



WINDSOR HEIGHTS

PUBLIC ART PLAN

Enriching the Heart of it All



A vision for creativity,
connection, and
community

WHPAP



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Executive Summary

Windsor Heights, Iowa, is a small suburban community located in the Des Moines metropolitan area. Known for its friendly atmosphere and tight-knit neighborhood feel, the city offers a mix of residential charm and convenient access to urban amenities. Windsor Heights is home to Colby Park, which hosts community events and outdoor activities. Its central location and welcoming environment make it an attractive place for families, professionals, and retirees alike.

The Windsor Heights public art plan offers many benefits for the city to enrich its cultural landscape and further the sense of identity and pride among residents. By integrating art into public spaces, cities create vibrant engaging environments that enhance community well-being and attract visitors. This public art plan will also serve as a powerful tool for storytelling, reflecting a city's history, values, and diversity, while promoting dialogue and inclusivity.



Connection Point

Throughout the discovery process for this public art plan, the idea that Windsor Heights is a connection point was discussed. Windsor Heights is a community that acts as a hub for families and a connector to many other communities. This plan aims to create connections between viewer and art and create new connections that bring the community together and celebrates the unique tapestry of Windsor Heights. The restoration and development of Colby Park as a gathering point, along with the extensive trail system, also were frequently mentioned as opportunities for many people to enjoy and interact with art.



Community Input

Community input was an important factor to the development and success of this public art plan. Multiple focus groups, individual meetings with citizens, business owners, and elected officials were conducted over a period of time. Additionally, an online survey was also conducted in order to connect with many people throughout the Windsor Heights community. Consultants from Liz Lidgett Gallery in Des Moines, Iowa were hired to conduct the research and develop the Windsor Heights Public Art Plan. A grant from Bravo Greater Des Moines was awarded to the community of Windsor Heights to conduct this research. Additionally, consultants worked to research community plans already in development to further understand Windsor Heights and its opportunities and strengths.

This public art plan is poised to set the stage for public art growth. Once Windsor Heights determined that a guiding document was needed, it was also understood that goals and values would be required for the program to advance. These are strategies and guidelines that include utilizing public art as a vehicle for connection, education, place-making and community building.

Within the plan, there are recommendations for expanding community reach and engaging with citizens and visitors.



The Purpose of the Public Art Plan:

- Create connection points that maximise the potential for impactful and transformative public art engagement
- Honor the city's cultural fabric and history
- Provide a vision that offers ways to implement placemaking opportunities through elevated projects
- Provide art opportunities that are impartial and accessible
- Outline the Windsor Heights Public Art Program development and funding for the next decade.



Purpose



Program Statement

This Public Art Plan establishes the Windsor Heights Public Art Program's mission, vision, and goals while providing guidance on implementing and maintaining a public art program within the City.



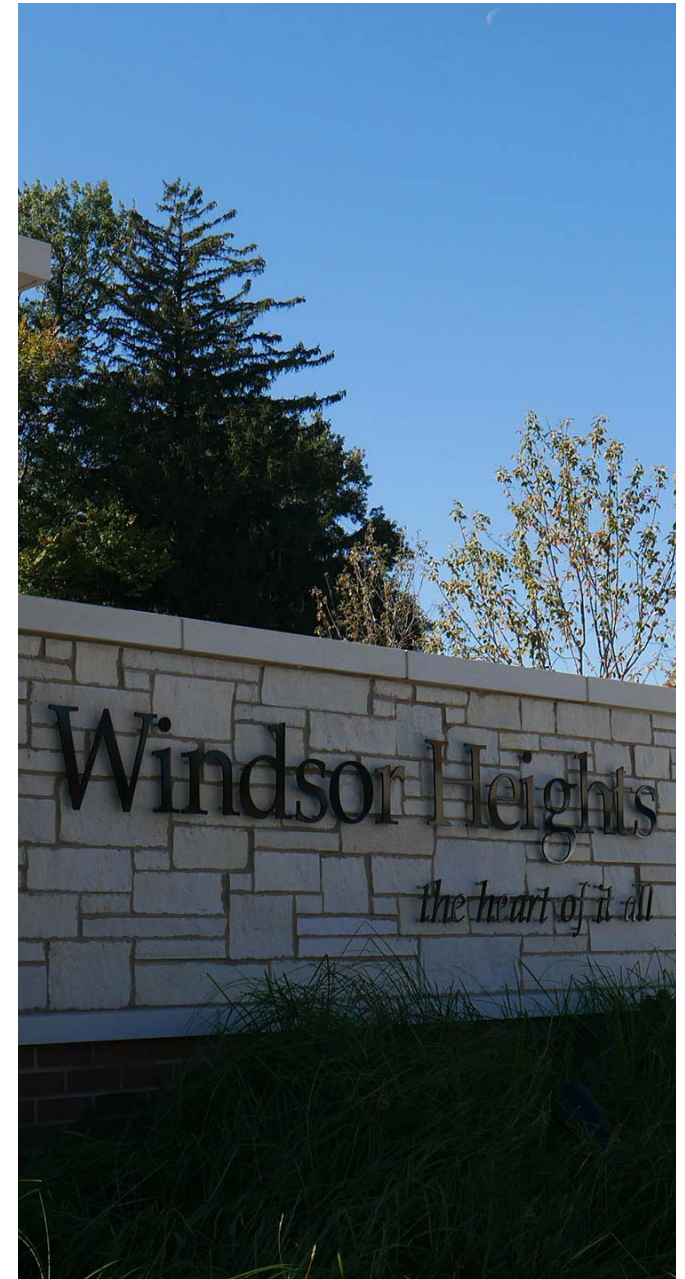
Mission

To create and operate an inspiring and transformative Public Art Program which develops quality public artwork through an equitable, accessible, and maintainable process.



Vision

The Public Art Program envisions a community where public art is one aspect of a city where citizens and visitors can experience quality artwork as a part of their daily lives. Public art will be integrated into City initiatives, private development and revitalization efforts.



Establishes Program Goals

Goal 1: Build and Maintain the Windsor Heights Public Art Program

Goal 2: Integrate art into infrastructure throughout Windsor Heights

Goal 3: Promote the local creative economy

Goal 4: Create artwork that provides connection points and is community-centric.

Goal 5: Create diverse, equitable, and inclusive artwork.

Working together to
build the best small
city in the metro.





WINDSOR HEIGHTS

Enriching the Heart of it All

The City of Windsor Heights is uniquely positioned within the Des Moines metro. As a land-locked suburb the community must think creatively about how to attract and retain businesses, customers, and residents as growth options will be required to be innovative and likely grass-roots efforts. In order to be proactive in learning and planning for the future, the city completed a visioning and data collection process to assist with future planning.



Recommendations

This public art plan should serve as a strategic framework to guide the creation, placement, and maintenance of art in public spaces. It outlines clear goals and objectives, such as enhancing cultural identity, fostering community engagement, and supporting Iowa artists when possible. The plan identifies key locations where public art can have the greatest impact, such as parks, transportation hubs, trails and highly-trafficked areas, while considering accessibility and inclusivity for all residents and visitors.

Additionally, it establishes processes for funding, selecting artists, and maintaining the artworks over time. This plan also encourages collaboration between artists, community members, and stakeholders to ensure the art resonates with this community it serves.

- Program Development
- Education and Outreach
- Public Art Created Through Development
- Maintenance of the Collection
- Funding Strategies
- Locations and Concentration Areas
 - Extensive Trail System
 - Parks
 - Commercial Business Partnerships
 - Infrastructure locations
 - City Activity Centers

introduction

what is public art?

Public art is artwork that is created and displayed in public spaces, accessible to everyone. It encompasses a wide range of forms, including sculptures, murals, installations, mosaics, digital art, performances, and even functional elements like artistically designed benches or bridges. Unlike art in private galleries or museums, public art is meant to enhance shared environments such as parks, streets, plazas, and buildings, often reflecting the history, culture, or identity of the community. It can be temporary or permanent and is typically funded by public or private partnerships, civic organizations, or art programs. Public art serves as a catalyst for community engagement, fosters dialogue, beautifies spaces, and contributes to the cultural and aesthetic richness of a location.



The Reason for Public Art

Public art is artwork that is created and displayed in public spaces, accessible to everyone. It encompasses a wide range of forms, including sculptures, murals, installations, mosaics, digital art, performances, and even functional elements like artistically designed benches or bridges. Unlike art in private galleries or museums, public art is meant to enhance shared environments such as parks, streets, plazas, and buildings, often reflecting the history, culture, or identity of the community. It can be temporary or permanent and is typically funded by public or private partnerships, civic organizations, or art programs. Public art serves as a catalyst for community engagement, fosters dialogue, beautifies spaces, and contributes to the cultural and aesthetic richness of a location.



Reason



This Public Art Plan is:



- A dynamic document intended to guide City staff, any stakeholders and elect officials when planning the city's artistic priorities and initiatives.
- Create a mission and vision for public art throughout Windsor Heights and encourage growth in the area.
- A framework to create beautiful and engaging spaces that invite connection for residents and visitors.
- A resource for the consideration of public art in private development and capital improvements throughout the city.

*What
is it?*

The Process + The Community

Multiple methodologies were used to gather information and feedback from residents, business owners and elected officials throughout Windsor Heights. It was a priority for the consultants Liz Lidgett Gallery and the City staff to hear from a diverse group of residents. Windsor Heights is created from a rich tapestry of people who live in the community and use its services. This process was intended to reach citizens from a variety of backgrounds to create a plan that supports the interests of many to do the most good. Community members who participated in the consultant's planning process identified many opportunities and gave feedback showing the interest in a public art plan.

Community members who participated in the consultant's planning process identified many opportunities and gave feedback showing the interest in a public art plan.



*Process +
Community*

Revealed the following key findings:

- A combined 88% of respondents to the public art survey said that they loved public art (64.7%) or liked public art (23.5%).
- 84.6% believed that the role of public art is beautification. 75% believe that another role of public art is to bring surprise and delight to a community. 71% believed that an additional role was to support artists. Combined there was also a strong response to promoting community pride and creating community identity. Participants were able to select more than one response and every respondent believed that public art has more than one role in a community.
- The highest response for location was parks and community land. The next was the trail system, and closely trailing those locations were commercial areas on buildings, high visibility areas along the road and unexpected, hidden places. Again participants were able to select more than one response and the majority did.
- It is clear that the respondents aligned with the idea of art throughout the community.
- Murals were the highest response for type of public artwork, followed by sculptures and community art projects.
- “Whimsical” was by far the strongest response for “which style of art speaks to you?”
- One respondent summed up the responses well with this comment. “Public art is extremely important to developing and nurturing a community identity. Windsor Heights is more than “Radar Heights”. It’s a hidden gem suburb of the Des Moines metro – the heart of it all. Small but cozy. A place where you know your neighbors. Conveniently located to everything. WH deserves public art that fosters our community identity!”
- Another respondent said, “I would love to see a variety of new art in our community. Sculptures, murals, and interactive installations would all be valuable. We have a diverse community and new artwork should reflect this through different styles and mediums. Thank you for considering these efforts in our city.”

goals & strategies

The strategies associated with each goal present a multi-stepped methodology from initiation to implementation. Program steps are, of course, contingent on funding availability and the approvals of building and land owners.

GOAL ONE



Build and Maintain the Windsor Heights Public Art Program

In order to maintain the program outlined in this document the creation of a Windsor Heights Public Art Committee is recommended. This committee should meet twice a year to outline priority projects that will be implemented by the staff of the City of Windsor Heights in conjunction with any other stakeholders and consultants.

Strategies

When prioritizing projects to be included in the annual work plan, it is important to consider the following:

- What does this project achieve?
- What does success look for this project?
- Does this project align with the goals and mission of the Public Art Plan?
- Does this project achieve the overarching criteria for excellence?

GOAL TWO



Integrate art into infrastructure throughout Windsor Heights

Incorporating public art into a city's infrastructure can seamlessly integrate creativity and functionality, enhancing both the aesthetic and practical value of public spaces.

Strategies

Possible ways to integrate art into the infrastructure include:

1. Artistic Streetscapes
 - Use creative designs for crosswalks, sidewalks, and bike lanes.
 - Install artist-designed streetlights, benches, trash bins, or bike racks.
2. Transit Enhancements
 - Incorporate murals, mosaics, or sculptures in bus stops, and parking garages.
 - Create art wraps for utility boxes.
3. Bridges and Overpasses
 - Design bridges with artistic railings or lighting installations.
 - Use murals or sculptures to transform underpasses into welcoming spaces.

Goal 2 Strategies Continued

4. Parks and Green Spaces

- Include sculptures, fountains, or interactive installations in parks.
- Design play structures or pathways with artistic elements.

5. Building Façades

- Incorporate murals, green walls, or art installations on public buildings.
- Use creative architecture or façade lighting to make buildings landmarks.

6. Gateway Features

- Install signature sculptures or installations at city entry points.
- Use artistic signage to highlight neighborhoods or districts.

7. Functional Infrastructure

- Create art-integrated stormwater systems, like decorative rain gardens or sculptural retention basins.
- Design bridges, walls, and fences with aesthetic appeal.

8. Temporary and Rotating Exhibitions

- Host rotating sculptures, installations, or performances in public plazas or streets.
- Use projection mapping for dynamic, temporary displays.

9. Community Engagement Projects

- Engage local artists and residents in creating public art that reflects the community's identity.
- Use participatory projects, such as mosaic walls or painted tiles, to involve citizens.

10. Smart Technology Integration

- Incorporate interactive digital displays or augmented reality experiences that blend art and innovation.
- Use solar-powered installations or kinetic sculptures to merge art with sustainability.

GOAL THREE



Promote the local creative economy

A driving force throughout the feedback from residents and business owners was the desire to work with local, state-wide and regional artists. Windsor Heights can become known as a creative, open-minded and diverse neighborhood while welcoming artists and creatives.

Strategies

- Establish a call for artist evaluation criteria that prioritizes local and regional artists.
- Partner with local and regional arts organizations on public art and placemaking grants and projects that support local artists in advancing their careers while also supporting the art in Windsor Heights.
- Leverage existing arts organizations as hubs of creative activity.
- Identify arts-driven businesses and developers for creative economic development.
- Once multiple pieces of public art have been placed, create an art walk program that invites local artists and artisan groups to temporarily display existing pieces while inviting residents and visitors to explore works of public art.

GOAL FOUR



Create artwork that provides connection points and is community-centric.

The idea of Windsor Heights as a hub or connection point for various parts of the city both by its location and trail system was also addressed several times during the discovery process. Additionally, the idea of art as a connection point for residents and visitors with each other but also new ways of thinking, new ideas, and new art.

Strategies

Potential types of artwork to focus on that promote engagement and connection include:

1. Murals and Street Art
 - Large-scale, colorful murals often captivate viewers and invite selfies or photos.
 - Community-created murals foster a sense of ownership and pride.
2. Interactive Installations
 - Art pieces that allow people to touch, climb, or manipulate components.
 - Examples include swings, kinetic sculptures, or puzzle-like structures.
3. Projection Mapping and Digital Art
 - Dynamic light shows or digital projections on buildings or landscapes.
 - Augmented reality experiences accessible via smartphones.

Goal 4 Strategies Continued

4. Performance-Based Art

- Flash mobs, street theater, or musical performances in public spaces.
- These ephemeral events create memorable, shared experiences.

5. Participatory Art

- Projects where the public contributes, such as writing wishes on a wall, painting tiles, or adding personal stories to a collective installation.
- Examples include chalkboard walls or “Before I Die” installations.

6. Functional Art

- Artistic benches, bike racks, or fountains that serve practical purposes.
- People engage with these daily, making art a part of their routine.

7. Immersive Environments

- Spaces transformed into whimsical, artistic worlds like art gardens, labyrinths, or tunnels covered in artwork.

- Examples include light-filled tunnels or rooms filled with colorful installations.

8. Sound Art

- Installations that produce music or soundscapes, such as wind chimes, sound sculptures, or motion-triggered audio.

9. Environmental Art

- Works integrated into nature, like earthworks, living sculptures, or artistic pathways.
- Examples include garden installations or eco-friendly structures.

10. Street or Sidewalk Art

- 3D chalk drawings, painted crosswalks, or pavement games like hopscotch.
- These create playful, unexpected encounters in everyday spaces.

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Goal 4 Strategies Continued

11. Temporary and Rotating Art

- Pop-up installations, art festivals, or changing exhibits that create novelty and anticipation.
- Examples include art on shipping containers or seasonal displays.

12. Nature-based art

- Art that integrates natural elements such as trees, plants, rocks, or water features.
- Examples include living walls, tree carvings, sculptures made from natural materials, or artistic rain gardens that combine beauty with ecological function.



GOAL FIVE



Create diverse, equitable, and inclusive artwork.

Creating diverse, equitable, and inclusive public artwork involves intentional planning and collaboration to ensure the art reflects and serves the entire community.

By embedding diversity, equity, and inclusion at every stage of the process, public art becomes a shared resource that strengthens the community and fosters belonging for all.

Strategies

1. Engage Diverse Voices
 - Involve artists, designers, and stakeholders from various cultural, ethnic, and socioeconomic backgrounds.
 - Host community listening sessions to understand the values and stories of underrepresented groups.
2. Highlight Local Histories and Cultures
 - Create artworks that celebrate the history, heritage, and traditions of marginalized or historically overlooked communities.
 - Include storytelling elements that reflect diverse narratives.
3. Prioritize Accessibility
 - Ensure art is accessible to people with disabilities by considering physical, sensory, and cognitive needs.

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Goal 5 Strategies Continued

- Incorporate braille descriptions, tactile features, and audio components where possible.
4. Use Multilingual Elements
 - Include text or signage in multiple languages spoken within the community to enhance inclusivity and engagement.
 5. Collaborate with Community Members
 - Invite community members to co-create artworks through workshops, participatory design, or collaborative installations.
 - Work with local schools, cultural organizations, and advocacy groups.
 6. Diversify Funding and Selection Processes
 - Establish equitable artist selection processes that provide opportunities for emerging and underrepresented artists.
 - Offer grants, residencies, or commissions specifically for minority or underfunded groups.
 7. Celebrate Diversity in Themes and Materials
 - Use themes that resonate with varied cultures, beliefs, and identities.
 - Incorporate traditional techniques, patterns, or materials significant to specific groups.
 8. Create Safe and Inclusive Spaces
 - Ensure public art projects provide welcoming environments for all, avoiding locations tied to historical or social exclusion.
 - Use art to reclaim and reimagine spaces for marginalized communities.
 9. Use Metrics for Inclusion
 - Evaluate the reach and impact of public art by gathering feedback from diverse groups.
 - Continuously improve based on community input to ensure inclusivity evolves over time.

location priorities

The following locations are chosen from discussions with City staff, residents, and business owners. This is not a complete list of locations where public art can reside but rather the priority locations where art will bring maximum outcomes for the Public Art Plan goals.



Location: 6857 University Ave.

Type: Mural

Notes: Large wall with high traffic that passes it each day. Accessible by car and foot for photography and viewing. Could be extended to the boards under the awnings as seen in the photo below. Could be done in one or two phases.



Mural



Location: 63rd and University

Type: Sculpture (3D element that can be static or interactive).

Notes: This location is a high traffic area specifically for cars. There is a higher elevation that makes it easier to see. Currently also a large Windsor Heights sign that is also on the corner.



Sculpture



Location: Colby Park

Type: Multiple opportunities of murals and sculpture elements

Notes: Colby Park is a high traffic location with a variety of events and activities for gathering. An important location for both residents and visitors.



Murals & Sculptures



Proposed artistic bridge being considered at Colby Park by Bridges of Iowa



Location: 70th and University, in Casey's easement

Type: A sculpture

Notes: This location is a high traffic area specifically for cars. There is an easement of land that is owned by the City for a location near the corner.



Sculpture



Location: Circle Structure at 66th and University

Type: A sculpture

Notes: This location is also a high traffic area specifically for cars. Would create an art destination with the mural across the street on the building. Would need to be made with Windsor Heights Beautiful plantings in mind.



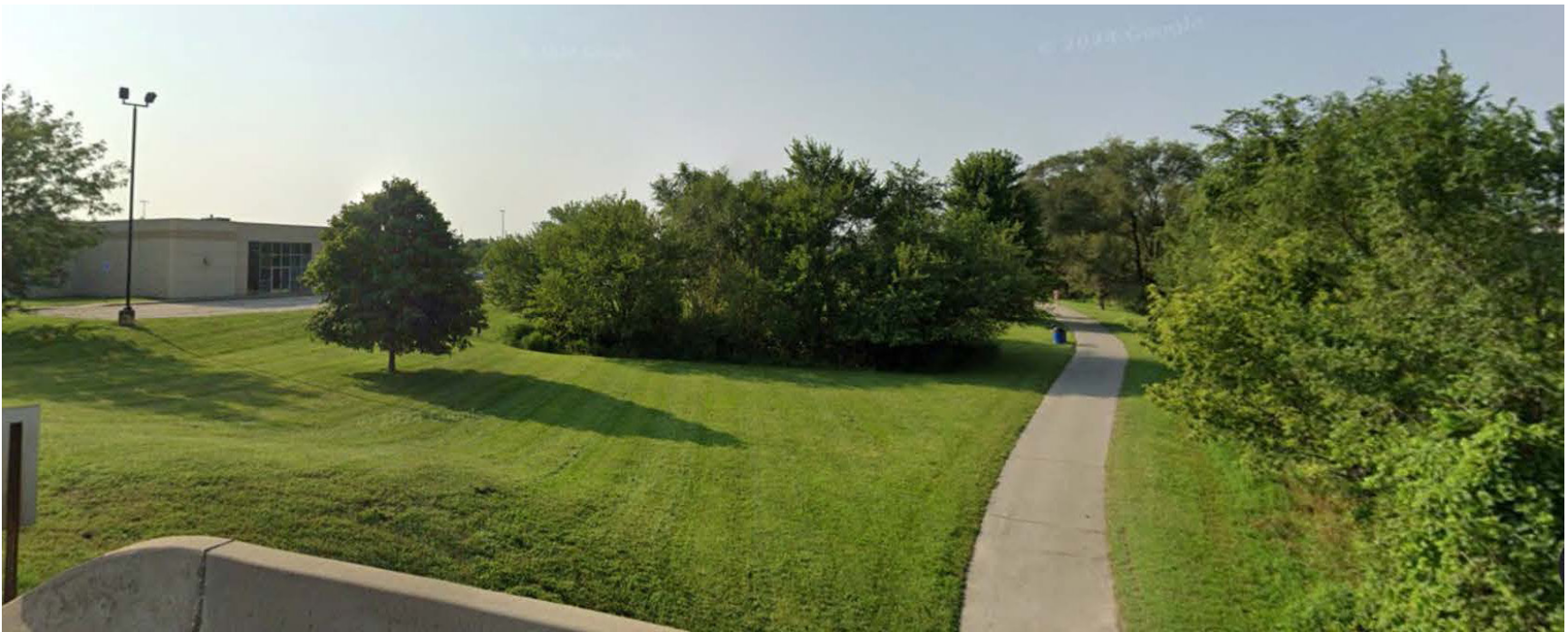
Sculpture



Location: Trail path through Windsor Heights

Type: A sculpture

Notes: There are multiple locations along the trail path. The first location priority along the trail would be the access near Buffalo Rd.



Sculpture

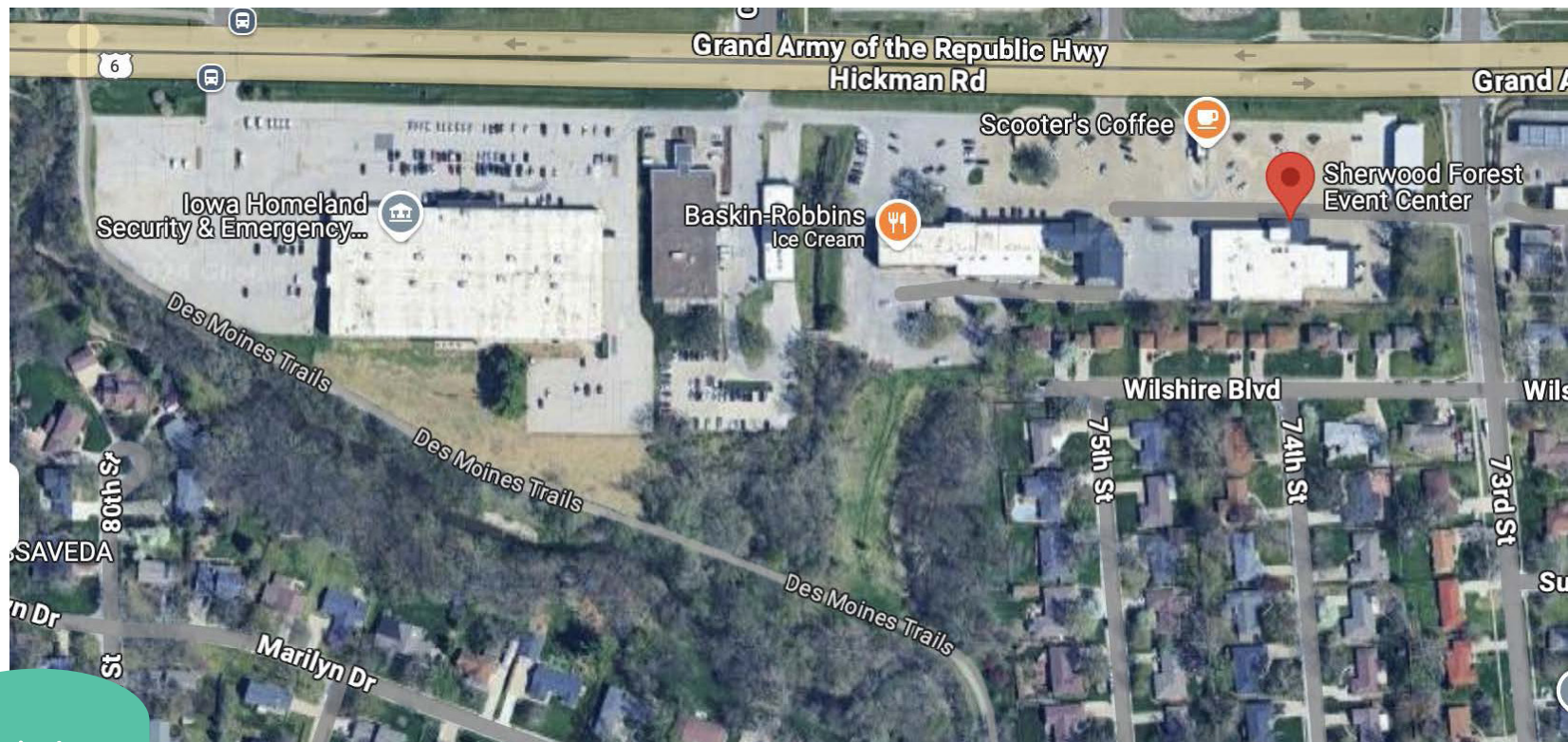


Location: Behind the Sherwood Forest development, former Eagle Scout Project

Type: Sculpture or natural work

Notes: The trail system cuts through the land so there people coming through the location.

Formerly an Eagle Scout Project to restore it to natural prairie. Large open area to be used.



Sculpture



Location: Sherwood Forest Location (Visible from street)

Type: A sculpture

Notes: This is a high-traffic area for the city with open areas that would not block the right of way.



Sculpture



Location: Lions Park

Type: Sculpture or mural

Notes: This is a pocket park tucked behind the Windsor Heights Public Safety building. A gazebo had resided in the park for many years but was removed in 2017 due to deterioration. Named in the Windsor Heights 2020 Park Plan.



Mural or
Sculpture



Location: Infrastructure points throughout the city

Type: Sculptural or designs created in conjunction with artists for items that could include anything from DART stations, bike racks, and signage.

Notes: Art can be seamlessly incorporated into a city's infrastructure by transforming functional elements like bridges, sidewalks, and transit hubs into visually engaging, creative spaces. From murals on retaining walls to sculptural bike racks and artist-designed street furniture, public art can enhance the urban landscape while reflecting the community's identity. These artistic integrations not only beautify the city but also foster pride, inclusivity, and a deeper connection to shared spaces.



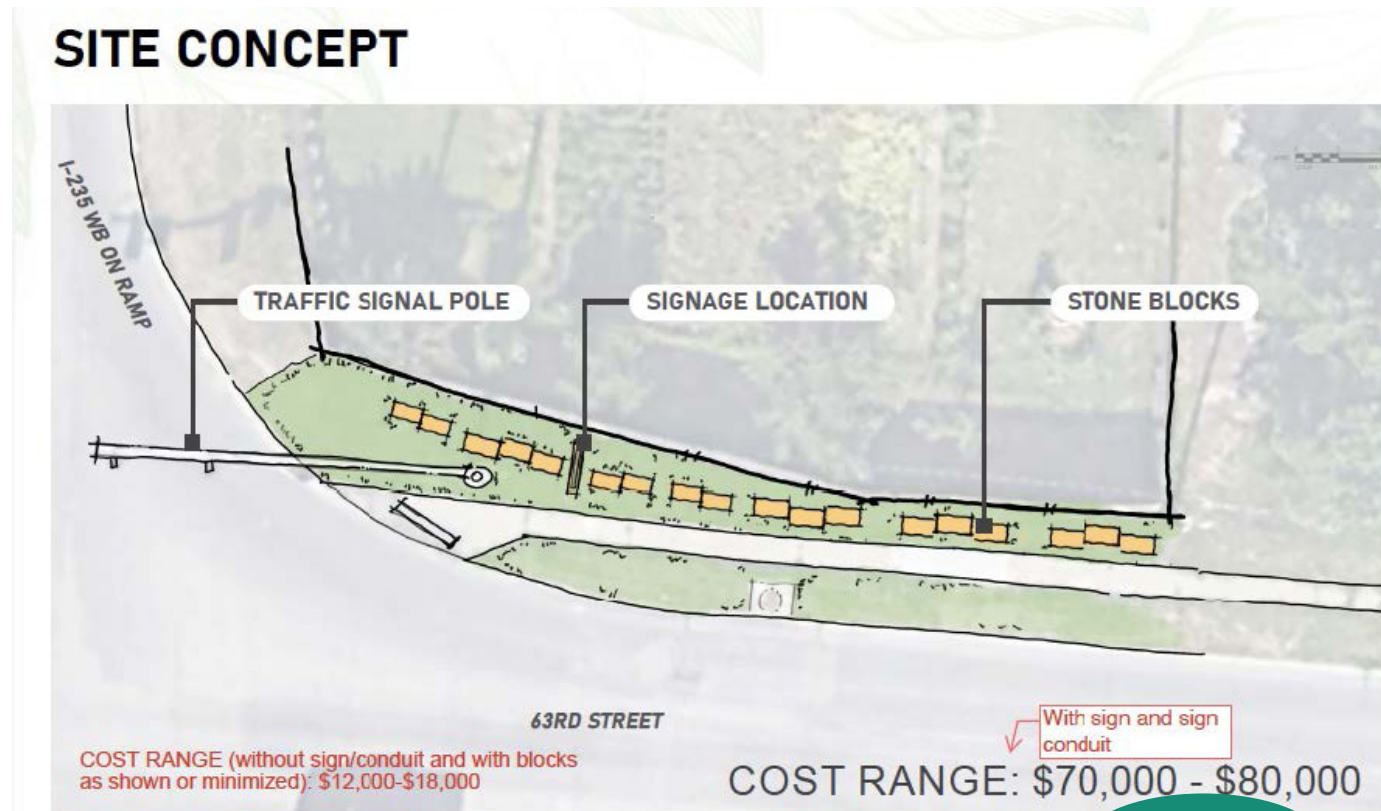
*Sculpture
& more*



Location: Interstate Exit Barrier (63rd and Lamar Pl.)

Type: Mural or sculpture near any potential limestone rocks

Notes: A retaining wall and sign are being erected near the 63rd St. exit of 235 and an artwork element can be used on or near the wall and sign.



Mural or Sculpture



Location: College Drive Bridge

Type: Mural

Notes: A mural along the bridge would add interest and energy to the pathway.














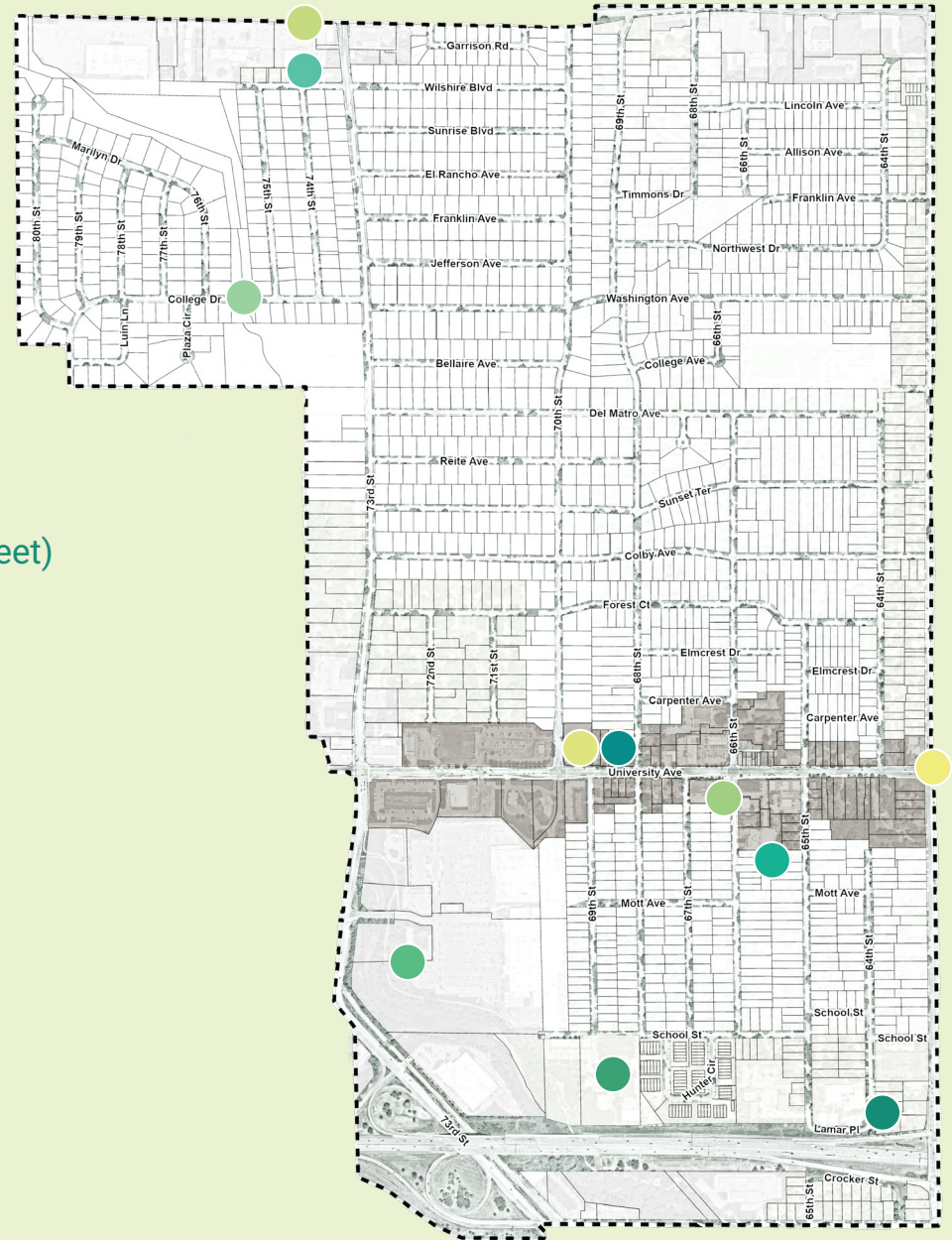
Mural

Map of Windsor Heights

Priority art locations

(not including Infrastructure points throughout the city)

-  Interstate Exit Barrier (63rd and Lamar Pl.)
-  Lions Park
-  Sherwood Forest Location (Visible from street)
-  Behind the Sherwood Forest development, former Eagle Scout Project
-  6857 University Ave.
-  Trail path through Windsor Heights
-  Circle Structure at 66th and University
-  70th and University, in Casey's easement
-  63rd and University
-  Colby Park
-  College Drive Bridge



funding

Funding for the Windsor Heights Public Art Plan should come from diverse sources to maximize opportunities. The City should create a Public Art Fund that can receive funding from these diverse sources as well from the City itself.

Public Art Funding:

It is recommended that the following methods be used to establish a public art fund for future projects. The Public Art Fund should be utilized to acquire and maintain public art and creative placemaking opportunities for the Windsor Heights Public Art collection. Each piece of artwork would need to meet the criteria outlined herein.

- all funds will be held with the city internally and earmarked for Public Art.



Usage:

- The design, acquisition, installation, maintenance and insurance of temporary and public artwork and any artwork displays needed by the City.
- Art education programs for the community conducted on City property. This should be limited to no more than five percent of the fund's annual budget.
- Administrative costs related to either of the preceding purposes. This should be limited to no more than ten percent of the fund's annual budget.
- No Public Art Fund funds may be used for projects outside of the scope of this plan or allocated to other City Departments for use on projects other than public art.
- The Windsor Heights Public Art program will utilize funds from the Public Art Fund in a manner that fosters fiscal responsibility and sustainability and supports the stability of the program over time.

Funding:

- Eligible developers building in the Windsor Heights city limits should plan to use a percentage of their building overall budget towards public art. 1% of the budget if they plan to coordinate the artwork themselves or .5% if they plan to distribute direct money to the Public Art Fund.
- Windsor Heights Public Art Staff will make efforts to leverage funds for matching grants and other opportunities to maximize the impact and stability of the fund over time.
- It is recommended that Windsor Heights will allocate 5% each year of the annual Cultural and Recreation budget for the City.
- At least 85% of the allocated 5% of Cultural and Recreation funds, along with any donations received, be placed in an art reserve program to work towards funding installations. The other 15% being the education and admin costs operating fund.

Grants:

- Public art, in collaboration with applicable City departments or community partners, should seek grants to help fund projects that support the goals, strategies and measures outlined in the Windsor Heights Public Art Plan.

Private Funding:

- The City should seek funding from individuals, corporations, foundations, or other organizations to support the acquisition or implementation of public art programming and any activities necessary to maintain those programs.
- If a fund is made with the Community Foundation, it is a tax-deductible donation for individuals.



Additional elements that will be included in the next draft once feedback has been received about the initial goals set forth.

program administration & roles

The Windsor Heights Public Art program will be absorbed under the current staffing and administration of the City. Consultants will be hired to manage additional duties specific to the acquisition of art when possible. Additionally, a Public Art Committee will be established consisting of members who are residents, business owners, and City staff.

City & City Council Roles:

City:

- Maintain relationship and communication with the Public Art Committee (PAC). Updating them on City Staff and news, issues, requests, and changes. Liaises between the PAC, other City departments and consultant.
- Organizing and facilitating PAC meetings
- Working with legal to prepare and negotiate contracts
- Convening necessary City staff for technical reviews of art proposals when needed
- Coordinating installations with Consultant and Artists and City departments
- Managing the City's public art catalog, including maintenance and conservation of City-owned public artwork
- Oversee the review of works being considered for deaccession or re-siting
- Ensure all City public art policies and procedures are followed.
- Submit an annual budget work plan to the PAC that included recommendations to the City Manager and Council regarding

public art acquisitions, placement, relocation, and deaccession, public art donations, revisions to Public Art Plan and administrative guidelines.

- Maintenance schedule created
- Art locations and mapping
- Community feedback and serve as a point of contact for inquiries about public art from members of the public.

City Council:

- Reviews and makes the final decision on whether to approve and adopt the Windsor Heights Public Art Plan
- Approves all permanent public art on City-owned property purchased with City funds.
- Approves all permanent public art donation
- Approves the deaccession of works of art
- Approves annual City budget that includes Public Art Funds and other applicable allocations to support the Public Art Plan.

Consultant & Public Art Committee Roles:

Consultant:

- Manage all aspects of commissioning, purchasing, installing and deaccessioning works of art in collaboration with City staff and the PAC. This includes, but is not limited to:
- Project plans for approval
- Managing all Request for Qualifications (RFQs) and Request for Proposals (RFPs) processes for commissioning public art
- Organizing artist responses
- Assist in writing necessary grant applications and managing grant awards to support the mission of the Windsor Heights Public Art Plan.

Public Art Committee:

The PAC consists of 10-15 members appointed by the City Council, with one acting as chair.

- Responsibilities include:
- Review and recommend the Windsor Heights Public Art Plan and any periodic revisions to procedure and guidelines for implementation.
- Analyze new locations and the priority list to create an annual work plan and budget recommended to the City Administrator and City Council.
- Participate in the selection of artists and art pieces through representation on ad hoc art selection panels led by Consultant.
- Meet two times a year to review and make recommendations to the City Administrator and Consultant.

APPENDIX



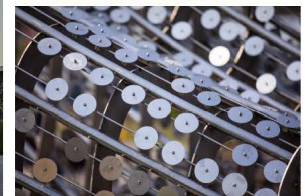
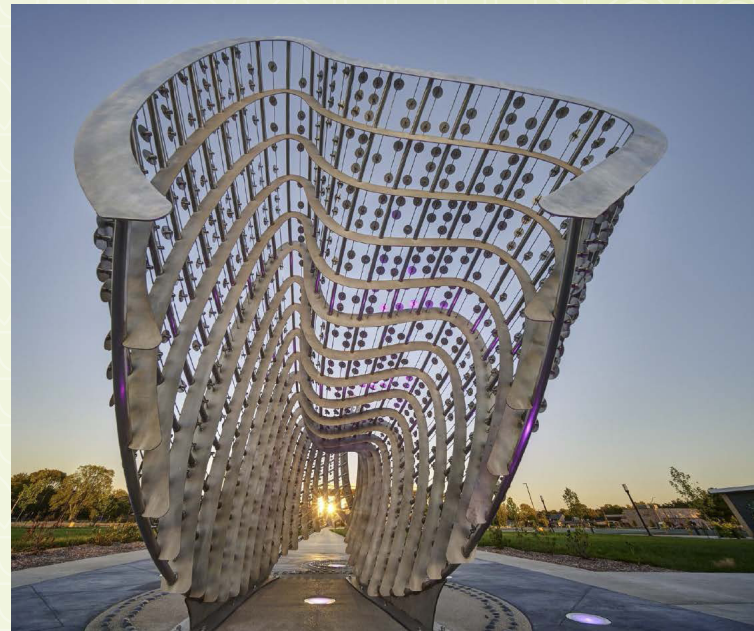


Examples of Local Area Artwork

In order to understand how to budget for future projects, the following three examples show works of different materials, engagement levels, and artists. These projects can give a sense of what to expect within the framework of 2020-2025 pricing, knowing that each year material costs fluctuate. These examples are meant to be a starting point for budget planning, not definitive examples.

Johnston Town Center

- Year completed: 2021
- Artist and title: Reinaldo Correa Studio
- Size: approximately 20' tall by 15' wide
- Completed cost: \$200,000



RoCA Mural

- Year completed: 2024
- Artist and title: Drew Etienne and Thomas Agran
- Size: 40' feet tall by 125' wide.
- Completed cost: \$50,000



Drake University, Griff replica

- Year completed: 2020
- Artist and title: Chris Bennett
- Size: With pedestal 6' tall and 3' wide.
- Completed cost: \$50,000



RECOMMENDED PROCESSES FOR THE PUBLIC ART PROGRAM

Considerations for Commissioning Public Art

1. Create a project scope

a. The initial step for commissioning public art is to develop a project scope. This scope should include the full overview of the proposed art project and state the intended outcomes to use as a reference point. The project scope should be completed with the City staff and Consultant to ensure that it is following the Public Art Plan and working within the vision and mission of Windsor Heights.

b. The project scope includes:

- Location
- Budget and Funding Sources
- Goals
- Artist scope for the RFP/RFQ
- Artist Eligibility (if a residency is required, etc.)
- Artist Selection Criteria
- Schedule
- Artist Selection Committee named
- Community Engagement elements, marketing

2. RFP/RFQ Created and Publicized

a. Based on the project scope an RFP or RFQ will need to be created.

- An RFQ or Request for Qualifications will ask the artists to show past examples of their work.
- An RFP or Request for Proposals will ask the artists for a design for the project, along with the examples of the work. In specific cases a stipend can be offered if the designs are being solicited or for the finalists.
- The RFP or RFQ process can be an open-call or closed-call based on the budget, eligibility for the artists, and the schedule.
- In the RFP or RFQ the following elements are needed: (see further in the Appendix for a RFP example.)
 - Project Summary and Description
 - Art Goals or Criteria
 - Deadline and preferred way to submit applications
 - Site Location Information
 - Budget
 - Artist Eligibility
 - Application Requirements such as images needed, etc.
 - Project Timeline
 - Sources for Additional Information
 - Deadline for questions when applicable

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3. Review Artist Applications and Select Finalists

- a. The art selection panel will review the applications with the Consultant. During that time they will first review the RFP and goals for the project. Then artwork images and applications will be reviewed to select either the winner or finalists.

4. Community Engagement

- a. Once a finalist is chosen, as the project design is being created and then finalized, meetings with stakeholders may be appropriate. Additionally, media interviews, workshops with residents or students, or an open house may be appropriate as well.

5. Create Artist Agreement

- a. Once the selection panel makes its final recommendation, the design will need to be approved by the City staff and City Council. Once approved, an artist agreement will need to be created between Windsor Heights and the artist(s).

6. Consult and City Monitor Final Design and Fabrication

- a. Once design approvals have been received and an agreement has been signed and put into place, the City and Consultant will disperse payments in accordance

to the schedule and work created by the artist.

- b. The Consultant will continue to work with the artist during the fabrication process to ensure that the schedule is on track between all parties.

7. Oversee Installation and Conclude the Project

- a. Once the artwork has been fabricated, if that is needed off-site, the Consultant will work with both the City and the artist to ensure a smooth installation process. If the work is a sculpture or 3-D element, there will need to be prep work completed beforehand. If the work is a mural, there may also be prep work, but most likely fabrication is not required beforehand.
- b. Once the artwork is installed, the City and Consultant will inspect the final work. Additionally, a maintenance plan will be created with the Artist to ensure that the work is properly cared for.

Considerations for Purchasing Existing Art

In specific instances, a piece of artwork that already exists and is not site-specific may be appropriate to purchase from an artist or gallery.

1. Develop a Project Scope
 - a. Include the same elements outlined in the Process for Commissioning Public Art section above.
2. Establish Selection Committee
 - a. This includes the same process as above.
3. Invite Artists or Galleries to share work
 - a. Through a formal or informal process, the Consultant will reach out to artists, private collections, galleries and curators to have them submit images and information about existing and available artwork for purchase.
 - b. Information submitted from these entities should be:
 - Images
 - Dimensions
 - Price
 - “Hidden” costs such as shipping information, installation information, and maintenance costs.
 - Select the Art

- The art selectional panel should review the artwork in a similar manner to the commissioning process. The consultant will lead the meeting with reviewing all of the submitted artwork and show the variances in cost, etc.
- Purchase artwork and installation
 - The Consultant will work with the City to purchase the artwork and have the site prepped, and installed. In some cases, art handlers or installers outside of the artist may need to be hired and that should be reflected in the overall budget.

Considerations for Accepting Donated Artwork

In specific instances, a piece of artwork that already exists and is not site-specific may be appropriate to purchase from an artist or gallery.



Plan for Maintenance

Establish a maintenance plan to preserve the artwork's integrity over time. Consider the following:

- **Material Assessment:** Identify the materials used and their specific care requirements.
- **Environmental Factors:** Assess the impact of weather, pollution, and other environmental conditions on the artwork.
- **Inspection Schedule:** Create a routine for regular inspections to identify damage or wear early.
- **Cleaning Guidelines:** Develop appropriate cleaning protocols, including approved methods and materials.
- **Repair Procedures:** Plan for professional repairs in case of damage, ensuring consistency with the original design.
- **Vandalism Response:** Establish a strategy for addressing vandalism, including graffiti removal and security enhancements.
- **Funding for Upkeep:** Allocate a portion of the budget for ongoing maintenance and unexpected repairs.
- **Community Involvement:** Encourage local stewardship through volunteer programs or partnerships with local organizations.

Proposal Sample

REQUEST FOR PROPOSAL (EXAMPLE)

PROJECT OVERVIEW

Artwork design for a public mural to be created on an exterior wall of the Community Foundation of Greater Des Moines (CFGDM). The wall for the mural is on the east facing wall of the new addition of the CFGDM expanded campus currently under construction. Estimation of wall is 20' tall by 140' wide. - Estimation of mural is 15-20' tall x 100' long.

DEADLINE

Friday, December 30 at 5:00pm to hello@lizlidgett.com

DESCRIPTION

- Location: 1910 Ingersoll Ave. Des Moines, IA, 50312 on the CFGDM campus building, alongside the east-facing wall.
- Objective: This mural is being commissioned and funded by the Community Foundation of Greater Des Moines (CFGDM) in memory of Monroe Colston. The design should capture the mission and vision of the Community Foundation and the spirit of Monroe Colston. Additional background information is included on the following pages.

TIMELINE

- Deadline for proposals: Friday, December 30 at 5:00 pm
- January: RFP review, artist finalists chosen.
- January/February: Finalists asked to create design for \$500 design stipend. Design selected and meet with Liz Lidgett to go over sketch, information from the client, timeline and budget, interviews with finalists if needed.
- Weather dependent (May/June): Mural completed

PAYMENT

\$25,000—50% to be paid upon starting and 50% within 2 weeks of completion of the mural. This fee includes materials and artist fee. A lift will be provided to the artist.
\$500 stipend to any artist finalists.

TO APPLY

- Email a .PDF to hello@lizlidgett.com including the following information:
 - Your name, phone number, email, and 2 references with contact info
 - A page including artwork photographs and descriptions of your past work, including any mural or large scale work if applicable.
 - A brief bio about you as an artist and your process.
 - A completed sketch will be asked of the artist finalists, with a stipend paid to each finalist for their time.

Current photo of wall (November 2022)



Proposal Sample

BACKGROUND

About the Community Foundation of Greater Des Moines: For over 50 years the Community Foundation has shaped the story of our community by working alongside countless partners to invest in critical needs and exciting opportunities to make Greater Des Moines greater. The Community Foundation's leadership, grantmaking and collaborations welcome new ideas and approaches to solve problems, inspire action and build a vibrant community.

At the core of the Community Foundation is the belief that we are better when we work together.

Grantmaking Impact: Through strategic Leadership Grants, funded by the [Better Together Fund](#), the Community Foundation provides significant funding to projects that strengthen Greater Des Moines by addressing community trends and opportunities. To learn more about recent Leadership Grants, [click here](#).

The Community Foundation's fingerprints can be seen across the Greater Des Moines community. Community assets like Gray's Lake, the Evelyn K. Davis Center for Working Families, the Blank Park Zoo, 80/35 Music Festival, Water Works Park's amenities, and more have been supported by the Community Foundation. Grantmaking also supports critical community services addressing issues like food insecurity, mental health, education and affordable housing. View a list of projects that have been supported through Community Foundation grantmaking [here](#).

Community Leadership: We are a planner, convener and catalyst to address the pressing needs and promising opportunities in our community. We develop partnerships and pool resources with others to create real and sustainable change to make our community not only better together, but better forever. [Click here](#) to watch our Connections with Kristi Knous video series and learn more about our community leadership work.

About Monroe Colston: Monroe Colston was a visionary business leader, a champion for civil rights and the first president of the Community Foundation of Greater Des Moines. Prior to his tenure at the Community Foundation, Monroe served as an executive leader at the Des Moines Chamber of Commerce (now the Greater Des Moines Partnership) and was the real estate commissioner for the State of Iowa. He also served the U.S. Army, the Boy Scouts of America and the U.S. Postal service.

Paving the way for people of color in Iowa, Monroe's family became the first Black family to purchase a home in Urbandale in 1964. He was the founder of Blacks in Management, Inc. and served on numerous boards and commissions, including the Mercy Medical Center Board, Bankers Trust Board (the first African American so elected), Federal Home Loan Bank of Des Moines, the Iowa Lottery Board, Human Services Coordinating Board, Rotary Club of Des Moines, National Alliance of Business, NAACP and the Brain Trust to the Congressional Black Caucus.

Monroe was a consummate gentleman. He was a gentle, yet effective community leader. He respected others and he strongly believed in standing up for what he believed in, even if he was the only one standing, and he encouraged others to do the same. He valued bringing all voices to the table and making connections that led to greater understanding and valuing different perspectives. He was known for bringing differing factions to the together and getting them to work together for a common cause. He knew the world needed to be a better place, and he truly believed he could make it just that through his influence. Learn more about Monroe Colston here: <https://dsmmagazine.com/remembering-monroe-colston/>.

Monroe passed away at the age of 77 in 2011.

His many achievements and accolades include:

- Kappa Man of the Year – 1978
- Who's Who in Black America recognition – 1979
- The first recipient of the Iowa United Negro College Fund's highest honor, the Frederick D. Patterson Award, for long and continuous service to the UNCF – 1989
- Iowa Minority Advocate Award – 1991
- Established the American Institute of Business Monroe Colston Minority Scholarship Fund – 1991
- President of Rotary Club of Des Moines – 1992
- Received the Distinguished Alumni Award from Texas College in Tyler, Texas (UNCF school) – 1993
- Black Child Development Service Award for Youth – 1999
- A. Arthur Davis Community Service Award – 1999
- Iowa African American Hall of Fame Inductee – 2007
- Des Moines Business Record Sage Over 70 – 2011
- Served as a consultant to the U.S. Justice Department during the 1970's and early 1980's as a Conflict Resolution Specialist
- Recipient of the Mary Louise Smith Human Rights Award from the Des Moines Civil and Human Rights Commission

ACKNOWLEDGEMENTS

A special thank you to those individuals who have contributed to the creation of the Windsor Heights Public Art Plan.

City Council:

Mayor Mike Jones

Lauren Campbell

Threase Harms

Joseph Jones

Micheal Libbie

Susan Skeries

City Staff:

Adam Plagge, *City Administrator*

Adam Strait, *City Clerk*

Art Program Consultant:

Liz Lidgett

Additional Thank Yous:

- Chaden Halfhill
- All focus group attendees
- All survey respondents





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