Project Background

In spring 2020 we began with a review of over 50 current art and science partnership projects from across the United States that focused on multiple types of art and included a diverse group of project participants and facilitators.

24 project leaders whose work deeply impacted communities, land, and/or project participants were asked and agreed to take part in semi-structured interviews.

Approaches, themes and key terms that emerged in multiple interviews and in the literature reviewed became the basis for the guiding principles and the partnership process of the guidelines.
Interviewees Included:

Alexis Frasz, Co-Director, Helicon Collaborative,

Amy Kimberly, Director, Carbondale Creative District,

Andrew Freiband, Artist, Founder, the Artists’ Literacies Institute

Beth Osnes, Author, Professor, Theatre Department, Environmental Studies faculty associate,

Chantal Bilodeau, Playwright, Translator, Director, The Arctic Cycle

Clarinda Mac Low, Artist, Founder, Culture Push, https://clarindamaclow.com,

Ellen McMahon, Professor, Associate Dean for Research, School of Art, University of Arizona,

Erin Leckey, Education and Outreach Program Manager, Cooperative Institute for Research in


Franklin Sage, Director, Diné Policy Institute, https://www.dinecollege.edu/about_dc/staff/

Hoi Fei Mok, Climate Policymaker, Artist, Organizer, Sustainability Manager, San Leandro, CA,

Jasmine Baetz, Artist and Assistant Professor, Los Seis de Boulder Community Sculpture Project

Kim Abeles, Artist, https://kimabeles.com/

Kimi Eisele, Artist, Community Organizer, https://kimieisele.com/

Lara Whitley, Director of Brand and Creative Strategy, Community Office Resource Efficiency

Libby Barbee, Artist, Colorado Creative Industries, https://libbybarbee.com,

Marda Kirn, founder, Director, EcoArts Connections,

Nicole Crutchfield, Director of Planning on Development, City of Fargo, Partner, The Fargo

Robert Davis, Physics Professor, Founder, The Cross Road Project

Ron Whyte, Community Organizer, Mural Arts Philadelphia https://www.trashacademy.org/

Sam Randall, Co-Director, Arbor Institute, https://arborinstitute.org/

Who are these guidelines for?

Communities and organizations who hope to catalyze place-based action on environmental and social justice issues through art and science partnerships and need support.

While we hope the guide is helpful for anyone involved in art and science partnerships and may help guide partnership processes beyond the realms of art and science, we created this work especially for project leaders and creative strategists guiding the partnership process.
Why “Guidelines”? 

From:

A co-designed framework for integrating art and science

To:

Guidelines for art and science partnership
Full draft of the guidelines:

Guiding Principles:

- Enable an organic process
- Prioritize the relationship
- Have patience
- Work toward consensus
- Address power and status
- Include the head and the heart
- Be authentic
- Ensure knowledge and action are place-based
The Exploring phase involves:

- Sharing a point of wonder
- Assessing resources and relationships
- Gathering partners

Exploration necessitates spending the time needed to consider how a problem looks and feels to you and others in the context of place and time. Before projects begin, the problems you hope to address must be well defined.
Orienting involves considering action from each partner’s perspective, coming to consensus on a plan, and defining a system to maintain partner relationships throughout the project. This phase is the foundation on which action takes place. Careful attention to this planning phase will help projects to succeed.

The **Orienting** phase involves:

- Deep listening
- Developing a plan
- Holding relationship
With a plan in place, it’s time to bring the project into the world. However, this phase can’t be rushed. Careful prototyping will help conserve supplies and time while maximizing the impact of project presentation. To overcome the challenges and embrace the opportunities this phase may present, partners will need the foundation provided by the last phase and should continue to attend to relationships between partners, community, and place throughout the work.

The creating phase involves:

- Prototyping
- Actualizing
- Presenting
Taking the time to reflect is a way to honor partnerships, celebrate successes and learn from challenges.

This phase involves considering multiple levels of impact, numerous opportunities for reporting out, and supporting future work and partnerships through planning for the actions needed to continue the system-level work necessary to address both the symptoms and the causes of environmental and social justice issues.

The **reflecting** phase involves:

- Evaluating
- Reporting
- Planning for the future
Relationship With Self
“Staying with the trouble requires making oddkin; that is, we require each other in unexpected collaborations and combinations, in hot compost piles. We become with each other or not at all.”

– Donna Haraway
Relationships instead of resources
Celebrate the joy of working together!
Art + science partnerships online workshops from 4:45-6:45 p.m.

- Wed. Feb. 24 (Exploring)
- Wed. March 17 (Orienting)
- Wed. April 21 (Creating)
- Wed. May 19 (Reflecting)
Art and science partnership reading reflections

Exercise: Prepare a reflection to share with the cohort on each art and science partnership phase before each workshop. Describe the feedback that would be most useful to you after presenting.

Goal: Introduce multiple methods of reflection and feedback to build skills as a facilitator and expand possibilities for sharing projects.

Four Methods: Writing thick description, scribing, photography, embodied reflection
Great project proposals!

Space Junk
Pollinators
Apple Trees
Climate Conference
Science Shorts
And more...
Two resulting questions:

How do we move projects to work WITH communities rather than to or for communities?

How do we help project teams become co-facilitators?