

## FAPAP Review May 8-10, 2019

Riverside Hotel, Ft. Lauderdale, FL

W. Perry Arnold

AIPP Key West Advisory Board

This was my first experience with FAPAP (Florida Association of Public Art Professionals) as a group promoting and supporting the collection, selection, and maintenance of public art in the State of Florida. Not only were the facilities of the meeting hotel comfortable (if one wore a sweater in the conference room), but the development of contacts through interaction and networking should bring communication between artists and administrators to a higher level than has existed in the past. Over all it was a useful, but busy and tiring gathering of a cross section of Florida's public art community.

The pre-meeting evening was spent at a meet-and- greet cocktail gathering for faculty and attendees. It ended with new acquaintances eating and discussing general and local public art in small groups.

May 8 – 9 morning

These were days for sharing of general information by the artists, administrators and developers of large public works and areas from local, national and international public art leaders. Presentations consisted of demonstration of completed large projects and also practical hints for thriving in the complex public art world. **Artists** should join Florida public arts lists in order to receive RFQ and RFP information. All artists should have a web site that uses terms that will pop up as key words in an on line search and create enthusiasm for a community and its leaders based on values and beauty as well as willingness to do site-specific/community research; a biographical overview that includes an artist statement/philosophy, education with a portfolio of education works and a portfolio of existing public/private works; high quality images of two or three pieces of work including detail close images to show the quality of work; medium in which one works; and contact information. Read and follow RFQ and RFP instructions completely because some projects will either be placed in a second tier or not be considered if not completed as instructed. An artist should network through various art organizations and meetings, establish good relationships with public art administrators and officials, and stress the quality of one's own art, not commenting or mentioning competition. Insurance is necessary for the specific site after the job is awarded. A good way to break into public art is to contact those advertising for art works and propose the temporary lease of an installation or piece for a specific site and time at a specific rate, with a purchase option. Contracts should be reviewed with an experienced artist's rights attorney. Large public art

pieces must have engineering coordination including form, materials (including need for water and electricity), base/foundation, probable permanence of the work, infrastructure, and CAD drawings. Maintenance of an art work is a separate item necessitating a manual that includes the engineering information as well as the artistic information, i.e. frequency of care, specific paint/stain colors, cleaning, refinishing procedures, the name of the work and the artist's contact information. **Art Administrators** should work with both public and private contractors from the outset of a major building/development project to include the appropriate funding for "artistic beautification of the surrounding environment" in keeping with the local funding policy for public art. Coordination from the earliest concept and design can prevent many future conflicts. The administrators and their boards should be able to do their job of coordinating appropriate community beautification without interference. When presented to the approving body for final approval and financing, there should be either approval or disapproval. Discussion of the proposal has been done with deep consideration and opportunity for local consultation prior to presentation to the city council.

### **Purpose of public art**

Public art has many purposes. It often is the first step to beautification and rehabilitation of a neighborhood resulting in the influx of businesses, better transportation, and gentrification of entire sections of a city or change in attitude of a town. It should be both an economic and cultural site of pride for a community. It often presents not only the historical heritage but also the future dreams of an area based on a current vision by the inhabitants of the area. It promotes the junction of past times with dreams of a better future. It can also be the site of interaction of the people in times of grief or joy. We are limited only by our imaginations.

### **May 9 pm: Tour of Ft. Lauderdale Airport and Port Everglades**

The afternoon tour was tiring and often slow/boring. Acoustics were not conducive to understanding the speaker/tour guide, the art was interesting but not exciting considering the amounts of \$\$\$ invested. Transportation was less than prompt for the return to the hotel.

### **Summary**

All in all I enjoyed and received a lot of information from this conference both as an AIPP Board member as well as a Key West Artist. I am now more aware of the worth of our unique Key West Public Art Collection with its historical recognition of its maritime history, its Story of pirates and immigrants, slave trade, Cuban relationship and loyalty to the Union. Its sense of independence still prevails in many ways. Its current art reflects its heritage, and I hope its future art will reflect our dreams and vision of what this "Island Paradise" can be.