



The Collections Policy of
the Helsinki Art Museum 2012

The Board of Directors of the Helsinki City Art Museum, 11 December 2012

The Helsinki City Art Museum

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1 Collections Policy – The Collections Policy Programme

The Collections Policy, or Collections Policy Programme, is the Art Museum's long-term plan of action describing how the accessioning, documentation, storage and display of the collections and their conservation and research are arranged in the museum. The Policy lays down the various collections processes of the museum.



Nelli Palomäki: At twenty-six #3, 2008. Photo: Yehia Eweis

2 Guiding Principles of the Activities of the Helsinki City Art Museum

The Helsinki City Art Museum operates in accordance with existing law, city regulations and the principles of professional museum work.

2.1 The City of Helsinki

The Helsinki City Art Museum is a department of the City of Helsinki and its work is subject to the same standing regulations and rules as other departments of the city administration. The work of the Art Museum is guided by a code of regulations according to which it is under the authority of a nine-member board of directors. The board of directors and the Art Museum are responsible for the city's visual-arts policies and art-museum activities and other duties in this area that are assigned to them. The code of regulations lays down the authority of the director of the Art Museum.

The Art Museum's code of regulations came in force on 1 January 1998. (City Council 10.12.1997 and 17.12.1997; amended most recently on 17 March 2010. APPENDIX 1). The Art Museum was part of the City's Cultural Office operating under the city's Cultural and Library Affairs Board until the end of 1997. The Helsinki City Art Museum uses the official name Helsinki Art Museum in its various activities (from 17 March 2010).

2.1.1 Strategic Policies of the City of Helsinki Applying to Collection Activities

The work and activities of the City of Helsinki are guided by a strategic policy programme officially approved by the Helsinki City Council. The most recent programme concerned the years 2009 – 2012. A new strategy programme will be laid down by the new City Council that began its work at the beginning of 2013.



Left: Oona Tikkaaja: *Dream*, 2012. Photo: Hanna Kukorelli.

Right: Janne Siltanen: *Love Helsinki*, 2012. Photo: Hanna Kukorelli.

The strategy programme of the City of Helsinki for 2009–2012 defines four main areas: Wellness and Services, Competitiveness, Urban Fabric and Housing, and Management. Specific strategic aims have been laid down for these main areas according to which the city's offices and departments define their individual goals.

One of the aims that concern the art collections is within the area of Urban Fabric and Housing. It is specifically formulated as the realization of interesting, aesthetically pleasing and functioning urban residential areas and environments. One of its related measures is as follows: "One per cent of investments in new residential areas and major individual building projects shall be assigned to acquisition of artworks or other cultural projects".

In accordance with these measures, the principles applied in the so-called one per cent projects were amended in 2011 (City Board 12.12.2011 § 1134). The Art Museum contributes to the realization of interesting, aesthetically pleasing and functioning urban residential areas and environments also through other public art projects and by placing artworks in city offices and departments.

2.2 The Mission of the Art Museum

The mission of the Art Museum was officially laid down in 2010 and is defined as follows:

We create opportunities for significant encounters between people and the visual arts.

The staff of the Art Museum worked further on the vision and values during 2012. These considerations will be added to this programme after being duly addressed by the future board of directors of the museum.



Spencer Tunick: Finland 3, 2002. Photo: Yehia Eweis.

2.3 The Principles of Museum Work

The activities of museums are regulated by the Museums Act (Museums Act 3.8.1992/729 and 25.10.2005) and related decrees.

The purpose of museum activities is to maintain and reinforce the understanding of the public regarding its culture, history and environment.

Museums are required to promote the availability of information on the cultural and natural heritage by recording, documenting and preserving material and visual cultural heritage for future generations and engaging in related research, teaching, communication, exhibition and publication activities.

Accordingly, expert tasks in museum activities are:

- acquisitions to collections their documentation and upkeep
- research and documentation
- the popularization of researched information
- exhibitions
- publications
- the provisions of supplementary materials
- talks, lectures, guided tours, special events
- teaching and instructions for the public

The Museums Act also states the grounds for state funding for museums in Finland. One of the conditions is that the Art Museum's collections will remain museum collections even after the museum is discontinued. For this reason, collections policy also defines how the preservation of the Helsinki Art Museum's collection would be arranged if the Art Museum's activities in their present form were to cease.

The work of the Helsinki City Art Museum, its management and staff is also steered by the Code of Ethics for Museums of the International Council of Museums (ICOM). (APPENDIX 3)

Art museums mainly collect aesthetic, individual and unique works of art. The concept of operation of these museums includes the collection and documentation, research, preservation and display of visual art and related phenomena. The purpose of this work is to make the public familiar with the visual arts and to increase knowledge of art through art education. (www.museot.fi)

The Helsinki City Art Museum is a regional art museum of the Uusimaa Region. There are 16 regional art museums in Finland. In addition to research, collection, documentation and exhibition activities, these museums promote and steer art-museum activities in their respective areas. (www.museot.fi)

Finland's regional art museums negotiate at set intervals of certain years with the National Board of Antiquities and the Finnish National Gallery on the focuses and aims of regional activities. These negotiations are required by law. Additional state funding for museums is subject to the regional museum, regional art museum or national specialist museum in question having a plan concerning the focuses and objectives of their regional or national activities (Museums Decree 1192/2005). In regional art-museum activities, the Helsinki Art Museum has the specialist role of an expert in public works of art.

The Finnish National Gallery, entrusted with the task of developing the art-museum sector as a whole, is the main national art museum in Finland. Its Community Relations and Development Department develops the network of art museums and cooperation carried out with experts in the museums sector and research institutes.

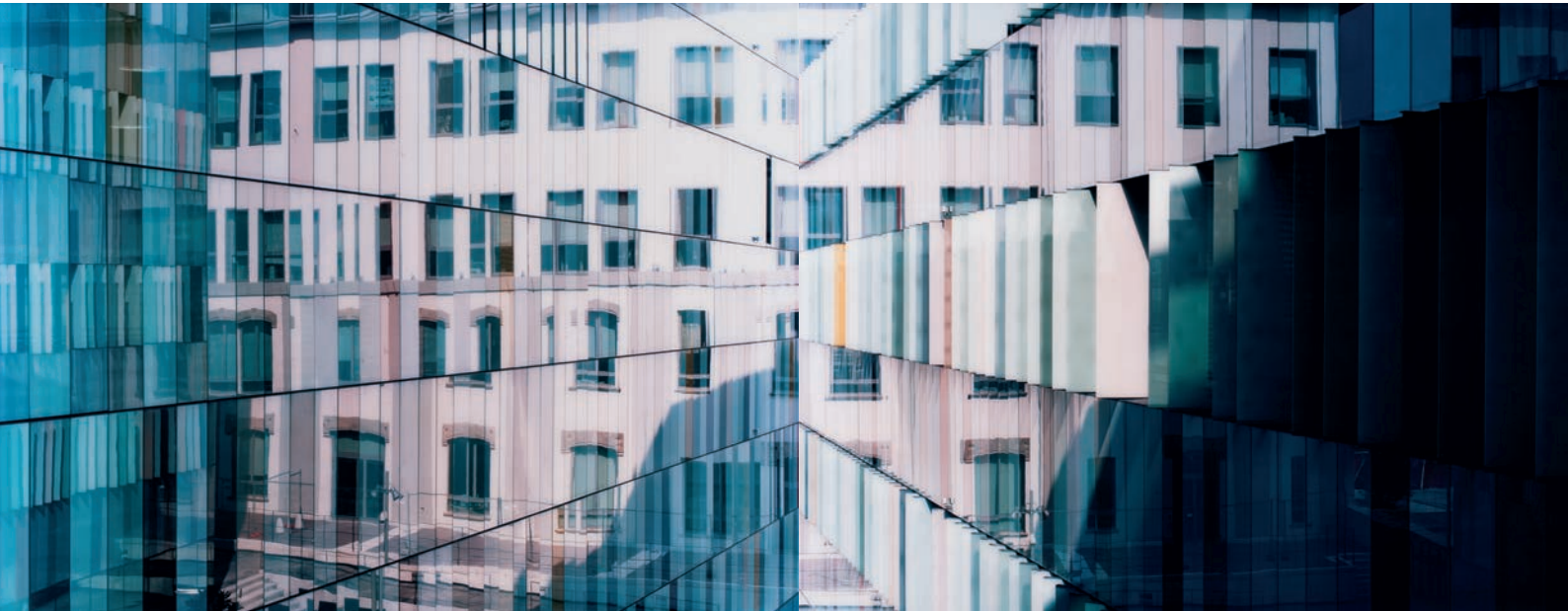
Jussi Niva: Off-State, from the Diffus series, 2007. Photo: Yehia Eweis



3 The Collections and their Accessions

3.1 The Collections of the Art Museum

The Art Museum's collections consist of several individual collections. These include significant bequests to the city, smaller donations of collections and acquisitions made by the City of Helsinki. The Art Museum's most important donated collection is the Leonard and Katarina Bäcksbacka Collection.



Ola Kolehmainen: Untitled (Milano N5 + N6), 2010. Photo: Hanna Kukorelli.

The Art Museum's collections consist of the following bodies of material:

- The Accessions Collection, for which works of art are acquired. This collection contains as a separate entity the J. O. Mallander Collection, which was acquired in 1990.
- Acquisitions by the City of Helsinki. Artworks previously acquired with appropriations from the City Board and works donated to the city.
- The Helsinki Schools' Collection. Works of art in the schools of Helsinki, which came into the possession of the city in 1983 in connection with the comprehensive school reform and reforms in vocational training.
- Public works of art. Works in premises owned by the city that have been acquired with appropriations for public artworks or through the one-per cent of building costs scheme.



*Top: Samuli Heimonen: Extension, 2010. Photo: Hanna Kukorelli.
Bottom: Markus Rissanen: Coral-Mural, 2011. Photo: Maija Toivanen*

- Public works of sculpture. Works of sculpture and environmental art in parks, squares and street areas in Helsinki.
- The Harkonmäki Collection, designated as a separate collection in 2010.

Bequests and donated collections

- **The Leonard and Katarina Bäcksbacka Collection**

The city's art collections grew in the 1970s through considerable private donations. Donated in 1976, the Leonard and Katarina Bäcksbacka Collection is the foundation of the City Art Museum. It contains numerous central works of Finnish art history, such as *Mirri* (1910) by Tyko Sallinen. Other artists of this collection include Marcus Collin, Alfred William Finch, Jalmari Ruokokoski and Torsten Wasastjerna. There have been later additions to the collection, and it also contains works of French art. The Bäcksbacka Collection is displayed at regular intervals.



The Bäcksbacka Collection mounted for display at the Meilahti Art Museum. In the Gallery and Home, Collectors Bäcksbacka and Hasán. 24.8.-27.11.2011. Photo: Hanna Kukorelli.

- **The Gösta Becker Collection**

The Gösta Becker Collection was donated by the artist's daughter Elisabeth Becker in 1974. This bequest is one of the largest collections donated to the Helsinki City Art Museum. It contains part of the collection of artworks, glass, silver, porcelain and furniture of Professor Gösta Becker. There are over 170 artworks and objects in the collection and its artists include: Venny Soldan-Brofeldt, Akseli Gallen-Kallela, Pekka Halonen, Eero Järnefelt, Helene Schjerfbeck and Hugo Simberg



Alfred Finch: Scene from Kaivopuisto in Helsinki, 1906. The Leonard and Katarina Bäcksbacka Collection. Photo: Yehia Eweis.



Ragni Cawén: *Wreath Binder*, presumably 1930s–1940s. The Gösta Becker Collection. Photo: Hanna Rikkonen.



Magnus Enckell: *The Boy and the Swan (Nude Study)*, 1916. The Iris Roos-Hasselblatt Collection. Photo: Hanna Rikkonen.



Outi Heiskanen: *Black Swan*, 1995. The Katriina Salmela-Hasán and David Hasán Collection. Photo: Yehia Eweis.

- **The Aune and Elias Laaksonen Collection**

The items selected for this collection, which was gradually assembled by Aune and Elias Laaksonen who were in the lumber business, consist of artworks that appealed and pleased the collectors themselves. This collection includes works by Elin Danielson-Gambogi, Berndt Lindholm and Pekka Halonen, among others. It was received by the Helsinki City Art Museum in 1985.

- **The Aune Lindeberg Collection**

The collection donated by Aune Lindeberg, MBA, consists of five paintings. One of the artists of the collection is Maria Wiik. The donation is from 1984.

- **The Elsa Arokallio Collection**

The donated collection of architect Elsa Arokallio is small but of significant content. It contains works by many of Arokallio's architect friends and paintings by Alvar Cawén and Marcus Collin, among others. Received in 1983, the donation includes architectural sketches by Arokallio

- **The Sune Orell Collection**

The Art Museum received this collection of 35 works from Sune Orell in 1990. It includes works by Verner Thomé, Ragnar Ekelund, Alvar and Ragni Cawén and other Finnish artists.

- **The Iris Roos-Hasselblatt Collection**

The Helsinki Art Museum received the Iris Roos-Hasselblatt Collection in 1974. It consists of seven works of art, five of which are paintings by Magnus Enckell.

- **The Martta and Reino Sysi Collection**

The Martta and Reino Sysi Collection was donated to the Art Museum in 1993. The works were collected in the 1920s and 1930s by Reino Sysi's parents, Kurt and Hilma Sperrhake. It contains a total of 52 works by, among others, Akseli Gallen-Kallela, Oscar Kleinhé, Jalmari Ruokokoski and Victor Westerholm. The donation from Martta and Reino Sysi especially added artworks of the 19th century to the Art Museum's collection.

- **The Ilmi Immeli Collection**

Received in 1995, this collection contains four works, including *Silittäjä* (Ironing) by Werner Åström from 1944.

- **The Katriina Salmela-Hasán and David Hasán Collection**

The estate of Katriina Salmela-Hasán and David Hasán donated the Hasáns' art collection to the Helsinki Art Museum in 1988. Consisting of some 300 items, the collection contains works by Finnish and foreign artists, including Juhani Harri, Jukka Mäkelä, Leena Luostarinen, Paul Osipow and Outi Heiskanen. The Hasáns were influential figures in the Finnish art world.

Other major donations

- **Donations from Alice Kaira**
På 1980- och 1990-talen donerade konstnären Alice Kaira flera målningar, teckningar och självporträtt till konstmuseet.
- **The Christian Sibelius Donation**
This donation received in 1985 contains drawings by Christian Sibelius
- **The Anitra Lucander Donation**
In 1983, the artist Anitra Lucander donated a body of material consisting of numerous drawings, portrait drawings and prints.

Depositions

- **The Timo Sarpaneva Collection**
This collection owned by the Helsinki Art Museum is deposited in Design Museum Helsinki.
- **The SSP Banks Collection**
The Government Guarantee Fund / the Finnish National Gallery has deposited this collection, previously owned by the Suomen Säästöpankit bank group in various regional art museums. The part of the collection intended for the Uusimaa region is deposited in the Helsinki Art Museum.

3.2 The Founding of the Art Museum and the History of Accessions to the Collections

The Helsinki City Art Museum was founded in 1979 and accessions have been made actively to the city's art collections since the late 1960s

3.2.1 Accessions to the Collections Prior to 1998

Some of the Helsinki Art Museum's collections precede the founding of the museum. The art collections of the City of Helsinki originated in the late 19th century with the purchase of sculptures for parks, gradually leading to "pictures" which were desired for schools, homes for the aged, hospitals and other facilities. The art-purchase experts were originally the City Treasury Office and from 1931 the members of the City Board. In 1954, the City Arts Committee was founded to acquire "works from artists in Helsinki for institutions and offices and to decorate public locations in the city". There is thus a long historical background to placing works of art in municipal premises and facilities. Other municipal bodies, such as the Welfare Board could also acquire graphic art for their facilities.



Pentti Sammallahti: Snellmanninkatu Street 1978. Photo: Yehia Eweis.

In 1966, the central city administration hired a secretary for arts affairs and the instructions of the City Arts Committee were amended to concern all Finnish art. The Central Committee for the Arts, which was appointed in 1968, began to consider the possible founding of a centre for the arts, which was to contain the city's art collections.

In 1976, the City of Helsinki received the Leonard and Katarina Bäcksbacka Collection and the Meilahti Art Museum building intended for the collection was completed in the same year. A couple of years earlier, the city had received among other donations the Gösta Becker Collection. The city's art collections were named the Helsinki City Art Museum in 1979. In this connection, the museum was included in the recently founded Helsinki City Cultural Centre. In 1998, the Art Museum began to operate as a separate municipal department. Activities were launched in the Tennispalatsi (Tennis Palace) building in 1999. The Kluuvi Gallery, maintained by the Helsinki Art Museum, began its operations in 1968.

From 1966 until 1978, capital expenditure in the city budget included the item "Acquisitions of artworks for embellishing the public buildings and areas of the city, to be used by the City Board." In addition, the Arts Committee appointed by the City Board on a yearly basis to assist it had an appropriation for acquisitions of smaller artworks. In 1979, these appropriations were combined under the heading "Acquisitions of artworks, to be used by the Board of Cultural Affairs".



Jani Ruscica: Evolutions, 2008. Photo: Jani Ruscica.

Between 1966 and 1978 the City Board granted occasional funds for acquisitions of artworks also from appropriations for building and development. The principle of channelling one per cent of new building costs for artworks dates from 1939, when the Finnish Parliament recommended it. The Helsinki City Board made a decision in this matter in 1991 (10.6.1991 § 1236). Applying this principle has meant that approximately one per cent of appropriations for designated public building projects undertaken by the city has been used for acquiring works of art. The practice has become more widespread in the City of Helsinki since the mid-1990s. The decision was renewed in 2011. Artworks acquired through the percentage principle belong to the collections of the Helsinki Art Museum.

The Art Museum was granted a separate appropriation for purchases of public works of art in 1990. At present, there are three appropriations for acquisitions of art: one for new works for the Art Museum's collections, one for public works of art, and one for works to be placed in separate locations (since 2011).



Heikki Marila: *The Feet of Christ after Grünewald I*, 2008.
Photo: Yehia Eweis.

The appropriations for new works for the Art Museum are used for purchases for the Accessions Collection. Acquisitions for this collection have concentrated from the very beginning on creating a collection of contemporary Finnish art. There have been some acquisitions of foreign art, mainly from exhibitions held by the Art Museum.

The only criterion of new acquisitions for the Accessions Collection that has been recorded in the previous published programmes of collections policy is high artistic standard. In practice, policies of acquisition have varied to some degree depending on the parties involved in the related decisions. A consistent aim, however, has been to invest funds in purchases from young artists creating works that are new in art-historical terms.

The Art Museum was part of the city's Cultural Centre (present-day City of Helsinki Cultural Office) until 1998. Decisions on accessions were made by the Arts Section of the Board of Cultural Affairs following proposals submitted by the director of the Art Museum.

3.2.2 Accessions to the Collections since 1998

The Art Museum became a city department in 1998. In this connection the Art Museum's Board of Directors delegated acquisitions for the Accessions Collection to the Art Museum director up to the level of a given price for an individual artwork (Board of Directors 20.1.1998 7S). At the time the price limit for a single acquisition was set at FIM 100 000.

The Director of the Art Museum defines the manner in which acquisitions of artworks are prepared. There have been various procedures. In the early 2000s, for example, an outside expert was consulted, being chosen for this task for a two-year period by the Art Museum director from among candidates submitted by artist organizations.

Since 2007, the Art Museum has had an Art Acquisitions Working Group appointed by the Art Museum director. At present, the committee consists of the museum director, the chief curator, three curators, a collections assistant, a conservator-restorer, and a representative of the Art Museum's educational or exhibition activities.

Anni Leppälä: *Model*, 2009. Photo: Yehia Eweis.



The committee responds to proposals for acquisitions. Its members prepare acquisitions and make proposals for acquisitions to the Art Museum director.

Decisions concerning acquisitions of public artworks are made by the Art Museum's Board of Directors following proposals by the Art Museum's director. The Art Museum's Working Group for Public Artworks prepares related proposals for acquisition and handles matters related to the care and maintenance of works. The working group currently consists of the chief curator, two curators and a collections assistant. The group also prepares proposals for acquisitions with the percentage scheme to the Art Museum director. In these acquisitions of artworks the museum is in the capacity of an expert body and makes proposals concerning the choice of artists. The Art Museum director makes the related decisions on the basis of the proposals.

3.3 Accessions

Accessions to the collections are among the main tasks of the museum. Accessions to the Helsinki City Art Museum's collections consist of 1) the Art Museum's acquisitions and 2) received donations.



Reetta Neittaanmäki: Lilliput, 2011. Photo: Hanna Kukorelli.

The acquired and donated works are documented, inventoried and catalogued into the museum's collections management system. The system generates a report that is appended to the city's records of capital assets. The records are checked annually when the city's financial statement is drawn up. In the accounting no depreciation is recorded for works of art. Even if the artwork itself is destroyed, it will remain entered in the records and information on it will be kept in the collections management system.

All the processes concerning accessions and the care of the collections are recorded. The processes are evaluated and updated when necessary.

The Helsinki Art Museum has historically had the use of one of Finland's largest public appropriations for acquisitions of art. The Art Museum's Board of Directors draws up proposals for appropriations in connection with the city's budget proposal. (See APPENDIX 1, Code of Regulations).

3.3.1 Acquisitions

High artistic quality is the prime consideration of all accessions for the Helsinki City Art Museum.

Acquisitions focus on creating a significant collection of contemporary art reflecting a northern emphasis due to our geographical location and a dialogue with contemporary phenomena in the visual arts.

The Art Museum is able to acquire works of art from the exhibitions that it stages, within the bounds of available appropriations. Works can also be purchased from international exhibitions, which is one way of recording the museum's work and adding to the connections between exhibitions and collections activities at the museum.

Additions to the Accessions Collection are made exceptionally on art-historical grounds.

Accessions also include donations and depositions.

The Art Museum has three specific appropriations for acquiring works of art. They are included in the Art Museum's funding for investments, the acquisition of movable property.

The appropriation for public works of art is used for works that are placed permanently in outdoor areas and properties controlled by the city. Artworks in parks, squares and streets are included in the collection of public sculptures. Immovable works acquired for properties are included in the collection of public artworks.

Accessions are also made to the collection of public art by applying the above-mentioned percentage principle. Approximately one per cent of the city's budget for significant public building projects is used for purchases of works of art. Acquisitions made according to this principle are paid from appropriations for the development or repairs of properties. Works of art that are made by applying this principle are included in the Art Museum's collection of public works of art. In the building projects, the Art Museum serves as an expert body and as a coordinator of cooperation between the various parties.



Ari Kakkinen: *Inscription XX*, 2009. Photo: Yehia Eweis.



Kim Simonsson: *Ghost II*, 2009. Photo: Kim Simonsson.



Pekka Jylhä: *Waiting*, 2010. Photo: Taru Tuulia Tittonen.



Samuli Heimonen: *Dynamo*, 2006. This artwork is in display in the administrative section of the City of Helsinki Cultural Office.
Photo: Hanna Kukorelli.

The appropriation for new acquisitions for the Art Museum's collections is used for acquiring works for the Accessions Collection.

The appropriation for artworks to be placed in separate locations is used for purchases of work to be placed in city offices, departments and other premises.

Acquisitions of Public Artworks

In accordance with the division of tasks between the Helsinki Art Museum and the Helsinki City Museum, the Art Museum is responsible for the management of public works of sculpture and other public artworks on city-owned plots and properties. Monuments and similar works are under the authority of the Helsinki City Museum, which has the necessary expertise for measures concerning historical monuments and providing them with labels.

Public works of sculpture and other public artworks are a prominent and visible aspect of the work of the Helsinki City Art Museum. The purpose of acquiring public artworks is to display significant works of contemporary art while enhancing the quality and value of public spaces and the built environment. The works are also visual landmarks that create an image for the city.

Through its acquisitions of public artworks, the Art Museum is involved in activities seeking to ensure all residents of Helsinki equal opportunities to live in an environment of high quality. The works also improve the satisfaction of residents, their interest in their own environment and their commitment to it.



Denise Ziegler: *Three Fences*, 2010. Photo: Taru Tuulia Tittonen.

The Art Museum collaborates with other city departments in placing artworks also in new residential areas and other settings that lack public artworks. The works are generally placed in parks and squares, but also in courtyards and on the façades of buildings. The Art Museum wants to provide opportunities for new solutions and to enrich the urban environment with a wide range of public artworks.

Because public artworks are involved in creating the built environment and are mostly meant to be permanent, it is necessary in related acquisitions to be familiar with the field of the arts and artists. New materials and technologies pose new challenges for public art, for both its role in urban space and the care and maintenance of the work. It is attempted to evaluate possible risks and problems already in the drafting stage. Susceptibility to vandalism is taken into account in the choice of materials and the methods for affixing the artworks. A conservator-restorer is involved in the process already in the drafting stage.

Accessions are made to the Art Museum's collections of public sculpture and other public artworks through 1) public art projects and acquisitions based on appropriations, 2) donations and depositions, and 3) projects applying the principle of one per cent of building costs. The museum has different roles in the processes related to these situations.



Maria Duncker: Too Heavy Guests, 2011. Photo: Maija Toivanen.



Jussi Valtakari: Birdsong, 2009. Photo: Maija Toivanen.

The Art Museum's own appropriations for public artworks are mainly used for outdoor works. In most cases, they are specifically planned and designed for their locations. A work of art acquired with the public artworks appropriation can also be placed indoors. The Art Museum commissions the work from the artist of its choice and supervises the whole process from the drafting stage to the completed work. The Art Museum is responsible for the care of the artwork. These works are created through close cooperation between the client/user and the city Public Works Department. Occasionally the works are chosen through a competition process. The Art Museum can also acquire a completed work to be placed on city-owned land or in a city-owned property. The technical and material-related information of the works is documented.



Decisions on the use of appropriations for public artworks are made by the Art Museum's Board of Directors upon the proposal of the Art Museum director.



In projects involving the percentage principle the Art Museum serves as an expert body in selecting the artist and in the execution of the work, in addition to coordinating cooperation between the various parties involved. There is close cooperation already in the drafting stage of the works with the architect and future users of the building. The projects where the percentage principle is applied are chosen jointly with the city's Public Works Department, Real Estate Department, and the Economic and Planning Centre.

Top: Kirsi Kaulanen: Pink Nature, 2005/2009. Photo: Maija Toivanen.

Bottom: Juha Mäki-Jussila: Dandelion, 2010. Photo: Hanna Kukorelli.

The principles of the one per cent projects were amended in 2011. The percentage principle is applied in the following situations:

- significant building projects, i.e. public buildings open to users and the public,
- significant projects involving parks and streets that are carried out in urban space of local and cultural significance that attract people,
- so-called project areas, i.e. areas in the stage of handing over the site and of active development and
- significant building projects of subsidiaries or partners of the city, in which decisions on the acquisition of artworks have been made in the project planning stage.

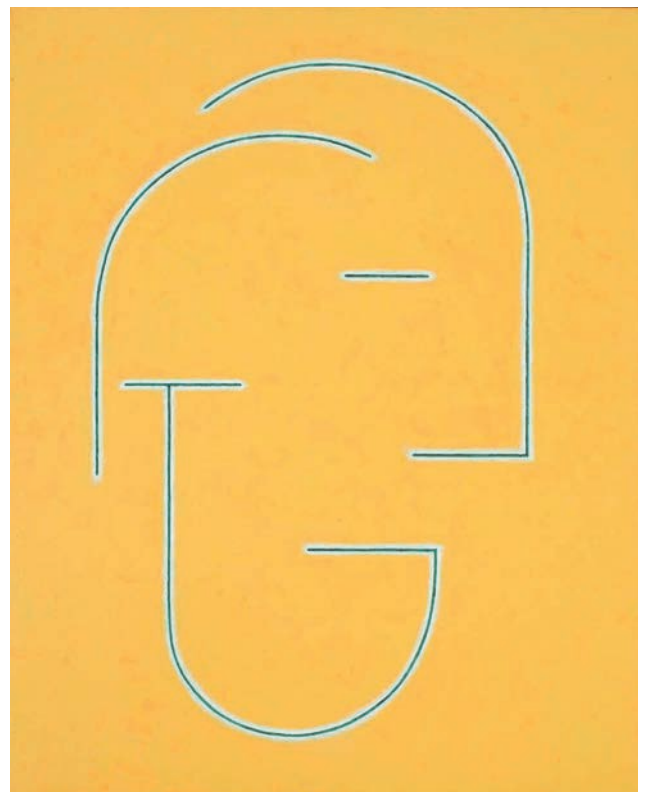
Upon their completion, works obtained in all the above ways are added to the collections of the Art Museum. The processes and responsible bodies of one per cent projects are listed in the relevant report of the one per cent project working group (City Board 12.12.2011 § 1134).

New Acquisitions to the Art Museum Collections

New acquisitions to the Art Museum's Accessions Collection are made with a specific appropriation for this purpose. Individual acquisitions for the Accessions Collection are delegated to the Art Museum director up to a given limit of costs. Individual acquisitions exceeding the limit are decided upon by the Board of Directors following the proposal of the Art Museum director. The limits also apply to receiving depositions. Depending on the value of the deposition, the decision to receive it is made either by the Art Museum director or the Art Museum's Board of Directors. The Art Museum may place works acquired with appropriations for new acquisitions in city offices and departments if they are suited to this purpose.



Nanna Susi: Who Tells Us That It is Time to Turn, 2012. Photo: Maija Toivanen.



Juhana Blomstedt: Maya, 2007. Photo: Martiina Mäkinen.



Henry Wuorila-Stenberg: *Painting*, 1998. This painting has been placed in the premises of the City of Helsinki Youth Department. Photo: Hanna Kukorelli.

Acquisitions of Artworks to be Placed in Separate Locations

Acquisitions made with the appropriations for artworks to be placed in separate locations can be compared to acquisitions of public artworks, but with the distinction that the works in question are added to the Accessions Collection. These acquisitions take particular notice of the conditions and parameters of possible locations.

3.3.2 Donations

Individual donations of works received by the Art Museum are added to the Accessions Collection. Donors may also suggest other collections for the works.

Donated outdoor sculptures and public works of art are added to the Public Sculpture Collection. Accessions to the Donation Collection are made solely through donations and no other accessions are made

to it. In donation situations and projects the museum is the expert body which issues the relevant statement on the work in question and the receiving part if the donation is carried out.

The receipt of donations is subject to the limitations of authority to receive works. The City Board lays down an upper limit to the authority of the Art Museum's Board of Directors to receive donations of artworks. The upper limit of the Art Museum director's authority to receive works is laid down by the Art Museum's Board of Directors.

The City Board has given the following instructions for receiving donations (City Board 2.2.1998 152 §):

"The City Board decided to urge the Board of Directors of the City Art Museum to pay particular attention to any binding terms differing from normal procedure possibly included in donations and bequests and their costs, and to bring these matters before the City Board before receiving said property."

Almost all the earlier donations of collections contain the requirement of naming the collection after the donor and the stipulation the works may not be placed in city offices and departments. At present, the aim when receiving donations is that the letter of donation should not contain strict terms concerning the display of artworks.

APPENDIX 2: An example of the terms of donated collections: A summary of the letter of donation of Leonard and Katarina Bäcksbäck published in the Art Museum's catalogue of its collections.

4 Deaccessioning and Works of Art with Designated Life Span

It can become necessary in individual cases to consider the deaccessioning of works from the collections. Because the Art Museum's collections consist of acquisitions made in various ways since the late 19th century, it is possible that some parts of them or individual works will be re-evaluated in coming years.

In its deaccessioning policy the Helsinki City Art Museum follows the instructions of ICOM (The International Council of Museums) and its member body, the Finnish Museums Association. Additions will be made to the deaccessioning policy in accordance with joint instructions and recommendations, and in connection with the updating of the collections policy. The leading principle of deaccessioning is that there must be due grounds for it. The related decisions are made according to the Art Museum's Code of Regulations and the delegation decisions of the Art Museum's Board of Directors. The decisions are thus made by the Art Museum director or the Board of Directors.

Possible reasons for museum-related deaccessioning can be, for example, the dangerous structure or materials of a work of art. In this case, the work may be destroyed with the documentation of the related measures. Other reasons can be the destruction of a work owing to its material properties or ambient conditions, vandalism or the theft or loss of a work.

A future aim at the national level is to develop the profiles of museums with regard to collections. In these situations, a work can be donated to another museum. In special cases, a work can also be donated to some other outside body.

In the case of public works of art and fixed works bound to a specific place, the location or surroundings may change so significantly that the piece has to be removed. The artist or his or her estate will be informed of the matter at the earliest possible stage of the process of removing or deaccessioning.



Tapio Wirkkala Park, designed by the American artist and director Robert Wilson was built at Arabianranta during 2012, the Helsinki World Design Capital year. Photos: Hanna Kukorelli (details) and Raksakamera (overall view).

Deaccessioning or removal will also have to be considered in cases where the costs of the care and maintenance of a public work of art become unreasonably high and cannot be lowered through changes. This can involve, for example, energy costs.

In contemporary art, works are also made that will not survive for decades or centuries. When such works are accessioned a life span is laid down for them. If necessary, there can also be an agreement on what will be done to the artwork after the life span has come to an end. It is also possible to agree in this connection on returning it to the artist.

In public artworks in particular the life-span concept frees resources for producing varied, interesting and experimental projects.



Anna Nykyri: Five Fragments of the Nature of Empathy, 2011. Photo: Anna Nykyri and Tuotantoyhtiö Oktober Oy.

In media art it is possible for the recording format of the work to become outmoded. In this case, the format has to be changed to ensure preservation. The risk here is that the artwork will lose some of its properties. Agreements on purchasing works of media art should take these matters into account. The problems of media-specific works have begun to be recognized in the field of the arts and solutions to them are being sought.

If the life-span concept is to be applied to donations, this should be agreed upon in the terms of donation prior to receiving the artworks.

The acquired and donated works are documented, inventoried and catalogued into the Art Museum's collections management system. The system generates a report that is appended to the city's records of capital assets. The records are checked annually when the city's financial statement is drawn up. In the accounting no depreciation is recorded for works of art. Even if the artwork itself is destroyed, it will remain entered in the records and information on it will be kept in the collections management system. In situations of the above kind where deaccessioning could be considered, the work in question can be listed as destroyed or lost and classified in a so-called deaccessioning collection to be founded in this connection. The deaccessioning collection is meant to preserve information and documentation of the work in question.

APPENDIX 3: Code of Ethics for Museums, The International Council of Museums, Finnish National Committee

5 The Display and Accessibility of the Collections

5.1 Collection Exhibitions and Catalogue Publications

The Art Museum's first facilities to be constructed as a separate museum were opened in 1976 in Meilahti to display the Leonard and Katarina Bäcksbäcka Collection. Through agreements with the Bäcksbäcka estate the facilities have also been used for other exhibitions. The Meilahti Art Museum was closed in the spring of 2012 because of building-technical problems.

At present, the Helsinki City Art Museum has exhibition facilities in the Tennispalatsi (Tennis Palace) building in the centre of Helsinki, which were opened to the public in 1999. The Tennispalatsi Museum has served as a venue for temporary exhibitions from the very beginning. Temporary and collection-related exhibitions are currently held there.

In its meeting on 23 March 2010 (Section 21 of the minutes), the Board of Directors of the Art Museum decided to propose that all the facilities of the Art Museum are to be combined in a single location, at the same address. The aim is to have a museum building specifically constructed for this purpose.

The Art Museum proposed (meeting of the Board of Directors, 28 August 2012) to the Helsinki City Real Estate Department's Premises Centre the launching of a project to concentrate the Art Museum's facilities in the Tennispalatsi building in space to be vacated by the Museum of Cultures. According to an estimate given by the Premises Centre, the new facilities could be taken into use in mid-2014.

The project for new space would permit the display of the collections in the Art Museum facilities. The simultaneous display of temporary exhibitions and the collection would allow increased and focused dialogue between these functions of the Art Museum.

The Art Museum makes use of its collections in its exhibitions and publications and in various cultural exchange and exhibition export projects.

The Art Museum publishes catalogues of its collections and other related material.



Tennispalatsi (The Tennis Palace) Photo: Maija Toivanen



Mauri Kuitula: *Felled*, 2008. The work is on display at the offices of Stara Construction services of the City of Helsinki. Photo: Hanna Kukorelli.

5.2 The Placing of Artworks in City Offices and Departments

Placing works of art in outside locations is one form of displaying the collections. The Helsinki Art Museum places works from its collections in various city offices and departments where they can be seen by local residents and city employees. This placing of works differs from deposition in the sense that the works remain completely in the possession of the Art Museum. The Art Museum can place works in other locations than city departments, facilities or municipal enterprises for only well-argued reasons.

There are numerous restrictions on placing works of art in other locations. The display of contemporary art outside museum space is restricted by factors such as the materials and the size and subject matter of the works. The architecture and use of space in the location also place restrictions on the placing of artworks. At present, only a small proportion of the works that are acquired for the collections are suited to be placed in public spaces. The views of the representatives of the locations for the artworks are always considered in these connections.

The Art Museum can take the initiative in the placing of works in other locations. In the case of media art, for example, it is possible to obtain the work in file format, which means that the museum can produce display versions in the manner and number that is agreed upon with the artist. When dealing with photographs, a file acquired in addition to the print would permit display prints to be placed in city facilities and premises.

A city department or facility can also propose the placing of an artwork in its premises. All new relocations of works require a written agreement between the Art Museum and the party in whose premises the work is placed. In all such premises there is a designated contact person who is responsible for informing the Art Museum in case of damage to artworks, of wishes to move the works, or removals and renovation taking place in the premises. The Art Museum, or a party authorized by it, attends to the haulage, protection and interim storage of the artworks. At present, numerous works of art are collected and returned to city offices and departments. All the placed works are marked with their relevant information and the contact details of the Art Museum. Where possible, the works are also marked with labels giving information about the works in question.

At intervals of five to six years, the Art Museum sends inventory lists to city offices and departments for checking and revising information on locations and to update data on contact persons. The received information is updated in the collections management system. Lists for checking information can also be sent more often. When offices and departments relocate or undergo repairs, the artworks located in them and related information are checked. The Art Museum also makes inventory visits, in connection with which the condition of artworks can also be evaluated.



Mari Sunna: Exit, 2010. Photo: Hanna Kukorelli.

The principles of placing works of art in locations outside the museum are as follows:

- Public spaces or spaces of a high degree of public exposure are the primary locations for placing works of art.
- Important locations for placing works are new buildings, renovated spaces, or city departments or offices that have not previously had artworks placed in them.
- In the placing of artworks, attention is placed on their security and on ensuring their preservation, taking into account the life span concept.
- Artworks are mainly placed in the administrative and public areas of offices and departments and in other supervised space.
- Decisions on relocating artworks take into account the limitations of the structure and material of works, possible special arrangements required by them, the conditions and use of the space where works are placed and the practical aspects of placing works.

Artworks in public spaces make art part of the everyday lives of city residents. They offer experiences, while creating a pleasant working environment for thousands of city employees. This makes art visible and easily accessible to as many local residents as possible.

The Art Museum director makes decisions on the placing of individual works. Information on the locations and related agreements is kept in the collections management system.

APPENDIX 4: The Helsinki City Art Museum's agreement on the placing of artworks including terms and conditions.

5.3 Public Works of Art and Sculpture

Public artworks are generally designed for their specific locations. Cooperation between city offices and departments is important in all matters relating to the management of public artworks.

Proposals for the locations of works made with appropriations for public artworks often come from the Public Works Department or the City Planning Department. In connection with the refurbishment of parks it is natural to commission public artworks for them or to make a suitable purchase of such works.

The principles of these schemes are to take art to places where it has not existed previously and to take into account the character, history and special features of the location.

In the case of donated works, the donor's wishes and views of the city offices or departments concerned with the matter are taken into account.

5.3.1 Applying the Percentage Principle

Decisions concerning the locations where the percentage principle is applied are made at the joint meetings of the Art Museum, the Economic and Planning Centre, the Public Works Department and the Premises Centre of the Real Estate Department. Points of departure for placing works of the percentage principle are the special features of the public building or area concerning and in the case of schools the focus of the curriculum. The views of users, the commissioning party and the architect are also heard in these projects.

APPENDIX 6: The decision of the Helsinki City Board on applying the percentage principle (12 December 2011 §1134).



Jarmo Mäkilä: *Insomnia* (from the series *Lost Boys*), 2008. Photo: Yehia Eweis.



5.4 Loans of Artworks

The Helsinki Art Museum may, according to its own discretion, lend works of art to other parties organizing exhibitions in Finland and for international exhibitions. The organizer of the exhibition must have professionally trained museum staff. The director of the Art Museum decides on loans of works. Relevant factors in these decisions are the condition of the works in question, the manner of moving and transport, the amount of work of the staff, and other considerations possibly affecting the loan.

The conservator-restorers inspect and if necessary repair the works to be loaned. A written loan agreement is drawn up for all loans of artworks. This agreement lays down the terms of the loan, which may vary according to the case at hand. Information on all loans of works and the related agreements are kept in the collections management system.

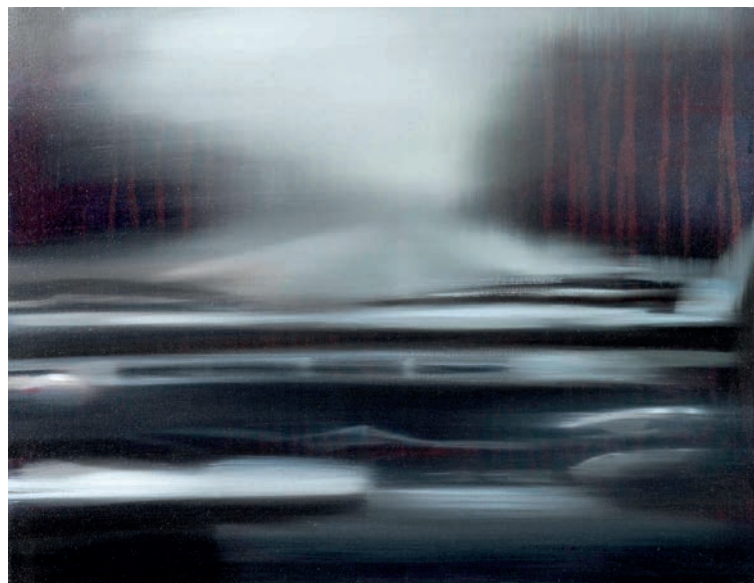
The party borrowing the material must insure the works lent for the exhibition for the duration of the exhibition and shipment according to the so-called nail-to-nail principle. (Insurance is in force from the moment when the work is moved from its place of storage and continues until it is returned to its original location.) The insured value is defined by the lending part. If the loan involves additional costs (e.g. the construction of a crate), a fee can be charged for this. A loan can also be based on reciprocity. If necessary, a courier from the Art Museum can be required to accompany the shipment of the artworks and their handling at the destination of the loan. The Art Museum may upon its own discretion charge a fee per lent work. The amount of the fees is laid down in the Art Museum list of fees and prices, which is ratified by the Board of Directors in connection with the budget proposal. International procedures are followed in loans of artworks that are sent abroad.

APPENDIX 7: The Helsinki City Art Museum's loan agreement and its terms.

Petri Eskellinen: *On Land and Sea*, 2006. Photo: Yehia Eweis.

5.5 Collections on the Web

The Helsinki Art Museum is taking part in the national Museo 2015 (Museum 2015) project. Jointly managed by the National Board of Antiquities, the Finnish National Gallery and the Finnish Museums Association, this project is being implemented from 2011 until 2015. Its main goals are the integration of collections management processes in museums, the preparation of an overall architecture of collections management and a model of management for this architecture, and establishing the necessary conditions for acquiring and adopting a shared collections management system. The project also aims at supporting the inclusion of museum materials in the user interface of the National Digital Library and to promote the organization and decision making of the museums sector in issues concerning the management of collections and the accessibility of information on collections. The Museo 2015 project is being implemented with funding from the Ministry of Education and Culture. The Art Museum participates in the project's overall architecture working group and in the comments groups of two other working groups.



Minna Sjöholm: På väg III, 2006–2007. Foto: Martiina Mäkinen.

The National Digital Library is a project with the goal of making the materials of the country's memory organizations available to the public on the Internet through a single portal.

It is important for art museums to have joint solutions to copyright issues in order to make works of art and images of them available on the web.

The city's works of sculpture can be seen by the public on the Art Museum's Internet pages and the services map of the City of Helsinki. These pages for searching for works of sculpture contain not only sculpture under the authority of the Helsinki Art Museum but also other public works of art in outdoor locations in the city. The Art Museum will revise its sculpture-search webpages in 2013. In 2012, the museum added the information on these pages to the city's Service Map. The webpages of the Art Museum also contain information on the collections and works of the Art Museum.

5.6 Museum Education in Collections-Related Work

Personnel involved with the collections and museum education jointly implement projects concerning the collections. In the area of public artworks, these projects make the works known to residents of the nearby areas, such as pupils and students of schools. Guided walking tours presenting public works of art have been held in the centre of Helsinki. Museum educational activities involve the production of publications for children presenting the Art Museum's collections.

The display of artworks is also supported by providing labels. The design of labels for artworks is also carried out in collaboration with museum-educational activities.

5.7 Feedback from Clients

The Art Museum has carried out surveys regarding the placing of artworks that have been addressed to its clients, i.e. the contact persons of city offices and departments. These surveys will be continued. In the future surveys for the general public will be developed for social media and the Art Museum's webpages on topics such as public artworks of the city. There will be a form on the Art Museum's webpages for feedback. The Art Museum's collections activities will make use of feedback for developing work.



Katja Tukiainen: Rainbow Eyes, 2011. Photo: Hanna Kukorelli.

6 Depositions

Deposition means that the owner of an artwork/artworks has given custody of the work/s to another party. Deposition is subject to the same principles as other accessions to collections. It differs from the placing of artworks in the sense that placed works are in the custody of the Art Museum.

The Helsinki Art Museum has received a collection as a deposition from the Government Guarantee Fund (the so-called SSP Banks Collection). The deposition of individual artworks in the Art Museum is also possible. Some individual works of public art have been deposited in the Art Museum.

In depositions of public artworks, the Art Museum is the expert body, the party issuing the relevant statement and the receiving part if the deposition is carried. The Art Museum's role is quite similar to donation situations, but with ownership of the artwork remaining with the depositing party.

The Art Museum has also deposited materials with other parties, both individual works and the Timo Sarpaneva Collection, which has been deposited in Design Museum Helsinki.



Tuomo Saali: Avalanche, 2008. Photo: Yehia Eweis.

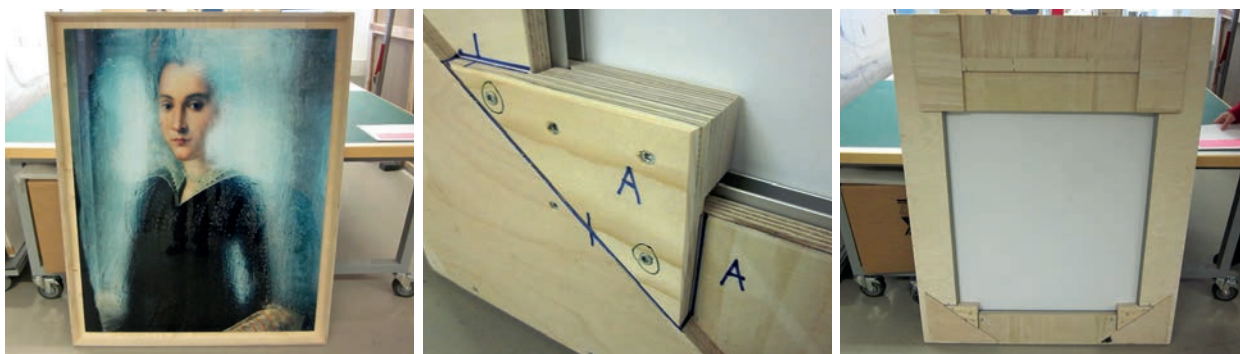
7 The Protection and Storage of The Collections

One of the main principles of the work of art museums is to ensure the preservation of their collections. The Art Museum must have a sufficient professional staff for the proper handling of artworks. The Art Museum's technical staff attends to the moving, mounting, shipping and storage of artworks in the collections.

The conservation of collections involves the following:

- the conservation of works in the collections
- the inspection, maintenance and conservation of exhibitions of the collections and touring exhibitions
- the inspection, maintenance and conservation of works to be placed in city departments and offices
- the supervision of storage and conservation facilities
- the supervision of ambient conditions in exhibition spaces and the protection of artworks
- the proper handling of works and related instructions
- courier activities

The conservation of the collections ensures their long-term preservation. Both preventive and restorative conservation measures are applied for the preservation of the collections. All works sent to outside locations or on loan are protected in the required manner.



Jorma Puranen: Shadows, Reflections and All That Sort of Thing 53, 2010. The proper handling and packaging of artworks are preventive conservation measures.
Photos: Adam Monaghan

In order to ensure the preservation of works, the storage and technical facilities of the Art Museum must meet the Finnish Museums Association's recommendations of ambient conditions. The Art Museum aims to have a new storage facility where all artworks of different types can be stored in the conditions that they require. At present, this can only be partly done.

A large number of artworks, numbering approximately 3,500, are placed in city offices and departments. For this reason, the ambient conditions of all the works cannot be monitored.

The Art Museum is responsible for the moving, interim storage, relocation and mounting of works of art in city offices and departments, and for the conservation of artworks in poor condition. This work requires a great deal of time and resources, as the reorganization and relocation of offices and departments, and the refurbishment of premises have increased considerably.

A large number of the works of art in city offices and departments require conservation measures, but owing to limited resources conservation is mainly carried out in connection with renovations of premises and loans of works for exhibitions.

Artworks are placed in all offices, departments and facilities of the city, such as schools, social services offices, hospitals, centres for the elderly, libraries and City Hall. There are also requirements concerning the locations of placed works. Partly because of the condition of city premises and their lack of space, it is hard to find good locations for artworks. The walls are often used for other purposes. There are very few locations for large works, which require sufficient space around them.

The agreements made with city offices and departments regarding the placing of artworks define the related terms and conditions in further detail. The agreements seek to draw attention to the security of works, thus preventing possible damage to them.



Emil Cedercreutz: Arcum Tendit Apollo, plaster study 1920s, cast in bronze in 2001. The sculpture was moved to the Art Museum's storage facility for the duration of the refurbishment of Lastenlehto Park in the years 2005–2010. Photo: Teija Mononen.

Information on the conservation of works is maintained in the collections management system.

The Helsinki Art Museum's collections contain many public works of sculpture that are national significance. The Art Museum cares for public works of sculpture together with the city's Public Works Department. The care and maintenance of monuments are carried out by the Helsinki City Museum.

The Art Museum and the Public Works Department have a written agreement on the maintenance and repairs of works of sculpture. The Public Works Department is responsible for the yearly maintenance and cleaning of these works and for technical matters such as water and lighting. The Art Museum is the expert body in matters of maintenance and is responsible for conservation and repairs.



Pekka Jylhä: Spring, the Urho Kekkonen Monument, 2000. This artwork is given a cover in the winter. Photo: Teija Mononen.

Information on the maintenance and conservation of public works of sculpture is entered into the collections management system. The database on maintenance and maintenance is jointly used by the Helsinki Art Museum and the Public Works Department.

The number of public artworks purchased according to the percentage principle has increased significantly in recent years. These works are exposed to various external factors, and new materials and techniques pose challenges. As a result, the need for maintenance and conservation measures for public artworks has increased considerably.

Public works of art are part of the built urban environment. They can be compared to real estate owned by the city. The appropriations for the renovation of properties are of an investment nature and public works of sculpture often require considerable repairs and refurbishment. It should therefore be possible to use the Art Museum's appropriations for public artworks also for major repairs of these works.

APPENDIX 5: The agreement between the Art Museum and the city's Public Works Department concerning the division of tasks in the reception, realization and maintenance of public works of art in public areas.

The appropriate rescue and salvage plans have been prepared for the storage facilities of artworks and exhibition spaces. There is a risk management plan covering all aspects of the Art Museum's activities. The storage facilities are fitted with technology maintaining recommended ambient conditions and the appropriate burglar alarms, fire extinguishers and fire alarms.

The Helsinki Art Museum is owned by the City of Helsinki and belongs to the capital assets of the city. Should the museum cease to operate in its present form, the preservation of the art collections must be ensured by transferring the maintenance of the collection to some other organization under the supervision of the City of Helsinki as the owner.



Hanna-Riikka Heikkilä: It's Sleeping, 2012. Photo: Majja Toivanen.

8 The Documentation and Cataloguing of the Collections

8.1 The Collections Management System



Elina Brotherus: Étude en trois parties de danseuse défaisant son chignon, 2007. Photo: Yehia Eweis.

Information on the artworks of the Helsinki City Art Museum is recorded in the Tamu collections management system in accordance with the general and shared principles of art museums. The system is browser-based, which will permit joint use by art museums and the posting of the collections on the web to be available to the public. All artworks in the possession of the Art Museum, including depositions into and from the Art Museum, are recorded in the Tamu system.

In connection with accessions to the collections, information is also recorded on the works and the periods that they represent. The Art Museum personnel attends to updating the collections management systems, additions to it and other upkeep. All the works that are accessioned are catalogued in the system and existing information is updated and checked. The Art Museum has outsourced its system server and the system administrator attends to back-up copies of the collections management system. New accessions are entered into the inventory ledger in addition to the collections management system. A report of the works of the Art Museum's collections is printed out each year as an attachment to the Art Museum's financial statement.



The collections management system is an aid to the administration and management of the collections. Information on the loans and placing of works and the related agreements are recorded in the system. Location information is kept up to date in the system.

The sculpture maintenance index developed for the upkeep and maintenance of public works of sculpture is part of the collections management system. All information on the conservation and maintenance of works of sculpture are entered into it, as well instructions for the care of the works possibly given by artists. The index is jointly used by the Art Museum and the city's Public Works Department.

Elina Merenmies: Baroque Self-portrait, 2011. Photo: Hanna Kukorelli.

The collections management system is used for the Art Museum's management of:

- information on artworks
- information on accessioning
- location information
- the placing of artworks
- loans of artworks
- conservation of artworks
- care and maintenance of public artworks
- public artwork projects of several years duration
- the Photo Archive
- loans of digital images
- its own reference library
- the exhibition process section concerning information on works from the collections in the Art Museum's own exhibitions
- material related to artworks, such as photographs of conservation and the maintenance of public works of sculpture, instruction for mounting works etc.
- deaccessioning information

The digitization of the collections and the long-term storage and accessibility of information are central issues of museum work today. High-quality images play a key role in improving the accessibility of collections, for example in adding works of the Art Museum's collections to the user interface of the National Digital Library or Europeana, the joint European digitized collections of museums, archives and libraries. The long-term storage project in connection with the National Digital Library project is hoped to solve many challenges of the preservation of collections information and its conversion into the latest digital format.

8.2 The Visual Documentation of the Collections



*Sandra Kantanen: Exposure Dandelions with Bug, 2009.
Photo: Yehia Eweis.*

It is important for the efficient and appropriate management of the collections to have high-quality photographs of as many artworks as possible. Photographs of good quality are aid to conservator-restorers, collections curators, exhibition curators and researchers both in the museum and in broader contexts. Images play a key role in improving the accessibility of the collections for the general public.

All the Art Museum's photographs are produced digitally and appended to the Art Museum's Photo Archive; photographs of artworks are also added to the Art Museum's collections management system. The challenges of the future are already being taken into account with regard to the quality and long-term storage of image files.

The high-resolution image files (Tif-format) automatically include metadata EXIF information and IPTC data, such as information on the artwork, the time and place of photographing, copyrights, terms of use and information on the original work. The files are used to produce so-called viewing images and low-resolution thumbnails in jpg format.

Also items belonging to the collections of public artworks and public sculptures are photographed as soon as possible after they have been made, and in their final locations. All artworks that are to be lent are photographed before being forwarded. In addition to images of artworks, the mountings of exhibitions are also documented.

8.3 The Photo Archive, Image Processing and Loans Of Images

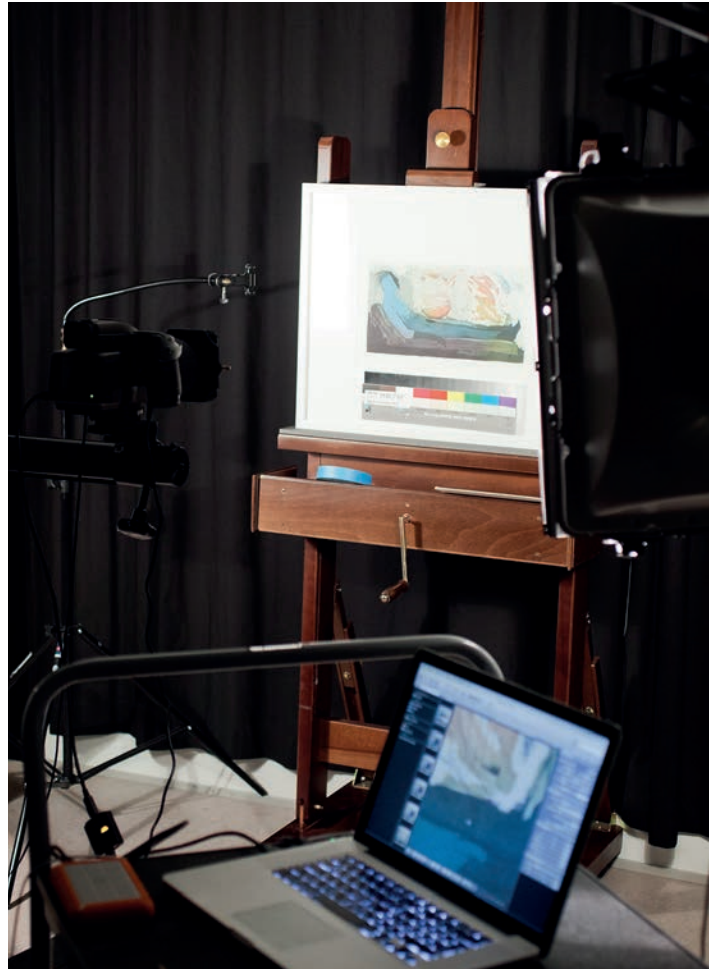
The visual documentation of the collections is recorded in the Photo Archives. The archive produces image files of the works for publication and viewing. It serves the Art Museum's own operations, the media, other museums and researchers.

The working space of the archive, where the working copies of transparencies are kept, is fitted with ambient climate control, extinguisher sprinklers and an alarm system. The back-up copies are kept in a refrigerated room situated elsewhere.

The archive keeps an image bank of all the digital files on a server administered by an outside party. The image bank also contains photographs documenting the work of the Art Museum, such as the mounting of exhibitions, and various events and pictures of museum staff. All members of the Art Museum staff have the right to view the materials of the image bank.

The Art Museum's collections management system contains a database index of digital images of publication quality and undigitized colour reversal film, roll and 35 mm transparencies. The system produces copies of the image files. Where possible previously undigitized works are photographed or an existing undigitized transparency is scanned.

Good quality images suitable for publication are lent out. A permit for use of the loan is drawn up with approval given by the borrowing party by email. Fees for use are given in the Art Museum's price list of services, which is approved by the Art Museum's Board of Directors. The images are sent as a download link via a browser-based image transmission service. The borrowing party is requested to provide a copy of the publication in which the image is used. The borrowing party also pays all required copyright and similar fees for use related to the work of art. Unless the photographer is employed by the Art Museum, the borrowing party will also attend to the copyright fees for the image.



Equipment used by the Art Museum's photographer. Photo: Hanna Kukorelli.

8.4 The Reference Library

The Art Museum's collections management system also contains a database for published sources. The Art Museum's library contains a selection of literature on the visual arts and artists to which accessions are made. The library is meant solely for the use of Art Museum staff.

Collections Policy Terminology

The brief glossary below is based on terminology published in Finnish by the Finnish National Gallery: Museotyöntekijän käsikirja 6. Helka Ketonen (toim.) 2010.

It is available at: <http://www.fng.fi/taidemuseoalankehittaminen/julkaisut>

Conversion

Altering information into a different format.

Deposition

Deposition means the transfer of the custody and keeping of an object or collection, a kind of long-term loan to a museum. In museum depositions, the rights of use of the material are transferred to the museum and the artwork or object is included in the Art Museum's collections. Ownership, however, is not transferred and there may also be restrictions on use. The museum is liable for any damage to the material. For a museum, a deposition can be a problematic way of receiving objects. A detailed written agreement should be drawn up concerning possession, use, further loans of the material, responsibility for insurance and the duration of the loan.

Digital original

Image originally produced with digital technology.

Digital photography

A method of visual recording, in which light reflected from the subject is converted with the aid of the electronic sensors of a digital camera into digital form and saved on a memory card. A digital photograph can also be made directly on a hard disk.

Glossary

A glossary is a list of words chosen according to set rules and edited in a given form that is used for describing information content and searches for information in various information systems.

In Finland the most widely used glossaries in the museums sector are Yleinen suomalainen asiasanasto (YSA) ja Museoalan asiasanasto (MASA).

Iconclass

A Dutch classification system developed for classification according to subject.

Inventory ledger

Artworks are entered manually into an inventory ledger in their order of acquisition with the following information: title, inventory number, year, main category, technique/media and the name of the artist. As digital collections management has replaced manually kept records, the use of inventory ledgers has decreased.

Inventory number

A permanent identifier for an artwork, in the form of an individual number or a combination of letters and numbers. The purpose of the identifier is to identify an artwork permanently and individually and the rules according to which an identifier is composed can also identify the collection and museum to which the artwork or part thereof belongs.

Inventorying

In inventorying, the existence and locations of artworks are checked in addition to which related catalogue information is possibly checked and updated.

Media art

The term 'media art' applies to a variety of artworks employing media technologies, from more traditional audio artworks to complex networking activities in social media. Media art is art in which various media technologies are of central and considerable significance for the production, display and reception of works.

Metainformation, metadata /appended information /descriptive information

Metainformation is information describing or defining its object that can be applied for more efficient use of object data in various systems for recording information. Catalogue information of artworks is the most common metainformation in art collections. In addition, various information recording systems produce technical metainformation related to collections, such as the names of saved files and their sizes and locations. Technical metadata is also created in digital photography. For example, in digital cameras the exif files of images (text files in connection with the image files) record camera settings, values, and the time when the photograph was taken. Exif data can be read in image processing programs and in some browsers. Text files complementary to image files and serving as aids in the management of files can also be created with the IPTC Core form, e.g. search terms, copyright information etc.

Outdoor artworks

Outdoor artworks include all works of art placed outdoors, such as outdoor works of sculpture, murals on outer walls, environmental artworks, and historical monuments

Percentage art (percentage principle)

A form of acquiring artworks in which future acquisitions of art are taken into account in the planning and realization stages of public construction projects by setting apart a percentage of the building costs for acquiring public artworks for the project in question.

Preventive conservation

All conditions affect an artwork and storage measures aimed at preventing and slowing deterioration.

Public artwork

A work of art mainly in public view outdoors, often commissioned and funded by public bodies such as the state or municipalities or realized with their cooperation.

For more information on the Collections Policy, please contact:

Erja Pusa, Acting Art Museum Director, Tel. 310 87006
 (Janne Gallen-Kallela-Sirén, Art Museum Director, Tel. 310 87008)
 Elina Leskelä, Chief Curator, Tel. 310 87043



*Esko Männikkö: Untitled (from the series Blues Brothers), 2010.
 Photo: Hana Kukorelli.*

Appendix

- APPENDIX 1: The Helsinki City Art Museum's Code of Regulations. 17.3.2010
- APPENDIX 2: Excerpt from the Letter of Donation of Leonard and Katarina Bäcksbacka
- APPENDIX 3: The ICOM Code of Ethics for Museums
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APPENDIX 1

The Helsinki City Art Museum's Code of Regulations

Approved by the City Board on 10 December 1997

- 1 §
Area of operation The Board of Directors of the Helsinki City Art Museum and City Art Museum operating under its authority are responsible for the city's visual arts policies and art-museum activities, and for other work in this field in accordance with approved goals.
- (17.3.2010) In its work, this department uses the name The Helsinki Art Museum.
- 2 §
The Board of Directors The Board of Directors has nine members, each with a personal vice-member.
- 3 §
Presenting matters to the board
- The director of the Art Museum presents matters at meetings of the Board of Directors.
- 4 § Revoked. (18.3.2009)
- 5 § Revoked. (18.3.2009)
- 6 §
The Duties of the Board of Directors
- Unless otherwise stated, the duties of the Board of Directors are:
- 1 to supervise the department operates within the bounds of its ratified budget and in accordance with the aims laid down by the Helsinki City Council and the City Board,
 - 2 to lay down goals for the department and to monitor their achievement,
 - 3 to approve the plan for art acquisitions and exhibitions,
 - 4 to decide on acquisitions of public artworks and the use of the appropriations designated for them,
 - 5 to decide on acquisitions of artworks and to lay down the limits within which the head of the department can decide on them,
 - 6 to supervise the care of artworks in the possession of the department and to ratify the principles to be following in their placing in various locations,
 - 7 to decide on prices, fees, rent and remuneration and to approve the grounds upon which the holder of the executive position in question may make related decisions,
 - 8 to decide, within the parameters laid down by the City Board, on the rental of premises and to approve the grounds upon which the holder of the executive position in question may decide on rental, (9.6.2004)
 - 9 to decide on complete or partial exoneration for a member of the department's staff concerning his or her liability to compensator for damages caused in work or official duties, unless the person concerned caused the damage deliberately or through gross negligence, and to lay down the limits within which exoneration is granted by the holder of the executive position concerned,
 - 10 to decide on compensation in cases where the city is liable to pay compensation in matters pertaining to the department or when compensation can be regarded as reasonable, and to lay down the limits within which the holder of the executive position concerned decides in matters of awarding compensation,
 - 11 to approve surveys of needs and requirements in projects concerning premises and to confirm the limits within which the holder of the executive position concerned decides in these matters, (9.6.2004)

- 12 to decide on agreements concerning acquisitions, planning and design assignments and other services, and to confirm the upper limit of the value of individual agreements decided upon by the holder of the executive position concerned,
- 13 to decide on the conveyance of movable city property in the possession of the department at current value, with the exception of stocks, and to lay down the limits according to which conveyance is decided upon by the holder of the executive position in question,
- 14 to decide, within limits laid down by the City Board, on the conveyance of moveable city property with no compensation or under current value,
- 15 to grant the department exemption for payment of fees, compensation and other receivables and to approve of the grounds according to which the holder of the executive position concerned may grant similar exemption,
- 16 to decide within the limits laid down by the City Board on receiving and using donations and bequests made to the department, unless it has assigned these tasks to the holder of the executive position concerned,
- 17 to decide on the use of property received through inheritance passed on to the state, unless it has assigned this task to the holder of the executive position concerned, and
- 18 (13.12.2000) to appoint, where especially required by the matter at hand, a temporary body to prepare the matter, to which the regulations laid down for the Board of Directors shall apply where applicable.

7 §

Organization

The Art Museum is organized into units according to the decisions of the Board of Directors.

The director of the Art Museum is the head of the department. The department also has other personnel.

8 §

Management

The director of the Art Museum directs the activities of the department and is responsible for the achievement of approved goals.

9 §

The tasks of the head of the department

Unless he or she has designated the tasks to another holder of a position, the tasks of the head of the department are:

- 1 to approve of the rules of operation,
- 2 to decide, upon hearing the supervisors concerned, the person concerned or a steward if requested by the latter, on the transfer of a person employed by the department, and of the corresponding position, from one unit of the department to another,
- 3 to decide on the implementation of service and collective bargaining agreements applying to the staff, taking into account the code of regulations of the City Board,
- 4 revoked (17.5.2006)
- 5 revoked (17.5.2006)
- 6 to apply for state funding and appropriations and similar assistance in the department's area of operations, and to exercise the city's right to speak in these matters,
- 7 to decide on loans of artworks from the collections,
- 8 to make motions and to give statements concerning the choice of artists for acquisitions of artworks for the city's public buildings and premises,
- 9 to decide on the opening hours of the departments units and premises and
- 10 to decide on the use of premises in the possession of the department for events and exhibitions.

In addition to the above, the head of the department

- 1 revoked (16.11.2005)
- 2 revoked (27.8.2003)
- 3 shall carry out any other tasks assigned to him or her by the mayor, the assistant mayor concerned or the Board of Directors.

§ 10
Incapacity

If the head of the department is incapable of or prevented from carrying out his or her duties, the duties shall be carried out by a holder of an executive position designated by the Board of Directors.

When a holder of an executive position is prevented from carrying out his or her duties, these duties shall be carried by a holder of an executive position designated by the head of the department.

§ 11
Competency requirements

The requirement for the position of director of the Art Museum is an upper-level university degree suitable to the position, in addition to which he or she must have experience in administrative and managerial work.

The competency requirements for other members of the staff are laid down by the party selecting the staff in question.

§ 12
The selection of staff

The director of the Art Museum is selected by the City Council after the Board of Directors has given its statement on the applicants.

The heads of the various units are selected by the Board of Directors.

Other members of the staff are selected by the head of the department or a person designated to do so by him or her.

§ 12 a
(27.8.2003) Proposals and statements to outside parties

The proposals and statements of the Board of Directors and the department to parties outside to city organizations must be submitted via the City Board, unless this is to be regarded as unnecessary because of the minor significance of the matter at hand in principle or economically, or unless decreed otherwise.

§ 13
Keeping lists of decisions.

Revoked. (16.11.2005)

The Code of Regulations shall come into force on 1 January 1998.

APPENDIX 2

Excerpt from the Letter of Donation of Leonard and Katarina Bäcksbäcka

»We, the undersigned beneficiaries of Leonard Bäcksbäcka MA and Mrs Katarina Bäcksbäcka hereby donate the collection of approximately 430 artworks given in the appended list to the City of Helsinki upon the following terms:

- 1 The collection shall be called the Helsinki City Art Collections, The Bäcksbäcka Collection, The Donation of Leonard and Katarina Bäcksbäcka.
- 2 The collection, which is divided into a permanent exhibition (Rooms 1 –4) and a temporary exhibition (Room 5) shall always be kept whole at the museum building in Meilahti (new buildings A) in the city of Helsinki. The rooms are listed in consecutive order beginning from the left in the lobby.

The paintings may not be taken away. Loans for exhibitions are permitted for only short periods and only in cases of a very important retrospective or memorial exhibition of the artist in question or a major official exhibition of Finnish art of cultural benefit for the whole country. The frames of the works may not be changed.
- 3 Half of the collection must always be on display. The mounting must be of a permanent nature and in accordance with the orders given by the undersigned.
- 4 The remainder of the exhibition shall be displayed only partly and the mounting must be changed at least once a year. The exhibition rooms that do not contain the permanent part of the collection can also be used for other art exhibitions staged by the city if so agreed with the donors.
- 5 The granite sculpture "Hevoset" (Horses) by Gunnar Finne must be kept in front of the façade next to the entrance of the Meilahti museum building (new building A).
- 6 The City of Helsinki is entitled to arrange various art-related activities in the above-mentioned museum facilities, such as concerts, lectures etc. that do not conflict with exhibition activities or jeopardize the actual exhibition.
- 7 The donors or a party authorized by them are entitled to supervise adherence to the terms of the donation.

Helsinki, 29 October 1976

Ingjald Bäcksbäcka

Irina Bäcksbäcka de Maestro

The City of Helsinki gratefully receives this donation and agrees to adhere to the terms stated in the letter of donation.

Place and date as given above

THE HELSINKI CITY BOARD

Teuvo Aura

J-E. Kuhlefelt

Witnessed by : A. K. Loimaranta

Helge Pekkarinen

On behalf of the donors, the undersigned finally wishes to warmly thank the City of Helsinki, the City Council and the City Board. Particular thanks are due to Chief Mayor Lauri Aho who was immediately prepared in 1967 to support the proposed donation, to Chief Mayor Teuvo Aura who furthered the museum project with understanding and energy, and to the officials of the city who have implemented the plan in practice. I finally wish to extend my warmest thanks to all the artists whose works form this collection for the joy and pleasure of visitors.

Helsinki, 14 December 1976

INGJALD BÄCKSBÄCKA

APPENDIX 3**The ICOM Code of Ethics for Museums**

Källa: Svenska ICOM och Finska nationella kommittén r.f.

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ICOM:s etikkommitté 2001-2004

BILAGA: Lagstiftning som rör museibranschen (i Finland)

Introduction

This edition of the ICOM Code of Ethics for Museums is the culmination of six years' revision. Following a thorough review of the ICOM's Code in the light of contemporary museum practice, a revised version, structured on the earlier edition, was issued in 2001. As envisaged at that time, this has now been completely reformatted to give it the look and feel of the museum profession and is based on key principles of professional practice, elaborated to provide general ethical guidance. The Code has been the subject of three periods of consultation with the membership. It was approved at the 21st General Assembly of ICOM, Seoul in 2004 with acclamation.

The whole ethos of the document continues to be that of service to society, the community, the public and its various constituencies, and the professionalism of museum practitioners. While there is a changed emphasis throughout the document resulting from the new structure, the accentuation of key points and the use of shorter paragraphs, very little is totally new. The new features will be found in paragraph 2.11 and the principles outlined in sections 3, 5 and 6.

The Code of Ethics for Museums provides a means of professional self-regulation in a key area of public provision where legislation at a national level is variable and far from consistent. It sets minimum standards of conduct and performance to which museum professional staff throughout the world may reasonably aspire as well as a providing a statement of reasonable public expectation from the museum profession.

ICOM issued its Ethics of Acquisition in 1970 and a full Code of Professional Ethics in 1986. The present edition - and its interim document of 2001 - owe much to that early work. The major work of revision and restructuring, however, fell on the members of the Ethics Committee. Their contribution in meetings - both actual and electronic - and their determination to meet both target and schedule is gratefully acknowledged. Their names are listed for reference.

Having completed our mandate, we pass responsibility for the Code to a largely new committee membership, headed by Bernice Murphy, who brings to the work all the knowledge and experience of a past Vice-President of ICOM and a previous member of the Ethics Committee.

Like its precursors, the present Code provides a global minimum standard on which national and specialist groups can build to meet their particular requirements. ICOM encourages the development of national and specialist codes of ethics to meet particular needs and will be pleased to receive copies of these. They should be sent to the Secretary-General of ICOM, Maison de l'UNESCO, 1 rue Miollis, 75732 Paris Cedex 15, France.
E-mail: secretariat@icom.museum

Geoffrey Lewis
Chair, ICOM Ethics Committee (1997 - 2004)
President of ICOM (1983-1989)

Preamble

Status of the ICOM Code of Ethics for Museums

The ICOM Code of Ethics for Museums has been prepared by the International Council of Museums. It is the statement of ethics for museums referred to in the ICOM Statutes. The Code reflects principles generally accepted by the international museum community. Membership in ICOM and the payment of the annual subscription to ICOM are an affirmation of the ICOM Code of Ethics for Museums.

A Minimum Standard for Museums

The ICOM Code represents a minimum standard for museums. It is presented as a series of principles supported by guidelines for desirable professional practice. In some countries, certain minimum standards are defined by law or government regulation.

In others, guidance on and assessment of minimum professional standards may be available in the form of 'Accreditation', 'Registration', or similar evaluative schemes. Where such standards are not defined, guidance can be obtained through the ICOM Secretariat, a relevant National Committee of ICOM, or the appropriate International Committee of ICOM. It is also intended that individual nations and the specialised subject organisations connected with museums should use this Code as a basis for developing additional standards.

Translations of the ICOM Code of Ethics for Museums

The ICOM Code of Ethics for Museums is published in the three official languages of the organisation: English, French and Spanish. ICOM welcomes the translation of the Code into other languages. However, a translation will be regarded as "official" only if it is endorsed by at least one National Committee of a country in which the language is spoken, normally as the first language. Where the language is spoken in more than one country, it is preferable that the National Committees of these countries also be consulted. Attention is drawn to the need for linguistic as well as professional museum expertise in providing official translations. The language version used for a translation and the names of the National Committees involved should be indicated. These conditions do not restrict translations of the Code, or parts of it, for use in educational work or for study purposes.

1. MUSEUMS PRESERVE, INTERPRET AND PROMOTE THE NATURAL AND CULTURAL INHERITANCE OF HUMANITY

Principle

Museums are responsible for the tangible and intangible natural and cultural heritage. Governing bodies and those concerned with the strategic direction and oversight of museums have a primary responsibility to protect and promote this heritage as well as the human, physical and financial resources made available for that purpose.

Institutional standing

1.1 Enabling documentation

The governing body should ensure that the museum has a written and published constitution, statute, or other public document in accordance with national laws, which clearly states the Art Museum's legal status, mission, permanence and non-profit nature.

1.2 Statement of the mission, objectives and policies

The governing body should prepare, publicise and be guided by a statement of the mission, objectives and policies of the museum and of the role and composition of the governing body.

Physical resources

1.3 Premises

The governing body should ensure adequate premises with a suitable environment for the museum to fulfil the basic functions defined in its mission.

1.4 Access

The governing body should ensure that the museum and its collections are available to all during reasonable hours and for regular periods. Particular regard should be given to those persons with special needs.

1.5 Health and safety

The governing body should ensure that institutional standards of health, safety and accessibility apply to its personnel and visitors.

1.6 Protection against disasters

The governing body should develop and maintain policies to protect the public and personnel, the collections and other resources against natural and human-made disasters.

1.7 Security requirements

The governing body should ensure appropriate security to protect collections against theft or damage in displays, exhibitions, working or storage areas and while in transit.

1.8 Insurance and indemnity

Where commercial insurance is used for collections, the governing body should ensure that such cover is adequate and includes objects in transit or on loan and other items that are the responsibility of the museum. When an indemnity scheme is in use, it is necessary that material not in the ownership of the museum be adequately covered.

Financial resources

1.9 Funding

The governing body should ensure that there are sufficient funds to carry out and develop the activities of the museum. All funds must be accounted for in a professional manner.

1.10 Income-generation policy

The governing body should have a written policy regarding sources of income that it may generate through its activities or accept from outside sources. Regardless of funding source, museums should maintain control of the content and integrity of their programmes, exhibitions and activities. Income-generating activities should not compromise the standards of the institution or its public. (See 6.6).

Personnel

1.11 Employment policy

The governing body should ensure that all action concerning personnel is taken in accordance with the policies of the museum as well as the proper and legal procedures.

1.12 Appointment of the director or head

The director or head of the museum is a key post and when making an appointment, governing bodies should have regard for the knowledge and skills required to fill the post effectively. These qualities should include adequate intellectual ability and professional knowledge, complemented by a high standard of ethical conduct

1.13 Access to governing bodies

The director or head of a museum should be directly responsible, and have direct access, to the relevant governing bodies.

1.14 Competence of museum personnel

The employment of qualified personnel with the expertise required to meet all responsibilities is necessary. (See also 2.19; 2.24; section 8).

1.15 Training of personnel

Adequate opportunities for the continuing education and professional development of all museum personnel should be arranged to maintain an effective workforce.

1.16 Ethical conflict

The governing body should never require museum personnel to act in a way that could be considered to conflict with the provisions of this Code of Ethics, or any national law or specialist code of ethics.

1.17 Museum personnel and volunteers

The governing body should have a written policy on volunteer work that promotes a positive relationship between volunteers and members of the museum profession.

1.18 Volunteers and ethics

The governing body should ensure that volunteers, when conducting museum and personal activities, are fully conversant with the ICOM Code of Ethics for Museums and other applicable codes and laws

2. MUSEUMS THAT MAINTAIN COLLECTIONS HOLD THEM IN TRUST FOR THE BENEFIT OF SOCIETY AND ITS DEVELOPMENT

Principle

Museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. Their collections are a significant public inheritance, have a special position in law and are protected by international legislation. Inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal.

Acquiring collections**2.1 Collections policy**

The governing body for each museum should adopt and publish a written collections policy that addresses the acquisition, care and use of collections. The policy should clarify the position of any material that will not be catalogued, conserved, or exhibited. (See 2.7; 2.8).

2.2 Valid title

No object or specimen should be acquired by purchase, gift, loan, bequest, or exchange unless the acquiring museum is satisfied that a valid title is held. Evidence of lawful ownership in a country is not necessarily valid title.

2.3 Provenance and due diligence

Every effort must be made before acquisition to ensure that any object or specimen offered for purchase, gift, loan, bequest, or exchange has not been illegally obtained in, or exported from its country of origin or any intermediate country in which it might have been owned legally (including the museum's own country). Due diligence in this regard should establish the full history of the item since discovery or production.

2.4 Objects and specimens from unauthorised or unscientific fieldwork

Museums should not acquire objects where there is reasonable cause to believe their recovery involved unauthorised or unscientific fieldwork, or intentional destruction or damage of monuments, archaeological or geological sites, or of species and natural habitats. In the same way, acquisition should not occur if there has been a failure to disclose the finds to the owner or occupier of the land, or to the proper legal or governmental authorities.

2.5 Culturally sensitive material

Collections of human remains and material of sacred significance should be acquired only if they can be housed securely and cared for respectfully. This must be accomplished in a manner consistent with professional standards and the interests and beliefs of members of the community, ethnic or religious groups from which the objects originated, where these are known. (See also 3.7; 4.3).

2.6 Protected biological or geological specimens

Museums should not acquire biological or geological specimens that have been collected, sold, or otherwise transferred in contravention of local, national, regional or international law or treaty relating to wildlife protection or natural history conservation.

2.7 Living collections

When the collections include live botanical or zoological specimens, special consideration should be given to the natural and social environment from which they are derived as well as any local, national, regional or international law or treaty relating to wildlife protection or natural history conservation.

2.8 Working collections

The collections policy may include special considerations for certain types of working collections where the emphasis is on preserving cultural, scientific, or technical process rather than the object, or where objects or specimens are assembled for regular handling and teaching purposes. (See also 2.1).

2.9 Acquisition outside collections policy

The acquisition of objects or specimens outside the museum's stated policy should only be made in exceptional circumstances. The governing body should consider the professional opinions available to it and the views of all interested parties. Consideration will include the significance of the object or specimen, including its context in the cultural or natural heritage, and the special interests of other museums collecting such material. However, even in these circumstances, objects without a valid title should not be acquired. (See also 3.4).

2.10 Acquisitions offered by members of the governing body or museum personnel

Special care is required in considering any item, whether for sale, as a donation, or as a tax-benefit gift, from members of governing bodies, museum personnel, or the families and close associates of these persons.

2.11 Repositories of last resort

Nothing in this Code of Ethics should prevent a museum from acting as an authorised repository for unprovenanced, illicitly collected or recovered specimens or objects from the territory over which it has lawful responsibility.

Removing collections

2.12 Legal or other powers of disposal

Where the museum has legal powers permitting disposals, or has acquired objects subject to conditions of disposal, the legal or other requirements and procedures must be complied with fully. Where the original acquisition was subject to mandatory or other restrictions these conditions must be observed, unless it can be shown clearly that adherence to such restrictions is impossible or substantially detrimental to the institution and, if appropriate, relief may be sought through legal procedures.

2.13 Deaccessioning from museum collections

The removal of an object or specimen from a museum collection must only be undertaken with a full understanding of the significance of the item, its character (whether renewable or non-renewable), legal standing, and any loss of public trust that might result from such action.

2.14 Responsibility for deaccessioning

The decision to deaccession should be the responsibility of the governing body acting in conjunction with the director of the museum and the curator of the collection concerned. Special arrangements may apply to working collections. (See 2.7; 2.8)

2.15 Disposal of objects removed from the collections

Each museum should have a policy defining authorised methods for permanently removing an object from the collections through donation, transfer, exchange, sale, repatriation, or destruction, and that allows the transfer of unrestricted title to any receiving agency. Complete records must be kept of all deaccessioning decisions, the objects involved, and the disposal of the object. There will be a strong presumption that a deaccessioned item should first be offered to another museum.

2.16 Income from disposal of collections

Museum collections are held in public trust and may not be treated as a realisable asset. Money or compensation received from the deaccessioning and disposal of objects and specimens from a museum collection should be used solely for the benefit of the collection and usually for acquisitions to that same collection.

2.17 Purchase of deaccessioned collections

Museum personnel, the governing body, or their families or close associates, should not be permitted to purchase objects that have been deaccessioned from a collection for which they are responsible.

Care of collections

2.18 Collection continuity

The museum should establish and apply policies to ensure that its collections (both permanent and temporary) and associated information, properly recorded, are available for current use and will be passed on to future generations in as good and safe a condition as practicable, having regard to current knowledge and resources.

2.19 Delegation of collection responsibility

Professional responsibilities involving the care of the collections should be assigned to persons with appropriate knowledge and skill or who are adequately supervised. (See also 8.11).

2.20 Documentation of collections

Museum collections should be documented according to accepted professional standards. Such documentation should include a full identification and description of each item, its associations, provenance, condition, treatment and present location. Such data should be kept in a secure environment and be supported by retrieval systems providing access to the information by the museum personnel and other legitimate users.

2. 21 Protection against disasters

Careful attention should be given to the development of policies to protect the collections during armed conflict and other human-made or natural disasters.

2. 22 Security of collection and associated data

The museum should exercise control to avoid disclosing sensitive personal or related information and other confidential matters when collection data is made available to the public.

2. 23 Preventive conservation

Preventive conservation is an important element of museum policy and collections care. It is an essential responsibility of members of the museum profession to create and maintain a protective environment for the collections in their care, whether in store, on display, or in transit.

2. 24 Collection, conservation and restoration

The museum should carefully monitor the condition of collections to determine when an object or specimen may require conservation-restoration work and the services of a qualified conservator-restorer. The principal goal should be the stabilisation of the object or specimen. All conservation procedures should be documented and as reversible as possible, and all alterations should be clearly distinguishable from the original object or specimen.

2. 25 Welfare of live animals

A museum that maintains living animals should assume full responsibility for their health and well-being. It should prepare and implement a safety code for the protection of its personnel and visitors, as well as of the animals, that has been approved by an expert in the veterinary field. Genetic modification should be clearly identifiable.

2.26 Personal use of museum collections

Museum personnel, the governing body, their families, close associates, or others should not be permitted to expropriate items from the museum collections, even temporarily, for any personal use.

3. MUSEUMS HOLD PRIMARY EVIDENCE FOR ESTABLISHING AND FURTHERING KNOWLEDGE.**Principle**

Museums have particular responsibilities to all for the care, accessibility and interpretation of primary evidence collected and held in their collections.

Primary evidence**3.1 Collections as primary evidence**

The museum collections policy should indicate clearly the significance of collections as primary evidence. The policy should not be governed only by current intellectual trends or present museum usage.

3. 2 Availability of collections

Museums have a particular responsibility for making collections and all relevant information available as freely as possible, having regard to restraints arising for reasons of confidentiality and security.

Museum collecting and research**3. 3 Field collecting**

Museums undertaking field collecting should develop policies consistent with academic standards and applicable national and international laws and treaty obligations. Fieldwork should only be undertaken with respect and consideration for the views of local communities, their environmental resources and cultural practices as well as efforts to enhance the cultural and natural heritage.

3.4 Exceptional collecting of primary evidence

In exceptional cases an item without provenance may have such an inherently outstanding contribution to knowledge that it would be in the public interest to preserve it. The acceptance of such an item into a museum collection should be the subject of a decision by specialists in the discipline concerned and without national or international prejudice. (See also 2.11).

3.5 Research

Research by museum personnel should relate to the museum's mission and objectives and conform to established legal, ethical and academic practices.

3. 6 Destructive analysis

When destructive analytical techniques are undertaken, a complete record of the material analysed, the outcome of the analysis and the resulting research, including publications, should become a part of the permanent record of the object.

3. 7 Human remains and materials of sacred significance

Research on human remains and materials of sacred significance must be accomplished in a manner consistent with professional standards and take into account the interests and beliefs of the community, ethnic or religious groups from whom the objects originated, where these are known. (See also 2.5; 4.3).

3. 8 Retention of rights to research materials

When museum personnel prepare material for presentation or to document field investigation, there must be clear agreement with the sponsoring museum regarding all rights to such work.

3. 9 Shared expertise

Members of the museum profession have an obligation to share their knowledge and experience with colleagues, scholars and students in relevant fields. They should respect and acknowledge those from whom they have learned and should pass on such advancements in techniques and experience that may be of benefit to others.

3.10 Co-operation between museums and other institutions

Museum personnel should acknowledge and endorse the need for cooperation and consultation between institutions with similar interests and collecting practices. This is particularly so with institutes of higher education and certain public utilities where research may generate important collections for which there is no long-term security.

4. MUSEUMS PROVIDE OPPORTUNITIES FOR THE APPRECIATION, UNDERSTANDING AND MANAGEMENT OF THE NATURAL AND CULTURAL HERITAGE.

Principle

Museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum.

Display & exhibition

4.1 Displays, Exhibitions and Special Activities

Displays and temporary exhibitions, physical or electronic, should be in accordance with the stated mission, policy and purpose of the museum. They should not compromise either the quality or the proper care and conservation of the collections.

4. 2 Interpretation of Exhibitions

Museums should ensure that the information they present in displays and exhibitions is well-founded, accurate and gives appropriate consideration to represented groups or beliefs.

4. 3 Exhibition of sensitive materials

Human remains and materials of sacred significance must be displayed in a manner consistent with professional standards and, where known, taking into account the interests and beliefs of members of the community, ethnic or religious groups from whom the objects originated. They must be presented with great tact and respect for the feelings of human dignity held by all peoples.

4. 4 Removal from public display

Requests for removal from public display of human remains or material of sacred significance from the originating communities must be addressed expeditiously with respect and sensitivity. Requests for the return of such material should be addressed similarly. Museum policies should clearly define the process for responding to such requests.

4. 5 Display of unprovenanced material

Museums should avoid displaying or otherwise using material of questionable origin or lacking provenance. They should be aware that such displays or usage can be seen to condone and contribute to the illicit trade in cultural property.

Other resources

4. 6 publication

Information published by museums, by whatever means, should be well-founded, accurate and give responsible consideration to the academic disciplines, societies, or beliefs presented. Museum publications should not compromise the standards of the institution.

4.7 Reproductions

Museums should respect the integrity of the original when replicas, reproductions, or copies of items in the collection are made. All such copies should be permanently marked as facsimiles.

5. MUSEUMS HOLD RESOURCES THAT PROVIDE OPPORTUNITIES FOR OTHER PUBLIC SERVICES AND BENEFITS

Principle

Museums utilise a wide variety of specialisms, skills and physical resources that have a far broader application than in the museum. This may lead to shared resources or the provision of services as an extension of the museum's activities. These should be organised in such a way that they do not compromise the museum's stated mission.

Identification services

5.1 Identification of illegally or illicitly acquired objects

Where museums provide an identification service, they should not act in any way that could be regarded as benefiting from such activity, directly or indirectly. The identification and authentication of objects that are believed or suspected to have been illegally or illicitly acquired, transferred, imported or exported, should not be made public until the appropriate authorities have been notified.

5.2 Authentication and valuation (appraisal)

Valuations may be made for the purposes of insurance of museum collections. Opinions on the monetary value of other objects should only be given on official request from other museums or competent legal, governmental or other responsible public authorities. However, when the museum itself may be the beneficiary, appraisal of an object or specimen must be undertaken independently.

6. MUSEUMS WORK IN CLOSE COLLABORATION WITH THE COMMUNITIES FROM WHICH THEIR COLLECTIONS ORIGINATE AS WELL AS THOSE THEY SERVE

Principle

Museum collections reflect the cultural and natural heritage of the communities from which they have been derived. As such, they have a character beyond that of ordinary property, which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this situation.

Origin of collections

6.1 Co-operation

Museums should promote the sharing of knowledge, documentation and collections with museums and cultural organisations in the countries and communities of origin. The possibility of developing partnerships with museums in countries or areas that have lost a significant part of their heritage should be explored.

6.2. Return of cultural property

Museums should be prepared to initiate dialogues for the return of cultural property to a country or people of origin. This should be undertaken in an impartial manner, based on scientific, professional and humanitarian principles as well as applicable local, national and international legislation, in preference to action at a governmental or political level.

6.3. Restitution of cultural property

When a country or people of origin seeks the restitution of an object or specimen that can be demonstrated to have been exported or otherwise transferred in violation of the principles of international and national conventions, and shown to be part of that country's or people's cultural or natural heritage, the museum concerned should, if legally free to do so, take prompt and responsible steps to cooperate in its return.

6.4. Cultural objects from an occupied country

Museums should abstain from purchasing or acquiring cultural objects from an occupied territory and respect fully all laws and conventions that regulate the import, export and transfer of cultural or natural materials.

Respect for communities served

6.5 Contemporary Communities

Where museum activities involve a contemporary community or its heritage, acquisitions should only be made based on informed and mutual consent without exploitation of the owner or informants. Respect for the wishes of the community involved should be paramount.

6.6 Funding of community activities

When seeking funds for activities involving contemporary communities, their interests should not be compromised. (See 1.10).

6.7 Use of collections from contemporary communities

Museum usage of collections from contemporary communities requires respect for human dignity and the traditions and cultures that use such material. Such collections should be used to promote human well-being, social development, tolerance, and respect by advocating multisocial, multicultural and multilingual expression. (See 4.3).

6.8 Supporting organisations in the community

Museums should create a favourable environment for community support (e.g., Friends of Museums and other supporting organisations), recognise their contribution and promote a harmonious relationship between the community and museum personnel.

7. MUSEUMS OPERATE IN A LEGAL MANNER

Principle

Museums must conform fully to international, regional, national and local legislation and treaty obligations. In addition, the governing body should comply with any legally binding trusts or conditions relating to any aspect of the museum, its collections and operations.

Legal framework

7.1 National and local legislation

Museums should conform to all national and local laws and respect the legislation of other states as they affect their operation.

7.2 International legislation

Museum policy should acknowledge the following international legislation that is taken as a standard in interpreting the ICOM Code of Ethics for Museums: Convention for the Protection of Cultural Property in the Event of Armed Conflict ("The Hague Convention" First protocol, 1954, and Second protocol, 1999); Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (UNESCO, 1970); Convention on International Trade in Endangered Species of Wild Fauna and Flora (Washington, 1973); Convention on Biological Diversity (UN, 1992); Convention on Stolen and Illicitly Exported Cultural Objects (UNIDROIT, 1995); Convention on the Protection of the Underwater Cultural Heritage (UNESCO, 2001); Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003).

8. MUSEUMS OPERATE IN A PROFESSIONAL MANNER

Principle

Members of the museum profession should observe accepted standards and laws and uphold the dignity and honour of their profession. They should safeguard the public against illegal or unethical professional conduct. Every opportunity should be used to inform and educate the public about the aims, purposes, and aspirations of the profession to develop a better public understanding of the contributions of museums to society.

Professional conduct

8.1 Familiarity with relevant legislation

Every member of the museum profession should be conversant with relevant international, national and local legislation and the conditions of their employment. They should avoid situations that could be construed as improper conduct.

8.2 Professional responsibility

Members of the museum profession have an obligation to follow the policies and procedures of their employing institution. However, they may properly object to practices that are perceived to be damaging to a museum, to the profession, or to matters of professional ethics.

8.3 Professional conduct

Loyalty to colleagues and to the employing museum is an important professional responsibility and must be based on allegiance to fundamental ethical principles applicable to the profession as a whole. These principles should comply with the terms of the ICOM Code of Ethics for Museums and be aware of any other codes or policies relevant to museum work.

8.4 Academic and scientific responsibilities

Members of the museum profession should promote the investigation, preservation, and use of information inherent in collections. They should, therefore, refrain from any activity or circumstance that might result in the loss of such academic and scientific data.

8.5 The illicit market

Members of the museum profession should not support the illicit traffic or market in natural or cultural property, directly or indirectly.

8.6 Confidentiality

Members of the museum profession must protect confidential information obtained during their work. In addition, information about items brought to the museum for identification is confidential and should not be published or passed to any other institution or person without specific authorisation from the owner.

8.7 Museum and collection security

Information about the security of the museum or of private collections and locations visited during official duties must be held in strict confidence by museum personnel.

8.8 Exception to the obligation for confidentiality

Confidentiality is subject to a legal obligation to assist the police or other proper authorities in investigating possible stolen, illicitly acquired, or illegally transferred property.

8.9 Personal Independence

While members of a profession are entitled to a measure of personal independence, they must realise that no private business or professional interest can be wholly separated from their employing institution.

8.10 Professional relationships

Members of the museum profession form working relationships with numerous other persons within and outside the museum in which they are employed. They are expected to render their professional services to others efficiently and to a high standard.

8.11 Professional consultation

It is a professional responsibility to consult other colleagues within or out-side the museum when the expertise available in the museum is insufficient to ensure good decision-making.

Conflicts of interest**8.12 Gifts, favours, loans, or other personal benefits**

Museum employees must not accept gifts, favours, loans, or other personal benefits that may be offered to them in connection with their duties for the museum. Occasionally professional courtesy may include the giving and receiving of gifts, but this should always take place in the name of the institution concerned.

8.13 Outside Employment or Business Interests

Members of the museum profession, although entitled to a measure of personal independence, must realise that no private business or professional interest can be wholly separated from their employing institution. They should not undertake other paid employment or accept outside commissions that are in conflict, or may be viewed as being in conflict, with the interests of the museum.

8.14 Dealing in natural or cultural heritage

Members of the museum profession should not participate directly or in-directly in dealing (buying or selling for profit) in the natural or cultural heritage.

8.15 Interaction with dealers

Museum professionals should not accept any gift, hospitality, or any form of reward from a dealer, auctioneer, or other person as an inducement to purchase or dispose of museum items, or to take or refrain from taking official action. Furthermore, a museum professional should not recommend a particular dealer, auctioneer, or appraiser to a member of the public.

8.16 Private collecting

Members of the museum profession should not compete with their institution either in the acquisition of objects or in any personal collecting activity. An agreement between the museum professional and the governing body concerning any private collecting must be formulated and scrupulously followed.

8.17 Use of the name and logo of ICOM

The name of the organisation, its acronym or its logo may not be used to promote or endorse any for-profit operation or product.

8.18 Other Conflicts of Interest

Should any other conflict of interest develop between an individual and the museum, the interests of the museum should prevail.

GLOSSARY**Appraisal**

The authentication and valuation of an object or specimen. In certain countries the term is used for an independent assessment of a proposed gift for tax benefit purposes.

Conflict of interest

The existence of a personal or private interest that gives rise to a clash of principle in a work situation, thus restricting, or having the appearance of restricting, the objectivity of decision making.

Conservator-Restorer

Museum or independent personnel competent to undertake the technical examination, preservation, conservation and restoration of cultural property. (For further information, see ICOM News, vol. 39, n°1 (1986), pp. 5-6.)

Cultural Heritage

Any thing or concept considered of aesthetic, historical, scientific or spiritual significance.

Dealing

Buying and selling items for personal or institutional gain.

Due diligence

The requirement that every endeavour is made to establish the facts of a case before deciding a course of action, particularly in identifying the source and history of an item offered for acquisition or use before acquiring it.

Governing Body

The persons or organisations defined in the enabling legislation of the museum as responsible for its continuance, strategic development and funding.

Income-generating activities

Activities intended to bring financial gain or profit for the benefit of the institution.

Legal title

Legal right to ownership of property in the country concerned. In certain countries this may be a conferred right and insufficient to meet the requirements of a due diligence search.

Minimum Standard

A standard to which it is reasonable to expect all museums and museum personnel to aspire. Certain countries have their own statements of minimum standards.

Museum *

A museum is a non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment.

Museum professional*

Museum professionals consist of the personnel (whether paid or unpaid) of museums or institutions as defined in Article 2, paras. 1 and 2, of the ICOM Statutes, who have received specialised training, or possess an equivalent practical experience in any field relevant to the management and operations of a museum, and independent persons respecting the ICOM Code of Ethics for Museums and working for museums or institutions as defined in the Statute quoted above, but not persons promoting or dealing with commercial products and equipment required for museums and museum services.

Natural Heritage

Any natural thing, phenomenon or concept, considered to be of scientific significance or to be a spiritual manifestation.

Non-profit organisation

A legally established body – corporate or unincorporated – whose income (including any surplus or profit) is used solely for the benefit of that body and its operations. The term “not-for-profit” has the same meaning.

Provenance

The full history and ownership of an item from the time of its discovery or creation to the present day, through which authenticity and ownership are determined.

Valid title

Indisputable right to ownership of property, supported by full provenance of the item since discovery or production.

* It should be noted that the terms “museum” and “museum professional” are interim definitions for use in interpreting the ICOM Code of Ethics for Museums. The definitions of “museum” and “professional museum workers” used in the ICOM Statutes remain in force until the revision of that document has been completed.

ATTACHMENT: Finnish museums legislation

- Antiquities Act 295/1963
- Museums Act 729/1991, 2005
- Act on Amendments to the Museums Act 1166/1996, 644/1998
- Museums Decree 1312/1992
- Act on the Return of Cultural Objects Unlawfully Removed from the Territory of the European Economic Area 1276/1994
- Act on Restrictions to the Export of Cultural Goods 115/1999
- Decree on Restrictions to the Export of Cultural Goods 189/1999
- Building Act 370/1958
- Act on the Protection of Buildings 60/1985 (amendments 61/1985, 1152/1993, 73/1995, 703/1995, 151/1999)
- Decree on the Protection of Buildings 783/1988
- Land Use and Building Act 132/1999 (amendments 99/2000, 122/2001)
- Decree on the Protection of State-Owned Buildings 480/1985
- Copyright Act 404/1961 (amendments 669/1971, 648/1974, 897/1980, 960/1982, 442/1984, 578/1894, 54/1986, 309/1987, 34/1991, 446/1995)
- Copyright Decree 574/1995
- Personal Data Act 523/1999
- Promotion of the Arts Act 328/1967
- Church Act 1054/1993
- Decree on Liberal Adult Education 805/1998

EU legislation:

- Council Regulation on the Export of Cultural Goods 3911/92

International conventions and agreements:

- European Cultural Convention 6/1970
- Convention for the protection of the world cultural and natural heritage 19/1987
- Convention for the Protection of the Architectural Heritage of Europe 10/1992
- Convention for the Protection of Cultural Property in the Event of Armed Conflict and added protocol 92-93/1994
- European Convention on the Protection of the Archaeological Heritage (revised) 26/1995
- Unidroit convention on stolen or illegally exported cultural objects 94/1999
- Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property, 1999

Regulations on the export of cultural objects and property are given in Kulttuurinesineiden maastavienti, Utförsel och export av kulturföremål, Export of Cultural Goods, published in 2003 by Finland's National Board of Antiquities.

Appendix 4**Agreement on the Placing of Artworks****Agreement no. TA-2012-xxx****Department**

Name

Address

Contact person in the department

Telephone

Date of agreement and related decision

The Helsinki Art Museum's contact persons**Artworks to be placed/relocated****Artist, title**

Date

Inventory no.

Main category

Dimensions

Specific location

The Helsinki Art Museum is under obligation to attend to the security and condition of its artworks. The Art Museum hereby places/relocates the above-mentioned works of art (X pcs) from its collections in city premises upon the following terms:

1. The placing of the works shall be in force for the time being.
2. The placing/relocation of the works shall not restrict the Art Museum's use of the artworks in its own activities.
3. The placed/relocated artworks may not be moved without the permission of the Art Museum even within the premises of relocation.
4. The relocation premises may forward the artworks only with the permission of the Art Museum and against a written receipt for the work drawn up by the Art Museum.
5. The relocation premises are required to inform well in advance of changes in conditions, such as removals and renovation. The Art Museum will attend to the moving, mounting, protection and temporary storage of the artworks.
6. The relocation premises are required to inform the Art Museum immediately of any acts of vandalism or damage to artworks or of situation that may pose risks to the works, such as blasting in the surroundings.
7. Should the Art Museum estimate the works to be susceptible to damage, it will recover them from the relocation premises.
8. The relocation premises are liable for compensation if damage to artworks was caused by neglecting their obligations. The artworks will be returned to the museum if the relocation premises do not fulfil their obligations.
9. If special instructions for care are given with regard to the location, they and any other instructions for the contact person concerned shall be itemized in an attachment to the agreement.
10. This agreement is drawn up in two copies of the same wording, one for each party hereto. Separate agreements have been drawn up for previously placed/relocated artworks.

Helsinki _____ 20__

 On behalf of the premises where the works are placed/relocated On behalf of the Art Museum

This agreement is drawn up in two copies. Please return one copy to the Art Museum to the address:
PB 5400, 00099 City of Helsinki.

APPENDIX 5

Agreement between the Art Museum and the City Public Works Department on the division of tasks related to the reception, realization and maintenance of public works of art in public areas.

Parties of the agreement: The Helsinki City Public Works Department
 The Helsinki City Art Museum

1. Purpose of the agreement

The purpose of the agreement is to confirm the division of tasks between the Public Works Department and the City Art Museum concerning the repairs and maintenance of public artworks. This agreement also ratifies cooperation between the parties of the agreement in relation to third parties.

Both parties to this agreement shall reserve an appropriation in their respective budgets for carrying out the obligations of this agreement.

Attached to this agreement is a description of procedures to be followed in the stages of realizing, constructing and receiving artworks.

2. Object of the agreement

This agreement applies to works of sculpture and other public artworks listed on the balance sheet of the Helsinki City Art Museum and placed in areas managed by the Public Works Department (hereinafter "works owned by the Art Museum"). This agreement also applies to public artworks listed on the balance sheet of the Public Works Department that have been entered into the Art Museum's index of artworks (hereinafter "works owned by the Public Works Department").

3. Maintenance and repairs of artworks

Maintenance means the structural and technical maintenance, repairs, service and cleaning of the artworks, its foundations and immediate surroundings, and the preservation and/or restoration of the artistic value of the work. The Art Museum shall be responsible for repairs to public artworks owned by it when the repairs concern the artistic components of the work and require particular art-historical expertise. The Art Museum shall also be responsible for commissioning surveys of the condition of artworks in these respects. The Public Works Department is informed of the surveys and the departments cooperate in conducting them whenever appropriate.

The Public Works Department shall be responsible for the maintenance and repairs of the technical elements of the works mentioned above. These are, for example, the water supply of fountains, terracing and tiled pavements in connection with sculptures and other work on the immediate surroundings, gas supply, lighting and other technological aspects. The Public Works Department carries out inspections of the condition of the works with regard to these aspects.

The Art Museum shall be informed of inspections of the condition of the works and the two departments shall cooperate in conducting them whenever this is appropriate.

The Public Works Department shall be responsible for the yearly washing and cleaning of the works mentioned above and the removal of graffiti and other markings. The Public Works Department shall negotiate in advance with the Art Museum concerning the cleaning agents, tools and procedures for such work.

The Public Works Department shall be responsible for the maintenance of its own works. It shall negotiate with the Art Museum in advance concerning the maintenance and repairs of these works when the repairs concern the artistic components of the artworks and require special art-historical expertise. Assistance is also requested from the Art Museum for cleaning and inspections of the condition of works when they concern these aspects.

4. Index of artworks (part of the collections management system)

The index of artworks managed by the Art Museum comprises public works owned by the Art Museum and the Public Works Department (and other administrative bodies), with the exception that works owned by other bodies than the Art Museum are entered with the value of zero in the index.

The parties to this agreement shall jointly develop the index of artworks so that the renewed index will also contain instructions for the maintenance and repairs of works and information of measures that have been carried out and inspections of the condition of the works. Situations where the agreed division of responsibility for maintenance differs from the general rule given above in section 3.

5. Specifications of responsibilities in borderline cases

The parties to this agreement shall carry out a survey of the public artworks in the index of artworks and shall prepare a separate list of works with indistinct responsibility for repairs. The parties shall consult in advance regarding the division of responsibility for repairs to works entered into the list before the need for repairs emerges.

When receiving and/or realizing new works of art, the limits of respective responsibility for maintenance and repairs shall be defined at the earliest possible stage of the acquisition process. Particular attention is to be paid to new types of environmental art projects, in which the boundaries of the environment and the actual artwork may be hard to define and could be temporary.

In borderline situations the parties to this agreement shall negotiate on the division of responsibilities in casu, applying the principles stated in section 3. Responsibility for repairs to the stands or foundations of works is a special issue that has to be resolved. Depending on the case at hand, this can be the responsibility of either the Art Museum or the Public Works Department.

6. Ensuring the passage of information

In order to fulfil the obligations of this agreement, the Public Works Department and the Art Museum shall each appoint a contact person with the task of ensuring the passage of information from one department to the other. The contact person shall also be responsible on behalf of his or her department for progress in charting artworks with an unclear division of responsibilities, in consultations on respective responsibilities and the further development of the index of artworks.

The representatives of the departments shall meet on a regular basis, at least once a year, to address the maintenance of public artworks and their need for repairs, the situation of charting the material and any problems and development projects that may arise.

Both departments shall immediately inform each other of issues concerning public artworks, upcoming acquisitions and needs for repair. The Public Works Department shall also inform the Art Museum of upcoming new building works in which public art projects can be taken into account already in the early planning stage.

7. Temporary sculptures and other artworks

In cases of artworks that are meant to be temporary, the Art Museum and the Public Works Department shall negotiate in casu on the location the artwork concerned and responsibility for its maintenance and repairs, if this is a project carried out in collaboration by the Public Works Department and the Art Museum. They shall also agree on the division of responsibility for the erection and dismantling of the work and the related costs.

Helsinki 5.12.2000

City Engineer
Public Works Department

Director
The City Art Museum

APPENDIX 6

The decision of the Helsinki City Board on applying the percentage principle 12.12.2011 § 1134

Summary of an excerpt from the minutes



Helsingin kaupunki
Kaupunginhallitus

Pöytäkirjanote

44/2011

Sj/3

12.12.2011

§ 1134

Principles to be applied in percentage funded projects

Tabled 7.12.2011

HEL 2011-008300 T 00 00 02

Decision

The City Board decided to approve the following wording for the principles of percentage funded projects:

The City implements percentage funded projects

- in significant development projects, i.e. public buildings open to the public and their users. Buildings of this kind are, for example, day-care centres, schools, centres for the elderly and hospitals. They may be new developments or renovated buildings. Developments in which the percentage principle is applied are defined annually and the related project plans shall include an appropriation for artworks amounting to a maximum of one per cent of building costs. Foundation costs that are higher than normal are not included in building costs. The completed artworks are added to the collections of the Art Museum.
- in significant park projects and road works in urban spaces that are of local or cultural significance or attract people. The project can be associated with new development, renovation or a combination of the two. Projects in which the percentage procedure is applied are defined in an annually held meeting. An appropriation for art acquisitions is defined separately for the chosen projects. The completed artworks are added to the collections of the Art Museum.
- in project areas, i.e. areas in the stage of handing over the site and of active development. A share of funding to be collected for cultural projects of the development stage and permanent acquisitions of artworks can be laid down for project areas and significant locations of additional development. The size of the share of funding is always defined individually. Reservations are to be made in the annual budget for an appropriation corresponding to shares of funding to be collected which will be forwarded to the department concerned by the decision of the financing manager. The appropriations to the departments are agreed upon in a joint meeting of the city departments. The collected shares of funding are assigned to the purchases

and realization of artworks, the maintenance of artworks and cultural projects with primarily 85% of the appropriation assigned to the acquisition, production and maintenance of artworks and 15% to cultural projects.

The permanent public artworks are added to the collections of the Art Museum, where applicable.

- in significant building projects of subsidiaries or partners of the city, in which decisions on the acquisition of artworks have been made in the project planning stage. The Art Museum shall be responsible through its own organization for serving as an expert body in art acquisitions either on its own or in association with an outside consultant. In other respects, art acquisitions are prepared according to the same principles as other public art projects.

The City Board also decided to note that the processes and procedures to be followed in percentage funded projects and the parties that are responsible are given in the final report of the Percentage Funding Committee dated 15 November 2011 and that percentage funded projects shall operate in accordance with these descriptions, unless the departments concerned unanimously agree on some other procedure.

In addition, the City Board decided that this decision shall come into force immediately and shall remain force until no later than 1 December 2021.

Presenting official

Deputy Mayor
Tuula Haatainen

Further information

Leena Mickwitz, City Secretary, Tel.: 310 36054
leena.mickwitz(a)hel.fi

Excerpts

Excerpt	Attachments to the excerpt
Parties involved in percentage funded projects	

The minutes of the minutes have been displayed in public at the Registry Offices of the City of Helsinki (Pohjoisesplanadi 11-13) on 20 December 2011 and the decision applying to the party concerned has been posted on the working day following the public display of the minutes.

City Board

Maria Nyfors
Administrative Secretary

Postiosoite PL 1 00099 HELSINGIN KAUPUNKI hallintokeskus@hel.fi	Käyntiosoite Pohjoisesplanadi 11-13 Helsinki 17 http://www.hel.fi/hallintokeskus	Puhelin +358 9 310 1641 Tilinro FI0680001200062637	Faksi +358 9 655 783	Y-tunnus 0201256-6 Alv.nro FI02012566
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APPENDIX 7

Loan Agreement

Agreement no. LA-2012-xxx

Party receiving the loan:

Contact person:

Exhibition:

Venue:

Date:

Period of loan:

Date of agreement:

Total insured value:

Decision:

 The Helsinki Art Museum's contact persons:

Lent artworks:

Artist

Title

Date

Collection

Inventory number:

Dimensions

Insured value

Main category / Special category / Techniques

 The Helsinki Art Museum (hereinafter "The Art Museum") hereby lends the above works of art upon the following terms:

1. The party receiving the loan shall insure the works against all risks to the value required by the Art Museum with the Helsinki Art Museum as beneficiary. The term of insurance shall begin from the moment the works leave the Art Museum and shall not terminate until they are returned to the Art Museum. The Art Museum may require the insurance policy to be presented before the works are released. A state guarantee of indemnity replaces commercial insurance.
2. The party receiving the loan shall be responsible for transport arrangements and costs. A carrier specializing in the transport of artworks or other expert transport shall be used for transport. The Art Museum reserves the right to refrain from releasing its works if there is due cause to assume that the transport does not meet the quality requirements of the transport of artworks.
3. The party receiving the loan agrees to ensure that the exhibition space and other facilities where the works are handled have appropriate security guards and fire and burglar alarms. The works on loan may be handled only by professional personnel.
4. The Helsinki Art Museum must be informed immediately of any damage to artworks.
5. The receiving party shall present a facility report if so requested by the Art Museum. This report shall give detailed information on the conditions of the exhibition facilities, including the monitoring of temperature and humidity and security matters. If the Art Museum places special requirements on humidity, temperature or the amount of light regarding the works, these matters are recorded in a separate attachment to the agreement.
6. The Art Museum can require a courier provided by it to accompany the artwork during the packaging, transport and mounting/dismounting of the exhibition. The party receiving the loan shall be responsible for the courier's travel, accommodation, per diem allowances and other costs.
7. Any special arrangements required by the Art Museum (glass cases, attachment to a backing panel etc.) for the mounting of its works must be complied without fail.
8. If the artwork requires special repair or restoration measures, the party receiving the loan shall be responsible costs thereof, unless otherwise and specifically agreed. When planning measures concerning the works, such as special arrangements for mounting or repair or restoration, negotiations must be carried out in advance with the Art Museum's conservator-restorer.
9. The Art Museum requires the construction of special transport crates for artworks especially for loans for touring exhibitions and exhibitions abroad. The crates will remain with the Helsinki Art Museum after the exhibition.

The following is agreed upon regarding transport crates:

- o The construction of crates is required: Yes/No
- o The party receiving the loan shall be responsible for the costs of constructing transport crates: Yes/No

- o En transportlåda måste byggas: ja / nej
 - o Låntagaren står för kostnaderna för byggande av transportlådor: ja / nej
10. The artworks shall be packaged for return transport and changes of venues in touring exhibitions as carefully and with corresponding materials as they were packaged at the beginning of the loan at the Art Museum. With regard to touring exhibitions, the moving, transport and interim inspections are to be agreed upon in advance with the Art Museum's conservator-restorer.
 11. The works shall be returned immediately to the Art Museum after the exhibition. The exact date of returning the works shall be agreed upon in advance.
 12. The exhibition catalogue, labels and other information materials shall mention as the owner of the works:

The Helsinki Art Museum /

1. The Katarina and Leonard Bäcksbacka Collection
 2. The Gösta Becker Collection
 3. The Iris Roos-Hasselblatt Collection
 4. The Elsa Arokallio Collection
 5. The Aune and Elias Laaksonen Collection
 6. The Aune Lindberg Collection
 7. The Sune Orell Collection
 8. The Katriina Salmela-Hasán and David Hasán Collection
 9. The Martta and Reino Sysi Collection
 10. The Harkonmäki Collection
13. Photography of the works must be agreed upon in advance with the Art Museum.
 14. The party receiving the loan shall attend to all copyright matters concerning the exhibitions or published material.

Signatures

On behalf of the Art Museum
Date ____/____/2012

On behalf of the party receiving the loan
Date ____/____/2012

Director of the Helsinki Art Museum

This agreement is drawn up in two copies. Please return one copy to the Helsinki Art Museum to the address:
PB 5400, 00099 City of Helsinki.



