



Madison Metropolitan Sewerage District:

Shop One Catalytic Projects

Findings & Recommendations from
Creative Collaboration Advisors

September 2021

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Preface

Creation In Common was engaged by the Madison Metropolitan Sewerage District (District) to assist in the recruitment and formation of the Creative Collaboration Advisors and with them to facilitate a series of conversations to develop Shop One Catalytic Project plans.

Advisors were recruited through a series of interviews with local leaders in arts programming. The objective was to assemble a group of Madison-area artists and cultural leaders with diverse backgrounds regarding creative practice and professional experience. Diversity of creative thought and perspective was prioritized over any specific artistic medium or field of practice.

Advisors met 12 times between November 2020 to September 2021 to guide the District in prioritizing and visioning ‘catalytic projects.’ To compensate them for their time and expertise, Advisors received honorariums funded by a grant from the US Water Alliance. In addition, Advisors were provided the opportunity to participate in the US Water Alliance pilot program, **Water, Arts, and Culture Accelerator (the Accelerator)**.

Recruitment and engagement of Advisors were conducted virtually due to the COVID-19 pandemic. Notes from each meeting were synthesized and captured on Mural, a virtual whiteboard application, screenshots of which can be found in Appendix I.

Acknowledgements

Creation In Common wishes to acknowledge and thank the Madison Metropolitan Sewerage District team, specifically Martin Griffin, Kathy Lake, and Catherine Harris, as well as the Creative Collaboration Advisors, including Alexandra Lakind, Carrie Breunig, Dakota Mace, Hedi Rudd, Jenie Gao, Michael Ford, nibiiwakamigkwe, Rob Franklin, and Rob Lundberg (for Advisor professional biographies see Appendix A).

For Creation In Common, Carlo Cuesta served as the project's lead facilitator. Bryn Meyer served as co-facilitator and content developer. Report writing support was provided by Dana Gillespie. Lindsey Burdick provided project coordination and content development.

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Executive Summary

The Madison Metropolitan Sewerage District (District) has been a leader in water stewardship and sustainability since it was formed in 1930. The District champions a vision of *enriching life through clean water and resource recovery* through its mission to *protect public health and the environment*. But the nature of the threat has changed. Business as usual will not protect public health and the environment from today's complex water challenges. A new approach is needed that expands the traditional operating model of a wastewater utility by engaging the community to assist in these water stewardship efforts.

To that end, the District recruited and engaged a group of Madison-area professional artists and community organizers to serve as Creative Collaboration Advisors. The Advisors were tasked with developing inaugural project recommendations to launch Shop One Catalytic Programming.

Based on Advisor recommendations, the District should allocate resources to the following priority project tracks:

- Annual Artist/Educator Residency - Identified by Advisors as the best project track to launch Shop One programming, the Artist/Educator Residency is an opportunity for the District to build capacity for artist-centered community engagement, raising the District's public visibility, and opening doors to make connections with low-income, Black, Indigenous, and communities of color.
- Artistic Creative Projects - This project track is intended to facilitate the execution of singular Catalytic projects with an artist (or group of creatives). These one-off projects will give the District an opportunity to build relationships with, and showcase the talents of, Madison-area artists, while developing a portfolio of creative content that utilizes a variety of artistic mediums to connect people to, and strengthen their relationship with, water.
- Participatory Community Engagement - Advisors identified Community Engagement as an investment critical to the success of Catalytic programming. The District is advised to contract with a Community Engagement Specialist/Consultant to assist in moving projects and initiatives forward in more equitable, inclusive ways. They identified two specific community engagement objectives that need to be immediately prioritized.

- *Engagement and Communication with Near Neighbors* - to be started immediately; outreach to and collaboration with near neighbors in the community to gather feedback and input to ensure Shop One meets the needs of the community it will be within.
- *Long Term Relationship and Integrated Planning* - to establish pathways of targeted outreach and begin relationship building with priority communities; most notably with the Ho-Chunk Nation and other indigenous groups. The District occupies the ancestral home of the Ho-Chunk Nation. It is critical for the District to recognize this history and include indigenous voices in present-day decision making.
- Branding and Communications - To avoid Shop One (and the District itself) becoming Madison's best kept secret, it is critical to invest in the development of a brand identity through a robust promotional strategy. This strategy should prioritize:
 - Attracting and recruiting diverse, talented applicants for District projects and programs.
 - Establishing a clear brand identity using targeted communications to build public awareness and interest.

Based on the development process for these Catalytic Projects, the recommended sequence for implementation is as follows:

- Launch of communications for Artist/Educator Residency promotions.
- Launch Shop One Catalytic Projects with the Artist/Educator Residency
- Engagement with Near Neighbors.
- Remaining Shop One Catalytic programming should be staged based on District priorities and project needs.

It is important to note that these recommendations were designed holistically with each project track intended to build upon and complement the others. The District is strongly advised to implement these projects following the process and sequencing as outlined in this document.

The remaining report provides an in-depth account and explanation of the Creative Collaboration Advisors' work and recommendations. Their guidance centers the District's need and desire to become a more visible, collaborative, equitable member of the community.

Shop One

Shop One is both a physical building and a platform to launch a new strategy for water stewardship by building capacity for cross-sector collaboration through arts and cultural programming. The building itself, located on the grounds of the Nine Springs Wastewater Treatment Plant (NSWTP), has a rich history of adaptation, and is currently a vacant space with a large meeting room. Repurposing the building into a flexible, community-oriented space to help the District tell its story, remember its history, and connect with the community, opens opportunities for the wastewater treatment plant to pursue the potential of the One Water concept advanced by the US Water Alliance.

The US Water Alliance is a member-supported national nonprofit organization that is dedicated to creating a sustainable water future for everyone. The concept of One Water – an approach to water stewardship that is innovative, inclusive, and integrated – is what drives their work toward a mission of making positive transformations to the environment, economy, and society.

Addressing the most difficult water challenges by using arts and culture comes from the US Water Alliance’s “Advancing One Water through Arts and Culture: A Blueprint for Action.” The Blueprint outlines the path forward:

“Now is the time to spread, sustain, and scale arts and culture strategies as a unique tool for problem solving and making progress on our nation’s pressing water challenges. To do so, we need to invest in building a robust field of practice – one that cultivates the commitment and capacity of the water sector and arts and culture leaders to work in tandem... By fostering strategic partnerships and alliances across these unique sectors, we can maximize diverse skill sets to inspire the nation and transform the way water is viewed, valued and managed.”

- Advancing One Water Through Arts & Culture

The US Water Alliance is advancing this approach through their Water, Arts, and Culture Accelerator (Accelerator) program. The District is one of five utilities in the nation selected to participate in the inaugural Accelerator program. This program pilots partnerships with community-based artists and activists “to leverage the power of arts and cultural strategies to make progress on a locally defined water challenge.”

The District used Accelerator grant funds to recruit and convened a group of nine Madison-area artists, educators, and community leaders to serve as Creative Collaboration Advisors to inform the launch and programming of Shop One. Together with District staff, the Advisors articulated a set of values to help guide the project design process. These include:

Center the Artist - *We create a framework that centers the artist's vision to advance reflection, conservation, and protection of water resources by:*

- Valuing diversity of perspective and multiple ways of knowing.
- Using creativity to stimulate water connections and empower water stewardship.
- Believing that the artist should receive a livable wage for their work.

Co-Create with Communities - *We recognize the privilege associated with green movements and commit to meeting communities where they are by:*

- Honoring place and connecting to local resources.
- Creating community ownership of the narrative.
- Building water stewardship through relationships – we all have a role and responsibility and can support each other's stewardship by building meaningful connections.

Make the Invisible Visible - *We will build a line-of-sight between the District's work and a healthier water system for greater Madison, Wisconsin by:*

- Understanding how we got here - the effects of history (conflicting interests, challenges, and biases) on our infrastructure and systems for water stewardship.
- Understanding where we are – make the hidden systems for water stewardship visible.
- Understanding where we need to go – build an inclusive relationship-based system for water stewardship.

For more information on the Advisors' backgrounds and deliberations, see Appendices A and I (respectively).

Shop One Catalytic Projects

Shop One will advance the District's One Water strategy through a series of catalytic projects. A catalyst is an "agent that provokes or speeds significant change or action." With that definition in mind, catalytic projects are creative works, events, and/or opportunities intended to provoke ...

- community conversations around water and water stewardship through shared water stories.
- a deeper understanding of how all water adds value to and plays an essential role in our lives and communities.
- new ways to express the District's mission to "protect public health and the environment" and its vision to "enrich life through clean water and resource recovery."

...and speed development of...

- District capacity to engage in cross-sector collaboration to sustain and scale its arts and culture programming.
- opportunities for Madison-area artists to advance their own creative practice, through the context of broadening and deepening water stewardship.

Additionally, Advisors identified four basic prerequisites needed to ensure a project's success. Any project put forth should:

1. Lay out explicit expectations and project parameters.
2. Be structured in a supportive, flexible framework.
3. Provide enough direction for the artist to know what the overall goal is, while still leaving room for creative autonomy.
4. Be fully resourced, including fair compensation for artists' time and expertise.

To help operationalize Shop One Catalytic Programming, Advisors prioritized the following project tracks: Artist/Educator Residency, Artistic Creative Projects, Participatory Community Engagement, and Branding and Communications.

The following section outlines the opportunities and objectives specific to each track. Supporting documentation, RFQ and RFP templates, and process recommendations can be found in Appendices B-H.

It is important to note that these recommendations were designed holistically with each project track intended to build upon and complement the others. The District is advised to implement these projects using the process and sequencing outlined in this document and avoid a piecemeal approach which will compromise impact.

Artist/Educator Residency

A one-year residency provides an opportunity to build long-lasting and effective arts and cultural partnerships by giving District staff and artist-educators a chance to learn how to work in tandem. Currently, cross-sector engagement is stymied by a lack of shared understanding and language. As the US Water Alliance describes,

"Artists and cultural leaders must recognize the constraints and bureaucracy within which water utilities and quasi-government water agencies operate, and perhaps view it as a creative challenge to find ways to work within these constraints. Similarly, water entities need to create space for flexibility and experimentation within those constraints in order to effectively work with artists and communities."

- Advancing One Water Through Arts & Culture

Advisors prioritized the Artist/Educator Residency because it delivers the following capacity building opportunities for future Shop One community programming:

- Raise Shop One's profile by engaging with community members living across the Madison metropolitan area, welcoming them to be a part of future Shop One events and activities.
- Help identify ways to sustain relationships once a project is complete.
- Create a shared language to better communicate Shop One priorities and objectives with artists and community members.
- Develop the tools, practices, and processes needed to integrate Artist collaborators into the District's workflow.
- Identify learnings and best practices to improve future residency opportunities.

A one-year residency provides the sustained engagement necessary for an artist/educator to become familiar with priorities and programs that support the One Water mission, and for the utility to build capacity in working in this new way. The Artist/Educator can collaborate with District staff to create new tools and resources that are necessary to support continued growth and advancement of the One Water goals.

To help ensure the District/Artist partnership is equitable and productive, the Artist/Educator of this inaugural residency will also have a large role in defining the expectations and parameters of future residency opportunities.

Additional supporting documentation and recommendations can be found in Appendices B, C, and D.

Creative Project Process

Creative Projects are designed to pursue singular Catalytic opportunities with an artist or creative team. These discrete projects will give the District an opportunity to build relationships with Madison-area artists, while developing a portfolio of creative content that utilizes a variety of artistic mediums to build and strengthen individual and community connections with water.

Selected artists will collaborate with District subject matter experts to explore local, regional, and national water challenges and stewardship priorities. In addition, they will lead and implement artistic projects that achieve the following objectives:

- Raise public awareness and understanding regarding specific water priorities.
- Contribute to a portfolio of Shop One arts and cultural content and installations for ongoing public engagement.
- Generate awareness and public interest in Shop One Catalytic Programming.
- Build District capacity to work in tandem with artists and educators to design more creative and impactful public outreach.

In addition to the above recommendations, Advisor feedback was used to develop an RFP template and process outline to help streamline execution of Creative Projects without compromising artistic vision (see Appendix E).

Participatory Community Engagement Project

To best support arts and culture programming, water leaders need to develop robust engagement strategies that allow communities to participate in decision making throughout the design process. This will require a significant shift in approach. As the US Water Alliance noted,

"Traditionally, public engagement efforts related to water and wastewater services have been top-down, where government officials inform and educate the community on an important decision without engaging them in shaping the

outcome. In some cases, the public engagement process takes place after most design decisions have already been made, leaving utilities with little flexibility to integrate new ideas that may emerge from community members' input."

- Advancing One Water Through Arts & Culture

To correct this oversight, Advisors identified the need for a project that was centered around the dual objectives of:

- Engaging near neighbors in the visioning and creation of Shop One, and
- Long-range relationship building with priority communities.

To successfully pursue these objectives, the District will need to dedicate resources to secure community engagement expertise. This could be obtained by engaging an artist with experience in participatory community engagement, through a stand-alone consultant, or in-housed by paid staff depending on the District's specific engagement objectives. Regardless of the professional charged with fulfilling this role, community engagement is an important, meaningful, and labor-intensive task that must be compensated and not relegated to volunteer hours.

Engagement and Communication with Near Neighbors

The first and most pressing community engagement priority is to engage near neighbors in the design and renovation of the Shop One Building. As noted on the One Water Madison website: "The next iteration of this building is to support outreach, to expand the boundaries of the treatment plant, and to empower the communities served by the District to deepen its water stewardship." Advisors underscored the need to engage near neighbors on the front-end of the design process before any substantial design decisions are made.

An effective Shop One engagement and communication process would operationalize the Advisor-identified value of co-creating with communities by honoring place, creating community ownership of the narrative, and building water stewardship through relationships. This was underscored by one advisor's words, "We cannot be good stewards without strong community engagement and involvement in our universal goal." See Appendix F for more detailed recommendations regarding the Near Neighbors Engagement portion of the Participatory Community Engagement Project.

Long-Term Relationship and Integrated Planning

While engagement and communication with near neighbors is an extremely important portion of the Participatory Community Engagement Project, it alone is not enough. The

Advisors underscored the importance of engaging in sustained, catalytic conversations with priority communities (specifically low-income, black, Indigenous, and communities of color) as a foundation for long-term community relationships and fruitful collaborations.

A primary example of a high-priority engagement need is building and nurturing long-lasting relationships with the Ho-Chunk Nation, whose ancestral lands are the very foundation on which the District is built. Advisors recommend the District recognize this history with a Land Acknowledgement that meets the following guidelines:

- The Land Acknowledgement should be drafted in partnership with the Ho-Chunk Nation.
- It should recognize other indigenous groups with historical ties to the Madison area.
- It should emphasize the District's commitment to shared land stewardship with the Ho-Chunk Nation with the promise to consult on all land-use decisions.

For further information, see Appendix F.

Branding and Communications Project

A participatory engagement process is only effective if people desire to participate. Therefore, the Shop One engagement efforts must be complemented with a robust branding and communications strategy to promote catalytic programming. The needs are twofold: Build a recognized brand identity with the broader Madison-area community and attract a diverse pool of artist applicants for Shop One Catalytic Programming with a targeted communications strategy.

To generate broad community awareness and interest in catalytic programming, the District should dedicate resources to build a consistent Shop One brand identity using the following guidelines:

- Personalize Shop One: Shop One needs to be perceived as more than just a building, but as something people can relate to. Advisors recommend developing a Shop One ambassador or mascot to act as the public face of Catalytic programming. As one Advisor put it, "If you can connect Shop One to something alive, that is a very powerful draw."
- Make it a Conversation: Effective communication requires a back and forth between Shop One and the community. It should be social and interactive. For example, when using social media, post about projects and opportunities

unrelated to Shop One programming. Repost and share content from partners and artists.

- Storytelling: Humanize Shop One with a compelling narrative. Tell the story behind the project or program and provide a platform for community members to share their own stories about water.
- Be Accessible: Make it easy to connect with Shop One (online and in person) and share information about it with others.

To create compelling and engaging programming, Shop One will need to attract a diverse and skilled pool of project applicants. In addition to building a broad brand identity, Advisors recommend the District dedicate resources to pursue a targeted communications strategy aimed at Madison-area artists. A more detailed review of these recommendations can be found in Appendix G.

APPENDIX

- A. Advisor Biographies
- B. Artist/Educator Residency RFQ
- C. Artist/Educator Residency RFP (Public-Facing)
- D. Artist/Educator Residency Selection Process & Timeline (Internal)
- E. Artistic Creative Projects Brief
- F. Participatory Community Engagement
- G. Artist Communications and Recruitment
- H. Catalytic Project Selection Panel
- I. Mural Meeting Notes

Appendix A

Creative Collaboration Advisor Biographies

Alexandra Lakind (she/hers) - Alexandra is a doctoral candidate in Curriculum and Instruction and Environment and Resources at the University of Wisconsin-Madison, where she was the coordinator for Water@UW-Madison, a network of water researchers from over 40 departments and disciplines. From 2013-2017, she worked on a collaborative team to conduct community-based research to design arts programming across the Madison Public Library, and later applied these design principles to a city-wide environmental art series co-founded with Robert Lundberg. Alexandra has over a decade of experience across a diverse array of contexts consulting on and designing arts and educational programming to foster collaboration and environmental connection.

Carrie Breunig (she/her/hers) - Carrie is a youth worker, aspiring farmer, and artist at heart. She grew up in rural Wisconsin on a small farm and was raised to value all wild things. She has a BS from UW Madison as well as a graduate certificate from Edgewood Colleges Social Innovation and Sustainability Leadership program. She has over 15 years' experience in community-based education and is currently a program manager for the Lussier LOFT Teen Center at the Goodman Community Center. Her youth work centers around arts integration, environmental education, and teaching for justice. She is grateful for her years working with programs like Operation Fresh Start, Girls Inc. of Greater Madison, and Madison Empowering Responsibility in Teens. She is active in the organic farming community in Madison and spent a couple years living in the Kickapoo Valley coordinating the CSA and wholesale production at Driftless Organics.

Dakota Mace (she/her/hers) - Dakota Mace is a Diné (Navajo) photographer and textile artist who focuses on translating the language of Diné weaving history and beliefs through alternative photography methods, weaving, beadwork, and papermaking. She has also worked with numerous institutions and programs to develop dialogue and workshops on the importance of cultural appropriation concerning Indigenous design work. She received her MA and MFA degrees in Photography and Textile Design at UW Madison and her BFA in Photography from the Institute of American Indian Arts. She is currently a lecturer in photography at UW Madison and a photographer for the Center of Design and Material Culture. Her work as an artist and scholar has been exhibited nationally and internationally at various conferences and galleries. She has received

numerous awards, including the gener8or 2020 Fellowship.art grant, 2019 Wisconsin Triennial Recipient, Madison Magazine M List 2018 Awardee, and the Alice Brown Memorial Scholarship.

Hedi Rudd (she/her/hers) - Hedi Rudd is a former Southdale neighborhood resident who has been an active community organizer since being appointed to Mayor Bauman's Task Force on Race Relations in 1998. In 2001, she joined Bauman's staff as the Study Circle on Race Relations Coordinator, a program recommended by the task force. Hedi served two terms on the City of Madison Equal Opportunities Commission and was a staff member of the City of Madison Affirmative Action Department, prior to the creation of the Office of Civil Rights. After living in Las Vegas for six years, where she worked at Nevada Cancer Institute in various executive administrative positions, she returned to Madison and community organizing. An avid photographer, Hedi is often seen at community events telling the story of communities of color through her lens. Hedi is the 2019 recipient of Forward Community Investments Nan Cheney March for Justice Award.

Jenie Gao (she/her/hers) – Jenie is a full-time artist, creative director, and entrepreneur, specializing in social practice and impact projects, using mediums such as murals, public art, printmaking, and storytelling. She also has a niche consulting business in equitable best practices and systems for cultural organizations. She strives to create records and claim space for resilient, diverse stories. Jenie advocates for fair treatment of labor as a path to equity and diversity in the arts and the greater community that the arts represent.

Michael Ford (he/him/his) - Michael Ford, known as the "Hip-Hop Architect," is an architect, designer, and educator whose years of research, publications and lectures seek to fuse his two passions of hip-hop culture and architecture. Through hip-hop architecture, he provides an alternative to the western canon in architecture and urban theory. This model not only celebrates diversity, but also appeals to young people of color, encouraging them to join the profession and think critically about the built environment they live in. Michael is an instructor in the architecture program at Madison College and founder of BrandNu Design.

nibiwakamigkwe (they/them/theirs) – nibiwakamigkwe is a Métis, Onyota'a:ka, Anishinaabe, Cuban, and waabishkiwed Two-Spirit artist and organizer working in traditional Indigenous craftwork and contemporary Woodlands style to foster awareness of land protection, Indigenous cultural landscapes, and the complexity

of identity. They are committed to the long-term cultural work and community care tactics that transform social systems.

Rob Franklin (he/him/his) - Also known as Rob Dz, is the Media Projects Librarian for the Madison Public Library. As a Kennedy Center certified teaching artist for the Making Justice program, his primary residency focus is on Hip Hop, Personal Branding and Spoken Word as a positive form of self-expression. Rob has held residencies with Madison youth in elementary, middle, and high schools, community centers, the Dane County Juvenile Detention Center and Juvenile Shelter Home, Neighborhood Intervention Program, Madison Jazz Consortium, and with The Black Star Drumline. As a musician, he has performed with the likes of Nas, Eminem, Common, Talib Kweli, Dead Prez, and others. He recently was inducted to the American Folklife Center at the Library of Congress and The National Museum of African American History and Culture as a member of The Story Corps program.

Robert Lundberg (they/he) – Robert Lundberg makes music, photos, and videos, and thinks about and drinks water. They are currently a practicing attorney working to support Tribal environmental sovereignty. Their artistic work focuses on water infrastructure and the spaces it inhabits. They have performed and presented their work throughout the United States, Canada, and Europe at venues and festivals such as CURRENTS New Media Festival, Carnegie Hall, Newport Folk Festival, and Big Ears Festival. They earned their BFA in Jazz Performance from The New School and a JD and MS in Law and Environmental Studies at the UW-Madison.

Appendix B

Shop One Artist/Educator in Residence RFQ (Public Facing)

Quick-Read 1-Page Summary

What: Madison Metropolitan Sewerage District seeks to employ an artist/educator to design and execute a one-year residency. The purpose of this residency is to...

- Help connect community members to and in conversations about water and water stewardship
- Build community understanding of the value and essential role water plays for us all
- Offer an opportunity for the artist/educator to advance their own creative practice

The artist/educator will work in collaboration with District staff to explore water challenges and stewardship priorities, the artist/educator may lead and/or implement:

- Community outreach
- Generation of creative works, events, and/or opportunities that connect people to the District and strengthen their relationship to water
- Identification of ways to sustain relationships between the District and community members, both within and outside Shop One

Eligibility: Artist/Educators...

- Of any practice or discipline who live, work, or have connection to the Madison metropolitan area
- Able to commit to a 12-month partnership with the District and be available to meet during standard working hours every other week, preferably in person, as conditions allow.
- With community engagement, knowledge, experience and/or abilities
 - We value diversity of perspective and multiple ways of knowing. Artists/educators with a wide range of experiences and/or paths should apply. *Priority will not necessarily be given to those with long residence histories or traditional artist collaboration projects.*

Budget & Compensation: The selected artist/educator will be paid \$25,000. They will also have access to an expense budget of up to \$10,000.

How to apply: Find application instructions on the Shop One website:
<https://onewatermadison.org>

Date/time of informational session (if it is decided to have one): TBD

Background

Madison Metropolitan Sewerage District

The Madison Metropolitan Sewerage District (District) has been a leader in water stewardship and sustainability since it was formed in 1930 – returning water safely to the environment; recovering resources like nutrients to help crops grow and methane to generate power. The District embraces our Vision of enriching life through clean water and resource recovery and our mission of protecting public health and the environment. The District operates one resource recovery facility (the Nine Springs Wastewater Treatment Plant or NSWTP) as well as a variety of pumping stations and miles of influent sewers and effluent force mains.

Shop One

[Shop One](#) is both a physical building and a concept or approach to expanding the traditional operating model of the wastewater treatment plant. The building itself, located on the grounds of the NSWTP, has a rich history of adaptation, and is currently a vacant space with a large meeting room. Repurposing the building into a flexible, community-oriented space to help the District tell our story, remember our history, connect with the community, and look to the future opens up opportunities for the wastewater treatment plant to look outside of our fence and normal business hours; teach through interactions, provide hands-on opportunities and experiences; engage in conversations that challenge social norms and conventional thinking as well as collaborate and test new approaches to convey the One Water message.

Since the Fall of 2020, the District has convened Creative Collaboration Advisors made up of artists, educators, and community leaders from throughout the Madison region to help inform the launch and programming of Shop One. In addition to the larger District aims, the advisors have articulated a set of values to help guide the development of Shop One. These include:

Center the Artist

We create a framework that centers the artist's vision to advance reflection, conservation, and protection of water resources by:

- Valuing diversity of perspective and multiple ways of knowing.
- Using creativity to stimulate water connections and empower water stewardship.
- Believing that the artist should receive a livable wage for their work.

Co-Create with Communities

We recognize the privilege associated with green movements and commit to meeting communities where they are at by:

- Honoring place and connecting to local resources.
- Creating community ownership of the narrative.
- Building water stewardship through relationships – we all have a role and responsibility and can support each other's stewardship by building meaningful connections.

Make the Invisible Visible

We will build a line-of-sight between the District's work and a healthier water system for Greater Madison, Wisconsin by:

- Understanding how we got here - the effects of history (conflicting interests, challenges, and bias) on our infrastructure and systems for water stewardship.
- Understanding where we are - make the hidden systems for water stewardship visible.
- Understanding where we need to go - build an inclusive relationship-based system for water stewardship.

Residency Description

As part of the Shop One launch, the District seeks to employ an artist/educator to design and execute a one-year residency. The purpose of this residency is to ...

- Spark community conversations around water and water stewardship.
- Help community members connect and express their own water stories.
- Deepen understanding of how all water adds value to and plays an essential role in our lives and communities.
- Create an opportunity for the artist/educator to advance their own creative practice, through the context of broadening and deepening water stewardship.

During the one-year residency at Shop One, the artist/educator will collaborate with District subject matter experts to explore local, regional, and national water challenges and stewardship priorities. In addition, based on their own practice, the artist/educator may lead and implement some or all of the following activities:

- Outreach to community members living across the Madison metropolitan area, helping them understand their relationship with water and welcoming them to be a part of future Shop One events and activities.
- Collaborate with District staff to imagine creative ways to express its mission to “protect public health and the environment” and its vision to “enrich life through clean water and resource recovery.”
- Generate creative works, events, and/or opportunities that connect people to the District and strengthen their relationship to water.
- Identify ways to sustain relationships between the District and community members engaged both within and outside Shop One.

Residency Parameters & Expectations

The selected artist/educator will work with the District on a part-time basis for 12 months and will be paid \$25,000. This amount is based on an estimated rate of \$75 per hour for 333 hours of labor, which translates to roughly six hours of work per week over the course of the residency. The role does not include housing, transportation to and from Shop One, or childcare. Further, the artist/educator will ...

- Have access to an expense budget of up to \$10,000. The specific uses of this money will be determined between the selected artist/educator and the District. Additional expense support may be provided based on the planned activities of the artist/educator.
- Be encouraged to consider how they will utilize the Shop One space as part of their residency activities.

Throughout the residency, the artist/educator is expected to meet with district staff on a bi-weekly basis. Additionally, the artist/educator will provide the district with a mid- and post-residency reflection and summary of their activities with feedback on how to improve the residency for the future. Also, the artist/educator will make a presentation to District staff about their activities.

Eligibility

- Emerging-to-established artists with educator experience. “Educator” can mean many things and take on a variety of forms, but preference will be given to those with proven ability to help others learn about and connect with environmental causes.
- Artist/Educators of any practice or discipline who live, work, or have connection to the Madison metropolitan area
- The ability to commit to a 12-month partnership with the District and availability to meet in person during standard working hours *TBD* times a week.
- Community engagement, knowledge, experience and/or abilities.
 - We value diversity of perspective and recognize there are multiple ways of knowing. We encourage artists/educators with a wide range of experiences and/or paths of community engagement work and multi-disciplinary practices to apply. Priority will not necessarily be given to those with long residence histories or traditional artist collaboration projects.

Selection Process and Timeline

[Date]

Shop One Artist/Educator Application opens. For additional information, please visit <https://onewatermadison.org>

[Date & Time]

Shop One informational webinar will be led by District Staff and the Residency Selection Panel. If you are unable to attend, please submit your questions by [Date] to [Name, email] and we will address them during the webinar. A recording of the webinar will be available at <https://onewatermadison.org>.

[Date & Time]

Application deadline. Please submit all required application materials to <https://onewatermadison.org>.

[Date Range]

The Selection Panel will review applications and select three finalists to develop a residency proposal. *

[Date Range]

Each finalist will take part in a tour of the Nine Springs Wastewater Treatment Plant and Shop One, and a discussion with district staff regarding themes and objectives for the residency. Finalists will receive \$750 to develop a residency proposal.

[Date]

Residency proposal submission deadline.

[Date]

Final selection announced.

*The District holds the right to engage applicants in short informational interviews, with the intent of better understanding the artist's vision and making an informed decision.

RFQ Selection Criteria

The Shop One Artist/Educator Residency program is open to artists, educators, and cultural workers of all disciplines, including but not limited to: visual art (all mediums), performing arts, literary arts, graphic arts/design, arts education, community-based civic and/or social practice, interdisciplinary arts, community organizing. The selection of three finalists will be based on the following criteria:

1. Experience working as a practicing artist and/or educator.
2. Interest in, connection to, and/or experience engaging with populations and/or communities who have not had previous engagement with the District.
3. Experience using creative practice to inspire environmental stewardship.
4. Interest in, connection to, and/or experience using storytelling to inspire and inform.
5. Experience working with a multidisciplinary team.

Criteria Details

Experience as a Practicing Artist/Educator - 45 points

- Minimum 5 years' experience as a practicing artist or educator. NOTE: "Experience" is not confined to a proven record of conventional public art commissions. We encourage artists/educators with a diverse background of creative practice to apply.
- A demonstrated focus on community engagement as part of your creative practice.

Engaging and Working with Communities - 45 points

- Demonstrated experience or interest in engaging and working with communities on creative and/or educational projects.
- Knowledge and skills to ensure equitable engagement with communities, including but not limited to honoring place and connecting to local resources, and creating community ownership of the narrative.

- Exceptional cultural competency and demonstrated ability to work collaboratively with community members from a diverse range of social, cultural, and economic backgrounds. *Preference will be given to applicants who have experience or interest in engaging with low-income, Black, Indigenous, and communities of color.*

Experience Inspiring Environmental Stewardship through Art/Education - 30 points

- Demonstrated experience or interest in using creative artistic or educational practices to inspire personal connections to the natural world.
- Experience or interest in using relationship-based approaches to encourage communal environmental stewardship.
- Demonstrated experience or interest in working in the field of environmental justice.

Storytelling - 20 points

- Demonstrated experience or interest in using your creative practice to tell a story that builds a line-of-sight between actions and consequences, or between history and the present.
- Demonstrated ability or interest in using your creative practice to tell a story that enables the audience to “see” what was previously “unseen.”

Professional Experience Working with a Multidisciplinary Team - 15 points

- Strong communication skills including interpersonal, facilitation, and presentation skills.
- Ability to instruct and lead MMSD staff regarding principles for effective community engagement.
- Ability to problem solve and overcome the unexpected obstacles inherent to collaborative projects.

RFQ Application Requirements and Instructions

Please submit all RFQ application materials by [*Date TBD*]. To accommodate the widest array of creative practice, we encourage applicants to submit application materials in a manner that best reflects your work, which could include, but is not limited to, images, audio, video, and/or written narrative. Applications can be submitted online using the RFQ webform at [*Submission Webpage*]. The application webform includes the following sections:

- Applicant Information
- Applicant Narrative/Cover Letter
- General Work History
- Work Samples
 - Community Engagement
 - Environmental Stewardship
 - Storytelling

Applicant Information:

You will be asked to provide the following information

- General contact information: Name, phone number, and email address (required)
- Online resources: website, social media handles, blogs, etc. (optional)
- Demographic information: Age, gender identity, race/ethnicity, [additional items TBD] (optional)

Applicant Narrative/Cover Letter - 900 words or five minutes for a video/audio submission

Narratives should address the following questions:

- Why are you interested in this residency opportunity?
- What experience or knowledge are you most excited to bring to this residency?
- How do you see this residency contributing to your growth as an artist/educator?
- Please include any other information you feel is relevant for the selection panel to know.

General Work History - 900 words or five minutes for a video/audio submission

This section requirement can be satisfied with a resume, CV, or narrative, and should describe your professional, volunteer, and/or lived experience relevant to this opportunity. If you have not previously completed a public art or education project, describe the skills and training you have acquired that will enable you to successfully lead and complete such a project.

Work Samples

Please submit up to four work samples (or project narratives) that showcase your body of work regarding the following selection criteria. Submissions may be flexible in style, length, and approach, but should provide the following information where applicable.

1. General Description or Abstract:

- a. Work Sample Title or Number (if applicable).
- b. Project/Program Description: What was the purpose or objective of the project/program? Where and when did you work on this? Who was the intended audience?
- c. Roles and Relationships: What was your role on the project/program? Who did you partner with?
- d. Project/Program Outcomes: What was the final product of this project/program? What lasting impact did it have on its intended beneficiaries?

2. Engaging and Working with Communities (if applicable):

- a. What communities were involved in the project/program and how?
- b. Describe your community engagement approach and/or process.
- c. How did you ensure engagement was equitable and not extractive?
- d. How did you ensure the program/project honored place and connected to local resources?

3. Experience Inspiring Environmental Stewardship (if applicable):

- a. What was the environmental purpose or objective of the project/program?

- b. How did the project inspire personal connections to the natural world?
- c. How did you use relationships to encourage communal environmental stewardship?

4. *Storytelling (if applicable):*

- a. What was the storytelling objective of the project/program?
- b. What was the moral of the story? What did the story uncover for the audience?
- c. How did the project build a line-of-sight between actions and consequences, or history and the present?

File Submission

Submission materials may be uploaded to the webform in the following formats:

- Written documents [*TBD*]
- Images [*TBD*]
- Audio [*TBD*]
- Video [*TBD*]

Submitting Applications by Mail

If you would prefer to mail in a hard copy of your application, please ensure it contains the previously outlined information. Applications must be postmarked no later than [*Date*], and should be addressed to:

[*Project Coordinator Name*]
1610 Moorland Rd., Madison, WI 53713
RE: [*Project Name*] Submission

Application Assistance

Shop One is committed to improving access to our project and program opportunities. Applicants needing technical assistance uploading or formatting files, would like their submission reviewed, or have submission related questions should contact [*Name*] at [*email*]. If email proves inadequate to answer your questions, you may schedule a 30-minute phone or video-conferencing call.

Appendix C

Shop One Artist/Educator in Residence RFP for Finalists (Public Facing)

Congratulations! You have been selected as one of three Artist/Educator finalists to create a residency proposal. To help inform and inspire your proposal, you will be asked to take part in a tour of the Nine Springs Wastewater Treatment Plant and Shop One, and a discussion with district staff regarding themes and objectives for the residency. Proposals may be submitted via writing, video, or audio. You will receive \$750 in compensation for proposal development.

Selection Process and Timeline

[Date]

Should you wish to continue and submit a residency proposal, please notify the District by *[Date]*. If you decline, the opportunity will be extended to the next highest scoring applicant.

[Date Range]

Schedule tour of Nine Springs Wastewater Treatment Plan and Shop One.

[Date Range]

Finalists can submit follow up questions to *[Name]* at *[Email]*.

[Date & Time]

Proposal submission deadline. Please submit all required proposal materials to <https://onewatermadison.org>.

[Date Range]

The Selection Panel will review proposals and may schedule interviews.

[Date]

Final selection announced.

RFP Selection Criteria

Finalist proposals will be assessed based on the following criteria:

1. Creative Vision
2. Community Engagement Approach
3. MMSD Engagement Plan
4. Ongoing Community Impact

Criteria Details

Artist/Educator's Creative Vision: How well does the plan align with Shop One values?

- Does the plan advance reflection, conservation, and protection of water resources through creative engagement?
- Do activities honor place and connection to local history?
- Does the plan make the invisible visible by illuminating the hidden systems for water stewardship?

Community Engagement Approach: How well does the plan ensure equitable engagement with communities?

- Is the plan clear regarding which communities will be engaged?
- Do plan activities connect to local resources and create community ownership of the narrative?
- Do plan activities effectively communicate the Finalist's ability to competently engage with the identified communities?
- Will the plan strengthen water stewardship through relationship building?

District Engagement Plan: How well does the plan engage the District – its people and place?

- Does the plan incorporate ways to engage District staff?
- Does the plan incorporate the use of the Shop One building?

Ongoing Community Impact: How will the plan create long term relationships and opportunities?

- How will relationships developed over the course of the residency be maintained?
- Is there an opportunity for ongoing engagement with participating communities?
- Does the plan include creations/deliverables that may last beyond the scope of residency?

RFP Application Requirements & Instructions

Please submit all RFP application materials by [*Date TBD*]. We encourage applicants to make submissions in a manner that best reflects your work, including images, audio, video, and/or written narrative. Written narratives should be no more than [*TBD length*] ([*time*] for audio or video submissions).

Your submitted narrative should include the following:

- Residency Summary
- Residency Plan
- Residency Timeline and Process
- Residency Expense Budget

Residency Summary: 900 words or five minutes video/audio

A narrative summary describing your vision for the residency, and the themes and objectives you will pursue with your creative practice.

Residency Plan:

The residency plan should address the following criteria.

- Community Engagement Approach:
 - Identify what community, or communities, you will seek to engage with, and how.
 - Describe how you will ensure community engagement is equitable and that community members retain ownership of their narrative.
 - Describe how the community, or communities, will be enriched by the engagement.
- District Engagement:
 - Provide descriptions for specific activities for the residency.
 - Description of how District buildings will be utilized during the residency (if applicable).
 - Description of any logistical support from District staff that you feel would be necessary to help ensure the success of the residency (if applicable).
- Ongoing Community Impact:
 - What relationships will be developed during the residency? How will these be maintained?
 - Will the residency produce durable deliverables for the communities engaged?

Residency Timeline & Process:

Map out the project steps and prospective timeline for project activities and deliverables.

Residency Expense Budget:

Description for associated project expenses. Please break it down into specific line items. There is up to \$10,000 for an associated expense budget.

*It is the District's intention to respect the intellectual property of artists. *

All final proposals considered will be kept confidential to the District and proposal selection panel internally unless otherwise agreed upon between the artist and the District. Should an idea that is generated as part of this process be considered for future implementation, the contributing artist will be given the first right of refusal.

Proposal Submission Assistance

Applicants needing technical assistance uploading or formatting files, would like their submission reviewed, or have submission related questions should contact [Name] at [email]. If email proves inadequate to answer your questions, you may schedule a 30-minute phone or video-conferencing call.

Appendix D

Shop One Artist/Educator Residency: Selection Process and Timeline (Internal)

Artist/Educator Residency RFQ/RFP Selection Process and Timeline

[Week 1 - Launch]

RFQ submission request goes live on <https://onewatermadison.org> along with virtual instruction resources. Promotional campaign launched on social media and other identified platforms.

[Ongoing from launch to deadline]

Shop One Selection Process Coordinator responds to applicant questions and assistant with requests.

[Week 2]

Shop One informational seminar (if conducted) will be led by District staff and the project “ Selection Panel. Participants will be encouraged to submit questions to <https://onewatermadison.org> up to two days before the seminar.

[Week 3]

Selection Panel receives applicant scoring rubric.

[Week 4]

RFQ submission deadline.

[Week 5 - Selection Round 1]

The Selection Panel members will independently review assigned applications using Round 1 Rubric (the Artist/Educator Residency Round 1 Rubric can be reviewed [here](#)) and submit their scoring sheets to the Selection Panel Coordinator. The Selection Panel Coordinator will collect completed rubrics and tabulate a combined score for each application.

[Week 5 - Selection Round 2]

The 8-10 highest scoring applications will automatically move to Round 2. Selection Panel members may nominate one “at large” applicant from the elimination pool to progress to Round 2 for a second look. Selection Panel members will review applications using the Round 2 Rubric (the Artist/Educator Residency Round 2 Rubric can be reviewed [here](#)). The Selection Panel Coordinator will collect and synthesize completed rubrics.

[Week 6 - Final Selection]

Top scoring applicants will be identified (5-7). If requested by Selection Panel members, interviews will be scheduled with, or questions submitted to, the top applicants. The Selection

Panel will meet (in-person or virtually) to review the round three applicant pool and identify the project Finalists. The Selection Panel Coordinator will facilitate the finalist selection meeting.

[Week 7]

Finalists selected and given ___ days to accept or decline the opportunity. If a finalist does not accept, the offer will be extended to the highest scoring semi-finalist.

[Week 8]

RFQ Finalists Announced.

[Week 9]

Finalists will be given a tour of the facilities and allowed to submit questions to the Selection Panel or District staff.

[Week 10]

Finalists will submit their residency proposals for review.

[Week 11]

Selection Panel members will review, and grade proposals independently based on the RFP selection criteria (see example below).

[Week 12]

The Selection Panel will meet (in-person or virtually) to review finalists' proposals and select a winner.

Shop One Artist/Educator RFP Selection Criteria

Finalist proposals will be assessed based on the following criteria:

1. Creative Vision
2. Community Engagement Approach
3. District Engagement Plan
4. Ongoing Community Impact

Criteria Details

Artist/Educator's Creative Vision: How well does the plan align with Shop One values?

- Does the plan advance reflection, conservation, and protection of water resources through creative engagement?
- Do activities honor place and connection to local history?
- Does the plan make the invisible visible by illuminating the hidden systems for water stewardship?

Community Engagement Approach: How well does the plan ensure equitable engagement with communities?

- Is the plan clear regarding which communities will be engaged?

- Do plan activities connect to local resources and create community ownership of the narrative?
- Do plan activities effectively communicate the finalist's ability to competently engage with the identified communities?
- Will the plan strengthen water stewardship through relationship building?

District Engagement Plan: How well does the plan engage the District – its people and place?

- Does the plan incorporate ways to engage District staff?
- Does the plan incorporate the use of the Shop One building?

Ongoing Community Impact: How will the plan create long term relationships and opportunities?

- How will relationships developed over the course of the residency be maintained?
- Is there an opportunity for ongoing engagement with participating communities?
- Does the plan include creations/deliverables that can last beyond the scope of residency?

Appendix E

Creative Projects RFQ/RFP Process Guidelines

The purpose of this document is to provide guidance for the development of a singular Creative Project RFQ and (optional) RFP. Given the broad range of possible Creative Projects, in some cases, an RFQ may be all that is required to find the right applicant. Whereas, projects with explicit requirements regarding process or deliverables (e.g. building redesign, community engagement approach, etc.) may need an additional RFP process to identify the desired proposal or approach.

Background

The purpose of this section is to provide potential applicants with the background needed to understand the project opportunity and determine if they are interested in applying. The section should include the following information:

- An explanation of the discrete learning or engagement objective that needs to be addressed. Examples include:
 - Salt Wise Champion Recognition Project to draw awareness to chloride pollution.
 - P(ee)SA Project to build a “learning lavatory” to teach Shop One visitors that toilets are not trash cans.
- A description of the type of deliverable expected of the artist. Examples include:
 - Traveling exhibit.
 - Educational curriculum.
 - Architectural and/or art installation project (e.g., Shop One Conference Room or Fish Room redesign).

Project Description

The project description should establish the project’s artistic, educational, and/or engagement objective(s) to give structure and direction to the Artistic Creative’s vision for the project. Examples include:

- Design an art installation within the Shop One space.
 - Create an artistic presence within Shop One that makes the value, essential nature, and fragility of water visible and invites reflection from visitors on their own stories and relationships with water.
- Creation of a traveling exhibit to be launched at Shop One:
 - Develop an artistic exhibit that can begin at Shop One and then be moved to various other locations. The exhibit should be, in a sense, self-sustaining – meaning usable by the District without necessitating the artist’s continuing presence along with it.

- Development of an educational curriculum for use in multiple contexts:
 - Create an educational curriculum that could be utilized in a variety of learning environments, such as museums, classrooms, home schooling, and after-school programs. The materials that are created should be targeted toward the age group of *TBD* and/or should be differentiated to meet the needs of varying age and ability levels.
- Design and execution of artistic creations that incorporate the natural landscape surrounding the District.
- Design and execution of “The Fish Room” within the Shop One to create an educational space for visiting school groups.

Parameters & Expectations

Parameters and expectations should establish the project fee, requirements, and resources available to the artist/team selected. For example:

- A \$_____ fee will be paid to the selected creative(s)
 - Have access to an expense budget of up to \$ *TBD*. The specific uses of this money will be determined between the selected creative(s) and MMSD. Additional expense support may be provided based on the planned activities of the artist/educator.
 - Studio/workshop/office space within Shop One **OR** a stipend to cover overhead costs associated with finding and using a private space (to be discussed).
- The creative(s) will be expected to regularly meet with District staff to provide information about how the chosen project is progressing. Frequency and mode of communication (in person, Zoom meeting, etc.) will be determined between selected creative(s) and District staff and may be dependent upon the project that is chosen.

A process for project evaluation may be put in place, dependent upon which project is being completed. This might include such steps as: an exit interview with District staff, a presentation made by the artist for District staff, gathering of community feedback about the project and its success at achieving its objective, etc.

Qualifications

Qualifications will be project specific and tied to project objectives. For more complex projects it might be useful to consult an experienced professional artist to provide guidance on the necessary skills and experience to successfully complete the project. This consultant could also assist with the development of selection criteria and serve on the selection panel.

RFQ Process and Timeline

The following is a suggested approach for selection process implementation and timeline:

[Week 1]

Artistic Creative Projects Application opens. For more information, visit *[Application Webpage]*

[Week 2 and 3]

Informational webinar will be led by District staff and the Residency Selection Panel. If you are unable to attend, please submit your questions by *[Date]* to *[Name, email]* and we will address them during the webinar. A recording of the webinar will be available at *[Application Webpage]*.

[Week 4]

Application deadline. Please submit all required application materials to *[Application Webpage]*.

[Week 5 and 6]

The Selection Panel will review applications and make their selection.

[Week 7]

Announcement of selected creative(s), or proceed to the RFP process (see below).

*The District holds the right to engage applicants in short informational interviews, with the intent of better understanding the artist's vision and making an informed decision. *

RFQ Selection Process

The selection process will be as follows:

- A Request for Qualifications will be issued and promoted
- Prospective creatives apply through the RFQ – sharing their skills, capabilities, and past experiences.

District staff will review RFQ responses and select their finalist(s). The District holds the right to engage applicants in short informational interviews, with the intent of better understanding the artist's vision and making an informed decision.

RFP Process and Timeline (optional)

If the District determines that an RFP is warranted, the following timeline picks up where the RFQ process ends:

[Week 7]

Finalists selected and given ___ days to accept or decline the opportunity. If a finalist does not accept, the offer will be extended to the highest scoring semi-finalist.

[Week 8]

RFQ Finalists Announced.

[Week 9]

Finalists will be given a more detailed account of project requirements and parameters. This could include a tour of the relevant facilities, and/or informational interviews with District staff or the Selection Panel.

[Week 10-11]

Finalists will submit their project proposals for review.

[Week 12]

Selection Panel members will review, and grade proposals independently based on the RFP selection criteria.

[Week 13]

The Selection Panel will meet (in-person or virtually) to review finalists' proposals and select a winner.

Creative Project RFP Selection Process General Recommendations

Selection criteria will be project specific and should be tied to explicit objectives and parameters. To succeed, the District needs to identify and clearly communicate these objectives and parameters, while still leaving room for artist autonomy. The Advisors offered the following recommendations for how to balance structure with flexibility:

- Prior to posting an RFP, consult with an experienced artist to get a realistic range of pricing and review RFP language for clarity.
- When soliciting project quotes, ask artists for pricing tiers to get a better understanding of cost and scope.
- compensate applicants for proposal development and ensure they will retain ownership of the project idea, with the understanding that the District reserves the right of first refusal.

Sample Creative Project Process: Fish Room RFQ

Background

The Madison Metropolitan Sewerage District (District) has been a leader in water stewardship and sustainability since it was formed in 1930 – returning water safely to the environment; recovering resources like nutrients to help crops grow and methane to generate power.

The District is seeking a Madison-based artist/architect or creative team to redesign its Fish Room into an inviting, educational space for visiting student groups. Located at the District's Nine Springs Wastewater Treatment Plant (NSWTP), the Fish Room is currently a 450 sq. ft industrial space containing a 50gallon aquarium that is stocked with bluegill and fed by a constant flow of plant effluent. The Fish Room denizens swim and thrive in the treated wastewater, which 24-hours prior was flushed down thousands of area toilets, demonstrating the cleaning powers of a modern sewage treatment plant.

The fish room is a popular stop on district tours, and reminds visitors that 'there is no away' - all waters are connected, and all waste goes somewhere. The treatment plant is an "end of pipe" waste management facility, designed to handle an array of traditional contaminants. Unfortunately, many new and emerging pollutants cannot be efficiently removed by the standard treatment process. A more cost-effective solution is to prevent this pollution in the first place. To that end, it is up to every Madison-area resident to do their part in protecting our water resources, keeping downstream communities safe.

Project Description

This project will design the Fish Room, making the essential nature, and fragility of water visible and inviting reflection from visitors on their own stories and relationships with water.

A successful project will achieve the following objectives:

- Showcase the effects of pollutants on water.
- Help visitors see what is unseen and better understand the steps of water treatment.
- Use multiple mediums to tell the story through architecture, installation, visuals, and activities.
- Create both a physical installation at the Fish Room and an online virtual companion exhibit.

Parameters & Expectations

- The total budget for this project is \$35,000. fee will be paid to the selected creative(s), Depending on the project, they will also...
 - Have access to an expense budget of up to \$15,000. The specific uses of this money will be determined between the selected creative(s) and MMSD. Additional expense support may be provided based on the planned activities of the artist/educator.

- The creative(s) will be expected to regularly meet with District staff to provide information about how the chosen project is progressing. Frequency and mode of communication (in person, Zoom meeting, etc.) will be determined between selected creative(s) and District staff and may be dependent upon the project that is chosen.
- The creative(s) will be expected to work with an architect and/or building contractor to oversee installation and design compliance.

Qualifications

The successful applicant will meet the following qualifications:

- Extensive experience and track record with designing and implementing complex art installations.
- Experience with curriculum development for school aged children.
- Ability to work with building contractors as part of a design-build process to implement the installation.
- Desired background in environmental sciences.
- Experience designing compelling virtual content.

Madison Metropolitan Sewerage District 'Fish Room' 2019

Interior door to UV disinfection gallery & effluent pump room



Same door, fish tank



Effluent fish tank



Storage countertop & exterior entrance



Natural light from exterior doors, fabric wrapped panels used as tack boards for display



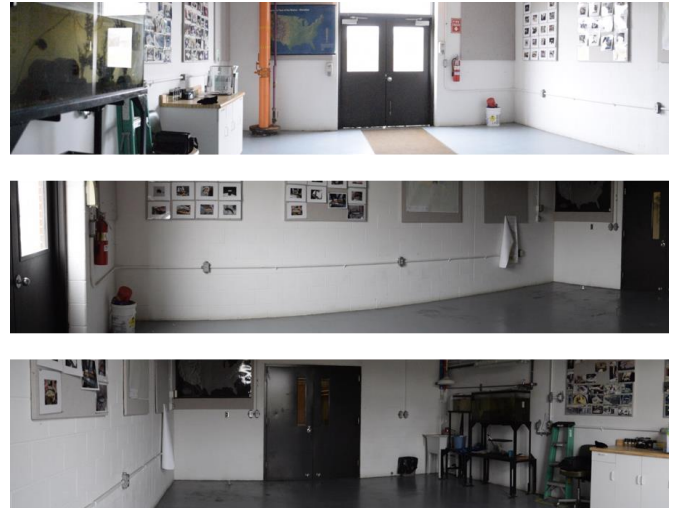
Exposed ducts & pipes, track lights



About the room

About 480 Sq. Ft - Adjacent spaces (not pictured) including storage, bathroom, laboratory space that have the same 'industrial' look are also potential opportunities for branding/messaging updates.

Panoramic Shots of the Room



The room is currently used intermittently as a stop on plant tours (groups of up to 30 people at a time). There are currently around 2,000 people coming to the plant per year. Many of them are elementary-school aged.

We hope that with an update, this space can become an engaging educational space that reflects the district's brand identity, reinforces tour messaging, and importantly, conveys pollution prevention themes including calls to action for visitors.

From a management perspective, it is important to note that there are no employees working full-time out of this building. This room will be the primary access point for moving construction equipment inside the building beginning Fall 2020 for an update of the plant's UV disinfection system. Construction will conclude by April 15, 2021.

Appendix F

Participatory Community Engagement

Engagement and Communication with Near Neighbors

When beginning the process of project development, it is important to have a solid understanding of the community – who are the key individuals and groups? What (and who) are the community’s assets? What are the greatest areas of need? Finding the answers to these questions is the first step in effective and authentic community engagement. To realize the vision of the District as a collaborative community partner, there needs to be a focus on outreach, going out to where the people are, and engaging in conversations. For this to happen, the Advisors identified the need for a role within the District that is specifically geared towards this work. This person would take the lead on opening the lines of communication between the District and the community, laying the foundation for relationship building, and gaining a better understanding of community assets and needs. This portion of the Participatory Community Engagement Project should be prioritized to begin as soon as possible, so invaluable community voice and collaboration can be utilized throughout the process of developing Shop One into a communal space.

Long Term Relationship and Integrated Planning

For ongoing capacity building, it will be crucial for the District to identify and begin relationship building with a roster of cultural and/or community engagement consultants who can be collaborated with while Catalytic Projects are planned and executed. It is recommended that the District allocate resources toward this goal. Ongoing community relationship building and communication will help the District identify community members who could be called upon and contracted with as Community Engagement Specialists. Any person, or team, considered for this consulting role should:

- Have demonstrated community engagement experience.
- Prioritize access and equity, clearly exemplifying what it means to work through a lens of social justice.
- Whenever possible, be a member of the community. As one of the advisors noted, “Very successful community coordinators tend to be very familiar with the particular locality – they know the heartbeat of the area, they know the work that needs to be done, and they have the ability to call up people from the community to engage.”
- Give precedence to the building of transformational over transactional relationships.

Community engagement expertise could be obtained by engaging an artist with experience in participatory community engagement, or as a stand-alone consultant, depending on the

District's specific engagement objectives. However, the role should assist with the following capacity building objectives:

- Create a system for two-way communication between the District and community members that supports ongoing outreach to the community and gives community members access to District decision makers.
- Build trust with underserved populations that have not traditionally engaged with the District.
- Expand the District's outreach capacity by building and sustaining relationships with a diverse network of community leaders and organizations.

This consulting role should be tasked with creating a system for two-way communication between the District and community – building pathways that are supportive of the District's outreach and communication to the community and community members being able to access the District and decision-makers. A two-way path of connection will lay the foundation for authentic communication and will support the District in gathering feedback from a more diverse array of Madison-area residents

Appendix G

Artist Communications and Recruitment

As previously stated, it is vital to the Madison Metropolitan Sewerage District's mission and the success of the Catalytic Projects that resources are specifically allocated and used for a Branding and Communications Project. This project will center around a goal of raising awareness of the District, its mission, and the opportunities for engagement.

The following is a list of guidelines that resulted from the Advisors' discussions. These recommendations outline objectives and lay parameters for moving forward with this project.

- Establish a dedicated budget and pool of resources that can be drawn upon when related needs are identified.
- Create a social media communication strategy that includes platforms dedicated to visual content, such as Instagram, Snapchat, and TikTok. The social media strategy should pursue the following two broad objectives:
 - Raise the profile of Shop One Catalytic Projects among Madison-area artists/creatives by advertising commission opportunities.
 - Establish Shop One as an advocate of Madison-area artists/creatives by promoting local artists and community arts initiatives.
- All promotions should direct interested parties to a dedicated website for Shop One Catalytic Projects. The website would serve as a comprehensive resource for potential applicants and should include (but not be limited to) the following:
 - Webinar with project description and submission instructions.
 - Brief video or digital tutorial for each major selection criteria to better communicate expectations.
 - Virtual tour of Shop One and the Nine Springs Wastewater Treatment Plant.
 - Web form to capture applicant questions.
 - FAQ page that is regularly updated with common applicant questions during the RFQ submission period.

- Hours of operation for all District spaces relevant to the project, or scheduled group tours for spaces that are not open to the public.
 - Online submission forms for applicants to upload RFQ/RFP application materials, as well as application mailing instructions for those who do not have reliable internet access.
- Design and develop the necessary instructional and promotional content for the website onewatermadison.org.

Appendix H

Catalytic Project Selection Panel

This Appendix documents Advisors' recommendations regarding the recruitment and composition of project selection panels to support ongoing Catalytic Project programming for the District.

Selection Panel

Selection panels that are chosen for District-Arts collaborative projects are a vital agent in ensuring that the work being done centers equity and community relationship building throughout the entirety of the process. Panels need to be assembled with the utmost of intentionality, using a process that is rooted in the insights shared by the Advisors. Their recommendations are as follows:

Panel Size

Panels should be composed of five or seven people, depending on the complexity of proposals under review and the relevant experience needed to assess them. This sizing will provide the opportunity for a variety of voices to be heard and considered but will also keep the panel small enough that it can remain limber and efficient. The panel is best served with an odd number of people, which would prevent situations where the panel is unable to come to a majority consensus.

Panel Composition - General Guidelines

Selection panels that are inclusive of multiple perspectives will be vital to the functioning of a purposeful, inclusive process.

1. Artist involvement: Roughly half of the panel should be artist representatives. If there is an odd number of panelists, the District should err on the side of artist involvement (e.g., in a panel of five people, three should be artists; seven-person panel, four should be artists). The Advisors recommend that chosen artists should have demonstrated professional practice, with a focus of community engagement and/or social practice art.
 - a. Following the inaugural year of the Artist/Educator residency, the exiting resident should be included on the incoming resident's selection panel.
2. Indigenous Representation: Shop One and the District's coverage area are on ancestral land of the Ho-Chunk Nation. In acknowledgment to the Ho-Chunk community, their elders both past and present, and future generations, the Advisors recommend prioritizing permanent Ho-Chunk representation within the selection process. Even if the District-arts collaborative project is not specifically engaging the Ho-Chunk peoples, any community engagement or artistic creation would still take place on their traditional lands – necessitating the inclusion of their voices wherever decisions are made.

3. Diversity: There are many kinds of diversity to consider when creating a panel – age, gender identity, race, culture, levels of artistic experience, etc. While it would be impossible for the District to create selection panels that are inclusive of the entirety of this vast array of perspectives, it is highly recommended that chosen individuals are representative of this incredible heterogeneity. Care should be taken to ensure the inclusion of people who are a part of non-dominant identities.
4. Other considerations: If the District has moved forward with the Community Engagement recommendations that are included in another section of this report, then the Community Engagement Specialist should also be a part of the selection panel.
5. Continuity: In projects with a multi-step selection process, the selection panel decided upon for the initial RFQ application review should be kept the same for all subsequent decisions that are made regarding that project.
6. Panel Authority: Once the selection panel agrees upon an applicant, it is vital that their choice is upheld as the final word in the decision-making process. A secondary system of decision-making would greatly undermine the trust, confidence, and relationships the District is working to build with selection panel members and the local arts community.

In the spirit of the Advisor-identified value of Centering the Artist, the names and professional qualifications of selection panelists should be shared with applicants before the selection process begins. This transparency is key to building trust between the District and applicant artist collaborators.

Appendix I

Meeting One - November 17, 2020

Show sidebar

Meeting #1 - Welcome & Orientation - November 17, 2020 - Completed	
Objectives:	<ul style="list-style-type: none"> Officially welcoming the Advisors to Shop One Catalytic Projects and the District. Introduction to Shop One mission and vision as well as One Water. Exploration of Why Does Water Matter to You?
Activities:	<ul style="list-style-type: none"> Presentations Breakout Session: Why Does Water Matter to You?
Deliverables:	<ul style="list-style-type: none"> Recording and Transcript Mural Updates

creationINcommon
strengthening communities through shared creativity

Double-Click To Re-Watch The Meeting



The Water Shop Conceptual Framework

Water: Possible space to stimulate water connections

Mission: Engage and empower water stewards

Values:

- Shared understanding that inspires experimentation, creativity, learning and engagement.
- Flexible platform to adjust to evolving collective social learning over time.
- Produce connections and dialogues.
- Collection of video paper presentations.
- Support plant tours and other District needs.
- Expand knowledge.
- Enable curiosity.
- Build capacity as a vibrant partner in overall community well-being.

Background: The Midtown Metropolitan Sewerage District (MSD) operates one resource recovery facility, the New Springs Wastewater Treatment Plant or NSWTP, as well as a variety of pumping stations and other of various assets and effluent treatment. The District has been a leader in water stewardship and sustainability since it was formed in 1993 - reducing water usage by 10% in its operations, increasing resources like rainwater to help meet goals and reduce its overall footprint. The District embraces our *Legacy of Working Smarter* through clean water and resource recovery and our *Mission of protecting public health and the environment*.

Opportunity: As a required element in our renovation due to the construction of the new Maintenance Facility, flexible space will be available in the renovated Shop 1 to house a large meeting room that will be used for District staff, tours and other types of outreach. Embracing and leveraging this opportunity for resource valuable space will help the District tell our story, welcome our visitors, look to our future and express our message.

In addition to creating meeting space, the Water Center will allow the District to support activities of our firms and normal business hours, reach through interactions, hands-on opportunities and experiences, engage in conversations that challenge social norms and conventional thinking with a challenge and new opportunities to connect our message. "Did you know? Water is Gold. You can't create more of it. We all live, work and play in the same watershed. By changing the way you think about water, you have the power to improve the quality of life in our planet. Be a leader. Make little changes for you and your children's children. Repeat every shop of water you have."



Center the Artist	Co-Create with Communities	Build a Line-of-Sight	Make the Invisible... Visible
Engaging artistic perspectives to advance reflection, conservation, and protection of water resources	Recognizing the privilege associated with green movements. Ensuring that we are meeting communities where they are	Learning from natural systems	Creating visual cues that help guide
Valuing diversity of perspective and multiple ways of knowing	Honoring place and connecting to local resources	Respecting first peoples stewardship of water	Showing people the journey in a way they could never actually see it - e.g. "a camera down a toilet."
Using different creative approaches to stimulate water connections and empower water stewards	Creating community ownership of the narrative	Seeing the cause and effect of history and change. Understanding the conflicting interests, challenges, and bias.	Making sure what we do is accessible and understandable
Ensuring that artists receive a livable wage for their work.	We all have a role and responsibility - if we build meaningful connections we can support each others' stewardship	Being relevant and responsive to the moment	Creating a Shop One as a place of belonging for all

Benny Starr - US Water Alliance - Artist-in-Residence - Double Click to Watch the Video

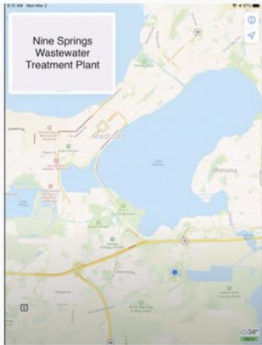
Meeting Two - December 16, 2020

US Water Alliance - One Water Approach

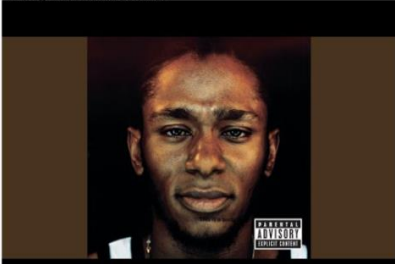
Meeting #2 - Shop One Tour & Values Formation - December 16, 2020 - Completed	
Objectives:	<ul style="list-style-type: none">Virtual tour of the District and Shop OneSharing of impressions and exploring valuesExploring Catalytic Projects
Activities:	<ul style="list-style-type: none">Virtual TourGroup Discussion: Impressions and Values
Deliverables:	<ul style="list-style-type: none">Recording and Transcript



Double-Click To Re-Watch The Meeting



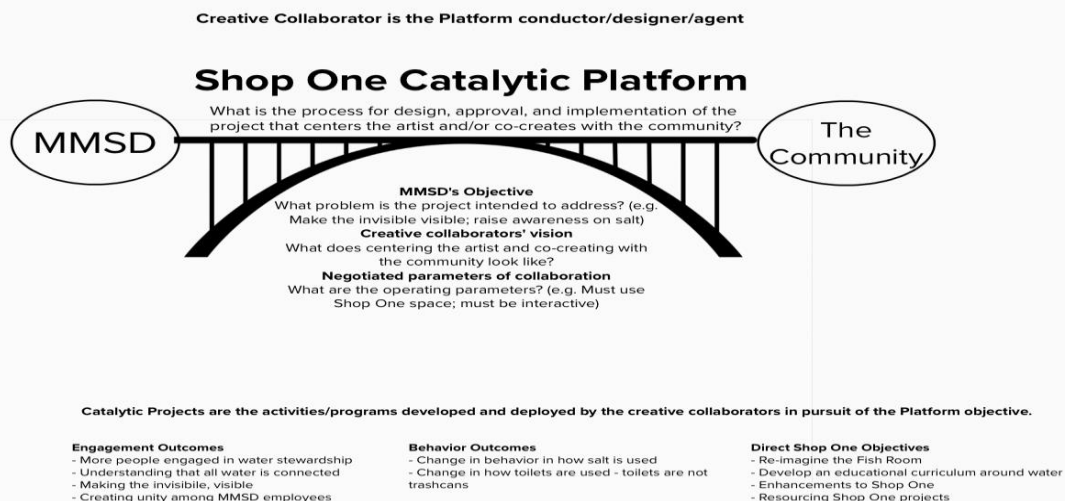
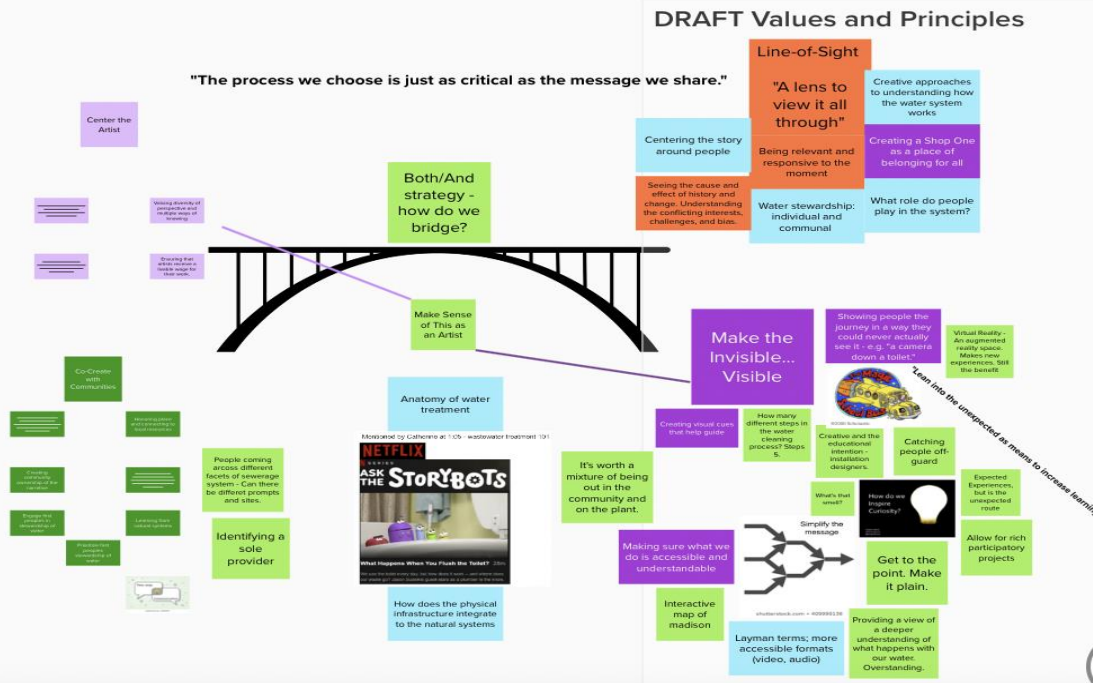
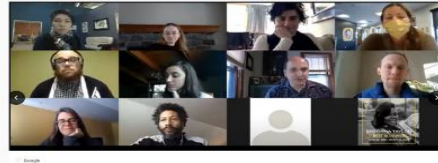
New World Water by Mos Def -- Referenced by Michael Ford during our meeting -- Double-click to View



Meeting Three - January 12, 2021

Meeting #3 - Catalytic Ideas - January 12, 2021	
Objectives: (Seeing)	<ul style="list-style-type: none"> Review and refine the values developed at Meeting 2 Unpack each of the six Catalytic Project Ideas Begin to develop our shared understanding of what is a Catalytic Idea
Activities:	<ul style="list-style-type: none"> Group Discussion: Draft Values Breakout Sessions: Apply values to six Catalytic Project Ideas Group Sharing: Identifying Strengths and Key Elements of Catalytic Ideas Homework: Identify and bring to the next meeting images, sounds, textures, artifacts, and inspirations that embody key elements and values to the next meeting
Deliverables:	<ul style="list-style-type: none"> Working Set of Values Updated Meeting Mural

Video Link



Meeting Four - January 26, 2021

Meeting #4 - Design Catalytic Possibilities - January 2021	
Objectives: (Sensing)	<ul style="list-style-type: none"> Process Course Correction: Centering the artists must start with process.
Activities:	<ul style="list-style-type: none"> Group Discussion: Catalytic platform vs Catalytic project <ul style="list-style-type: none"> How does the project design/approval process need to change in order to center the artist? What are MMSD guiding objective(s)? What needs to be specific, what can be left open?
Deliverables:	<ul style="list-style-type: none"> Updated Meeting Mural Facilitation Plan Revisions
Meeting #5 - Catalytic Projects and Communities - Early February 2021	
Objectives: (Sensing)	<ul style="list-style-type: none"> Review and refine catalytic ideas Begin to develop our understanding of who we are seeking to engage across the community

This Document outlines starting points which are meant to be beginnings for discussion, to be further refined through input from the creative collaboration advisors. Catalytic projects should work towards...

- Stimulating water connections
- Empowering water stewards
- Engaging with rate payers
- Supporting district initiatives
- Expanding boundaries
- Inspiring curiosity, learning, engagement
- Building capacity as a valued partner in overall community well-being

This catalytic platform can be used as a way to inspire policy & action. It could open the door for us to have more "pull".

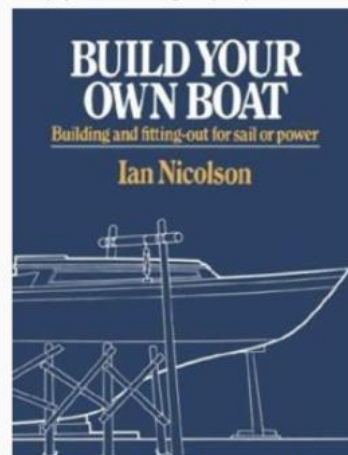
Art is not policy - it's an entree into engagement. Ultimately, you need to give people solutions they can act on.



How can we bring the community into deciding what problems & solutions should be at the forefront?

Build a framework that helps ensure our values stay centered, no matter what anchor/ project is

AND



1. Clear expectations

2. Supportive flexible framework

3. Allows artist to know what goal we're working toward, while still leaving room for creative autonomy

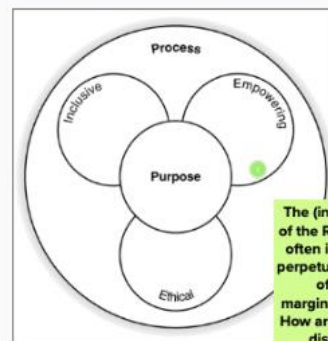
4. Resource it



Transactional



Transformational Relational



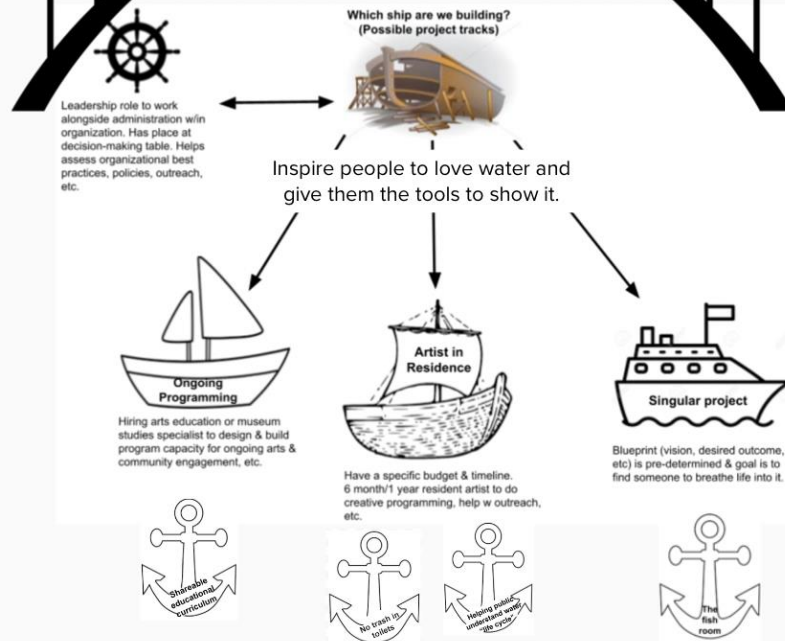
The (in)accessibility of the RFP process is often inequitable & perpetuates silencing of already marginalized voices. How are we going to disrupt this?

Shop One Catalytic Platform

What is the process for design, approval, and implementation of the project that centers the artist and/or co-creates with the community?

MMSD

The Community



Meeting Five - February 10, 2021

Video Link

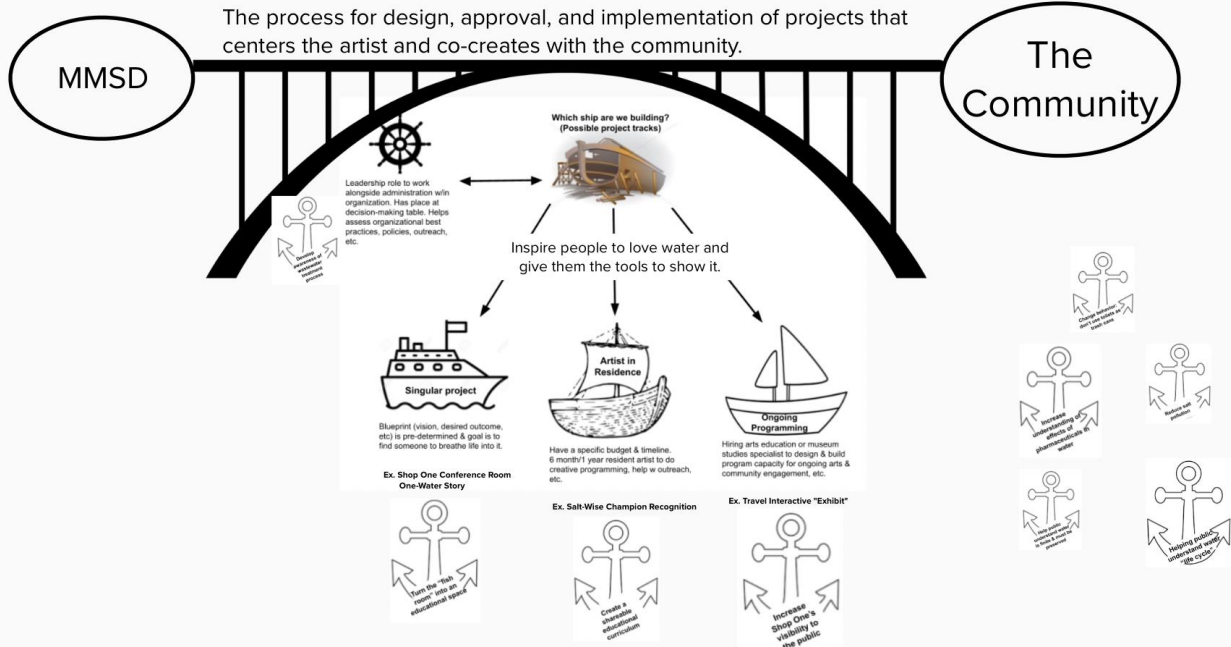
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- Shop One Collaboration Advisor Meeting #5 Notes: 2/10/21
- Important insights:**
- "Art is not policy" - we need to remember this in terms of how we evaluate and measure the success of the project(s). We can't judge a project's level of success off of whether or not it inspired policy or higher level change. Art can raise awareness but does not do "the work".
 - "You have to build pathways for them (the community/those you want to engage) to access you, not just for you to reach them."
 - "We can reach more people by being online. When we consider impact and engagement, we need to remember that people can be engaged without being physically present." (allows broadcast ability)
 - A focus of ongoing programming can (and should) encompass social justice and the connections to nature.
 - "The very successful community coordinators tend to be very familiar with the particular locality - they know the heartbeat of the area, they know the work that needs to be done, they have the ability to call up people from the community to engage."
 - End of meeting conversation:
 - "Specify anchor and project track and then let the artist determine the project"
 - "It is difficult to find balance between being open and providing parameters around a project. In reading, suggestions seem to be to start with an RFG and then move to the next step from there."
 - "Scope needs to be clearly defined so it is not ever-expanding."
- Examples to keep in mind:**
- American Family Dream Bank ([GreenBank / American Family Insurance \(amfam.com\)](https://www.americanfamilydreambank.com))
 - Does a good job of "holding space for joy" and "keeping things fresh"
 - Ed Butryn's water projects
 - Photographer (and film co-director)
 - [Edward Butryn's Water to Change How We See Water - 1stDibs Introspective](https://www.edbutryn.com)
 - [Ed Butryn's Watermark - Edward Butryn](https://www.edbutryn.com)
- Questions:**
- How do we take the ship visual and find a concise way of sharing it with the artist and conveying expectations?
 - How could an artist-in-residence and day-to-day workings of MMSD be connected? Would the artist have day to day admin tasks? "Artist Community Coordinator?"
 - How can a building become a hub for a program that can engage without being primarily a physical space?
- Shop One building/Fish Room discussion**
- Could be linked to "ongoing programming"
 - People need to feel connected to the space in a way that makes them feel it is "theirs"
 - As a way of co-creating, get feedback from the community about what they need the space to offer

Shop One Catalytic Platform

The process for design, approval, and implementation of projects that centers the artist and co-creates with the community.



Meeting Six - February 23, 2021



Upcoming Opportunity! With ...



Water, Arts, and Culture Accelerator PEER EXCHANGES

About: the district is one of 5 utilities across the county that have been selected to be part of the first ever water, arts, culture accelerator. We are charting a path for how to integrate arts and culture work as a way to have a one water future.

Part of this program is a **peer exchange**. It is an opportunity for the US Water Alliance to hear how our process is going, for the district to meet other utilities, and for artists to meet each other.

In a sense we are testing the blueprint laid out in the US Water Alliance's report this is our chance to provide feedback on what's working, what's not, and what roadblocks we're coming up against.

Who: We're looking for one or two people who are interested in attending these peer exchanges as ambassadors for the project with MMSD and to learn/share from the other artists & utilities that are part of the program.

Date: TBD, it will be a 2 hour session some time mid March, and another 2 hour session early April.

What: the meetings will be mostly talking based on Zoom. You do not have to commit to both, you could attend one or the other. You will be asked questions by the US Water Alliance about how our project is going, and you will get to hear from other utility/artist pairs about what they are doing. In addition to the sharing, there will be skill building action oriented workshops/learning opportunities like for example 'how to do a community asset map'.

Why: by attending you will help the greater future of water. Provide feedback to the US Water Alliance, and meet other artists.

Discreet projects		
Things - artist as designer outcome	People - artist as facilitator process	Long-term partnership and standing programming
<ul style="list-style-type: none"> Fish room design VR experience design Innovative bathroom design Traveling exhibit Telling the one water story in shop one conference room Architectural design of the building Bike path kiosks or other site-specific things + Something else? 	<ul style="list-style-type: none"> Stimulate conversation around a topic or with a specific group (e.g. near neighbors in prep. For imagining building's purpose and use, another example, Staff unity/history project) there may or maynot be some artifact/thing created as an outcome. Stimulate/practice action around topical project, (eg. prevent pollution, awareness, attitude, behavior change, ex. Engage sewer users around not flushing garbage.) + Something else? 	<ul style="list-style-type: none"> tour program 'Office hours' Community use of the shop one building space Stem/laboratory class Applied research space Citizen science program Artist in residence program + Something else?

Which of these is best to **kick-off** the work of Shop One (Mission: "Engage and Empower water stewards.")

-Which of these is **most feasible** given our limited experience and budget?

-Which of these will be **most effective**?

-Which will **build capacity** for MMSD to take on some of the other ideas later on?

How should we go about executing this in a way that aligns with the values discussed earlier?



Double-click to view the entire document

Shop One Collaboration Advisor Meeting #6: Notes

US Water Alliance

- Sarah and Alexis joined us to talk about the US Water Alliance's partnership, the [Accelerator program](#), and upcoming peer exchange opportunities.
- Link to this part of the discussion can be found [here](#)

Known dollars available for the Shop One projects:

- 2021: \$55k for project fees and expenses
 - 2022: \$80k
 - 2023 and beyond: this isn't planned out yet, but potential projects should take into consideration that there is definite opportunity to continue this initiative beyond '21, '22.
- *Must be spent in the year allotted. Projects can span multiple years but the budgeted funds can't

Notes and insights:

Check the [Mural](#) and look at the collection of Post-Its that were created during the last meeting. These were the major ideas and themes that emerged from the discussion that centered around:

1. What should we pursue in terms of a Catalytic Project or projects based on the resources we have available?
2. What should artist and community engagement look like for these projects? What is the best pathway -- singular project; artist(s) residency; on-going programming
3. What do you think are the most important considerations regarding implementation that we should consider?

"With COVID, it makes sense to spend 2021 making the Shop One physical space as ready/amazing as possible and building capacity for ongoing programming/more comprehensive projects - which can be undertaken in 2022."

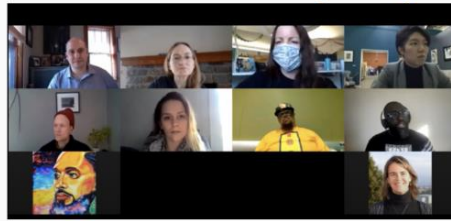
Possible starting point projects for 2021:

- The Fish Room (design of physical space)
- Collaborate w/ MMSD to lay groundwork/build capacity for 2022
- Fernando the Fish

Meeting Seven - March 9, 2021

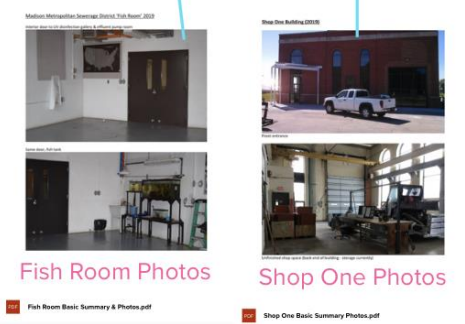


Video Link (full)



Fernando breakout
Timestamp: 22:41 - 58:08

Resident artist/educator
breakout
Timestamp: 58:57 - 1:28:58



Double-click to view the entire document

Shop One Collaboration Advisor Meeting #7: Notes

Starts: - regarding in Shop One MMSD goals:

- Shop One is one piece of a department that is very diverse - in the work we do and our resources are.
- Respect every drop.
- Water is moved again and again.
- Our actions keep water clean.
- Where does your water come from? In this area, we drink groundwater. It's part of the cycle of one water, but we can't get into how we protect this water? We don't know where it comes from or if we don't understand how each step of the process is connected to the next and the next.
- The water we see and interact with is millions of years old - constantly being recycled. Important themes are about how we can't make more and that people need to understand we have a finite amount. We are stewards of water - what we do here and now affects the future of our water forever.
- The goal of this is to use arts and culture to activate interest in these themes and I think the artist who will lead this up should be in charge of how they want to trigger that activation.

Do we get grounded enough if we are looking at this as a connection perspective instead of as a laundry list of learning objectives?

- Yes and no. Yes we can become grounded in it. However, no matter what high level goal we are trying to achieve (or build connections to water instead of shared learning goals), we are still going to need some sort of parameters to help give the artist direction.

Michael shared video <https://www.youtube.com/watch?v=03H8H9Qg8I0>

- "The connections made in making the unseen seen is because it brings you somewhere that you haven't been before"

Local artist who could be a great contact for this project
Esther Turner - Clay store Turns Doodles (need to confirm with Heidi)

Breakout Rooms
Fernando Breakout: Video Timestamp 22:41-58:08
Resident Artist/Educator Breakout: Video Timestamp 58:57-1:28:58

- Check the Agenda for notes that were taken (or possibly) during each of the breakout sessions.

In regards to outreach:

- Without this, it will limit the impact. How are you going to distribute this info? Press release, social media, mailing list, etc. - but what else?
- This might need to be something that is considered when choosing an artist. If MMSD feels like it needs help raising visibility, something like social media management experience could be highly helpful.
- Networking could be a very powerful tool in activating people who may be interested in this cause and/or the arts and culture aspect of it.

Initial Catalytic Projects



Project Framework to build off of

Project Activities

FY 2021



FY 2022



Breakout Group: Fernando

Group One - Fernando

What changes would you make to draft project objectives?

1. Showcasing the effects of pollutants on water.
2. Helping people see what is unseen.
3. Using multiple mediums to tell the story.
4. Staging both at Shop One & online.

What do you think is the best water stewardship focus for this approach?

How do we design a project proposal that artists will want to apply for?

How do we set the artist(s) up for success?



Breakout Group: Resident Artist/Educator

Group Two - Engagement of a Resident Artist/Educator

What do you envision we can accomplish through the engagement of a Resident Artist/Educator? What would be a few key project objectives?

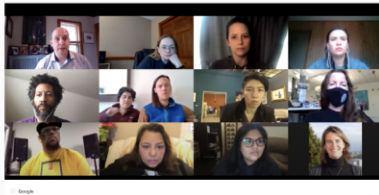
What do you think is the best water stewardship focus for this approach?

What is the kind of artist/educator we should look for? Key attributes?



Meeting Eight - March 23, 2021

Video Link (full)



Notes were taken directly onto the Project Brief documents - in the form of edits, comments, questions, etc that the Advisors shared and discussed.

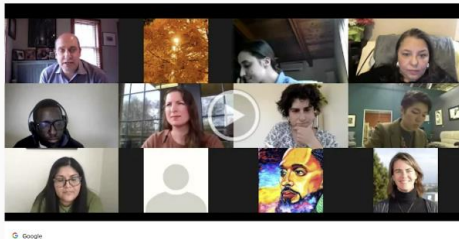
Shop One: Creative Team Commission Brief

Shop One: Artist/Educator Residency Brief

Meeting Nine - April 6 2021

Notes

Video Link (full)



Shop One: Creative Team Commission Brief

Shop One: Artist/Educator Residency Brief

Recap Artist Residency Brief:

Carlo's recap: [See transcript]

Jenie: Should focus in on what are the requirements for the RFQ.

Rob F: It's getting pretty clear now. Good job.

Dakota: Reading through the qualifications helps clarify thinking regarding our objectives in terms of diversification. The highlighted section brings up the issues regarding land acknowledgement and ownership of land - and how the artist will approach those issues.

Alexandra: Experience doesn't need to be traditional; just avoid hiring a 17 year old. The person needs enough experience (however we qualify that) to allow them to get the work done with only bi-weekly check ins.

Kathy: Good... [audio broke up]

Hedi: How do Catherine and the MMSD team feel about this brief? Is there still space for Advisors to be involved after this gets started?

Catherine: Would like to see continued work with Advisors "long arch...". I think it would be beneficial to have the Advisors around to review the RFQs and RFPs, and help with advertising these opportunities. Do you know people who would apply for this?

Hedi: I'd be willing to help with elements like the interview process. I would find this RFQ very enticing, but if I came through the process only to find out the system doesn't know how to deal with me that would be a big let down. I'd recommend you reach out to [name] who can help you with the interview process.

Carlo: This is shaping up to be very exciting, but the experience needs to live up to the hype. We need to align the processes on the page to what we do in real life.

Jenie: We need to flesh out the actual RFQ, and hiring process. We can certainly leverage this group to help with that process. Do you want a few Advisors to participate with the interview process? This committee should help shape the call (RFQ), and then tap 2-3 Advisors for pulling together the interview questions and process, and assisting with selection. What would be MMSD's capacity to bring in Advisors to this part of the process.

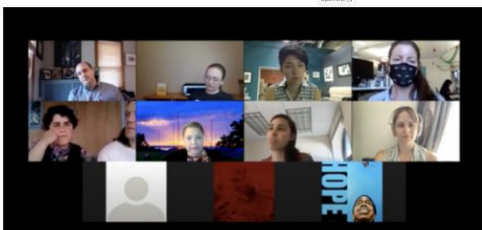
Carlo:

Nbiwakamigwe: I'd recommend that we don't invest a single person to determine who gets hired. Be clear who is represented on the selection committee (and make it diverse), so

Meeting Ten - June 2 2021

Video Link (full)

Notes



Shop One Advisor Meeting #10 Notes 6/2/21

RFQ Selection Criteria discussion:

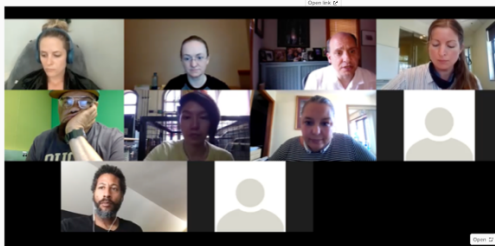
- Hedi - nothing major jumped out at her right away (in terms of changes that should be made)
- Michael - we did a good job asking for demonstrated experience and letting the reader know that we are happy to accept different "kinds" of experience
- Carrie - adding in [more] language that specifies environmental justice and environmental stewardship would be good
- Rob - likes that we wrote "not traditionally included in environmental planning" on page 8
- Alexandra - be more specific about water (instead of just "the natural world"), what do we mean by environmental stewardship
- Jenie - appreciates depth and comprehensiveness; needs fine-tuning of wording (she made notes within the doc) like saying "historically excluded groups/populations" instead of just "populations who do not usually interact with the district". Specify that they have been excluded, not allowing it to be taken as people who have chosen to not take part in.
- Carrie - storytelling bullet points: build a line of sight between actions and consequences is good but we may want to open it up a little more by saying "build a line of sight between history and the present"
- Jenie - page 8 "flexible and adaptable" is not actually what we are always asking for. If we have a voice of someone who is traditionally excluded from these spaces, then we may actually be needing them to lead in this space and set boundaries, set expectations of how MMSD could support, etc.
- Alexandra/Rob - "leading and help to define what can be [showing the district what can be]"
- Maryse: liking how this is progressing. Doesn't have specific details that he needs to see changed, but really likes how this builds a clear mental picture of what an artist residency looks like.
- Michael: under experience as a practicing artist, is there a minimum number of years that we want to require them to have? We could potentially weed newer or less traditional "educators" by requiring a set number of years (example: if someone has taught in a leadership sense, it may not be a full year - so if they did that a couple years, they may not see that as having... years of experience)
- Alexandra: could maybe use "demonstrated experience as a practicing artist" instead of minimum years
- Rob: we should articulate the purpose of our style of grading for the first round rubric in the actual RFQ, so it is transparent.

Criteria weighting

- Hedi: being an actual artist and engaging with/ working in communities should be heavier weighted
- Carrie: be intentional about what criteria you put "first" on the list because it is often interpreted as being more important than others, even if that isn't true
- Jenie: engaging with/working in communities is most important in my mind too. Lower emphasis on environmental stewardship experience because they are working with an

Meeting Eleven - July 27 2021

[Video Link \(full\)](#)



Notes

Hedi: 'Bring Shop One on the road' to connect with the community first. Sunday markets, community dinners, tell the story in spaces that people go to for stories, madison 305, media-wise, key this is what we have been working on and we want to get the community's involvement. If there is food and water there, that helps. If you're looking for community input into what the artists are going to be doing in the future - as well as letting the community know there is a story about water in their community that needs their involvement. Educate at the same time while telling the story. Bring it to people in a couple different ways they can engage, through education events. Offer people who already have an audience, example: Hedi's friend who does The Mob (Jan Ruben).

Catie: Teen employment (work with groups that have this as their purpose. Mentoring positives, operation fresh start, cases of tomorrow, Briarpatch). Think about groups who have purpose and opportunity already set aside.

It's not just about putting the call out, it's also about seeing the artists' work aligns to the problems and issues that are being communicated to us by the community. And we need to compensate them.

Catherine: 'Chicken or the egg' problem.

Jenise: The artist doesn't want to go first in case they have a different idea of a budget than the organization does, but the organization doesn't want to go first because they don't want to spend more than they absolutely need to. It's a trust issue. Have some awareness of how big of an ask are you making. Find someone more seasoned to consult with so you can get a clear idea of pricing. When you ask an artist for a quote, ask for a few tiers - that'll give you some benchmarks for cost and it will help them feel more comfortable because they won't have nailed themselves down to one price.

Catherine: 'talking balance between encouraging new ideas without making artists feel like they are going their good ideas away.'

Catie: Is there a way to escape in something like what Jenise described, kind of items of opportunities? Keep it flexible and open but keep the fact that there is a goal in mind at the forefront.

Jenise: Finalists get paid for more detailed proposals. Put language in there 'if we don't choose your proposal, then we can't use it.' They have right of first refusal.

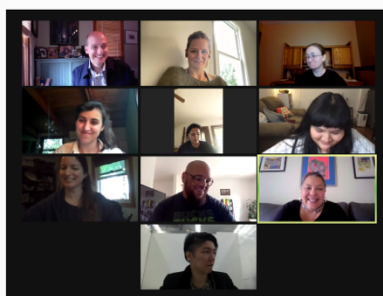
Review the RFPQ. Discuss objectives and address remaining questions.

- Creative Projects are intended for discrete, one-off catalytic projects. How should we differentiate this brief from the Artist/Educator residency?
- Are there changes that need to be made to the selection process when considering a one-off project?

Shop One Collaboration Advisor Meeting #11 Notes_7_27_21.pdf

Meeting Twelve- September 14, 2021

[Video Link \(full\)](#)



Notes

Personal and professional updates

Revisited the Mural

Report review

- Janice: very thorough, happy with the methodologies, feels that it lays out an ethical and meaningful process. '7 = what part is public facing?' We should make sure it isn't too long.
 - Catherine's response: working with someone to pull together a website and all details will be very clearly laid out there, plus there will be informational sessions (in person and online)
- Janice: happy with how much attention the document gives to diverse communities, concern is that these values that we have laid out and committed to will not be followed by MMSD - will that be a barrier?
- Madge: we are working to change the way that MMSD looks and thinks but that is a slow, ever evolving process.
- Debbie: Appendix F stood out - there was no land acknowledgement until Appendix H and that should be made more 'first and foremost', that mindset should also be considered when selecting the panel. Also, the fish room photographs - need to be more visually appealing and laid out, especially considering the fact that this document will also be viewed by artists.
- Bob D: the presentation of the report - make sure it is welcoming to anyone who will be viewing the document, things like images and whatnot. Warming it up a little bit.
- Janice: if it is going to be copy and pasted, it should be a little more user friendly - include a summary page. Also, include within the land acknowledgements it should make note of the other indigenous nations who used to dwell on the land but have been removed. Written and physical commitment to shared stewardship. Consulting with Native nations when working on this language.
- Catie: make more clear what 'the District' is; more user friendliness.

Selection panel for artist/educator

- Debbie
- mbwskamgives
- Hedi (would like more information about what would this would entail and what the commitment would be)
- **Recommendations for selection panels**
 - Janice: in terms of pay for panels, it should be at least \$500 (low commitment), \$1000 (high commitment)
 - Debbie: usually calculate based off of the number of hours
 - mbwskamgives: when doing this kind of work they usually makes \$100-\$300 per hour, ending up at \$20-\$50

Shop One Advisor Meeting #12 Notes 9_14_21.pdf