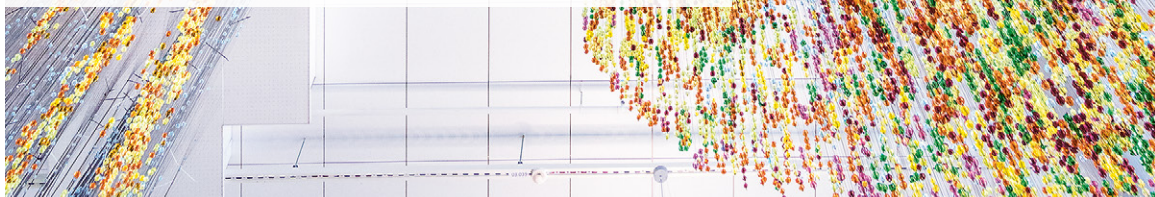


The Handbook of the Percent for Art Principle in Finland

For Commissioners



Front cover image
Hanna Vihriälä:
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Saimaa Stadiumi, Mikkeli.
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The Percent for Art principle

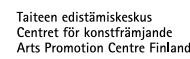
The *Percent for Art principle* refers to the practice of spending a certain portion of a construction project's budget on art. There are several funding models for implementing the principle. According to the traditional definition, around one percent of the construction budget is spent on art.

The principle can also manifest itself as a planning or funding decision, or it may be imposed as a condition for a conveyance. The Percent principle can also be applied by private developers. It is suitable for new constructions, renovations, infill development and building infrastructure.

Promoting the Percent for Art principle

This updated edition of the Handbook of the Percent for Art Principle is based on the Percent for Art project's final report, published in 2015. The Percent for Art was a project funded by the Ministry of Education and Culture, and its partners in 2014 and 2015 were the following visual arts organisations: the Artists' Association of Finland, the Finnish Association of Designers Ornamo, the Architecture Information Centre Finland and the now defunct Foundation for Environmental Art. The project was implemented in cooperation with the Arts Promotion Centre Finland.

The updated edition has been edited by Miisa Pulkkinen, the editor of the original handbook, which was commissioned by the Artists' Association of Finland.



To the reader

The Percent for Art principle is an art funding model that is growing in popularity in Finland. The principle is an old international practice, and it has been known in Finland for almost a hundred years.

In its simplest form, the Percent for Art principle means that 1% of a construction project's budget is spent on acquiring one or more works of art. In addition to its clarity, the Percent for Art principle is a flexible funding model. New ways of commissioning public art emerged in Finland in the 2000s, such as the fund model for art acquisitions, art programmes linked to zoning, and public art principles covering an entire city or municipality.

In this handbook, the Percent for Art principle is understood as a political decision in principle as well as an umbrella concept because the different models draw from the same idea: the aim is to create better built environments through high-quality architecture, design and art. Each concept that combines construction and art also has its own distinctive characteristics that this publication compares.

The first edition of the Handbook of the Percent for Art Principle, published in 2015, was based on the nationwide Percent for Art project's final report. The aim was to compile practical instructions for both commissioners and artists to describe the most common art funding models and commissioning methods applied in Finland. On the reverse side of this handbook, you can find the Handbook of the Percent for Art Principle for the Artist, which discusses public art processes from the point of view of an artist.

The popularity of public art has continued to grow since the first edition of the handbook. In recent years, cities and municipalities have readily developed new operating models that combine art and construction. Aalto University and Turku University of Applied Sciences have been the first universities to commit to the Percent for Art principle in their construction operations.

At the government level, the promotion of the Percent for Art principle was given a new framework when a steering group, set up by the Ministry of Education and Culture for this purpose, published a total of 12 recommendations to advance the Percent for Art principle in 2017. This has given the Arts Promotion Centre Finland a more permanent role in promoting the Percent for Art principle in Finland. The purpose of this updated handbook is to cover the latest phenomena in public art in Finland.

The Handbook of the Percent for Art Principle for the Commissioner is a practical handbook for all professionals and decision-makers in the construction sector, such as local councillors, planners, architects and representatives of construction companies. We hope that this handbook encourages interest in the Percent for Art principle and that it inspires new art projects.

Helsinki, summer 2019

Artists' Association of Finland

Why commission art?

Art offers many benefits to built environments. It is a quality factor in construction, and studies show that Finnish people want public art in their everyday lives.

Finnish people want to see art in their everyday environments, according to surveys (the Percent for Art project, 2014, and the Artists' Association of Finland, 2016). According to the latest survey, 75% of Finns want artwork in residential areas, schools, libraries and workplaces. 79% believe that art improves the appeal and safety of their environment, and 67% believe that art enhances the value of the area and property.

Having public art in their hometowns is important to residents. Of the big cities, public art is the most valued in Oulu, where 83% of the residents wish to see art in their everyday lives. Oulu is one of the pioneers of the Percent for Art principle in Finland, while in Vantaa, which is known for its street art, 78% of the residents want this type of art in their environment.

Art is a quality factor in construction. The Rakennetun omaisuuden tila ROTI 2019 report encourages people to consider the potential of great design and art alongside technical-economic goals when the objective is to create a sustainable, high-quality and diverse environment. ROTI's experts found the Finnish design and art sectors to be highly professional and ambitious.

The rule that applies to structural, electrical and automation engineering is true for art projects as well: hiring professionals guarantees the best results. An artist or a designer makes a natural team with an architect as their work equally relies on visual expression. There are resources available for choosing the right artist. Especially for larger art projects, it is advisable to appoint an a public art expert such as an art coordinator to manage or advise on the project. Artist databases showcase public art professionals, and associations of visual art can help with organising art and design competitions.

Art is an intrinsic part of the Finnish built environment. Art can be present in buildings as individual works of art or integrated as part of the structures. Art can be located in spaces between buildings, on the street, squares and parks. Art helps to form a distinctive identity for a particular area, and works of art soon become local landmarks. Art in public or shared spaces is accessible to absolutely anybody without the limitations of entrance fees or opening hours. Art is always an indication of appreciation towards the shared environment.

Finnish models for art commissions for built environments

Arts programme

- also known as art plan or plan for art
- a general plan to integrate art into the location
- can be normative or binding
- sets targets for the art and for the acquisition and funding of art within the project

1% of building costs to art

- a municipal decision to follow the Percent for Art principle in public construction and renovation projects
- the municipality decides to allocate around 1% of building costs to art
- the most common way to apply the Percent for Art principle in Finland
- the municipality can follow the principle in all or some of its construction projects

Obligation to commission art for new plot holders

- a model for funding and commissioning art where the decision to follow the Percent for Art principle made by the municipality or city is carried out by the developer
- obligates the developer to follow the principle
- not as extensive as the binding art plan but still obligatory

Fund model

- a certain share of the building costs is collected from the developers into a common fund
- usually used in regional projects
- the share can be a certain amount of euros per square metre of permitted building volume
- local developers take part in art projects by contributing to the common fund
- the Percent for Art principle can be extended to include performing arts because different cultural events can also be financed by the fund

Principles of public art

- sometimes known as an arts programme or a public art strategy
- a document that defines how art is funded, executed and maintained in the city
- can include all of the above art acquisition models, which are applied in various ways depending on the project
- defines the cross-departmental processes used for carrying out and maintaining art projects
- may be a proposal for the development of public art or binding principles

Arts programme

An arts programme is a plan drawn up for a region or location which defines how art will be incorporated and how the art will be funded.

The arts programme is a plan on how art will be incorporated into the region or location and how the art will be funded. The arts programme also includes a plan on how the work between commissioners, developers, architects, specialist designers, artists and users will be coordinated. In an integrated development, an arts programme is usually drawn up in connection with zoning, together with the component master plan or town plan.

The arts programme can be either normative or binding

Normative arts programme

- An urban plan can be accompanied by a non-binding normative art plan for later planning and building.

Binding arts programme

- An arts programme is binding if the instructions included in the programme form part of the terms of receiving a plot or if the application of the programme plan is agreed upon in some other way by the municipality and developers of the area.

An arts programme is a comprehensive and detailed document that defines the targets of the art project, methods and principles for the acquisition of art, the methods and models of collaboration, potential themes, locations, directions of perspectives, responsibilities for maintenance and other financial matters. An arts programme is typically designed for a long-term, large-scale construction project, such as a new residential development that may take decades to complete. An arts programme is often created to support the image and identity of a new residential area. The aims and themes of art are generally related to the nature of the area as a whole, and an arts programme takes into account the characteristics of the area, its use and history as well as the restrictions set by the town plan.

The best way to carry out an arts programme is to involve an interdisciplinary and multi-professional art working group. Having an interdisciplinary working group ensures that the various municipal sectors, such as cultural and technical departments and representatives of municipal service providers, have a say in the art acquisition process and that they all have a clear understanding of their roles. The art working group may report to an art museum, for example, if it is responsible for the acquisition and maintenance of works.

Arts programmes in Finland

Arts programmes have been drawn up in Finland since the 2000s, and began to be put into practice at an accelerating pace towards the end of the 2010s. Recent arts programmes include those for Länsiranta in Porvoo, Rykmentinpuisto in Tuusula and Ranta-Kartano in Lahti.

All in all, a few dozen arts programmes have already been produced in Finland. In recent years, arts programmes have expanded to form guidelines on public art for entire cities and municipalities, as opposed to the area-specific programmes of the early 2000s. Mikkeli's arts programme, completed in 2018, is an example of a guide for implementing public art projects throughout the city, and Jämsä's arts programme also covers public art projects in the entire town. These programmes, which are also referred to as the principles of public art, are described in their own chapter.

An important reference in many arts programmes is the Arabianranta area of Helsinki, which is a trailblazer of the new coming of the Percent for Art principle in Finland. Arabianranta was built between 2000 and 2015, and the project's art coordinator was architect and Doctor of Arts, Tuula Isohanni. Many models and practices that combine art and construction and are applied in Finland originate from the implementation of the Arabianranta arts programme.

When it was completed in 2007, the art plan of Saaris- tokaupunki in Kuopio was one of the first large-scale general plans for culture and art that accompanied the town plan to have been implemented in Finland. The art plan was drawn up by the architect Heikki Lamusuo of Partanen & Lamusuo Oy, and the multidisciplinary working group consisted of representatives from various sectors of the city and other partners in the construction project. The art plan was a new model for carrying out art projects. What was special was that art was included in the plan at the zoning stage. Thanks to the art plan, Saaris- toGalleria was built in Saaris- tokaupunki: it includes five works of art that have since become important local landmarks.

The following is a detailed description of the arts programmes of Vuores in Tampere, Ranta-Kartano in Lahti and Nikkilä in Sipoo, which involve typical 2010s practices of combining art and construction.

Vuores arts programme, Tampere

Vuores is a new residential area on the border of Tampere and Lempäälä. Its construction started in 2010. The area is expected to be completed in 2025, and in 2019 it had almost 3,000 residents. The art for the area has been planned since 2005. Several arts programmes and their project plans have been completed since 2006, and they have also been updated as planning and construction have progressed. The City of Tampere arranged competitive tendering for the art coordination in the area in accordance with the Act on Public Procurement and Concession Contracts. A public art specialist, such as an art coordinator or consultant, is responsible for the smooth collaboration between the artist, the client and other construction and municipal partners.

Frei Zimmer Oy has created the latest arts programme, Luonnon heijastumia ('reflections of nature').

In Vuores, an obligation to commission art forms part of the terms of receiving a plot. This means that the developer must incorporate one or more works of art into the buildings, except in single-family houses.

The aim of the Vuores arts programme is to incorporate art and nature into the life of every resident. The arts programme integrates art into construction. This can be done easily and cost-efficiently when art is included in the plans from the very start.

The Vuores arts programme defines art acquisition practices, art forms, budgeting per square metre of floor area for each work, and quality control measures. Vuores' quality standards are applied in the art projects. The implementation of the guidelines is overseen by a quality control group, comprising the head of project, building inspector, project manager and plot manager. The quality control group deals with all plot use plans for construction projects in Vuores. In addition to the quality control group members, the relevant construction company, along with its planners, also take part in the quality control group's meetings.

The art project processes are described, step by step, from the selection of the artist to the commissioning tasks. Art themes are defined by area. For example, art in Mäyränmäki draws on beliefs and folklore related to nature.

In Vuores, art is used in a variety of ways. The arts programme outlines that the commissioned works of art can be detachable and retrofitted or tightly integrated into the building. Solutions that are aesthetic as well as cost-effective can be achieved by integrating art into structures and building materials. In addition to the more traditional materials, works can include sound and light, as in Paavo Rabinä and Jarkko Reiman's *Guardian Angel* on the Särkijärvi bridge. Temporary works of art are used to camouflage the construction site and make it a more pleasant neighbour for those who had already moved into the area.



Tomas Byström's work *Olet tässä* ("You are here", 2013) has been integrated into the exterior wall elements of Vuores House. PHOTO Aino Huovio © Kuvasto 2015

Ranta-Kartano arts programme, Lahti

The Ranta-Kartano arts programme, completed in 2018, is the first arts programme in the city of Lahti. It was drawn up by Berry Creative in collaboration with a group of experts from the city and regional artist Elisa Lientola. The aim of the arts programme is to use art and design to make the new Ranta-Kartano area a vibrant neighbourhood, where environmental aspects are incorporated in creative solutions. In addition to the zoning of the area, the plan also takes into account the Lahti architectural policy programme, the city's strategy and brand manual.

The starting point of the arts programme is integration with the environment between the centre of Lahti and the surroundings of Lake Vesijärvi, the buildings in the area, the views and the junctions of the access roads, while the key challenge is to build a pleasant road through the area. The goal is to create an attractive residential area and environment for walking.

The core of the arts programme is the concept that guides the decision on art and in which nature meets the built urban environment. The programme defines the locations and forms of the works of art, which are integrated with buildings and the environment. Art is incorporated in the treatment of storm water in the proposed storm drain, for example. The programme also proposes that special design and architectural highlights and temporary art are placed in the area.

The processes of art projects are defined and scheduled. The arts programme is executed by an acquisition committee set up by the commissioner, who can use a variety of methods to select artists and works: various types of competitions, open portfolio applications from artists, direct invitations for drafts and invitations for drafts from several artists, which is the method used in Sweden. The funding models proposed in the arts programme are the obligation to commission art to receive a plot and the fund model, in which the share to be contributed, which is defined on the basis of the floor area, is deposited into a common fund.

Nikkilä arts programme, Sipoo

The Nikkilä arts programme in Sipoo, completed in summer 2015, was one of the pilots in the Percent for Art project, which was executed by the Foundation for Environmental Art and funded by the Ministry of Education and Culture. The programme was drawn up by the sculptor Marjukka Korhonen in collaboration with the municipal steering group. It defines how art is incorporated in the area as part of its operations related to culture, zoning and development.

Nikkilä's arts programme is based on the cultural planning method, which is a relatively new method in Finland and takes the area's cultural uniqueness comprehensively into account. The aim is to empower local communities and encourage them to participate in the development of their living environment. In Nikkilä this was accomplished by developing easy ways to participate, such as a planning game that the residents played in an open workshop. The game generated a lot of ideas, some of which were refined into parts of the arts pro-



Visual artist Jaakko Pietiläinen's
Kutsuttuja vieraita ('Invited guests', 2019)
on the wall of the Artborg 35 building
in Itäinen Jokipuisto, Sipoo.
PHOTO Jaakko Pietiläinen

gramme. Residents were surveyed through the Harava service to collect their experiences relating to issues such as which places and features they like and why. The interactive nature of the implementation of the Nikkilä arts programme continues in the Nikkilä art committee.

Nikkilä has its own funding and implementation model for art projects. It defines built and natural environments, from outdoor areas to schools and nurseries, as locations for art. In the various municipal departments, art and culture are part of housing, routes and environmental structures. Art projects and events are executed by a light administrative structure as part of the participants' normal duties. The model is implemented by the municipal art committee, and the cultural services team prepares the tasks and coordinates the projects. The art committee is multidisciplinary and brings together different municipal departments. The committee meets 6-10 times a year and prioritises the art projects to be implemented and submits proposals for the selection of artists. The committee is responsible for the high quality of the art projects and for ensuring that artistic values are up to standard, and the job requires expertise in aspects such as draft meetings and artistic value of content, as well as in lighting, infrastructure and green environment, architecture and zoning. The municipal financial and administrative services are involved in the management of the funds.

An arts programme's five good practices

- 1 The arts programme is drawn up as early as possible at the planning stage, and it is linked to the zoning operations.
- 2 Drawing up an arts programme that is linked to zoning requires specialist knowledge of both art and its contents as well as construction practices. It is advisable to hire a third-party public art expert if the city or municipality has no previous experience in large-scale art projects.
- 3 Setting up an art committee is a good way to get the whole municipality committed to art projects. A large and multi-professional group with members from various municipal departments and other parties involved in the construction process takes part in the arts programme activities. It is important to communicate with present and future residents.
- 4 The arts programme details the ways in which art is commissioned and funded, as well as the roles and responsibilities of the various municipal departments and developers involved in the art project. Quality criteria can be set for different processes, and these can be the same as the general quality criteria for the construction project.
- 5 It is advisable to update the arts programme every few years, especially in long-term and large-scale construction projects, to ensure it matches up with progress in zoning and planning.

The Percent for Art principle in municipal construction projects

The most common way to apply the Percent for Art principle in Finland is a municipal decision to follow the principle in public construction and renovation projects. This means that the municipality decides to allocate around one percent of building costs to art.

The Percent for Art principle is a funding method in which a municipality spends around one percent of its construction budget on commissioning art. The decision on the adoption of the Percent for Art principle is usually made by the city board or city council. The Percent for Art principle can be applied in all construction projects or on a case-by-case basis in major construction projects such as nurseries, schools and health centres. The art expertise needed is often provided by an art museum.

The Percent for Art principle has been applied in Finland since the 1960s, when cities such as Hyvinkää, Jyväskylä, Kemi, Kuopio, Oulu and Tampere took the decision to apply it in construction projects. The Percent for Art principle has had strong political support in the 2010s and is promoted by both the Ministry of Education and Culture and the Arts Promotion Centre Finland, but there are no binding laws or regulations on the principle in Finland.

The Percent for Art principle can cover an entire municipality or the application can be site-specific

Of the bigger Finnish cities, at least Helsinki, Oulu and Hämeenlinna apply the Percent for Art principle systematically, while in dozens of cities and municipalities the principle is applied on a case-by-case and site-by-site basis. More cities and municipalities committed to the principle in the 2010s. The Arts Promotion Centre Finland has awarded special grants to new art projects based on the Percent for Art principle since 2014. Seventy-three municipal, public or private construction projects had received grants by 2019. A large proportion of the beneficiaries are municipalities that have committed themselves to the Percent for Art principle for the first time. Laukaa, for example, received a grant in 2019 and is carrying out its first principle-based projects in schools. Laukaa has had a public art committee since 2017.

The Percent for Art principle can be limited to a certain municipal sector. In 2012, Kokkola Education and Culture Services decided to follow the Percent for Art principle in the construction and renovation projects under the sector, such as school projects. Artists and works are selected by a multidisciplinary art acquisition committee, which has set up an open artist database to support commissions. The database of artists and works can be used in all Kokkola construction and renovation projects. The decision to follow the Percent for Art principle made by a municipal or other public organisation is a public demonstration of

commitment to the promotion of art. The decision concerns the way in which art acquisitions are funded, and the policy statement does not necessarily specify how art is acquired. Acquisition methods and other public art-related processes are municipality- or city-specific, although many good practices, such as setting up a multidisciplinary art committee, have spread across Finland.

There are also different ways in which a municipality or city can oblige developers in their area to commit to the Percent for Art principle, in which case the funding for art acquisitions is usually raised by the developers. The obligation can be arranged through the fund model, for example. These art acquisition methods can be used without a decision on the Percent for Art principle, but for the sake of clarity and transparency they are often used side by side.

The following describes how Oulu, a pioneer of the Percent for Art principle, translates this principle into practice.

The Percent for Art acquisition process in Oulu

The city of Oulu applies the Percent for Art principle to all its construction and renovation projects. Below, Tarja Kekäläinen, the curator of collections at Oulu Museum of Art talks about the art acquisition process used in Oulu.

“The most important thing is to get good, topical visual art – high-quality art for each location,” Kekäläinen explains.

1 Putting together the Percent for Art team

When a construction or renovation project is about to start in Oulu, Oulun Tilakeskus (the property management services) or Oulu Technical Public Utility informs the Oulu Museum of Art at the project planning stage.

Oulun Tilakeskus and the Oulu Museum of Art meet annually to exchange information on upcoming projects.

A Percent for Art committee is put together for each upcoming art acquisition as early in the process as possible. The permanent members of the group are a representative of Oulun Tilakeskus and two representatives of the Museum and Science Centre Luuppi at the Oulu Museum of Art.

Oulu visual arts committee

In 2001, a visual arts committee was founded in Oulu for the purpose of maintaining public art and outdoor sculptures. The committee consists of the head of cultural heritage work of the Museum and Science Centre Luuppi, of the curator of collections and conservator-restorer of Oulu Museum of Art, of a city architect, of a landscape architect, of an urban planning architect and of a city gardener from the Oulu Technical Public Utility. The committee is responsible for the acquisition and maintenance of outdoor sculptures and commemorative plaques. This way, responsibility for maintenance, which can easily fall in the blind spots of administration, is clearly allocated.

Non-permanent members that change from project to project include the architect, possible specialist designers and a user representative who provides information on the future users of the building.

In an initial first meeting, the Percent for Art committee defines the art form and the budget for the work of art. The committee has a general discussion on what type of work would be suitable. Should it be indoors or outdoors? Should there be several small works or one big one?

The budget framework is defined to reflect the art form chosen and to coincide with the total budget of the project. In practice, the Percent for Art principle in Oulu can mean anything from less than 1% up to 1.5%. For example, for works of art located outdoors, the budget has to take into consideration foundation and lighting costs. The Percent for Art committee decides on the total budget for the art acquisition.

The budget for art is decided upon at the very early stages of the construction project when the final budget for the project is not necessarily fixed yet. This means that the percent allocated to art does not affect the quality of the rest of the project.

2 Choosing the artist

Next, the Percent for Art committee meets to choose the artist. The working group makes a unanimous decision on the artist and also chooses a second artist in case the primary one cannot produce the artwork as planned.

The experts from the Oulu Museum of Art recommend a few artists for the committee. The architect or the representative of future users may also have ideas on who the artist could be or what kind of artwork would be suitable. All of this is taken into consideration in the planning work.

The Oulu Museum of Art makes an effort to make recommendations that represent a variety of different techniques and artists. Works have previously been

Oulu's five good practices

- 1 The person responsible for commissioning the artwork is informed of the upcoming acquisition at the project planning stage. The budget is confirmed at an early stage.
- 2 The artist chosen is immediately provided with information on the location and schedule, and the artist is encouraged to contact the architect and the developer from the start.
- 3 The Museum of Art assists and supports the artist.
- 4 An annual project monitoring meeting between the Museum of Art and the city's property management services keeps the museum updated on future projects.
- 5 The city's interdisciplinary visual arts committee is appointed to monitor the maintenance of public art, outdoor sculptures and commemorative plaques.



The Kastelli community centre in Oulu commissioned two artworks under the Percent for Art principle from Tommi Grönlund and Petteri Nisunen. The work *Vaeltajat* ("Wanderers", 2014) consists of 356 mirrors that reflect natural light from outside. PHOTO Aino Salmi © Kuvasto 2015



commissioned from comics artists and graphic artists for example. Some of the artists have never produced public art before. One of the recommended artists is usually a local artist.

3 The artist receives the commission

Once chosen, the artist is contacted and information on the location, schedule and budget is provided. The artist is then sent a package of written material on the project and usually has around 1–2 weeks to decide whether to accept the commission or not.

After accepting the commission, the artist is usually given a few months to work on a draft of the artwork.

The artist is then invited to a meeting with the Percent for Art committee where the artist can make connections with the architect, with the commissioner and with users. After this, the artist is responsible for gathering any information he or she needs for the draft. The artist also has access to the construction site.

The artist estimates the cost of the artwork, including the artist's fee, within the given budget. The Oulu Museum of Art requires the artist to have a Business ID so that the artist's fee can be paid. The museum provides the artist with a cost estimate template to assist with drawing up the estimate.

4 Draft meeting

The artist presents a draft to the Percent for Art committee which then reviews any matters related to the acquisition of the work and provides comments. The artwork's cost estimate is also reviewed to ensure that everything has been included.

5 Producing the work

After the draft has been approved, the production of the work can start.

The main responsibility for the progress of the production at this stage lies with the artist, while the Oulu Museum of Art is responsible for monitoring the process. Both parties keep each other updated on the progress of the work and on the schedule.

6 Installation and publication

When the artwork is completed, it is installed in its allocated place. A publication ceremony is held for all new public works of art in Oulu, and all works are accompanied by a nameplate.

Information on Percent for Art artworks for local residents is provided by the popular online service at www.prosentitaide.ouka.fi.

Genius loci (2018), located in Kaarina, is a public artwork that reacts on the changes of wind, rain and temperature. The work is executed by artist duo IC-98 (Patrik Söderlund & Visa Suonpää) and poets Mikael Brygger and Henriikka Tavi.
PHOTO Anri Veston / City of Kaarina

Obligation to commission art for new plot holders

Art can be funded and commissioned by making an obligation to commission art part of the terms of receiving a plot. Under this model, the decision in principle taken by a municipality or by a city to apply the Percent for Art principle is transferred to the developer.

The obligation to commission art as a condition for receiving a plot is initiated by the municipal decision-making organisation. This can be based on a decision to apply the Percent for Art principle in all public building projects or on a case-by-case basis in new residential areas, for example.

A municipality decides on the zoning of an area, and it may oblige the developer to incorporate works of art in the properties or outdoor and green areas it builds in exchange for the right to build on land owned by the municipality. Art projects are carried out by developers, and the ownership of the works of art usually remains with the property companies.

The obligation model comes from Arabianranta in Helsinki, where it was introduced in 2000. The obligation, imposed by the City of Helsinki, has had a revolutionary impact on the funding of public art in Finland, as until the turn of the last century, public art acquisitions were mainly made from municipalities' own budgets, except for donations of works and collections. Since then, the obligation to commission art in return for a plot has been used in areas such as Penttilänranta in Joensuu and Rykmentipuisto in Tuusula.

Arabianranta

The Arabianranta area in Helsinki demonstrates that the Percent for Art principle applied in the form of an obligation to commission art included in the terms of receiving a plot can, in the best circumstances, lead to the creation of an entire area known for its public art. Art has created a distinct character and identity for the area. In 1991, Helsinki decided to apply the Percent for Art principle when constructing public buildings and public areas. In 2000, the city extended the Percent for Art principle to cover private developers in addition to its own construction projects. The percentage in Arabianranta was 1–2% of the project costs.

Arabianranta is built on old wasteland that was cleaned and reinforced by the city. The urban planning process started at the beginning of the 1990s. In 2000, construction work began and continued for almost 15 years. Arabianranta was the first major project in Finland where art acquisition was already being considered when plans for the buildings were only being drafted. The works of art were produced in a cooperative effort by an architect,



Artist Robert Wilson's *Fireplace* (2012) in the Tapio Wirkkala Park in Arabianranta, Helsinki. HAM – Helsinki Art Museum collections. PHOTO Maija Toivanen / HAM

by a developer, by an art coordinator and by other designers. The art coordinator in Arabianranta was Doctor of Arts Tuula Isohanni.

The Arabianranta art concept evolved as the construction progressed. In the northern part of the area, works are mainly located at entrances, while in the southern part the artistic concept is focused on outdoor spaces between buildings, art yards. A separate project was the Tapio Wirkkala Park designed by the American artist Robert Wilson. In the end, almost 300 works of art were incorporated in the area. Their ownership and maintenance responsibilities vary, with some belonging to the local service company, some to the housing cooperative and some to the city.

Penttilänranta

In the Penttilänranta area in Joensuu, the city is committed to investing 1% of its own construction project costs to art acquisitions. Moreover, the city also expects the area's private developers to contribute 1% of their construction project costs to art in their own plots. This was ensured by including the obligation to commission art in the terms of receiving a plot.

In Penttilänranta, the new area is constructed on the lands of an old sawmill by the river, right next to the town centre. The town of Joensuu bought the land for one euro in 2008 along with a promise to redevelop the area. The town covers the cost of soil remediation and constructing public areas. In these areas, the town will apply the Percent for Art principle to art acquisition. The construction work in the area started in 2011 and is expected to go on for the next 25 years.

The PENTA committee was founded to support art acquisitions in Penttilänranta. The committee prepares the decisions related to art acquisitions and to locations of the works of art. The committee consists of the town's Director for Cultural Affairs, of the Penttilänranta project manager, of a planning architect and of representatives of the Joensuu art museum, of the Arts Promotion Centre Finland and of Joensuun Taiteilijaseura (the artist association in Joensuu). In addition to the PENTA committee, regional artist Hannu Aaltonen was employed by the town and by the Arts Promotion Centre Finland to act as an art coordinator for the first few years of the Penttilänranta project. After his contract was over, the responsibilities of the art coordinator were transferred to the Joensuu art museum.

The sculpture *Suomen tuntemattomin runoilija* ("The least known poet in Finland") by the artist Anssi Kasitonni won the invitational competition organised by the town of Joensuu in 2012 in order to choose an artwork for Penttilänranta. The invited artists were selected from the Penttilänranta artist database. PHOTO Hanna Hannus © Kuvasto 2015



Fund model

In Finland, the fund model has been used in residential construction projects. In this model, local developers take part in art projects by contributing to a common fund used to acquire the works of art. The fund model allows the Percent for Art principle to be extended to include performing arts as the funds can also be used to organise different cultural events.

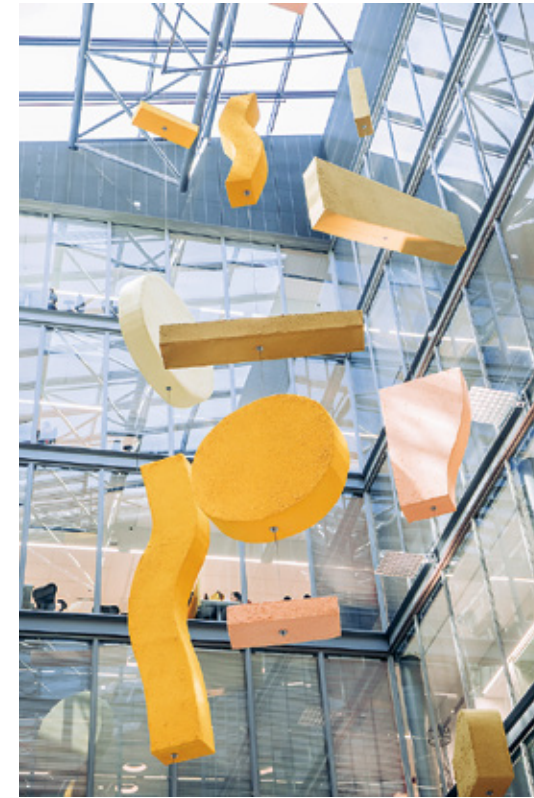
Under the fund model, a certain share of the building costs is collected from the developers into a common fund. The share to be contributed can be defined on the basis of the floor area to be built, for example. The fund can be used to acquire both permanent and temporary works of art for the area. The fund model allows the Percent for Art principle to be extended to cover a range of art forms and cultural events.

The fund model resembles the obligation to commission art in exchange for a plot, except that the developer is not usually responsible for commissioning or carrying out the artwork project. The fund is usually administered by the city or its affiliated service company, which also has control over the works of art to be commissioned. The decision-making process often involves an art committee, a local art museum or a public art expert hired for the job. The use of the fund model is often accompanied by an arts programme that defines the themes, conditions and methods of the implementation of art acquisitions. The fund model can be used to acquire bigger works that are more suitable for public areas instead of each housing company acquiring its own work of art. When using this model, it is advisable to discuss and agree on who will own and maintain the artworks well in advance.

The fund model is becoming more common in regional construction projects. Examples of large construction projects in the late 2010s that use the model include Kalasatama in Helsinki, Kangas in Jyväskylä, Länsiranta in Porvoo and Rykmentipuisto in Tuusula.

Kalasatama, Helsinki

By 2030, a residential area for around 20,000 people will be completed in the Kalasatama area in Helsinki. Art acquisitions for the Kalasatama area are financed with the fund model, meaning that the developers pay an environmental art fee of 10 euros per square metre of floor area. The art budget for the REDI shopping centre and the eight surrounding tower buildings alone is approximately two million euros. Artist and architect Kaisa Berry (Berry Creative) was responsible for REDI's arts programme and coordination. A total of 70% of the art to be acquired for Kalasatama's environmental arts programme will be permanent while 15% will be temporary and another 15% will be events. The programme is managed by the city of Helsinki. Art competitions



Artist Jenni Rope's mobile sculptures *Mobile W* and *Mobile E* (2018) are located in the lobbies of the Kalasatama Health and Well-being Centre in Helsinki. PHOTO Aleksii Poutanen ©Kuvasto 2019

have also been organised to acquire works of art for Kalasatama. Helsinki Art Museum is the art expert in this project.

Kangas, Jyväskylä

The Kangas industrial park in Jyväskylä will be renovated by 2040 into an area for some 5,000 residents and 2,000 jobs. In the Kangas area, art is present throughout the entire construction stage. Contributions will be collected from the area's developers into a fund that will be used to acquire works of art for the area and to organise events in the long term.

Kangas has introduced its own model: the Percent for Culture principle. Approximately 1% of the profit made from selling plots, development charges and building costs will be allocated to permanent and temporary art as well as to cultural events in Kangas. In 15 years' time, the total funds should stand at around EUR 5 million.

The service provider Kankaan palveluyhtiö Oy will employ an art coordinator and a cultural manager for the area. This service provider will own the works of art located in the area. The residents of the Kangas area will be involved in the process of creating the art and able to enjoy temporary artworks and performing arts, such as theatre, circus and cinema, in addition to

more traditional works of art. The Kangas approach is based on the Cultural Planning model related to urban development and creative cities.

Several general art plans are being prepared for Kangas as zoning progresses. The first plan to be completed is the Piippuranta plan, drawn up by art coordinator and artist Kirsi Pitkänen (Art Impact). The plan includes both permanent and temporary works.

Länsiranta, Porvoo

It is estimated that the building of the Länsiranta residential area near the city centre will be completed by 2035. The Länsiranta arts programme was completed in 2014, and its goal is to ensure that the high standard of construction in the area is met, to incorporate art into the urban environment and to create forms of cooperation in support of the area's development plans. The programme has been produced by Tuula Lehtinen and Heini Orell of Frei Zimmer Oy in collaboration with Porvoo's planning and culture departments.

The Länsiranta arts programme is being implemented with construction companies and developers. The obligation to commission art relates to the terms of receiving the plot, which specifies the amount of euros per square metre of permitted building volume, which is 20 euros. The total value of the art budget is estimated to be about 2.4 million euros.

The financing is managed by an art fund, which is governed by a committee. The city of Porvoo has appointed the committee, and its members, together with representatives of the city of Porvoo, an artist appointed by the Porvoo artists' association and a coordinator selected by the committee, will

Sculptor Villu Jaanisoo's *Elephant* (2018) is located in the Kangas area of Jyväskylä. PHOTO Matti Häyrynen ©Kuvasto 2019



form an art acquisition group. This group will appoint a curator to act as an expert but not an actual member of the group. The roles, responsibilities and duties of each partner are defined in detail in the arts programme, and they take the point of view of both the city and the developer into account. The process of choosing an artist is different, for example, in that an artwork to be executed on city-owned land will be selected by the art acquisition group from options proposed by the curator, while works produced on private land will be selected by the developer from options presented by the curator.

Rykmentinpuisto, Tuusula

The Hyrylä garrison in Tuusula closed in 2007, and the planning of a residential area began a year later. The component master plan was approved in 2012 and became non-appealable in 2014. The draft zoning plan was completed in 2013. Rykmentinpuisto will be home to 15,000 residents. Tuusula and Hyrylä have an impressive history of culture and art, and Rykmentinpuisto will be a tribute to this.

A general plan for the placement of art in the area was drawn up in 2015, which identified distinct art entities. Art will be located in the area's infrastructure, streets and park areas, which the art will elevate to a higher standard than the usual. The fund model is financed in Tuusula by those buying land, who pay 3% fee on top of the sales price to the art fund, and by the municipality, which pays an amount equal to 1.5% of the sale price to the fund. The art fund is managed by the municipality of Tuusula. The municipality estimates that by 2033, the art fund will have raised more than three million euros.

The budget and artist selection for the art project are the responsibility of a multi-professional arts programme steering group comprising representatives from various municipal departments. The group selects a coordinator who is responsible for public art expertise and art projects.

Art fund's three good practices

- 1 The fund model is suitable for large and long-term construction projects such as developments of large areas. It can be used in the long-term planning of an area's arts and cultural offerings, and it provides funding for both temporary and permanent works of art and events.
- 2 Contributions from developers and construction companies to the fund are usually based on the number of square metres of permitted building volume.
- 3 The fund model is a way of financing art acquisitions; decisions and guidance on how to execute art projects supports the model. The use of a fund's resources is usually guided by an arts programme which details the responsibilities in art projects and the roles of the municipality or city, the developer and the construction company. Steering groups or committees are also a typical way of managing the implementation of art projects.

Art in the form of graphic concrete is an integral part of the architecture and the façade in the Provincial Archives of Hämeenlinna building completed in 2009. A result of close cooperation between architect Markku Komonen (of Arkkitehdit Heikkinen-Komonen) and artist Aimo Katajamäki. PHOTO Aino Salmi



Principles of public art

The principles of public art is a document that defines the goals set for art and the means to achieve it. The emphasis is often on cross-departmental processes and their development, as public art concerns various city departments and professionals.

Several cities in Finland have developed principles of public art in recent years that comprehensively define the role of public art and the ways in which art is funded and produced across the city. The principles are sometimes called public art strategies or arts programmes, but being more extensive, they differ in the scope from arts programmes for certain areas.

The principles of public art define in detail how a city displays public art in its area, which bodies are responsible for public art in each sector, and often also the various models for acquiring and financing art. The goals of art and how to accomplish them can also be strategically defined. The content and themes of art are often dealt with by district or location, as it may be difficult and unnecessary to define a shared policy for the city as a whole. The motivation behind the principles is the desire to develop and increase a city's attractiveness, both for residents and for casual visitors.

The principles merge the art acquisition models described above so that so that a city can simultaneously apply the Percent for Art principle, the obligation to commission art in exchange for plots, the arts programmes and the fund model – each for its own defined purposes. Different acquisition and financing models can be considered on a case-by-case basis and their terms are defined in the principles. Art acquisitions can be based on the Percent for Art principle, which is implemented in regional construction projects through the obligation and the fund model, whereas street art projects, for example, are implemented in a city according to its own arts programme. Art projects of different types and scale are carried out in a systematic and cost-effective manner when their basic principles and processes are known before planning begins.

Representatives of various city departments are often involved in drawing up the principles of public art. This may involve professionals in the technical department, zoning, land use and urban planning, cultural services and museums as well as a city gardener, for example. All these public officials may come across public art projects, and they all need clear guidelines to successfully do their job. The working group that draws up the principles of public art may be established as a permanent group in charge of public art in the city, or the establishment of such a group may be proposed in the strategy.

In the late 2010s, the principles of public art were published by the cities of Tampere, Mikkelä, Jämsä and Espoo, in some cases called arts programme or arts strategy. Other organisations that have included public art as an integral part of their strategy



The sculptor HC Berg's *Light Whorl* (2010) changes colours. The seven-metre light work can be found on Pellavantori square in the Tampella area.
PHOTO Jari Kuusenaho / Tampere Art Museum

include the city of Helsinki and Aalto University, which has a public art strategy and applies the Percent for Art principle in its construction projects. The following describes the operating models of Tampere and Mikkeli in more detail.

Principles of public art in the city of Tampere

Tampere's principle of public art document was approved in 2016. The principles have a wide scope of implementation: the use of art, acquisition methods and integration of art in construction projects and urban planning. The principles were drawn up by a working group comprising deputy mayors, leaders in key administrative sectors, the management of the Art Museum and a regional artist appointed by the Arts Promotion Centre Finland.

The purpose of the document is to define the procedures for the use and acquisition of art so that they are systematically taken into account in the decision-making processes. The principles define in detail and comprehensively all those whose responsibilities are related to public art in Tampere. The document also proposes the creation of a public art steering group, JURY, which will serve as an expert body for art-related issues in the decision-making processes of the city board and the planning committee, submits proposals on arts programmes, nominates those responsible for art projects and identifies flagship projects, which will be decided by a competition. JURY consists of the chairman and vice-chairman of the educational and cultural committee, the presenting official responsible for cultural affairs, representatives from Tampere property management services, urban and infrastructure planning, the Tampere artists' association, Tampere Art Museum and social and health care services.

The document outlines the methods for implementing public art projects in Tampere in five areas: urban and infrastructure planning projects, public and private construction projects, ad hoc events or projects, and the display of art collections. Each process has its own responsibilities regarding decision-making, implementation and maintenance.

Mikkeli arts programme

The Mikkeli arts programme was published in 2018 and describes the principles for implementing public art projects in the city. The programme is meant as a practical guide that can be applied especially by those who work in urban planning and in the construction and maintenance of urban spaces. The guidelines for implementing public art projects promote cross-departmental collaboration, which is essential in art projects. In Mikkeli, the aim of this multiprofessional cooperation is to improve the quality of urban spaces.

The arts programme was produced by the Taide Elämään! project (2016–2018), which was supported by the Ministry of Education and Culture. The programme was drawn up by the planning and consulting company Public Art Agency Finland, founded by Maija Kovari, and its production was overseen by a steering group consisting of representatives from the city planning, cultural services and the art museum.



Artist Jan-Erik Andersson's work *The Gordian Knot* (2017) was funded on the Percent for Art principle in the Kirkonvarkaus residential area in Mikkeli. PHOTO Sami Funke ©Kuvasto 2019

According to the arts programme, the success of a public art project depends on six factors: uniform and clear permit and implementation processes, jointly agreed principles for public art placement, prompt communications on current public art projects, a cross-departmental art committee common to all projects, established funding models and versatile selection of artwork, including not only permanent works but also temporary works and events. The arts programme represents Mikkeli's cross-departmental art committee, which comprises representatives from the art museum, the building inspection authority, urban planning, green and public area planning, property management services, cultural services and the city board.

The arts programme suggests that the fund model is used for financing art projects as well as integrating art to replace other structures, and applying the Percent for Art principle in public construction projects, including infrastructure projects.

Principles of public art – Three main points

- 1 The principles of public art define how a city displays public art in its area, and often also the various models for acquiring and financing art.
- 2 The principles define which bodies are responsible for public art in each sector, from zoning and urban planning to maintenance. The emphasis is often on cross-departmental processes and their development, as public art concerns various city departments and professionals.
- 3 Creating themes for individual art programmes and describing the acquisition methods clarify the processes both to city professionals and residents. High-quality reference pictures enrich the document.

Arts programmes for hospitals

Art became an integral part of hospital buildings in Finland in the 2000s. Art acquisitions for hospitals are carried out in a systematic and professional manner with the help of a public art expert and arts programme. Art acquisitions for the social and health care sector emphasise the well-being impacts of arts and culture, and the Percent for Art principle is often extended to performing arts.

Visual art has been a part of the Finnish hospital environment for more than a century. As early as the late 19th century, hospitals displayed works of art, typically portraits, which were donations from patients or patrons. Sculptures for the facade and other works of art were commissioned for the children's hospital Lastenlinna in Helsinki in 1948. The collection of the hospital, which has since closed, includes significant works by Emil Wikström, Hugo Simberg and other artists.

Art has been placed and commissioned in hospitals for ideological reasons. For example, the first major public art project in Sweden was Karolinska University Hospital, where Alf Munthen's *Ljusbrytning* was installed in 1940. Statens Konstråd, the newly founded Swedish public art organisation, was committed to displaying more art in public spaces both to educate people and to provide job opportunities for artists.

Displaying art in hospitals became more common globally in the 1980s and 1990s, when the UN launched the Arts in Hospital programme. The project was adopted in Finland in the 1990s, when a national committee was set up for this purpose. The final report of the Art and culture for well-being project (2010-2014) presented 18 proposals for measures to improve health and well-being through art and culture. One of the proposals encourages the inclusion of preventive cultural and artistic activities in future social and health care structures.

Art in hospitals is accessible

Art is a question of accessibility and fundamental rights in hospitals. The opportunity to experience art and culture is also offered to people who are forced to stay in institutional settings without access to cultural events or other art. The aim of art, design and architecture is to create a high-quality environment that supports care operations and where art supports recuperation. One key project in Juha Sipilä's government programme for 2015–2019 was to extend the application of the Percent for Art principle to social and health care as well as to artistic disciplines other than visual arts.

The project led to 14 development projects and seven pilot projects, which developed new operating models. Within the framework of the key project, the Ministers of Culture and Social Affairs and Health gave their recommendations for further action. They stated that it was essential for regional authorities and municipalities to set goals concerning availability and accessibility of art and culture and to incorporate these goals into their planning, operations and monitoring activities. Budgets for artistic and cultural activities should be systematically earmarked for the social and health care sector. The key project was implemented in the Arts Promotion Centre Finland's 2015-2019 programme 'Culture and arts as promoters of well-being', in addition to which the Centre awards government grants for cultural activities that support well-being. Turku University of Applied Sciences has operated Taikusydän since 2015. It is a national network for arts, culture and well-being.

The Percent for Art principle has established itself in hospitals across Finland, and art is being taken into consideration as soon as the planning of new hospital construction projects begin. All new hospital projects in Finland have an arts programme in place to guide future art acquisitions. The Arts Promotion Centre Finland has awarded special grants for the Percent of Building Costs to Art projects since 2014, and, during this time, 17 hospitals and social care providers have received grants. Art projects in hospitals have typically been implemented with public funds on the Percent for Art basis, with the exception of the New Children's Hospital in Helsinki, which was partly financed with privately collected funds.

The following is an introduction to the arts programmes of the Hospital District of Southwest Finland and Hospital Nova in the Central Finland Health Care District.

Arts programmes of the Turku University Hospitals T and T3

Visual art has been displayed in hospitals in the Hospital District of Southwest Finland for decades. Three arts programmes have been implemented: the T Hospital programme, coordinated by visual artist, regional artist Minna Maija Lappalainen, and the T Hospital extension and the T3 Hospital programmes, drawn up by visual artist, Doctor of Arts Matti Tainio. Built between 2003 and 2012, the T Hospital extension was the first building in the hospital district in which art was purchased in a systematic manner through an arts programme and on the Percent for Art basis. Due to the size of the project, the percentage was less than one percent of the total building budget, but the art budget allowed for the acquisition and execution of about 200 works of art. The art in the T Hospital does not have a theme as such, but the selection of artists focused on local artists.

The T3 Hospital is a new build, and it will be completed in 2021. Unlike the arts programme for the T Hospital, the one for the T3 Hospital will include fewer but larger works that are space-specific; that is, they are

designed specifically for that space. With an art budget of around 200,000 euros, at least five works will be incorporated in the hospital's public areas. The selection of artists was based on a portfolio application process targeted at artists living in southwest Finland; artists who make public art can showcase their talent through drafts. The artists are first selected on the basis of their portfolios, then they can start designing the actual works of art.

Hospital Nova's arts programmes

Hospital Nova, located in Jyväskylä, is a new build to be completed in 2020 with a cost estimate of more than 400 million euros. Its arts programme is a comprehensive and detailed implementation plan, which is integrated in the development of care processes and practices. Hospital architecture and processes have been explored for the plans of the new hospital, as their standards will be influenced by issues such as the increasing demand for health care services, the ageing population and advancements in health technology. Instead of emphasising specialised areas, Hospital Nova focuses on collaboration between special and primary health care to create a hospital without boundaries. The hospital district, in collaboration with JKMM Architects, has created a story for the hospital, which also informs the selection of design and art to be acquired. The story is centred around the natural landscape of Central Finland. The hospital spaces are divided into four qualitative categories, three of which will include art. Category A will have art integrated in the structures and large works from the art collection of the Central Finland Health Care District, which comprises more than a thousand works. Category B will be human-oriented with integrated art, design and a collection of medium-sized works. Small works from the art collection will be placed in the category C facilities. Integrated works of art will be produced during the construction process and, for budget reasons, they are included in the tenders.

Art acquisitions are financed on the Percent for Art basis, with the Central Finland Health Care District spending 0.25% of the total construction cost on art purchases. The obligation to commission art may be added to the terms of receiving a plot in the future.

The implementation and responsibilities of the arts programme are in line with the operating model commonly applied in municipalities: decisions are made by an art committee and Teija Isohauta, art coordinator and art historian, is responsible for the practical work. Work on the arts programme was prepared by a team of experts comprising a regional artist, other artists and an architectural firm. The art committee includes the hospital's chief designer, members of the hospital management and art experts. The committee will select the artists and works after the architect has determined the locations and shapes of the works and prepared the selection process for the works and artists with the art coordinator. The selected artists will be commissioned to produce drafts, and finally a contract is signed with the artist

who is commissioned to produce the work. Maintenance duties and liability insurance are also agreed on at this stage. The art coordinator is responsible for communications between the parties and manages the scheduling and contracts.

Hospital Nova also has a plan for community art (2018-2019), which promotes the idea of extending the Percent for Art principle to artistic and cultural disciplines other than visual arts. This means that staff and patients are involved in planning the hospital's future arts programme as part of the hospital's daily routine. Nova Hospital's community art programme is designed and coordinated by the Arts Promotion Centre Finland with its partners.

Photographer
Santeri Tuori's
Forest I (2018) on
the ceiling of the
main building of
Hyvinkää Hospital.
PHOTO Hannu Salmi
©Kuvasto 2019



Art in urban planning

Art integrated into the built environment is becoming a feature that enhances the attractiveness of various regions. This is a positive development to purposely strengthen the value of built environments using artistic measures. It also shows that political bodies are committed and that it is possible to create visual environments accessible to everyone.

Art integrated into the built environment is also diverse. It can be created in small scale in places such as public interiors, but it has a bigger impact in public outdoor areas such as roads, squares and courtyards where people can see art as part of their everyday routine.

All planning activities in Finland are regulated by the Land Use and Building Act, which determines different levels of responsibilities for planning. The Ministry of the Environment is preparing a reform of the Land Use and Building Act, to be completed in 2021. The law is three-tiered and includes national, regional and municipal levels. The national level concerns the planning of structures such as waterways, roads, railways, ports and power lines. The regional level controls land use between municipalities, and this covers the regional councils that are in charge of local master plans, which are approved by the Ministry of the Environment. The government concludes agreements concerning land use, housing and transport with the largest urban regions. The agreements for Helsinki, Tampere, Turku and Oulu were drawn up for 2016–2019.

At the municipal level, each municipality is responsible for the detailed land use planning in its own area. The main forms of plans are the local master plan and the local detailed plan, the planning of which is monitored and controlled by the Ministry of the Environment and the ELY Centres.

The local master plan outlines the main features of development and of land use in a municipality. The local detailed plan defines the intended use of each area in detail and guides construction and street plans. The local master plan and the local detailed plan are approved by the municipal council, and there are rules about displaying them publicly before a decision is taken so that residents can voice their views and initiatives relating to the plans.

Art can also be an important part of urban planning, and works of art can be integrated into infrastructure projects such as roads, squares and parks during the planning phase or at the start of the project. A detailed local plan can also include a proposal for an arts programme. A municipality and develop-

ers in the area can also agree on other ways to integrate art into construction projects. An arts specialist must be involved in setting up an arts programme for a planning and construction project right from the start. Arts specialists facilitating the collaboration between designers and artists play an expert role in the project implementation; they can suggest locations for works of art, introduce artists to relevant people and assist various parties in drawing up contracts and organising art competitions. The best way to integrate art into the entire planning process is to involve an arts coordinator or a specialist in the process. Art museums often take over the maintenance of works of art in their area. The Museum Act, which was revised in 2019, nominates regional museums that are responsible for acting as experts on the built environment, providing statements and advice and participating in official negotiations.

In Finland, the works of art located in the built environment are usually financed by private funding. If a municipality owns land in a zoned area, art can be included in the plan, or there can be a separate arts programme, in which case the funding will be included in the costs of the individual construction projects in the area. There are many successful examples of this model in Finland. Many towns and cities have published art maps and brochures available at their tourist information offices and often arrange guided tours as well.

As a result of these activities, there are “open living rooms” in a number of places, where people come to meet each other and events are organised; they encourage cultural activities and add to the general attractiveness of an area.

The number of works of art located in built environments in Finland is very impressive and will continue to grow. As the application of the Percent for Art principle spreads, there will be more art in construction projects, and there already seems to be competition between the municipalities that are in favour of arts. Works of art can also improve community spirit as they are discussed before their production and then accepted in the environment. There are also examples of arts projects initiated by local residents.



Spruce tip (2012)
by Marjukka Korhonen
and her team is
located on the exterior
wall of a carport,
Vuores, Tampere.
PHOTO Aino Huovio
© Kuvasto 2015

A professional guarantees a high-quality art project

An artist and a public art expert are the professionals involved in the implementation of an art project. Both professions are highly educated in Finland.

This handbook outlines the models for financing and executing art projects by municipalities and other commissioners of art. The following sections outline the practical ways to execute an art project. In order to maintain high standards, it is essential that professionals are selected for the project who bring solid expertise to the multidisciplinary construction project.

There are different ways to choose an artist to execute a work of art. Art competitions are often used to attract new and surprising proposals for a work of art for a particular location. The competition may be an open or an invitation-only competition for specific artists. What they have in common is that they are aimed at professional artists.

There is no single definition of a professional artist, but characteristics would include training in the field, experience with previous public art projects and participation in art exhibitions in galleries and museums. The majority of professional artists belong to an artists' association. Though by no means mandatory, there is a strong tradition in Finland of artists joining their associations, which is also considered a sign of professionalism. Typically, artists are members of the Artists' Association of Finland's member organisations (MUU Artists' Association, the Association of Finnish Sculptors, the Union of Finnish Art Associations, the Association of Finnish Printmakers, the Finnish Painters' Union and the Photographic Artists' Association). Artists who work in crafts and design typically belong to Ornamo Art and Design Finland and its member organisations (Artists O and the Finnish Association of Textile Artists TEXO). The Artists' Association of Finland maintains a register and Ornamo a portfolio website, which can be used to explore artists' works.

The artist and the work can also be selected for the project through direct procurement. There is an exception in the Act on Public Procurement and Concession Contracts for unique works of art that allows the use of this practice. In the field of design, competitive tendering is an established practice.

The selection of a work of art and its creator requires specialist knowledge and versatile expertise. A public art specialist guarantees that a good choice is made and that the art project progresses as agreed and on schedule. Specialists who work in Finland, such as art coordinators and consultants, are often professionals in art, architecture or design with solid experience in and understanding of both the creative process and construction practices.

The following chapters describe the expertise of public art specialists and how artists and works of art are selected.



Artist Åsa Maria Bengtsson's *Magic Stroke* (2018) is part of the Länsiranta arts programme in Porvoo. The arts programme was drawn up by Frei Zimmer in close interaction with municipal and local artists' organisations. PHOTO Susanna Widjeskog / Porvoo Museum ©Kuvasto 2019

Arts expertise on offer

A public art expert's responsibilities include coordinating the acquisition of art in a planning or construction project as well as quality control. The responsibilities can vary significantly depending on the scale and phase of the project and on the commissioner's requirements; the specialist may find a suitable artist for a project, or even compile a regional arts programme to support the planning or construction activities. The specialist may coordinate the production of one work of art in a particular project or the integration of several works into a longterm project.

The best way to integrate art into planning and construction is to have an arts programme in place as early as possible in the process. In municipalities, experts in arts and design work in museums or other bodies in the cultural section. When the commissioner is a municipality, it is vital that the relevant offices and departments cooperate; it is easier to involve art in a project if the technical department communicates with the specialist early on in the process, at the necessity study or project planning stage, or at the street, park and road planning stage. Municipal departments need to collaborate in order for the Percent for Art principle to work, while the principle guarantees the funding of art.

If the combined expertise in a municipality is not sufficient, or if insufficient resources or an insufficient schedule are a problem, a commissioner representing a public organisation, even an art museum, should seek arts expertise from a third party. Consultancy on public art acquisitions is a new and growing business in Finland, and there are already a few companies and service providers operating in the sector. The profession is so new that the concepts and terminology involved vary. In the 2000s, public art expert worked on construction projects at least under the titles of art coordinator, art consultant and curator. It was not until the early 2000s that Tuula Isohanni, the first art coordinator responsible for a large-scale regional construction project, started working in Arabianranta, Helsinki. The first courses in public art specialist training started at the University of the Arts Helsinki in 2019. Art museums and city organisations also employ curators of public art. Independent experts offer their services to municipalities in the same way as other professionals involved in construction projects.

Arts specialists can be hired on the basis of the general guidelines concerning services requiring particular expertise as provided in the Act on Public Procurement and Concession Contracts.



Tuula Isohanni worked as an arts coordinator for the Arabianranta area in Helsinki. Here she is taking visitors to a tour in 2014. Visible in the background is part of Eeva Kaisa and Timo Berry's *Herbario* ("Herbarium", 2010).
PHOTO Miisa Pulkkinen

For a private commissioner or developer, buying arts expertise from a consultant is a great means of availing this type of service. The specialist tasks can be adapted to each project and to each phase of the construction process to ensure that the art project is part of the planning and construction operations from start to end. The public art expert brings added value to the project because they enable the commissioner and the artist to focus on their work by coordinating the various processes and by taking charge of issues such as documentation, contracts, permissions and communication between the parties. If a project does not have an arts specialist, the artist must have proven solid experience and skills.

Art, architecture and design competitions

Competitions are used to find fresh ideas and to gain positive publicity and visibility.

An art competition refers to a situation where two or more artists are asked to produce proposals for the same project at the same time. Alternatives to an art competition are an invitation-only competition for specific artists and an open competition, which is open to all artists who meet the competition criteria. Proposals for an art competition are submitted anonymously, making it possible to discover a new and even surprising artist whose artistic production has evolved in a new and unexpected way. A competition attracts interest in the construction and art project in the media and among residents, and public votes on the best proposals have become more common.

Competitions in the visual arts sector are organised in cooperation with the Artists' Association of Finland. The Association recommends that competitions for professional artists apply its competition rules. Architectural competitions apply the rules set by the Finnish Association of Architects (SAFA), while in design competitions, the partner is Ornamo. All the aforementioned organisations also provide services to facilitate the preparation of the competition programme, communications, jury work and other arrangements.

For more information:

- artists.fi
- safa.fi
- ornamo.fi

Sculptor Hanna Vihriälä's *Pohjanlumme* won the Percent for Art competition for the new Saimaa Stadium in Mikkeli. The work was completed in 2018. PHOTO Harri Heinonen ©Kuvasto 2019



Public art and the Act on Public Procurement and Concession Contracts

Direct procurement is a standard practice in art commissions. There is an exception in the Act on Public Procurement and Concession Contracts for unique works of art that allows the use of this practice. However, it is important for public authorities to note that the competitive tendering procedure referred to in the Act also applies to the artist's partners or subcontractors.

The Act on Public Procurement and Concession Contracts (1397/2016), which entered into force at the beginning of 2017, applies to public procurement. In principle, the Act is applicable when different acquisitions are paid with tax revenue. The aims of the Act include the efficient use of public funds and non-discrimination of suppliers in procurement.

The Act applies to art acquisitions when the threshold values set out in the Act are exceeded. The Act should be taken into account not only in cases of direct art purchases by public authorities but also in situations where a public authority commissions outsourcing services from an artist's partner in connection with the production of a work designed by the artist, for example.

The general rule of the Act is that competitive tendering must be arranged in all cases of public procurement. Public procurement refers to acquisitions commissioned by contracting entities referred to in the Act, such as the state, a municipality or another public authority. In practice, the Act applies to contracts commissioned and funded by public authorities.

There are two exceptions to the procurement tendering rule: the first relates to the value of the contract and the second to the conditions laid down in the Act under which the contracting entity may opt for direct procurement.

Exception 1: Procurement value

The first exception to the general rule is where the value of the procurement contract falls below the threshold values. Procurement tendering only needs to be arranged for contracts that exceed the threshold values. There are two threshold values: the lower value, which triggers the national procurement procedure, and the higher value for the EU-level procedure. Competitive tendering does not need to be arranged for contracts the value of which fall below the national threshold. The national threshold value for goods, services and design contests was 60,000 euros in 2019, while the EU threshold value was 144,000 euros and 221,000 euros for contracts awarded by

central government bodies. Contract notices exceeding the national procurement threshold value are published in the HILMA database.

Exception 2: The conditions for direct procurement are satisfied

The second exception is a situation in which the conditions for direct procurement are satisfied and there is no need to arrange competitive tendering. In direct procurement, a contracting entity selects one or more suppliers without publishing a contract notice with which it negotiates the terms of the contract.

The contracting entity may only opt for direct procurement if one of the conditions laid down in the provisions of the Act is satisfied. The conditions for direct procurement state that, in the case of acquisitions of works of art by public authorities, direct procurement from an artist is allowed. The Act defines it as follows: "the aim of the procurement is the creation or acquisition of a unique work of art or artistic performance." For the direct procurement procedure to apply in this case, the object of the contract must be a work of art or an object of industrial art, in which the artist defines the unique nature and value of the work.

Direct procurement commissions from an artist's partners

In cases where an artist has been commissioned by a public authority to design a work but third-party outsourcing services are used for the actual production of the work, the condition for direct procurement is, in practice, that it would be impossible to achieve the artistic outcome without using the artist's partner. In cases of direct procurement, the use of the artist's partner must be justified in every contract that exceeds the threshold value.

The use of the artist's partner may be justified not only by the unique nature of the work of art, but also for technical reasons or for reasons connected with the protection of exclusive rights.

A technical reason could be, for example, an exceptional new technical solution or a particular skill required for the execution of the contract. In such cases, it must be possible to demonstrate that there is no equivalent product or service that would achieve the same result. For example, it must be demonstrated that it is virtually impossible for another supplier to achieve the required level of performance or that it is necessary to use the specific know-how, tools or methods that only one supplier has.

Integrated art: artist Maija Kovari's experiences of street space planning

Artists have a lot to offer to urban and infrastructure planning. Integrated art can be used to create features in the cityscape that are not readily recognisable as works of art, but rather as interesting details. The artist and architect Maija Kovari was involved in designing street spaces in the Kyttälä area in Tampere. She thinks that the artist's work makes the space attractive and beautiful.



Maija Kovari's works show how an artist's skills can be utilised in planning projects in various ways. Kovari took part in the Otavalankatu project in the Kyttälä area in the Tampere city centre. The project has developed a teamwork model for integrated arts projects and is one of the Percent for Art pilot sites set up by the Foundation for Environmental Art. Kovari has been a member of the street design team which designs and proposes artistic solutions to be integrated into the environment. These solutions have been used to replace the more conventional street fixtures.

Maija Kovari, where can an artist's input be useful? "An artist can be the designer and producer of a work of art as well as an expert member of the design team. Multi-professional teamwork is already a standard in the design sector, and people's areas of expertise are combined to create a feasible and successful solution. An artist comes in when a space needs a unique story or identity, which makes it special for the residents of that neighbourhood and the city in general."

What is the teamwork model for integrated art projects? "In the teamwork model, an artist is an expert member of a multidisciplinary design team. The artist brings their knowledge of the creation of meanings and contents to the teamwork, as well as their knowledge of materials and forms, which differs from that of the design sector. The artist can come up with alternative solutions to problems and structures. The changes can be very small, and it is quite possible that you would not be able to tell where art begins and the other space ends. Art thus becomes an aspect of how we experi-

ence the space. When an artistic element replaces a normal structure, it also reduces the cost, thus allowing us to also use art in smaller-scale projects."

What has an artist to offer as an expert in a team? "The role of an artist in the teamwork model for integrated art is to offer ideas for materials and forms. The artist can bring new perspectives to the discussion and come up with new solutions to replace the ones in place. Through their work, artists gather knowledge of diverse and imaginative uses of materials and forms, and this knowledge can add to the knowledge that the other team members possess."

How would you describe collaborative efforts that are not aimed at producing a work of art? "These efforts result in a space where the artist's input does not manifest itself as particular artwork. If project partners decide in advance that the project does not necessarily produce an object that could be identified as a work of art, the collaboration can really open up interesting opportunities."

An artist can be hired to the design team to throw ideas around and the team can then work on the ideas. The outcome may be a solution where the artist's input is so well integrated as to be indiscernible. The artist's contribution could be, for example, the introduction of new techniques or materials into the discussion, which can make the space more interesting and more beautiful. Still, the final product is not a work of art.

This is not a problem if people find the space more interesting because of the artist's contribution. The main thing is to offer new perspectives and options. The teamwork model aims to replace or integrate the structures created by the artist into the structures to be built. This type of integration has several advantages even if individual works of art have and will have their place in public spaces."

How can an artist's input benefit infrastructure projects? "Roughly speaking, infrastructure projects cover all public open space between buildings. These projects can be large-scale road projects or small squares or streets. The scale of the infrastructure project determines the conditions for artwork. If a work of art is placed along a road, people must be able to see it while driving past at 100 kilometres per hour, while people can take their time to closely study a work located in a pedestrian area."

The teamwork model is particularly suitable for infrastructure projects since they require collaboration between large numbers of experts in different fields. A professional artist is a natural addition to the team when a space needs a unique appearance or a new kind of thinking."

Where and how is the Percent for Art principle applied in Finland?

The development of the Percent for Art principle in Finland

The idea of the Percent for Art principle was first discussed in Finland in the 1930s. The Percent for Art principle was an international trend, which was significantly boosted by US President Franklin D. Roosevelt's New Deal programme. Its aim was to revitalise the US economy during the depression, and one measure was to provide employment for professional artists in public building projects. The one-percent rule was introduced in Sweden in the 1930s, and the Public Art Agency Sweden was established in 1937 to promote it.

In Finland, the Percent for Art principle was first discussed in Parliament in 1939, when the budget included the principle to be applied for the artistic decoration of significant public buildings. The idea of the principle had thus landed in Finland, but its application was delayed due to WWII.

In the 1950s the Finnish Government set up the Finnish State Art Commission with a view to decorating public buildings with artwork.

In the 1960s, the recommendation to apply the Percent for Art principle was approved by councils in towns such as Hyvinkää, Jyväskylä, Kemi, Kuopio, Oulu and Tampere.

In 1981, the association of Finnish cities recommended that municipalities introduce the principle, and more than forty of them made a decision to apply the principle in the 1980s and 1990s. The recession in the 1990s stopped the progress of the schemes.

The 2000s saw a revived interest in the principle. The Percent for Art principle has been mentioned in three successive government programmes: Prime Minister Jyrki Katainen's 2011–2014 programme (Prime Minister Alexander Stubb 2014–2015), Prime Minister Juha Sipilä's 2015–2019 government programme and Prime Minister Sanna Marin's (Prime Minister Antti Rinne 2019) 2019–2023 government programme. Sipilä's government programme extended the application of the Percent for Art principle to social and health care as well as to artistic disciplines other than visual arts, and Rinne's programme also emphasises the application of the principle in construction projects.

The Percent for Art principle steering group and its recommendations

The Ministry of Education and Culture set up a steering group for 2015–2017 to look into how to promote the Percent for Art principle. The steering group comprised representatives from key government departments as well as public organisations and visual arts organisations. The task of the steering group was to support and guide the promotion of the Percent for Art princi-



Artist Timo Vaitinen's *LXD* (2017) in the Sakarimäki schoolyard is one of the latest Percent for Art acquisitions by the city of Helsinki. It belongs to the HAM – Helsinki Art Museum collections.
PHOTO Maija Toivanen / HAM

ple, to consider incentives and controls for the application of the principle in public construction projects, to explore research data on the impacts of the principle, and to gather experiences and good practices from projects that integrate art and construction.

The steering group issued a total of 12 recommendations to promote the Percent for Art principle in Finland. The recommendations are divided into five sections: 1. government activities; 2. zoning and town and construction planning; 3. the private sector; the construction industry and construction companies; 4. the training of public art experts; and 5. research and communications. The recommendations suggest measures such as setting up a new governmental organisation for public art, similar to those in the other Nordic countries, including art in municipal and urban strategies, the use of professional art experts in government-funded art projects, higher education for art experts as well as regular research into and communications about the Percent for Art principle and public art.

Several of the recommendations have been out into practice. The practices in the Percent for Art principle development programme by the Arts Promotion Centre Finland have been established as permanent operations, and the centre offers advisory services in issues related to the principle and public art. Training for specialists in public art started at the University of the Arts Helsinki in 2019. Several Finnish cities have developed public art strategies as part of or as a supplement to their general strategy. The Building Information Foundation is developing a comprehensive database of artists that can be used when selecting an artist and public art expert or coordinator.

Arts Promotion Centre Finland grants

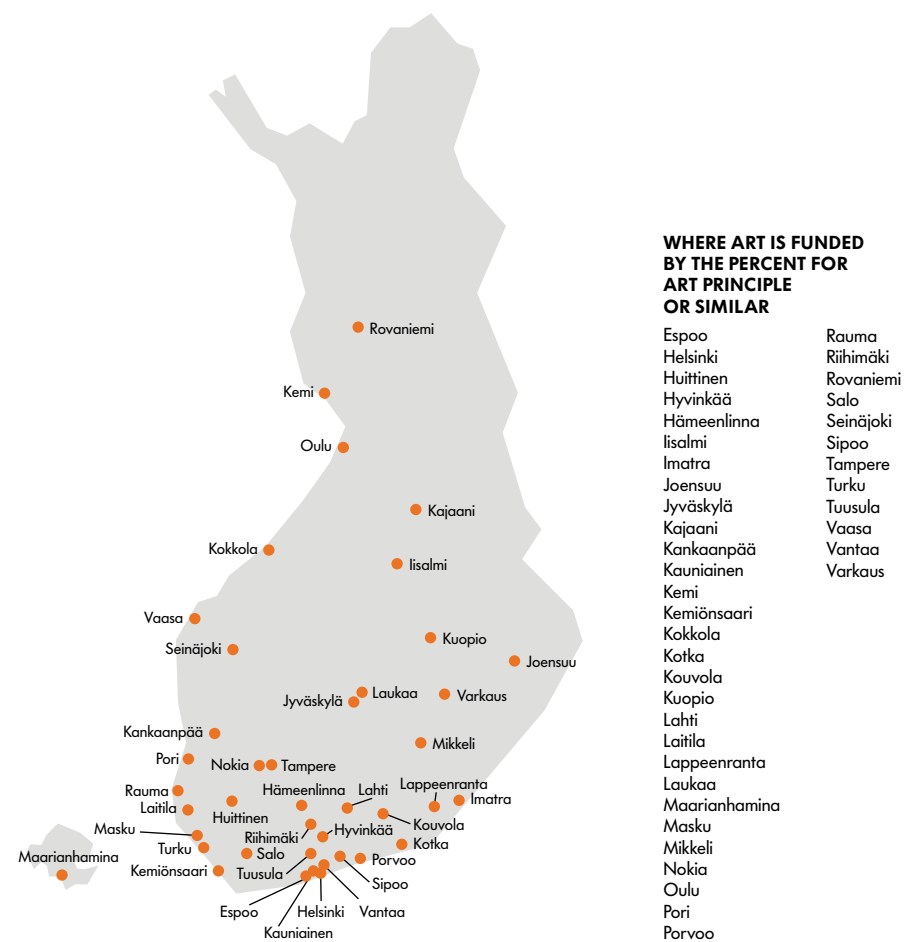
In 2014, the Arts Promotion Centre Finland (Taike) launched a Percent for Art principle development programme that had a twofold impact: through state grants and through expert support from regional artists. The programme involved close collaboration between the Ministry of Education and Culture and organisations in the visual arts sector. The fixed-term programme ended in 2018, but the outcomes were so positive that the grants and expert services were continued as part of the public art advisory services.

A total of 73 projects have been awarded grants over a six-year period. The most typical are municipal nurseries, schools and educational institutes, as well as hospitals and health care facilities that have an arts programme. Private art projects have also been supported. It has also been possible to apply for grants for the restoration of old works of art, but there have been very few of these projects. Many of the art projects implemented with the help of the Taike grant have been the first Percent for Art projects in their areas. The prerequisite for a grant has been for the developer to bear at least 50% of the direct costs of the artwork, which reinforces the commitment of the municipalities and other partners.

Big cities in Finland are committed to the Percent for Art principle

The Finnish Foundation for Cultural Policy Research – Cupore – conducted a study of the application of the Percent for Art principle and public art procurement models in the 20 largest cities in 2012. The report was used as a preliminary study for the Ministry of Education and Culture’s 2013 publication *Taidetta arkeen – ehdotus valtion keinoiksi edistää prosenttiperiaatetta osana julkista rakentamista*. The report shows that Helsinki, Hämeenlinna and Oulu were the cities that systematically followed the principle in the early 2010s. Joensuu, Kotka, Kuopio, Mikkeli, Rovaniemi, Salo, Turku and Vaasa followed the principle to varying degrees, while Espoo applied it in large construction projects. In their replies, Lahti, Lappeenranta and Kouvola indicated that they did not apply the principle at all. Jyväskylä, Pori, Seinäjoki and Tampere gave answers that were ambiguous.

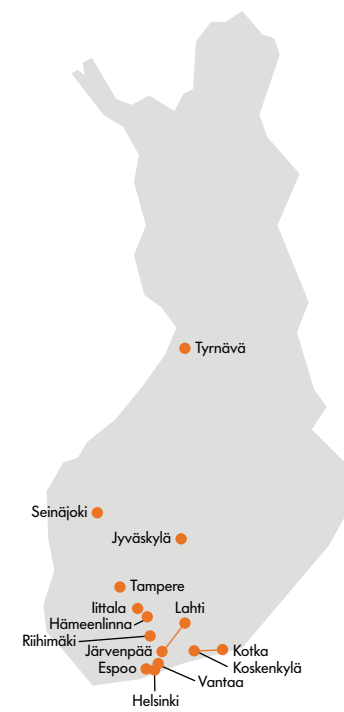
The situation has changed over the past five years. Many cities that apply the principle to varying degrees have developed systematic principles for public art or have undertaken large and significant public art projects.





CITIES AND MUNICIPALITIES WHERE ART PROJECTS HAVE BEEN CARRIED OUT WITH TAIKE FUNDING 2014–2019

- | | |
|--------------|---------------|
| Espoo | Maarianhamina |
| Eura | Mikkeli |
| Helsinki | Nokia |
| Hyvinkää | Nurmes |
| Iisalmi | Oulu |
| Imatra | Outokumpu |
| Inari | Pori |
| Joensuu | Parvoo |
| Jyväskylä | Rauma |
| Kajaani | Riihimäki |
| Kangasala | Rovaniemi |
| Kankaanpää | Seinäjoki |
| Kemiönsaari | Sipoo |
| Kerava | Sodankylä |
| Kokkola | Somero |
| Kontiolahti | Tampere |
| Kouvola | Turku |
| Kuopio | Tuusula |
| Laitila | Uusikaupunki |
| Lappeenranta | Vaasa |
| Laukaa | Varkaus |
| Luvia | Vesilähti |



EXAMPLES OF INDIVIDUAL INFRASTRUCTURE PROJECTS APPLYING THE PRINCIPLE

- Helsinki metro
- Asemanranta, Hämeenlinna
- Iittala Art Station
- Ring Rail Line, Vantaa
- West Metro, Espoo
- Works of art on the Järvenpää-Lahti stretch of Highway 4
- Riihimäki roundabouts and station area
- Seinäjoki station area
- Rantaväylä tunnel in Tampere
- Tampere tramway
- Tyrnävä roundabout
- Road aesthetics on the E18 motorway between Kotka and Koskenkylä



COMPLETED AND PLANNED ART NEIGHBOURHOODS IN FINLAND

- | | |
|--------------------------|--------------------------|
| Helsinki, Arabianranta | Lohja, Hiidensalmi |
| Helsinki, Kalasatama | Pori, Karjaranta |
| Helsinki, Toukoranta | Porvoo, Länsiranta |
| Joensuu, Penttilänranta | Sipoo, Nikkilä |
| Hämeenlinna, Asemanranta | Tampere, Vuores |
| Joensuu, Penttilänranta | Tuusula, Rykmentinpuisto |
| Jyväskylä, Kangas | Vantaa, Aviapolis |
| Kankaanpää Art Circle | Vantaa, Kivistö |
| Kuopio, SaaristoGalleria | Vantaa, Leinelä |
| Lahti, Ranta-Kartano | |

Joensuu has implemented an ambitious arts programme in the Penttilänranta area, which serves as a reference for other cities. Kotka has compiled a comprehensive visual arts programme, which was completed in 2018. The programme emphasises the reinforcement of the principle, and the city systematically builds its significant collection of public art, the Sculpture Promenade. Mikkeli published an extensive public art programme in 2018, which suggests a number of cross-departmental and financial development activities to integrate art into construction projects. In Rovaniemi, the private organisation Osuuspankki implements an arts programme in its new building, and art is procured for the extension of the Lapland Central Hospital on a percent basis. Turku University of Applied Sciences' new campus has a public arts programme, which will build a significant collection of public art. Espoo's principles of public art were drawn up in 2019. The National Institute for Health and Welfare's TEAviisari for municipalities shows that 27%

of municipalities in Finland (in 2019) have taken a decision on the Percent for Art principle.

Of the cities that had not committed to the principle or only applied it rarely, Lahti has drawn up its first regional arts programme, Lappeenranta has incorporated art in hospital construction projects and Kouvola in the Housing Fair area. Large-scale and exemplary artistic projects have been carried out in cities where public art was acquired by varying practices at the beginning of the decade. In Jyväskylä, the emphasis is on the percent for culture programme in the Kangas area. Pori's large-scale art projects in recent years have included the compilation of the Satasairaala art collection, the

art acquisitions for the main health centre in connection with its renovation and the Karjaranta Housing Fair area. Seinäjoki is developing its public art practices as part of the Yhteiskuntataiteilija ('social artist') activities in the Growth Corridor Finland area, which is the responsibility of the city of Riihimäki. Tampere's public art principles, drawn up in 2017, guide the acquisition of public art in the long term.

Decisions in principle, debate and willingness to invest in art

Some Finnish municipalities agreed on the application of the Percent for Art principle decades ago, but for some reason they have not followed it or they have abandoned it, usually for financial reasons. Many of these municipalities have recently re-adopted the principle or have at least had a debate on the subject. Iisalmi, Kokkola and Kuopio, Imatra, Kemiönsaari and Laukaa are among these towns. Kuopio, for example, approved a programme (Valon kaava) in 2019 that includes a lighting, arts, design and culture programme. Dozens of new municipalities and cities have committed to the Percent for Art principle, or have at least applied it in individual construction projects. An interesting application of the principle was developed in Joutsa in 2018, when it was decided to use one percent of the municipal surplus revenue to obtain works of art. Art is becoming established as part of the Housing Fair, as exemplified by the arts programme of the Rykmentinpuisto in Tuusula, which organises the 2020 Housing Fair, and the art designed for the Hiiden-salmi area in Lohja, where the fair will take place in 2021.

There are also cities in Finland where no decision has been taken on the principle, but where art is procured using methods that resemble the Percent for Art principle – at least if the principle is broadly understood to mean municipal decisions to finance and procure public art. In Vantaa, for example, the principle was followed systematically until 2003 and has since been used on a case-by-case basis. Leinelä and Kivistö have extensive and high-quality art plans. Vantaa Art Museum Artsi specialises in street art, which has been incorporated in several sites, especially in Myyrmäki. Large art projects are also carried out in Länsimäki and Aviapolis, for example. In Vantaa, art is acquired not only for new construction projects, but also in connection with the development of old areas. Examples of this are the art complex in the centre of Tikkurila and the public art concept for Koivukylä, which was drawn up in 2017.

Kankaanpää Circle of Art and the Sculpture Promenade in Kotka are especially well-known for their extensive collections of public art. The Circle of Art is a collection of more than a hundred works spread across the city. The city, Kankaanpää School of Fine Arts and the art association are responsible for compiling the collection. Visual arts are a regional policy factor in Kankaanpää, and, thanks to local activism, there is an art school as well as a significant and international collection of public art.

The development of public art in the 2010s will continue to follow the Percent for Art principle, which is a relatively straightforward model for

financing public art. New methods of financing and acquiring art draw on the successful outcomes of the principle, though practices are also developed, particularly emphasising cross-departmental collaboration and private funding. Public art programmes are binding in terms of the acquisition of art to the many sectors of municipal administration that are involved in art procurement.

Practices linked to zoning and plots also bind private developers and construction companies to the integration of public art, and in many cases, various methods involving residents have also been put to use.

Future developments of public art

With the advent of the 2020s, it can be said that a lot of public art is procured in Finland using very sophisticated and versatile methods. Popularity also brings challenges related to ensuring the high quality of art and acquisition processes in the future. Several cities have set up multi-professional and interdisciplinary committees or steering groups to support the procurement of art, and their work as part of urban planning and management needs to be further established. Expertise in public art needs to be emphasised. Art professionals follow and understand the renewal and evolution of art forms. This knowledge must be put to use to ensure that public art meets high standards and is as interesting as contemporary art and any other form of visual arts.

Attention should also be paid to the life cycle of public art. Street art, an art form that is a growing trend, challenges the idea that works of public art are inherently permanent. Similarly, construction projects incorporate temporary works and, by expanding the Percent for Art principle, performing arts events. Permanent public works of art require maintenance, and the practices governing responsibilities are still rather patchy in Finland. Decaying works of art are an aesthetic problem and also a potential safety risk if their life cycle has not been fully thought through.

Finnish public art is, of course, linked to international developments. The Nordic countries and Estonia, for example, have official, binding and well-established practices and responsibilities concerning public art. The state's commitment to the Percent for Art principle is an issue that, according to the steering group's final report, has room for improvement. Internationality is also associated with artists and arts. In Sweden, for example, many artists' databases for construction projects are open to all professional artists. In Finland, the artists creating public art are mainly Finns, and it is desirable, of course, for commissions to employ highly-qualified professionals who live in Finland. There are also many artists from other countries working in Finland, and the opportunities offered to them should be considered in various ways, such as the languages used in projects, so that artists who do not speak Finnish are able to offer their talent. Finally, it is conceivable that opening up public art to international forums would create new contacts and job opportunities overseas for Finnish artists.



Aalto University was the first university to commit to the Percent for Art principle in its construction operations. Gloria Lauterbach's artwork *Kreutzstrasse* (2018) is part of the Aalto University's art collection. It is located in the School of Arts, Design and Architecture building, Väre, in Otaniemi campus. PHOTO Mikko Raskinen / Aalto University

Art in building projects – experiences

Architect and Doctor of Arts Laura Uimonen surveyed the views of the construction industry on the use of art in the Percent for Art project survey conducted by Ornamo in cooperation with the Confederation of Finnish Construction Industries in 2015. The following is a summary of the results of the survey.

Background to the survey

Representatives of the construction industry were asked to give their views on integrating art into construction projects in a survey conducted by the Finnish Association of Designers Ornamo and the Confederation of Finnish Construction Industries RT. The survey was part of the Percent for Art project funded by the Ministry of Education and Culture. In the survey, art was defined as visual arts, such as sculptures, wall paintings, uniquely shaped building elements and completed art projects carried out with the community. The respondents were commissioners, developers and designers as well as representatives of the private sector and the municipal sector.

A link to the webropol questionnaire was sent by email to commissioners and developers in the RT newsletters and to designers and interior architects in the Finnish Association of Architects and SIO newsletters. The questionnaire was also available on the Architecture Information Centre Finland website. In municipalities, the questionnaire was sent to staff involved in art commissions and to technical, educational and cultural departments. The educational and cultural sectors were included in the survey because they often act as commissioners in school, library and recreational construction projects as well as in art projects. The questionnaire was also sent to provincial artists with experience in art projects, art museums as well as main developers.

109 professionals from construction and cultural sectors filled in the questionnaire. Most respondents were people with experience in art projects, those involved in commissions in the municipal educational and cultural departments. 63% of the respondents had experience in art projects, and 15% had a little experience and wanted to learn more about them. 74% of the respondents work in the public sector and 26% in the private sector. Of the respondents, 60% were involved in commissioning, most of them in public sector educational and cultural organisations. 25% of the respondents were designers and 15% developers.

The survey consisted of statements (e.g. “art raises the value of a property or a residential area”), with answers to be given on a scale from “strongly agree” to “strongly disagree”. The format of the questionnaire and some of the questions were the same as in the survey that explored Finns’ views on

art in public spaces (Kansalaisten käsityksiä taiteesta osana arkiympäristöä ja julkisia tiloja, 2014) conducted by TNS Gallup. The statements aimed to provide various partners with information about the views gathered during art projects. The survey studied the respondents’ opinions about the statements and also aimed to identify the questions that would need to be focused on in future projects and the elements in which people would need more information and training. Private-sector partners in particular (57%) said that the survey provided new information and ideas and that they feel as though they need more information about art projects. The respondents were given the opportunity to speak about their own reference projects and best practices, and this was done by 54 respondents.

Commissioners’, developers’ and designers’ views of the economic impact of art in construction

We should consider arts from the economy’s perspective when art is to be part of everyday environments such as residential buildings, hospitals, schools, libraries, streets, squares and roads. It is clear, however, that the real value of art cannot be measured in monetary terms because the purpose of art is to arouse emotions and create experiences. Along with other purposes, art is used to add economic value particularly in the case of residential buildings, but this value is difficult to predict.

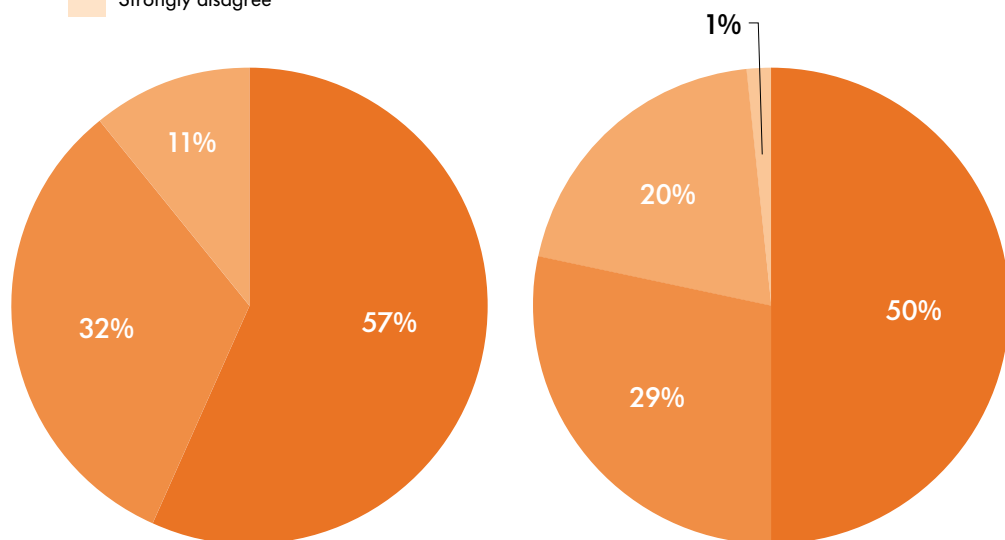
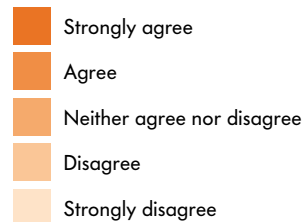
The Percent principle is exactly that: a percentage of the total construction budget spent on art. The money allocated to art is usually a maximum of one or two percent of the budget, which is the same as the normal cost variation in construction projects. From the viewpoint of cultural policy, it should be noted that public works of art are large and significant projects in the economy of art. For artists, art projects are opportunities to develop their skills in new fields and have their work made available to more people. It has been found that even a single public art project can have a significant impact on an artist’s career.

Art’s monetary value is often determined over a long period of time. According to professor Janne Pihlajaniemi’s recent study, Art Nouveau with its rich variety of sculptures is the most valued architectural style in terms of apartment prices. The style created by architects and artists in close collaboration over a hundred years ago is still highly valued.

Does art boost property prices?

Can art attract new residents, businesses or visitors to an area?

The survey managed to gather important information from construction and culture sector partners who had prior experience of completed or ongoing construction projects using art elements. A quarter of the respondents said that artwork had increased a project’s value. The survey revealed that the economic impact of art in construction projects is not yet widely known since more than half of the respondents did not know if art had offered any economic benefits. There is no exact data available to confirm whether art raises the price of apartments or other spaces in Finland.



Art projects have been a positive experience (the business sector), n=37

Art projects have been a positive experience (local authorities), n=70

55% of the respondents thought that art has increased people's willingness to buy and the attractiveness of an area and has possibly reduced vandalism in an area. Art supported marketing efforts as 67% of the respondents used works of art in marketing and said that the media reactions to art projects were positive. Almost all respondents (96%) considered art as one of the quality factors that help an area or a building to stand out and be unique.

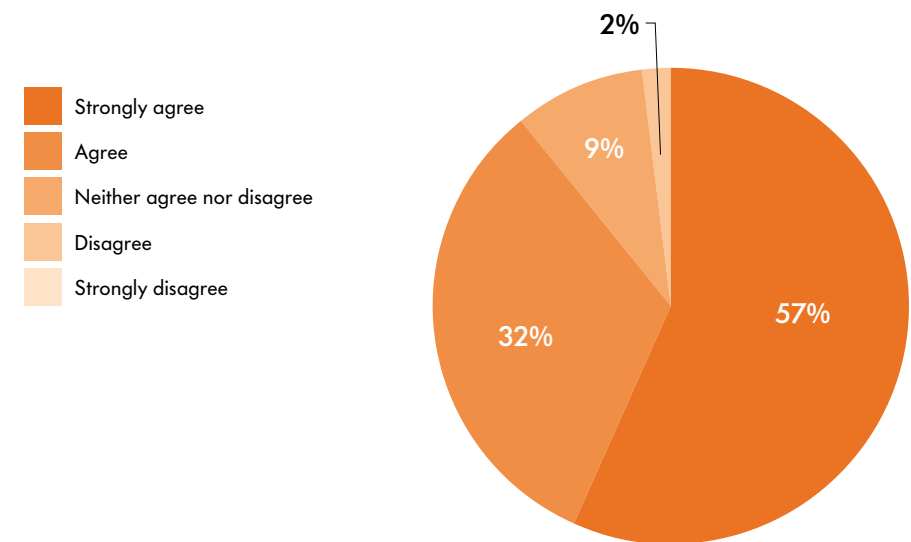
More than 80% of the respondents said that customer feedback relating to art has been positive, and 60% of customers would like to see more works of art. The replies support the results of earlier studies of art's ability to raise the prestige of an area. Half of the respondents said that they had consulted customers or users in the selection and placement of works of art in their projects. Residents' participation in art projects has achieved good results in many instances. For example, the art project in Vuores, Tampere also covers the organisation of cultural activities in the new neighbourhood, and a working group made up of local residents was set up in the area.

How much does it cost to integrate art into a construction project?

The costs of an art project consist of various items: the art competition that may be organised, hiring an art expert and the artist's fees as well as costs re-

lating to the work itself, such as foundation, installation, lighting and shipping. The total cost related to art is lower if the art project is started during the construction project instead of acquiring the artwork for a completed building. Savings can be achieved in the choice of materials and in lighting and installation costs as well as in shipping. There are also examples of where the artist's ideas have made it possible to create cost-effective solutions by changing materials or, for example, by replacing an expensive suspended ceiling structure with paintings. One example is the cooperation between the city of Tampere and Ramboll. The partners are designing and executing a street repair project where artwork is considered an element of the street fixtures also in financial terms. In other words, they are not funded as a separate project. The artist and architect Maija Kovari is a member of a street design team in the project which is one of the pilot sites in the Percent for Art project.

The developer or commissioner often arranges coordination of the artwork as a consultancy service if the company or the public-sector commissioner does not have any previous experience in the implementation of an art project. 44% of the respondents said that an art consultant provided added value to a project by guaranteeing better quality and by taking care of the budget, of the schedules and of the contracts. Art consultants (art specialists, art coordinators) are familiar with both the construction and the art sectors: they can find interesting locations for works of art and can propose suitable artists and works of art for a particular project. The range of artwork has very quickly broadened with traditional sculptures and paintings now being accompanied by works utilising light, sound, photography and even motion.



Art raises the value of a residential area and/or of a property

Art projects professionals from commissions to contracts and from zoning to maintenance

Art projects are carried out by an increasing number of professionals. They can be art specialists in multinational construction companies, universities or small consultancy agencies, or they can equally be officials in municipal offices or art museums. The partners come together in specialist groups and projects. Art projects are carried out in hospital districts and in development projects for areas of different sizes. Communities and residents have been invited to join many projects.

According to the survey, 21% of selections of artists are made in working groups, 15% are made at art museums and 20% are made by an architect or by an interior architect. Educational or cultural departments make 10% and technical departments 8% of selections. Selections are also agreed on by cultural funds, project managers, provincial artists, the sponsor's representatives, councils, construction committees, owners and representatives of construction companies, cultural organisations as well as managers and producers in cultural organisations. Art competitions are also used in the selection process.

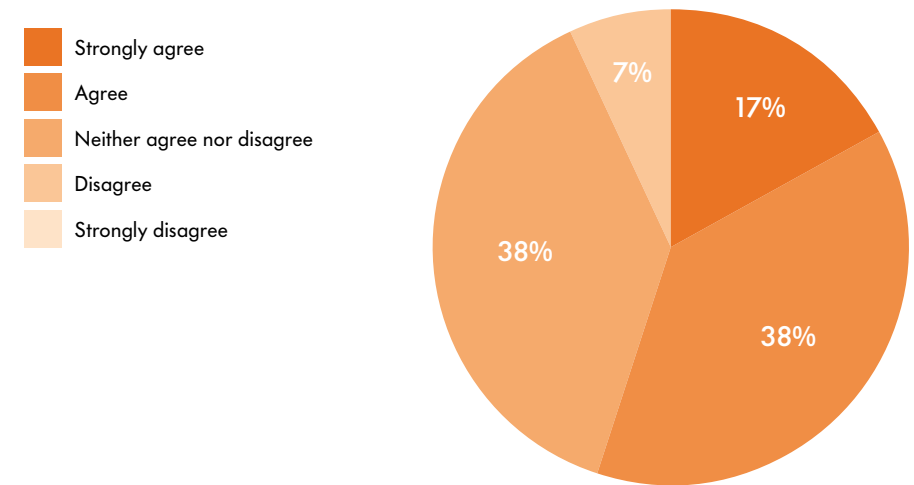
Tuli ja Sade ("Fire and Rain"), the ventilation pipes for the new tunnel in Tampere based on Jan-Erik Andersson's winning proposal, are a project that gives an idea of the scope of collaboration in an art project. The tunnel project was commissioned and constructed by an alliance of five partners, and it is said that an average of 300 people worked on the site.

Even though the survey did not include state-owned companies acting as commissioners, it became clear from the comments that state organisations' examples and ability to commit to the Percent for Art principle in their art acquisitions for public construction projects is considered essential.

Zoning

Integrating art into construction projects has been part of urban development in Finland for decades, with the best-known example being the Arabianranta area in Helsinki. The City of Culture projects in the 2000s acted as a catalyst for regional development and some municipalities, such as Mänttä, decided to focus on their artistic image. Planners have been involved in numerous projects such as the multidisciplinary team in the Vuores area in Tampere and the development of the Kangas area in Jyväskylä. The City of Jyväskylä signed an agreement on the implementation of the Percent for Art principle in Kangas with the developers Skanska, YIT and Jyvä-Parkki in 2014. According to the principle, 1% of the sales price of the land, land use fees and construction costs is to be spent on art and cultural events in the Kangas area.

Zoning is, however, closely regulated, and introducing new activities raises questions. One official from a planning department commented: "I wish there were clear guidelines for the planning department and for the technical department concerning the Percent principle and the different ways in which it can be implemented, funding opportunities, contractual issues and so on."



An art project has brought indirect economic benefits (visibility, willingness to buy, brand, area's prestige, decreased vandalism), n=87

Commissioners and developers

Partners in the arts sector are not sure who should be approached when offering artwork or an artist's input for consideration in a particular construction project. Construction sector professionals and developers interested in art should be involved in the development of practices in this field. Commissions come from state, regional and local administration as well as from businesses, depending on what is being built. The boundary between the private and public sectors is no longer very important, as public-owned companies together with private companies are responsible for buildings and infrastructure. Construction projects also include telecommunication networks, clearing of sites and catering for special areas and use groups. They are divided into numerous subareas which almost invariably affect each other.

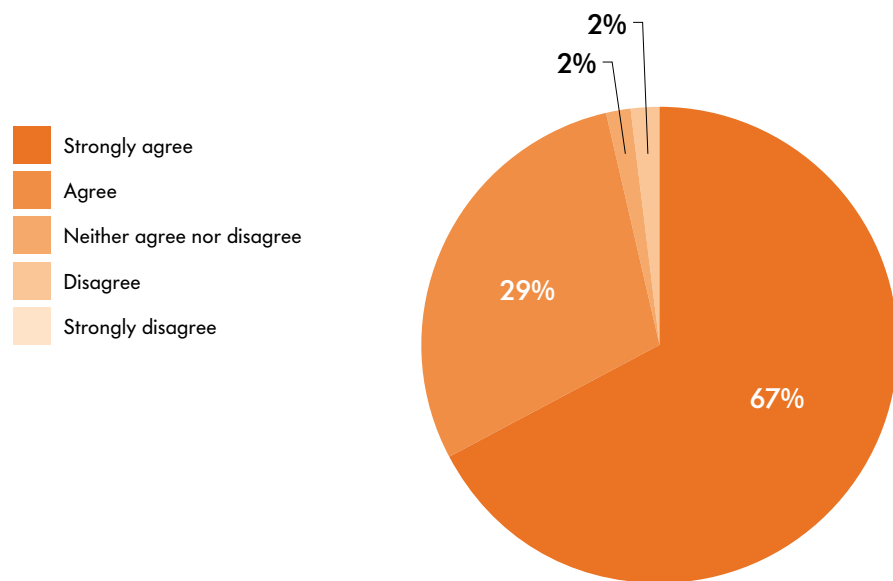
Integrating an art project into a large-scale project requires will and vision on the part of the initiators, but experienced commissioners are familiar with art projects and their established practices. More than half of the business sector respondents said that art is part of their corporate strategy, corporate social responsibility programme or quality system. As many as 70% of the companies surveyed have a nominated person with art or design skills.

The survey highlighted, though, the fact that it is commissioners who need more information and expertise in order to launch art projects. 84% of the respondents said that commissioners need support from an art consultant or provincial artist in the implementation of an art project, and according to 67% commissioners do not have any experience in applying the Percent principle in spatial programmes.

Artists, art consultants and working groups

A majority of the respondents rated artists' skills as good. Artists were considered professionals and their artwork of high quality. Respondents said that art projects had progressed within their budget and schedule, and agreeing on the work had been smooth. The cooperation between an artist and designer was mainly considered fruitful. 60–85% of the respondents strongly agreed with the statements, less than 10% agreed and the others were unable to express an opinion on artists' skills. Artists' knowledge of materials, especially of materials used outdoors, received negative feedback. It would be possible to agree that unique works of art are only displayed for a certain period of time, particularly in cases where the material's durability cannot be tested in advance. Similarly, the need to update the technology used in light installations should be considered in their budget in advance.

Art coordinators have expertise in both construction and visual arts. They often have extensive experience or are trained both as architects and artists, which is the case with Tuula Isohanni, who was in charge of the Arabianranta project, and Kaisa Berry, who was involved in the art programme of the Rykmentinpuisto project. Coordinators, however, do not normally create art, but their artistic competence relates to the selection of the artists, while an architect's expertise focuses on choosing sites and techniques. A consultant or coordinator can create an art programme or concept for an area, which can be implemented in large-scale art projects that span a number of years. 59% of the respondents said that involving an art consultant or specialist has improved the implementation of an art project. Coordination was shown to have been particularly beneficial in regional projects



Art is a quality factor that helps an area or a building to stand out and be unique, n=110

where the life cycle of a project from design to implementation may take years.

The role of the artist may be considered close to that of the designer, as they are both creators of visual and spatial ideas, narrators of visual stories or explorers of the spirit of a place. Artists' ideas are now more often put into practice by subcontractors, i.e. technical producers and art fabrication companies.

Working groups have been established for art projects in larger cities to combine expertise in various fields within city departments, and the group can seek additional skills from consultants and project designers. This comment from the survey well describes the established practices: *“Practices related to public art projects have been established over the years. Even if the process is constantly improved and updated, its core has remained unchanged, and this applies to meeting and operations practices as well. Working groups are responsible for serving as a safety net for each artist/designer. In our operations we emphasize the importance of the cooperation, and we respect all partners within our organisation.”*

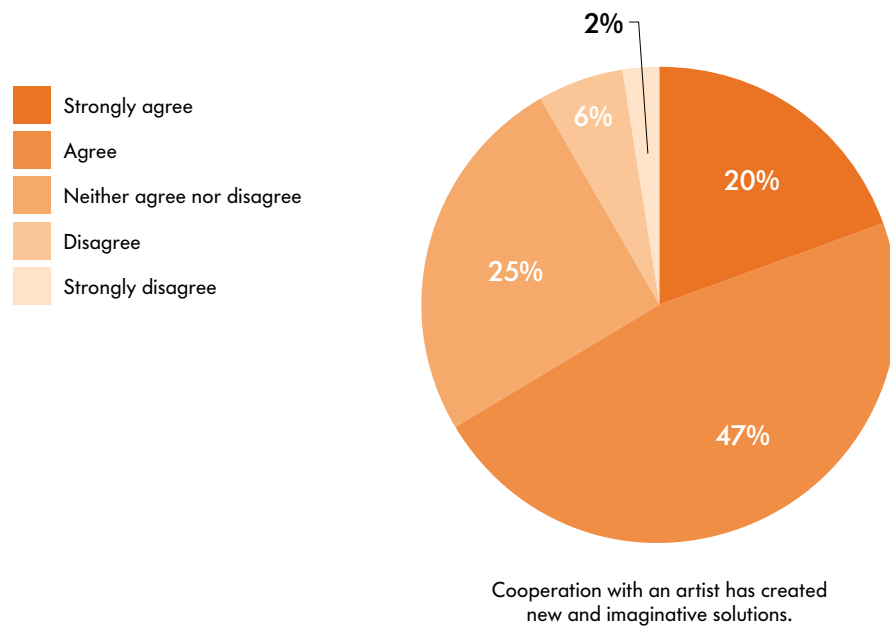
Designers

Questions concerning the role of design and the designer were answered by commissioners, developers and designers themselves. In the survey, “designer” referred to the architects, interior architects and designers who work in construction projects. An architect's job description can cover land use planning to project management, commissioner tasks to master or detailed planning. The survey was based on the premise that the designer is responsible for the aesthetic objectives and decisions of a construction project. In this sense, an art project requires the integration of architecture and fine arts, which can be carried out in various ways.

According to the survey, more than 90% of the respondents saw the designer as a coworker, and 79% thought that the designer was the right person to introduce the artist to the project and the site. 67% said that collaboration between the designer and the artist creates new and imaginative solutions. 85% of the respondents either agreed or strongly agreed with the statement that an art project can increase the quality of architecture.

Contractors, site supervision and maintenance

Coordination, monitoring and quality control are often the most difficult elements of the execution of an art project, especially if there are communication problems. The survey responses show that the collaboration between designers and artists tends to run smoothly, but that problems appear in the contracting stage when the work of art is installed into the structures or when the artist is working on the construction site, painting a surface, for example. Several contractors and subcontractors work on buildings, public areas and roadworks. A work of art usually needs a foundation, lighting and possibly other technology requiring the main contractor's expertise and cooperation. A comment from the survey: *“Cooperation is smoother in the planning phase than in the execution phase. In addition to architects, the Percent for Art principle should be introduced to contractors, site managers and property managers.”*



Based on the survey, it seems that problems in art projects lie in the launch as well as in the final stages and maintenance. Launching an art project requires skills, resources and support. In addition, the principles of cooperation should be shared with main contractors and subcontractors. Information about works of art is needed for their maintenance. Property management companies, which are often responsible for maintenance, are new partners in art projects. Training will need to be provided to contractors, subcontractors and site managers as well as to maintenance and property management companies.

The progress of the Percent for Art principle based on the survey

Goals achieved

- Information about the principle has reached businesses and local government bodies
- The Taide rakennushankkeessa manual is quite well-known
- Provincial artists' support has been important to projects
- With the support of the Arts Promotion Centre Finland and the Percent for Art project, new partners have carried out art projects
- Partners in art projects have been able to build networks and to compare their experiences in training sessions and events
- Training has improved artists' skills in construction-related art projects
- Advice on contracts and contract templates have been found useful

Possible goals for the future

- To train commissioners, contractors and property managers
- Peer training: pilot site partners and companies to offer training, benchmarking
- Art fabrication training for art project contractors
- Successful projects help companies in their export operations
- Further development of skills related to contracts and financial questions
- Combining the skills of artists, architects and designers and the development of a network

The challenge of applying the Percent for Art principle in difficult economic conditions

Art-related practices have already been well established in some large municipalities and construction companies, and expertise can be found in their own organisations. The attitude towards art projects was generally positive: 89% of the respondents in businesses and 79% in municipalities thought that art projects had been a positive experience.

The aim of the project to establish the Percent principle as part of the construction culture in Finland seems to have been achieved especially in businesses despite the economic conditions. Based on the survey, it seems that the business and municipal sectors are familiar with art projects, and projects have been carried out in different parts of Finland. The local government sector, however, needs more information about the reference sites and other partners in the arts sector, as only half of the respondents knew of any of these in their own area. More support seems to be required in the decision-making in municipal and provincial offices concerning the Percent for Art principle as it appears that the principle is still abandoned easily. Art programmes have not gained ground in municipalities and regions; only 30% of these respondents have a plan for using art despite the fact that more than 60% of the respondents have experience in art projects. A lack of financial resources and a lack of willingness to commit to long-term projects are still obstacles to the establishment of the principle by municipalities.

Businesses and local authorities have had the opportunity to apply for financial support for their projects from the Arts Promotion Centre Finland (Taike), and pilot projects have been carried out in different parts of Finland as part of the Percent for Art project. 20% of the respondents received support for their projects from the Arts Promotion Centre. In small municipalities, support in the form of funding and information from the Arts Promotion Centre and from the Percent for Art project was considered vital for launching and executing art projects. Some respondents said that their project would not have been viable without this support.

Planning departments and decision-makers in municipalities, in particular, require training in construction practices

- 85% of partners in the private sector and 84% in the public sector think that the construction industry needs additional training in art projects
- 53% of the private sector respondents and 43% of the public sector respondents need more information about art projects
- 56% of the respondents in the private sector and 40% in the public sector are willing to share their expertise with others through training and benchmarking practices

In the 2000s, efforts to promote public art have mainly focused on offering training to professionals involved in projects. According to the survey, there is need to provide more training to commissioners. This is partly a question of communication since a lot of information is specifically produced for commissioners. Training should be directed to municipalities because the survey found that their representatives are not as familiar with art project practices, reference

sites, art consultants and the Taide rakennushankkeessa manual (2014) as those in private companies.

In the future, it will be policy-makers who need information about using art in construction projects. Administrators and officials in technical and planning departments also expressed a wish to receive more information about art acquisition contracts and funding opportunities. Further goals include targeting information and training also to construction supervisors, site managers and contractors, and instructions on the maintenance of works of art to the property sector, property managers and maintenance companies.

Further studies on art's economic impacts are required

I think that the future challenges will include exploring the effects of art on construction economy and the effects of art competitions as well as finding out if residents are happy with the art in their neighbourhood or property. Research collaboration with construction companies is essential in order to ensure that the studies are useful to the partners in the field.

- 54% of the respondents cannot say if the art project benefited the project financially
- 38% of the respondents cannot say if the art project had any indirect benefits: visibility, willingness to buy, brand, the area's prestige, reduced vandalism
- 42% of the respondents cannot say if having an art coordinator involved in the project created any added value (efficiency, quality, schedules, contracts)
- 54% of the respondents cannot say if organising an art competition created any added value

In addition to economic impacts, it would also be advisable to study how art is appreciated among the public so that the risk of diluting the artwork's content can be avoided if it is only valued using economic indicators. Since the property sector surveys customer satisfaction systematically, it would be possible to conduct this kind of survey in collaboration with partners in the sector.

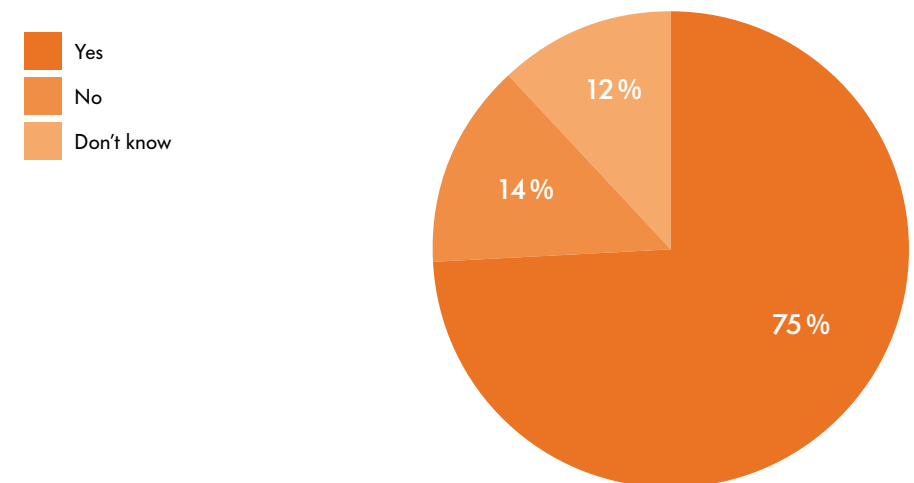
Surveys: Finns want to see art in their everyday environment

Public art is strongly supported by the Finns, and its popularity has grown in the 2010s. According to the surveys, the Finns want to see art in their everyday environments, regardless of the respondent's age or place of residence.

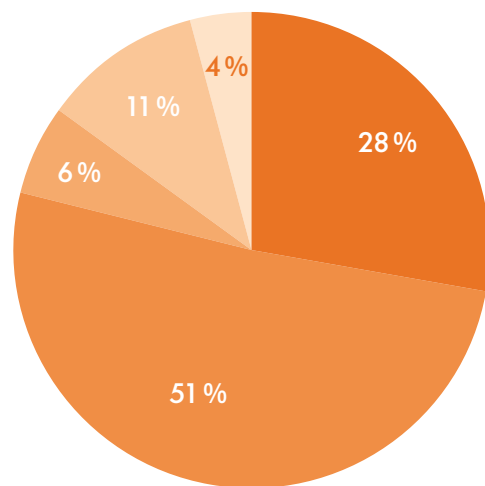
Finns' views on public art have been studied in two surveys. In 2014, TNS Gallup conducted a survey commissioned by the Percent for Art project, and in 2016 commissioned by the Artists' Association of Finland. The first survey was executed via telephone interviews and the second as an online survey. Over 1,000 Finns, a representative sample of the population aged between 15 and 79, participated in each of the surveys.

The interviewed Finns showed a great deal of support for public art. In 2014, 70% of the respondents said they wanted to see art in their everyday environments, such as residential areas, workplaces and schools. Two years later the result was already 75%.

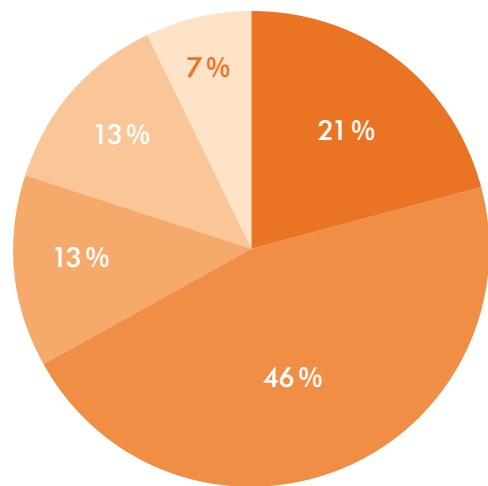
The respondents rather unanimously agreed on the importance of art, regardless of their age or place of residence. Women's attitudes were more positive than men's: In 2014, 77% of the women and 69% of the men wanted to see art in their everyday environments. In 2016, the percentage was



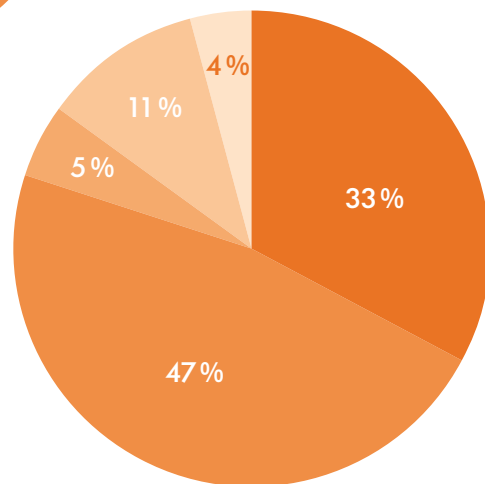
Would you like to see works of art in your everyday environments (residential area, place of work or study, library etc.) (%), n=1495



Art improves the attractiveness and safety of an area.



Art increases the value of a residential area and/or property



There should be a possibility to experience art in hospitals and health centers

79% (women) and 71% (men). The differences between age groups were relatively small, 25–34 age group being the most positive with 74%.

In 2014, 71% of the respondents believed that art increases the value of a residential area or property. Nearly half (44%) was also prepared to pay a little more for an owner-occupied apartment if around 1% of its building costs were spent on art. In 2016 the percentages were 67% and 33%.

The 2016 survey studied also how the views on public art differ between ten largest cities in Finland. The most positive attitudes were found in Oulu, where 83% of the residents wanted to see art in their everyday environments, such as residential areas, workplaces and libraries. Public art was appreciated also in Vantaa (82%), Helsinki (81%) and Espoo (81%). The lowest result was in Kouvola, and even there 65% of the residents wish to see public art.

The survey covered also views on street art and art in hospital buildings. Even 80% of the respondents supported the idea of having art in hospitals and health centers. Street art, such as murals and legal graffiti, was supported by 68% of the respondents. The most positive response to street art was in Vantaa (78%), where Vantaa Art Museum Artsi has advanced and exhibited street art extensively.

Kansalaisten käsityksiä taiteesta osana arkiympäristöä ja julkisia tiloja. ('Finns' views on art as part of their everyday environments and public spaces') TNS Gallup 2014 and 2016. The study is available online (in Finnish) at: www.prosenttiperiaate.fi/tutkimukset



Kaarina Kaikkonen:
The Upspringing Spirit.
Vuores, Tampere.
Photo Niklas Kullström
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