CORE CONCEPT

Public Art Programme Management Course: Commissioning, Installation and Artwork Maintenance

23 – 27 November 2026
Amsterdam - Zuidas business district hotel

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Ref: 2040_29941 **Date:** 23 – 27 November 2026 **Location:** Amsterdam - Zuidas business district hotel **Fees:** 23500 SAR

Introduction:

Public art programme management, covering commissioning, installation and artwork maintenance, is a 1-week course for municipal, culture-authority and developer public art units that ends with a Public Art Plan for a case organisation. Many sculptures, murals and light works are commissioned without a strategy, chosen through opaque panels, installed without structural review and then left without an upkeep budget until they fade, corrode or are removed. Nominees already manage public realm, art or development commissions and learn through case study work on artist briefs, fabrication drawings and condition surveys. CoreConcept Training Center delivers this public art programme management course.

Course Objectives:

- Assess an organisation's public art holdings, percent-for-art contributions and siting opportunities against a written public art strategy
- Run open and invited artist calls, shortlists and selection panels with documented criteria, conflict declarations and concept design fees
- Draft artist commission agreements covering design, fabrication, installation, moral rights, warranties and decommissioning terms
- Coordinate structural, wind-load, electrical and public safety reviews so that installations are approved before fabrication starts
- Set up a public art inventory, condition survey cycle and maintenance budget for outdoor sculptures, murals and light works
- Evaluate community engagement, public response and placemaking outcomes and feed the findings into future commissions

Target Audience:

- Municipal public realm units responsible for commissioning and siting artworks in streets, parks and squares
- Culture authority units responsible for public art policy, artist calls and selection panels
- Real-estate development units responsible for percent-for-art contributions and art in new districts and buildings
- Asset and facilities units responsible for inspecting, cleaning and repairing outdoor artworks
- Community engagement units responsible for consultation, interpretation and public response to new works

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Course Outline:

Day 1: Public Art Landscape, Funding Policies and Holdings Review

- Public Art Typology of Stand-Alone, Integrated and Applied Works
- Temporary, Ephemeral and Permanent Commission Lifecycle Comparison
- Percent for Art Contribution Models and Reserve Fund Options
- Public Art Stakeholder Map of Owners, Artists and Residents
- Existing Artwork Holdings Baseline Audit and Siting Gap Review

Day 2: Public Art Strategy, Site Selection and Artist Call Methods

- Public Art Strategy Document Structure and Curatorial Themes
- Site-Specific Siting Criteria for Streets, Parks and Building Façades
- Open Call, Invited Call and Direct Commission Route Selection
- Request for Qualifications and Expression of Interest Brief Drafting
- Selection Panel Terms, Scoring Matrix and Conflict Declarations

Day 3: Commission Contracts, Fabrication and Installation Approvals

- Artist Commission Agreement Stages From Concept to Handover
- Moral Rights, Attribution and Decommissioning Clauses in Commission Contracts
- Fabricator Selection, Material Samples and Shop Drawing Review
- Structural, Wind-Load and Foundation Engineering Sign-Off Sequence
- Installation Method Statement, Traffic Management and Site Safety Plan

Day 4: Artwork Maintenance, Public Response and Problem Cases

- Public Art Inventory Register and Condition Survey Cycle
- Outdoor Sculpture Corrosion, Coating and Cleaning Maintenance Schedule
- Mural Fading, Graffiti and Vandalism Response Protocol
- Controversy Handling With Relocation and Deaccession Decision Criteria
- Community Engagement Methods and Public Response Evaluation Survey

Day 5: Case Study Building a Public Art Plan for a Case Organisation

- Case Organisation Holdings Audit and Percent for Art Budget
- Case Site Shortlist and Artist Call Brief Drafting
- Case Commission Contract and Engineering Approval Pathway
- Case Maintenance Budget and Condition Survey Calendar
- Public Art Plan Completion and Mock Panel Review

Skills You Will Gain:

- Public Art Strategy Writing
- Artist Call Management
- Selection Panel Facilitation
- Commission Contract Drafting
- Fabrication Oversight
- Installation Approval Coordination
- Artwork Condition Surveying
- Public Response Evaluation

Why Attend This Course:

- Deliver a Public Art Plan for a case organisation to the public realm director, culture board or development executive committee
- Decide which sites to commission, which artist call route to use and how much of each percent-for-art contribution to reserve for upkeep
- Avoid unsafe installations, disputed panel decisions, artist rights claims and artworks that deteriorate without a maintenance budget
- Share artist brief templates, scoring matrices, contract checklists and condition survey forms with commissioning and asset colleagues

Conclusion:

Back at work, the participant presents the Public Art Plan to the public realm director, the culture board or the development executive committee. They use it to approve the next artist calls, the sites and budgets for new commissions, the engineering approval route and the share of each contribution set aside for maintenance. After the first commission delivered under the plan, the organisation should review panel decisions, approval timings, installation incidents, condition survey results and public response, and adjust briefs, contracts and maintenance cycles.

Frequently Asked Questions FAQ:

What should participants know before a public art programme management course?

Participants should already handle public realm projects, cultural commissions or development contributions. No art degree or engineering qualification is needed. Bringing an anonymised artist brief, commission contract or artwork inventory helps them apply the case study work to their own organisation.

How does public art programme management differ from a cultural project or museum management course?

It concentrates on artworks placed in streets, parks and buildings: strategy, artist calls, commission contracts, engineering approvals and outdoor upkeep. Cultural project courses plan arts seasons and events, and museum courses care for indoor collections, which appear here only as context.

Why does public art programme management plan maintenance at the commissioning stage?

Outdoor works face weather, wear and vandalism from the day they are installed. Choosing durable materials, recording fabrication details and reserving an upkeep budget in the contract avoids costly repairs, unsafe structures and works removed because nobody funded their care.

What do participants take back from the public art programme management course?

Participants take back a Public Art Plan for a case organisation, with a holdings audit, a percent-for-art budget, a site shortlist and artist call brief, a commission contract and approval pathway, and a maintenance and condition survey calendar.