2ONk>.

diverse range of teachers and students (many of whom are considered digital natives)<sup>51</sup> from across different fields of interest and expertise to “think like artists,” contributing their views, perspectives and perceptions on questions concerning technology.

## **Methods I have used in the creation of this project**

### ***A contextual review of knowledge***

This is a formal review of existing knowledge that has enabled me to understand and position myself amongst others who have, and continue to, strive to promote the discussion of critical decisions that impact the lives of young people, to give voice to young people and to listen to the whispers of the future. Relationship dynamics often become much clearer in retrospect and from a place outside immediate involvement.<sup>52</sup> Examining the birthplace, circumstances, purpose and effects of major technological inventions (such as for example the invention of the internet) were a major part of this study,<sup>53</sup> enabling me to consider what purpose mobile digital devices were originally designed for and what they have become.

### ***Methods in action***

The designer Gjoko Muratovski in his book, *Research for Designers* (2016), suggests that all participants “can use action research as a way to improve ... practical judgment in a real-world scenario.” Muratovski further suggests that “ultimately, the purpose of this type of research is to help you improve your own practice.”<sup>54</sup> The Digital and I Project proposes that, if one attempts to think creatively, one’s own gifts, talents and wishes will emerge, even if one has no previous art experience.

### ***Design-based action***

Every stage of the Drops in the Water Methodology has been designed as a spiral of action involving discussion, creativity, reflection and evaluation. The iterative design process that enabled me to conceive of the overarching process for the Digital

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<sup>51</sup> John Gorham Palfrey and Urs Gasser, *Born Digital: Understanding the First Generation of Digital Natives* (ReadHowYouWant. com, 2011).

<sup>52</sup> Yuval Noah Harari, "Homo Deus: A Brief History of Tomorrow " (Education category), 2016, <https://www.youtube.com/watch?v=4ChHc5jhZxs>.

<sup>53</sup> Herzog,

<sup>54</sup> Ibid.; Gjoko Muratovski, *Research for Designers* (Sage, 2016).

and I Project, and its various phases, was founded on in-depth conversations and informal interviews with teenagers, parents and teachers, as well as personal observations and my MAM (Masters of Arts Management) research material.

The combination of these influences motivated me to produce a new body of art based on the notion of digital traffic. These artworks provided a means to begin testing the project, as well as enabling me to develop the Drops in the Water Methodology. The Digital and I student workshops are based on carefully selected games and exercises from my 30 years of art/performance and collaborative experience. I draw on sensory exercises and games, team-building exercises, projection, exploring and playing with materials, randomly placing objects in a pre-defined space and observing and interpreting spatial relationships, arranging materials, and adding a person/body and observing how the human presence impacts the installation. Combining these processes creates a loop or combination of playing, observing, discussing ideas, designing, trying out, evaluating and refining that is iteratively woven throughout the construction, presentation and exhibition process.

### ***Art as creative action***

Art is creative action, and technology is another creative action; one field can inform and help understand the other. My methodology is designed to help explore their fundamental differences. Both can be concerned with aesthetics and design, both require problem solving and idea generating, both can satisfy a human urge for producing and inventing. However, I believe that the purpose of technology lies in its function and application. Someone once said to me “I only think about technology when it doesn’t work.” The Green Bay High School art teacher likewise stated, “Technology is only great when it works.”

I have based my research on an evocative approach: the kind of art that suggests meanings rather than illustrates or describes certain messages – the kind that is spontaneous and unpredictable, that uses art and creative thinking to critically look at technology, privileging feelings, relationships and the imagination over function and potential use.

The Drops in the Water Methodology proposes art as conceptual space-making, offering a method for making room for discovery to happen. Pablo Picasso once said, “I don’t seek. I find.”<sup>55</sup> When an artistic lens is used, things can stand in for

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<sup>55</sup> "Pablo Picasso: Paintings, Quotes and Biography," accessed. <https://www.pablocicasso.org>.

other things; it is up to the individual to determine what they mean. A creative frame of mind can empower people to be open to experiences, to share and express things they would or could never otherwise explain or describe.

### ***Documentation of the creative process***

Using various forms of documentation – photography, video footage and a website – I have captured the unfolding layers of the project. Documentation is an important method as it enables evaluation and discussion about the project to occur, shaping future iterations. Additionally, documenting the various phases enables the participating schools, and the students, to reflect on the project. The [digitalandi.net](http://digitalandi.net) website provides an ongoing platform for the voices of the participants, and their creative expression, related to digital issues.

### **A case study of the Drops in the Water Methodology in action**

The case study I have highlighted in this document was the result of practice-led (applied) research, I used my own artwork to create an art intervention that incorporated twenty-eight works spread throughout the school grounds with the intention of activating conversation and stimulating interest amongst the students, as well as encouraging their participation. In their paper, “Practice-based Research in the Creative Arts: Foundations and Futures from the Front Line”, Candy and Edmonds argue that the case study “is the original investigation undertaken in order to gain new knowledge partly by means of practice and the outcome of that practice.”<sup>56</sup> Prototyping through practice has enabled me to develop, test and reflect on the design of the Drops in the Water Methodology. Whilst the case study allowed me to reflect on the best methodological approach for this project, it also enabled me to understand the level of cooperation and help required of family, friends, models alongside the school principal, teachers, well-being team, students, caretakers, advisors and parents, notwithstanding the additional assistance I received from the installation team, workshop assistant/documenter as well as grasping what my role would be if this project was taken up by schools, as the initiator and coordinator of the whole residency events.

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<sup>56</sup> Linda Candy and Ernest Edmonds, "Practice-Based Research in the Creative Arts Foundations and Futures from the Front Line Phd in Art and Design " *Leonardo* 51, no. 1 (2006), [http://dx.doi.org/doi:10.1162/LEON\\_a\\_01471](http://dx.doi.org/doi:10.1162/LEON_a_01471); *ibid.*

# Concept and Development



Figure 6.1: Delicia Sampero, *Digital Traffic* diagram, 2018, digital collage, [www.digitalandi.net](http://www.digitalandi.net)

## The rapid pace of digitalisation

Digitalisation seems an inevitability of modern life. We should consider carefully our individual response to this phenomenon, which can result in increasing stress symptoms and rising stress levels.<sup>57</sup> Without due questioning, it could result in a technological, function-oriented reality, where prescribed technical formats can lock down and block other flows of energy. The Digital and I Project seeks to provoke and invite discussion around questions of technology that are not technological in nature but entangled in relationships.

Early in 2018 I approached Green Bay High School with the idea of presenting an art exhibition at the school and exploring how the Digital and I Project would work in an educational setting. The principal, Morag Hutchinson, was excited about testing an artist residency idea with the project. The school's well-being team became my collaborators. Teachers and students were given the opportunity to become part of a creative and experimental process as commenters, critics or active participants.

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<sup>57</sup> Simon Collins, "'Extreme Users': One in Six Kiwi Teens Online for 6+ Hours a Day," *New Zealand Herald*, 20.4. 2017, 2017, [http://www.nzherald.co.nz/nz/news/article.cfm?c\\_id=1&objectid=11841147](http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11841147).

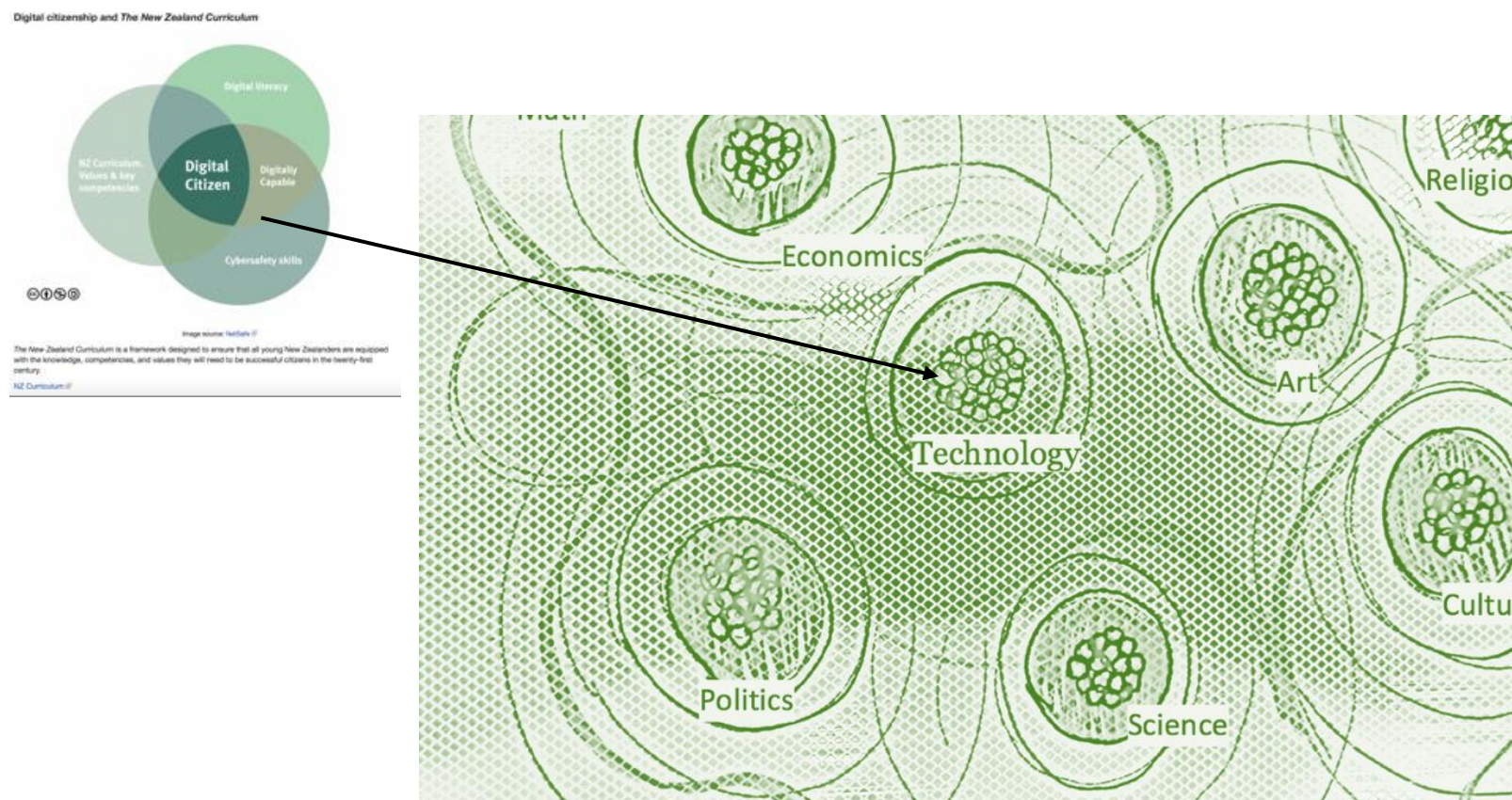
The New Zealand curriculum model for secondary schools, provided by Netsafe, focuses on digital citizenship and is designed to address 21<sup>st</sup> century learning challenges as part of an overarching technological framework.<sup>58</sup> My project proposes that some students' creativity can be empowered and inspired by ideas, activities and events, that sit outside this model.

For the purpose of this study, I have applied a very wide-angle zoom to see what would happen if technology was pictured as part of a larger, more mysterious constellation and if this could encourage a diverse exploration of meanings through questioning and playing with perspectives.

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<sup>58</sup> Ministry of Education, *Enabling E-Learning: Digital Citizenship*, by Netsafe (New Zealand 2018).

## Sketch to show what a zoomed-out diagram could look like



6.2: Netsafe, *New Zealand Curriculum diagram*, 2018, accessed 10.8.18, <http://elearning.tki.org.nz/Teaching/Digital-citizenship>

Figure 6.3: Delicia Sampero, *conceptual diagram/wide- angle view of technology*, image digitally adjusted from a drawing on reflective vinyl, 2018  
Sketch of how I imagine Wesen (-of technology, art, science...) in the Va.

This wide-angle view is designed to stimulate a broader approach to creativity and problem- solving, inviting strategies around collaborative learning and other ways of being.

## **Te kaha me te wairua (Energy flows where attention goes)**

Educational theorist Dr Etienne Wenger argues that “the main learning problem for the learner of the 21st century is the question of what I am becoming...how do I pay attention to the things that are going to help me become a meaningful person?”<sup>59</sup> Historian and professor Yuval Harari suggests that

we are not teaching young people the skills that they may need, for the simple reason that nobody knows what those skills will be. ... We can't predict what those skills are going to be so the best bet is to focus on things like emotional intelligence, mental resilience, and like the ability to learn, because this will definitely be necessary.<sup>60</sup>

Harari further argues that

[we] need to reshape education to lifelong learning and maybe to project groups working with the real world. Options to prepare people not just to deal with technological demands but to deal with the increase in demand for creativity and humanistic skills and services.<sup>61</sup>

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<sup>59</sup> Dr Etienne Wenger, "Dr Etienne Wenger: Learning in Landscapes of Practice" University of Brighton 2013.

<sup>60</sup> Harari,

<sup>61</sup> Yuval Noah Harari Panel Discussion at the WEF Annual Meeting, "Putting Jobs out of Work ", 2018, <https://www.youtube.com/watch?v=bU78taHasS0>; Wenger,

## Art as a social working ground

Co-creating opportunities to shift perspectives can be challenging and exciting. Shifting perspectives and putting oneself *In the Shoes of Another*<sup>62</sup> can address tensions and improve mental, as well as emotional resilience and adaptability through empathising with others. In 2009, I collaborated with the Hawkes Bay International Youth Group on a film project that considered preconceived ideas and what it means to walk in someone's else's shoes. A clip of the film is available on YouTube (see Figure 6.4, below).



Figure 6.4: Delicia Sampero and International Youth Group / Hawkes Bay, *In the Shoes of Another*, YouTube clip from film project, 2009, <https://www.youtube.com/watch?v=WfZcby-Mfpw>

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<sup>62</sup> Delicia Sampero and Group,

## Report of a case study in collaboration with Green Bay High School

I will discuss how of the Digital and I Project was used as the framework for the development of the Drops in the Water Methodology and mention briefly how this could be adapted to fit different projects.



Figure 6.5: Creative commons, free internet image combined with  
Figure 6.6 Free image from *piaxabay.com*  
for Delicia Sampero, *Drops in the Water Methodology*, 2018

Developing the Digital and I concept required me to consider carefully how I could activate the kaupapa and philosophical underpinnings of the project. This led me to understand that a philosophical approach can be very practical. When using the Drop in the Water Methodology, the consideration and measure of every act and decision should be whether it allows energies to flow in the Va - and whether it allows all kinds of Wesen to be revealed and acknowledged. This approach was able to assist and carry the project through a multifaceted design process that required many people to cooperate and work together. (At Green Bay High School, the Digital and I Project installations were *Digital Traffic* and *Digital Baby*.)

Questioning entails taking risks. When problems or misunderstandings occurred, they were perceived as blockages or boundaries to protect another Wesen. Everyone's views needed to be acknowledged and respected. It was important at all times to adjust the

creative design to what the well-being team decided the school community could accommodate, as well as to work within the boundaries of how much individuals were prepared to commit to the project. It would be difficult to appreciate the restrictions without testing them; however, I soon learnt that the methodology was robust enough to embrace limitations in ways that allowed creativity to flow,<sup>63</sup> providing space for energies to be redirected and for them to find their flow.

A fundamental premise of this methodology is that everyone can be a creative and that art is a meeting of the artist's expression with the audience. It becomes art in relationship to the audience. (Artists in Schools aims to provide the conditions to experience that). The student-directed workshop housed within the project required a step outside preoccupation with emotional or technical details and entanglements. In that way, it was more of a philosophical than a psychological approach. It invited conversation about essence. It engaged participating students on an artistic/symbolic level, allowing them to momentarily become observers of their environment and themselves, which enabled their perceptions and imaginations to lead them.

At Green Bay High School, The Digital and I Project consisted of twenty-eight painted signs that unexpectedly appeared within the grounds of the school one morning and disappeared two days later, creating a surprising and spontaneous catalyst for reflection, discussion and creativity in the school environment. The role of the artists is to activate the project. For the Green Bay pilot, I used my own artwork, which consisted of paintings of young faces and figures on actual traffic signs as signifiers of individual quests and symbols of wayfinding, centred around the need to be alert and watchful in digital traffic. I was interested in testing whether the project could focus less on the art objects and more on the context (the school environment) and the issues raised by the art. The works were not intended to convey any specific message: they were open to interpretations by viewers. Students could explore the topic further in class with their teachers. Teachers were invited to lead and encourage exploration, discussions and debates. "I just wanted to say how happy it made me to see all the art work you have installed at school. I took my first class on an 'art trail' to look at and provoke discussion, and then we came back to do some creative writing in response to what we had seen" (Jeni Little, music teacher). Teachers were also invited to contribute their own ideas and connections to their fields of interest.

This was a unique opportunity for teachers and artists to collaborate creatively. During the pilot, I noted that only some of the teachers took up the opportunity the project offered. The ones who did found that the discussions that happen in class contributed some

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<sup>63</sup> Phil Hansen, "Embrace the Shake" TED Talks, 2013, [https://www.youtube.com/watch?v=YrZTho\\_o\\_is&list=PLr7xQk3NpaUtceAXvw4cf7O-T\\_WS5e3DF](https://www.youtube.com/watch?v=YrZTho_o_is&list=PLr7xQk3NpaUtceAXvw4cf7O-T_WS5e3DF); ibid.

insights which fed creative thinking. "Teacher's class (Year 13) started to make connections between the different pieces and see the big picture. Great discussion about device use in ECE and having a playground for high school students - swings and slides" (Chris Jordan, assistant principal).

An important design aspect of the project is attempting to promote and encouraging students to "think like artists"<sup>64</sup> and realise how creativity can be harnessed to stimulate new experiences and perspectives.

In addition, with my guidance and the help of Helen Todd (who assisted me in all the Green Bay High School workshops), the students had the opportunity to workshop their creative thinking and explore creative processes in the making of multidisciplinary art works. The Digital and I Project offered students a multilevel platform for social commentary and personal expression, by presenting students with a playground of ideas around digital traffic and its potential meaning, and setting the scene for students to learn from being exposed to the art and from witnessing each other's response and that of the teachers. Theoretical physicist Albert Einstein stated: "I never teach my pupils. I only attempt to provide the conditions in which they can learn."<sup>65</sup>

Through presenting my own exhibition/installation at the school, I was able to work out collaboratively many aspects of the project, especially with the well-being team. This was crucial to building a relationship, understanding and trust between myself and the team. I got to learn about the workings of a school and they got to criticise, evaluate and choose which of my ideas they were going to support. Additionally, teachers from any subject area could choose to support the project, reinforcing the idea that one does not need to be "arty" to be engaged in art and that everyone's ideas count.

Reponses that came back to me from students were that the signs could be a homage to dead people, or that the signs all over the school were like a treasure hunt with embedded clues and codes and that they could or should all be pointing at something to discover. Some started discussing the heads and circuit boards and how in the future artificial intelligence (AI) could be running schools.

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<sup>64</sup> Foley, "Teaching Art."

<sup>65</sup> Glenn LIm, "Einstein: "I Never Teach My Pupils ...", " 12.12.2012, 2012, accessed, <https://glennlimhots.wordpress.com/2012/12/12/einstein-i-never-teach-my-pupils/>.

This is a link to a three-minute documentation video, which could be used to present the idea to other schools.

<https://vimeo.com/291344742>  
Password: DSdaipgbhs

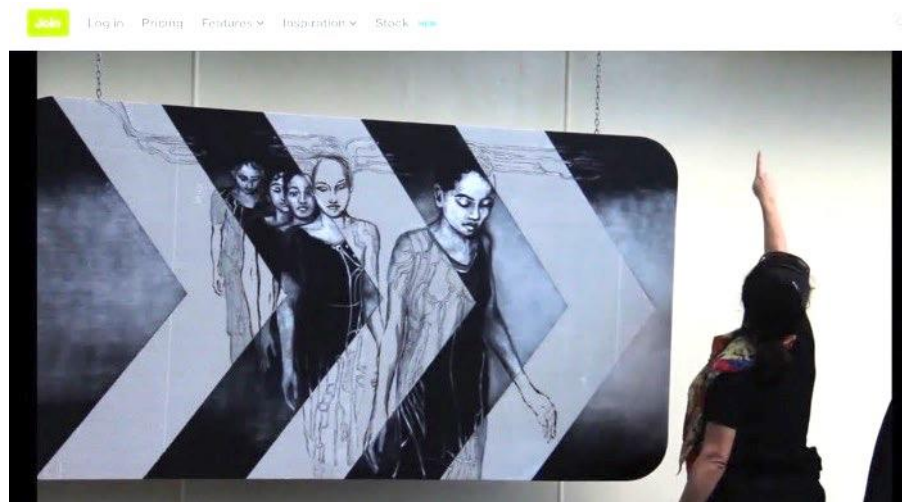


Figure 6.7: Helen Todd and Delicia Sampero, *The Digital and I Project* installation video, screen image: *Lines of Code*, filmed May 6, 2018, Green Bay High School, Auckland.

The video shows the installation process and how the work changed appearance during the course of day and night, due to its reflectivity. Watching the works being hung, I realised an opportunity I had not anticipated, which was that schools could host special evening events to view and discuss the work.

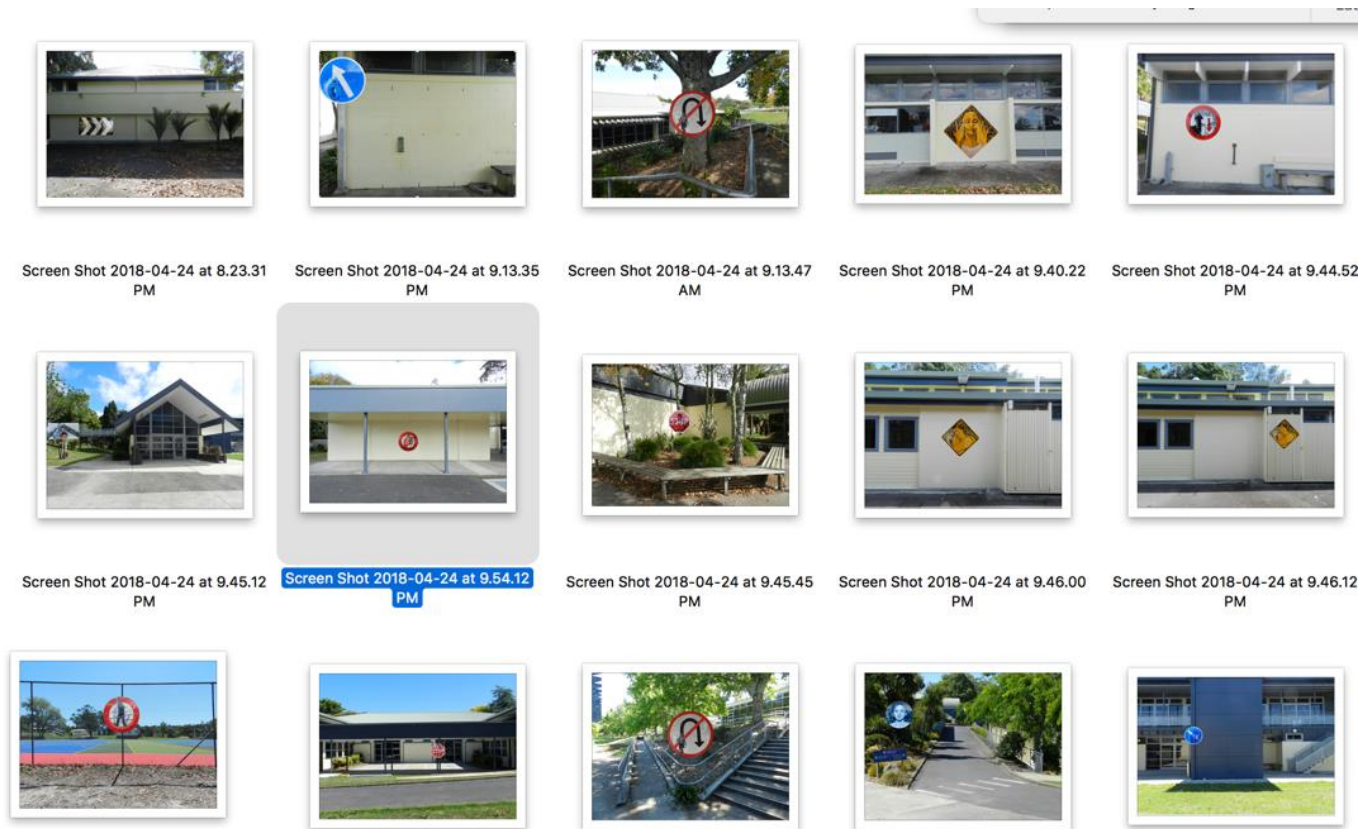


Figure 6.8: Delicia Sampero, *The Digital and I Project* one sample page of exhibition design mock up, April 2018, digital photo collage, Green Bay High School, Auckland.

The installation team found the school, like a playground, provided a great source of inspiration for positioning the works. The school's courtyards, sports fields, offices, theatre, library, classrooms, etc., all offer versatile settings for installation art. Each site had to be checked and talked through with the caretaker, to decide on appropriate ways of installing. The image above shows an example of photographic mock up images to work out what looked best and how we could hang or attach the works. These images were also helpful in being able to show what was required to the installing company.

### The Digital and I Project - Art Installation



*Green Bay High School was very proud to host 'The Digital and I Project' created by artist [Delicia Sampero](#). The artist paints young people on actual traffic signs, focusing on the need to be alert and watchful in digital traffic.*

The true kaupapa of the Digital and I Project is to stimulate and empower critical thinking in students; to stimulate class discussions and encourage creative thinking around the effects and influences of the internet in their present and future lives.

Approximately 25 of these painted signs were displayed in the school grounds for two days. Students and staff were encouraged to explore the topic in class, with discussions and debates, contributing their own ideas and connections to their fields of interest.

Students will be invited to an after-school workshop, taking place in June, to explore their creative processes and make their own art installation, with the guidance of a practising artist.

Figure 6.9: *Green Bay High School Newsletter*, June 2018, Auckland.

Many practical questions around safety, organisation, insurance, best practice and documentation were able to be addressed and solved during the case study. A professional and transparent process, back-up documentation and consultation on all levels was important. After pricing and weighing up many do-it-yourself (DIY) installing options, the hiring of professional traffic-sign installers proved to be the safest as well as the most time- and cost-efficient solution. The school took out a limited liability insurance for the project and hired a night guard to minimise risk to works being stolen or damaged. As the event was only for two days, security was not too difficult, and the school was able to fit it into their busy schedule without jeopardising or interrupting other commitments. Selling this image helped pay for some of the project.



Figure 6.10: Delicia Sampero, *Digital Alert*, May 2018, mixed media on traffic sign, 750mm round, photographed May 8, 2018, Green Bay High School, Auckland.

“I think these Art Installations are fantastic. They are thought provoking! Makes you think about how online and social media networks spread far and wide, like a visual trail of gossip. Awesome work!” (Claire Manukia, Green Bay High School).



Invitation to participate...  
**"THE DIGITAL AND I PROJECT"**

**Come and create your own  
 ART INSTALLATION**  
 With Delicia Sampero (Artist / Facilitator).

**Workshop explores the digital dimension through non-digital exercises & games and through using recycled materials for creative self-expression.**

**The aim is for you to create an installation for the school grounds!**

By looking through an artistic lens, things can stand for other things, it's up to you what they are...  
 No previous experience needed.

- First workshop: Monday 28th from 5.30 -7.30pm.
- Second workshop: 1st of June 8.30- 3.15
- Third Workshop / Installation date: Still to be confirmed
- Signup sheet is at student reception - cut off for sign up is this Friday, 25th of May.
- Numbers limited.

There is the option to have your work published on the [www.digitalandi.net](http://www.digitalandi.net) website! The aim is an Auckland –wide art action / conversation between secondary school students...

Students Name & Form class:  
 Parental Permission



Figure 6.11: Delicia Sampero, *The Digital and I Project* workshop invitation, May 2018, for Green Bay High School students, Auckland.

## Workshop outline

My hypothesis was that responding to and embodying aspects of *Digital Traffic*, using sensory expression, could be an effective way to examine, picture and learn about its complexity and how it affects young people. The workshops are integral to addressing this hunch.

*Description based on the Green Bay case study:* The workshop was introduced to the seven participating students as a listening/mindful space, an experimental laboratory, a creative space: art as a way of exploring and processing their experiences that required them to be open, vulnerable, inquisitive and non-judgmental. The goal they set out to achieve was to make an installation for their school; personal discoveries could be incorporated and still remain private.

The first part of the workshop was exercises to sharpen focus, awareness and presence. This was followed by creating spatial arrangements with recycled materials, then standing back and interpreting what they had intuitively come up with. To start the creative design process, they chose a pile of electrical cables over creating their own signs, which was new territory to all of us. Their installation ended up having its very own character, completely different from the work I make as an artist. The rough design and title for *Digital Baby* was created in the first session. Students asked us to source a life-size mannequin and another ladder.

The next full-day session was to build the installation in three sections, ensuring it was still manageable to lift and move. It turned out to be approximately 2.4 metres high and took up a space of about 6 square metres. Initially it was designed to go into one of the courtyards at the school but after we had finished that day we decided that an indoor space would be better because it would be more protected. The school library offered to host *Digital Baby*, which also meant that that most of the 1300 students got to spend some quiet time with it and that it had the librarian to observe interactions.

The adult assistant, Helen Todd, an experienced artist, teacher and friend, was present at all times to photograph, document, and closely observe how things unfolded and to help with time management. Conversations with her and the creation of documentation material enabled ongoing adjustments and evaluation. The aim was to ensure that all ethical questions were considered in the process. The young people self-elected to be part of the group and were made aware that they could refrain from participating and just observe whenever they felt they needed to. They were all required to have parental consent in order to be able to attend the workshop and for *Digital Baby* to feature on the project's website (see Appendix).

# Results & Findings

**'DIGITAL BABY' Art Installation**



*Green Bay High School's library has been the perfect gallery to exhibit a creative art installation, entitled 'Digital Baby'.*

Students created their masterpiece over a series of workshops held at school, under the guidance of local artist Delicia Sampero.

Reflecting society and what it has become. This piece is symbolic of the evolution of a wired, electrical life. Starting as a small child, entangled in the brace of copper, we are born into a world of industries and electronics. Devices are replacing human interaction between family members, cutting off real conversations.

The concept was completely student-driven and stemmed from dialogue which occurred following the [Digital and I](#) installation, which occurred earlier in the term.

Rhiannon Fuller-Sandys (Year 11), Rosie Fuller-Sandys (Year 9), and Year 10 students: Ruby Bedford, Keira Chamley, Toby John, Messina Morrison, Benjamin Stoffels-Butlin are pictured above with Artist Delicia Sampero and Helen Todd (light designer).

Figure 7.1: *Green Bay High School Newsletter*, July 2018, Auckland. <sup>66</sup>

<sup>66</sup> Sampero and Green Bay High Students, "The Digital and I Project," accessed 27.10.2018. <https://www.digitalandi.net>; *ibid.*

## DIGITAL BABY



Figure 7.2: Digital and I Project Workshop participants, *Digital Baby*, photograph of an installation segment, June 2018, library exhibition, Green Bay High School, Auckland.

The school exhibition was an empowering experience for the Digital Baby creators. They received a lot of questions and feedback from peers and were given cultural award certificates from the principal, as an acknowledgment of their achievement. The questions and criticism around technology and relationships can be difficult to conceive, articulate or find an appropriate expression for. The young *Digital Baby* designers managed to navigate these challenges and produce a very evocative, provocative and challenging installation. “Thank you for bringing this artwork to the library. It has proven to be a great point of interest” (Jenny Wrigley, librarian).

“You’re not present in the Present...Wow that’s so true, seems like we are always busy with the next thing!” one lady viewing the installation exclaimed. After the exhibition one of the teachers said that it made her think seriously about ‘rewiring.’ And another ran to his next appointment laughing “I feel like the digital baby.” It also sparked discourse with and amongst members of the school community about their perceptions. “I wish I was alive 50 years ago when you didn’t have to cope with all that digital stuff,” one girl commented. There were also a lot of light-hearted comments recorded by the librarian: “Wow, what’s that?” “It’s meant to be discussed. “Some sort of fashion thing?” “She is a lady robot,” “They are barbecuing a baby,” “It’s so random, so Green Bay...” “Miss Havisham from Great Expectations.” “Tepee back to the womb,” “Steampunk,” “She is a computer” (Students comments, June 2018).

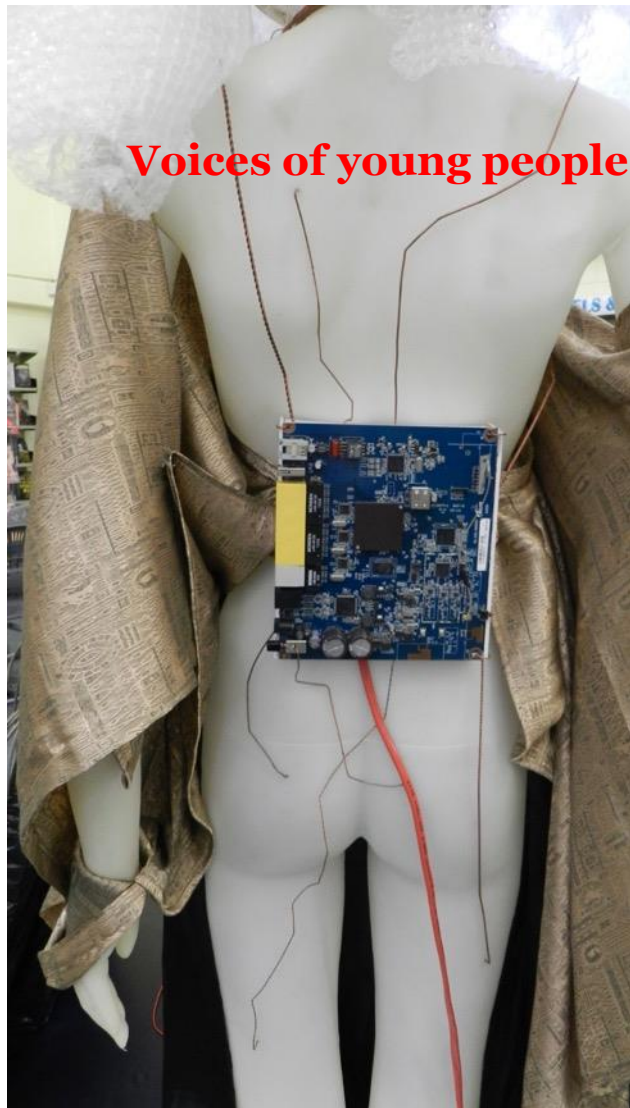


Figure 7.3 and Figure 7.4: Digital and I Project workshop participants, *Digital Baby*, June 2018, library exhibition, Green Bay High School, Auckland.



Figure 7.5: Digital and I Project workshop participants, *Digital Baby*, photograph of an installation segment, June 2018, Green Bay High School, Auckland.

She, society portrays an aura of beauty and perfection  
Yet she casts her eyes away from her entwined child.  
You're looking at the present from a different timeline  
Neither the past or future  
You're not present in this present. (Ruby, aged 14)

This piece, reflecting on our society and what it has become, is meant to symbolise the evolution of a wired, electrical life. Starting as a small child, entangled in the brace of copper we are born to a world of industries and electronics. As we get older we rely even more on the help and guides that phones, tablets and computers provide us, our lives are dominated and controlled by such ideas. Until the present day, where our obliviousness has led to the full takeover of electronics. No longer do we socialise; no longer do we take a moment and simply think. So now, take a moment and think, look around you, all you may see is devices and their owners, this is what we have become. (Toby aged 14)

Devices are replacing human interaction between family members. They cut off real conversation and make the real world seem less interesting than the virtual world. (Rosie, aged 13)

In their conversations with each other, I could hear that the young people took some inspirations from the film, *The Matrix* (1999). This blockbuster movie depicts a dystopian future in which reality, as perceived by most humans, is actually a simulated reality called "the Matrix," created by sentient machines to subdue the human population, while their bodies' heat and electrical activity are used as an energy source.<sup>67</sup> This may have sparked the idea of parallel worlds, which enabled the students to remove themselves from the situation they wanted to comment on and enabled them to produce a 'big picture' installation. They all agreed that they were looking at the present from a different timeline, neither the past or the future. The ideas all came effortlessly to them while playing with materials, eventually cladding themselves in wires. Constructing and refining was more difficult because it is more time consuming. I ended up having to do much of the tidy-up myself, which needs to be considered for future time management.

The parents of the participants expressed their happiness with the work the children presented, and how it made the students feel about themselves:

They were so incredibly proud of their achievement and made friendships with like-minded kids. I feel this is especially important to find other kids that also want to be creative rather than just playing video games. Again, enormous thanks for all your enthusiasm, guidance and direction. You are a fabulous teacher and I believe we need to see more workshops like these in schools. (Ruthie Stoffels)

This feedback and the positive comments from the other parents are a great reward and have inspired me to keep developing the proposal for the artist residency in schools. Seeing these drops in the water ripple outward and touch people and, now, it is happening at Franklin Arts Centre with another school. This study/arts project/methodology is the result of many people's energy and generosity, for which I am very grateful.

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<sup>67</sup> *The Matrix* directed by The Wachowskis (Warner Bros, 1999), <https://www.imdb.com/title/tt0133093/>.



Figure 7.6: Delicia Sampero, *Room to Move*, 2018, mixed media on traffic sign, 750mm round, photographed May 8, 2018, Green Bay High school, Auckland.

# Discussion

## Engagement and/or entanglement?

How entangled have we become in technological ways of life and technological possibilities?



Figure 8.1: Delicia Sampero, *Flight*, mixed media on traffic sign, 750mmx 900 mm, 2017, Auckland.

Questions around technology and our relationships with it can be provocative or challenging. My project proposes that, by presenting art installations inside schools, as a community we might be able to explore differing perceptions of technology, stimulating audiences to discuss it on their own terms. However, I learnt through the pilot that the installation worked best when students and teachers were given some clues about how to approach discussing the work. I realised this hesitancy was due to a lack of confidence in talking about art and considering technology from a personal point of view. It took me a while to work out a methodology and a way of using language that would reflect the fluid approach and enable and enhance experiences rather than being prescriptive. The concept of the Drops in the Water reinforces my desire to create a fluid approach to language and expression that seeks to inspire and enhance the ripples and flows of communication.

Time-poorness was an issue for everyone, especially the teachers. This constraint was also sometimes coupled with a lack of comfort around the ambiguous aspects of presenting art as a social working ground, which this pilot was focused on exploring.

I believe that the pilot was especially nerve-racking at times and that, thanks to having tested the ideas, we now would have more confidence in being able to stimulate more teachers (and artists) to actively participate, using the Drops in the Water Methodology. The website documentation of artworks is intended as a resource for students in a similar way to a New Zealand school journal <sup>68</sup>, that allows them to view creative projects of other young people in New Zealand and extend the idea of being able to work out things you are grappling with through art.

## **What is the internet?<sup>69</sup>**

This question came up in many conversations around the project, it was fascinating to see how difficult it is to answer, as it tends to tap into questions of how individuals relate to the internet – not what the internet actually is. Vint Cerf, one of the creators of the internet calls it “a distributed packet-switched network.”<sup>70</sup> Cerf asked children on the street what they thought the internet was, and the responses he received are interesting to consider: “The internet is a popular thing ... Its’s satellites up there ... it’s a picture in my head, like waves of internet going to the phone ... The internet is a lot like plumbing, it’s always moving...”<sup>71</sup>

There was a lot of reflection that took place on how digital technology is used and how it shapes ways of being, relating and becoming. Illuminating perceptions through art-making offers a means for trying to face what is happening right now, in our daily lives in relation to technology, and for considering how we use technology and what we can do individually to improve our actions and experiences.<sup>72</sup> The late poet and academic Teresia K. Teaiwas’s image of picturing teachers and students in one boat came to mind, as it really felt like a journey, where our destination was traveling toward us. “Etak is a system of wayfinding and navigation

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<sup>68</sup> *The Nz School Journal*, directed by artist educators New Zealand writes (NZ Government 1907), <https://nzhistory.govt.nz/media/video/history-school-journal-film>.

<sup>69</sup> Herzog,

<sup>70</sup> Vint Cerf, “What Is the Internet?”, directed by code.org, 2016, <https://www.youtube.com/watch?v=Dxcc6ycZ73M>.

<sup>71</sup> Ibid.

<sup>72</sup> Hansen, “Embrace the Shake.”

that visualises the canoe as stationary while islands move towards it.”<sup>73</sup> In this pilot, the young people looked poetically at digitalisation and how it affects them and the world around them. Critical social commentary was a part of it, imagination and symbolism filled in the rest.

The *Digital Baby* workshop group suggests that society at large is ignoring to what extent the responsibility and running of lives is handed over to technology and devices:

“Society ... casts her eyes away from her entwined child.”

“We rely even more on the help and guides that phones, tablets and computers provide us, our lives are dominated and controlled by such ideas. Until the present day, where our obliviousness has led to the full takeover of electronics.”

“Look around you, all you may see is devices and their owners, this is what we have become.”

“Devices... cut off real conversation and make the real world seem less interesting than the virtual world.”<sup>74</sup>

This approach enables the facilitation of questions such as: What if more young people feel this way sometimes? What if more people feel this way often? Or what if other young people are seeing something completely different that they can also share?

## **Can art effect change?**

The experience of working with Green Bay High School to develop the Drops in the Water Methodology has inspired me to search for funding opportunities that can support launching an Artists in Schools Programme, and my aim is to invite other artists to be part of this project and engage a wide range of age groups and schools from across Aotearoa. Multidisciplinary installation art has the potential to open up great opportunities for young people to express themselves; it empowers them to look at how they can engage the space of the school grounds and how they can make work with whatever is available; above all, it is an opportunity to get to know new people, have fun and make things collaboratively.

I believe letting young people voice what they think and feel about digital issues (and, according to my research, many parents grapple with technology as well) has the potential to lead to new insights and effect positive social change.

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<sup>73</sup> Teaiwa.”

<sup>74</sup> Sampero and Students, ; ibid.

The Franklin Arts Centre has commissioned me to run a Digital and I Project workshop for high school students from Pukekohe on the 10th of December 2018, using the Drops in the Water Methodology in an exploration around women suffrage, subtitled “Democracy...”

When developing my methodology, I looked at another example of an arts project which inspires schoolchildren to reflect on attitudes and behavior, in this case towards plastic. This was artist George’s Nuku’s version of *Bottled Ocean*. School children worked alongside Nuku to transform single-use plastic bottles into magical environments. George Nuku proposed looking at plastic as a taonga (treasure) and transforming it into something precious, rather than wasting it.<sup>75</sup> This is one way to making a contribution towards a significant social movement that is seeing increasing numbers of people and businesses addressing wasteful practices and habits and looking for alternatives with less negative impacts on the environment. The Ministry of the Environment announced that they will phase out plastic bags by 2019:

“We’re phasing-out single-use plastic bags so we can better look after our environment and safeguard New Zealand’s clean, green reputation. We’re listening to New Zealanders who want us to take action on this problem. This year 65,000 Kiwis signed a petition calling for an outright ban. It’s also the biggest single subject school children write to me about.” said Jacinda Ardern.<sup>76</sup>

This illustrates that the personal commitment and voices of young people can give weight to issues that require political action. Artists in Schools can help to stimulate reflection, discourse and participation. The possibilities of technological inventions distract us from questioning their real costs. It deflects our questioning of the quality of relationships that they stimulate and when it is appropriate to use them or to turn them off. Learning about their materiality, intention, process and purpose can inform our application, use and realistic expectations of them.

In any case, hardware devices and technical systems are all without exception designed, manufactured, and marketed for corporate, retail, and recreational users. Any educational uses of the devices and the systems are necessarily parasitic and

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<sup>75</sup> Vision de Wiremu, "Water & Light - Portrait of George Nuku", 2017, <https://vimeo.com/235862761>.

<sup>76</sup> Ministry of the Environment, *Single-Use Plastic Bags to Be Phased Out*, by NZ Government (Beehive website 2018).

secondary. Therefore, conceptualisations of mobile learning are also constrained by the distorting nature of the technologies and the devices.<sup>77</sup>

## **The role of the evocative**

### ***Reflections on the Green Bay Pilot***

The *Digital Baby* is swinging in a copper-wire cradle, suspended from a triangular structure clad with electrical cables, which is copper-wired to bottles of blue liquid. A red umbilical wire connects the baby's belly to a motherboard strapped to the exposed back of Society, the mannequin. The elegantly dressed figure has her back turned to her child. The young designers originally wanted to make it an interactive installation, where students could enter the structure and sit with the digital baby, read notes on the inside walls, take selfies and so on. Unfortunately, this was too difficult to realise for safety reasons and because of our time constraints. We wondered how the work would have read with real people as part of the installation?

The installation threw open many interpretations and questions for me. Are we the Baby and/or Society or somewhere in the space between? What do those figures evoke? Are we vulnerable like babies, wired to a circuit board, crying for Mother Society to entangle and hold us? Are we Society, presenting a glamorous front but leaving her other side wired, vulnerable and exposed? Are we turning more robot-like? What is the connection of the blue bottles to the structure and the baby? What is the blue liquid? Water, alien blood, energy capsules? Or are we in the space-between (as suggested through the initial interactive design?

What do you see?

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<sup>77</sup>John Traxler, "Defining, Discussing, and Evaluating Mobile Learning: The Moving Finger Writes and Having Writ... ." *International Review of Research in Open and Distance Learning* 8, no. 2 (2007).



Figure 8.2: Digital and I Project workshop participants, *Digital Baby*, June 2018, Exhibition Catalogue.

# Conclusion

## Questions as wayfinding

My proposal for an Artist Residency in Schools, which I've called The Digital and I Project, was tested in the first half of 2018 whilst I was not studying. I took the time out to trial this project and then return to my studies to reflect on and assess the project as a case study in order to gain an understanding of how the project would evolve in response to the needs of the participants, the school and the students. The case study took four months to design and enact in collaboration with Green Bay High School.

The Digital and I Residency Project was conceptualised through the Drops in the Water Methodology and is presented here as part of my Master of Creative and Cultural Practice dissertation. Through the case study and the methodology, I consider that, at this point in time, I have achieved the aims I set for this proposed project; the case study has allowed me to gather experience and insight, develop new ideas for ways to improve the methodology and given me the confidence to adapt it to suit other schools (see the Recommendations Section).

On May 7th, 2018, a series of my artworks (repurposed/painted traffic signs) appeared at twenty-eight locations in Green Bay High School. The shape, format, purpose and history of the traffic signs, as well as binary code and other symbols of technology, were combined with figurative imagery, providing points of meditation and reflection. They also offered a sense of irony and a sense of coherence to the idea of digital traffic (the multiple digital transactions that people generate and are exposed to). These art works, themselves signs, offered layers of meaning and references designed to provoke and invite the students and teachers from the school to participate in a conversation around the influences of digital technology on self-image and relationships.

The workshop participants were directed and invited to think through perceiving and to creatively express the feelings, images and ideas that emerged from this process. This resulted in the creation of *Digital Baby*, designed by a self-selected group of Years 9, 10 and 11 students. The installation was exhibited in the school library and can be viewed online at [www.digitalandi.net](http://www.digitalandi.net)

The inevitability of digitalisation can result in too few questions being asked. Questions around technology and our relationships to it can be provocative and challenging. Art installations (in the widest possible sense) allow creative exploration and expression around individual, societal and environmental relationships to technology in a poetic, non-threatening way. Art can invite conversation about essence.

The resulting works, *Digital Traffic* and *Digital Baby*, stimulated questions around technology, as well as around contemporary art, and allowed the students to explore complex ideas in a supported environment. The art works offered a starting point for conversation and presented opportunities to hear about different perspectives.

This study proposes that an Artists in Schools Programme, using the Drops in the Water Methodology, could make a significant contribution to arts and education in New Zealand by planting seeds of curiosity and wonderment and by motivating young people to get involved in the arts as audience or as participants. I believe, given that I can attract sponsors, other artists, and schools to support the Digital and I Project, it has the potential to become an important platform for young people to give voice and articulate creative expression on issues that are close to them.

Questioning offers us signs that we can use for wayfinding.

# THIRD SECTION

## Recommendations

**Prepare next project for the Franklin Arts Centre**  
With High School Students from Pukekohe



*Figure 10.1: Delicia Sampero, The Digital and I Project / Democracy, October 2018, Flyer for Franklin Arts Centre, as part of a programme celebrating 125 years of women's suffrage, Pukekohe, Auckland*

To continue the work and propose the Artists in Schools program using the Drop in the Water Methodology and the Digital and I Project, I will need to find sponsors, schools and public galleries to support and fund the idea and artists and assistants to collaborate with and make it work.

## **Funding**

### ***Public art institutions***

Inviting public galleries to support this Artist in Schools Programme, and link it to their outreach and school programmes, could contribute funding as well as exciting opportunities to present the students' work to the wider community. The project has been introduced to Te Uru and the Franklin Arts Centre.

<https://www.aucklandartgallery.com/visit/education-groups/secondary>

<http://www.teuru.org.nz/index.cfm/learn/school-programmes/>

### ***Funding bodies***

Reapplying to Creative New Zealand could be successful after having completed the case study and since the first application was acknowledged as a strong proposal:

Generally speaking, your application was well supported by our assessor and seen as a strong project in all areas. It was noted that this was quite a complex project in terms of the various intersections with the school, and the short-term versus long-term goals, but that ultimately the vision for schools to have artists in residence was highly commendable. The exhibition idea of sign posts as a metaphor for way-finding was seen as innovative, and would provide an opportunity for teachers, students and parents of Green Bay High to experience art in a thought provoking way which may encourage a more considerate engagement with digital and social media. (Feedback from Creative New Zealand advisor Humphrey Tate, April 2018)

The project should be proposed to the Ministry of Education and the Prime Minister, as her vision and the vision of her party is to see the Artists in Schools Program reinstated.<sup>78</sup> Additional funding or materials could be sought from businesses or private philanthropists who may be interested in sponsoring the project, and schools themselves could contribute some funds, materials and assistance to make it work.

## ***Artists***

As the curator, I could give workshops to introduce and explain the methodology to artists who are interested in participating (exhibiting their work at schools and delivering workshops). This would include outlining the philosophical premise, providing opportunities to discuss site-specific installation ideas, and sharing some of the games, exercises, and other methods of engagement I have used, sharing problems faced and overcome, offering support and organising the events. The written methodology provides clear guidelines for adapting the project to different schools and their requirements.

## **Proposal package for schools**

Two essential steps to begin the project are winning the support of the school principal and staff and identifying teachers willing to liaise with the artist(s) throughout the duration of the project. The main change I would make from the Green Bay Project is to ask for the opportunity to give a presentation to the teachers, which clearly introduces the project and invites them and their students to become a part of it. For Green Bay, I did all of this through long e-mails which not everyone got time to read. The case study showed that the students' response relied on the initiatives of the teachers. Those who took time to look at and discuss the work with the students got feedback and gave students the key to appreciating art and getting something from it.

---

<sup>78</sup> Ardern, "Arts and Culture."

## **Offering lunch time talks at school for students during the event**

At Green Bay High School, some of the students signed up because they knew me. A chance to meet and talk with the artist(s) could inspire more students to sign up for the workshop.

## **Motivational speakers**

Additional experts on technology, art, health, science and so on could also be invited to speak to students during the course of the exhibition to extend the idea of multidisciplinary research as part of creativity and art.

# Biography link

<http://www.deliciasampero.com/bio-contact.html>

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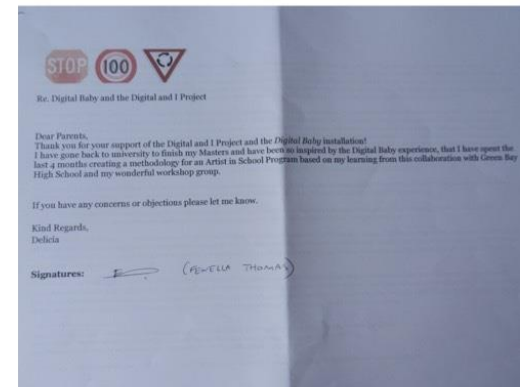
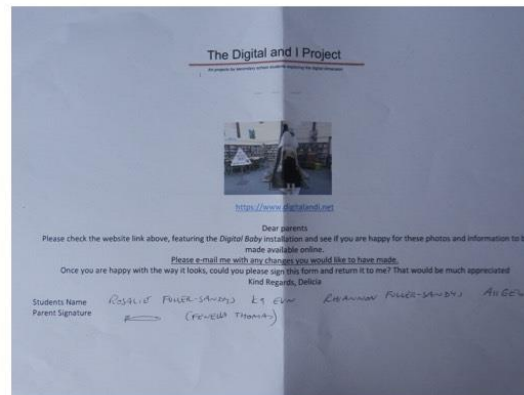
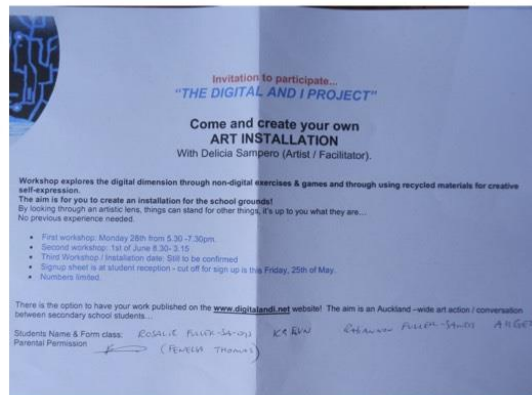
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# Appendix



Morag Hutchinson, *Letter of Support from the Principal of Green Bay High School in Auckland. 2.8.2018*, for Creative New Zealand application.



Parental consent for Rhiannon and Rosalie Fuller-Sandys



Invitation to participate...  
**"THE DIGITAL AND I PROJECT"**

**Come and create your own  
 ART INSTALLATION**  
 With Delicia Sampedro (Artist / Facilitator).


Workshop explores the digital dimension through non-digital exercises & games and through using recycled materials for creative self-expression.  
 The aim is for you to create an installation for the school grounds!  
 By looking through an artistic lens, things can stand for other things. It's up to you what they are...  
 no previous experience needed.

- First workshop: Monday 28th from 5.30 - 7.30pm.
- Second workshop: 1st of June 8.30 - 3.15
- Third Workshop / Installation date: Still to be confirmed
- Signup sheet is at student reception - cut off for sign up is this Friday, 25th of May
- Numbers limited.

There is the option to have your work published on the [www.digitalandi.net](http://www.digitalandi.net) website! The aim is an Auckland-wide art action / conversation between secondary school students.

Students Name & Form class: Ben Stoffels-Butlin BDH10.  
 Parental Permission:  
 Julie Stoffels (parent)  
 021 177 3209

**The Digital and I Project**  
an initiative by the secondary school students exploring the digital dimension



<https://www.digitalandi.net>

Dear parents,  
 Please check the website link above, featuring the Digital Baby installation and see if you are happy for these photos and information to be made available online.  
 Please e-mail me with any changes you would like to have made.  
 Once you are happy with the way it looks, could you please sign this form and return it to me? That would be much appreciated.  
 Kind Regards, Delicia

Students Name: Ben Stoffels - Butlin  
 Parent Signature: Julie Stoffels

**STOP 100**

Re: Digital Baby and the Digital and I Project

Dear Parents,  
 Thank you for your support of the Digital and I Project and the *Digital Baby* installation!  
 I have gone back to university to finish my Masters and have been so inspired by the Digital Baby experience, that I have spent the last 4 months creating a methodology for an Artist in School Program based on my learning from this collaboration with Green Bay High School and my wonderful workshop group.

If you have any concerns or objections please let me know.

Kind Regards,  
 Delicia

Signatures: Julie Stoffels

Page 1

Parental consent forms for Ben Stoffels-Butlin

THE DIGITAL AND I PROJECT

an initiative by the secondary school students exploring the digital dimension

Dear Parents,  
Thank you for your support of the Digital and I Project and the Digital Baby installation!  
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If you have any concerns or objections please let me know.

Kind Regards,  
Delicia

Signatures: Julie Stoffels

Page 2

2

Invitation to participate...  
"THE DIGITAL AND I PROJECT"

**Come and create your own  
ART INSTALLATION**  
With Delicia Sampero (Artist / Facilitator).

Workshop explores the digital dimension through non-digital exercises & games and through using recycled materials for self-expression.  
The aim is for you to create an installation for the school grounds!  
By looking through an artistic lens, things can stand for other things, it's up to you what they are...  
No previous experience needed.

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- Signup sheet is at student reception - cut off for sign up is this Friday, 25th of May.
- Numbers limited.

There is the option to have your work published on the [www.digitalandi.net](http://www.digitalandi.net) website! The aim is an Auckland-wide art action / conversation between secondary school students...


Students Name & Form class: Toby John WOODB†  
Parental Permission: [Signature]  
[Signature]

The Digital and I Project  
Art projects by secondary school students exploring the digital dimension

  
<https://www.digitalandi.net>

Dear parents,  
Please check the website link above, featuring the Digital Baby installation and see if you are happy for these photos and information to be made available online.  
Please e-mail me with any changes you would like to have made.  
Once you are happy with the way it looks, could you please sign this form and return it to me? That would be much appreciated.  
Kind Regards, Delicia

Students Name: Toby John  
Parent Signature: [Signature] (Carol John Moller)

  
Re. Digital Baby and the Digital and I Project

Dear Parents,  
Thank you for your support of the Digital and I Project and the Digital Baby installation!  
I have gone back to university to finish my Masters and have been so inspired by the Digital Baby experience, that I have spent the last 4 months creating a methodology for an Artist in School Program based on my learning from this collaboration with Green Bay High School and my wonderful workshop group.

If you have any concerns or objections please let me know.

Kind Regards,  
Delicia

Signatures:  
[Signature] [Signature] (Carol John Moller)

Parental Consent Forms for Toby John

2

**Invitation to participate...**  
**"THE DIGITAL AND I PROJECT"**

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 With Delicia Samperio (Artist / Facilitator).


Workshop explores the digital dimension through non-digital exercises & games and through using recycled materials for creative self-expression.  
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- Third Workshop / Installation date: Still to be confirmed
- Signup sheet is at student reception - cut off for sign up is this Friday, 26th of May.
- Numbers limited.

There is the option to have your work published on the [www.digitaland.net](http://www.digitaland.net) website! The aim is an Auckland-wide art action / conversation between secondary school students.

Students Name & Ppm class: *KIERA CHAMLEY NIOGDH*  
 Parental Permission: *[Signature]* *CAROL CHAMLEY*

**The Digital and I Project**  
An action by secondary school students exploring the digital dimension



[www.digitaland.net](http://www.digitaland.net)

Please check the website link above, featuring the Digital Baby installation and see if you are happy for these photos and information to be made available online.

Dear parents,  
 Please e-mail me with any changes you would like to have made.  
 Once you are happy with the way it looks, could you please sign this form and return it to me? That would be much appreciated.

Kind Regards, Delicia

Students Name: *KIERA CHAMLEY*  
 Parent Signature: *[Signature]*

**STOP 100**

Re. Digital Baby and the Digital and I Project

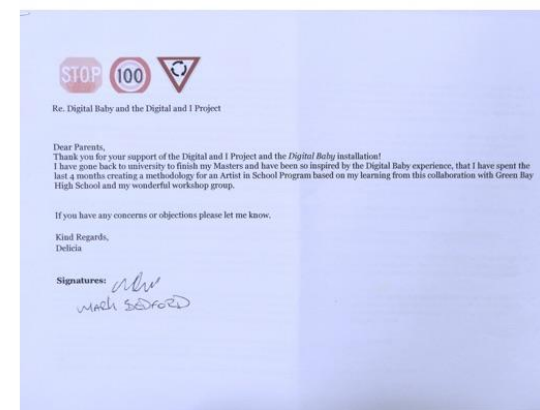
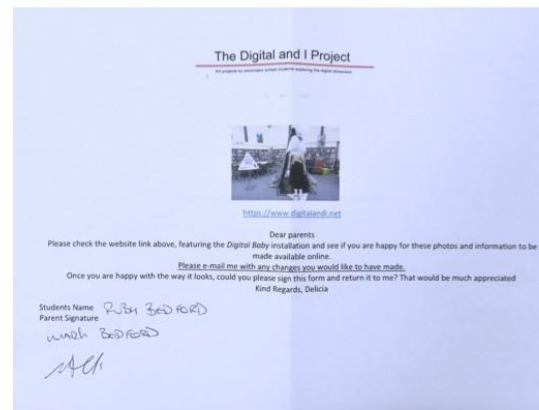
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 Thank you for your support of the Digital and I Project and the Digital Baby installation!  
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If you have any concerns or objections please let me know.

Kind Regards,  
 Delicia

Signatures: *[Signature]*  
*CAROL CHAMLEY*

Parental consent forms for Kiera Chamley



Parental consent for Ruby Bedford





**Invitation to participate...**  
***"THE DIGITAL AND I PROJECT"***

**Come and create your own  
ART INSTALLATION**  
With Delicia Sampero (Artist / Facilitator).

**Workshop explores the digital dimension through non-digital exercises & games and through using recycled materials for creative self-expression.**

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By looking through an artistic lens, things can stand for other things, it's up to you what they are...

No previous experience needed.

- First workshop: Monday 28th from 5.30 -7.30pm.
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- Numbers limited.

There is the option to have your work published on the [www.digitalandi.net](http://www.digitalandi.net) website! The aim is an Auckland –wide art action / conversation between secondary school students...

Students Name & Form class:  
Parental Permission

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## The Digital and I Project

Art projects by secondary school students exploring the digital dimension

HOME ABOUT CONTACT



<https://www.digitalandi.net>

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Dear Parents?

Please check the website link above, featuring the *Digital Baby* installation and see if you are happy for these photos and information to be made available online.

Please e-mail me with any changes you would like to have made.

Once you are happy with the way it looks, could you please sign this form and return it to me? That would be much appreciated.

Kind Regards, Delicia?

?

Students Name?

Parent Signature?

?

?



Re. Digital Baby and the Digital and I Project

Dear Parents,

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I have gone back to university to finish my Masters and have been so inspired by the Digital Baby experience, that I have spent the last 4 months creating a methodology for an Artist in School Program based on my learning from this collaboration with Green Bay High School and my wonderful workshop group.

If you have any concerns or objections please let me know.

Kind Regards,  
Delicia

**Signatures:**

## ABSTRACT/EXECUTIVE SUMMARY

This dissertation presents a case study and methodology for an Artists in Schools Programme known as The Digital and I Project, which has been designed to integrate into Aotearoa's mainstream educational system. The programme was trialed in a pilot project in April 2018 at Green Bay High School, in Auckland. Though the pilot was held at a secondary school, I am confident the project would work well in primary and intermediate schools, with differing outcomes from the workshop structure. The residency is structured around the creative arts and reveals itself through stages. The focus of the residency and its methodology is 'How can we, through creative thinking, engage students and teachers in reflecting on and questioning our use of technology, with the aim of generating a discussion about technology as entangled relationships?'

This dissertation offers a contemporary vision of an Artists in Schools Programme, based on (multidisciplinary) installation art situated outside in the school grounds, which seeks to provoke, as well as invite students and teachers to take a fresh look at the school's environment. During the pilot, I used my own artwork to test the programme's efficacy; my art work is suited to the outdoors being made using old traffic signs as supports for paintings. For two days, an exhibition of twenty-eight signs entitled *Digital Traffic* was installed throughout the school grounds, creating a surprising and spontaneous catalyst for reflection and conversation in the school yard. By drawing an analogy between digital technology and traffic, viewers were invited to consider themselves and the school environment as part of the work. Ideas around traffic and people, and how they could apply to the digital realm, became starting points of conversations. Intersections of the real and virtual, speed of information/lines of gossip, relationships to people and memory of people ... these were some of the responses of students and teachers. In the second stage of the programme, students were invited to participate in installation-making workshops facilitated by the artist. The resulting work was titled *Digital Baby*, which can be viewed online at [www.digitalandi.net](http://www.digitalandi.net)

This proposal for an Artists in Schools Programme has been conceptualised in this dissertation as a methodology which introduces art into the school community as a way of generating ideas, creative expressions and fresh perspectives on technology. Morag Hutchinson, Principal of Green Bay High School, says:

Digitalisation and blended learning are continuing to bring challenges for staff and students to negotiate. We welcome and encourage student participation, engagement and discussion in an ongoing effort to best understand their needs and support their well-being and learning.<sup>1</sup>

The methodology that I have developed to support this proposed Artist in Schools Programme is titled "Drops in the Water." The name emphasises the power of each droplet to affect the body of knowledge and produce thought-provoking outcomes (ripples) which radiate outward, touching wider communities. The project emphasises that everyone can be creative, that it is shared and integral to our society's social fabric. "I believe arts and creativity are integral and inseparable parts of what it is to be human" (Jacinda Ardern, Prime Minister).<sup>2</sup>

The case study outlined in this document highlights how members of the audience and the workshop participants were able access new experiences and insights, how the programme fostered the making of new friendships, and how it raised critical conversations across the school about technology and our relationships with it. It is important to note that the Government of Aotearoa used to support an Artists in Schools Programme and, according to the current prime minister<sup>3</sup> and popular public opinion,<sup>4</sup> this programme should be reinstated. The following dissertation outlines a process and methodology that would enable this to occur.

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<sup>1</sup> Morag Hutchinson, *Letter of Support for Creative New Zealand Proposal from the Principal of Green Bay High School in Auckland* (2018).

<sup>2</sup> Jacinda Ardern, "Pm Jacinda Ardern: Why I Want Arts and Culture Integrated into All Areas of Nz Society," *NZ Herald* 2018, [https://www.nzherald.co.nz/entertainment/news/article.cfm?c\\_id=1501119&objectid=12056256](https://www.nzherald.co.nz/entertainment/news/article.cfm?c_id=1501119&objectid=12056256).

<sup>3</sup> Ibid.

<sup>4</sup> Mark Amery, "Advocating for the Arts," *The Big Idea* (2017), accessed 29.9.2018, <https://www.thebigidea.nz/stories/advocating-for-the-arts>; *ibid*.