

PROJECT TITLE: SP0236 Climate Change Artist in Residence

Please answer the following questions and return the completed form to the [SPF Staff](#) via e-mail.

Final Report prepared by Ingrid Birker
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Actual Project Start Date 2021-01-11 Actual Project End Date 2022-03-31

Questions

1. Please summarize the project and its key accomplishments to date. In your answer, consider the impact your project has had so far on McGill's campus(es).
Unlimited characters, suggested minimum ½ page or ~250 words.

Impact on campus continued with the involvement of McGill student volunteers in fall and winter 2022. A group of 10 students helped Milton with processing and photoshopping over 100 images which were then stacked into the CCAiR installation. The student volunteer hours are tracked and credited with a CCR managed by Ingrid. About 6 different McGill personnel/staff/faculty (including Visual Arts Collection Director Wendy Owens and Hans Larsson, Director Redpath Museum) consulted and advised Milton on designs/preparation of the installation. The key accomplishment is the final installation piece which resides in the Redpath Museum. (See section 9. for description and attached pic). The long-term impact of the CCAiR installation in the Redpath Museum will ultimately be what defines its success. We plan to incorporate a visitor feedback/evaluation process during the summer of 2022 so that we get a sense of visitors' experience with this one of a kind CCAiR installation. Milton's other main impact on campus was as the Curator of the SciArt200 Virtual Art Gallery. Initiated by the Fac. Science Bicentennial Chair: Ken Ragan in January 2021, this online interactive Gallery was the culmination of a "science and art for the Bicentennial" project now featuring over 60 separate pieces of art from McGill people. The Virtual SciArt200 Gallery was launched on Dec. 13, 2021 with 47 people attending the livestream moderated by the Curator Milton Riano. Seventeen artists were able to give us "art talks" about their works. Ten student volunteers helped Milton with the documentation needed for each piece. The exhibit opening has been viewed over 200 times and many of the viewers are impressed by the diversity and quality of the scientific "art" at McGill.

2. Please describe the key successes and challenges of your project. Include a minimum of two examples for each.
Unlimited characters, suggested minimum ½ page or ~250 words.

One major success of this project was the high volume of volunteer involvement. Volunteers have helped with everything from photoshopping images to assisting with site visits. Currently 12 McGill volunteer students are assisting with the completion of photo processing for the final CCAiR media installation at the Museum. We estimate about 5 hours/student/photograph. These volunteer hours are logged and credited by Ingrid to the students' CCR at the end of Winter 2022 term. A second example of success is the high level of participation in terms of people who attended either in-person or online workshops and events. There have been a total of 137 participants in this project consisting mainly of McGill students, staff, faculty, alumni, etc. who either attend the CCAiR monthly online update meetings and/or summer CCAiR workshops online. 25 family members participated in the CCAiR workshops held in-person outdoors as part of the Montreal new 'emerging' contemporary art exhibit called ARTCH - Art contemporain emergent held in Dorchester Square in September 2021. (Check here: <https://www.facebook.com/artchartcontemporainemergent/>). The one major challenge was accessing and buying equipment and supplies for the production of the installation. Megan Toth (MOOS Sustainability Officer) managed the finances and logistics of the CCAiR. Milton tracked all his work hours and budget with Megan. Balancing and management of the task time-line for the CCAiR was a challenge in Fall 2021 due to the expectations of the SciArt200 curatorial role and the difficulty of the MMP (McGill Marketplace) system of purchasing. The second major challenge was hosting in-person public workshops during the covid summer of 2021 due to the health and safety measures at both McGill and in accordance with the provincial government. All our in-person workshops (total of 6 anticipated in the original residency plan) were moved online and attendance was much lower than if they had been held outdoors.

3. What key points of advice or lessons learned would you give to other SPF teams either regarding your experience managing your project or the project itself?

Unlimited characters, suggested minimum ½ page or ~250 words.

When done right, everyone can benefit from an artist residency: the museum and McGill gains new knowledge, ideas, products, and audiences, the artist-in-residence gets special access to the museum's collections, to McGill spaces, and expertise to inform their own work. The visitors to the museum can enjoy the new installation and participate in workshops. The main lesson is that residencies are incubators for productivity, funding, forging relationships, and finding inspiration – but there's no 'one-size-fits-all' approach. In a big institutional setting such as McGill University you could provide a staff "guide" or navigator to help the artist in residence find their way. Supplemental documentation could include a "Tool Kit" or better yet, a "Manual for Residency at McGill". This document could scope out exactly how and where and under what conditions this type of project would function sustainably to be mutually beneficial to all stakeholders. McGill hosts multiple Artist in Residency programs and it would be useful to create a network for these artists and their projects.

4. How has your project helped to grow a culture of sustainability at McGill? You may consider social, economic, and/or environmental sustainability in your answer.

Unlimited characters, suggested minimum ½ page or ~250 words.

Artists have started to embrace the main pillars of sustainability and our CCAiR was no exception. Milton has built a sustainable practice by using accessible and cost effective materials. His final installation is made with locally sourced wood and supplies. The CCAiR focused on the issue of climate change, a very pressing socio-political global situation. This CCAiR required additional creativity to make sure it benefited the environment. In terms of environmental sustainability the highest carbon costs incurred were on travel to visit climate sentinel sites in Mont Saint Hilaire and Morgan Arboretum. Most of the time the CCAiR worked remotely from his studio. He did not use office space or resources so energy costs for the Museum were minimized. Milton worked virtually in his studio. The GHG emissions associated with the use of internet are not calculated but may be of increasing concern as our activities migrate to the virtual realm. In terms of social sustainability this project has shown us that art is a very mentally stimulating way to interest people in a topic that can be scary: Almost every time we posted a CCAiR workshop idea to social media we found immediate interest and pick up. Art sustains us in times of traumatic stress. It provides a kind of light relief and a way to de-stress.

5. What recommendations do you have for the future of this project and are there any opportunities for complementary projects? Who will take responsibility for the project's future and how can interested persons be in touch? The SPF team may be in touch for updates on the project's progress in coming years, if ongoing.

Unlimited characters, suggested minimum 1 paragraph.

In terms of Milton riano he will continue to be available to help and can be reached through his website: www.rianomilton.com. In terms of complementary projects: How about a summer residency where the artist focuses on the McGill "spaces" such as the gardens, the trees, the landscapes? The final outcome would be a piece of artwork for outdoor installation on McGill grounds. How about basing a residency on in-kind exchange of creativity instead of cash payment? A student artist would be the suitable candidate to live free in one of McGill's Student residences such as Solin House or on the Mountain for a winter or fall term (no longer than 3 months) and in exchange creates a piece of art for the student Residence. How about an McGill Instagram residency? The artist takes over the MOOS and/or the McGill Instagram account. Like all successful residencies, this one benefits everyone involved: the artist gets a boost to their profile and work, while McGill (or MOOS) gets fresh content for their social media feeds, and the opportunity to connect with new digital audiences.

6. Would you or your project team member(s) be willing to serve as a mentor to SPF project teams? Please choose one. If yes, SPF Staff will contact you with more information. Yes No

7. In your application, you listed the following additional sources of funding:

EOS – (\$10,000 in-kind); Redpath & EOS (\$24,000 – in kind); Redpath (\$10,000 – in kind)

Please confirm if you received this funding in the space below and list the actual amount (in dollars) that you received.

This in-kind contribution of funding was achieved. In terms of EOS contributing \$10,000 in kind and then Redpath & EOS contributing \$24,000 in kind amounts to a total of \$34,000 in kind contribution over 2 years. This represents the equivalent work time given by staff and faculty such as Eve Brigas, Hans Larsson, John Gyakum, Andy Gonzalez, David Manelli, Frieda Beauregard etc.. EOS is an Adaptable Earth Observation System (EOS) project in the Dept. of Atmospheric and Oceanic Studies. The EOS in-kind work time covered the period March 1, 2020 to March 7, 2022. The total of \$34,000 estimates at least \$1,000/month in collective salary between 7 people. In-kind from the Redpath Museum was achieved by the total collective work hours from Ingrid Birker, Ginette Dessureault and Anthony Howell over 2 years. It represents an average of about \$500/month/per 3 people

8. How did you document your project, and did you include the SPF logo on any project materials (e.g. posters, promotional materials, social media posts, webpages, decals, etc.)? Please briefly describe in the field below.

A Binder labelled CCAiR is stored at the Redpath Museum. This binder takes the place of what was initially described as a "tool kit". This binder stores all the hard copy notes/workplans/memos/plans of action, that were kept by Ingrid Birker while she assisted Milton's residency at the Museum. It also includes notes from initial meetings with Ali Rivers (former MOOS Climate Change officer) when this idea for a CCAiR was proposed in summer 2018. All the electronic portfolios submitted by the 13 candidates on March 20, 2020 are stored by Ginette Dessureault in a protected file. The selection committee included Hans Larsson, Ginette Dessureault, Ingrid Birker, Wendy Owens, Eve Bigras and Lucie Viciano (form MOOS Sustainability Officer). They met in November 2020. Notes from the selection procedure are included in the CCAiR binder. The digital documentation from Milton Riano includes images, videos, scans, 2D vector-based drafting systems, and 3D solid and surface models. These digital files are stored at the Redpath Museum in the dedicated drive. Ginette Dessureault has access to the digital and hard copy files from this project. The SPF logo was included in all public presentations of the project. We also made sure to state their involvement in the project announcements.

9. Did you purchase equipment or make an installation on campus? Yes No
If yes, please briefly describe how these items will be maintained and used in the future.

Final installation of the new media CCAiR exhibit in the Redpath Museum. This includes a touch screen designed to look like a giant duckweed that can be mechanically controlled by the visitor so that they experience touching the surface of water, land and air. Behind the installation touch screen are three window cabinets where we will display all the CCAiR quipment (including dones, audio recorders, etc.) that were used by Milton Riano as he worked on this project. This final installation was called the "CCAiR new media exhibit" in the original proposal. The overall design plan for the three cabinets - Cabinet 1: for displaying some of the equipment (drones + accessories, audio recorder, microscope, among other things); - Cabinet 2: for the interactive screen. Inside the cabinet there will be a 32 inches TV screen + the macmini. Those two items need to be plugged (ideally inside the cabinet) so there will be electrical upgrades to this cabinet. These upgrades will be paid by the Museum. In Cabinet 3: mainly for housing the 4 drawings that are to be used with the drones. This final installation will be completed by March 31, 2022. Ginette Dessureault will coordinate logistics with Milton Riano. All the equipment and the final exhibit touch screen (installation) are the property of the Redpath Museum. A binding legal document will be created by the Museum (Ginette Dessureault) and co-signed by all the parties: Hans Larsson, Megan Toth and Milton Riano. This transfer document specifies that the Redpath Museum owns the rights to the CCAiR installation and all the equipment. Milton Riano owns the intellectual property rights. See attached pic taken on the day the installation touch-screen was brought to the Museum. When not used for the exhibition, the purchased items will be used for research / workshop activities at the Redpath Museum.

10. The following Key Success Indicators were indicated in your project application and selected for tracking. Please indicate the actual results that you have achieved in the “Actual” column.

Selected Key Success Indicators	Target	Actual
Experiential workshops for the McGill community & wider community	4	8
McGill researchers engaged in the project	6	17
Toolkit created	1	1

If there is a significant difference in the target numbers and the actual numbers achieved, please explain. If you have any additional information to share about these success indicators, please also include it below.

The McGill researchers increased threefold because as we proceeded we realized that there were many McGill researchers involved in climate change from departments such as Geography, Biology and Dept. Integrated Studies in the Faculty of Education. We had initially only anticipated working closely with the researchers in the EOS division (see 7.)

11. Please report on your progress with the Standard SPF Key Success Indicators in the “Actual” column.

Standard SPF Key Success Indicators	Actual
# of people hired using SPF funding for the project	1
# of volunteers directly or indirectly engaged in the project	19
# of people (student, staff, or other) trained in the context of the project	29
\$ raised for project activities subsequent to SPF funding	0
# of tons of GHG emissions reduced by your project	n/a
# of partnerships or collaborations developed between the project team and other McGill administrative units, student groups, community groups, other universities, and/or other groups/organizations	12

Please list the groups and/or organizations that you counted in the last Key Success Indicator. *Point form acceptable.*

Agathe Moreau from McGill gardens; Paul Kray from Dept. Electrical Engineering; Frieda Beaugard from McGill Herbarium; David Manelli from Mont Saint-Hilaire Nature Centre; Margot Chambon from artch; Rebeca Esquivel from McGill Faculty of Education; Joan O'Malley from Maude Abbott Medical Museum; Kristyn Rodzinyak from Dept. Earth and Planetary Sciences; Susanne Kaitna from Integrated Quantitative Biology Initiative (IQBI); Francis Bertrand. Designer-ébéniste; Ken Ragan from SciArt200; Maria Ezcurra from the McGill ArtHive Initiative

If you have any additional information to share about the Standard SPF Key Success Indicators, please include it below.

12. Please indicate the McGill stakeholder groups that were involved with your project as a team member or collaborator/partner. Select all that apply.

- Undergraduate
 Postgraduate
 Administrative Staff
 Academic Staff
 Alumni

13. Please rate your project team's overall satisfaction with the support provided by the **SPF Staff**.

Very Dissatisfied Dissatisfied Neither Satisfied Nor Dissatisfied Satisfied Very Satisfied

Please provide any feedback or recommendations regarding your team's experience with the SPF Staff.

They were always responsive and receptive to any of our requests. They always made sure to notify us about staff changes at SPF and provided lots of guidance for steering our project.

14. Please rate your project team's overall satisfaction of your experience with the **SPF**.

Very Dissatisfied Dissatisfied Neither Satisfied Nor Dissatisfied Satisfied Very Satisfied

Please provide any feedback or recommendations regarding your team's experience with the SPF.

Our experience with first Ali Rivers, then Lucie Viciano, and then Megan Toth was exceptional. They are all professionals who really care about sustainability and truly want to help to make the project a success.

15. If there is additional information you would like to share about your project, please use the field below.

Unlimited characters.

When the first application was reviewed by the Governing council (GC) in 2019 they recommended the following: "Please consider incorporating the following feedback into your project: Potentially adding, as a deliverable, an assessment for visitors to leave their thoughts and feedback on the project." We will be able to do this only when the final exhibit is open to the public. This exhibit will be open for the summer of 2022. Ginette Dessureault will manage the visitor feedback/evaluation process. Please contact her for follow-up in Sept. 2022. The GC stressed that they wanted this to be "a lasting project and not a one-off." We can guarantee that future support on the part of the Museum is confirmed. All the rights and ownership will be transferred to the Redpath Museum. They own all the equipment and all the digital documentation. The use and re-use of this material is under jurisdiction of the Redpath Museum. A deed of transfer will be signed by MOOS (Megan Toth) the CCAiR and the Director of the Redpath Museum Hans Larsson at the end of March 2022. The artist Milton Riano would like to continue his involvement with any future adjustments/loans/movement of this installation. The designer Francis Bertrand has guaranteed that he can assist with any technical adjustments or fine-tuning to the installation.

16. Has your involvement in this SPF project positively impacted your team in the area of **professional growth**?

Yes No Prefer Not to Share

If you would like to elaborate, please use the field below.

Professionally for Ingrid Birker this CCAiR allowed her to complete her final year of work at McGill University in a very creative way. This was an unexpected bonus to her professional career in the Museum sector.

17. Has your involvement in this SPF project positively impacted your team in the area of **personal growth**?

Yes No Prefer Not to Share

If you would like to elaborate, please use the field below.

For team member Ingrid Birker this project taught her how to be safety conscious and aware because all the public interfaces of this project had to comply to Covid guidelines.

18. Which of the following skills or attributes has your team improved through involvement in your SPF project?

Select all that apply.

- | | | |
|----------------------------------------------------|------------------------------------------------------------|-----------------------------------------------------------------------------|
| <input type="checkbox"/> Budgeting | <input checked="" type="checkbox"/> Networking | <input type="checkbox"/> Systems Thinking |
| <input checked="" type="checkbox"/> Communications | <input checked="" type="checkbox"/> Planning | <input checked="" type="checkbox"/> Teamwork |
| <input type="checkbox"/> Conflict Resolution | <input checked="" type="checkbox"/> Problem Solving | <input type="checkbox"/> Technology |
| <input checked="" type="checkbox"/> Leadership | <input checked="" type="checkbox"/> Project Management | <input checked="" type="checkbox"/> Time Management |
| <input checked="" type="checkbox"/> Listening | <input type="checkbox"/> Public Speaking | <input checked="" type="checkbox"/> Writing |
| <input checked="" type="checkbox"/> Mentoring | <input checked="" type="checkbox"/> Stakeholder Engagement | <input type="checkbox"/> Other (<i>Please specify in the field below</i>) |
| <input type="checkbox"/> Negotiating | <input type="checkbox"/> Stakeholder Identification | |

Other: Field sampling, climate change data acquisition.

19. Since starting your SPF project, has your team improved its **knowledge of sustainability**?

- Yes No Prefer Not to Share

If you would like to elaborate, please use the field below.

20. (Optional) If applicable, please list the total number of team members voluntarily self-identifying as members of marginalized communities. Total number: 3

(Optional) Please identify the represented communities below.

Charles Cong identifies with the Montreal immigrant group in Montreal's Chinatown; Milton Riano identifies with the LGBTQ group; Rebeca Esquivel identifies with Racial/Cultural groups.

THANK YOU FOR COMPLETING YOUR FINAL REPORT!

Please e-mail your report to the [SPF Staff](#) attaching any additional information that you would like to share (e.g. other reports, research, documents, photos, etc.). Please note that this Final Report will be shared publicly on your SPF Project Webpage.