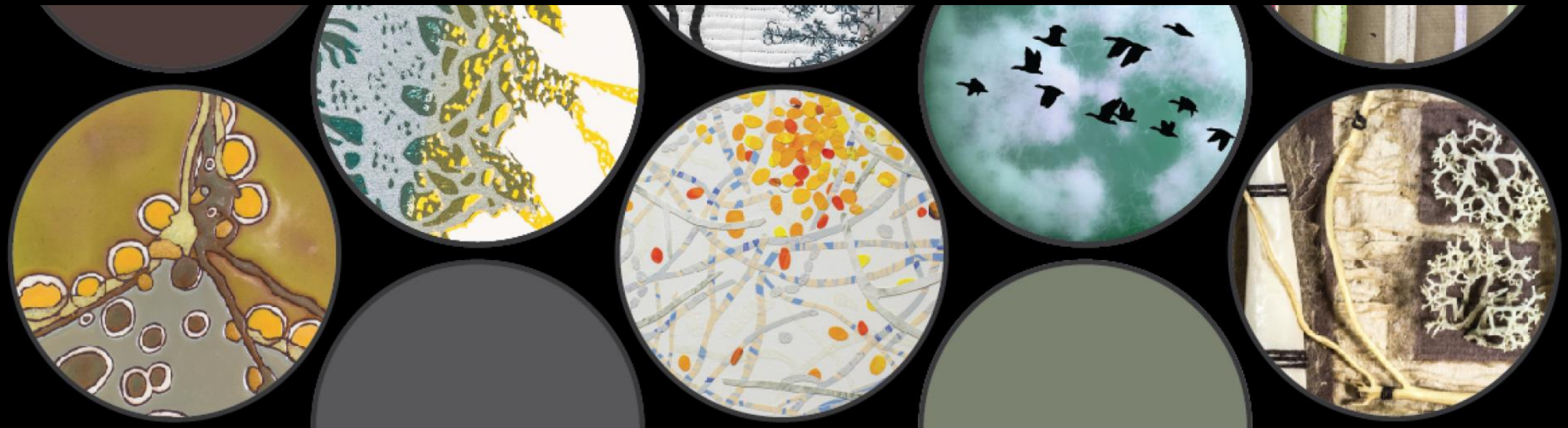




IN A TIME OF CHANGE: THE FUTURE

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IN A TIME OF CHANGE (ITOC)

- Founded in 2008 by the Bonanza Creek Long-Term Ecological Research (LTER) program, UAF, and artists/writers of Fairbanks, AK
- Facilitates and produces transdisciplinary work, exhibits, and events focused on social-ecological themes
- ITOC recognizes that the arts, humanities, and environmental sciences bring different yet synergistic perspectives and approaches to the natural world. Synthesizing these diverse perspectives can yield greater success in solving complex problems and promoting outreach and education than separate disciplines working in relative isolation.



In a Time of Change process

Competitively select and invite
artists and writers

Organize field trips, lectures, and
other interactions with scientists

Produce original works
informed by science

**Program has
evolved over
time**

Present performances,
readings, and exhibits to
the public

Measure attendance and
impacts



Future: retain successful elements



- Cohort model – groups of artists/writers/organizations interacting with each other and scientists
- Blend of field trips, info sessions, informal gatherings
- Dissemination through exhibits, events, books, website

but modify some aspects of the program...

How can we deepen artist-scientist interactions?

Mixed cohort + residency model

- Cohort activities for group learning, interactions, matchmaking
- Artists residencies with science teams
- Reciprocity: scientists as residents with artists too (studio visits, learn the artist/writer's practice, etc.)



Smaller artist groups to ensure deeper interactions and better compensation?



J · E · D · I

Justice · Equity · Diversity · Inclusion

Justice: dismantling systems and structures that create inequality

Equity: ensuring that individuals and groups get the resources they need to succeed, based on their specific circumstances

Diversity: degree of difference within a group in terms of race, ethnicity, socio-economic status, gender, ability, etc.

Inclusion: intentional, sustained, and specific effort to make people feel welcomed, valued, heard, and respected

Improving JEDI in ITOC

- ❑ **Improve equity** in compensation between artists/writers and scientists
- ❑ **Increase diversity and inclusion (participants and audiences)**
 - Interview/survey artists from underrepresented groups to understand issues limiting their desire to join ITOC; survey existing/past artists about their experience
 - Possible strategies: blend application and invitation process to further increase diversity, modify program based on input
 - Find ways to reach broader audiences with outcomes (e.g. rural communities, virtual experiences, national/international publics, curricula for schools)

Curriculum development



- Educators + artists + scientists develop K12 curricula associated with works/exhibits
- Engage K12 kids at exhibits and virtually in classrooms
- Adapt for families at exhibits

Data management



Create system for archiving arts/hum work

- Art images, writings, videos, audio recordings, etc.
- Metadata – artist, location, date, theme, medium, collaborators, etc.
- Searchable
- Available to public and researchers

Develop future leadership & stabilize program



- Strategic planning session (SWOT) to clarify mission, positions, organizational structure
- Build human resources: engage students, postdocs, faculty, staff
- Increase funding: sponsorships, donations, grants
- Expand organizational partnerships

Research:

- Process
- Impact
- Learning



We aim to develop a novel relationship-centered approach to art-science collaborative processes and learning environments that will: 1) increase the collaborative capacity of participants, 2) provide culturally relevant informal science learning opportunities that facilitate emotional engagement for broad audiences, and 3) increase audience knowledge, attitudes, and care about the landscapes and culture of the far north.

Process: time, format, participants, group size, environment

- Focus on product over process
- Limited attention to relationship-building or non-linear/creative project development
- Under-explored epistemological and ontological divides across disciplines
 - Facilitated dialogue training for interdisciplinary groups (Toolbox Dialogue Initiative)
 - Free form collaborations
 - 'Down' time

- 1) *What are the best practices to facilitate relationship-centered, non-hierarchical interdisciplinary collaborations rooted in place?*
- 2) *To what extent do relationship-building and interdisciplinary dialogue training impact the art-science collaborative process?*

Impact (participants): collaborative capacity, scope of work, purpose

To what extent do relationship building and interdisciplinary dialogue training in the art-science collaborative process impact the practice and purpose of art-science participants' work beyond the collaborative experience?

Impact (audience): curiosity, social dynamics

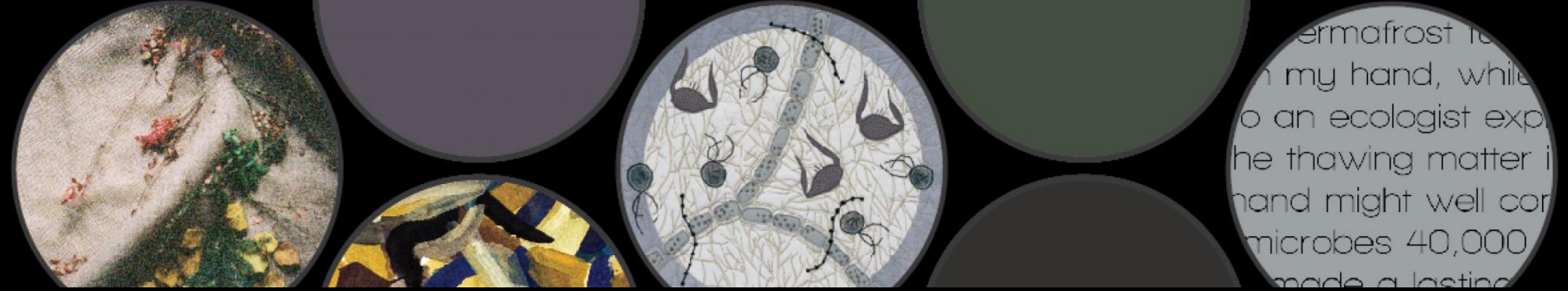
- Culturally relevant learning meet learners where they are to engage them in ways that feel comfortable
- Humanizing science can invite people with low science affinity into informal learning spaces
- Creating social environments premised on trust, empathy, and open-mindedness can enhance emotional engagement

- 1) *To what extent do relationship-focused art-science collaborations and exhibits impact audience engagement with art-science collaborative products, environmental issues, and place?*
- 2) *To what extent do relationship-focused collaborations and exhibits create spaces of inclusion and belongingness for broad audiences?*

Learning: knowledge, attitudes, memory, sharing

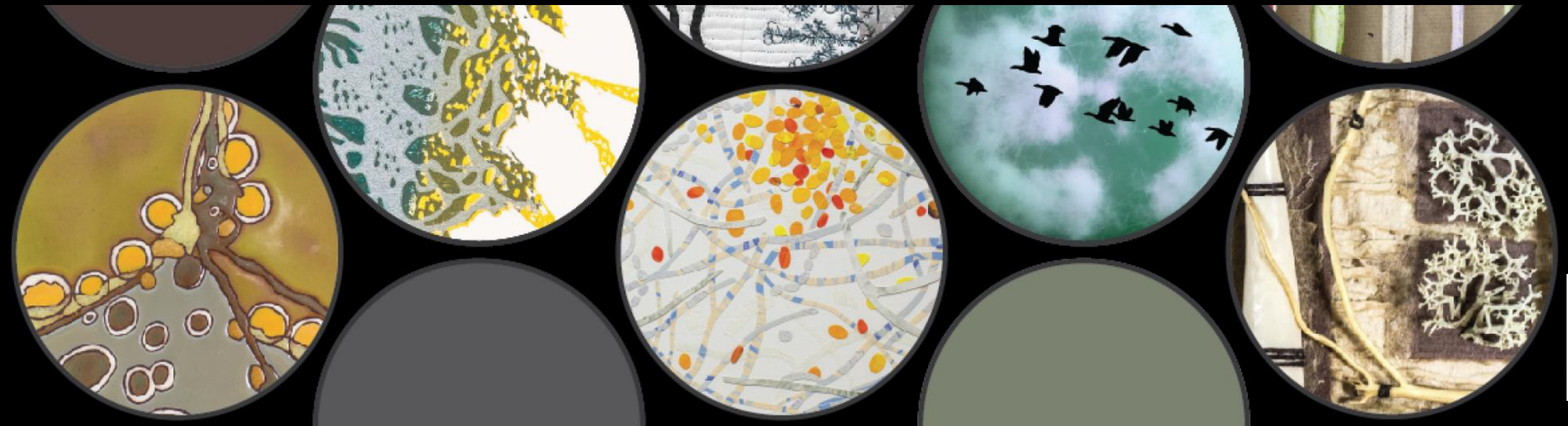
- “Motivation to learn is fostered... when [learners] perceive...the learning environment is a place where they ‘belong’ and ... where learners feel safe and valued” (National Academy of Sciences, *How People Learn*, p.6).
- Sharing space with others creates opportunities to inhabit a common experience, rather than exchange ‘productively’. This kind of whole self-learning can be transformative.

- 1) *To what extent do audience members experience a change in knowledge related to Northern landscapes, climate change, science and scientists?*
- 2) *To what extent do audience members develop an increased interest in or connection to Far North landscapes?*
- 3) *To what extent do audience members experience an increase in understanding about how other types of audience members relate to Far North landscapes and climate change, i.e. what is the community building impact of the exhibit?*



Questions/comments? Then a breakout session...

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What do you think about a residency model?

Breakout rooms (mix of artists, writers, scientists, others) - 12 min

- What would an artist/writer or scientist residency experience with you (or your group) look like?
- What do you need, want, hope for from such an experience as either a host or a resident?
- What would make hosting or attending a residency attractive to you?