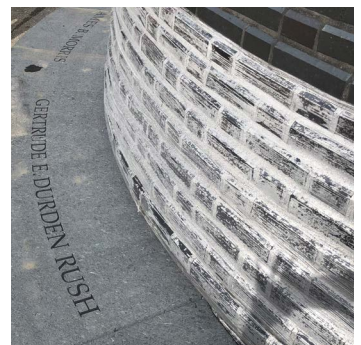
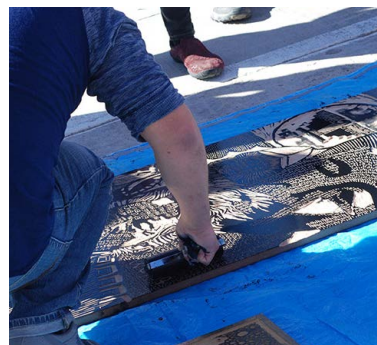


STRATEGIC PLAN: 2020–2024



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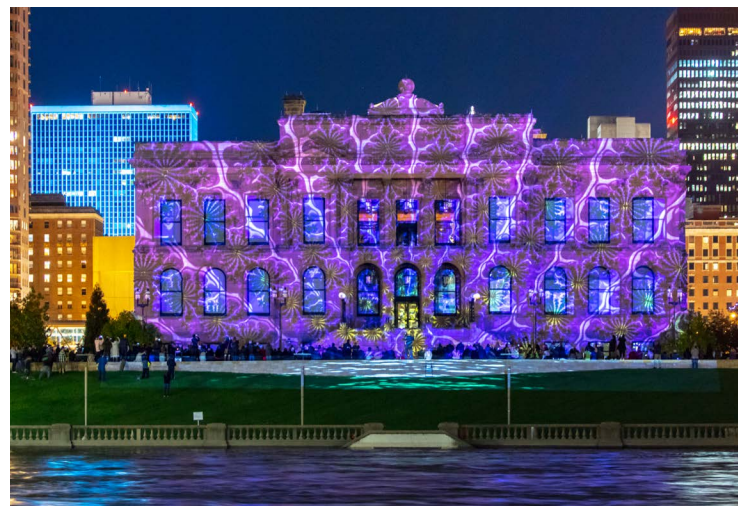
EXCELLENCE IN PUBLIC ART

TRANSFORMATIVE EXPERIENCE OF PUBLIC ART

PAY FOR PUBLIC ART



Jordan Weber, **Extinct Plant Series**, 2017, Bus Wrap #5
Digital design on vinyl, Photo: Mathew Greiner



Oyoram, aka Yorame Mevorach , **Mental Banquet: Painting with Lights**, 2018
Projected light, World Food Prize Building, Des Moines, Photo: Ben Easter

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17 GREATER DES MOINES PUBLIC ART FOUNDATION LEADERSHIP

INTRODUCTION

On behalf of the Board of Directors, I am pleased to present the Greater Des Moines Public Art Foundation's 2020–2024 Strategic Plan, adopted July 16, 2020.



Children with artist Tom Sachs at the 2019 dedication of **Miffy Fountain**, Photo: Eric Salmon

The plan is built on four core values: Excellence, Inspiration, Integrity and Accessibility. Crucially, these four essential values must be enabled by the support of two organizational dimensions: financial resources and organizational culture. While there are many frameworks we could have developed, we believe that this plan best captures our ambitions, opportunities, and challenges over the next three years.

Throughout the process of formulating this Strategic Plan, we have examined our strengths, as well as our challenges and opportunities. We have come to understand how uniquely positioned we are to focus attention on contemporary public art from our highly visible platform in Iowa's capital. We reach a large audience each year. We have the opportunity to connect with residents and visitors in ways that we believe will inspire exploration and stimulate creativity.

Given life's uncertainties, undoubtedly, this plan will need to adjust and evolve as the environment continues to change. A sign of a healthy plan is its continued change and growth as circumstances suggest over time.

During these challenging times, it is important that community organizations work together towards common goals. With this new strategic plan, PAF will do its part by focusing on providing resources where they are needed most. This work can only be done through collaboration and partnership. We look to private, public, and community stewards of this arts ecosystem to stay engaged with us. Together we can ensure that our community continues to be a vibrant place where public art and culture flourish.

We look ahead to an exciting future for the Greater Des Moines Public Art Foundation.

M. Jessica Rowe

DIRECTOR | GREATER DES MOINES PUBLIC ART FOUNDATION

STRATEGIC PLAN: 2020–2024



The Jordan Willis Dancers, Brandyn Davis and Thomas Scott Burman, perform at the 2019 dedication of Mitchell Squires' **Multiple Black**, Bus Wrap #10
Photo: Eric Salmon

MISSION VISION ROLES AND FUNCTION CORE VALUES

VISION

Greater Des Moines Public Art Foundation is a Beacon of Change. It is a catalyst for outstanding public art projects with the power to inspire people who reside, work, and visit Greater Des Moines and to shape a fair and just community. With our choices and priorities we seek to be a world-class destination for transformative public art.

Key words/ideas:

- Catalyst for outstanding public art
- Encourage a fair and just community
- Inspire people who reside, work, visit Greater Des Moines
- Establish the community as a world class destination

MISSION

Greater Des Moines Public Art Foundation places inspiring art in increasing numbers of visible public spaces through public-private collaborations and partnerships. PAF educates and engages the community in an awareness and understanding of public art identity and culture.

Key words/ideas:

- Place art in increasing numbers of public spaces
- Public-private collaborations and partnerships
- Build an inspiring collection
- Educate and engage



Splatter, 2016, Bus Wrap # 5, travelled to Hannawalt Elementary School in Des Moines where artist Brent Holland participated in the "2017 A Day in the Arts." Photo: Brent Holland

ROLES AND FUNCTION

PAF facilitates placement of site-specific art through public, private and community collaborations. PAF relies on its values to guide the use of a structured process that monitors site opportunities, identifies artists, carries out a project review inquiry and a juried artist selection process, and oversees and/or helps to manage concept development, installation, community engagement and long-term maintenance of its art installations.

CORE VALUES

Our values define our partnerships and collaborations, and provide the basis for criteria that we use in selecting and prioritizing projects and acquisitions. Every project is reviewed and ranked according to its fit with these values which support PAF Vision and Mission.

Excellence (Scholarly, Articulate, Rigorous, Efficient)

- 1) Integrate public art and aesthetic elements in projects that stimulate the eye, mind and spirit of the public both as a community and tourism resource.
- 2) Select projects that are compelling and transformative for GDM residents and visitors.
- 3) Uses its strategies and aesthetic choices to establish GDM and its public art as a world-class destination.



Truth Booth, Photo: Mitchell Squire

Inspiration (Creative, Relevant, Vibrant, Challenging)

- 4) Celebrate diverse public art forms, and bring opportunities through public programs that support cultural expression and engage diverse audiences in public art and ideas of our time.
- 5) Intensify the distinction of GDM's public art as part of an urban culture striving for positive social change and community prosperity (a fair and just community).

Integrity (Authentic, Transparent, Responsible, Ethical)

- 6) Integrate the work and thinking of artists into the planning, design and construction of city facilities, building, infrastructure, parks and other visible public facilities and spaces and private sector projects.
- 7) Celebrate the multicultural and diverse character of residential and commercial neighborhoods.
- 8) Serve the City of Des Moines as a partner, including complementing and enhancing city planning documents.
- 9) Mitigate potential adverse impacts of construction.



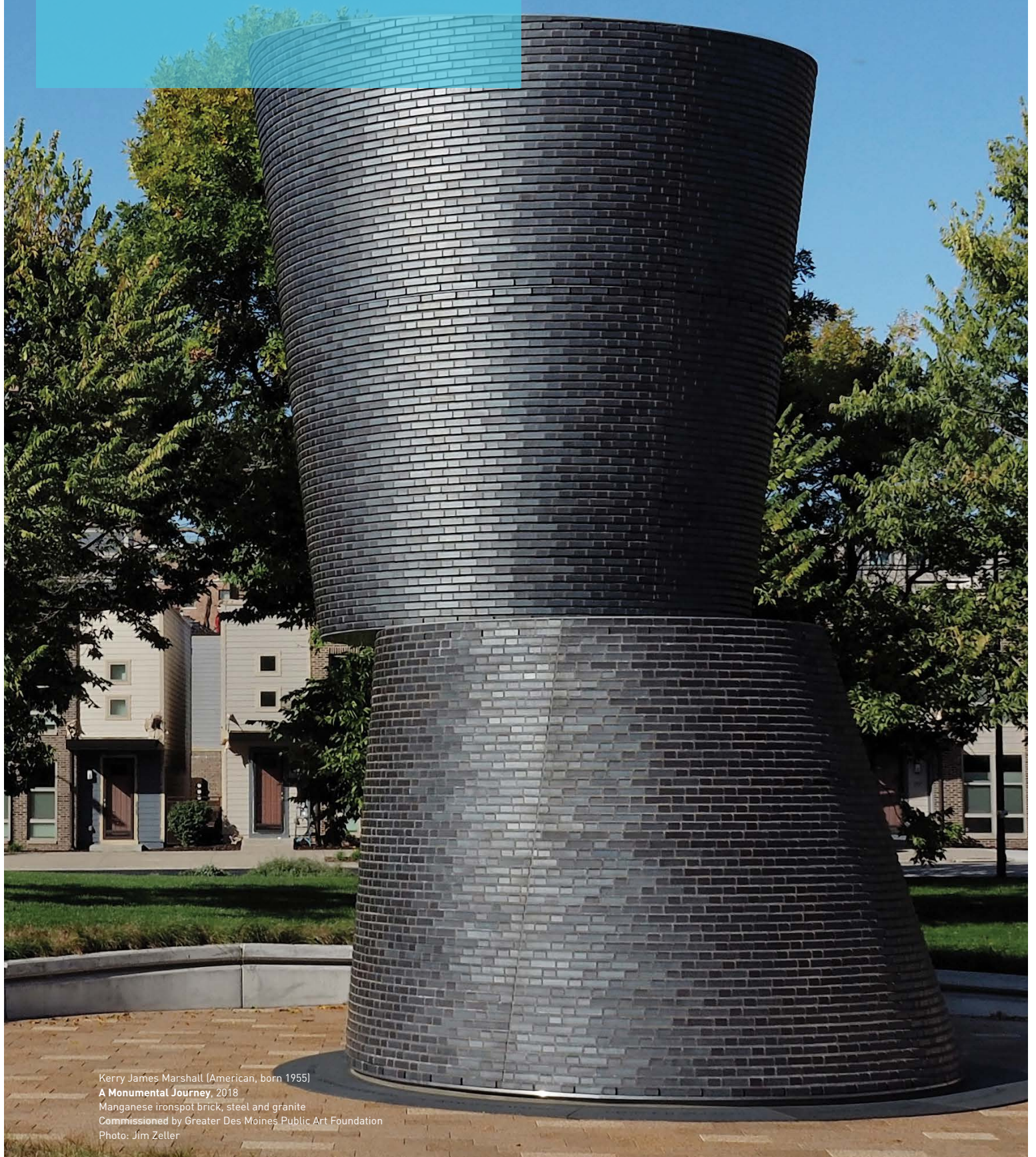
Kaleb Nichols, a part of Movement 515, with Kerry James Marshall's **A Monumental Journey**
Photo: Mark Smith, Known Labs / Pyramid Theatre Company / Courtesy Iowa Architectural Foundation

Accessibility (Welcoming, Engaging, Inclusive)

- 10) Enhance public spaces through vibrant public art, education, and programs that promote collaboration and the exchange of ideas.
- 11) Enable a sense of citizen ownership and pride in public facilities and spaces by engaging citizens, neighborhoods, businesses, and community organizations of the city in creative partnerships with artists and community-initiated projects.

The PAF Policies & Procedures Manual, under Series 300, "Artist Recruitment & Art Acquisition" outlines a public art review and selection process. The review chart (**See Attachment A**) is based on the core values in this plan. It offers review questions to use when evaluating long-term, permanent, or site integrated public art projects.

OUR MOMENT IN TIME



Kerry James Marshall (American, born 1955)
A Monumental Journey, 2018
Manganese ironspot brick, steel and granite
Commissioned by Greater Des Moines Public Art Foundation
Photo: Jim Zeller

THE ZEITGEIST FOR PUBLIC ART IN DES MOINES 2020–24

**THIS STRATEGIC PLAN IS A
REFLECTION OF ITS MOMENT IN TIME.
THEREFORE THIS PLAN IS INFLUENCED
BY THESE REALITIES.**

- The City is growing in size and is already a destination city for the state and region.
- There is an increasing awareness of and appreciation for public art among its residents.
- In the uncertainty of public health, economic and social crises, public art provides one of the most accessible, safe and inspirational forms of education and recreation .
- Downtown and neighborhood leaders realize that community art increases their attractiveness and viability.
- The PAF public art program has been well received and is regionally and nationally recognized for artistic excellence.
- Public art is popular because it is relevant, avant-garde, uplifting and/or fun. The public art in Des Moines—both public and private—is reaching a critical mass in providing this emotional experience in the community.
- There are increasing opportunities for encouraging/curating public (or public/private) art—more than we can handle right now.



Paintallica (artist collaborative), **Corn Dogs and Clowns**, 2014, Iowa State Fair installation
Photo: M. J. Rowe



Siah Armajani (American, born Iran, 1939–2020)
Temple Chess & Poetry Garden, 2016 (detail)
Photo: Farshid Assassi / Assassi Productions

MAJOR STRATEGIES FOR ACHIEVING OUR VISION AND MISSION



Siah Armajani (American, born Iran, 1939–2020)
Temple Chess & Poetry Garden, 2016 (detail)
Photo: M. J. Rowe



Artist Tom Sachs speaks during the 2019 dedication of his **Miffy Fountain**
Photo: Eric Salmon

MAJOR STRATEGIES FOR ACHIEVING OUR VISION AND MISSION

- 1) **Excellence in Public Art.** The PAF is a “curator” (providing scholarship, care and management) of the public art collection and will acquire/recommend public art that meets the highest standards. This mandate for excellence will be sustained and strengthened. Both long-term installations and short-term “pop-up” art are held to relevant standards of excellence.
- 2) **Transformative Experience of Public Art.** Public Art inherently is experiential and therefore transformative force in helping to build a better, more interesting and more equitable city. Intensify this public art experience.
- 3) **Pay for Public Art.** Growing the resources is essential to facilitate, acquire, build and maintain an increasing public art collection.

These three core strategies for 2020–24 will be pursued through goals and/or activities that promise the best outcomes.



Paintallica (artist collaborative), **Corn Dogs and Clowns**, 2014, Iowa State Fair installation
Photo: Jamie Boling



Young participants use newly acquired skills from an activity techniques workshop to create a mural.
Photos: Baxtyr Johnson, 2014

STRATEGY 1: EXCELLENCE IN PUBLIC ART

Invest in public art that meets the highest standards of excellence.

Our Goals (specific activities to be designed in the implementation plan):

a) More Strategic Selection. Adopt vision and values-driven art/project selection criteria. Use existing policies and new projects to establish a review process that enables strategic choices and priorities. By embracing the BEACON OF CHANGE identity we intend to favor public art projects that stimulate and inspire people to create a better community.

Example: Review and update PAF Policies & Procedures Manual.

Timing: Establish a final working version of the criteria and review process worksheet/chart within 3 months. Use the criteria and process over time to improve the focus and impact of the collection.

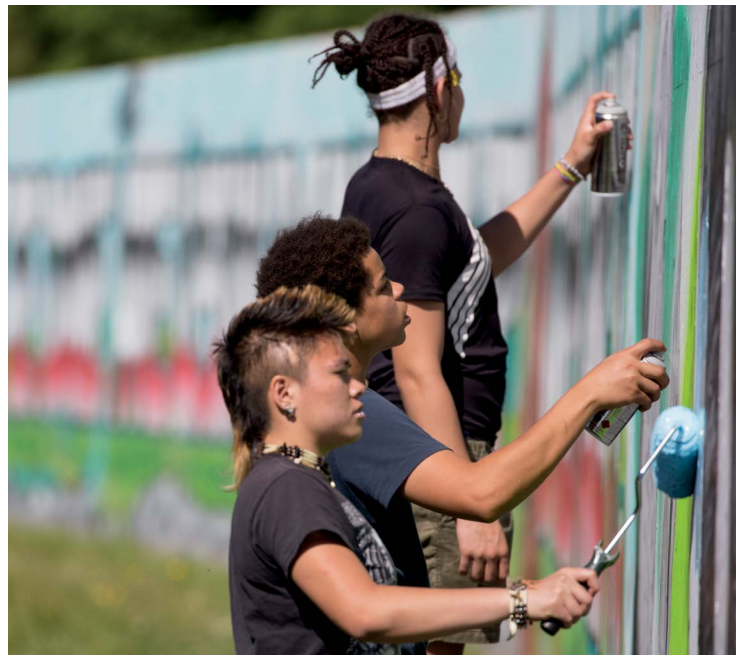
b) More Projects. Identify and cultivate new locations, artists, partnerships and supporters for future long term and short-term projects by monitoring current and potential projects, sites and developments. This requires more outreach, more “deal-making” more engagement with community and artists. Establish and monitor a project inventory of potential and real projects.

Examples:

Long-term projects: Alice Aycock in a highly visible site at the Des Moines International Airport.

Short-term projects: “SWISH” Basketball Court Project—multiple artists and sites; one artist/artist team per basketball court; City parks, suburbs, public schools, other outdoor public basketball courts.

Timing: Develop the inventory tool within three months. The process is ongoing.



Mural Program at Central Campus, Des Moines Public Schools, 2016
Photo courtesy of Movement 515

c) Establish a “menu” of PAF roles that are possible in collaborative projects.

Use these role definitions to help establish parameters and expectations for projects and collaborators

Examples:

Dart Bus Shelter Multiple artists and sites; one artist/team per corridor

Oakridge Neighborhood Mural One artist/team; Oakridge Admin Bldg.—exterior facade and walls

Timing: Upgrade the guidelines/definitions for PAF roles within six months. Use to simplify the appropriate structuring of project documents and contracts.

TRACKING THE SUCCESS of Strategy 1

Develop a process for gathering insights and data. Some of the questions that would drive an impact and accountability process are:

- How much art did we add to the community?
- Is public art adding to the perception of Des Moines as a world-class destination for public art?
- Do our communities see themselves in the array of public art we are facilitating?
- Is the commitment to a fair and just community discernible by viewers and stakeholders?



Des Moines graffiti artist, ASPHATE, encourages youth to discuss content, themes and overall design of their mural projects. Photo: Baxtyr Johnson, 2014

STRATEGY 2. TRANSFORMATIVE EXPERIENCE OF PUBLIC ART

Proactively educate and engage the GDM community with and about public art. Build awareness of the significance of public art as an inspiration for personal and public transformation.

a) Education and Interpretive experience.

Tailor and expand educational programs and interpretive experiences to engage visitors and the community with public art. This includes expanding partnerships with multi-lingual communities for recruiting art and for interpreting art. Materials and back story information should include explanations of the public art project as a vehicle for social change.

Timing: Within 12 months: Launch one or two special events/documents and create specific goals, budgets and fundraising plans for these activities in Years 2 and 3 of the Plan.

b) Impact and Accountability — “Prove” the value of public art.

During the life of this strategic plan PAF will explore and adopt appropriate practices for collecting data and using that data to prove its case and to refine its services and impact.



Benjamin Gardener, *The Chasm*, 2018, Bus Wrap 7, Digital design on vinyl
Photo: Mat Greiner

Timing: Since PAF does not currently use any formal or comprehensive evaluation and feedback processes this will be a commitment to learn in Year 1 and to bring a more specific plan back to PAF in Year 2.

Steps: In the first year learning phase, steps might include:

- Find out how other Public Arts organizations collect performance and satisfaction data.
- Find some GDM-based experts who could advise PAF on “user experience” and feedback.
- For a longer-term get more specific about how/what to evaluate. Expand and promote evidence of the value and impact of PAF’s public art program for both residents and visitors. Collect more reactions and feedback about the public art experience, e.g. the “user experience.” This could include upgrading DSM Public Art Apps so that those who find art through the Apps can easily provide feedback online. Link with online travel companies (i.e. Tripadvisor) and others to include public art.



Marianne Fairbanks, **Zigs Zag – Zags Zig**, 2019, Bus Wrap #9
Photo: M. J. Rowe

Timing: Within 12 months create an internal system for impact and accountability. The DSM Public Art app is an existing asset for both audience engagement and also for user feedback. Decide if and when upgrading the “apps” for feedback is an appropriate action.

- c) **Use technology for greater reach and engagement.** Add more features to website and apps; social media; YouTube and other means. (and see above—“b”)

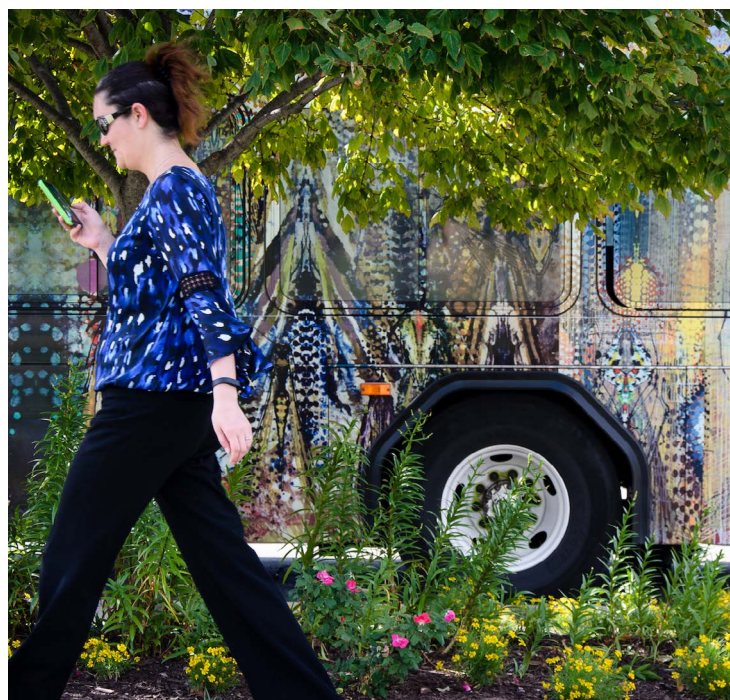
Timing: Within 12 months: upgrade the app overall.

- d) **Collaborate to facilitate more and better educational activities.** This could include artist lectures/presentations; STEM/STEAM curriculum; performances; public schools.

Timing: Ongoing

- e) **Visibility.** Maximize the visibility of each project. Every project has a visibility strategy that will drive more visitors to the public art installations and increase engagement with the public art.

Timing: Each new project starting in 2020 will have a visibility/public engagement plan.



Susan Chrysler White, **Stomp**, 2016, Bus Wrap #3, Digital design on vinyl
Photo: Mat Griner

TRACKING THE SUCCESS of Strategy 2

Develop a process for getting insights and data. Some of the questions that would drive an impact and accountability process for Strategy 2 would include:

- What educational programs did we add?
- What difference did they make?
- Has technology increased the accessibility of public art?
- Are our projects visible in our community?
- How are our values driving transformative experience of the arts?



Edmunds Elementary School Students celebrate with artist Jun Kaneko at the November 13, 2012 dedication of his **Five Dangos** sculptures along the Principal Riverwalk. Photo: Connie Wilson

STRATEGY 3. PAY FOR PUBLIC ART

Increase annual funding for public art and create funding reserve to maintain existing installations via private gifts/donations, corporate gifts/donations, grants and local government funds.

a) Create an irresistible case for PAF.

Develop a persuasive rationale for GDM as well as local, regional and national private donors to increase maintenance, education and new acquisition funding.

Timing: Within six months write/video a new compelling case for PAF.

b) Pursue more sources for more funding—

Scale Up and Scale Right. Define and pursue more grants and budget them to include appropriate artist fees; appropriate administrative costs.

Timing: Within six months identify three–five funding sources. Decide on expanding personnel to cover increased fundraising.



Kerry James Marshall's **A Monumental Journey** was engineered in three sections at Johnson Machine Works in Chariton, Iowa, then assembled on site in Des Moines. Photo: M. J. Rowe, 2018

c) Create a permanent funding model. This will include options for longterm art projects and care and maintenance of each public art project. These funds will be organized as “endowment” or “reserved” funds. This will require an explicit fundraising plan and dedicated personnel/board subcommittee.

Timing: Within 12 months complete the structure and operational guidelines for a maintenance fund.

TRACKING THE SUCCESS of Strategy 3

Develop a process for getting insights and data. Some of the questions that would drive an impact and accountability process for Strategy 3 would include:



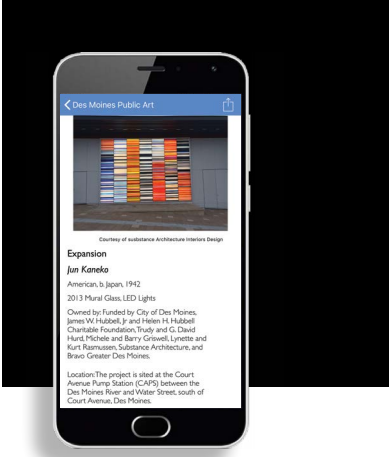
- Are our annual funds for public art growing?
- Are our reserves for maintenance and other special projects increasing?
- Do we offer competitive artists’ fees?
- Are we recovering reasonable administrative costs?

SUMMARY OF ACTION ITEMS AND TIMETABLE



Larassa Kabel (American, born 1970)
Where's the Ball?, 2016
Bus Wrap #4, Digital design on vinyl
Photo: Mat Greiner, 2016

SUMMARY OF ACTION ITEMS AND TIMETABLE

PHASE I	PHASE II	PHASE III
 <p>An admirer with Jay Vigon's Totems, Bus Wrap #2. Photo: Morgan Nahas Vigon, 2014</p> <p>Establish criteria and review process worksheet/chart; put into practice.</p> <hr/> <p>Develop the inventory tool for tracking/updating possible public art projects and opportunities</p>  <p>Mary Mattingly (American, born 1979) Wading Bridge, 2015 Photo: Mat Greiner</p>	<p>Upgrade the documentation of PAF roles in projects, especially guidelines for collaborative projects. The idea is to recognize the situational development of each project's shape but yet setting expectations with a set of defined roles that are possible.</p> <hr/> <p>Create a specific visibility plan for every new project and permanent installations; create budget and plans for prioritizing and implementing</p> <hr/> <p>Write narrative and create video material that presents a more compelling case for public art—use in fundraising, visibility/marketing materials Identify at least 3–5 additional funding sources for special projects and core (while continuing to renew and cultivate existing ones).</p> <hr/> <p>Expand fundraising activities and decide on expanding personnel to cover increased fundraising</p>	 <p>Launch one or two special events/documents to educate and engage community; and create specific goals, budgets and fundraising plans to cover these activities in years two and three of the plan.</p> <hr/> <p>Increase public awareness/media for PAF that attracts and engages more people in the art.</p> <hr/> <p>Upgrade the “app” for feedback functions.</p>

GREATER DES MOINES PUBLIC ART FOUNDATION LEADERSHIP

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Mary Mattingly (American, born 1979)

Wading Bridge, 2015

Photo: Mat Greiner

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ON THE COVER

1 Oyoram, aka Yorame Mevorach
Mental Banquet: Painting with Lights
Projected light
World Food Prize Building, Des Moines
Photo: Ben Easter, 2018

2 Children & Family Urban Ministries (CFUM) students created artwork
responding to Kerry James Marshall's sculpture **A Monumental Journey**.
Photo: Mat Greiner, 2018

3 **Truth Booth** 2016 installation in Western Cowles Commons
Photo: Mitchell Squire

4 Bret Douglas talks with his young son about **Miffy Fountain** by Tom Sachs
Photo: M. J. Rowe, 2019

5 Peter Goché (American, b. 1967)
Culture Carriage, 2014
Cedar wood and artifacts
Meredith Corporation Western Gateway District
Photo: Courtesy of the artist

6 CFUM students with art project. Photo: Mat Greiner, 2018

7 Children play in front Jun Kaneko's illuminated mural, **Expansion** (2013).
The project is integrated into the north exterior wall of the Court Avenue Pump
Station (CAPS) between the Des Moines River and Water Street, south of
Court Avenue, Des Moines.
Photo: M. J. Rowe

8 Jun Kaneko (American, born 1942)
Five Dangos, 2012
Ceramic-glazed, hand built
Commissioned by the Greater Des Moines Public Art Foundation.
Photo: Paul Crosby

9 Steam Roller Printing
Photos: Jeffrey Thompson, 2016

10 Kerry James Marshall, **A Monumental Journey** (detail)
Photo: M. J. Rowe, 2018

BACK COVER

Miffy Fountain by Tom Sachs
Photo: M. J. Rowe, 2019

