

# HAM

## Collections Policy HAM Helsinki Art Museum

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# The purpose and goals of HAM's collections policy

HAM's Collections Policy 2017 was drawn up at a time of major long-reaching decisions for reforming the systems of management of the City of Helsinki. In the new municipal organisation, HAM – Helsinki Art Museum is within the Culture Division of the city's Culture and Leisure Sector. At the time of writing, the city's code of governance is being revised, and a new code and plan for activities are being drawn up. Not all the changes caused by these actions could be taken into account in preparing the collections policy. A description of the new decision-making process (in Finnish) is appended to the collections policy.

The City of Helsinki owns one of Finland's most important art collections. With over 9,000 works, this collection belonging to the people of Helsinki mainly contains Finnish art from the middle of the 19th century to the present day. It includes several works classed as national treasures. Additions are made regularly to the collection through purchases or donations of new works of art.

HAM and its collections exist to serve the public, the abiding values of art, new developments in the arts and research. HAM endeavours to do things in a new way and in its work to be inquisitive, open-minded and ready to take a stand. The museum aims at having the art collection of Helsinki's residents easily accessible to the public in both exhibitions and in the city, **providing people with joy and meaning, and facilitating encounters and insights**. HAM makes art part of the lives of people in the city so that everyone can enjoy it. The overall principles of the collections policy are thus **accessibility, participatory involvement and artistic quality**.

**The art collection of Helsinki's residents** spans from the Tennis Palace (Tennispalatsi) to all parts of the city. Some 3,300 works in the HAM Collection are in public facilities, such as health centres, libraries and schools. The most visible parts of the collection are works of sculpture in the streets, squares and parks of Helsinki. HAM's public artworks have a distinct presence in the everyday life of the city.

The collection is the intellectual and economically valuable capital of the residents of the city, cared for and added to by HAM, which displays and presents it through exhibitions, publications and activities involving the public. The collection is the cornerstone of art museum activities. Caring for the collection, displaying it and making additions to it is long-term work with results evaluated over time. HAM displays and acquires for its collection works by prominent Finnish and foreign artists. Especially in contemporary art, HAM focuses on leading international names at a sufficiently early stage, before the prices of their works become too high.

Historical museums and art museums have an important educational role. The Finnish government's forthcoming agenda on museums policy states: 'Museums provide experiences and information, thus creating opportunities for creativity, culture, the construction of identities and understanding change. They are a comprehensive cultural service, with the central role of developing the attraction and

vitality of regions. They maintain cultural capital and make it visible, also to be used by future generations.' The HAM collection is part of this cultural capital.

HAM promotes the study of its collection. State-of-the-art storage facilities in the new collections centre of HAM and the Helsinki City Museum permit research and studies of the collections. The presentation of the collections and related information assets on the internet will significantly increase the amount of shared information and its use. This will also provide more opportunities for research on the collections. The accessibility of international collections will also be improved. Overall, the collections centre and the digitisation of materials will improve the impact and accessibility of the HAM collection.

HAM contributes to making **Helsinki an internationally attractive city of tourism with its appeal considerably enhanced by its interesting public works of art**. More art projects of event type, such as the temporary Hotel Manta produced by HAM in 2014, will be realised in the future. The international orientation will be reinforced in terms of content by loans of works from the HAM collection and the export of HAM's exhibitions abroad.

In recent years, growing numbers of public art projects have been realised in Helsinki according to the **percentage principle**, by which a percentage of building costs is reserved for artworks in the project concerned. Large building projects in new housing areas will improve opportunities to include international artists. HAM has a significant expert role in these projects.

Through its own public art projects, HAM produces **works of art for areas with few or no public artworks**. HAM is also engaged in developing new ways of producing works involving local residents and establishing a commitment to public art. The significance of public artworks in the everyday lives of people and in developing housing areas is enhanced by the museum's locally oriented activities, focusing on the Jakomäki area of north Helsinki during the strategy period. Street art is a sector of public art that will be developed by HAM with measures including an extensive exhibition on the history of this genre in Helsinki.

HAM listens to local residents and develops participatory art projects for different parts of the city, the Tennis Palace venue and the internet. It aims at making its collection accessible and introducing the inhabitants of Helsinki to the public artworks of their own areas. The art collection is also opened up to residents through open data.

HAM has concentrated its activities in two locations, the Tennis Palace and the collections centre. Jointly used by HAM and the Helsinki City Museum, the collections centre has storage and conservation space for the city's art collection. The new collections centre permits the research, storage and conservation of artworks more flexibly than previously. It also provides improved efficiency in exhibition activities and the placement of artworks in city offices and facilities for the pleasure of local residents.

## The purpose of the collections policy

The collections policy for 2017 addresses the work done on a daily basis by HAM to ensure that artworks are accessible to all residents of Helsinki in the museum's exhibitions at the Tennis Palace, outdoors in parks and housing areas, and in libraries, hospitals, schools and other public spaces in different parts of the city.

The policy illustrates in closer detail to local residents the reasons for acquiring new works for the collection, how they are stored, displayed, conserved and documented, as well as the kind of research carried out on them. It also serves as a long-term plan for the museum's goals, focuses and measures to develop specific areas of its work.

## The collections policy implements the Strategy Programme of the City of Helsinki

HAM follows and implements the strategy programme approved by the Helsinki City Council for its current four-year period, outlining the city's chief aims and focuses of development and the main measures to be carried out during the term of the present City Council. This programme underlines the functionality and vitality of the city, a balanced budget, sound management and the well-being of local residents. In order to further these aims, HAM invests efforts in a client-friendly approach, develops its web and open data services, and takes art and events to the streets, schools, parks and other public spaces where local residents live and move about.

Since changes in the museum's organisation and at the municipal level are clearly reflected in the aims and focuses of collections policy, the policy is updated on a regular basis. HAM's first collections policy was officially approved by the museum's Board of Directors in 2004. Since then, it has been revised at four-year intervals.

The present collections policy is the fourth one in consecutive order. It has required the redefinition of the aims and focuses of collections-related work. The strategies for public and placed artworks have been updated, and additions have been made to the museum's deaccessioning policy. In the years to come, HAM will focus efforts, in particular, on public art and direct its attention to areas where there are few or no public works of art. HAM is making its own contribution to improving the well-being and vitality of different parts of the city.

## Acts, regulations and decrees guiding collections-related work

HAM operates in accordance with current legislation, municipal guidelines and the professional principles of museum work.

The overall reform of Finland's Museums Act is planned to be realised alongside the reform of the system of state subsidies for arts and culture with the aim of having the Act passed before 2019. An expert committee appointed by Finland's Ministry of Education and Culture has prepared a draft proposal for the government's forthcoming programme of museums policy. The proposal notes changes in the operating environment of museums as a basis for policy guidelines and focuses for museum activities in Finland. The committee also addressed the structure of the museums sector in Finland, the functionality of the system of partial state funding and the grounds for focusing funding.

The programme outlines the museum sector's main factors for success and the overall aims of museum work in terms of six specific focuses for development together proposals for related measures. Collections-related work and digitisation are specific areas for development and there is also the aim of highlighting collections to be accessible and available for use. The proposed measures concerning collections are:

1. To take into account the diversity of society in the acquisition of objects for museums and to encourage communities to take part in collecting and recording cultural heritage and in related discussion.
2. To increase the mobility of collections between museums and to develop activities for lending objects.
3. To develop collection-related cooperation and divisions of tasks at the national level collaboratively and through networks and to create an established role for the activities of the TAKO network for collection management collaboration among Finnish museums.
4. Museums are to update and where necessary draw up collections policies to guide their work in this area. The policies are to be drawn up and implemented in collaboration with other museums.
5. To prepare by the year 2020 a research policy to promote and further studies of the collection and information resources of museums and to develop research collaboration between museums and universities.
6. Museums are to be encouraged to adopt centralised collection and conservation facilities and to store their collections in an ecologically sustainable way.

The published proposal also notes that, among other things, a well-functioning collection management system is a precondition for all work with collections and the preservation of contextual information.

HAM's collections policy supports these aims as recorded in the museums policy programme.

In practice, the work of museums is also steered by copyright legislation. The accessibility of collections will be improved by an agreement signed by the Finnish Museums Association and the Kuvasto visual artists' copyright organisation on 29 March 2017. This agreement permits the display of works by Finnish artists in museum collections on the websites of the museums concerned and in their digital applications without separate agreements concerning specific works or artists. Museums can have unrestricted web distribution rights to all works in their collections that are subject to copyright by entering into an agreement with the Finnish Museums Association to abide by the terms of the agreement between the Museums Association and the Kuvasto organisation.

Ethically binding regulations for museums, their management and employees have been defined by the International Council of Museums (ICOM).

The basic tasks of museum work are the accessioning and collection of materials and the care of collections. The art museum's legally defined task is to maintain its collections to preserve them also for future generations. The HAM collection is owned by the City of Helsinki as part of the city's cultural capital. If HAM in its present form were to be discontinued, the preservation of its collection needs to be ensured in such a way that its upkeep would be taken over by some other organisation under the governance of the city as its owner.

In accordance with Finland's Museums Act and related decrees, HAM is required to maintain and increase the understanding of Finns of their own culture, history and environment. This is done by collecting and studying the material and visual cultural heritage and presenting it to the public through exhibitions and publications.

As one of Finland's sixteen **regional art museums**, HAM is responsible for the Uusimaa region, where it promotes and supervises art museum activities. Regional art museums are awarded an increased proportion of government subsidies contingent upon a plan for the aims and focuses regional and nationwide museum activities. Negotiations on these matters are held with the National Board of Antiquities at regular intervals of a few years as laid down by law. In its work as a regional art museum, HAM's roles include that of a specialist expert body in public works of art.

# The art collection of the residents of Helsinki

HAM displays the works of its collection in its exhibitions at the Tennis Palace in the centre of Helsinki. The renovated museum space opened in the autumn of 2015 is almost double the size of the former exhibition facilities and permits larger displays of the collection than previously. Part of the collection is permanently on show. The Bäcksbäcka Collection, which is the core of HAM collection, has its own exhibition rooms on the lower floor of the museum. In addition, Tove Jansson's frescoes *Party in the City* and *Party in the Countryside* are also permanently displayed in the museum. Works from the HAM collection are also on show in the two exhibition rooms next to the HAM Gallery.

The Tennis Palace, however, is not the only place to see art from the collection of the residents of Helsinki. Because HAM is a museum serving the whole city, a considerable proportion of the artworks owned by the residents of Helsinki through their municipality is continuously on display in public spaces throughout the city: outdoors in parks, in the streets and in the city centre. The collections thus have a continuous presence in the daily lives of people in Helsinki.

The proportion of public artworks in the museum's collections is unique and significant at the national level, since they include several national art treasures, from the *Sibelius Monument* to *Havis Amanda*. In recent years, HAM has also devoted efforts to various public art projects of a temporary and event-related nature.

Included among public art are works placed in public facilities in different parts of Helsinki. Placement brings the art collection to the residents of the city and improves the accessibility of visual art, thus also introducing art to people who do not visit museums.

Art has a presence in the everyday lives of the people of Helsinki in different parts of the city. To make the city's art collections known to growing numbers of local residents, HAM will improve the accessibility and client-oriented and participatory nature of its collections to an even higher standard than previously. Information and communications related to the collections will become more effective and the principle of open data will be realised with the aid of various web projects.

## The history of the art collection of the City of Helsinki

The art collection of the City of Helsinki dates from 1883 when Lieutenant-General Otto W. Furuholm bequeathed 58 works of art for a future public museum in Helsinki. While an art museum was not founded straight away, the city nonetheless began to acquire artworks and thus create its art collection. It was important from the outset to make visual art part of the everyday lives of local people. 'Sculptures for the embellishment of parks' and paintings for schools, homes for the elderly and hospitals were obtained for the collection. The first public work of sculpture commissioned by the City of Helsinki was the statue of poet Johan Ludvig Runeberg (1885) in Esplanade Park.

In 1931, the purchases of artworks, which had been carried out by the City Treasury Office, became the responsibility of the City Board. In 1954, an Art Committee was established to purchase 'works of art from artists in Helsinki for municipal institutions and offices and for the decoration of public places in the city'. In 1966, a secretary for art affairs was employed by the central municipal administration and the art committee's instructions were amended to apply to purchases of all Finnish art.

In the 1970s, new donations of artworks received by the city made its Central Art Committee, established in 1968, consider the founding of an art centre for its accessioned collections. The Meilahti Art Museum was opened in 1976 to display a significant collection donated by Leonard and Katarina Bäcksbäck and the name *Helsinki City Art Museum* was officially adopted in 1979. The Helsinki City Museum also has an art collection, which includes works and documentation related to Helsinki and local identity.

The city's collections of public works of sculpture has grown significantly through donations and in the 1990s the Art Museum and the city's Public Works Department agreed on the allocation of responsibility for the upkeep of public works of art. Various historical monuments and their maintenance are the domain of the Helsinki City Museum, while public works of sculpture and other public art on city-owned land and in city-owned properties are officially managed by HAM.

The Helsinki City Art Museum was administratively part of the city's Cultural Affairs Centre, until it became a separate department in 1998. In this connection, the museum was given more exhibition space in the city centre with the opening of facilities in the Tennis Palace in 1999. The museum operated in several locations for over a decade, until the Meilahti Art Museum had to be closed in 2012 and the decision was made to concentrate all exhibition activities at the Tennis Palace. The Kluuvi Gallery, which had been in Unioninkatu Street near the Market Square since 1968, was also relocated to the Tennis Palace. Following extensive renovation doubling their former size, the Tennis Palace exhibition facilities were reopened in the autumn of 2015. In 2016, HAM achieved its record number of visitors of all time: 253,511.

Changes followed in the summer of 2017, when the city's new division of administrative sectors came into force on 1 June. In the new organisation, HAM is included within the Culture Division of the Culture and Leisure Sector.

### [The content of the collections](#)

The HAM collection consists of several distinct collections. Quantitatively largest is the accessions collection for which new works are purchased annually with an appropriation included in HAM's budget. The accessions collection includes as a separate entity the J. O. Mallander Collection, which was acquired in 1990. In addition to its accessions collection and the Harkonmäki collection mainly consisting of Finnish art of the 1980s, HAM also manages the city's own purchases of art and artworks on display in schools in Helsinki.

In addition to the above, the collections include significant collections donated and bequeathed to the City of Helsinki, such as the Gösta Becker, Aune and Elias Laaksonen, Aune Lindeberg, Elsa Arokallio, Sune Orell, Iris Roos-Hasselblatt, Martta and Reino Sysi, Ilmi Immel and Katrina Salmela-Hasán and

David Hasán collections. The city has also received smaller donations for its art collection from Alice Kaira, Christian Sibelius and Anitra Lucander.

The most important bequeathed collection is the Leonard and Katarina Bäcksbäcka Collection of 448 works, mainly consisting of Finnish art of the 20th century. Received in 1976, the bequest forms the basis and core of the HAM collection. Many of its works are considered gems of Finnish art by leading names of national art history such as Tyko Sallinen, Marcus Collin, Alfred William Finch, Jalmari Ruokokoski and Ellen Thesleff. Works have been added later to the collection, which also contains French art. Some of the works are permanently on display in HAM's exhibition facilities.

In mid-1990s, the Government Guarantee Fund deposited the former Suomen säästöpankit bank group's art collection into the keeping of various regional art museums. The works transferred to the Uusimaa region were placed in HAM; rights of use were given to the museum and the works became part of the museum's collection. HAM, in turn, has deposited to Design Museum Helsinki a collection of art glass by Timo Sarpaneva in addition to depositing individual works of art in various locations.

A new addition to the HAM collections is the Otto W. Furuholm collection, the oldest part of the city's art collection. Originally bequeathed to the City of Helsinki in 1883, this collection of 58 items mostly contained old Italian and Netherlandish art and landscapes and hunting-theme paintings by Russian artists from the 17th to the 19th centuries, which Lieutenant-General Furuholm had mainly acquired on the art market in St Petersburg.

The HAM collection also contains approximately 270 public sculptures and works of environmental art in parks, streets and squares in Helsinki. The public sculpture collection is unique and nationally significant. Works such as *Havis Amanda*, the *Sibelius Monument* and the well-known presidential monuments are national treasures.

HAM's collection of public art includes permanent works of art in city-owned buildings and on city land that have been acquired with appropriations for public art or through the above-mentioned percentage scheme. Not all public works of art in Helsinki, however, are included in the HAM collection. There are also works owned by businesses, government institutions and private parties in public places such as the courtyards of buildings.

### Accessions to the collection

The HAM collection has no restrictions on chronology, content or locality. The continuing criterion for acquiring works is high artistic standard. Accessioning is carried out in a goal-oriented and active manner, mainly concerning the most current works in Finnish contemporary art. In some cases, there are also additions of older art. The museum has consistently devoted funds and efforts to current art of a new creative nature for many years. Additions to international art in the museum's collections have mainly been purchases from temporary exhibitions at HAM. Accessions of older art can also be obtained from auctions.

HAM takes an active role in accessioning and it is an important actor in the field of the arts in Finland. At present, the museum purchases artworks with three different appropriations. The *appropriation for new accessions* is for buying works for the accessions collection either to be displayed in the

museum's exhibitions or to be placed in different locations owned by the city. The *appropriation for located art* can be used for temporary works and art projects for a set term and event-related public art projects with concepts and ideas developed by international artists. The *appropriation for public artworks* is for acquiring works that will be placed permanently in public areas and buildings owned by the City of Helsinki. While the *appropriation for public artworks* is mostly for outdoor works of art in city-owned public areas, artworks can also be produced for interior locations.

If the museum decides to acquire a work of art for its collections initially being created for an exhibition, the funds for purchasing the piece can also be assigned to the production costs of works in connection with exhibitions. The museum can also obtain for its collections the concept of an art project or artwork containing instructions for installing it or repeating its performance. These accessions are carried out with the same criteria as other acquisitions of works. Artworks can also be made on commission, whereby a work prepared on this basis for an exhibition will remain the property of HAM.

The HAM Gallery in the Tennis Palace displays the most interesting and current phenomena in art. Visitors to the art museum have the opportunity to see work by previously unknown young artists aiming at new and surprising perspectives on aesthetic and content-related issues in visual art. Exhibitions in the Gallery are sought via an open application process. HAM is responsible for choosing the exhibitions but does not curate them, only the programme of exhibitions. The museum also has the possibility to purchase works for its collection from exhibitions in the HAM Gallery.

Public artworks are realised in close cooperation with the City Environment Sector and the future users of the work. Initiatives concerning the locations of works made with funds for public art often come from the City Environment Sector. In most cases, the works have been planned for their locations, but HAM can by exception also acquire a previously completed piece to be placed in a suitable location in a city-owned building or on city-owned land. Occasionally, the choice of works is based on an artwork competition. HAM commissions the work from the selected artists, supervises the process from the sketch or draft stage to the completed piece and takes responsibility for maintaining the work together with the services of the City Environment Sector.

Along with HAM's own appropriations, accessions are made to the city's collection of public artworks with funds from the percentage scheme. Since 1991, the City of Helsinki has followed the principle of reserving approximately one per cent of funds for public construction or renovation projects for acquiring art for the building or location concerned. Appropriations for percentage-principle artworks account for a considerable proportion of municipal art accessioning at the annual level. While the appropriations are not included in the budget of HAM, the art museum has an expert role in the selection of artists and the practical realisation of the works, along with coordinating cooperation between the various parties involved. The completed works are mostly added to the HAM collection.

Decisions on the projects where the percentage principle is followed are made in consultation with HAM, the City Executive Office (Economic and Planning Centre) and the services of the Urban Environment Division (the Helsinki City Real Estate Department's Premises Centre and the Helsinki City Public Works Department). Starting points for percentage-principle projects are the features of a public building or area, its users and its function, such as the specific focuses of a school's curriculum. There is collaboration between the designers and planners of the building or area and its future users

already in the draft stage. The views of users, the commissioning party and the designer or planner are considered in these projects.

The percentage principle is applied according to the ruling of the City Board to construction and projects for significant public buildings open to users and the public, and in locally or culturally important parks and street projects in urban space that attract people. It is also applied in so-called project areas, i.e. areas in an active stage of assigning municipal sites and their development, and in significant building projects of the city's subsidiaries and partnerships in which decisions on acquiring artworks have been made in the project planning stage.

The City of Helsinki is currently engaged in building and development to a historically significant degree, which means that HAM's involvement in the processes of creating and realising public works of art will increase. Because of increased appropriations especially due to the development of new housing areas, several artworks can be realised in some project areas both inside buildings and outdoors. The most important current projects are in the Kalasatama, Keski-Pasila, Kruunuvuorenranta and Jätkäsaari areas of Helsinki

In addition to its own accessions and works based on the percentage principle, there are also additions to the art collection of the City of Helsinki through donations and depositions from private individuals and organisations. Some of these are of particular art-historical importance. HAM handles each such case independently following the same criteria as with its own accessions. In keeping with the same principles, HAM decides on how to proceed with artworks produced in various ways for urban space that are offered for its collections.

In donation and deposition projects, the art museum is the expert body, the party issuing official statements, and the party receiving the work if the project is realised. The City Board defines the upper limit of donations for the management and decision-making bodies of the art museum and approves donations exceeding the limit. When receiving donations of other than public artworks, the deed of donation will not include strict terms on the display of works. Individual donations are added to the accessions collection. Donated outdoor works of sculpture and public artworks are included in the public sculpture collection. In deposition situations, the party making the deposition remains the owner of the work.

HAM defines of its own accord which works of art are accessioned for the museum's collections and balance sheet. In addition to donations, percentage-principle works with funding included in building costs are entered into the balance sheet at zero value, because the art museum is not responsible as a commissioning party in the projects concerned.

## Deaccessioning

The ethics of preserving objects are central to museum work. It is, however, occasionally necessary to deaccession, i.e. remove, works from museum collections owing, for example, to their poor condition, changes in the built environment or other reasons. Sometimes, the life-span of an object merely comes to an end. Deaccessioning means the permanent removal of an object, in the case of HAM a work of art, from a museum collection, as well as the concrete measures of removal and

change in the status of the piece. The main principle of deaccessioning is there must be due reasons for it.

In individual cases it may be necessary to consider the deaccessioning of a work of art from the collection. In most situations, an assessment to deaccession is due to the poor condition of the piece. For example, problems arising from indoor conditions in the locations where works are placed may cause damage to them. A work of art may also be dangerous in terms of its structures or materials. It may also be damaged and destroyed for reasons of material technology or ambient conditions – or because of vandalism.

The location or setting of public artworks and fixed works of art bound to a specific place may change so much that the work needs to be removed. The present urban fabric is evolving at a fast pace and changes to property and urban space require measures concerning works of art in them. Attempts are made to find new locations for works, but they are often so site-specific that relocation is not possible. Works may also be attached to structures, and when the latter change the artwork will no longer have its original form. Public artworks are also vulnerable to theft and vandalism and they can be moved without the art museum's permission. Occasionally, the costs of upkeep of a public work of art, e.g. energy costs, may become unreasonable. If they cannot be reduced through sensible alterations, the deaccessioning of the piece may be considered.

New technologies and materials in artworks may lead to unexpected changes significantly altering the original condition of the piece. It is sometimes enough to replace part of a work with a new one, but deaccessioning may occasionally be necessary.

Contemporary art includes works that will not survive for decades or centuries. A piece may consist, for example of sound, the moving image, perishable art, performance, installation or internet art. It may also be a formula or a concept. If works like these are accessioned, a life-span is agreed for them. If necessary, there can also be an agreement on what will happen to it after its life-span, i.e. how it will be deaccessioned from the museum collection. Anticipating these matters also applies to donated works, whose life-space can, if necessary, be agreed upon already in the terms of donation.

The changing formats and display technologies of media art also pose considerable challenges from the perspective of traditional preservation of materials in museums. In media art, for example, it is possible that the format of recording the piece becomes outmoded. Further problems for museums are caused, for example, by issues of display technologies, such as the degree to which the technology is considered part of the work itself and how it is to be maintained. Agreements on acquiring works of media art define various further conditions for the keeping and renewed display of the work concerned, such as clarification of how the technical format can be altered to ensure preservation.

Deaccessioning can also be regarded as a means for developing collections. The HAM collection consists of works acquired in various ways by the City of Helsinki since the late 19th century and they may include catalogued items of poor-quality art. Therefore, it should be possible to reassess parts of collections and individual works. Assessment is always expert work in which agreed-upon criteria must be applied.

The unique nature of works of art markedly defines deaccessioning decisions in art collections. These decisions are not to be made lightly and they must bear in mind the role of the art museum and its responsibility to maintain art resources also for future generations. Other matters that must be particularly taken into account concern the role of the artist and copyright issues, such as the artist's right to access his or her own works.

No deaccessioning is carried out without due assessment. The final deaccessioning assessment and proposal are always made by a group of art-museum professionals based on discussions and following jointly defined assessment criteria and the ICOM code of ethics for museums. Assessment can also lead to halting the deaccessioning process.

The expertise of different parties is applied in the deaccessioning process and, where necessary, statements from experts are used. It is also of primary importance to take the artist or his or her heirs into account. Where possible, the museum must also be in contact with the artist or the holders of copyrights to the work.

Deaccessioning through public decision-making keeps the process transparent. The art museum defines the need and extent of information on deaccessioning individually, case by case, and ensures that information on the process is provided openly to all necessary parties.

# HAM – An art museum the size of Helsinki, the entire city

HAM is an art museum the size of the entire city. The art collection of the residents of Helsinki spans throughout the city, adding joy to the everyday lives of local residents and tourists alike. Some 3,300 works of art from the HAM collection are in public spaces in different parts of the city. The most visible part of the collection consists of works of sculpture in streets, squares and parks in Helsinki. In addition to them, artworks are also located in public facilities of various kinds, such as schools, health centres and libraries around Helsinki. Through the placement of artworks, HAM's clientele includes the employees, customers and other users of the city's service facilities. The art collection of Helsinki's residents can also be seen in collection exhibitions and on the web. At the locations of the works, HAM provides more information on public art, with signs on the pieces among other means.

By bringing public artworks into the city and maintaining them, HAM is creating a public space of greater comfort and making visual art accessible to all residents of Helsinki. One of the main aims is to give art visibility in the everyday lives of people and to be located on an equal basis in all parts of the city. The clientele of public art activities are thus the residents of Helsinki, tourists and visitors to the city.

Because public art has gained more importance in Helsinki in recent years, HAM is focused on developing projects related to it. It places important contemporary art on show in public spaces, thus underlining the special features of the city and its different areas, improving the comfort and well-being of residents and creating visual landmarks. Public art also increases the interest of residents in their own dwelling environment and reinforces their commitment to it.

Core themes in international discussion in the field are event-relevance, participation and applications of new technologies in public art. Set periods of duration are also a characteristic of contemporary art. Increasing ecological awareness and environmental issues have added new aspects to debate on the nature and character of public art.

HAM offers opportunities for solutions of new kinds and enriches the townscape with a wide range of public art. The considered starting points for public art are not only its physical and geographical features but also its sociological, cultural and economic contexts. Instead of creating monuments, site-specificity, the participation of the community and cooperation are now central factors in producing works. The question of what art communicates and to whom, or the relationship between the public and the contents of the artwork are gaining more emphasis than previously. Listening to the thoughts of local residents is an important part of discussion on public art.

HAM brings public art mainly into areas where it does not exist or is rare. The museum's regional work in 2016 –2018 focuses on the Jakomäki housing area in Helsinki in a project with the Finnish title *Taidetta sataa Jakomäkeen* (Art Raining on Jakomäki). The aim of this pilot project is to involve local residents and to bring high-quality works of art to Jakomäki. The project also seeks to promote a local sense of community, reinforce a positive image of the area and to help create a city enjoyed by its

residents. The project began by getting to know Jakomäki and its inhabitants by staging local art workshops and camps and arranging visits to HAM for residents of Jakomäki. While taking art activities into the area, the museum charted possible participants for its coming artist-led community urban art projects. In the future, works from the HAM collection will be taken to public spaces and events in Jakomäki, and new public works of art will be created for their area.

One of the aims of the pilot project is to develop HAM's relationship with its audience, to foster collaboration between various actors in the City of Helsinki and to develop new models of public art and participatory local work for the museum. The project is used for gaining experiences and developing models of activity to be applied in different parts of the city.

## Public art

HAM is a leading producer of new artworks, an actor in the field of public art and a consulted expert on works realised with the percentage principle in Helsinki. Owing to its continuously accessioned and high-standard collection of public artworks, HAM has a special role among art museums in Finland.

Because public artworks contribute to creating the built environment and since they are mostly meant to be permanent, HAM carries out for these projects a careful study not only of the artists, techniques and materials concerned but also of the history and special features of the intended location, along with consulting actors in the area concerned.

A precondition for developing new forms of art production is to follow public art also at the international level. Through its extensive networks, HAM produces significant public art projects in Helsinki of an international standard, where possible in association with its other exhibitions. In recent years, the appeal of Helsinki as an international city of the visual arts has been increased by, among other projects, Tatsu Nishi's *Hotel Manta of Helsinki* from 2014 and Japanese artist Yayoi Kusama's works *The Ascension of Polka Dots on the Trees* and *Narcissus Garden* on show in the summer of 2016 in Esplanade Park and the Helsinki City Winter Gardens. In the future, contacts between public art and HAM's exhibition activities will become even closer than before.

In the near future, HAM will produce more public art projects of various kinds that will be of event type, temporary or for a set term and with a life-span defined for them. At the end of the life-span, the work will no longer be maintained, and it can also be removed following thorough documentation. The practice of using appropriations for public art for repairs to works will also be deepened. In public art, in particular, the concept of life-span means the freedom to produce diverse and experimental projects of new kinds.

Public art projects are realised in close cooperation with actors of municipal administration, especially the Helsinki's City Environment Sector and Culture and Leisure Sector. New forms of action are being developed and there will be closer cooperation with other administrative bodies, permitting the realisation of more comprehensive and culturally more extensive projects in the city.

As a municipal actor, HAM has the duty to produce visual arts services on an equal basis in different parts of the city. Public artworks are in fact being produced increasingly in areas which until now have had little or no art of this kind. This helps increase the equality of different areas of the city and

to reach out to communities in a more wide-ranging way than previously. There is also active work with the public in these areas and the involvement of local residents.

Not all works of art made for public space belong to the HAM collection. Many private actors, companies and the Finnish state also produce art for urban space. In addition, the city supports the placement of various temporary works of public art in urban space. HAM takes a positive view of these projects and it has no need to supervise these activities.

## Street art

Street art is a relatively new phenomenon in the work of Finnish museums and cultural institutions and has begun to appear in the programmes of art museums only in the past few years. It has evolved from illicit vandalism to an accepted form of public art. At present, it is a popular urban form of visual art, which can include, for example, performances, installations, graffiti, stickers, posters, stencilled work and mural paintings in street space. A social and political message is often important along with the visual and aesthetic aspect. Street art came to Finland in the 1980s in the form of graffiti, but it was not until the 2000s in Helsinki that influences began to be adopted more broadly from international street art, its makers and its various manifestations.

Street art consists of spontaneous site-specific art acts in public space: paintings, interventions and events. It does not conform to strict definitions, because its forms and means change and it is marked by topicality also at the level of content. Street art is associated with freedom, which mostly means art made outside institutions.

As a leading actor in its field, HAM promotes the production of a wide range of public art in Helsinki. By supporting the various forms of street art, HAM is improving the comfort and well-being of local people and enlivening the cityscape. In 2015, HAM produced its first work of street art, *Bubo* by Jussi TwoSeven in Itä-Pasila, with its funds for public artworks.

In connection with street art, HAM collaborates with various partners and outside experts. It is involved in a working group founded by the city and led by the Youth Division of the municipal administration, which draws up ground rules for street-art projects, their realisation and smooth communication between various official bodies. The realisation of permitted street art will be made easier. The working group addressing ground rules records the principles for including the people of Helsinki in the planning of street art.

HAM also presents to the public the history, terminology and various manifestations of street art. In 2015, the museum received a donation of archive material on this genre, and an exhibition of street art is included in the programme of 2018 for HAM's Tennis Palace venue. Owing to its solid international networks, HAM is also able to display the work of leading international street artists in its exhibitions.

## Art placed in the city

HAM places works from its collection in hospitals, service centres, schools, libraries and other municipal facilities in different parts of Helsinki. The primary locations are public spaces, or ones with an otherwise high degree of public exposure. The works are mostly placed in the administrative and public spaces of city offices and services. Important locations are new buildings and renovated spaces or facilities which have not had artworks previously. In these cases, the location can be planned as a single entity.

Art is placed on a project basis in areas having previous works of art. HAM aims at an equal and even-handed approach in its selection of locations for works, also among the various sectors of municipal administration. The sites are re-planned as entities on a project basis.

The placement of artworks increases the visibility of HAM beyond its exhibition venues, making the works and visual art in general more accessible. It also makes works of the collection known to people who do not visit museums or encounter art in other ways in their daily lives. HAM provides signage and additional information on placed works of art in their locations. In the future, HAM will increase the participation of urban dwellers and users of art not only in other public art projects but also in the placement of art, for example by including them in the selection of works.

Discussions about art are an integral part of placement. The process begins with a discussion about the needs and wishes of the client, after which HAM's collections experts visit the site to plan the possible mounting of works, to present the collection and to discuss alternative choices for the locations. The characteristics of the site are always considered in the selection and placement of the artworks.

An immediate contact between art and its various audiences is created at the placement sites. The size of the audience depends on the degree of public exposure of the location. Works placed, for example, in libraries and health centres that are open to the public will have larger audiences than a piece placed in the office of an individual municipal employee. On the other hand, a work of art in an office with many visitors can attract wide attention. Art can arouse discussion and it can serve as a catalyst for discussion and debate in its placement locations. It also has an important role in improving well-being in the working environment, when art selected by the client is present in the daily life of working environments.

## Collections on the web

HAM makes its collections known and accessible to the residents of Helsinki in various ways. In addition to the collection exhibitions, public artworks and art in municipal facilities, the art collection of Helsinki's residents can also be seen on the internet. Employing social media, websites and a search engine for works of sculpture, HAM reaches out to large numbers of people interested in art. The museum displays its collections, history, recent accessions and activities on its website. HAM's goal is to make its collections more accessible and more widely known on the internet.

All the city's public works of sculpture can be seen by the public on the HAM website, with a sculpture databank containing information on a total of 450 sculptures in Helsinki. Along with basic facts, this

databank also contains background information on works and shows their locations on a map of Helsinki. The map has been prepared in association with the Helsinki Metropolitan Area Service Map. The locations of public artworks are also available in open data format.

The digitisation and accessibility of collections are important issues of contemporary museum work. Making collections available to the public through open data is a nationwide goal throughout the museums sector in Finland. In the future, HAM will devote more efforts and resources to open data and will make more and more works of the city's art collection accessible to everyone.

The biggest challenges in opening the art collections to open data format are in copyright legislation and compensation. According to Finnish law, the period of copyright protection continues for 70 years after the artist's or author's death. Most of the works in the HAM collection are within the period of copyright and thus require permission for publishing related images. This challenge is shared by all art museums in Finland and a joint solution to it is being sought. It is important for art museums to find a shared solution to copyright issues to permit opening the collections to a larger extent to the public and to display artworks with images on the web.

Because regulations on artworks in public places are less strict, HAM gives its collection of public art prominent exposure on the internet. The HAM website includes, for example, public art tours, leading Helsinki residents and tourists to outdoor artworks in a new way. Translated into several languages, the tour routes are designed for use with mobile devices and they can be used for viewing the public sculptures of Helsinki, even while running if so desired. At present, HAM has five different public artwork tours in different parts of the city.

HAM also collects the personal memories, experiences and stories of residents of Helsinki about their relationship with art in public space. Public sculptures are in the main locations of the various districts of the city, the places where the people of Helsinki spend their everyday lives and festive occasions. At special events and on its website, HAM collects memories of statues and sculptures to give a voice to the many different reminiscences about sculpture in the city.

# HAM's collections organisation and resources

Work concerning collections requires a wide range of skills and professionalism and cooperation with different professions, municipal actors and various associates.

HAM has two units responsible for collections-related work. One is responsible for the museum's art collections, while the other unit specializes on public art. This work is carried out, under the supervision of their respective Heads of department, by all the museum's curators, assistants and curators of education, some on a full-time basis and some alongside other tasks. In addition, there are two working groups in the collections unit, one for *coordination and the technical execution of projects* and the other for *art conservation and the security of artworks*. The museum's technical staff attends to the conservation, moving, mounting, transport and storage and photography of the works in the collections, as well as loaning them to other exhibition organisers and the everyday work of the museum's photo archive.

Work on the collections is carried out not only at the Tennis Palace, but also in HAM's and the Helsinki City Museum's new joint collections centre. After renovation the centre was taken into use in 2016, and has storage space for artworks, facilities for the conservation, photography and framing of works, a workshop and office space. All the facilities of the collections centre are jointly used, and processes of logistics and upkeep are being developed in close cooperation with the Helsinki City Museum.

The new facilities have considerably improved the efficiency of all processes related to the collections. It has become much easier to study the content of the collections, thus opening up new opportunities for the placement of collections and their display in exhibitions and on the internet. The collections centre has contributed to considerably more efficient documentation and research of artworks.

Conditions in accordance with international museum standards are maintained in all the storage facilities and technical workspaces of the art museum. The premises also have appropriate security and storage systems. The collections centre that has now been taken into use has improved the quality of maintaining works of art. The new storage system and other new solutions of the packaging and storage of artworks developed in connection with the move to the new centre ensure the high-standard storage of artworks.

## The work of experts involving collections

HAM is the expert body on visual art in the city of Helsinki. The museum staff carries out a wide range of expert work involving art collections. All tasks concerning the accessioning and maintenance of collections, such as those involving collections exhibitions, new public art projects, the percentage scheme, upkeep of public artworks, loans of works, placements, new accessions, collections management, art education, commodification, commercial uses and research, are recorded in writing as processes to be assessed and updated on a regular basis.

Decisions on the acquisition of works are always made by the Director of HAM within set parameters.

New accessions are prepared by an accessioning group appointed and headed by the museum director. Its members prepare the acquisition of artworks and make accessioning proposals to the museum director in accordance with the accessioning principles recorded in the museum's collections policy.

Consisting of members of the art museum staff, the public art group prepares acquisitions of new public works of art and coordinates the collaboration of different parties. The group deals with matters concerning the upkeep, maintenance and display of artworks, work involving the public and the client perspective. The public art group also prepares proposals to the Museum Director for acquisitions of art according to the percentage principle. In these cases, the art museum is an expert body making proposals regarding the selection of artists. The Museum Director decides on the artist to be proposed, the ordering of a draft version of the work, the commissioning of the piece and the accessioning it into the collection upon its completion.

HAM makes continuous up-dates to the information on its collections. Research is integral to exhibitions based work related to collections. With now even better accessibility, the enlarged exhibition space at the Tennis Palace and the new, up-to-date storage facilities in the collections centre make it possible to review the art collections of the city of Helsinki in its entirety.

Members of the museum staff dealing with matters of content each have their own area of responsibility in the collections and serve as experts. In addition to them, collections-related work at HAM is carried out by a large number of professionals in various capacities in connection with, among other things, projects involving work with the public and art education, guided tours of public artworks and related routes, signage, the museum pedagogy of collection exhibitions, marketing and communications. Work concerning the public are also consolidated in collections activities and in public art.

HAM also collaborates in the research and evaluation of collections with art historians and other experts from outside the museum organisation. Collaboration in research with universities and outside experts will be increased in the future.

High-standard work involving the art collections will also be required thorough expertise and the sharing of knowledge also in the future. In recent years, HAM has commissioned researched evaluations of parts of its collections. Work will continue to create a research network and collaboration will increase with professionals in the field, universities and institutes of higher education and professional training. The collection of Lieutenant-General Otto W. Furuholm transferred from the Helsinki City Museum to HAM, among others, is the subject of research projects. Part of the research concerning collections has a legitimate connection with exhibitions compiled from or related to them.

Information on the works in the collections is checked and updated on a continuous basis. All the members of the HAM staff involved with content matters also attend to recording information in the collection management system. The curator responsible for an exhibition or the head of an exhibition

project enters into the management system information acquired about works in connection with the exhibition.

Works of art are continuously being moved between city offices, the art museum storage premises and the conservation facilities. In addition to new placement sites, HAM also attends to the removal of placed works, interim storage and relocation. The challenges of placement are open-plan offices and architectural designs with limited wall space.

Loans of works are an important part of work related to the collections and help make the city of Helsinki and its art collection widely known. HAM's networks are used, maintained and expanded every time works are loaned to exhibitions arranged by different bodies in Finland and abroad. The international nature of HAM's collection-related work will be reinforced by taking works of the collection and to a growing degree the museum's exhibitions abroad. The museum's registrars are responsible for the loan process from the initial contacts to agreements and coordinating the transport and shipping of works

While digitisation is changing the procedures and services of museums, it is also creating opportunities for increasing interaction with the public. A further possibility is the involvement of communities in collecting cultural heritage. This work has been done at HAM through collecting the memories of the public about sculptures, among other things. New digital services will be developed on a client-oriented basis.

HAM will collaborate also in the future with the art museums of its region. The more distinct profiling of collections is a challenge of the future for art museums.

### Collection management

Information on works in the HAM collections is collected and recorded into a collection management system in accordance with general and shared principles of art-museum work. The system is used for managing the content assets of artworks, such as provenance data, the background and history of works, information on artists, collections and donors and other information related to research.

All works of art acquired or donated to the HAM collections are documented, inventoried and catalogued into the museum's collection management system. New works are recorded in the system when they are received and in the possession of the museum. Public artworks are given an inventory number when they are completed. A set of cataloguing instructions for Finnish museums published in connection with the *Museo 2015* (Museum 2015) scheme is used as an aid for cataloguing.

Along with basic data on works, information, for example, on accessioning, location and conservation is entered into the system. Exhibitions, placements and loans are also recorded, and public art projects of long-term duration. Also recorded in the system are materials associated with artworks, such as photographs of conservation and maintenance and mounting instructions. The collection management system also serves the museum's photo archive. The HAM collection management system also contains a database on published sources mainly serving the museum's reference library.

The museum's sculpture maintenance index developed for the upkeep and maintenance of public works of sculpture is part of the collection management system. All conservation and maintenance data on sculptures, information on materials, instructions from artists for the care of pieces and related photographs are entered into the index. The index is jointly used by HAM and the public sculpture maintenance service of Helsinki's City Environment Sector.

The collection management system lists all works of art in the collection, works deposited in the keeping of HAM, city-owned works of art deposited elsewhere and works of art that have been deaccessioned from the HAM collection. Even when an artwork is destroyed or deaccessioned for other reasons from the HAM collections, information on it will be kept in the collection management system and the city records. In 2017, works of art that have disappeared from the collections or have been destroyed or deaccessioned in accordance with jointly held museum principles and the ICOM code of ethics for museums have been assigned to a deaccessions collection adopted as part of the collection management system. Information on the works will be kept in the system even when the items themselves no longer exist.

In addition to the deaccessions collection there will be a body of catalogued items at HAM containing archive materials closely related to the HAM collections and material from materials accumulated, or to be accumulated, for HAM which is not added to the actual art collections. This body of material can also include objects originally accessioned for the collections over the years, such as old replicas of artworks in the collections of schools. Deaccessions can also be made from this collection of material.

The collections and public art units of HAM maintain, update and augment the collection management system. Location information is updated by curators, conservators, museum technicians and registrars. The server administrator attends to making backup copies of the system. The main users of the system supervise and instruct other users in recording information. The system report is attached to the city's record of assets, which is reviewed annually in connection with the city's financial statement. No depreciation for artworks is recorded in the city's financial accounting.

The digitisation of collections, the long-term keeping of information and the accessibility of information are currently important issues in the work of museums. HAM was a partner in the *Museo 2015* (Museum 2015) scheme, a national project for unifying the collections management processes of museums, preparing an overall architecture and administrative model of collections management for museums and creating a basis for the acquisition and adoption of a possibly shared collection management system.

In the years to come, HAM will take into use a new collection management system that will improve the accessibility and usability of the collections.

### Visual documentation

Images are an integral part of all work involving collections. High-quality photographs are a basic condition for posting works of art on the internet for accessibility to the public. They play a key role when presenting the art collections to local residents and larger audiences, telling about the works in various ways or in the commercial use of works. They are also important for improving the

accessibility of collections, for example when including works from the HAM collections in public databases.

High-standard photographs of as many works of the collections as possible are of importance for efficient and appropriate collections management. Photographing the collections permits their use in all aspects of HAM's work.

HAM's photographers document all the new acquisitions for the museum collection. Also, all works to be loaned or placed in city premises in different parts of Helsinki are photographed before shipping and possibly also in their exhibition venues or new locations. Works in the public art and sculpture collections are photographed as soon as possible after being completed. The importance of documentation is underlined even more in the case of non-permanent public works of an event nature.

The HAM photo archive also maintains an image bank of all the museum's digital image files. The archive is also responsible for the preparation of files for publication and viewing from the images of works. The archive serves media, researchers and other museums in matters concerning images and loans of images.

### The security and conservation of artworks

HAM ensures the preservation of Helsinki's art collection for future generations. Ensuring the secure keeping, handling and display of artworks is of primary importance in all decisions concerning collections-related work.

A risk management system for all aspects of the work in HAM's collection exists. The evaluation of risks is part of the museum's everyday work and it is supervised by the museum's executive group. Particular attention has been paid at the collections centre and the Tennis Palace to identify security risks and improve the standard of required equipment. The security group supports HAM's work in risk management, the implementation of which is supervised by the executive group.

The collections centre maintains a high level of security. The exhibition, conservation and photo archive facilities at the Tennis Palace and the joint collections centre of HAM and the Helsinki City Museum are fitted with technologies maintaining recommended ambient conditions and appropriate burglar and fire alarms and extinguishers. The salvaging plans for the collections centre and the Tennis Palace exhibition spaces are updated when necessary.

In addition to proper storage and handling, the long-term preservation of the collections is ensured by high-standard conservation. HAM's collections conservators carry out both preventive and corrective conservation measures. A wide range of tasks calling for professionalism and experience is involved when dealing with art to be placed or loaned, collections exhibitions, touring exhibitions produced by HAM and public artworks. The conservators also supervise conditions in HAM's work, storage and exhibition spaces.

Each time that a work from the collections is placed in city premises, HAM's conservators inspect the piece and carry out maintenance and conservation measures on it. The placement of collection works

in public space always involves risks. Although conditions vary in the city's premises, risks for placed artworks are anticipated with preventive conservation, the protection of works and the careful selection of placement locations.

Placement agreements with the sites concerned define in further detail the terms of placement. The agreements note issues of security for artworks, thus seeking to prevent possible damage. The locations and sites concerned are required to inform the art museum of all changes concerning the works. The artworks remain in the possession of HAM, which is responsible for the mounting, shipping, interim storage and placement in new locations of works in its collection and the conservation of works of art in poor condition.

The condition of artworks is inspected on inventory visits and always in connection with repairs to premises or relocations. The sites and locations are required to inform HAM of any changes pertaining to the works of art. HAM also posts an inventory questionnaire to the administrative bodies of the locations of the placed works at intervals of 5–6 years. In this connection, location information and the contact information of placement sites are updated for the collection management system. Information on the placement of works and the role of the contact person concerned has been added to the intranet of the personnel of the city of Helsinki.

Matters of artwork security are also taken into account when works of the HAM collection are loaned to other exhibition organisers. The conservators are always consulted when decisions on loans of works are made to check whether exhibition facilities of the venue borrowing the works meet HAM's requirements and whether the works in question are in sufficiently good condition to be loaned. A written agreement is drawn up for all loans of artworks, in which the receiving party agrees to follow HAM's general terms for the loans of works. These terms define in further detail several matters of artwork security such as display, transport and insurance. If an important condition is not met, the works will not be loaned. Where necessary the museum's conservators can also serve as couriers ensuring the proper transport and handling of the works, especially in the case of international loans.

Public artworks of the HAM collection also require continuous care and maintenance. As part of the built urban environment, they are exposed to various external factors. New material and technologies also pose challenges for the upkeep of public art. As a result, HAM evaluates the risks thoroughly already in the stage of choosing materials.

The numbers of public artworks and works made according to the percentage principle have increased considerably in recent years. This has also led to a significant increase in the maintenance and conservation measures required for the works. Because repairs and maintenance required by public sculptures are often of major scope and this work is expected to increase in the future, HAM can also use its public art appropriations for the conservation and repairs of public artworks.

HAM carries out the maintenance of public sculptures together with the services of the Helsinki's City Environment Sector (Public Works Department). The City Environment Sector attends to the annual maintenance and cleaning of sculptures. It also responsible for the condition of the pedestals and surroundings of works and technical matters such as water and lighting. HAM is the expert body on maintenance measures and is responsible for the conservation and repairs of these works.

# The assessment of collections-related work

At present, there are few tools for the qualitative assessment of the museum's collections work. Visitor surveys at Tennis Palace exhibitions assess collections work from the perspective of collections exhibitions. In addition, HAM surveys the clients of placement activities. Feedback from local residents concerning the museum's work with its collections is also gathered through HAM's social media and website. The monitoring of media provides information especially on public works of art.

HAM evaluates its collections work on a continuous basis within a set of productivity meters, the most important of which are the display of collections and public art projects in progress. The activities are reported on a yearly basis also in HAM's annual report. At the national level, HAM provides data on its collections work for the museums statistics compiled and maintained by Finland's National Board of Antiquities containing information on the finances, personnel and activities of professionally run museums. There is a web service for searching and viewing this information with the aid of statistical searches, open data tables and annual publications of statistics.

In the near future, HAM will develop meters for assessing quality and impact, and apply feedback to developing its work. The museum will apply the means and measures presented in this collections policy document to expand the display and accessibility of its collections to make it truly an art museum the size of the entire city.

# Collections work in relation to Helsinki's Culture and Leisure Sector

The core activities of HAM are the accessioning of artworks for the city collections, the production of new works in the urban environment in different parts of Helsinki and the display of its collections in exhibitions at the Tennis Palace and in other ways.

During 2014 and 2015, when the Tennis Palace was undergoing renovation, the museum displayed its collections at the city's cultural facilities in the city centre and around the city in different neighbourhoods. This aspect of the work will be continued and developed in the years to come.

HAM is producing growing numbers of public artworks of an event type and set duration. For example, with its project *It's Raining Art on Jakomäki* HAM is creating new ways of producing interesting public art projects employing new means embracing participation and community art. Although projects of this kind do not necessarily lead to physical artworks for the collections, HAM always takes the role as the producer of them.

HAM also collaborates with other actors and services in street art projects.

# Focuses of developing collections work in the 2017–2020 strategy period

The focuses of developing collections activities in the strategy period of 2017 –2020 in accordance with the museum’s collections policy are given in the attached table on the following page.

Focus	Measures	Schedule
Event-relatedness, fixed duration, participation and community approaches in public art	Pilot project <i>It's Raining Art on Jakomäki</i> . Creating replicable models and processes for realising public works of art in a new way.	2015 -
Street art as a visible component of public art	Creating works of street art. Making street art known through public art, publications, exhibitions and auxiliary programmes.	2015 -
Participation, participatory projects in collections work (e.g. placements of works), increased work with the public in collections activities, engagement	Creating new forms of participating audiences in collections activities (e.g. panel discussions). Engaging audiences with works of public art.	2017 - 2018
Developing the processes of public artworks based on the percentage principle, involvement of HAM already in the	Aiming to increase opportunities for the placement of artworks. Developing processes and collaboration with artists, users and the planning and implementing parties of projects.	

planning stage of spaces and facilities		Continuous
New ways of displaying the collections	Developing webpages and the museum's sculpture search pages. New ways of displaying collections at the Tennis Palace. New ways of presenting public art (public art routes etc.). Touring presentations of the collections / exhibitions in the city's Culture and Leisure Sector. Various forms of signage with applications of new technologies.	2017 -
Digitisation. Presenting the collections on the internet	Displaying the collections on the internet in stages. The open data principle.	2016 -
Collection management, adoption of the new system. Production of services for users	Collection management system study. Renewal of the collection management system in association with the Helsinki City Museum and under the direction of the City Executive Office. User-based services to be considered in the implementation stage. Production of services.	Study 2017  Implementation  2018-2019

Development of research cooperation	Collaboration in research and assessments of the collection.	Continuous
Assessment of collections activities, qualitative assessment of collections work	Productivity metrics. Client surveys (placement of artworks). Charting and adoption of methods in support of qualitative assessments of collections work.	Continuous
Development of deaccessioning policy	The recording, ratification and where necessary updating of the deaccessioning process and the related decision-making process.	2015 -