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**Concept and  
Development Study for a  
Guggenheim Helsinki**

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# Concept and Development Study for a Guggenheim Helsinki

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The City of Helsinki is looking to the future and aspires to undertake bold, proactive projects to improve the lives of its citizens. Helsinki is a remarkable city, with a high quality of life, an exceptional educational system, and a wide range of important cultural institutions. Most impressively, Helsinki's residents are unwilling to rest on their laurels; they continue to seek out ways to transform life for the better. In recent years, Helsinki has completed numerous major undertakings, including an impressive new concert hall, the relocation of its historic port facilities to create space in the city center for future development, and, currently, an Open International Ideas Competition for the continued redevelopment of the South Harbor. Obviously, Helsinki thinks big, and the Guggenheim Foundation shares the city's vision of what is possible to achieve in the coming years. For the Guggenheim, collaborating with Helsinki brings the rare opportunity to think about the future and to explore the evolving roles and functions of an art museum in the coming decades. A deep engagement with Helsinki could also bring the Guggenheim into closer contact with Finland's virtually unparalleled legacy of architecture and design, benefiting the Guggenheim global network as a whole.

This analysis marks a departure from the process followed by previous Guggenheim feasibility studies. For the first time, rather than starting with an architectural identity, we began by developing the mission, vision, and programs for a new museum. This study takes great care to consider these elements within Finland's unique cultural context and to focus always on the future, seeking new possibilities and approaches rather than settling for standard museum practices. Inspired by the admirable transparency at the heart of Finnish governance, we sought answers not just through internal discussions but also by engaging a cross section of Finnish society. Through interviews, surveys, think tanks, focus groups, panel discussions, site visits, and financial models, we worked diligently to understand and take into consideration how a Guggenheim museum could benefit Finland culturally, educationally, socially, and economically.

Mayor Jussi Pajunen, Deputy Mayor Tuula Haatainen, and I announced this feasibility study in January 2011, and we decided that the process should be completed within one year. This ambitious deadline was met thanks to the dedicated efforts of the Guggenheim Foundation's team. We could not have accomplished this task without the assistance of Mayor Pajunen and Deputy Mayor Haatainen and their staff, the advice of Janne Gallen-Kallela-Sirén, Director of the Helsinki Art Museum, input from countless colleagues in Finland, and the expert contributions of LaPlaca Cohen; Boston Consulting Group; Cooper, Robertson & Partners; Roschier; and many others.

The Board of Trustees of the Solomon R. Guggenheim Foundation approved the enclosed study at its meeting on December 14, 2011. The board's enthusiastic support reflects its conviction that moving forward to the next stage of the project would strengthen the Guggenheim network, foster a long-term alliance with the City of Helsinki, and make an outstanding contribution to the cultural life of the Nordic and Baltic regions.

Helsinki's embrace of change and its willingness to explore the idea of a 21st-century art museum emboldened the Guggenheim team to seek unconventional solutions and explore bold new ideas. This process has opened up new vistas for us, and I am confident it would yield tangible benefits for the City of Helsinki.



Richard Armstrong  
Director of the Solomon R. Guggenheim Museum and Foundation



Dear Colleagues and Friends:

On behalf of the Solomon R. Guggenheim Museum and Foundation and the City of Helsinki, we are pleased to present the Concept and Development Study for a Guggenheim Helsinki. This study is the result of many months of work on the part of Guggenheim staff, representatives from Helsinki, and key professional consultants, all of whom contributed their skill and expertise to various aspects of the project.

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The study explores and illustrates the many complex considerations and influential factors involved in the possibility of building a Guggenheim museum in Helsinki. We look forward to the feedback generated by the community at large as a result of the study, and to continuing discussions between the Guggenheim and the City of Helsinki with regard to the future of the project. The active engagement of the Concept and Development Study Steering Committee and the staff of the Helsinki Art Museum have provided essential support and forums for dialogue during the development of the study. The Steering Committee is comprised of representatives from the City of Helsinki, major cultural foundations in Finland, and the Guggenheim Foundation: Berndt Arell, Director, Swedish Cultural Foundation in Finland; Janne Gallen-Kallela-Sirén, Director, Helsinki Art Museum; Pirjo Stähle, Chairwoman, Board of Trustees, Finnish Cultural Foundation; Juan Ignacio Vidarte, Deputy Director and Chief Officer for Global Strategies; and Ari Wiseman, Deputy Director.

A Guggenheim Helsinki could benefit both the Guggenheim Foundation and the City of Helsinki for many reasons, all of which have been taken into account in the following chapters. For the Guggenheim, the opportunity to build a program-driven institution—one that seeks to engage new audiences in a distinct region of the world by implementing innovative exhibition models and new definitions of the 21st-century museum—would help to fulfill and even extend the Guggenheim’s mission as a global arts network.

For Helsinki and Finland, a Guggenheim Helsinki would offer an unprecedented opportunity to attract an internationally acclaimed visual arts scene, generating positive publicity to benefit the overall image of the region. As a result, artists and professionals in related fields would become more inclined to relocate to Helsinki to join the growing community. The museum would also become an intriguing and lively meeting place for the general public as well as for tourists and visitors. Furthermore, the South Harbor area, which this study presents as the site of a possible future Guggenheim Helsinki, has already generated great promise, with the competition for its redevelopment having concluded in September of this year. As a potential leading partner in the development and renovation of the site, a Guggenheim Helsinki would likely encourage investors to commit resources to support the future of the harbor and the city at large.

We are confident that the enclosed study will provide the reader with a keen and detailed analysis of the many facets of building a new museum. The information herein reflects the current status of this project and will likely develop and shift should the project advance to subsequent phases. As we move forward into 2012, we are open to many possibilities, and we are grateful for the potential to collaborate on this exciting project. We extend our sincerest appreciation to our fellow Steering Committee members and to all of those whose contribution of ideas and invaluable insight has made the publication of this study possible. We look forward to the prospect of taking this visionary proposal to the next level.

Sincerely,



Richard Armstrong  
Director,  
Solomon R. Guggenheim  
Museum and Foundation



Jussi Pajunen  
Mayor,  
City of Helsinki



Tuula Haatainen  
Deputy Mayor,  
City of Helsinki

# Executive Summary

## 6 Introduction

In January of 2011, Helsinki Mayor Jussi Pajunen, Deputy Mayor Tuula Haatainen, and Guggenheim Museum and Foundation Director Richard Armstrong jointly announced a Concept and Development Study to explore the potential viability of a new Guggenheim museum in Helsinki. This study is the product of an exceptional collaboration with colleagues at the Helsinki Art Museum; wide-ranging discussions among Guggenheim staff; detailed research and analysis by consultants that included LaPlaca Cohen, Boston Consulting Group, Roschier, and Cooper, Robertson & Partners; conversations with outside colleagues and experts from a wide array of fields; and input from artists, academics, and Finns of all ages and walks of life. The study includes a brief cultural history of Finland and Helsinki, a comparative analysis of Finnish and Nordic arts institutions, a mission and exhibition program proposed for the museum, a market study, a legal structure, and a preliminary building program, followed by a series of recommendations and conclusions. The executive summary offers a brief synopsis of the study's findings.

### Rationale

A museum jointly developed by the Solomon R. Guggenheim Foundation and the City of Helsinki could be an exciting prospect for both partners. Finland is a thriving nation of increasing importance in Europe and throughout the world. With its cohesive society and dynamic culture, Finland has the capacity to advance the Guggenheim's mission to promote the understanding and appreciation of art, architecture, and other manifestations of the visual culture of our time.

## Helsinki's creative vibrancy is a testament to the importance of culture as a foundational component of Finnish national identity

Finland serves as a bridge between East and West and is located at the nexus of the Nordic and Baltic regions. In addition to Finland's proximity by ferry to Stockholm and Tallinn, a high-speed rail line links Helsinki to St. Petersburg. Helsinki is also within easy reach of numerous other cities, including London, Paris, Berlin, and Moscow. Moreover, Helsinki's location has led to its emergence as a busy air-travel gateway to Asia.

Finland's stable politics and remarkable educational system have led to a robust economy with a highly capable labor force, and these conditions have helped make the nation a center of research and development.

This focus on innovation, stemming from the marriage of design and technology, contributes to Helsinki's desirability as a potential Guggenheim affiliate location. With its diverse range of museums, galleries, and other art institutions, Helsinki is an epicenter for Finnish artists (the city devotes around 2.5% of its budget to funding cultural activities, amounting each year to around €100 million). Helsinki's creative vibrancy is a testament to the importance of culture as a foundational component of Finnish national identity.

Helsinki is a dynamic city that will continue to grow in the coming years. With the relocation of its harbor, Helsinki has recently embarked on a major strategic urban endeavor. The project will free prime seaside real estate for redevelopment as residential, commercial, recreational, and cultural space. The city's 2002 master plan lays out Helsinki's vision for a rich, vibrant urban structure. A Guggenheim Helsinki could advance the master plan's goals by acting as a hub and a gathering place, helping to make Helsinki legible for visitors while improving quality of life for locals.

### Project Context and Comparative Analysis

The comparative analysis of Helsinki's cultural landscape entailed visiting local and regional cultural institutions, meeting with artists and arts professionals, and conducting numerous site visits for in-depth interviews with key stakeholders. Helsinki has a robust infrastructure for culture with numerous quality museums, yet an assessment of its cultural offerings suggested that a gap exists that the Guggenheim could fill. Helsinki's museums are largely devoted to Finnish art, with few significant collections of international modern and contemporary art. Since this is the Guggenheim Foundation's focus, the Guggenheim Helsinki's program would be unlikely to overlap with those of existing institutions.

Helsinki's cultural landscape is rich, but it is also fragmented. Few of Helsinki's museums are in purpose-built facilities, numerous museums face space constraints, and some occupy multiple sites throughout the city. Several museums are contemplating or beginning construction projects; but even so, Helsinki's art scene lacks a center of gravity. A Guggenheim Helsinki could convene and collaborate with other museums, present world-class exhibitions, act as a welcome center to tourists, and serve as a community hub that provides ample common areas for people to gather, reflect, and socialize. These amenities would not only appeal to those who fit the typical profile of a museumgoer, but are likely to attract young people, families, and new audiences.

Finnish artists have expressed concern that a Guggenheim Helsinki might reduce exhibition opportunities or diminish

local interest in contemporary Finnish art. However, the comparative analysis indicated that the private art market in Finland has not yet reached its full potential, with more Finnish artists than outlets for their work. A Guggenheim Helsinki might therefore help to expand the art market by attracting an influx of tourists. These new visitors, many of whom would be eager consumers of art and culture, might eventually build an art market that supports a number of new galleries for Finnish artists.

### **Mission and Purpose**

The new museum will become a laboratory, a field for experiment, and a place to view internationally acclaimed exhibitions. The museum would focus on artistic process, using the institution as a platform to connect the public with artists and their practices. Audiences will interact with a dynamic roster of scholars, artists, and innovators, enjoy the best of the Nordic design-thinking sensibility, and actively contribute to the larger cultural experience by participating in the conversation that will ultimately formulate the identity of the institution and what it means to be a part of this community. The museum and its visitors will have the chance to help define the new model of museums going forward by combining elements of a traditional exhibition hall, a strong emphasis on creative process, and acting as a catalyst for social change, drawing an important and sizable audience from many parts of the world.

## **The museum would focus on artistic process, using the institution as a platform to connect the public with artists and their practices**

The Guggenheim Helsinki would demonstrate a heliotropic quality that makes it responsive to the unique light and seasonal conditions of the Nordic region. A sense of seasonality and an acute awareness of the surroundings would permeate the building and its programming. The Guggenheim Helsinki will have a strong focus on architecture and design and their intersection with art. As the newest museum in the Guggenheim network, Guggenheim Helsinki would also be able to play a unique role in testing new approaches and technologies that could eventually benefit other members of the global network (and museums around the world) through Finland's uniquely advanced technological networks and highly educated population. At its core, the museum would assert the authority of art with education, outreach and other public programs in support of this vision. The museum will seek to continue

in Finland's innovative tradition by developing new methods from its conception that embody the continual process of renewal reflected in the program, development, and leadership of the museum.

### **Exhibitions and Public Programs**

The development of a new museum in Helsinki would further strengthen the Guggenheim global network. Reflecting today's globalized world, the Guggenheim Foundation's various locations enable its affiliates to engage with diverse communities and cultures in a way that no other institution can. The Guggenheim Helsinki, along with the other Guggenheim museums, would generate exhibitions to be presented throughout the Guggenheim network and beyond, expanding the range of ideas explored and provoking novel receptions in each venue. The dialogue within the network allows each museum to reach far beyond its immediate locale. In a world where art often functions in a transnational<sup>1</sup> dialogue, the Guggenheim is uniquely able to connect and share these ideas with international audiences. This nonhierarchical system is fundamental to the Guggenheim's drive to democratize art, connect audiences to art, encourage cultural exchange, and reaffirm the radical proposition that art has the potential to effect change in the world.

During the course of the study, it became clear that a Guggenheim Helsinki should incorporate elements of a traditional museum while also pushing the boundaries of process and presentation by becoming a profoundly social space that is urgently vital to the city. Results of the comparative analysis revealed that existing institutions represent Finnish and Nordic art well, but Finland's considerable contributions in the fields of architecture and design remain less visible. The challenge for a Guggenheim museum in Helsinki would be to make this work accessible to all audiences in a way that contextualizes the Finnish perspective and aesthetic on the world stage.

In brief, the Guggenheim Helsinki would be a premier location as a gathering place or "town green" for the city and a must-see destination for locals and foreigners alike. Situated on the waterfront, it could function as a welcome center for visitors and a year-round cultural center for locals. The museum would offer an immersive, indoor event/attraction space with such amenities as cafés, information centers, shops showcasing Nordic design, a performance hall, and ample exhibition

<sup>1</sup> "Transnational" as a term is mentioned frequently throughout this report. This concept is often employed by the Guggenheim to mean cultural exchange in multiple, mutually enlightening directions—a step beyond global that transcends geographic and nationalistic boundaries.

galleries to accommodate major international loan exhibitions. This model extends a Guggenheim-curatorial perspective through the retail, dining, and social experiences, linking each component together into an aesthetically refined whole.

The museum would feature exceptional installations of great works that transcend national interests, present design and architecture, and portray Finland's considerable contributions in all aspects of the visual arts in a broader context. In what could potentially become a deeply collaborative model, the Helsinki Art Museum, along with other municipal, national, and international museums, would work closely with the Solomon R. Guggenheim Foundation to create a mutually beneficial relationship for all institutions. The Guggenheim would gain access to local expertise and collections, particularly in the areas of design and architecture. Area museums could increase access to compelling works of art and international programs, receive help in staging multiveneue exhibitions, and garner the attention of a wider critical audience.

Much of the great art produced over the past 100 years has not been seen in Finland. A diverse, high-quality exhibition program, originating from Guggenheim staff in New York, Helsinki, and other affiliates, would provide a periscope to view the major figures and movements from modernism to recent, cutting-edge work. The permanent collection of the Guggenheim Foundation will not form a centerpiece of the new museum. Since the Guggenheim Helsinki would be largely noncollecting, the works on view would be ever changing. Leveraging Helsinki's strong festival tradition, the museum would supplement a roster of two to three major, and three to five smaller, exhibitions each year with short-term, nontraditional programmatic elements. New media and interactive technology would inspire much of this non-object-based work.

Education is a vital part of the Guggenheim's mission. The Education Department of the Helsinki Art Museum is also extremely well regarded in Finland, and the future museum should combine the Helsinki Art Museum's expertise with new ideas brought by the Guggenheim's award-winning education programs. The museum's focus on process would be realized through an innovative education program, with a lecture series featuring artists, as well as potential collaborations with the artist-residency programs that currently exist in Finland (such as HIAP in Helsinki and the Zabłudowicz Collection residency in Sarvisalo, among others). Symposia, lectures, events, and experimentation would be integral to exhibition activities. The dynamic educational programs and learning opportunities offered by the

museum would engage museum staff, artists, students, and diverse audiences of young people, families, and adults coming from Helsinki, elsewhere in Finland, and beyond. The Guggenheim also hopes to work closely with the Finnish Ministry of Education and Culture to ensure programs are in line with the national curriculum and meet or exceed local expectations. Finland's educational excellence is a valuable asset to the Guggenheim and to the broader community of art museums internationally.

### Market Study

Based on visitor forecasts and consumer research, three demand scenarios were developed for the Guggenheim Helsinki. The Midrange scenario, which was endorsed by the Guggenheim Foundation and the Helsinki Office of Urban Facts, estimates that museum attendance will stabilize at 500,000–550,000 annual visits (with 300,000 Finnish visitors and 200,000–250,000 international visitors). In the Conservative scenario, the museum would attract 400,000 to 450,000 visits per year, and the Optimistic scenario predicts 650,000 annual visits.

## The Midrange scenario estimates that museum attendance will stabilize at 500,000 to 550,000 annual visits

In the Midrange scenario, the Guggenheim Helsinki's annual revenues are expected to be €6.2 million plus €1.5 million in income from the museum store, restaurant, and corporate events. The museum's gross annual operating costs would be around €15 million—this figure includes an annual programming and management fee of €2 million, and €500,000 in real estate costs (annual real estate tax and land lease) the museum pays back to the city. The most significant costs would be €5 million for exhibitions, assuming three major and two midsize exhibitions each year, complemented by six to eight smaller, more experimental exhibitions. The next-largest cost, €4.8 million, would be devoted to supporting a workforce of 100–120 full-time-equivalent employees. All told, the Guggenheim Helsinki is expected to have a gross annual funding gap of €6.8 million (€7.3 million including real estate tax and land lease that the city would essentially be paying itself). The shortfall is relatively insensitive to museum attendance, increasing by €1 million in the Conservative scenario and decreasing by €1.2 million in the Optimistic scenario.

A Guggenheim Helsinki would increase the City of Helsinki's total spending on art by about €3.7 million per year. In the future, the city would spend around €8 million annually to cover the funding gap of the

Guggenheim Helsinki, the city's public art program, maintenance and development of the city's art collection, and the Kluuvi Gallery. Currently the city spends €4.3 million annually on Helsinki Art Museum and maintenance of its public art and collections. When taxes are taken into account, Helsinki's net spending would grow by approximately €3 million per year (€3.5 million including real estate costs), resulting from the €3.7 million additional spending on museum operations, and €700,000 in new tax revenues. The estimate for new tax revenues takes into account direct, indirect, and induced economic effects set in motion by museum visitors' new spending. A large portion of all new tax revenues would be collected by other Finnish cities and the Finnish state: other cities in the Uusimaa region (near Helsinki) would gain approximately €850,000 in new tax revenues, other Finnish cities would gain approximately €200,000, and the Finnish state €2.7 million. The majority of the taxes collected by the cities would originate from income tax, while the majority of the state tax revenues (€1.9 million) would be VAT. For Finland overall (all cities and the state), the ongoing financial net impact would be a projected net gain of €700,000 each year. This is the total of all new tax revenues—€4.4 million, less the City of Helsinki's projected €3.7 million additional spending on museum operations.

The Guggenheim Foundation's estimate for the up-front investment is €130–140 million, excluding VAT, with the construction costs estimated to be €100 million and the architecture and design costs amounting to €30–40 million. In addition, a licensing fee of \$30 million for a period of 20 years would also be paid to the Solomon R. Guggenheim Foundation. The City of Helsinki anticipates raising the sum of the licensing fee from private and corporate donors.

Viewed in the context of societal and cultural investments, there is a sound business case that establishing a Guggenheim Helsinki would be an attractive prospect for the city and for Finland overall. Indeed, the economic and other benefits of this investment are expected to be superior to establishing and supporting institutions

**Viewed in the context of societal and cultural investments, there is a sound business case that establishing a Guggenheim Helsinki would be an attractive prospect for the city and for Finland overall**

with more modest international and domestic significance.

### **Governance**

Attorneys with the Guggenheim and the Finnish law firm Roschier, in consultation with members of the City of Helsinki's Legal Services, collaborated to create a legal and governance structure for the project. A Finnish foundation, which the parties anticipate to be nonprofit and tax-exempt, would be responsible for the direction, operation and management of the museum and for managing its annual budgets.

The proposed museum site is currently and will continue to be owned by the city. It is anticipated that the museum would lease the site from the city. The city would be responsible for funding and overseeing the development and construction of the museum, possibly with support from the Finnish government, foundations, corporate donors, and private citizens. The city would also provide or secure the museum's operational funding. The Guggenheim would have no financial obligations with respect to the design, development, construction, or operation of the museum.

The museum would join the Guggenheim network and benefit from its expertise in designing, developing, structuring, programming, and otherwise operating museums. The Guggenheim would have a consulting role during the development and construction phase. Prior to the completion of construction, the museum would assume responsibility for its own day-to-day administration and operation and would enter into a programming and management agreement with the Guggenheim, under which the Guggenheim would provide programming for and have certain management authority over the museum.

### **Building Program**

Although the Concept and Development Study did not explicitly consider architecture, identifying a compelling site for a potential museum was a key question. To support the goal of creating a public space that welcomes new visitors and serves as a center of gravity for the community, the museum's site needed to be not only aesthetically striking, but also conveniently located to and well integrated with Helsinki's urban context. Additionally, a highly visible and easily accessible site was sought in order to appeal to both tourists and locals. These criteria were best met by a city-owned site in the Katajanokka District along the South Harbor waterfront, where the Kanava Terminal Building currently stands. The waterfront location will emphasize Finland's strong connection between architecture and the natural environment, and is conveniently situated just east of



Market Square near a number of important civic buildings, tourist attractions, and ferry terminals.

The building's architecture remains to be determined. However, Cooper, Robertson & Partners assembled a building needs analysis in order to envision the necessary size of the facility. The total building area of a Guggenheim Helsinki would amount to approximately 12,016 square meters (129,000 square feet). Of this space, 3,920 square meters (42,000 square feet) will be devoted to galleries. Ample space will also be reserved for dining, retail, performances, and education. The building will have a slightly higher proportion of unassigned areas than many museums, which will facilitate social interactions and encourage residents to use the facility as a gathering place.

### Recommendations and Conclusions

The Concept and Development Study revealed that there is a distinct place in Finland's cultural landscape for a Guggenheim Helsinki. While the region has numerous quality museums, none have a consistently international focus. There is currently no signature space that symbolizes Helsinki's aspiration to be a cultural capital and that makes the city immediately legible to tourists. Collaboration between the Guggenheim Foundation and network, the Helsinki Art Museum, and possibly other

## The Concept and Development Study revealed that there is a distinct place in Finland's cultural landscape for a Guggenheim Helsinki

area museums has the potential to reinvent the cultural landscape in a way that propels Helsinki onto the world stage. The Guggenheim's network of museums brings an outstanding program, considerable expertise, access to collections, and relationships with artists. The Helsinki Art Museum brings a deep local understanding and an impressive curatorial and education team. A museum combining these elements would help contextualize Finnish design and architecture within the broader tradition of modern art while exposing Finnish audiences to artworks from the various collections within the Guggenheim's global network that have never before visited Finland.

With its international reputation, transnational focus, and robust global network, a Guggenheim Helsinki could play a powerful part in the Finnish arts community by acting as an artistic center of gravity, convening and collaborating with Helsinki's other institutions while

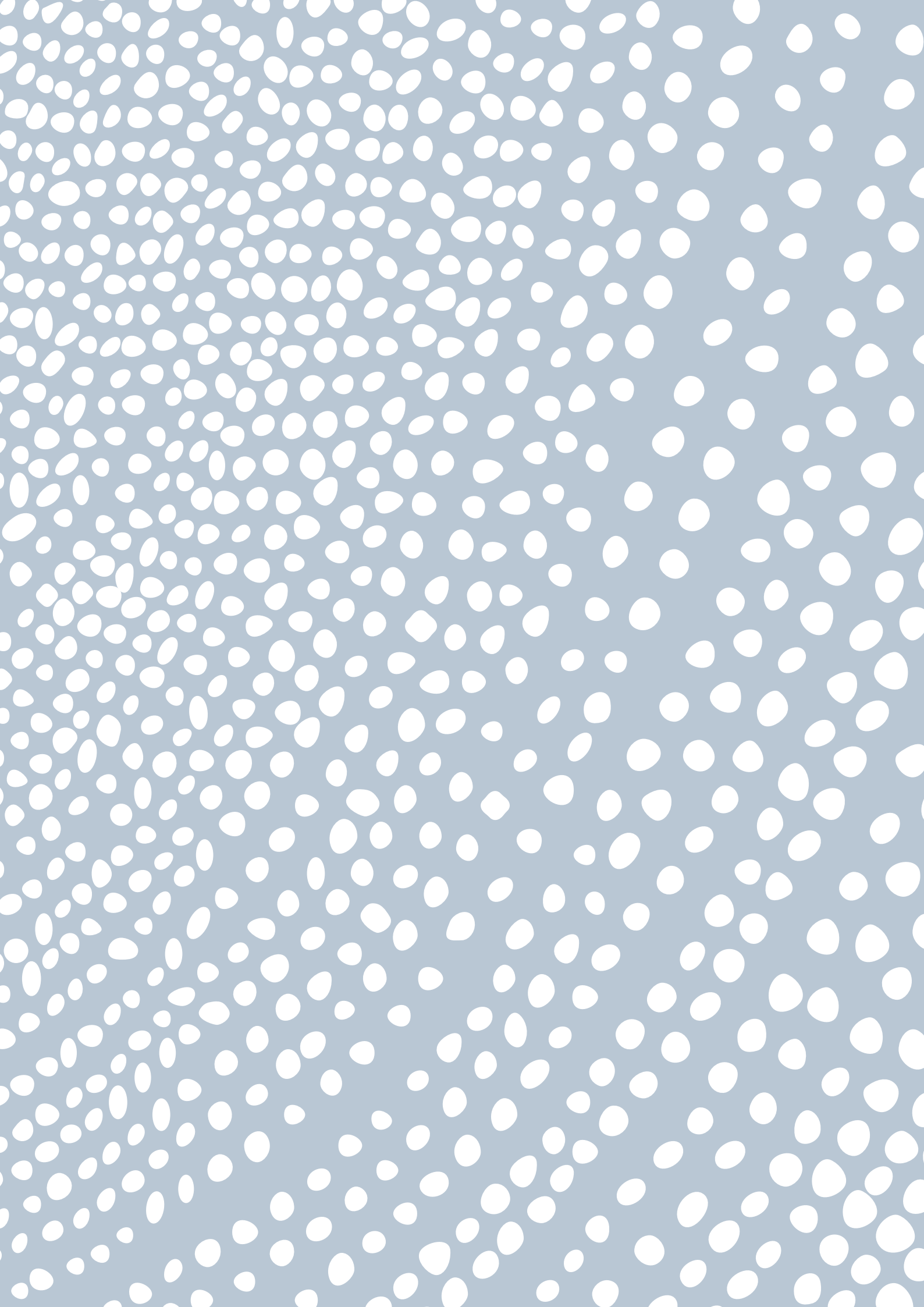
drawing greater global attention to Helsinki's cultural contributions. A Guggenheim Helsinki would have a very different profile than other Finnish museums, so it is unlikely that a new institution would compete with existing museums. Instead, since a Guggenheim Helsinki would be likely to increase cultural tourism, other museums could enjoy overall growth in their attendance. Finland's gallery infrastructure is somewhat underdeveloped despite its dynamic artistic community, and these cultural tourists could drive the development of new galleries and venues for artists to display and sell their work.

The Concept and Development Study paid particularly close attention to the Helsinki Art Museum's current incarnation and the form it might take in the future. Its collection, which will continue to grow, will still play an important role in the cultural life of Helsinki, and it seems advisable that the Helsinki Art Museum's collecting and public art functions are developed under the auspices of a separate division dedicated for this purpose. The exhibition and education functions of the Helsinki Art Museum would be developed as part of the operation and mission of the new Guggenheim Helsinki. Conversations held during the study indicated that the current institutional combination of the exhibition and education functions with the collecting and public art functions had historically presented a lack of internal clarity and programmatic unity for the Helsinki Art Museum. Splitting the two sets of functions could lend greater purpose and focus to each of these disparate missions, ultimately strengthening them both.

The discussion of the market study herein contains information about potential attendance levels and the financial viability of a Guggenheim Helsinki. Given the museum's anticipated cost and the fact that VAT revenues will cause the Finnish national government to realize more financial gains from the museum than the municipal government, it seems advisable that Finland and Helsinki both will contribute funds toward the museum's construction. Regardless of funding sources, an undertaking of this magnitude merits careful consideration by Finnish stakeholders. While this Concept and Development Study has assessed the possibilities for a Guggenheim Helsinki, the next steps for this project must be determined by decision makers at the Solomon R. Guggenheim Foundation and the City of Helsinki.









# Introduction

# Introduction

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## RATIONALE

14 A new museum developed by the Solomon R. Guggenheim Foundation and the City of Helsinki would be an exciting prospect for both partners. Finland is a nation of increasing strategic importance in Europe and throughout the world, poised to thrive in the coming years. Geographically, socially, culturally, and educationally, Finland has the potential to advance the Guggenheim's mission to promote the understanding and appreciation of art, architecture, and other manifestations of the visual culture of our time.

Helsinki is currently in the process of realizing its vision to be "a dynamic world-class center for business and innovation. Its high-quality services, arts and science capabilities, creativity, and adaptability promote the prosperity of its citizens and bring benefits to all of Finland. The metropolitan area is being developed as a unified region, close to nature, where it is good to live, learn, work and do business."<sup>1</sup> Finland, the City of Helsinki, and the Guggenheim Foundation can certainly find a way for their respective missions to complement one another.

Finland's location was once perceived as a strategic disadvantage. The country was isolated from the centers of European culture and caught between two competing powers, Sweden and Russia. Now Finland serves as a gateway between East and West, located in the heart of the populous and culturally rich Baltic region, which stretches from Hamburg to St. Petersburg. In addition to Finland's proximity by ferry to major cities like Stockholm and Tallinn, a high-speed rail line that opened in 2010 links Helsinki to St. Petersburg, Europe's fifth largest city. Helsinki is also within easy reach of numerous other European capitals, with Berlin and Moscow two hours away by air and Paris and London three hours away. Since many flights from Europe to Asia fly over the Arctic Circle, Helsinki's northern location has led to its emergence as a busy air-travel gateway as well.

Finland is a remarkably egalitarian society, in which income disparity is low and gender equality a priority. Notably, Finland was the first country in the world to offer full political rights to women. Today they are leaders in all aspects of the society, particularly its politics. A wealth of publicly provided social services are at the core of the Finnish model. Finland's education system offers free education to all, from first grade through graduate-degree programs, and is a model for much of the world, with highly educated, well-trained teachers helping the nation to rank consistently at or near the top in international surveys.

As in much of the world, Finland's economy was hit hard by the global recession in 2008 and 2009. Since then, the country has bounced back impressively. Its per capita income is in league with other highly industrialized nations such as Sweden and the Netherlands. Much of Finland's economic strength derives from its exports of electronics, which is unsurprising given the nation's reputation for technological prowess. The nation also exports timber and paper products thanks to extensive forestry reserves. Finland's strong educational system results in a highly capable labor force and has made the nation a center of research and development. This focus on innovation, as well as Finland's longstanding cultural emphasis on design, has created a solid

## **Geographically, socially, culturally, and educationally, Finland has the potential to advance the Guggenheim's mission to promote the understanding and appreciation of the visual culture of our time**

foundation for highly successful economic enterprises such as Nokia, a leading global manufacturer of mobile phones, and Kone, a leader in elevator and escalator technology. The strong achievements born of the marriage of design and technology help make Helsinki a desirable location for a potential Guggenheim partnership.

Finland has a remarkable cultural history, particularly with regard to music, architecture, and design, and a robust museum infrastructure as well. Finland currently boasts well over a million theatergoers a year, hundreds of annual festivals, and several distinguished orchestras. The state supports numerous cultural institutions, such as the National Opera, National Gallery, and National Theater. The City of Helsinki devotes approximately 2.5% of its annual budget to supporting culture and is the second-largest funding source for the arts in Finland. The nation has made a deep, lasting commitment to supporting culture and building on its already storied traditions. This level of support, combined with Finland's educational and economic strength, suggests that the future for Finnish culture is bright.

<sup>1</sup> Helsinki Metropolitan Area Advisory Board, Cities of Helsinki, Espoo, and Vantaa, *The Vision for Helsinki Region* (November 16, 2004).

Helsinki also has an active artistic community. Nearly 1,500 professional visual artists work in the greater Helsinki area, along with their colleagues from the fields of music, theater, dance, and literature, creating a rich and varied cultural environment. Nearly 20 academic institutions with strong departments focusing on art and design provide for a very high standard of practice and training, with an emphasis on multidisciplinary collaboration. The community also has a number of strong resources to help share and promote the activities of artists, such as the Finnish Artists Association, the Arts Council of Finland, and the Finnish Fund for Art Exchange (FRAME). With its diverse range of museums, galleries, and other art institutions, Helsinki is an epicenter for a robust infrastructure of support for Finnish artists who are well served by opportunities to further their careers, exhibit their work, and have it acquired by public and private collections. Helsinki's artistic vibrancy is a testament to the importance of culture as a foundational component of Finnish national identity. A new Guggenheim would complement, not diminish, Helsinki's rich artistic legacy and cultural infrastructure by providing an international context for Finnish culture while attracting greater attention from abroad.

Helsinki is a dynamic city that will continue to grow and change in the coming decades. With the relocation of its historic harbor facilities to the suburb of Vuosaari, Helsinki has recently embarked on one of the biggest strategic urban endeavors in its history. The old harbor area is located near the city center, so the project will free a swath of prime seaside real estate for redevelopment as residential, commercial, recreational, and cultural space. This project will allow Helsinki to grow strategically, creating room for continued expansion according to advanced principles of urban development. New services and tourist attractions will raise the city's international profile.

Helsinki is approaching the challenges of the future carefully and with the customary Finnish emphasis on good planning and design. The city's 2002 master plan lays out Helsinki's vision for the future: a rich, vibrant urban structure, ample park space, and new public transit options connecting the city center to outlying suburban communities. In addition to the harbor project, other neighborhoods of greater Helsinki will also be further developed, and new districts will be zoned for science facilities or institutions of higher education. There is growing demand for housing and services in the metropolitan area, which today has a population of over one million inhabitants, or roughly 20% of Finland's

population. A Guggenheim Helsinki could serve the goals of the master plan by acting as a hub and a gathering place, helping visitors to discover Helsinki while improving quality of life for locals.

The city's remarkable efforts to develop strategically and maintain a high quality of life for residents have recently been recognized by *Monocle*. The magazine's annual quality-of-life rankings named Helsinki the world's most livable city for 2011—ahead of Zurich and Copenhagen—citing the city's low crime, outstanding educational system, and thriving culture. *Monocle* also lauded Helsinki's friendliness to creative professions, burgeoning restaurant scene, and proactive, can-do spirit. As Mayor Jussi Pajunen is apt to say, the city's aim is to be "fun and functional."

Helsinki is still a relatively young city by European standards. With such a prosperous, educated, harmonious, and culture-loving population, and located in a pivotal location in Europe, Helsinki provides a fertile environment in which to consider the development of a new kind of museum—an innovative, multidisciplinary institution of visual culture that forges new connections between audiences and art, challenges preconceptions about what a museum can be, and enhances and expands Finnish culture's place in the world.

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## THE GLOBAL NETWORK

A Guggenheim Helsinki would join other dynamic institutions as a member of the Solomon R. Guggenheim Foundation's global network, which began in the 1970s when Peggy Guggenheim bequeathed her art collection and Venetian palazzo to the Solomon R. Guggenheim Foundation. The network has expanded since 1997 to include the Guggenheim Museum Bilbao, the Deutsche Guggenheim in Berlin, and the forthcoming Guggenheim Abu Dhabi Museum, in addition to the Peggy Guggenheim Collection. Each constituent museum unites distinguished architecture with noteworthy programming, a Guggenheim hallmark. Looking to the future, the Guggenheim Foundation may continue to seek international collaborations with careful regard for the interests and needs of the existing network.

Each member of the Guggenheim's global network has its own relationship to the Guggenheim Foundation, a distinctive programmatic approach, and a unique area of expertise that allows it to benefit from synergies and share resources, projects, and collections with the other affiliates.

The Solomon R. Guggenheim Museum in New York has the advantage of being located in New York City, one of the international centers of the contemporary art world, as well as inhabiting Frank Lloyd Wright's iconic building. It draws upon the skills of an impressive array of talented museum professionals, and its collection serves as the heart of the Guggenheim network.

The Peggy Guggenheim Collection possesses a remarkable collection of 20th-century masterpieces housed in a historic palazzo in Venice. It is owned and operated by the Guggenheim Foundation, functioning in close cooperation with Solomon R. Guggenheim New York.

The Guggenheim Bilbao derives its identity in part from its spectacular Frank Gehry building. Because it is managed in collaboration with Basque institutions and private members represented on its board, the Guggenheim Museum Bilbao operates more independently than the New York or Venice affiliates. Since its inception in 1997, it has been building its own art collection under the advisement of the Guggenheim Foundation, with signature works by artists from the second half of the 20th century to the present, as well as site-specific commissions which highlight distinctive spaces in Frank Gehry's building.

The Deutsche Guggenheim is the result of a collaboration between Deutsche Bank and the Guggenheim Foundation. The institution operates as a noncollecting exhibition space, with Deutsche Bank and the Guggenheim each sharing the benefits of a commissioning program and the ongoing relationships with artists the program fosters.

The planned Guggenheim Abu Dhabi Museum will be larger than any other affiliate and will operate on a different scale, with site-specific installations. This Guggenheim affiliate will also have a unique emphasis on Middle Eastern contemporary art.

As the Guggenheim continues to develop its network, it strives to create a dynamic in which ideas are generated in New York and at affiliate locations, and shared among the other museums. The network offers a rare opportunity for dialogue between disparate locations and cultures, united by a common purpose: to present the 20th and now the 21st centuries' most influential art.

### **Solomon R. Guggenheim Museum, New York**

An internationally renowned art museum and one of the most significant architectural icons of the 20th century thanks to its Frank Lloyd Wright–designed building, the Guggenheim Museum in New York is at once a vital cultural center, an educational institution, and the heart of an international network of museums. Visitors experience special exhibitions of modern and contemporary art, lectures by artists and critics, performances and film screenings, classes for teens and adults, and daily tours of the galleries led by experienced docents. Founded on a collection of early modern masterpieces, the Guggenheim Museum today is an ever-growing institution devoted to the art of the 20th and 21st centuries in its various media.

In many ways, the Solomon R. Guggenheim Museum in New York serves as a hub for the other affiliates, sharing its staff and their expertise with the global network. The Solomon R. Guggenheim Museum takes the lead in conceiving, designing, and organizing touring exhibitions that may travel to one or more of the global network members. Works may be periodically lent from the rich collection of the Solomon R. Guggenheim Museum in New York for specific exhibitions, and the relationships that have been formed by the Solomon R. Guggenheim Museum can be useful in recruiting artists for site-specific installations at affiliate institutions. The New York location acts as a resource that helps each affiliate enrich its own programmatic efforts and enhance the museum experience for its visitors.

### **Peggy Guggenheim Collection, Venice**

Located on Venice's Grand Canal, the Peggy Guggenheim Collection is one of Europe's premier museums devoted to modern art. With the 18th-century palazzo that houses it, the collection was bequeathed to the foundation by Peggy Guggenheim (niece of Solomon R. Guggenheim) in 1976. The museum was inaugurated in 1980 and presents Peggy Guggenheim's collection of 20th-century art, Futurist masterpieces from the Gianni Mattioli Collection, the Nasher Sculpture Garden, and temporary exhibitions. Ranging in style from Cubism and Surrealism to Abstract Expressionism, the collection has become one of the most respected and visited cultural attractions in Venice. The foundation also owns and operates the US Pavilion of the Venice Biennale.

Aside from the Solomon R. Guggenheim Museum in New York, the Peggy Guggenheim Collection is the only affiliate institution wholly owned and operated by the Guggenheim Foundation. The others receive varying degrees of operational assistance from the Guggenheim Foundation but feature more autonomous managerial arrangements. Despite the Peggy Guggenheim Collection's close administrative relationship with the Guggenheim New York, it organizes many of its own exhibitions and plans its own programming, giving the museum a distinctive focus and identity.

### **Guggenheim Museum Bilbao**

Guggenheim Museum Bilbao is operated by the Guggenheim Museum Bilbao Foundation, itself led by representatives of the Basque government, the Provincial Council of Biscay, and the Solomon R. Guggenheim Foundation, in addition to an important group of private trustees. The museum's Director General, Juan Ignacio Vidarte, also serves as the Guggenheim Foundation's Deputy Director and Chief Officer for Global Strategies, and has served as a member of the Concept and Development Study Steering Committee.

Guggenheim Museum Bilbao, which opened in 1997, is particularly well known internationally for its stunning building designed by Frank Gehry. The museum's collection began to be assembled over the past decade and continues growing annually. Concentrated on postwar painting and sculpture in America and Europe, the collection is autonomous yet complements the Solomon R. Guggenheim Museum's outstanding holdings of modern and contemporary art. This concept of individual collections existing within a shared network is at the heart of the Guggenheim's aim to foster cultural exchange and exhibit art to the widest possible audience. Under the Guggenheim Foundation's advisement, Guggenheim Museum Bilbao's acquisition program has focused on art from the mid-20th century to

the present, complementing the Solomon R. Guggenheim Foundation's renowned holdings while establishing its own identity. Its collecting approach includes acquiring singular examples and signature works by leading postwar and contemporary artists; commissioning new site-specific artworks that respond to the particular space in and around the Frank Gehry building; and representing work by modern and contemporary Basque and Spanish artists in order to preserve and bring global attention to their vital cultural heritage.

### **Deutsche Guggenheim, Berlin**

The Deutsche Guggenheim is the result of a collaboration between the Guggenheim Foundation and Deutsche Bank, which has the largest art collection of any corporation in the world. The Deutsche Guggenheim is widely regarded, by both locals and visitors from around the world, as one of the most exciting and experimental art museums in Germany. Without a collection of its own, the Deutsche Guggenheim functions as a temporary exhibition space. As a result, apart from a striking location on Unter den Linden, the museum experience can change dramatically from visit to visit. Since its inception, the Deutsche Guggenheim has presented a dynamic annual schedule of four exhibitions complemented by educational programming and commemorated by a limited-edition object produced in conjunction with every show. Many Deutsche Guggenheim exhibitions travel to other affiliates in the global Guggenheim network.

The Deutsche Guggenheim annually commissions two new artworks or series by contemporary artists. These new works debut in exhibitions organized in collaboration with the artist and one or more Guggenheim Museum curators based in New York, and are accompanied by catalogues and related programming. Over time, many of these works have been shown in New York and Bilbao, and some have entered the Guggenheim Foundation's collection. A number of the commissions represent a continuation of the Guggenheim Foundation's existing commitments to particular artists, while others have afforded the opportunity to establish new working relationships.

### **Guggenheim Abu Dhabi Museum**

Guggenheim Abu Dhabi Museum, which will be the newest member of the Guggenheim's global network, will be located in the Cultural District of Saadiyat Island in Abu Dhabi, the capital of the United Arab Emirates (UAE). Saadiyat Island will also be home to other museums, including the Louvre Abu Dhabi and the Zayed National Museum. Designed by internationally renowned architect Frank Gehry, Guggenheim Abu Dhabi Museum will have a footprint of nearly 42,000



square meters, encompassing 13,000 square meters of gallery space, an education facility, a research center, and a state-of-the-art conservation laboratory.

Guggenheim Abu Dhabi Museum will be an influential artistic and cultural platform for global contemporary culture in the 21st century, dedicated to promoting the understanding and appreciation of art, architecture, and other manifestations of contemporary visual culture through its permanent collection, exhibitions, scholarly publications, and educational programs.

Guggenheim Abu Dhabi Museum's collection and program will advance a truly transnational perspective on art since the 1960s by celebrating the interconnected dynamics of local, regional, and international art centers and their diverse historical contexts. In realizing this endeavor, the museum will acknowledge and celebrate the specific identity derived from the modern and contemporary art traditions of Abu Dhabi and the United Arab Emirates, as well as other countries located in the Middle East.

Guggenheim Abu Dhabi Museum will be distinguished from other Guggenheim affiliates by its allocation of an entire floor to the display of the permanent collection, which will both provide a transnational view of art made from the 1960s to the present and reflect the museum's strong focus on Middle Eastern art. A dynamic program of changing exhibitions will explore common themes, formal affinities, and other key relationships in the work of artists across time and geography. The future museum will actively support cultural production by inviting artists to produce site-specific commissions, many on an unprecedented scale, for dedicated galleries, exterior locations, and the iconic, monumental cones that will encircle the museum. Taken together, the collection and program of Guggenheim Abu Dhabi Museum will serve to advance the museum's goal of playing a leading role in reorienting the art-historical canon to be more inclusive and generative, an approach that will greatly expand the range of areas of expertise within the global network.

**Embodying a distinct view and openness to innovation, the Guggenheim Helsinki would be a place of artistic development and experimentation, offering vitality to the broader foundation network**

### **Guggenheim Helsinki**

Guggenheim Helsinki would offer the possibility of a dynamic exchange of ideas between Finland, the region, and the global Guggenheim network. Guggenheim Helsinki would be created with the values and mission of the Guggenheim Foundation at its core. Embodying a distinct view and openness to innovation, the Guggenheim Helsinki would be a place of artistic development and experimentation, offering vitality to the broader foundation network. Exhibitions and programs would be exchanged between the Guggenheim Helsinki, the Solomon R. Guggenheim Museum in New York, and the other affiliate museums. The Guggenheim Helsinki would take a lead role in organizing certain exhibitions that could then travel to other affiliates, the Solomon R. Guggenheim Museum in New York, and other museums around the world. In terms of gallery space, the scale of the Guggenheim Helsinki, as envisioned in this study, would be similar to that of the Solomon R. Guggenheim Museum. The gallery space would also be flexible enough to allow for exhibition sharing with the Peggy Guggenheim Collection, Guggenheim Museum Bilbao, and the forthcoming Guggenheim Abu Dhabi. This would allow for ease in sharing exhibitions between all of the Guggenheim institutions.

The new museum in Helsinki would play an active role in the Guggenheim's global network. Through its curatorial staff, envisioned as based both in Helsinki and New York, and its connections with the artistic ecosystem of Helsinki, the new museum would generate exhibitions and programs in partnership and dialogue with the other Guggenheim museums. This approach is fundamental to the Guggenheim's desire to connect audiences to art and reaffirm the radical proposition that art has the potential to effect change in the world.

Opening a Guggenheim museum in Helsinki would also represent a new model within the affiliate structure, offering an opportunity for the Guggenheim Foundation to develop a museum of the future, with cutting-edge, multidisciplinary approaches to exposing new audiences to visual culture. In many ways, a Guggenheim Helsinki could serve as an innovation center for the other affiliates, and what is learned would benefit both Helsinki and the network as a whole. This opportunity would manifest itself in the museum's environmental and sustainability efforts, use of modern technology, and innovative approach to celebrating visual culture. The Guggenheim Helsinki would also offer a space for artists to explore new ideas about their work and how it is exhibited. In addition to pioneering environmentally conscious approaches to museum operations that, once perfected, could spread to other affiliates, the museum would also experiment with new technologies to enhance the visitor



experience. Novel forms of presentation could be especially useful in exhibiting architecture and design, which would benefit from interactive displays and future visual technologies that amalgamate aesthetic merit with simulations of real-world utility. Finland is already a center of innovation in interactive technology, so this approach would be a natural fit for the Finnish audience.

As there are no present plans to develop other Guggenheim affiliate locations within Europe, a Guggenheim Helsinki would play a strategically important role in the network. It would serve as a center of activity within the Nordic region and act as a gateway to the East. Its proximity to St. Petersburg and other cities in northwestern Russia promises to attract new audiences while also providing a platform for new levels of cultural exchange between artists and

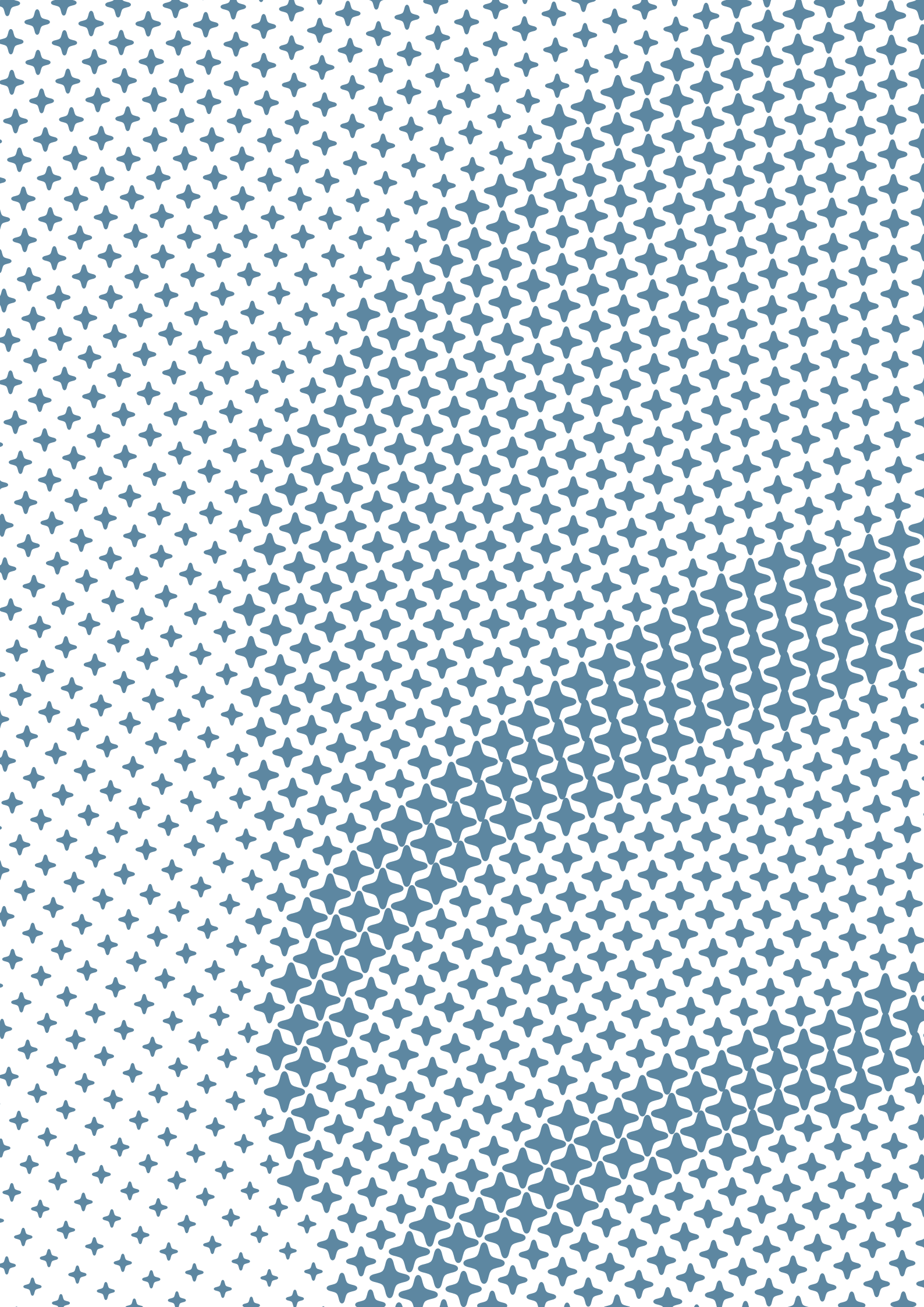
**With the Guggenheim network seeking to enhance its architecture and design program, the Guggenheim Helsinki would offer innovative approaches to thinking about and exhibiting these important subjects within a larger creative context**

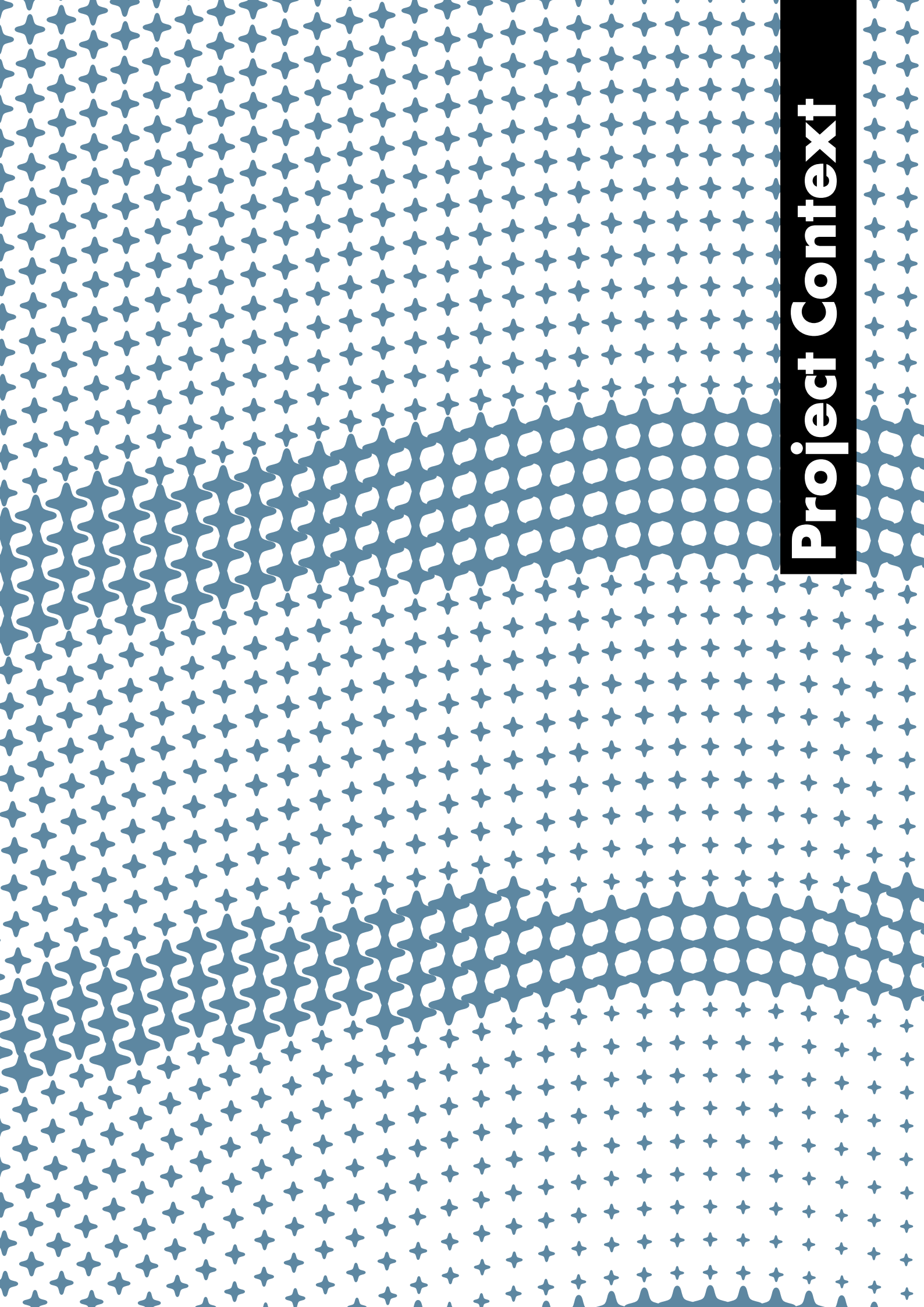
institutions in Russia, the Baltic region, the European Union, and North America. The Finnish Consulate in St. Petersburg already provides an astounding one million visas annually to Russians wanting to travel to or through Finland. Furthermore, Helsinki's northern location makes it the European city with the shortest flights to Asia, and many Russian, European, and Asian residents use the city as their entry point to another continent—direct flights connect Helsinki to eleven cities in Asia. Since the Guggenheim global network is currently concentrated in North America, Western Europe, and the Middle East, a museum in Helsinki would offer mutually beneficial geographic diversity and could raise awareness about the Guggenheim Foundation's affiliate institutions among new populations.

As with all Guggenheim museums, a Guggenheim Helsinki would focus on international art while maintaining a connection to its particular region and national identity. The museum would be informed by Finnish art and design, always in the context of an international outlook. The Guggenheim Helsinki's connection to local architecture and design would enable curators to delve deeply into these subjects, creating exhibitions that would complement existing

Guggenheim programs. With the Guggenheim network seeking to enhance its architecture and design program, the Guggenheim Helsinki would offer innovative approaches to thinking about and exhibiting these important subjects within a larger creative context. A museum with an international orientation and reach, where exhibitions and audiences would mingle without regard to borders, the Guggenheim Helsinki could expand Finland's artistic and intellectual dialogue and raise the profile of Finnish art internationally. It is expected that this window onto the world for the Finnish community, and portal into Finland for artists and audiences everywhere, would galvanize the cultural life in Helsinki.

With a rich cultural heritage and a commitment to engaging in the future, Helsinki offers a fertile environment in which to create a new museum—one driven by international engagement, artistic vision, multidisciplinary practices, and new ideas. A Guggenheim Helsinki would create a center of learning and exchange with local resonance and international impact. It would fulfill the City of Helsinki's desire to have a unified cultural center and build upon Finland's strong national commitment to support the arts. A Guggenheim Helsinki would complement the existing museums and artistic infrastructure in Finland even as it assumes an innovative role. A partnership of this kind has many of the essential elements for success and could provide significant opportunities for the City of Helsinki and the Nordic region, as well as the Guggenheim Foundation and its network of affiliates.



The background features a repeating pattern of blue stars. A central horizontal band contains a grid of blue circles, which overlaps with the star pattern. The stars are arranged in a regular grid, and the circles are also in a regular grid, creating a complex geometric design.

# Project Context

# Project Context

## A BRIEF HISTORY OF FINLAND

Poised on the northern edge of Europe, on the seam between East and West, Finland is a country with complex ancient origins, whose modern history reflects a constant tension between empires. Historically isolated from the rest of Europe and speaking a language wholly unrelated to Indo-European tongues, Finland has nonetheless come to embrace and embody European integration. Though located on challenging geopolitical terrain, Finnish creativity and ingenuity have generated a remarkable national success story. From the seemingly disparate elements of its history, modern Finland has emerged as a unified and utterly singular land. In 2010 the World Economic Forum ranked Finland the second most competitive economy in the European Union. Finland also holds top positions in several other studies and indexes measuring national rankings in the fields of economy, education, and standards of living.

### In 2010 the World Economic Forum ranked Finland the second most competitive economy in the European Union

Finland was settled approximately 10,000 years ago, shortly after the retreat of the glaciers that had covered the land during the Ice Age. Historians debate the origins of these settlers, who spoke a language that, like modern Finnish, derived from the Finno-Ugric (Altaic) language family rather than the Indo-European family spoken by much of the rest of Europe.<sup>1</sup> These early Finnish settlers were hunters and gatherers who had developed a maritime culture by 2000 BCE, though little else is known about them, as material remains from the prehistoric period are scarce. The historical record offers scant information about the area until the 12th century.

According to oral tradition, King Erik of Sweden led a Christian crusade to Finland in 1155, beginning Sweden's long dominion over the region. Regardless of this account's veracity, a Papal Bull of 1172 criticizes the Finns for their disobedience to the church, providing evidence that Christianity had spread at least to coastal regions by this time. In the 13th century, a series of clashes occurred between Sweden and Novgorod over possession of Finland. This pattern of conflict between Swedes and Russians would repeat time and time again over the next six centuries, with Finland almost invariably caught in the middle. Nevertheless, with the exception of brief occupations by Russian forces in the 18th century, Finland remained a territory of Sweden for roughly 650 years.

In 1809, amid the tumult of the Napoleonic Wars, Sweden was finally forced to relinquish control of Finland to Russia. Tsar Alexander I declared the Grand Duchy of Finland, creating a unique arrangement in which Finland received a degree of autonomy in exchange for its allegiance to the Tsar. Despite the power of the Russian Empire, and the complex evolution of political and social dynamics over many centuries, Finland has demonstrated a remarkable ability to deal with its influential neighbor on its own terms and without sacrificing its core interests.

Shortly after the creation of the Grand Duchy of Finland, Alexander I moved the territory's capital from Turku to Helsinki. Throughout the majority of the 19th century, Finland gradually expanded its level of autonomy, but in the late 1890s Russia made attempts to tighten its control. In conjunction with the effects of industrialization, Finnish nationalism, economic growth, and the expansion of the Finnish public education system, the 1905 revolution in Russia and a subsequent Finnish general strike resulted in the formation of Finland's modern parliament. In 1906, Finland became the first country in the world to adopt actionable universal suffrage which enabled women to vote and stand as candidates in parliamentary elections (in the elections of 1907, 19 women MPs were elected). The Finns later took advantage of the 1917 Bolshevik Revolution to declare independence from Russia, prompting a brief civil war between the working-class Red Guards and the Finnish Senate's White Army. The White Army prevailed and a republican government was established. Finnish social democrats rejected communism and, soon after the conclusion of the civil war, received the largest number of parliament seats of any party. The powerful influence of social democratic thought was pivotal in sowing the seeds of the post-World War II Finnish welfare state and advanced civil society.

Finland's next great challenge was Soviet Union's 1939 invasion. The so-called spirit of the Winter War ultimately brought different national factions together and united a country torn by the 1918 civil war. Despite heroic resistance during the Winter War, the Finns eventually capitulated and were forced to forfeit over 10% of their territory in exchange for peace. This peace was short-lived, and in 1941, when hostilities resumed, Finland had few viable options other than turning to Germany for assistance against the Soviet threat, regardless of many Finnish leaders' abhorrence of Nazi ideology. Despite its alliance with Germany against the Soviets, Finland's unusual circumstances persuaded the United States to refrain from ever declaring war or entering into a conflict against the Finns. The war ultimately cost Finland over 90,000 lives, and the nation was forced to cede territory and pay reparations to the Soviets. In the postwar period, Finland worked to mend

<sup>1</sup> Interestingly, the Guggenheim Museum Bilbao is situated in the Basque region, another area with a language isolate surrounded by Indo-European tongues.

relations with its powerful neighbor. In order to avoid becoming a Soviet satellite like other Eastern European nations, Finland agreed to certain conditions imposed by the USSR and carefully maintained its neutrality in order to safeguard its independence. This approach mirrored the relationship between the Grand Duchy of Finland and the Russian Empire, and would remain a common theme in Finnish foreign politics in the years to come.

The ensuing decades were largely peaceful, and, for the most part, Finland thrived. A multiparty system was adopted and, to this day, it is common for the Finnish government to be composed of parties representing a broad range of political philosophies. One of the strengths of the Finnish political system appears to be its inherent ability to solve problems through consensus.

In the postwar period, living standards rose and the arts flourished. However, in the latter part of the 20th century, rising prosperity was interrupted by a painful recession in the early 1990s, deepened by the collapse of the Soviet Union. The USSR had been a vitally important trading partner with Finland (as Russia is today), and in 1991 bilateral trade dropped dramatically. Excessive foreign borrowing combined with a currency devaluation to intensify the crisis, but Finland's economy ultimately rebounded after several difficult years. Since then, Finland's economy has grown quickly, with corporations like Nokia and Kone gaining important positions in the global marketplace. Finland joined the European Community in 1995 and adopted the euro as its currency in 1999. Today, Finland is a vibrant nation that makes social, economic, and cultural contributions to the world that are far out of proportion to its relatively small population.

Tracing the trajectory of Finnish history through a chronological series of events, imperial conquests, battles and wars, from the Middle Ages to present, offers only a blurry image of the nation, its past and present. A more nuanced portrait emerges through the annals of Finnish cultural, religious, social, and economic history. Finland's oldest university, Regia academia aboensis, was established in Turku in 1640. In 1828, the university was transferred to Helsinki under a new name, the Imperial Alexander University of Finland, which it retained until it became the University of Helsinki in 1919—today a internationally renowned multidisciplinary research university. From the mid-17th century onwards, the seeds of indigenous development toward nationhood were gradually woven into Finland's social, political, and cultural fabric through university education, research, and multilingual intellectual and academic pursuits. In the course of the 18th and 19th centuries, largely as a result of the communal activism of the Lutheran Church

and the rise of a class of landowning farmers, Finland became an increasingly advanced though sparsely populated agrarian society. The country's national awakening arose within university circles and by the second half of the 19th century, the quest for identity, a particularly modernist project, had spread to all spheres of civic activity. Finnish artists were quick to seize the moment, and ultimately the pursuit for national independence was articulated and realized on the cultural stage as opposed to the battlefield. Education and an efficient public sector complemented the creative pursuits of artists, facilitating the development of a modern civil society—long before Finland became an independent nation.

Through a tight geopolitical lens Finland may be viewed as a landmass historically squeezed between empires, but culturally and intellectually the country has for centuries been influenced by political, social, and cultural innovations drawn from varying domestic and European sources. The exploratory spirit of modernism—the desire to exist with and pursue the cutting edge of development and innovation in a variety of fields—has over the past century and a half been Finland's driving force. An educated population, a trustworthy public sector, and commitment to egalitarianism has enabled

## **The exploratory spirit of modernism—the desire to exist with and pursue the cutting edge of development and innovation in a variety of fields—has over the past century and a half been Finland's driving force**

the Finnish society to confront moments of crisis with creativity. Perhaps life in the periphery, in a gray zone of national security, actually propels innovation, problem solving and openness to ideas, enabling a nation such as Finland to successfully cultivate its culture, economy, and civil society even in circumstances that have occasionally been adverse.



## A BRIEF HISTORY OF HELSINKI

Though located on the northern fringe of the continent, Helsinki has always looked toward Europe. Helsingfors, now known as Helsinki, was founded in 1550 by decree of King Gustavus I of Sweden, who sought to establish a commercial rival to the wealthy city of Tallinn in modern-day Estonia. Thanks to its advantageous location, the Swedish hoped to divert the vital Baltic trade route toward this new settlement. The Swedes, however, conquered Tallinn just a decade later, removing the primary reason for Helsinki's founding. Nevertheless, Helsinki endured as a minor fishing village and trading post on the Baltic, though its early history was marked chiefly by struggles and setbacks. In 1640, the town moved from the mouth of the River Vantaa to its present location. Despite its limited strategic importance, ongoing conflicts between Sweden and Russia led to devastating attacks by the Russian navy that repeatedly leveled the town over the next 150 years.

### Today, Helsinki ranks among the best cities of the world in terms of quality of services, life, and livability

Helsinki truly began its rise to prominence in 1748 once construction began on Suomenlinna, an island fortress that is now a UNESCO World Heritage site. The influx of Swedish troops stationed at Suomenlinna swelled Helsinki's population and extended the influence of Swedish culture. The fortress was intended to counteract the growing threat posed by Russia, which had moved its capital to nearby St. Petersburg, but Suomenlinna also made Helsinki a target. The city was occupied by the Russians in 1808, and by the following year Sweden ceded all its Finnish territories to Russia.

Russia's annexation cemented Helsinki's status as an important city. In 1812, Tsar Alexander I declared Helsinki the capital of the Grand Duchy of Finland, and rebuilding was undertaken on a grand scale. The new city center was largely designed by Johan Albrecht Ehrenström and Carl Ludwig Engel, the latter of whom created the monumental, neoclassical Senaatintori (Senate Square). The Square—which features the Palace of the Council of State, the University of Helsinki's main building, the Helsinki Cathedral, and other notable structures—remains the heart of Helsinki to this day.

The turn of the century saw rapid modernization in Helsinki and the beginning of its transformation into a densely populated urban city. By 1900, the city's population approached 100,000. Helsinki was initially relatively unaffected by World War I, but after

the Russian Revolution and Finland's declaration of independence, a short civil war resulted in an unprolonged period of domestic Communist domination followed by a brief occupation by the German army. During the Second World War, Helsinki was the target of several bombing campaigns by the Soviet Union, though the city suffered fairly little physical damage.

After the war, Helsinki's population stood at 275,000. In order to facilitate coherent urban planning and effective administration, the city decided to absorb a number of surrounding suburban districts to include an additional 50,000 inhabitants. As more people moved to Helsinki from rural areas, a housing shortage arose. Many people also chose to live in the suburbs and commute, which increased the necessity for a comprehensive transit network. As a result, the city was consumed by building in the postwar period, with new apartment complexes, rail systems, and other projects providing the infrastructure that makes present-day Helsinki possible. From humble beginnings, the city has developed into an efficient, well-run, and sophisticated metropolis with a distinctive character based on its unique history. Today, Helsinki ranks among the best cities of the world in terms of quality of services, life, and livability.

## CULTURAL LANDSCAPE

The Finnish people value their national identity, culture, and indigenous customs. At the same time, their lengthy exposure to Swedish and subsequently Russian culture has been deeply influential, creating a vibrant interplay between European and domestic as well as Lutheran and Orthodox traditions, and an outlook that is at once national and cosmopolitan.

Finland's experience as a territory of Sweden and Russia has profoundly impacted its culture. Sweden's influence is clear culturally and linguistically—roughly 5.5% of Finns still claim Swedish as their native tongue, and virtually all schools are required to teach Swedish because it is a national language of Finland (Finnish and Swedish are defined as Finland's two "national languages," and Saami is considered to be an official language as well). Finland's civic society, judicial system, and many administrative structures were developed when Finland was part of Sweden and this legacy extends to this day.

Finland's linguistically multifaceted cultural identity is compounded by prominent regional differences and especially the historically distinctive divide between eastern and western Finland. In eastern Finland the influence of the Russian Orthodoxy and its social milieu has been strong for centuries, while in western Finland Lutheran customs have prevailed. Finland is thus also a religious borderland, and a country of mixed genealogies. A further nuance in Finland's cultural constitution arises from the historical concentration of large country estates owned by nobility in certain parts of southern and western Finland. In the decades preceding the 1918 civil war, social tensions increased in regions with manors and their large workforce of tenant farmers, while the prospect of class conflict was avoided in other parts of the country populated by the more empowered landowning farmers.

Finland's multiple cultural identities are mirrored in the country's diverse architectural legacy that extends from the Doric linearity of rural buildings in western Finland to the more decorative styles and centralized floor plans typical of Karelian houses in eastern Finland. Helsinki, the country's capital since 1812, is the melting pot of these rural and ultimately imperial traditions, which descend from a lineage of Catholic and Protestant basilicas on the one hand, and more compact and centralized Byzantine-oriented Orthodox churches on the other. Helsinki also displays strong neoclassical empire influences—most notably in the landmark Helsinki Cathedral and Senate Square, largely defined by the predominance of buildings designed by Carl Ludwig Engel, an architect of Prussian origin who helped to transform Helsinki into a resplendent capital for the freshly minted Grand Duchy of Finland.

In the 19th century, a nationalist literary and ethnographically oriented movement blossomed in Finland, as it did in many other European countries at that time. Inspired in part by Johann Gottfried von Herder, adherents of the movement (such as J.V. Snellman and Elias Lönnrot) worked intently to build a portrait of the Finnish nation and to transform the Finnish vernacular into a literary language. This movement inspired Elias Lönnrot to compile and create the *Kalevala*, the Finnish national epic poem. Lönnrot canvassed Karelia, an area that lies on Finland's eastern frontier, to record folk tales preserved in the oral traditions of the nation's remote hinterlands. He then compiled this material (with his own contributions) into a narrative work detailing the creation of the world and the adventures of several heroic characters. The *Kalevala* is a foundational text of Finnish culture and has been an important source for Finnish artists and musicians ever since. Johan Ludvig Runeberg, Finland's national poet, also contributed to the

## The heyday of early Finnish modernism, which spanned the late 19th and early 20th centuries, featured artists who further defined the Finnish national identity

development of a Finnish identity by writing *The Tales of Ensign Stål* which opens with the poem "Maamme," or "Our Land," which later was adopted as Finland's national anthem. Reflecting the complicated interplay between Finland's different linguistic cultures, Runeberg's nationalist poems, including "Maamme," were embraced by Finnish speakers, though they were originally written in Swedish. As previously noted, the intellectual force behind Finland's national awakening was the Imperial Alexander University of Finland, predecessor to today's University of Helsinki.

The heyday of early Finnish modernism, which spanned the late 19th and early 20th centuries, featured artists who further defined the Finnish national identity. Albert Edelfelt, one of the first Finnish artists to gain international attention, was inspired by the literary works of J.L. Runeberg to paint scenes from Finnish history. Akseli Gallen-Kallela used the *Kalevala* as source material for many of his paintings, also drawing upon local architecture and various aspects of Finnish life. He established a reputation in Europe at an early age and, in 1885, participated in the founding of the avant-garde journal *Pan* and co-organized an exhibition with Edvard Munch in the same year. In 1902, Gallen-Kallela was invited by Vasily Kandinsky to show his work at



Phalanx IV, and he also participated in the Vienna Secession exhibitions in both 1901 and 1904. In 1907, he became a member of die Brücke. Pekka Halonen and Eero Järnefelt painted seasonal landscapes and other depictions of Finland's natural environment as well as scenes chronicling the day-to-day lives of the Finnish people. Like his compatriots, Hugo Simberg painted landscapes and images of people, but in an extensive series of works on paper he also embraced a fairy-tale world populated by imaginary characters. After studying in Düsseldorf, Fanny Churberg made a career of painting impressive and dramatic landscapes that were an inspiration to a generation of female Finnish artists coming to the fore at that time, including Maria Wiik and Helene Schjerfbeck, both of whom studied in Paris.

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## Though the turn of the century was a high point for Finnish art and was characterized by a quest for indigenous national motifs and styles, many artists during this period looked to Paris for inspiration

Finnish artists traveled there to study, visit museums, meet fellow artists, and gain exposure to the various modernist movements percolating in Paris. When these artists returned home, many assumed teaching positions, ensuring that Finland remained in close contact with the European avant-garde movement despite its geographic isolation. Many Finnish painters who arrived in Paris quickly assimilated the new styles they encountered into their own work. Several of them, including Väinö Blomstedt and Pekka Halonen, studied under Paul Gauguin. Gauguin's renunciation of realism in his own explorations of primeval cultures must have appealed to the Finns, many of whom sought to portray the roots of Finnish national identity in a similarly modernist style. Unlike some young painters, whose works quickly reflected the influence of Paris, Helene Schjerfbeck developed an idiosyncratic modernist style much more slowly. She left Finland for Paris at the age of 18 to study painting, living in France and England throughout the next decade. In the years following her return to Finland, she gradually developed a personal style featuring bold colors and subtle allusions to figuration. Ellen Thesleff was another of the early pseudo-Expressionist painters in

Finland inspired by the symbolist movement she encountered in Paris. Later visitors to the city continued to be deeply influenced by the movements of the day. Painters like Magnus Enckell were adherents of Post-Impressionism. In the mid-1910s, when Cubism was at the height of its popularity, few Finns embraced the style, but a number of Finnish painters (including Ilmari Aalto, Alvar Cawén, and Marcus Collin) pursued a synthesis of Cubism and Expressionism. Other Finnish artists, like Jalmari Ruokokoski and Tyko Sallinen, were attracted to Henri Matisse and fauvism. Although Paris was the center of the artistic world at this time, the artistic exchange between Finland and Paris was mutual. Exhibitions of Finnish art were received positively in Paris at the 1900 World's Fair. Other European cultural capitals were also of great importance to the Finnish artists of this era, most notably Berlin, Munich, Vienna, and Rome, along with several other Italian cities.

Later, in the mid-20th century, many Finns joined artists around the world in rejecting representation in favor of abstraction. Sam Vanni's monumental nonfigurative works were particularly influential in this period. Sculptors were also stirred by this new approach, as can be seen in the powerfully elusive wood sculptures of Kain Tapper, the dynamic forms of Eila Hiltunen's volumetric works, and the remarkable bronzes of Laila Pullinen. By the 1970s, some Finnish artists began to return to representation, but others embraced abstraction on their own terms. Olli Lytykäinen's wide-ranging watercolors and drawings depict people, animals, and even cartoon characters. Matti Kujasalo, however, has rarely strayed from his explorations of the short, straight line, which form the basis for nearly all his largely black-and-white paintings.

In recent years, Finnish artists have continued to make significant contributions to the art world. Many have turned inward for inspiration, while others have been influenced by their experiences in Finland or abroad. Salla Tykkä's atmospheric, sometimes haunting videos draw on deeply personal themes. Osmo Rauhala still manages his family's farm, and many of his paintings and videos deal with nature and its relationship to civilization. Hans Christian Berg, a sculptor, uses metal, glass, and plastics to explore his interest in human perception. Pekka Jylhä, also a sculptor, creates works that extend Surrealism's legacy to a contemporary context in which global concerns are played off national idioms. Eija-Liisa Ahtila, whose films have been widely collected internationally, delves into human emotions and how they inform people's relationships with others, themselves, and nature.

Finland also boasts an exciting generation of emerging artists. The work of Riiko Sakkinen lampoons global capitalism and consumer culture. Jani Leinonen, who participated in the Nordic Pavilion at the 2009 Venice Biennale, satirizes consumerism and marketing with mock advertisements, reappropriated corporate mascots, and other subversive gestures. Hannu Karjalainen's recent videos and stills of objects covered in thick coats of paint reflect his ongoing interest in color in its purest form. These talented individuals represent just a tiny sample of Finland's vibrant community of artists, which today numbers 3,000 professionals.

A contemporary, conceptual-photography-based movement known as "The Helsinki School" emerged from the teaching process and methodology at the Aalto University School of Art and Design. The Helsinki School represents varying styles and techniques within the field of photography and includes both photographs and videos made by artists who have attended, graduated from, or taught at the Aalto University School of Art and Design. Artists of the Helsinki School are known throughout Europe, and their work has been featured in exhibitions around the world. The approach of the Helsinki School is to teach students to utilize the camera as a conceptual tool. Gallery TAIK, which was first established in 1995 in Helsinki, represents artists of the Helsinki School such as Pertti Kekarainen, Ola Kolehmainen, Anni Leppälä, Niko Luoma, Susanna Majuri, Nelli Palomäki, Jyrki Parantainen, Jorma Puranen, and Santeri Tuori, among others.

Finland is probably best known abroad for its achievements in architecture and design. After Helsinki's ascension to Russian provincial capital, its rise was signaled by Carl Ludwig Engel's neoclassical city center. Later, three young architects, Eliel Saarinen, Herman Gesellius, and Armas Lindgren, garnered international attention with their Finnish Pavilion at the 1900 World's Fair in Paris, which synthesized traditional Finnish and Jugendstil architecture. Saarinen went on to design the noted Helsinki Railway Station and to create plans for the future development of greater Helsinki. The most accomplished Finnish architect may have been Alvar Aalto, whose remarkable designs, ranging from his 1930s modernist masterpiece, Villa Mairea, to his monumental later work, Finlandia Hall, left an indelible imprint on Finland's built environment. Finland's tradition of urban planning is best exemplified by the famed garden city of Tapiola (named after the kingdom of Tapio, featured in the *Kalevala*), a community in Espoo, a city that neighbors Helsinki to the west, built by a nonprofit foundation in the 1950s and 1960s. Modern Finnish architecture maintains this tradition of functional

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excellence and is notable for its emphasis on harmony between buildings and their surrounding environment.

Finland's design culture is no less distinguished than its architectural heritage. Noted firms like Arabia, the country's first porcelain and ceramics manufacturer, were active as early as the late 1800s. Iittala's glassware has featured work by major designers such as Timo Sarpaneva and Tapio Wirkkala. Artek offers a range of domestic items including many by Alvar Aalto, whose designs married the Bauhaus aesthetic with naturalistic elements. Another designer, Kaj Franck, was known for his minimalist tableware. He also inspired subsequent generations of young Finnish designers as artistic director of the College of Applied Arts. Beyond ceramics and glassware, the textile company Marimekko has gained a large domestic and international following for its bold and colorful designs.

Given Finland's remarkable design tradition, it is unsurprising that design has permeated Finnish society to a degree unusual even in other design-oriented, prosperous countries. Through design, Finns seek to solve problems and bring beauty to everyday life. Helsinki's carefully thought-out urban planning has helped ensure that residents enjoy a virtually unparalleled quality of life. Helsinki's commitment to providing ample green space within city limits, its use of competitions to determine the architecture of public buildings, its efficient transit system, and the recent relocation of its port facilities to free up public space in the city center all reflect its adherence to the principles of good design on a grand scale. Finns also celebrate design on a more intimate scale. Whether demonstrated by mobile telephones, summer cottages, or home furnishings, it quickly becomes clear that Finns care passionately about aesthetics and have an eye for beauty. This unparalleled emphasis on design has prompted the International Council of Societies of Industrial Design to recognize Helsinki as 2012's World Design Capital.

In brief, Finland, and Helsinki in particular, present a remarkable context for new cultural developments. Geopolitically well situated and boasting impressive intellectual, natural, and financial resources, Finland is a nation that has truly come into its own over the last decades. The country's rich and complex history, coupled with its demonstrated capacity for innovation, offer a compelling portrait of how a country can transform perceived geographic and political challenges into assets and use them to become leaders on the world stage.

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## Introduction

As part of the Concept and Development Study for a Guggenheim Helsinki, LaPlaca Cohen, along with key staff of the Guggenheim, undertook a comparative analysis of a broad range of Nordic museums and cultural sites. At the center of the analysis were eight major art, design, and architecture museums—including five in the Helsinki area and one each in Denmark, Norway, and Sweden—assumed to have the most relevance for the proposed new museum. In addition, a number of smaller museums, arts organizations, and cultural venues were included in the analysis in order to provide a comprehensive picture of the cultural landscapes of Helsinki, Finland, and the greater Nordic region. LaPlaca Cohen/Guggenheim also met with representatives of several of Helsinki's municipal offices and departments to cultivate a more complete understanding of the role of arts and culture in Helsinki and in Finnish society in general. In addition, numerous conversations with local artists, arts professionals, and scholars were conducted by the Guggenheim. The analysis primarily relied on information gathered during site visits and in-person conversations with key staff members at participating organizations and offices; print materials, press clippings, and official websites supplemented the primary research.

Please note that this comparative analysis is not intended to be exhaustive or in any way an encyclopedia of Nordic cultural organizations. The goal of the analysis is, instead, to provide a sampling of museums in order to paint a general picture of a diverse cultural community.

## Report Structure

What follows is detailed information for each of the eight major museums included in the comparative analysis: hours and admission fees; organization and mission; collection, exhibitions, and programs; image and potential; audiences; financial structure and staff composition; and facility; followed by an analysis of key takeaways. The report also details considerations for a Guggenheim Helsinki from each museum's perspective. Following the in-depth analysis of the major museums, the report provides a summary of salient facts and statistics relating to or provided by over 30 additional organizations, in varying degrees of detail.

## KEY FINNISH MUSEUMS

### Design Museum

#### Introduction

The Design Museum is one of Finland's most popular museums. The museum dates back to 1873 and has established deep relationships with a number of cultural institutions in Helsinki, notably the Aalto University School of Art and Design and the Museum of Finnish Architecture. A planned center of architecture and design will provide the Design Museum with much-needed modern facilities and additional space for exhibitions, storage, and educational activities.

#### Hours and Admission Fees

In June, July, and August, the museum is open daily 11am–6pm. Otherwise, the museum is open Tuesday 11am–8pm and Wednesday–Sunday 11am–6pm. Tickets are €8 for adults/€7 for seniors/€3 for students; admission is free for children and students.

#### Organization and Mission

- The Design Museum is dedicated to the research, documentation, collection, and exhibition of the history and development of Finnish design.
- The institution was founded in 1873 as a study collection for Helsinki's arts and crafts school.
- Over the years, it evolved into a museum. In addition to an annual exhibition program, the Design Museum administers a number of design archives.
- The Design Museum is a national specialty museum in Finland and receives its support from the Finnish state (not the City of Helsinki).

#### Collection, Exhibitions, and Programs

- The collection comprises over 75,000 objects, 40,000 drawings, and 100,000 photographs. A registry of over 1,000 designers complements the collection. The collection is currently 80% Finnish and 20% international, including materials from other Nordic countries.
- The bulk of the original collection was purchased at the Vienna World Exposition of 1873.
- Acquisitions focus on contemporary design; acquisition of older objects, pre-20th century, is considered the purview of the National Museum.
- The Design Museum's image archives are also the national image archives for design.
- In 2005, the Design Museum merged with the Hackman Pro Design Foundation, which was responsible for the collections of three design-factory museums: Arabia (tableware and ornamental models), Iittala (glass), and Nuutajärvi (glass). The Iittala, Arabia, and Nuutajärvi collections alone consist of some 35,000 objects. Each factory museum continues to host exhibitions in its own facilities, though their collections are now stored and managed by the Design Museum.

- The museum's permanent exhibition, *Finnish Form*, is devoted to the history of Finnish design from 1870 to the present, concluding with design-related communications technology. The collection is reinstalled approximately every three to six years.
- The museum hosts eight to twelve special exhibitions each year and organizes exhibitions on Finnish art and design from the museum's collections that travel internationally. The museum also hosts exhibitions organized by other museums and made in collaboration with other institutions.
- Exhibitions highlight historical context as well as the social and political implications of design objects.
- In cooperation with the Finnish Fair Foundation, the museum organizes a special Habitare collection show every two years to showcase contemporary international design. After each fair, the museum acquires additional works from the Habitare collection for its permanent collection.
- Educational programming includes lectures, seminars, guided tours, and workshops for adults and children.
- The museum headed Fantasy Design, a European Union-funded design education initiative that promotes learning through design. As part of Fantasy Design, children from four European countries address challenges in the design of their environments. The project culminated in a touring exhibition, which opened at the Design Museum, Helsinki, and was then shown at the Design Museum Gent in Belgium in March 2011.
- As part of Helsinki's annual Design Week, the museum sends design experts into schools to inform children about professional opportunities in the field and to spur interest in designed environments.
- Special information and training sessions for teachers are held twice a year, in conjunction with temporary exhibitions. Teaching materials are also available on the museum's website.
- The museum has a close relationship with the Aalto University School of Art and Design. Among other joint projects, the two institutions have recently collaborated on new interactive display technologies.

#### Image and Potential

- The Design Museum's building constrains its program and ability to host and develop large-scale exhibitions.
- The museum's marketing budget is limited. The museum website is an increasingly important means of reaching out to the community, particularly audiences outside of Helsinki.
- As part of World Design Capital 2012, the Design Museum and the Museum of Finnish Architecture will conduct an architectural competition for a new center of architecture and design. The new building will be located on what is now a parking lot that separates the two museums.

- The Design Museum will participate in World Design Capital 2012 through various projects, including Design Gallery 12, a series of 12 exhibitions, performances, and “happenings” intended to provide visibility for both the museum and the local design community. Design Gallery 12 will also serve as a meeting place and forum for the general public during World Design Capital 2012. The museum has issued to the design community an open call to be part of the program.

### **Audiences**

- The Design Museum is one of the most popular museums in the country. Last year it received 100,000 visitors.
- A majority of the visitors are within the age range of 25–45 and are women.
- Like other museums in Helsinki, the Design Museum is aware of the potential impact of the Russian tourist market, a growing cross section of the museum’s visitor base.
- The Design Museum maintains a Friend of the Museum program together with the Museum of Finnish Architecture, with multiple levels of membership and corresponding benefits.
- Education is the foundation for audience development and engagement. The museum boasts a number of initiatives geared toward students, from the elementary-education level to the university level to design scholars.
- The museum also endeavors to maintain strong connections with design practitioners. Sponsoring companies are encouraged to use the facilities for product demonstrations and stakeholder gatherings.

### **Financial Structure and Staff Composition**

- The annual operating budget is approximately €600,000; 80% of the museum’s funding comes from the state government. The museum raises the remainder through a combination of grants, private and corporate donations, and earned income such as entrance fees.
- The museum receives some individual donations through its Friends society, operated jointly with the Museum of Finnish Architecture. Private gifts above €5,000 are rare.
- A state government–owned company owns the museum building, and the museum pays its rent through funds that it receives from the state.
- The museum’s acquisitions budget ranges from €10,000 to €50,000.
- The Foundation of the Design Museum was established in 1989 to support the activities of the Design Museum and to oversee its operations.
- There are 14 full-time and approximately 25 part-time staff.

### **Facility**

- The museum has operated in its current location since 1978. The building, a former school, was designed in 1894 by architect Gustaf Nyström and is a designated landmark.
- Over the course of its history, the museum has been located in a number of different buildings around Helsinki, including the current Ateneum building.
- During World War II, the collection was in storage; the museum operated only as a study center for students until 1978, when it moved into its current space and began to organize special exhibitions.
- Amenities include a café that is open to visitors during museum hours and provides event catering. The museum shop sells design publications and design objects from Finland and abroad.
- A small selection from the permanent collection is generally displayed on the first floor, with special exhibitions on the ground floor and second floor.

### **Considerations for a Guggenheim Helsinki**

Conversations with Design Museum staff suggested that:

- The Guggenheim is not seen as a threat because its focus will likely be very different—and much broader—than that of the specialized Design Museum.
- There is some concern that the project could divert funding from the state government, which has limited funds due to Finland’s small population. On the other hand, the Design Museum receives virtually no support from the City of Helsinki, so it is less concerned with financial competition at the municipal level.
- For cultural organizations in Helsinki, the most exciting potential outcome of the project is increased tourism traffic to Finland.
- The greatest perceived challenge for the Guggenheim will be developing a model that appeals to both local and international audiences.



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## EMMA

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### Introduction

The Espoo Museum of Modern Art (EMMA) is operated by the Espoo Art Museum Foundation. Upon its establishment in 2002, the Espoo Art Museum Foundation took over the City of Espoo's art operations and set to work planning a museum. EMMA was established in the WeeGee Exhibition Centre, a former printing house that is home to four other museums, a contemporary art gallery, a media art center, a café, and an art school. The museum opened its doors to the public in 2006.

### Hours and Admission Fees

Open Tuesday–Friday 11am–6pm, Wednesday 11am–8pm, Saturday and Sunday 11am–5pm. Tickets are €10/€8; admission is free for children under 18 and seniors over 70; free admission Wednesdays 6pm–8pm. Admission includes entry to EMMA, Espoo City Museum, Finnish Museum of Horology, Finnish Toy Museum, and Helinä Rautavaara Museum.

### Organization and Mission

- EMMA was originally created to fill a cultural gap by presenting the history of Finnish art from the turn of the 20th century to the present. There was also a demand for an art museum in Espoo (a city that neighbors Helsinki), which coincided with the Saastamoinen Foundation's search for a new home for its collection.
- Espoo has always been considered "high tech" and international because of the presence of Nokia's headquarters and other science and tech industries. EMMA was established in response to a desire to build up a corresponding cultural reputation for the city.

### Collection, Exhibitions, and Programs

- There are two major collections: the Saastamoinen Foundation Art Collection, which contains approximately 2,300 works; and the EMMA Art Collection, which contains works originally collected and managed by the City of Espoo. Its approximately 2,500 works include public artwork, monumental works, and works that hang in public buildings (offices, schools, hospitals, etc.) and which entered the museum's custody when it absorbed the city's collection.
- Additional collections include the Raimo Utriainen Art Foundation Collection, containing 220 works by the abstract sculptor; the Osmo Valtonen Collection, with nearly 300 works by the kinetic and conceptual artist; the Kyösti Kakkonen Collections, with 700 works of Finnish and international painting, sculpture, and graphic art; the Nordea Bank Finland Ltd Collection, which contains seven works from the former Kouri Collection; and the Art Pack educational collection.

- EMMA is responsible for the City of Espoo's art purchases. The acquisition budget is allocated to purchases of works (usually Finnish) for public spaces and for the Art Pack collection. Otherwise, the acquisitions strategy is to target foundation collections; however, the museum's acquisitions are currently on hold because storage is at capacity.
- EMMA's collections are primarily comprised of Finnish art but are expanding. Curators at the Saastamoinen Foundation acquire 30–50 works annually.
- About 10% of the museum's collections are on display at any one time. This percentage increases substantially if the objects displayed in city buildings and public spaces are included.
- The exhibition area is divided in two, with one part of the space displaying a selection from the Saastamoinen Foundation Art Collection and the other displaying changing domestic and international exhibitions.
- The flexible nature of the galleries allows EMMA to host a wide variety and number of exhibitions. As such, the number of exhibitions that the museum hosts annually fluctuates substantially.
- Exhibitions of international artists are the most popular and account for half of exhibition offerings. Exhibitions of renowned international artists (Malevich, Dalí, Monet, Miró) have proven especially popular.
- EMMA has started to tour its own exhibitions; the first one is headed for Norway and Denmark. EMMA also welcomes touring exhibitions from other institutions across Europe.
- There has been some competition for visitors among Helsinki museums. Blockbuster exhibitions in Helsinki can negatively affect visitor levels at EMMA. For example, the Picasso exhibition at Ateneum had a direct negative impact on EMMA's visitorship.
- The museum has focused on offering multiple exhibitions covering a range of themes and time periods simultaneously. Audience feedback has indicated that the opportunity for visitors to see multiple exhibitions during one visit is highly valued.
- Art Pack is a portable collection used in classrooms and senior care centers to contextualize Finnish art within the history of world art. Art Pack contains about 120 works, including Chinese prints, a cuneiform temple nail, Etruscan and Roman bronzes, Dürer and other renaissance prints, and small contemporary works.
- Educational programs are highly popular, and EMMA has concentrated on attracting families with a range of weekend events, including rock concerts, fashion shows, and other programs for teenagers. Programming is mainly related to exhibitions.



### Image and Potential

- In a short period of time, EMMA has become a force in the Finnish cultural scene. However, its suburban location still colors perceptions of the museum.

### Audiences

- Visitorship varies widely, depending upon exhibitions. The highest level reached was 160,000 visitors (the year of the museum's Dalí exhibition); there were 82,000 visitors last year. About 30–50% of visitors come from Helsinki.
- Like other art museums in Finland, EMMA is most often visited by middle-aged, educated women. The Espoo location and wide variety of education and family programs, however, result in healthy visitation from families with young children.
- International visitors mostly come from Sweden, Russia, Germany, and the UK. The number of Russian visitors increases during the Russian New Year holiday.
- EMMA does targeted marketing on trains to Russia and cruise ships to Sweden and Estonia, and it has also advertised in Finnair's magazine.
- The museum maintains a Friends of Espoo Museum of Modern Art membership program.

### Financial Structure and Staff Composition

- The museum's annual operations budget is approximately €4.3 million including an exhibition budget of €700,000–€1 million.
- The City of Espoo covers 80% of the museum's operational costs. Moreover, the city provides facilities for the museum. The remaining income comes from state subsidy, ticket and gift shop sales, and sponsorship.
- EMMA's two main sponsors are Finland's largest supermarket chain and a women's magazine. Other partners include an energy company and a printing house.
- The permanent staff numbers 34 (70 inclusive of part-time staff). About half of the budget is allocated to salaries.

### Facility

- The current building was previously home to one of Finland's largest printing presses and publishing houses. With 5,000 square meters of exhibition space, EMMA is one of the two largest spaces for visual art exhibitions in Finland.
- EMMA is in need of additional off-site storage. Collections storage space is full.
- The museum shop is an important part of EMMA's image. The café on the premises is managed by a private entrepreneur who specializes in organic and local foods.
- EMMA's location outside Helsinki's city center makes it slightly more difficult for visitors to travel there. A bus line connects EMMA to Helsinki in just 15 minutes, and buses stop at the museum every 7 minutes during the day. Construction is at work on a metro line that will stop

400–500 meters from EMMA. It should be completed in approximately three years, and will make EMMA even more accessible from Helsinki.

### Considerations for a Guggenheim Helsinki

Conversations with EMMA staff suggested that:

- A Guggenheim Helsinki could be mutually beneficial. The profile of a Guggenheim Helsinki would be so different from EMMA's that it would not likely create negative competition.
- There is a small antiglobal faction in Finland that considers large international companies "imperialistic." While most people will recognize the economic importance of a Guggenheim Helsinki, the museum must not seem like a mere clone of the Guggenheim in Bilbao or Abu Dhabi.
- Although Finland is home to a small number of Estonians, Russians, and Somali refugees, it is still perceived to be a monoculture.

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## Finnish National Gallery

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### Ateneum Art Museum Museum of Contemporary Art, Kiasma Sinebrychoff Art Museum

#### Introduction

- The Finnish National Gallery is comprised of four institutions: the Ateneum Art Museum; the Museum of Contemporary Art, Kiasma; the Sinebrychoff Art Museum; and the Central Art Archives. In 1990, the Finnish National Gallery became a government-run museum and took over the collections and responsibilities of several smaller, independent institutions. Ateneum is home to Finland's largest art collection, focused mainly on Finnish art before 1960 and international art from the 19th and 20th centuries. Its 1887 building is considered a national monument. Kiasma, founded in 1990, was located within Ateneum until 1998, when its new building was completed. Its chief focus is post-1960s Finnish art and late 20th- through 21st-century international art. The Sinebrychoff Art Museum, which moved to its current location in 1975, houses a collection of historic foreign art in the opulent former home of the Sinebrychoff family. Including all involved institutions, the Finnish National Gallery's collection comprises approximately 34,000 works.
- The Finnish National Gallery operates under the Finnish Ministry of Education and Culture and employs about 270 people (214 of whom are permanent employees) across its three museums and its archives. The Finnish government has made a decision in principle that the Finnish National Gallery will be transformed from a state agency to a cultural institution managed by a foundation as of January 1, 2014.
  - Of all the Finnish art museums, the National Gallery museums receive the highest percentage of their income from the box office. Admissions income covers between 15% and 20% of overall costs (including rent), or between 35% and 40% of operating costs.
  - The Finnish National Gallery is financed by the state, not the city. However, constituent museums maintain eponymous foundations for raising private funds and organizing corporate sponsorships (though by law, these income sources are kept separate and pay for different activities).
  - The Finnish National Gallery has succeeded in targeting tourists through direct marketing to cruise companies and tourist ventures. Marketing representatives from area museums do collaborate, but there has not been a great deal of collective advertising that attempts to attract visitors to multiple institutions. Visitors under 18 attend all museums for free.

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## Ateneum Art Museum

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#### Hours and Admission Fees

Open Tuesday and Friday 10am–6pm, Wednesday and Thursday 10am–8pm, Saturday and Sunday 11am–5pm. Tickets are €15/€8; admission is free for children under 18.

#### Organization and Mission

- According to its own description, Ateneum Art Museum "houses the largest and most significant collections of art in Finland, including the best loved Finnish masterpieces."
- Ateneum maintains a strong educational mission and enjoys popular name recognition in Finland.
- In the future, Ateneum is committed to strengthening its profile as part of a truly national gallery that has an impact across Finland. It seeks to have a greater presence in all areas of the country, whether through the Internet or traveling exhibitions.

#### Collection, Exhibitions, and Programs

- The collection is large, comprising over 20,000 works.
- Ateneum collects the work of artists who had their first show before the 1960s. This dividing line is under continual discussion, particularly in relation to Kiasma's contemporary collecting focus.
- Ateneum aims to make a significant acquisition (€50,000–60,000) annually. Most purchases are made through auctions; however, the public does bring in work for the museum's consideration. Sponsors play a significant role in funding large acquisitions. International acquisitions are not a major focus.
- A small international collection comprises approximately 20% of the permanent collection.
- Finland's most popular art exhibition to date was the Picasso retrospective at Ateneum. Organized by the Musée Picasso in Paris, the exhibition received 328,000 visitors in its three-month run.
- Ateneum has the appropriate infrastructure for blockbuster shows. For the Picasso show, Ateneum passed two international audits and received adequate financial indemnity from the government.
- While Ateneum has a strong relationship with Kiasma, and the two museums loan to one another, Ateneum presents exhibitions that are more thematic and historic than Kiasma's.
- Ateneum desires to become more internationally active by packaging and touring shows.
- Audio guides are proving increasingly popular, especially for Russian audiences.
- Blockbuster exhibitions attract many first-time visitors, specifically men and visitors from outside Helsinki, including Russia.
- Ateneum's events department has forged partnerships with festivals, particularly film festivals.

### **Image and Potential**

- As the oldest branch of the Finnish National Gallery, the Ateneum has a strong reputation as the leading visual arts institution in the country.
- While there is growing international interest in the golden age of Finnish art, that interest has been limited because Finnish art history has not been translated into English or incorporated into the larger narrative of Western art history. Ateneum understands the need to publish in English in order to compete with non-Finnish researchers and maintain its authority on Finnish art history.
- Ateneum sees huge potential in the Internet and recognizes a need to be more active with social media and online content creation.

### **Audiences**

- Ateneum aims to bring in at least 200,000 visitors annually; when the museum features blockbuster exhibitions, it often welcomes closer to 300,000 visitors in a given year.
- Finland's audience is very unified. Word of mouth is an important and effective marketing device.
- Ateneum's core audience is somewhat homogenous: well-educated women in their 50s who bring their families to the museum. Ateneum is seeking to attract more men and multicultural audiences but does not feel it is doing all it can to reach out to multicultural audiences.
- The Russian audience is of special interest, and there is a need to create more materials for this demographic, particularly in relation to the permanent collection. Between 60% and 70% of visitors during the holiday season are Russians on shopping excursions in Finland, which makes New Year's an important time for Helsinki's economy. Russians have a strong tradition of visiting museums.
- Ateneum's membership program is actually an outside "friends organization" with 2,000 members.

### **Financial Structure and Staff Composition**

- Ateneum has a staff of 51 permanent employees, organized under the director and seven departmental heads.
- The Ateneum receives its budget out of the Finnish National Gallery's €19 million budget for operations and programming. Revenue from popular shows returns to the government.
- Ateneum has no education department and just two educators on staff. It focuses on ensuring that all staff have a connection to education, however, and incorporates the educators into all stages of exhibition planning.
- Due to government funding cuts, there is currently a hiring freeze for positions vacated by retirement. Instead of hiring new staff, the government encourages Ateneum

to use outside services. Currently, there are not many firms providing museum services, but Ateneum has had some success in promoting new outside firms that can fulfill its needs.

- There is a proposal to turn all the museums into a National Gallery foundation while ensuring that the state maintains ownership of the collections. This would give Ateneum more independence in hiring and signing project-specific contracts and would create more fundraising opportunities. This model, already in place for the Finnish performing arts, would be welcomed by Ateneum, which was in fact a foundation 20 years ago.

### **Facility**

- In general, there is a need for expanded amenities.
- Administrative offices are currently located on-site and could easily be moved off-site to provide much needed space.
- A downstairs exhibition space shows photography from the collection or small, focused exhibitions.
- The main floor is dedicated to special exhibitions, and the top floor features a rotating exhibition that focuses on the permanent collection.

### **Considerations for a Guggenheim Helsinki**

Conversations with Ateneum staff suggested that:

- All the discussion about the Guggenheim has demonstrated a tremendous public interest in culture and especially in museums.
- A generational shift has occurred in Finland. People are better educated and better traveled, and they now want educational programming to be a bigger part of their museum experience because they have seen what museums abroad offer. This audience is seeking more from its museums.
- A Guggenheim Helsinki that functioned as a small temporary exhibition space would not alter the landscape of Helsinki. If the Guggenheim Helsinki were based on another model, such as Bilbao, it would attract an audience, especially foreign visitors from Russia and Scandinavia.
- Finland has an "overproduction" of artists and art historians. The Guggenheim would be a source of jobs for this sector and could realize the potential for enhancing the cultural infrastructure of Helsinki.

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## Kiasma

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### Hours and Admission Fees

Open Tuesday 10am–5pm, Wednesday–Friday 10am–8:30pm, Saturday and Sunday 10am–6pm. Tickets are €8/€6; admission is free for children under 18.

### Organization and Mission

Kiasma is focused on defining contemporary art today through a wide array of media and content. Kiasma sees itself as a place for the exchange of ideas and as a cultural center, and it tries to maintain ties to urban culture. With its serious focus on living artists and on the newest and freshest art, Kiasma considers itself the only truly contemporary art museum in Finland.

### Collection, Exhibitions, and Programs

- Kiasma collects contemporary art, primarily from Finland (approximately 80%) but also from elsewhere in Scandinavia and other countries around the world. The collection is composed of approximately 8,000 works. Notable collections within Kiasma's include, among others, the life's work of artist Kalervo Palsa (donated to the museum in 1999) and the Kouri Collection (donated by the Ministry of Education in 1998), which features a significant selection of American and European contemporary art representing Minimalism, Arte Povera, and Pop art.
- The distinction between collecting criteria for Kiasma and for Ateneum is under constant debate. Currently, Kiasma collects works by artists who had their first show after the 1960s.
- Acquisitions focus predominantly on Finnish artists, but the museum uses its exhibitions of international artists as acquisition opportunities. Kiasma acquires approximately 100 works for its collection every year.
- The exhibition of the permanent collection changes annually.
- From 1998 to 2007, Kiasma presented 29 major exhibitions, 8 comprehensive collection exhibitions, and 73 smaller exhibitions. In the same time period, Kiasma loaned 1,750 works to exhibitions in Finland and abroad. In general, there are three to four major exhibitions staged every year and 10–12 smaller shows. Most exhibitions are generated by Kiasma. Touring exhibitions are quite rare.
- Established in 1961, ARS is Kiasma's series of international contemporary art exhibitions. This series, which commands a great deal of Kiasma's resources, is organized by a team of in-house curators; a film and event series runs in conjunction with each exhibition. The series is currently celebrating its 50th year with ARS 11, focused on African art. Twelve satellite exhibitions extended the series into nine Finnish cities and the Hallwylska Museum in Stockholm; these exhibitions were

curated by the partnering institutions. ARS 11 was also on the program for the Turku 2011 European Capital of Culture.

- Programming (around 70%) focuses predominantly on contemporary Finnish art.
- Kiasma frequently collaborates with various art museums and institutions in Finland and abroad.
- The museum conducted 20,293 guided tours during its first decade.
- The Kiasma Theatre presents contemporary dance, performance, music, and cinema. From 1998 to 2007, it hosted 1,240 performances.
- Kiasma would like more opportunities to engage with living artists; currently, it cooperates with the Helsinki International Artist-in-residence Programme (HIAP).
- Public outreach includes *Kiasma Magazine*, the *KiasmaMail* newsletter, and accounts on Facebook and YouTube.

### Image and Potential

- Kiasma feels strongly that it should remain a unique voice in contemporary art in Finland and the Nordic region.
- In 2008 (its 10-year anniversary year) Kiasma had approximately half of the budget at its disposal in comparison to the opening year of 1998.
- The museum has had four directors since the opening of the new building in 1998.

### Audiences

- Kiasma reached the one-million-visitor mark in 2001 and the three-million-visitor mark in 2011. On average, Kiasma receives 175,000–200,000 visitors each year.
- 40% of Kiasma's audience is under 24 years of age. 50% are under 35 years old. To those over 50, the museum is reportedly "less attractive" than others.
- Around 30% of the museum's visitors are foreigners, and 20% are Finns from outside of Helsinki.
- The Russian audience is perceived to be growing rapidly.
- Annual paid attendance is approximately €500,000.
- The Friends of Kiasma group functions as the museum's membership group and uses the same model employed by Friends of Ateneum.

### Financial Structure and Staff Composition

- Kiasma receives its budget out of the Finnish National Gallery's €19 million budget for operations and programming. Revenue from attendance is returned to the government, and the revenue generated has an impact on the museum's framework budget during the next operating year. If the museum does not meet its targets, it will receive less funding from the state budget the following year.
- Around €400,000 is earmarked for acquisitions. There is an emphasis on collecting Finnish, Baltic, and Russian work.
- The annual exhibitions budget is approximately €300,000 per year (ARS is not included in this figure). Permanent collection exhibitions receive around €80,000 in funding and the theater receives €90,000 for public programs. In total, there is around €500,000 for the art, exhibition, and public programs.
- Additional funding comes through the Museum of Contemporary Art Kiasma Foundation, established in 2008, from various outside sources. The most substantial source of additional funding is corporate sponsorships; corporate sponsorship and fundraising income are kept separate. As of now, museum regulations stipulate that all private money raised be dedicated to marketing, not used for programming or operations.
- However, based on the Kiasma Foundation's rules, the money raised by the foundation can be used for acquisitions, supporting substantial exhibitions, pedagogical work, and events (but not marketing). The funding is given to the museum based on its application to the foundation, which has allowed Kiasma museum to, for example, purchase works for Kiasma's collections and develop a catalogue on the Kouri Collection.
- In 2011, Kiasma's main corporate sponsors were publisher A-lehdet, Deloitte, the advertising agency Hasan & Partners, and Nokia.
- Professional staff comprise 64 full-time positions. In total, the museum employs 120 people.

### Facility

- The building, designed by American architect Steven Holl, opened in 1998.
- Holl's design was inspired by Alvar Aalto's plans for the Helsinki city center, which included a swath of forests fanning out and extending all the way to Lapland.
- Kiasma is the site of a popular café patronized throughout the day by locals who do not always visit the museum's exhibitions.
- The Kiasma campus borders the new Music Hall and is adjacent to what is becoming one of the Helsinki region's cultural centers of activity.

### Considerations for a Guggenheim Helsinki

Conversations with Kiasma staff suggested that:

- The challenge for a Guggenheim Helsinki would be the same one that faces Kiasma: despite Finland's strong museum culture and highly educated population, its small size means that a large institution will have to position itself with foreign audiences from the very beginning.
- Local artists strive for adequate representation in Finnish exhibition venues. The Helsinki Art Museum currently presents a broader range of Finnish artists than Kiasma, with shows featuring the work of artists from both older and younger generations. EMMA is trying to fill its role of presenting modern art, both Finnish and international.
- In general, Kiasma staff would prefer, if plans for a Guggenheim Helsinki move forward, that its funding be sourced apart from the public funding of art in Finland.

## Sinebrychoff Art Museum

### Hours and Admission Fees

- Open Tuesday and Friday 10am–6pm, Wednesday and Thursday 10am–8pm, Saturday and Sunday 11am–5pm. Tickets are €10/€6; admission is free for children under 18; free admission the first Wednesday of the month, 5–8pm.

### Organization and Mission

- In its own words, the Sinebrychoff Art Museum “is the only museum in Finland specializing in old European art. Its collections include some of the most valuable and internationally important old masters in the country.”
- The museum collection and its building originally belonged to Paul and Fanny Sinebrychoff. The Sinebrychoff Brewing Company is a major museum sponsor.

### Collection, Exhibitions, and Programs

- Paul and Fanny Sinebrychoff’s collection of over 900 works of old masters and decorative art objects forms the foundation of the collection.
- The annual acquisitions budget is approximately €89,000.
- Finnish collectors reportedly prefer contemporary art, and there are few old-master collectors.
- The newly opened Sinebrychoff Family Home Museum, on the museum’s second floor, features the collected artifacts and furniture of the Sinebrychoff family in their original locations. Wallpaper and paint have been selected for historical accuracy.
- Education is an important function of the museum, which offers a teacher-led “senior club,” after-school programs, and visits for school groups, incorporating special exhibition-related materials.

### Image and Potential

- The Sinebrychoff is known as the only old master-collecting institution in the country and also enjoys international recognition.
- The museum has limited resources for marketing. It receives about €50,000 from its relationship with the Sinebrychoff Brewing Company. It has also experimented with sponsored exhibits with other partners.

### Audiences

- Sinebrychoff received 33,000 visitors in 2010. In general, annual visitorship is between 25,000 and 50,000. The high end of this spectrum represents the period 2001–2003, when the museum reopened with a blockbuster exhibit of Etruscan art after a two-year renovation.
- The typical visitor is an educated woman in her 50s.
- Foreign visitors account for a larger percentage of total visitorship in June, July, and August, when many Finns

head to their summer cottages. Like other Helsinki institutions, Sinebrychoff sees high numbers of Russian tourists in January.

- Finns are traveling more and becoming more interested in the old masters. Seniors tend to be particularly attracted to old masters and to culture in general.
- The museum has difficulty attracting visitors in their 20s and 30s.

### Financial Structure and Staff Composition

- Sinebrychoff receives its budget out of the Finnish National Gallery’s €19 million budget for operations and programming. Revenue from popular shows returns to the government.
- Staff numbers fewer than 20 and includes the director, a chief curator, two curators (one specializing in Swedish art and one in education), two conservators, one marketing person who coordinates designers and press releases, etc., plus guards and handlers.

### Facility

- The main museum building has landmark protection.
- After 1970, there was a “white cube” feel to the museum, which was counter to the Sinebrychoff family’s wishes. In 2001 and 2002, the museum underwent extensive renovations, the most dramatic of which was the creation of the Sinebrychoff Family Home Museum on the second floor, replicating the interior of the Sinebrychoff home.

### Considerations for a Guggenheim Helsinki

Conversations with Sinebrychoff Art Museum staff suggested that:

- A Guggenheim Helsinki would attract visitors from Stockholm and St. Petersburg. With its focus on old masters, Sinebrychoff would not be threatened by another contemporary art museum.
- Russian and other non-Finnish audiences appreciate Finland’s perceived safety and high-functioning civic structures.



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## Helsinki Art Museum

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### Introduction

The Helsinki Art Museum (HAM), founded in 1976, administers the City of Helsinki's collection of Finnish and foreign art from different eras, placing public art in various spaces, creating exhibitions, and maintaining three sites: Tennis Palace, Meilahti, and the Kluuvi Gallery. Located in the city center in a renovated former sports complex, Tennis Palace functions as the primary exhibition venue. Meilahti is situated on the park grounds of Meilahti Manor in a 1976 building designed by Tero Aaltonen. The Kluuvi Gallery opened in 1968 and focuses on experimental and new works by Finnish artists.

### Hours and Admission Fees

HAM at Tennis Palace is open Tuesday–Sunday 11am–7pm. Tickets are €8/€6 (tickets for special exhibitions may have higher ticket prices); admission is free for children under 18. HAM at Meilahti is open Tuesday–Sunday 11am–6:30pm. Tickets are €8/€6; admission is free for children under 18. Admission is free to the permanent collections on view at the Tennis Palace and Meilahti. The Kluuvi Gallery is open Wednesday–Sunday 11am–6pm. Admission is free.

### Organization and Mission

- The Helsinki Art Museum focuses on enhancing Helsinki's visual identity and enriching life for its residents by "creating possibilities for meaningful encounters between people and visual art."
- The museum's trademark is a blend of popular and high culture.
- HAM considers its "social conscience" to be better developed than that of most other museums in Helsinki.

### Collection, Exhibitions, and Programs

- The collection comprises approximately 9,000 works of art acquired by the City of Helsinki since the 19th century.
- HAM administers the city's public art program, overseeing artwork in public spaces such as plazas, parks, and the public areas in city office buildings. To this end, it receives €200,000 from the city for acquiring public works. Through its Percent for Art program, the City of Helsinki reserves a portion of its development budget for procuring and commissioning public art.
- Most public artworks purchased are site-specific, sometimes chosen via competitions, while a smaller number are purchased and then placed. Typically, the museum also receives donations of one or two works of public art per year. All public art acquired by the city enters the HAM collection.

- The museum shows 40% of its collection in public spaces. The museum is responsible for almost 200 works of outdoor art throughout the city.
- The City of Helsinki does not insure its public art; so, while damage to public works is infrequent, museum leadership still struggles to balance collections concerns with its public mandate. Consequently, the museum usually elects to place less valuable and more resilient works in public spaces. When it receives requests for art, the museum presents 20–30 works for consideration. Public art is generally loaned for up to five years.
- The museum's acquisitions approach is to create an "anthropological snapshot" of what is happening every year in Finnish art. The budget for acquisitions is €105,000, supported by a €30,000 budget for public placement.
- HAM annually loans between 50 and 80 works from its collection to exhibitions organized by other institutions.
- The museum has autonomy for acquisitions under €16,800. More expensive purchases must be approved by the museum board. The museum has the authority to make purchases from its exhibitions of foreign artists.
- An internal collections committee made up of five staff members from the exhibitions and collections departments oversees acquisitions. The past rate of acquisitions is troubling to museum leadership, which worries about limited storage space. Deaccessioning, though legal, is infrequent among Finnish museums and typically requires the approval of an institution's governing body.
- Creating synergy between the museum's exhibition and collection activities is difficult, largely because of the museum's role as steward of the City of Helsinki's art collection and the discrepancy between its international exhibitions policy and nationally oriented acquisitions policy.
- The museum has the largest exhibitions budget in Finland (€1–1.5 million), which can be supplemented with sponsorship funding, affording the museum the ability to present significant international exhibitions. These exhibitions rarely have a connection to the permanent collection.
- In a typical year, the museum organizes approximately 22–25 special exhibitions at its three sites. The museum's collections are shown in Meilahti as well as Tennis Palace, but collections exhibitions are rare as the emphasis is on displaying the museum's collections in public spaces throughout Helsinki. Around 40% of HAM's collections, or 3,450 works, are on permanent display in various locations around the capital. Between 2000 and 2011 HAM has organized 117 exhibitions in Meilahti and Tennis Palace, but only around 10 of these have been based purely on the museum's collection.
- On average, HAM organizes four exhibitions of Finnish art annually in Tennis Palace and Meilahti, and provides



space for 15 gallery exhibitions by Finnish artists in the Kluuvi Gallery. Over 85% of HAM's exhibition budget is annually allocated to international exhibition projects, which are often realized in cooperation with foreign partners. Typically, international exhibitions account for over 80% of HAM's program.

- Between 2000 and 2011 Tennis Palace has hosted 77 exhibitions, 49 with an international focus and 28 focused on Finnish artists. It typically hosts two exhibitions at a time. The most well-attended exhibitions in Tennis Palace to date were *Athos—Monastic Life on the Holy Mountain* (August 2006–January 2007) and *Walt Disney and European Art* (February–May 2009).
- In the same period Meilahti has hosted 40 exhibits, 11 focused on international artists and 29 focused on Finnish artists. Meilahti's most well-attended exhibitions to date have been *Frida Kahlo* (January–April 1997) and *The Magical Landscape: Works from the Collections of the State Tretyakov Gallery* (February–May 2008).
- Each year, the Kluuvi Gallery presents solo shows of approximately 15–16 contemporary artists. Twice a year, the Kluuvi Selection Committee, a jury of curators and experts, rents gallery space to artists based on project applications; approximately 150 artists apply annually.
- Exhibitions at the Kluuvi Gallery are installed and curated by the artists themselves and run for approximately three weeks. Artists pay a low rental fee of €505 for the Kluuvi Gallery; Helsinki Art Museum does not collect admission from Kluuvi visitors or a commission from the artists for any works sold. Although some of the artists who show in the Kluuvi Gallery already have representation, commercial galleries use the Kluuvi Gallery to scout for new artists. While international artists are permitted to apply to the Kluuvi Gallery, they rarely do.
- HAM publishes its own museum journal, *Taidemuseo.fi*, with three issues annually (editions range from 10,000 to 20,000).

### Image and Potential

- The Helsinki Art Museum is generally well-known for its diverse exhibition program. However, the museum brand is not well served by its disparate facilities. People do not have a clear image of the institution, and HAM has shown its permanent collection in Tennis Palace as often as in Meilahti. In the absence of a strong, united architectural identity, the museum's exhibitions function as its brand; people come to know the museum through its programming rather than its spaces.
- Tennis Palace is not a popular site for all artists, perhaps due to the museum's association with the movie theater and food concessions that share the space—the museum has found limited overlap between its mission and audience and those of the movie theater (exceptions include the *Star Wars* exhibitions and the *Walt Disney*

and *European Art* exhibition). The theater's mainstream, "Hollywood" reputation has a negative effect on the museum's reputation, which is further hampered by the museum's inability to brand or market itself on the building's exterior. Frequently, visitors are only conscious of visiting Tennis Palace; they remain unaware that they have actually visited Helsinki Art Museum.

- The museum's broad exhibition philosophy can make communicating its approach difficult. The only brand it is effectively able to claim is "no limits," and HAM's brand relies heavily on the know-how of its pedagogical and exhibitions department.
- Formerly known (and still referred to) as Helsinki City Art Museum, the museum recently dropped "City" from its official nomenclature to become Helsinki Art Museum, thus differentiating itself from Helsinki City Museum.

### Audiences

- During peak years, HAM at Tennis Palace welcomes 100,000–140,000 visitors annually. The annual average visitorship for 1999–2010 was 96,890, with a peak of 154,889 visitors in 2001 and a low of 34,737 in 2004. Visitorship is entirely contingent on programming, as the Tennis Palace exhibition space holds little intrinsic appeal. Meilahti receives a much smaller number of visitors. Its annual average visitorship for 1999–2010 was 30,958, with a peak of 47,942 in 2008 and a low of 19,108 in 2010, when the museum was closed for renovations for part of the year. The Kluuvi audience is the smallest—4,500–5,500 visitors annually.
- The typical visitor is an educated woman between the ages of 35 and 60. Some exhibitions with a popular cultural orientation have also drawn large young audiences to Tennis Palace.

### Financial Structure and Staff Composition

- HAM's current annual budget is approximately €6 million. In addition to this annual funding, HAM actively seeks corporate sponsorship. Currently, support is received from HOK-Elanto and Lukoil, among others, and the museum has a strong collaborative relationship with the State Tretyakov Gallery in Moscow, as well as several museums in Europe and North America. HAM's major international productions are almost always collaborations with international partners. Income from admissions and the store can be used by the museum; the museum, however, cannot mix its operations and investment budgets and must spend everything that is budgeted every year, as is the case for all museums operated by municipalities in Finland.
- The museum has a permanent staff of 67 plus a large number of contract workers. It is overseen by a board composed of nine elected officials. HAM has the largest staff of any art museum in Finland and a total of 11

curators (including chief of exhibitions and chief of collections).

### **Facility**

- In terms of square footage, Helsinki Art Museum is the smallest of the region's four major art museums (which include Ateneum, Kiasma, and EMMA). The HAM exhibition spaces in Meilahti and Tennis Palace amount to 2,010 square meters.
- Conservation services take place at both Meilahti and Tennis Palace.
- There is discussion of uniting the museum's collections operations in one facility, ideally one that is purpose-built.
- The facilities at Tennis Palace and Meilahti present HAM with technical challenges that may be difficult to overcome without extensive renovations.

### **Considerations for a Guggenheim Helsinki**

See the Recommendations and Conclusions section of the Concept and Development Study.

## Museum of Finnish Architecture

### Introduction

Although the Museum of Finnish Architecture's mission and collections are focused on Finland, its impact is international in scope. The museum organizes traveling exhibitions, exhibits the work of foreign architects, and invites experts from abroad to give lectures on-site. Currently, the museum's biggest challenge is a lack of space, which limits exhibitions and educational programming and prevents the museum from engaging with its most important audiences.

### Hours and Admission Fees

Open Tuesday–Sunday 11am–6pm. Tickets are €6/€3; admission is free for children under 18; free admission on the first Friday of the month.

### Organization and Mission

- Founded in 1956, the Museum of Finnish Architecture seeks to “increase information and understanding about architecture, past, present, and future.” Key activities include exhibitions, library services, research, publications, lectures, debates, guided tours, workshops, and seminars.
- The museum has a strong history of collaborating with the Association of Finnish Architects and the three top architecture schools in Finland.
- The museum is a founding member of the International Confederation of Architectural Museums (ICAM), an association for institutions dedicated to promoting public understanding of architecture.

### Collection, Exhibitions, and Programs

- The collection, which specializes in modern Finnish architecture, consists of 85,000 photographs, 30,000 slides, 500,000 drawings, and numerous models and documents, including architects' archives. Objects are available to scholars and researchers upon request. The museum also houses an extensive lending library containing over 33,000 objects with a focus on architecture. The library also contains a remarkable collection of manuscripts and letters related to the history of Finnish architecture.
- The archives are at the core of the museum's operations because of its mission to preserve Finland's national architectural heritage.
- The museum's collection has been built over time, primarily by receiving the archives of various Finnish architects.
- The museum's permanent exhibition, *Decades of Finnish Architecture, 1900–1970*, explores the development of Finnish architecture in the 20th century, following changes in technical solutions, materials, and interior design.

- An additional permanent display includes models of well-known buildings and is housed in galleries just off the main staircase as well as in the archives.
- The museum produces exhibitions independently and in collaboration with partners, imports international exhibitions, and occasionally hosts exhibitions from other Finnish institutions. Temporary exhibitions deal with a wide range of subjects, including topical issues and specific architects. Exhibitions change approximately four times per year.
- In addition to the permanent and temporary exhibitions, one or two traveling exhibitions are organized each year, as well as a biennial review juried by experts nominated by the museum, the Alvar Aalto Academy, and the Association of Finnish Architects. The Association of Finnish Architects also presents one exhibition per year, and competitions are featured in small gallery displays.
- The museum is responsible for organizing the Finnish presentation in the Aalto Pavilion at the architecture biennale in Venice and also shares the responsibility with the Swedish and Norwegian museums of architecture for the presentations in the Nordic pavilion.
- The museum has cultivated extensive international partnerships with museums, universities, embassies, and other cultural institutions. These institutions often host the museum's touring exhibitions or collaborate to develop these exhibitions.
- Educational programming includes outreach to schools and lecture programs. On-site programming is complemented by online resources that include games and teaching materials, an architects' databank, and a searchable database of the library.
- The collection is currently in the lengthy, but important, process of being digitized.

### Image and Potential

- The museum is unique in its focus on modern Finnish architecture, but its impact is limited by its lack of space. Educational programming is constrained by the lack of an auditorium and workshop space.
- In 2012, a temporary pavilion will be constructed on the lot between the Design Museum and the Museum of Finnish Architecture. It is realized in collaboration with the World Design Capital Helsinki 2012 and will be designed at the Wood Studio at Aalto University. It will serve as an event space featuring programming by the two museums and WDC 2012 and provide a central meeting point. A competition for a building to be constructed on the site as a shared extension for the two museums was organized in 1986. However, due to economic difficulties the building was not constructed.
- There are hopes that ultimately this kind of building project will foster more collaboration between the

neighboring museums, enabling joint programs and exhibitions on Finnish architecture and design.

- Because the current exhibition space and storage facilities are very limited, the museum is exploring new venues and opportunities for expansion in addition to the new center of architecture and design. Meanwhile, many larger-scale programs are held off-site or in the periods between exhibitions.
- Museum leaders hope to develop a series of smaller, shorter exhibitions in conjunction with young architects. They also envision increased dialogue with related fields so that the public can see the value of architecture in new ways.

### **Audiences**

- The museum typically receives less than 10,000 visitors per year. The library and archives receive an additional 6,000 visitors per year.
- The museum caters to the architecture field, and as such, the audience is composed primarily of architecture professionals and aficionados.
- The museum's impact extends beyond Finland through its traveling exhibitions; its local audiences, however, overlap very little with audiences for other Helsinki cultural destinations.
- The primary goal for developing audiences is to engage more schoolchildren and families and to encourage debates around current issues.

### **Financial Structure and Staff Composition**

- The government provides the museum with €1.1 million/year for general operating funds. Some programming costs are covered by grants and other gifts.
- The museum has a permanent staff of 24. Art historian Julia Kauste was brought on as director in 2010. Since then, the museum has undertaken an organizational restructuring.

### **Facility**

- The museum's modest library is located on the ground floor and first floor, and the top floor features selections from the archives. The three intermediary floors feature offices and exhibition space. Due to the limited space of the facility, the majority of archives are housed off-site.
- 300m<sup>2</sup> of exhibition space are devoted to temporary exhibitions and 60m<sup>2</sup> are reserved for the permanent collection.
- The museum has limited amenities, with a small, focused bookshop.
- The museum is located in the city center, within walking distance of other popular sites and adjacent to the Design Museum.
- The museum is located in a neo-Renaissance building designed in 1899 by the architect Magnus Schjerfbeck for the Finnish Scientific Societies. The museum originated

in a different building in Helsinki and moved to its current location in 1983. The original location continues to serve as the offices and workshop space for the museum's exhibition staff.

- Because the building is a designated landmark, very little can be altered to accommodate the museum's needs.

### **Considerations for a Guggenheim Helsinki**

Conversations with Museum of Finnish Architecture staff suggested that:

- Because a Guggenheim Helsinki would attract more tourists, Helsinki cultural institutions would benefit across the board. However, visitors to the Guggenheim would not necessarily be interested in visiting the Museum of Finnish Architecture, which has a very specific focus.
- Much can be learned from the building of Kiasma in the 1990s. In that case, there was an emphasis placed on being "Finnish" in approach, materials, and construction, as well as on being "green." The country's harsh climate requires specific skills and experience.

## KEY REGIONAL MUSEUMS

### Astrup Fearnley Museum of Modern Art

#### Introduction

The Astrup Fearnley Museum of Modern Art is a private museum and an independent part of the Astrup Fearnley building complex in central Oslo. The museum opened in 1993 and displays international contemporary art, including works from the Astrup Fearnley family collection along with a series of international exhibitions throughout the year. Special attention is paid to collecting and exhibiting American art across a range of media, including works by such artists as Matthew Barney (the museum holds one of the largest collections of Barney's work in the world), Richard Prince, and Jeff Koons. In 2012, the museum plans to relocate to a new Renzo Piano-designed space along the Tjuvholmen waterfront, close to the iconic Oslo City Hall.

#### Hours and Admission Fees

Open Wednesday–Sunday 12pm–5pm. Tickets are NOK 60 for adults/NOK 30 for students and seniors (€8/€4)<sup>2</sup>; admission is free for children under 18.

#### Organization and Mission

- Astrup Fearnley seeks to provide context for global as well as Norwegian contemporary art by linking the local arts scene to the international scene and by exhibiting artwork from the permanent collection alongside new or unfamiliar works.
- The museum is unusual in Scandinavia for being a private museum rather than a government-funded one. Magasin 3, in Stockholm, is considered to be the only programmatic counterpart in the region.
- Because of its small size, the museum sees itself as more flexible in terms of letting its vision develop. It can “go with the flow” and easily stop and change direction if problems arise.
- The Astrup Fearnley is also exceptional for exhibiting and collecting contemporary American art.
- The museum employs young guards/docents rather than traditional museum security in order to emphasize the accessibility of the experience and the approachability of contemporary art.

#### Collection, Exhibitions, and Programs

- The museum has collected 1,000 works of art in the last 10 years.
- The collection remains small, with about 1,500 works. Many of these are large artworks that require significant gallery space.
- The collection was shown at the São Paulo Biennial in a 20,000-square-meter (215,000+ square feet) space,

which included the artwork acquired from *China Power Station*, works by young American artists, and the classic works for which the museum is better known.

- The exhibitions program typically includes three or four shows each year: at least one retrospective, one show featuring a younger international artist, and one featuring a younger Norwegian artist.
- There is always a connection between the exhibitions program and acquisitions, with new art from large group shows being bought en masse by the museum.
- The Astrup Fearnley also develops regional programs and exhibitions with the Serpentine Gallery in London, including *Uncertain States of America* and *China Power Station* (all of *China Power Station* was bought by Astrup Fearnley). Currently touring is *Indian Highway*, featuring contemporary art from the Indian subcontinent. All shows are organized by and originate at the Astrup Fearnley before touring.

#### Image and Potential

- The museum has a strong reputation, stemming in part from its generosity drawn from private funding focusing very closely on one specific area (contemporary international art) that does not duplicate other organizations in Oslo but rather enhances and contributes to the cultural life of the region. As a consequence, the museum feels it is able to “surprise” audiences.
- There is very little marketing because there is a long history of goodwill in the press, which willingly and positively reviews many of Astrup Fearnley's shows.
- The move to a new building is viewed as an opportunity to better establish the museum's identity rather than to gain space or prominence. The City of Oslo has been working to develop its waterfront and bring all the major cultural institutions together there.
- The new building will also provide new opportunities for sponsorship because of its more prominent location and the fame of the architect, which, in combination, will create a more recognizable brand identity that potential partners can leverage. In Norway there is more of a desire for sponsorship to produce immediate results in terms of visibility and income because there is little history of private support for cultural institutions.

#### Audiences

- The Astrup Fearnley receives 100,000 visitors a year, with similar levels of engagement and attendance for each of its three or four shows. As the museum approaches its closure and moving dates, attendance is dropping off.
- The museum hopes to grow and sustain an annual visitorship of 250,000 once it moves, but expects to see 350,000 initially. These numbers are based on previous audience targets at the National Gallery in Oslo and the Moderna Museet in Stockholm, as well as the overall appeal of the project's “newness.”

<sup>2</sup> NOK 1 = 0.12906 EUR as of December 23, 2011 – exchange rate based on OANDA Rates™.

- Special school programs have been developed by the museum, including dedicated teacher outreach and orientation as well as field trip learning materials.
- The museum runs an after-school children's program and a "teenager club."
- The Art Club is the museum's membership program. When it was free, the Art Club had 10,000 members. It now has 2,000 members and costs NOK 300 (€40) annually, which includes free admission and a free catalog for every exhibition, as well as a free bag. The goal is to rebuild membership levels back to 10,000 when the museum reopens in its new building.

### Financial Structure and Staff Composition

- The museum's budget is roughly \$2 million in total: \$1 million<sup>3</sup> for exhibitions and \$1 million for administration. Acquisitions are made separately through the foundation and are usually supervised by the board chair, Hans Rasmus Astrup.
- The budget is determined each year by the foundation and board, and exhibitions are planned based on that budget.
- The board has seven members: four from the Astrup Fearnley family and three from outside the organization (this follows the legal requirement for board structures in Norway). The board functions more to provide oversight than to provide curatorial or programmatic direction.
- There are seven museum administrators, including three curators, in addition to the professional staff. The number of staff will not increase with the move to the new building.

### Facility

- The current facility encompasses approximately 2,500 square meters of exhibition space with galleries covering two floors, designed by LPO Arkitektur & Design, an established Norwegian architectural firm based in Oslo.
- Amenities are limited at the current facility but do include a gift shop.
- Plans are in process for a new building designed by Renzo Piano to be completed in 2012. Piano's plans for the Tjuvholmen building suggest that it may combine signature motifs already used for the Art Institute of Chicago and the Morgan Library.
- When it reopens, the museum will have amenities such as a café, a shop, and outdoor grounds. By having its own building, Astrup Fearnley expects to further develop its institutional identity.
- The new complex is composed of three different buildings: the museum, an office building, and a cultural center. A sculpture park built on reclaimed land will slope toward the sea. The entire project is developed

along the axis of a new promenade that starts at Aker Brygge and ends at a floating dock on the sea. The goal is to ensure that water is always in view.

- The three buildings are covered by a curved roof that slopes down to the level of the sculpture park; this roof will become an iconic feature of the complex. The use of wood as a material for structural elements, as well as for the bridges, the exterior paving, and the interiors, follows Scandinavian tradition.
- The new building is being funded and built by a real estate developer.

### Considerations for a Guggenheim Helsinki

Conversations with the staff of the Astrup Fearnley suggested that:

- The Oslo Opera House would be a good example of how to bring Scandinavians together in a large social gathering place: the Opera House's success can be attributed both to the architecture and to its location on the redeveloped waterfront. Previously, Oslo did not have any kind of reference point for locals or visitors in terms of architecture, aesthetics, or urbanism. Over the next decade the Oslo waterfront strives to become an urban focal point.
- Oslo has undergone a tremendous amount of change in the last 10–15 years. Norwegians have experienced a cultural awakening, and their lifestyles and interests (including an interest in contemporary art) have caught up with the economic and social realities of their wealthy, educated nation.
- There is a tendency among Scandinavians to travel within Europe, especially Southern Europe to enjoy the sun and the sea. Like Finns, Norwegians are in general sporty; they hike in summer and ski in winter in order to spend time in nature. As a result, travel is less about "escape" and more about exploration.
- The international identity of the Guggenheim is understood as a "special" thing, but there is some hesitancy to see it as a perfect fit for Helsinki, mostly because the Guggenheim's institutional history is perceived by some as too "corporate."

<sup>3</sup> During the discussions that took place with the Astrup Fearnley, Louisiana, and Moderna Museet for the purposes of this study, these statistics were listed in US dollars.



## Louisiana Museum of Modern Art

### Introduction

The Louisiana Museum is a modern art museum located on the Danish seafront, approximately 38 kilometers outside of Copenhagen. A true example of the power of site specificity, the museum seamlessly integrates the beauty of the Danish landscape with an exceptional collection of modern art. The visionary Knud W. Jensen founded the museum in 1958 with the intention of providing the Danish public with access to modern art at a time when it was not shown in other Danish museums. Louisiana does not have a mission or vision statement, but adheres to Jensen's "sauna" exhibition principle, in which "hot" galleries that exhibit art by well-known commodities are interspersed with "cold" galleries showing new or lesser-known artists. An instant success at the time of its opening, the museum fell into dire financial straits in the 1990s. Over the course of the last decade, however, Louisiana worked aggressively to professionalize its staff and operations and reposition its ambitions. A beloved institution and one of the most popular art museums in the country, Louisiana operates regionally but aspires to think globally.

### Hours and Admission Fees

Open Tuesday–Friday 11am–10pm; Saturday, Sunday, and public holidays 11am–6pm. Admission is DKK 95/ DKK 85 (€13/€11)<sup>4</sup>; admission is free for children under 18.

### Organization and Mission

- Louisiana operates as a private foundation and provides visitors with a unique museum experience that synthesizes art, nature, and architecture through a series of museum buildings that frame a set of outdoor grounds occupied by large-scale sculptural works.
- Louisiana has a defined view of itself and its role in the larger cultural landscape, characterized by a sense of continuous evolution and an independence from existing museum models.
- The increasing popularity of Louisiana in recent years has raised the international profile of the institution; today, the museum's most difficult challenge is to continue to meet the newly elevated expectations of its visitors.
- The Louisiana experience is founded on two main ideas: the notion that visitors enjoy being treated like guests, and a belief in the importance of education and learning.

### Collection, Exhibitions, and Programs

- The Louisiana collection comprises more than 3,000 objects, including 700 paintings, 500 sculptures, 1,200 works on paper, 300 photographs, and 40 film/video works.
- All acquisition and collection-building activities are supported by funds raised by the museum, rather than government funding.
- The museum recently began collecting works by Danish artists.
- The annual exhibition program features the following:
  - A summer exhibition devoted to architecture.
  - A large-scale exhibition in the fall.
  - A large-scale exhibition in the spring.
  - Two to three smaller-scale contemporary exhibitions.
- The portfolio of exhibitions is similar to the culture pages of a newspaper in that it is intended to provide a sampling of a range of offerings.
- The exhibition calendar is designed to help produce steady visitation throughout the year, and blockbuster exhibitions are therefore scheduled for the fall and spring, when tourism is less strong. These counterseasonal exhibitions tend to cater to local tastes.
- A 10pm closing time Tuesday–Friday allows the museum more flexibility with programming and space rental, and the museum takes an active approach to creating lively, dynamic programming "after hours."
- Louisiana's most popular programs include Louisiana Live, a weekly public talk; and the Friday Lounge, a free after-hours music program.
- The museum produces catalogues for exhibitions that it curates. Print runs generally sell out, perhaps because many Danish visitors order and read Louisiana publications in advance of their visit to the museum.
- *Louisiana Magazine*, which is currently only produced in Danish, is sold through the museum shop and mailed to all members as a benefit.
  - Produced semiannually, the magazine includes features from various staff curators, as well as other experts in the field.
  - The magazine serves as a complement to the museum's exhibition catalogues and is intended to provide high-quality art discourse, which many feel is missing from Danish newspapers.
- The museum's website is designed to drive visitation to the museum. In addition to its own website, Louisiana maintains a robust presence on various social media outlets and has over 30,000 fans on Facebook.
- However, the museum's strong commitment to site specificity and the unique nature of its location result in some reluctance to extend Louisiana's programming into the digital realm. For instance, it turned down a major Danish television station's offer to broadcast its programming.

<sup>4</sup> DKK 1 = EUR 0.13452 as of December 23, 2011 – exchange rate based on OANDA Rates™.

### Image and Potential

- While Louisiana's international reputation is built on the signature Louisiana experience, its local reputation is built on its special exhibition program.
- Louisiana engages in limited, very focused advertising in the Danish market, in select neighboring regions in Sweden, and in leading art world publications, such as *Artforum*.
- Louisiana is frequently approached about potential collaborations, both informal and formal. All collaborations undertaken thus far have occurred at the program level only; while the museum considered expanding into additional locations, this kind of institutional-level collaboration has yet to occur.
- If it were to expand, Louisiana would be most likely to add a kunsthalle space in close proximity to its current site. The entire Louisiana concept is built on the primacy of the Louisiana experience.

### Audiences

- Although exhibitions have a strong impact on visitation, in general, Louisiana receives 500,000 visitors annually. The robust exhibition and programming structure is designed to generate visitation, which is an important source of earned income for the institution.
- During weekday daytime hours, Louisiana generally plays host to school groups and retired or nonworking adults. In the evening, the museum is frequented by working professionals. The weekend audience is composed of families and visitors, many of whom come from Sweden.
- Prior to the extension of its opening hours, Louisiana was not attracting as many working professionals as it would have liked.
- Membership at Louisiana is incredibly strong: over 60,000 members paying annual dues of between DKK 475–DKK 615 (€64/83). Members receive free access to the institution and exhibition tickets. The primary perk of membership is the annual provision of two free exhibition catalogues.

### Financial Structure and Staff Composition

- In an effort to improve its financial position, Louisiana elected to operate at a deficit for a period of time in order to focus on increasing the volume of its programming. Its goal was to use programming to attract more visitors, a tactic which proved successful and eventually led to new sponsors as well.
- The 2011 budget includes approximately \$5.3 million in corporate sponsorship.
- The gross revenue in 2011 was approximately \$32.7 million, not accounting for separate funding for acquisitions, and was broken down as follows:
  - \$5.6 million from the Danish government.
  - \$5.3 million in sponsorship.
  - \$1.2 million from publications.
  - \$11.7 million from the shop and café.
  - \$5.6 million from admissions.
  - \$3.3 million from membership and donations.
- While a board of trustees is charged with the governance of the institution, its members are not required to give financially.
- The museum has a staff of 275 employees, of which 160 are full-time employees. Approximately 20 individuals report directly to the museum's director.
- A team of five generalist curators enables the museum to mount and travel major exhibitions of the highest intellectual and aesthetic integrity in an efficient manner.

### Facility

- The nonurban campus is readily accessible via rail, and discounted train tickets can be purchased from all commuter rail stations in metropolitan Copenhagen. To accommodate the many international tourists traveling to the museum, the rail company announces the Louisiana stop in English.
- The museum's seaside location and the unique way in which its buildings and spaces interact with their natural surroundings have brought Louisiana much acclaim.
- Louisiana's remoteness and its self-contained campus have direct positive financial implications for its shop, cafés, and other income-generating amenities, which do not face any local competition.
- The director's office is housed in a separate boathouse located a short walk from the main museum facilities, parts of which are also used for special dinners and activities.
- Other facilities adjacent to the boathouse host artist residencies in the visual and performing arts, as well as VIP guests.
- In terms of its facility, the current site is almost overbuilt. There is no room for expansion on the current site.
- There is an offsite storage facility in Humlebæk, which was recently developed at a cost of approximately \$5 million.

**Considerations for a Guggenheim Helsinki**

Conversations with Louisiana staff suggested that:

- Louisiana has strong ties to other institutions, such as Astrup Fearnley in Oslo. However, Helsinki is “out of orbit” for Louisiana.
- In the Nordic context, the issue of public space is incredibly important. The success of the Guggenheim Helsinki project is predicated on its ability to provide an accessible public forum in addition to exhibitions.
- Within Scandinavia there is sensitivity to the Guggenheim’s potential to have an “amusement-park effect” on the cultural landscape; however, this anxiety is balanced by positive anticipation of another major international museum with the power to raise the artistic profile of the entire region.
- Helsinki is perceived as geographically close enough to be a partner or collaborator, but not close enough to be competition for Louisiana.

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## Moderna Museet

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### Introduction

Located in the heart of Stockholm on Skeppsholmen, an island that once belonged to the Swedish navy, the Moderna Museet opened to the public in 1958 and boasts a leading collection of art from approximately 1900 to the present. In addition to masterpieces by well-known artists such as Marcel Duchamp, Louise Bourgeois, and Robert Rauschenberg, the Moderna Museet is home to a phenomenal collection of photography from the 1840s to the present. The addition of a satellite location in the southern city of Malmö has provided the museum with much-needed additional exhibition space and the opportunity to reinstall and reinterpret its permanent collection.

### Hours and Admission Fees

Open Tuesday 10am–8pm, Wednesday–Sunday 10am–6pm. Tickets are SEK 100/SEK 80 (€11/€9).<sup>5</sup>

### Organization and Mission

- The Moderna Museet is a public museum that is operated by the national government, as opposed to the municipal government of Stockholm.
- The Moderna Museet's stated mission is to:
  - Show how modern and contemporary art relates to the development of society and to art from earlier periods.
  - Promote artistic and cultural regeneration.
  - Promote knowledge of art history and an understanding of and interest in contemporary art.
  - Preserve, catalogue, and research the Moderna Museet collection and procure new works to enhance it.
  - Make the collection accessible to the public, organize exhibitions and learning activities, and operate short- and long-term loaning activities.
  - Research other government-owned or government-funded art collections.
  - Promote international contacts by organizing exhibitions of Swedish contemporary art abroad and overseeing Swedish participation in international art biennials.

### Collection, Exhibitions, and Programs

- Moderna Museet's collection approaches 70,000 works, including photographs and works on paper.
- The quality of Moderna Museet's modern and contemporary collections and exhibitions is considered one of the highest in all of Scandinavia.
- Although modest funds for acquisitions are received through government budget allocations, most acquisitions are made possible through private funds and the assistance of supporters of the museum.

- Previously, Swedish artists were represented mainly through a "snapshot"-style exhibition of the Swedish art scene that took place every four years. Today, the museum is moving away from this model and integrating more Swedish artists into its exhibition program throughout the year.
- While the total number of exhibitions varies each year, the Moderna generally has four special exhibitions open at a time, including both traveling exhibitions and shows that draw exclusively from the rich assets of the permanent collection.
- The museum is currently in a moment of transition, with the arrival of a new director, and the exhibition program is being reassessed.
- At this time, many signature masterworks from the 20th century are on view in Malmö, while the main facility in Stockholm rotates through three large-scale installations of the Moderna Museet's superb photography holdings.

### Image and Potential

- The Moderna Museet's legacy is built on an early period of experimentation that included many groundbreaking exhibitions, such as Andy Warhol's museum debut.
- Over time, the museum has become a leading international modern and contemporary art museum, known for both its collections and exhibitions.
- Although the Moderna's collaborations with other Scandinavian institutions have so far been limited, the museum (like Louisiana) sees a potential partner in Oslo's Astrup Fearnley Museum of Modern Art.

### Audiences

- The Moderna Museet successfully interacts with a large percentage of the Swedish public. Located in a city of approximately 1.5 million people (almost 2 million including the outlying metro areas), the Moderna Museet receives approximately 500,000 visitors a year. Just over half of these visitors purchase admission.
- Like the Louisiana, the Moderna relies on tourism in the summer and strong exhibitions during other parts of the year to attract audiences.
  - In the summer months, 60% of the museum's visitors come from abroad, primarily France and Germany. In the colder months, this dynamic shifts, and locals dominate.
  - The Moderna Museet has seen a recent increase in tourist visitorship and an extension in the length of the tourist season, which now runs from July to October or November.
- The Moderna has approximately 10,000 members, who join for an annual fee of approximately \$60/person. The primary benefit of membership is free admission to the Moderna Museet and other museums across the country. Additional benefits include a weekly members' program, invitations to openings, and a members' publication.

<sup>5</sup> SEK 1 = EUR 0.11127 as of December 23, 2011 – exchange rate based on OANDA Rates™.

- The average visitor is a 46-year-old educated woman from Stockholm who visits the museum on her own.
- Many local collectors are members of Friends of Moderna Museet. These individuals do not have a role in programming, but do provide some basic support for the institution.

### Financial Structure and Staff Composition

- The Moderna's annual government allocation is approximately SEK 160 million (€18 million). Nearly half of that sum is paid directly back to the state for rent of the facility, and the majority of the balance covers operational expenses such as staff salaries. Exhibitions receive some support from the government, but exhibition funds are generally raised from other sources.
- Between sponsorship, membership, and the Friends group, contributed income has played an increasingly important role in supporting the museum.
- The director reports to the Minister for Culture, and the museum has no board of directors to consider governance issues.
- The Moderna has approximately 140 full-time employees, many of whom have worked at the institution for a very long time and receive strong salaries.
- The size and compensation of the staff are beginning to put financial pressure on the institution.

### Facility

- The Moderna Museet opened in 1958 in an old drill hall on Skeppsholmen. After a Rafael Moreno renovation, this facility reopened to the public in 1998.
- The most recent expansion to the network occurred in 1999, with the addition of a facility in Malmö.

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## Moderna Museet Malmö

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- Admission: general, SEK 50 (€6); reduced, SEK 30 (€3); children under 18, free.
- Open Tuesday–Sunday 11am–6pm.
- Historically, art and culture in Sweden have predominantly been located in Stockholm, the capital. This branch of the Moderna Museet is, in part, an effort to “share” the wealth of the nation with other regions. As a former industrial city, Malmö spent many years in economic decline, but it is slowly recovering. It is located in southern Sweden, 45 minutes from Copenhagen, and has a population of about 300,000, including a relatively large immigrant population.
- The museum opened in December 2009 and saw approximately 80,000 visitors in its first year (20,000 more than projected). The majority of the museum's visitors come from Copenhagen and Malmö.
- Housed in a former power station, the Moderna Museet Malmö has approximately 800 square meters of exhibition space on two floors. On the main floor, the primary temporary exhibition space occupies one large, contiguous area; this floor also includes an education room. The second floor contains four smaller “white cube” galleries. The site was formerly occupied by the Rooseum, an exhibition space funded and operated by the private collector Fredrik Roos from 1988 to 2006.
- The museum manages an independent exhibition program in collaboration with Moderna Museet and shows both contemporary art and “modern classics.” On display are international works from the Moderna Museet collection (Duchamp, Picasso, Matisse, Gris, Léger, etc.), in combination with some of their Swedish contemporaries.
- Operationally, the museum functions as a department of the Moderna Museet. The main museum roles (directorial, curatorial, educational, press, etc.) are each overseen by one staff person. Central administrative functions are handled at the Moderna in Stockholm.
- The museum's approximate budget is \$3 million, which comes from municipal, regional, and national sources.
- While the museum facility includes a small café and bookstore, its location in an industrial area of Malmö stymies its chances of functioning as a central meeting place for the city.

### Considerations for a Guggenheim Helsinki

- Conversations with Moderna Museet staff suggest that:
- In the past, Paris was the most popular destination for Swedish culture seekers; today, London generally fills that role. Swedes rarely travel to Finland for culture. However, a Guggenheim could help change this trend.

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## ADDITIONAL MUSEUMS AND ORGANIZATIONS

### Introduction

Over the course of two visits to Finland, in January and February 2011, and a visit to Norway, Sweden, and Denmark in March 2011, over 30 additional cultural organizations were visited. The purpose of these brief visits was to develop a stronger understanding of the cultural ecosystem within which a potential Guggenheim Helsinki could exist, and ask the following questions: What are the primary forces shaping Nordic cultural life? What is the nature of the funding infrastructure that supports the visual arts? Aside from museums, how do Finns engage with the visual culture? In contrast to the interviews in the previous section, these site visits were more casual, and an interview discussion guide did not direct the conversations. The information presented in this section highlights the most salient and relevant points from each site visit. Comparative information was not purposefully gathered; representatives were simply encouraged to tell us about their respective organizations.

**Alvar Aalto House**  
**Amos Anderson Art Museum**  
**The Arts Council of Finland**  
**Cable Factory**  
**City of Helsinki Cultural Office**  
**City of Tampere**  
**Didrichsen Art Museum**  
**Finlandia Hall**  
**The Finnish Museum of Photography**  
**FRAME**  
**Helsinki City Library**  
**Helsinki City Museum**  
**HIAP**  
**Konsthall Malmö**  
**Korjaamo Culture Factory**  
**Kulturhuset**  
**Kunsthalle Helsinki**  
**Kuntsi Museum of Modern Art**  
**Logomo**  
**Magasin 3**  
**National Museum of Art, Architecture, and Design**  
**Ny Carlsberg Glyptotek**  
**Olympic Stadium**  
**Oslo Opera House**  
**Thorvaldsens Museum**  
**Turku Art Museum**  
**Vantaa Art Museum**  
**Villa Gyllenberg**  
**World Design Capital 2012**

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### Alvar Aalto House (Helsinki, Finland)

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- Admission: general, €17; students and seniors, €8; groups larger than 10, €10/person. The admission fee includes a guided tour.
- Open: October–April: Tuesday–Sunday 1–5pm; May–September: Tuesday–Sunday 1–6pm; August: Monday–Sunday 1–6pm; December and January by appointment only.
- The Alvar Aalto Museum comprises four venues. The Alvar Aalto House and the studio, which is a 10-minute walk from the house, are located in Helsinki. A three-hour train ride away is the large-scale Alvar Aalto Museum, which tells Aalto’s full story. The Aalto summer cottage is also located there.
- The home and studio were completed in 1936 and opened to the public in 2002.
- According to the director, the Aalto House is actively searching for a new context in which to position itself in order to make it more relevant to visitors and the cultural life of Helsinki. This will most likely include a new site that is focused on Aalto’s impact on Finnish and international design.
- Currently, the Alvar Aalto House sees around 5,000 visitors per year. Of these, most are international visitors, with a majority from Japan.
- The Alvar Aalto House aspires to provide an intimate experience that is distinctive from other museum experiences available in Finland.

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### Amos Anderson Art Museum (Helsinki, Finland)

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- Admission: general, €8; students, €4; seniors, €6; children under 18, free; groups (minimum of 15 participants), adults, €6; seniors, €4.
- Open: Monday, Thursday, Friday 10am–6pm; Wednesday 10am–8pm; Saturday and Sunday 11am–5pm; closed Tuesday.
- Guided tours are available in Finnish, Swedish, and English and cost an additional €50 on weekdays; €75 on Saturday; €100 on Sunday; and €40 for weekday school groups.
- Amos Anderson Art Museum is one of the largest private art museums in Finland currently specializing mostly in 20th-century art. It is maintained by the arts foundation Föreningen Konstsamfundet.
- The museum features two locations: the main 1913 Helsinki building, which was Amos Anderson’s private home and business headquarters; and the Söderlångvik Museum in Dragsfjärd on Kimito Island, housed in Anderson’s former country villa (open only in summer). Both were converted into museums after Anderson’s death in 1961.
- The Söderlångvik collection consists of early 20th-century Finnish art; the museum hosts temporary art



exhibitions in a converted barn. There is also a café and a stall selling flowers and produce grown on the estate's extensive grounds.

- In addition to a permanent collection, temporary exhibition galleries, historic private rooms, and a chapel, the museum houses Café Amos and a museum shop.
- The museum arranges between 8 and 12 exhibitions, both of contemporary and more "traditional" art, every year (sometimes as many as three exhibitions concurrently). The majority of temporary exhibitions deal with the visual arts, but applied arts and cultural history are also within the scope of the museum.
- The current acquisition policy focuses on contemporary art. Although the emphasis is on Finnish art and artists, international artwork is also presented on a regular basis. The Sigurd Frosterus collection, on long-term loan in the museum, includes major works by Magnus Enckell and A. W. Finch, as well as works by Signac, Bonnard, and Vlaminck.
- Since 2007, the museum has collaborated with art foundations with the goal of developing more exhibition space for the joint display of respective collections.

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### **The Arts Council of Finland** (Helsinki, Finland)

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- The Arts Council of Finland is a state-funded consortium of grant-making council, programs, and advisory boards. The council has been operating in its present capacity as a support system and promoter of arts and culture in Finland since 1968.
- Art and design have always had an outsized presence in Finland, as they are linked to industry and business. This tradition goes back to the important triennials that took place in the 1950s and 1960s.
- The council's annual operating budget varies, but can be approximated at €25 million.
- Most of the state funding for sports and culture in Finland comes from dedicated lottery earnings distributed by the Ministry of Education and Culture.
- The council manages the State Art Collection, which was set up by the Ministry of Education and Culture and which operates in conjunction with the Finnish National Gallery, to provide artistic commissions for new government buildings, art in embassies and other government buildings in Helsinki and around the world, and various projects initiated by artists. The State Art Collection includes over 13,000 works.
- The acquisitions are made by organizing competitions, commissioning works directly from artists and purchasing works. The state art budget has allocated €1.1 million for these acquisitions.
- Support goes to artists, art projects, and smaller organizations, rather than to larger museums and performing arts venues that receive direct government funds. The division of the Arts Council of Finland that

gives grants to artists is the National Arts Council for Visual Arts.

- There is a system of nine National Art Councils that decide on funding of a given discipline (theater, literature, architecture, film, dance, etc.).
- Each National Art Council has a board that serves for three years. Nominations are made by various parties, including political entities. However, museums do not make nominations, while the Museum Council of Finland does.
- The National Art Councils are seen as the final arbiters of grants because of their expert status and the fact that they assume the responsibility without compensation. The Central Arts Council has jurisdiction over some matters.
- The council receives 13,000 applications every year.
- The council pays some artists to produce projects and performances that have particular social or public value. These run three to five years and are separate from the funding awards.
- There are few countries in the world with as robust a public grant program for artists from different fields as Finland. The council pays for 51 pensions every year to support artists who can prove their financial need and meet other key criteria. These last in perpetuity.
- This system is being reformulated to pay for council grantees' pensions and healthcare, as well.
- Galleries can also apply for special funds to market artists at fairs around the world.

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### **Cable Factory** (Helsinki, Finland)

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- The Cable Factory is located in a former Nokia industrial facility in the waterside Ruoholahti district of Helsinki. It is owned by the City of Helsinki but is financially self-sufficient.
- The usable surface area, including all floors and the basement, is 53,348 square meters, of which 40,000 square meters have been rented out; 99% of available workspaces are in use. The complex has five different venues available for long- and short-term rental, as well as three conference rooms. All rentable facilities allow for unrestricted catering.
- The facilities are rented out to approximately 250 artists, bands, schools, theaters, nonprofit foundations, private companies, and museums each year (including the Finnish Museum of Photography, the Theater Museum, and the Hotel and Restaurant Museum), as well as the Adult Education Centre, the Zodiak Center for New Dance, and the Voice, a television and radio station.
- More than 200,000 people per year participate in events taking place in the various conference and event spaces, museums, and dance theaters on-site.
- The City of Helsinki gained ownership of the Cable Factory when Nokia Kaapeli left the building in 1987. As

Nokia dismantled its industrial facilities, it began renting out rooms at affordable prices to any interested tenant.

- These tenants—mostly artists looking for affordable studio space—formed the nucleus of what became the Cable Factory and formed the activist group Pro Kaapeli to protect the site from more commercial exploitation.
- Kiinteistö Oy Kaapelitalo was founded in fall 1991 to administer the Cable Factory and preserve the unique cultural atmosphere it had cultivated.
- Starting in 2008, Kiinteistö Oy Kaapelitalo has also administered the historic power plant facilities in Suvilahti, on the east side of Helsinki. These facilities are being developed into another cultural facility that will include, in the coming years, an “experimental circus” as its chief attraction.

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### **City of Helsinki Cultural Office** (Helsinki, Finland)

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- The City of Helsinki’s annual budget includes over €100 million to support arts and cultural organizations, including adult education centers, the City Library, the Philharmonic orchestra, art and historic museums, and the City Cultural Office. The city allocates funding for the National Opera and the City Theatre within a separate budget, totaling approximately €12 million annually.
- The City Cultural Office has an annual budget of €30 million. Within this budget, the office designates approximately €16 million annually to support grants, subsidies for arts institutions, artists, initiatives from third parties, and young artists’ performing arts projects. The office’s budget includes four local cultural centers, a theater and multicultural center, and a special center for children and youth.
- The cultural sector comprises 2.5% of the city’s budget, more than the EU average, indicating a visible awareness of the impact of culture on civic vitality.
- The Ministry of Culture allocates funding to Helsinki cultural organizations, as determined by the Arts Council of Finland.
- Various types of cultural organizations receive money from the state, such as independent foundations, associations, and freelance groups.
- Municipal organizations receive the bulk of their operating funds directly from the city.
- State funding is based on the full-time equivalent for one month.
- Decisions regarding the City of Helsinki’s cultural funding allocations are made by the cultural board, formed by members of the political parties. Several open calls take place during the year and a smaller group prepares the propositions to the board.
- The Cultural Office works closely with the Helsinki Art Museum. They have separate boards, but both report to the deputy mayor. Official museum policy is the

responsibility of the museum’s executive leadership, including the elected officials who sit on the board.

- The Cultural Office recently produced a “culture strategy” for the City Council that will demonstrate the municipal political will for what should be accomplished during 2012–2017.
- The goals demonstrate what Helsinki wants and needs in the cultural field and are supported by a systematic and strategic action plan.
- This policy was voted on in November 2011, and the Guggenheim project is one of the city’s “action points.”

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### **City of Tampere, Finland**

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The city of Tampere houses 20 different museums that collectively receive 500,000 visitors each year of which 3% are international. There are 120 permanent employees and the majority of the budget of all the museums is spent on staffing costs (45%), with programs (25%) and rent (20%) taking up much of the remainder.

#### **Vapriikki** (Tampere, Finland)

- Open Tuesday–Sunday 10am–6pm.
- Admission: adults, €8; children and students, €3; family ticket (2 adults, 2–4 children) €18; children under 7 are free.
- Vapriikki is one of the biggest museum sites outside of Helsinki, attracting 100,000 visits every year. Vapriikki is home to the Tampere Museum of Natural History, the *Tampere 1918—Town in Civil War* exhibition, the Finnish Hockey Hall of Fame, the Doll Museum, and the Shoe Museum; and the exhibitions draw from several topics including history, technology, and the natural sciences.
- The museum organizes 60% of its exhibitions from permanent collections and 40% from temporary touring exhibitions. The museum has made the conscious decision to move away from permanent display exhibitions because they are expensive to maintain and quickly become outdated.

#### **Sara Hildén Art Museum** (Tampere, Finland)

- Open Tuesday–Sunday 11am–6 pm.
- Admission: adults, €7; children 7–16 years, €3; children under 7 are free.
- The Sara Hildén Art Museum houses a collection of Finnish and international modern art numbering 4,500 works. The museum primarily exhibits the collection founded by Sara Hildén, a Tampere businesswoman and art collector, who created the foundation carrying her name in 1962. The museum also organizes changing exhibitions.
- The museum is maintained by the City of Tampere and was designed by the Tampere architect Pekka Ilveskoski and associates. The total floor area is 2,500 square

meters, of which 1,500 square meters are used for exhibitions.

### **Tampere Art Museum** (Tampere, Finland)

- Open Tuesday–Sunday 10am–6pm.
- Admission: adults, €6; groups (minimum 10 persons), senior citizens and the unemployed, €4; children 7–16 years old and students, €2; children under 7 years old and veterans receive free admission. Annual Pass: €30. Free admission Friday 3–6 pm.
- The Tampere Art Museum was established in 1931. Since its establishment the museum has been located in a granary designed by C.L. Engel and completed in 1838 in the area of Amuri. The conversion in 1931 was designed by architect Hilja Gestrin from Tampere. The brick walls, stoves and grain bins were converted into exhibition areas and offices. Another major renovation was undertaken in 1982–84, when an underground extension and modern museum technology were added.
- The Tampere Art Society, which initially maintained the museum, was founded in 1898. The society had already acquired its first paintings at the beginning of the last century. Since then the collection has gradually developed through donations, loans, and acquisitions.
- The collection includes paintings, prints, drawings, and sculpture: over 7,000 works from approximately 670 artists. The majority of the works are by Finnish artists from the early 19th century onward. The oldest works in the collection are the early romantic paintings by Alexander Lauréus. The 20th century is emphasized in the collections, which, above all, offer an overview of local artists' lives. The most widely represented artists from the first decades of the century are Kaarlo Vuori, Gabriel Engberg, Kalle Löytänä and Lennu Juvela; examples of more recent artists are Reino Viirilä and Matti Petäjä.
- The Tampere City Collection (a public collection) covers over 5,000 works. It is operated by the Museum of Contemporary Art, which has been a part of the Tampere Art Museum organization since 2000.
- The Regional Art Museum of Pirkanmaa is also part of the organization of the Tampere Art Museum. Its task is to provide art events and services for the Pirkanmaa area—exhibitions, material for art educational purposes and advice—and to gather information on local and regional art.
- The Tampere Art Museum hosts the widely acclaimed Young Artist of the Year Event, initiated by the Junior Chamber of Commerce in 1984.
- The Tampere Art Museum operates the Moominvalley Museum, also located in Tampere, which houses a collection of 2,000 works by writer and artist Tove Jansson. Moominvalley receives 40,000 visitors each year, around 60% of which are from overseas, and from Japan and Russia in particular.

- In addition, the Tampere Art Museum operates TR 1 Kunsthalle, which is located in the Finlayson area. TR 1 is an exhibition center with a focus on the display of visual and media art. Exhibitions change rapidly and the building, known as the Old Factory and Kuusvooninkinen (Six Storeys), also houses the Rulla Centre for Children's Culture. The Tampere Art Museum organizes six to seven exhibitions per year at TR 1 Kunsthalle, which receives approximately 35,000 visitors per year.

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### **Didrichsen Art Museum** (Helsinki, Finland)

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- Admission: general, €9; students and seniors, €7; children under 18, €3; seniors and children under 7, receive free admission.
- Open: Tuesday–Sunday 11am–6pm; Wednesday 11am–8pm.
- The Didrichsen Art Museum is located in the former private home of Marie-Louise and Gunnar Didrichsen in Kuusisaari in Helsinki. Villa Didrichsen was built in 1957–58 and designed by Viljo Revell, who also oversaw the construction of the museum wing in 1964. It is administered by the Marie-Louise and Gunnar Didrichsen Art Foundation.
- The Didrichsen couple started collecting art in the 1940s, first acquiring traditional Finnish art but soon becoming interested in modern art as well as ancient cultures. Architect Viljo Revell introduced the Didrichsens to Henry Moore, which resulted in a life-long friendship and possibility to acquire work directly from the artist. Today the museum's Henry Moore collection is the largest in Europe outside the UK.
- Villa Didrichsen was open as a museum and a private home for 27 years before transitioning entirely to a public museum in 1993.
- The collection contains approximately 1,000 works: Finnish art from the 20th century, including works by Edelfelt, Cawén, Linnovaara, Hiltunen, Pullinen, Särestöniemi, and Schjerfbeck. Modern international art includes a selection of works by Picasso, Kandinsky, Miró, Léger, Moore, Giacometti, Rothko and Arp.
- A sculpture garden situated within the museum grounds is comprised mostly of works by Finnish sculptors, as well as a number of works by Henry Moore.
- The Didrichsen also maintains Finland's only pre-Columbian art collection, in a basement gallery, representing the major cultures of Mesoamerica and the Andes, from 2000 BCE to the 14th century CE.
- There is also a small gallery of East Asian art, mostly Chinese art from the Shang dynasty (1500–1028 BCE) to the Ming dynasty (1368–1644 CE). This collection also includes art from the Near East.

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### **Finlandia Hall** (Helsinki, Finland)

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- Finlandia Hall, designed and constructed by Alvar Aalto between 1967 and 1971, is located in Helsinki's city center, adjacent to the sea and in the heart of an attractive park.
- It was built to commemorate Helsinki's 150th anniversary as a capital and designed to host music events, meetings, and congresses. Throughout its 40-year history, it has also hosted fashion shows and film events. It has a range of performance spaces with different acoustic options to accommodate light entertainment, rock, philharmonic, organ, and chamber-music performances.
- Finlandia Hall rents available spaces to organizers of various events and provides technical, event coordination, and catering services.
- Finlandia Hall is the leading conference venue in Finland. Conferences and events represent about 80% of its total revenue.
- Each year, Finlandia Hall welcomes over 300,000 visitors, hosts over 400 conferences, and features around 50 concerts. Out of the 400 conferences, some 20 are major international events with thousands of participants.
- Finlandia Hall is Finland's most famous building and landmark abroad. It is also a popular tourist destination, especially among architects. Each year more than 10,000 tourists visit the building with the hope of being able to explore; unfortunately this is not always possible, because the building often has several simultaneous events in different halls.
- The main hall seats 1,700 and features Aalto's distinctive marble balconies and cobalt blue walls with bentwood decoration. The entire building is equipped for state-of-the-art sound and light, as well as flexible stage facilities. The building contains 25 additional halls and rooms. It has the capacity to organize events and catering for up to 5,500 people.
- Finlandia Hall's latest asset is the recently completed Finlandia Veranda which enhances the venue's profile by providing customers with flexible space of 2,200 square meters for conference exhibitions, festivities, and corporate events, such as product launches.
- To celebrate the city's 200th anniversary, the new, purpose-built concert venue—the Helsinki Music Centre—was inaugurated in 2011. This new concert hall holds 1,700 seats. The City of Helsinki co-owns the venue, along with the Finnish National Broadcasting Company and the Sibelius Academy.
- Until the fall of 2011, Finlandia Hall was considered to be the premier concert venue for classical music in Finland.
- Finlandia Hall will continue to host a diverse array of musical events and concerts—including classical music—into the future, and it is even expected that the number of concerts held there will increase.
- Both the Helsinki Radio Symphony Orchestra (whose primary venue had been the House of Culture, but who also held concerts in Finlandia Hall) and the Helsinki City Philharmonic (which had previously been based in Finlandia Hall) have moved their concert operations to the Helsinki Music Centre.
- There was some contention over the need for a new music hall in the region. Some critics pointed out that the Nordic countries have built 40 new concert halls in recent years, and they argued against building another in a city that already possessed alternative concert venues.
- The Helsinki Music Centre, built at a cost of €166 million (\$224.1 million), has been well received by the general public, and the acoustics are considered astounding.

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### **The Finnish Museum of Photography** (Helsinki, Finland)

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- Open: Tuesday, Thursday–Sunday 11am–6pm, Wednesday 11am–8pm, closed Monday.
- Admission: general, €6; reduced admission, €4; children under 18 and certain exhibitions, free.
- The Finnish Museum of Photography is the national specialty museum for photography, its mission being to promote and foster Finnish photographic arts and culture. Founded on the initiative of a number of photography organizations, the museum began work in 1969 and is maintained by the Foundation for the Finnish Museum of Photography.
- The museum emphasizes the acquisition of Finnish contemporary photography and has a collection of approximately 4 million images. In a national context, the Finnish Museum of Photography has considerable expertise in the preservation and conservation of photographs.
- The museum is located in the Cable Factory and possesses 3,000 square meters of space (including a photography archive), of which 900 square meters are dedicated to exhibitions. The museum's flexible interiors were designed by the architectural studio Alli and interior design office Valvomo in 1999. Shows in the main exhibition gallery cover the history of photography from the 1840s to the present and include both Finnish and international works. The smaller "project room" is intended for the presentation of new and emerging artists, and the "process room" concentrates on educational exhibitions and activities.
- Exhibitions produced from the museum's own collections are shown in Finland and have traveled abroad.
- The museum conducts basic research on its collections, produces research publications, and promotes Finnish photography research through collaborative projects and other initiatives by maintaining a nationwide

network of photography researchers and by awarding grants from the Börje and Dagmar Söderholm fund.

- This research and the nationwide work on photo archives are further assisted by the database of Finnish photographers maintained by the museum, and by the museum's other databases and details of Finnish photo archives. The museum also has a photography library for researchers.
- The Finnish Museum of Photography is a major publisher of photographic texts in partnership with Musta Taide (Black Art) publishers. The museum shop also carries a fairly extensive selection of books on Finnish photography.
- The museum's archives contain a wide range of documents: newspaper clippings, materials from photographers and photographic organizations, sound recordings, films, printed invitations, and posters from photography exhibitions. Aside from images and documents, the object collection comprises 3,500 items, including cameras and photographic instruments. The archive collections are shown as part of the permanent exhibition, in special exhibitions, and online.

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### **FRAME—Finnish Fund for Art Exchange** (Helsinki, Finland)

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- FRAME is a grant-making organization that provides opportunities for Finnish visual artists to produce, exhibit, and present their work abroad. FRAME also provides support for Finnish artists to participate in international biennials/art fair events, including the Venice Biennale.
- Established in 1992, FRAME is funded by the Finnish Ministry of Education and Culture and operates out of offices located in the Cable Factory.
- The current budget is €1.3 million, of which €800,000 is given out as grants. While the budget has been flat for several years, applications have increased and now account for more than €1 million/year in requests.
- To promote links between Finland and the international contemporary visual arts scene, FRAME works in partnership with international artist-in-residence programs. The aim is to provide Finnish artists with residencies, research, production, and exhibition opportunities abroad.
- FRAME's Visitors' Program offers professionals visiting Finland an opportunity to become acquainted with the country's contemporary art scene. The program collaborates with other cultural and professional organizations that invite curators, critics, art historians, and even scientists to Finland, introducing the visitors to artists living and working in Finland in order to promote the artists for upcoming articles, exhibitions, and other projects.

- FRAME maintains portfolios of Finnish artists and invites new artists to present their work at FRAME's offices to be considered for inclusion in the "Art File."
- The FRAME grant program covers travel costs and provides funds for artists to produce new works. Both individual artists and galleries can apply for these grants. Selection is overseen by a panel consisting of a board member, the artistic director, and two outside experts.
- The Ministry of Culture undertook a major review process of FRAME in 2010–2011 and concluded that it would set up a new foundation to operate FRAME. As a result of this process, the new FRAME's operations may be slightly different than before, but the organization will maintain its operational name and many of its earlier activities. The new FRAME will also operate in the same Cable Factory facility as before.

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### **Helsinki City Library** (Helsinki, Finland)

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- The Helsinki City Library is the largest public library system in Finland, with 36 branches, two mobile libraries, and 11 institutional libraries. The Helsinki City Library is staffed by 500 people, and 36% of Helsinki residents are registered library members.
- Construction of a new Central Library in Töölönlahti Bay is expected to be complete in 2017. This facility will cost €70 million and provide approximately 10,000 square meters of usable space. This new facility will have long opening hours each day and is intended to function as an urban meeting and study space that will contribute to the city's cultural and educational life. The new Central Library, planned for a site adjacent to Kiasma, is expected to attract 1.5 million visitors per year. An international design competition will be launched in January 2012.
- The Helsinki City Library contains 1.9 million publications, including 1.6 million books, and subscribes to 4,100 annual volumes of periodicals. The library also maintains collections of music, recordings, movies, CD-ROMs, maps, and more.
- The library's 2010 budget was approximately €36 million, and the library earned €3.5 million in income.
- In total, the library network attracted 6.5 million visitors in 2010.
- The library offers a variety of educational programs. Last year, 1,150 events for children, including storytelling hours and other performances, were attended by 14,800 children. The library's "Tipsters" program, in which library staff visits schools, reached 8,900 children through 416 events. Hundreds of other cultural events and exhibitions were held, which aimed at engaging adults.



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## **Helsinki City Museum** (Helsinki, Finland)

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- Helsinki City Museum (HCM) was founded in 1911. Its mission is to collect and uphold both the tangible and the intangible heritage of the Helsinki area and its residents/inhabitants. It is intended as a “museum of the whole city—and for the whole city.” The institution has seven branches: the City Museum’s main building, Hakasalmi Villa, Sederholm House, Tram Museum/ Korjaamo Cultural Factory, Tuomarinkylä Manor Museum, Worker Housing Museum, and Burgher’s House.
- HCM’s collection features 300,000 objects, 6,000 works of art, about 1 million photographs, and over 100,000 archival objects representing the most essential elements of Helsinki throughout the centuries.
- HCM has 72 permanent employees. Its annual expenses total €7.3 million and its income totals €514,000. HCM has 15,678 square meters of space (including 9,000 square meters for collections storage).
- HCM adopted free admission in 2008, nearly tripling attendance. It attracted 204,834 museum visitors in 2010.
- In addition to its exhibitions and permanent collection, HCM offers educational services, publications, expert advisory services, photo archive services, a museum shop, and a museum cinema.
- The board of HCM reports to Helsinki’s deputy mayor for cultural and personnel affairs, as do all cultural organizations operated by the city.

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## **HIAP—Helsinki International Artist-in-residence Programme** (Helsinki, Finland)

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- HIAP is the largest international residency program and center in Finland and the only one operating in Helsinki. There are two facilities in the capital: one at the Cable Factory, where HIAP maintains an office, an exhibition space, and several small apartment-studios for artists; the other in a set of converted barns and barracks at Suomenlinna, a UNESCO World Heritage site and former fortress spread over six islands.
- Every year, between 45 and 65 arts professionals from around the world are offered a working residency of one to three months. HIAP maintains a close network of local arts specialists and cultural organizations in Finland. Short-term accommodations are also provided for 80–120 arts professionals each year who travel to Helsinki to participate in independent study and organizational visits.
- The program is primarily for visual artists but is open to artists from other disciplines as well. Residencies are also offered for curators, dancers, choreographers, writers, and researchers through several special programs.
- The program gives precedence to artists “whose interests lie within contemporary culture.” HIAP encourages artists in residence to carry out collaborations with local artists

and arts organizations and places a high priority on the accessibility of completed projects.

- The main objectives of HIAP are:
  - To provide international arts professionals with an opportunity to undertake creative work, conduct research, and carry out special art projects in the Helsinki metropolitan area.
  - To present the creative work of international artists to audiences in Helsinki.
  - To offer, through collaborative exchange programs, opportunities for artists based in Finland to work at residency centers abroad.
  - To foster international collaboration, exchange, and dialogue in the arts.

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## **Konsthall Malmö** (Malmö, Sweden)

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- Admission: free, with occasional exceptions for special exhibitions and programs.
- Open: daily 11am–5pm.
- Established in 1975, the Konsthall exhibits contemporary art with an international focus.
- Designed by Swedish architect Klas Anshelm, the Konsthall was renovated in 1994 and now consists of one large, single-floor exhibition space.
- A large, open café is popular with the local community, including nonvisitors.
- Annual visitorship is approximately 200,000.

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## **Korjaamo Culture Factory** (Helsinki, Finland)

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- Korjaamo is a nonprofit, multidisciplinary, and international urban culture center active in visual arts, theater, music, and cultural debate. A major renovation and development project is planned, called the “Third Space,” occupying the realm between work and home. It is part of a loosely affiliated network of cultural centers in Europe called Trans Europe Halles.
- Housed in two structures—a former tram repair shop and a tram depot—the buildings, owned by the City of Helsinki, have been converted into exhibition spaces, multiuse venues, and office and creative space. The complex includes a bar, restaurant, theater, commercial art gallery, rental gallery, and soundstage. A small tram museum that predates Korjaamo continues to be run on-site.
- A portion of the facility is allocated to office and desk space; cubicles can be rented by creative industries at the rate of €400/month.
- Korjaamo’s total budget is approximately €3.5 million, of which 85% comprises earned income or private financing and 15% is sourced from public grants.
- Korjaamo is a public/private partnership that reports to the Helsinki Cultural Office. Korjaamo pays annual rental



fees in excess of €200,000 to the City of Helsinki and is responsible for the maintenance of the historic buildings.

- When the center operates at a deficit, additional funding is provided by its founder and director, Raoul Grünstein.
- The core audience for the bar and café, as well as on-site events and programs, is comprised of young urbanites between the ages of 25 and 35 who are interested in contemporary culture. Korjaamo welcomes approximately 135,000 visitors each year, of which approximately 40,000 have purchased tickets to an event.
- Korjaamo is a key site for many festivals and operates its own stage for the Helsinki Theatre Festival, the second largest international theater festival in Finland.

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### **Kulturhuset** (Stockholm, Sweden)

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- Different facilities and events at this multipurpose cultural center have their own opening hours, with most facilities open 11am–6pm. Few facilities or events charge admission fees.
- Aided by a marquee location in the heart of the city's business and retail district, Kulturhuset is predicated on self-directed exploration, entertainment, relaxation, and socializing.
- Signature spaces, which can be accessed free of charge, include large multimedia lending libraries and reading rooms; extensive multipurpose activity spaces; cafés; shops with local and/or recycled merchandise; a bookstore; and several children's areas, including a "no-shoes" play center for young children and infants and a stroller parking zone.
- Thanks to the building's glass walls (not used in art gallery spaces), the activity that takes place inside Kulturhuset is in dialogue with its urban context at all times, facilitating Kulturhuset's ability to function as a successful urban "town green."
- Kulturhuset attracts a wide range of younger, older, and nontraditional audiences, who utilize it as a resource for their daily experience of urban life.
- While dedicated and curated temporary exhibition art spaces exist throughout Kulturhuset, they serve as enhancements to a core program of civic and social engagement rather than the focus.

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### **Kunsthalle Helsinki** (Helsinki, Finland)

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- Open: Tuesday 11am–6pm; Wednesday 11am–8pm; Thursday and Friday 11am–6pm; Saturday and Sunday 11am–5pm; closed Monday.
- Admission: general, €8; reduced, €5.50; children under 18, free.
- Built in 1928, the building is the only purpose-built space for art in Helsinki, with the exception of Kiasma and the

Meilahti facility of the Helsinki Art Museum. The Kunsthalle was built by the Artist's Association of Finland with the aid of private supporters. It was built and still operates as a venue for rotating exhibitions of contemporary art, design, and architecture.

- The building has 600 square meters of exhibition space in the main gallery, plus a small studio space. The restaurant and café Farang operate in the same building.
- The City of Helsinki and the Ministry of Education provide approximately 25% of annual funding. The director leads fundraising efforts with the assistance of outside consultants. Income is drawn from ticket sales and an exhibition fee that the exhibition organizers pay for use of the gallery space.
- The Kunsthalle is owned by a private foundation. Several artists' organizations, including the Artists' Association of Finland, are represented on the Kunsthalle Board. Kunsthalle Helsinki has 11 permanent employees.
- Kunsthalle hosts seven to eight major exhibitions per year, along with a similar number of studio shows, and receives approximately 50,000 visitors annually.
- The program focuses on contemporary Finnish art, but design and architecture shows are also included. International exhibitions by artists such as Michael Borremans, Isaac Julien, Anish Kapoor, and Luc Tuymans have been presented at the Kunsthalle. There is no permanent collection.
- Every year Kunsthalle organizes a major international art exhibition together with the Helsinki Festival.
- Other permanent collaborators and exhibition organizers include the Artists' Association of Finland and the Fine Arts Society of Finland. Exhibition organizers may bring their own sponsors.
- Kunsthalle has an educational program, and it organizes happenings, events, discussions and workshops for different age groups.
- Artists can sell their work; Kunsthalle takes a 30% commission.
- Kunsthalle operates a kiosk, which sells art books and other design and art objects.

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### **Kuntsi Museum of Modern Art** (Vaasa, Finland)

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- Open Tuesday–Sunday 11am–5pm; Thursday 11am–8pm.
- Admission: €6; reduced €4; children under 18 free; groups of more than 10 people €5/person.
- Located in a repurposed building on a scenic waterfront site in Vaasa, a city of 60,000 inhabitants, the Kuntsi Museum of Modern Art is one of several Finnish art museums born from the synergy of a private art collector's vision and a municipal authority's cultural strategy.
- The Kuntsi Foundation was founded by consul Simo Kuntsi, who brought his art collection to his hometown of

Vaasa. In 2000, the City Council decided to build a new modern art museum based around the Kuntsi collection.

- The Kuntsi Foundation collection includes 900 works and forms the basis of the museum. It is the classic collection of Finnish contemporary art created from 1950 onwards. In total the museum's permanent collection includes 2,000 works, and around 40 new works are acquired each year.
- The Kuntsi Museum was built on the site of a former customs warehouse in the Inner Harbour of Vaasa and opened to the public in February 2007.
- Since 2007, the museum has benefited from several successful collaborations with organizations such as Kiasma to share programs and exhibitions. The museum's focus on collaboration is particularly helpful with regard to raising the funds necessary to develop new exhibitions and programs.
- 50% of the museum's annual budget is allocated toward staffing costs, 40% is needed for the rent, and the remaining 10% is spent on programming.
- The museum serves as a platform for music, literature, dance, and educational programs. The majority of visitors come from the surrounding region, and school groups provide a large number of the museum's visitors. In order to cater to this audience the museum developed Studio, which is a space specifically for younger visitors.
- The Kuntsi Museum receives around 25,000 visitors each year—50% are from the local area and 50% are summer visitors from outside of the region and overseas.
- Vaasa is known in Finland for being an area of culture, and the city has many international inhabitants, second only to Helsinki. Vaasa also features the only UNESCO World Heritage Site for Nature in Finland.
- The Kuntsi Museum, which is part of the organizational structure of Vaasa's Tikanoja Art Museum, is a relative newcomer in the Finnish art museum landscape. Its mission is still relatively undefined due to ongoing discussions between the City of Vaasa, which operates the museum, and the Kuntsi Foundation, which owns the founding collection.
- As the planning of the museum's future unfolds, it wishes to differentiate itself from other Finnish and Nordic museums.
- The Kuntsi Museum is looking for a new director for 2012. The role of the museum director will be central in helping to develop a strong, sustainable, and mutually beneficial relationship between the Kuntsi Foundation and the City of Vaasa.
- Key strategic considerations that will require the attention of both the City of Vaasa and the Kuntsi Foundation include the following:
  - Clear articulation of the museum's mission and relationship to the City of Vaasa and the Tikanoja Art Museum, which has a distinct identity and historical collection.

- Development and implementation of a collection-acquisition policy against the backdrop of the existing collection and the art collections of the City of Vaasa.
- Development and implementation of an exhibition strategy that showcases and enhances the permanent collection.
- Fundraising to sustain these aspirations.
- Further development and implementation of key strategic partnerships with other cultural and educational institutions in Vaasa, other Finnish and Nordic art museums, and outside parties.

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### **Logomo** (Turku, Finland)

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- Open daily from 11am until 7pm. Admission prices vary depending upon the events. Exhibitions typically each cost €12 and concert prices vary.
- Turku was the European Capital of Culture for 2011 and as a center for cultural, creative, and business events Logomo facilitated the main activities.
- Built in 1876 the building was used as an engineering workshop until 2002. The center currently provides venues for performances, exhibitions, a café, and design shop. The huge space is still under construction and is due for completion by 2014.

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### **Magasin 3** (Stockholm, Sweden)

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- Admission: general, SEK 40 (€4); pensioners and students, SEK 30 (€3); under 20, free. The entrance fee includes a pass valid for the entire exhibition season.
- Open Thursday 11am–7pm; Friday–Sunday 11am–5pm. The museum is closed during the summer months.
- The museum was founded in 1987 as an exhibition space with the goal of "supporting artistic practice and actively taking part in society by introducing and presenting artists."
- Collecting and exhibition efforts focus on cutting-edge works with an international focus; correspondingly, the institution attracts a young, hip audience of art-world "insiders."
- Magasin 3 is located in a former warehouse in Stockholm's free port. The building dates back to the 1930s and has approximately 1,500 square meters (5,000 square feet) of exhibition space.
- The institution is considering a move to a new building in central Stockholm, although the current building would likely be retained as a space for rotating installations.
- The institution receives approximately 60,000 visitors per year. The museum is closed during the summer months, Stockholm's high tourist season.
- Magasin 3 is funded by Proventus, one of Sweden's largest private art foundations.
- Although the institution was founded as an exhibition space, it soon began collecting the work of exhibiting

artists. Magasin 3 frequently creates opportunities for exhibiting artists to produce new works. These artworks are the core of the collection, which consists of approximately 600 works.

- Magasin 3 is a founding member of the Foundation of Arts for a Contemporary Europe (FACE), a network of five foundations located throughout Europe. FACE aims to promote international artists by collaboratively supporting the production and exhibition of new works.
- The building features a permanent installation by James Turrell, the artist's only permanently installed work in Scandinavia. The museum also features a permanent outdoor installation by Truls Melin, one of Scandinavia's most esteemed artists.
- A comprehensive program of lectures, artist talks, and special tours are developed for each exhibition. Public programs are offered for free on the museum's website as downloadable podcasts.
- Stockholm University's master's program in curatorial studies is managed in collaboration with Magasin 3.
- Although it is located near the city center, the museum is difficult to access, a fact alluded to in the organizational tagline: "Hard to find. Easy to love."

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### **National Museum of Art, Architecture, and Design** (Oslo, Norway)

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- Hours vary among four constituent facilities.
- The National Gallery is open on Tuesday, Wednesday, and Friday 10 am–6 pm; Thursday 10am–7pm; Saturday and Sunday 11am–5pm; and is closed on Monday.
- The Museum of Contemporary Art is open on Tuesday, Wednesday, Friday, Saturday, and Sunday 11am–6pm; Thursday 11am–7pm; and is closed on Monday.
- The National Museum – Architecture is open on Tuesday, Wednesday, Friday, Saturday, and Sunday from 11am–6pm; Thursday 11am–7pm; and is closed on Monday.
- The Museum of Decorative Art and Design is open on Tuesday, Wednesday, and Friday 11am–6pm; Thursday 11am–7pm; Saturday and Sunday 12pm–4pm; and is closed on Monday.
- Admission to all four venues was free until May 2011.
- Tickets are now NOK 50 (€6) for adults; NOK 30 (€4) students and seniors; admission is free for children under 18. On Sundays all of the museum's exhibition venues are open for free.
- The museum's four exhibition venues—the National Gallery, the Museum of Contemporary Art, the National Museum – Architecture, and the Museum of Decorative Arts and Design—will be united in one new museum complex on the Oslo waterfront, which is currently in the planning stages.
- In general, the National Museum of Art, Architecture, and Design collections are primarily focused on the art of Norway, and do not prominently feature international art. The museum does not prioritize acquisitions.
- Museum exhibitions often travel to venues in Norway and internationally.
- Combined, the four venues receive approximately 500,000 visitors per year. Of these, the National Gallery alone draws around 400,000.
- Operating costs are approximately NOK 500 million (€64.5 million) annually, almost all of which comes from the state.
- The current plan to combine the National Museum of Art, Architecture, and Design's four venues at one site was first proposed by Norway's Ministry of Culture as part of a plan to centralize Oslo's cultural organizations. Parliament will likely vote to give the official approval in 2012.
- Although it has proven easier (politically) to build one big complex than four separate ones, there is worry that the unification will lead to more bureaucracy and less independence. A central director has been hired to oversee the united National Museum of Art, Architecture, and Design, whereas previously, each organization's individual director had total authority.
- The new complex will be located at the site of the old Railway Station West, Vestbanen, in Oslo. The firm Kleihues + Schwerk has been commissioned to design the new building, which is scheduled to break ground in 2014 and open in 2017.
- The four collections will retain somewhat distinct identities, as they will be housed in separate spaces within the building.
- Collections of the four venues of the National Museum of Art, Architecture, and Design:
  - The National Gallery houses Norway's largest public collection of paintings, drawings, and sculptures from the romantic period to the mid-1900s. Highlights of the collection include major works by Edvard Munch, including *The Scream* (although Oslo is also home to the Munch Museum, many noteworthy Munch paintings are in the National Gallery collection). The collections from the 20th century illustrate the development of Norwegian and international fine art in the fields of painting, sculpture, photography, video, and other media. In its permanent and temporary exhibitions, the museum places special emphasis on art from Norway.
  - The Museum of Contemporary Art was founded in 1990 and exhibits Norwegian and international art from the middle of the 20th century to the present day. The collection contains some 5,000 works covering a broad spectrum of genres and media. The museum is currently housed in the former Bank of Norway building, which is not well suited to hosting exhibitions. The museum features three permanent installations: the sculpture *Shaft* by Richard Serra, Per Inge Bjørlo's *Inner Room V*, and Ilya

Kabakov's *The Garbage Man: The Man Who Never Threw Anything Away*.

- The National Museum – Architecture opened in 2008. The main emphasis of the collection is modernism, with particular focus on the interwar years. The collection consists primarily of the archives of Norwegian architects and includes drawings, photographs, models, correspondence, and other objects.
- The Museum of Decorative Arts and Design, founded in 1876, was one of the first of its kind in Europe. The collection ranges from antique Greek vases and East Asian art objects to artwork spanning the history of European design. The museum covers costume, fashion and textiles, furniture, silverware, glass, ceramics, and other crafts. Permanent exhibitions include the *Fashion Galleries*; an exhibition on the development of modernism, structured around themes of form, function, and ideology, and featuring more than 1,000 objects; and *Style 1100–1905*, which explores how different art styles have influenced design from the Middle Ages to Art Nouveau, in Norway and around the world.

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### **Ny Carlsberg Glyptotek** (Copenhagen, Denmark)

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- Admission: adults, DKK 75 (€10); children under 18, free; season ticket, DKK 200 (€27); free admission on Sunday. Open: Tuesday–Sunday 11am–5pm.
- The Ny Carlsberg Glyptotek was founded by the brewer Carl Jacobsen who assembled one of the largest private art collections of his time. Jacobsen donated his collection to the Danish state and the City of Copenhagen in two separate gifts, in 1888 and 1889, and the museum buildings were created to house the collection.
- The mission of the Glyptotek identifies the museum's three core roles as an art collection, an architectural monument, and a cultural institute. In fulfilling its mission, the museum exhibits self-awareness, a focus on quality, and a belief in its ability to create its own model for success.
- The museum is named after Jacobsen's brewery, Ny Carlsberg, and the Greek word for a sculpture collection, Glyptotek. The Glyptotek's collection of over 10,000 artworks can be divided into two distinct groups: French and Danish art from the 19th and 20th centuries, and ancient art from the cultures surrounding the Mediterranean. The museum houses Northern Europe's largest collection of ancient art, primarily sculpture, from Egypt, the Near East, Greece, and Italy. Over time, the museum has expanded its collection of French and Danish art; today, the Post-Impressionists, Paul Gauguin, and Auguste Rodin are particularly well represented. The museum's collection of Rodin sculptures is considered the most important outside of France.

- The museum hosts two large exhibitions per year and approximately four smaller exhibitions.
- A variety of cultural events—including classical music concerts, poetry readings, lectures, and debates—take place in the museum's auditorium.
- The Glyptotek receives approximately 350,000 visitors per year, making it one of the most popular art museums in Denmark. Attendance has remained constant since the mid-1990s.
- Each wing of the museum was built in a different architectural style. The Dahlerup Wing, the oldest part of the museum, is in the Venetian Renaissance style and houses the French and Danish collection. The Kampmann Wing, in the neoclassical style, was built as a series of galleries around a central auditorium used for lectures, small concerts, symposiums, and poetry readings. The Dahlerup and Kampmann wings are connected by the Winter Garden, which has mosaic floors, tall palms, and a fountain, and is topped by a dome of copper and wrought iron.
- Upper-floor galleries are illuminated chiefly by natural light, thanks to wall-to-wall skylights.

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### **Olympic Stadium** (Helsinki, Finland)

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- Like Tennis Palace, this facility was built for the 1940 Olympic Games.
- Olympic Stadium is used for a wide variety of sporting events and concerts. It features a large tower, which affords views of the entire city.
- Over the course of 2012, Helsinki will play host to a number of large-scale sporting events, from the European Track and Field Championships to the Ice Hockey World Championships.
- The stadium also plays host to the occasional opera performance and rock concert (for example, U2, in August 2010, an event that attracted more than 100,000 fans over the course of two nights). However, no visual artists' interventions have taken place there to date.

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### **Oslo Opera House** (Oslo, Norway)

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- Located in Oslo's Bjørvika neighborhood at the head of the Oslofjord, the Opera House opened in 2008. It houses the Norwegian National Opera and Ballet and stages performances in three spaces (which can seat up to 1,369 between them).
- The Norwegian architecture firm Snøhetta was awarded the commission after winning an international design competition that received 350 entries. The completed building won in the culture category at the 2008 World Architecture Festival in Barcelona and received the Mies van der Rohe award at the 2009 European Union Prize for Contemporary Architecture.

- The building was government-initiated and completely government-financed and cost approximately €500 million. The entire project took under eight years, including five for construction. A 20-person team comprised of Snøhetta and Opera House representatives put in some 160 man-years planning and executing the design and working collaboratively on all details of the project, down to small details like the design of door handles.
- As proposed in the original Snøhetta design, the Opera House can be divided into three main areas: the Wave Wall is a curved exterior wall that serves as a threshold between everyday life and artistic life; the Factory is a flexible, functional space housing staff and behind-the-scenes work; the Carpet is a huge, flat, walkable space that functions simultaneously as the building's roof and an accessible public plaza. A goal during construction was to use minimal materials that could undergo maximum use—the majority of the building is built from glass, marble, and wood.
- Two of the main concepts behind the Opera House's design were the notion of merging the building and the city with the fjord and nature, and the desire to be both monumental and accessible. The former is achieved by the building's position and the color of the materials used; the latter is achieved, in part, by the Carpet, which creates monumentality "through white horizontality" while adding a sense of interconnectedness and openness.
- The Opera House—both its interior and exterior spaces—exists as a place of community, communicating a sense of welcome and a relaxed and open attitude to concertgoers and roof climbers alike.
- Artists Monica Bonvicini, Olafur Eliasson, and Pae White contributed elements to the final design. While working with the institution, artists were treated as staff members and received hourly pay similar to Opera House staff.

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### **Thorvaldsens Museum** (Copenhagen, Denmark)

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- Open: Tuesday–Sunday 10am–5pm.
- Admission: general, DKK 40 (€5); reduced, DKK 30 (€4); children under 18, free; free admission on Wednesday.
- Built by Danish neoclassical sculptor Bertel Thorvaldsen to house his own work and his collection of paintings and Greek, Roman, and Egyptian antiquities, Thorvaldsens opened in 1848, making its building the oldest museum structure in Denmark. Located on the small island of Slotsholmen, in central Copenhagen next to Christiansborg Palace, the building's design was strongly inspired by ancient Greek architecture.
- Thorvaldsen donated the contents of his museum to the City of Copenhagen. Today, the museum is owned by the Municipality of Copenhagen and managed by the Culture and Leisure Committee.

- Thorvaldsen's sculpture is still in demand, and the museum generates some income by permitting the creation of reproductions of his work.
- The museum has committed considerable funds to the restoration of its original Sonne frieze and its painted ceilings, which decorate 4,000 square meters on the first and ground floors.
- The museum receives approximately 60,000 visitors annually—this number has stayed virtually constant since the museum's 19th-century opening. About 60% of visitors are Danish; the remaining 40% include visitors from Italy, Poland, Russia, and other Scandinavian countries.
- Established in 1926, the small Thorvaldsen Collection at Nysø serves as a complement to the museum and contains Thorvaldsen's models and other objects representative of the time the artist spent at this former country mansion.

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### **Turku Art Museum** (Turku, Finland)

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- Open Tuesday–Friday 11am–7pm, Saturday–Sunday 11am–5pm.
- Admission: Adults €10 reduced rate €7. Free on Friday afternoon 4pm–7pm.
- In 1904 the Turku Art Society completed the first museum building to house their collection, creating one of the principle art museums outside of Helsinki.
- The collection has continued to be a major part of the national cultural heritage and represents the development of Finnish art from the early 19th century to the present day. New additions to the collection are mainly drawn from Finnish artists in the Turku area. The currently very selective acquisitions policy is a result of restricted financial resources.
- Insofar as Finnish art from the late 19th and early 20th century is concerned, Turku Art Museum's collections are the most extensive in Finland after those of the Ateneum.
- The museum underwent a lengthy renovation process from 1998 to 2005, and the collection currently stands at 6,000 works. Annual attendance is estimated at around 40,000.

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### **Vantaa Art Museum** (Vantaa, Finland)

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- Admission: free of charge.
- Open: Tuesday–Friday 11am–6pm; Saturday 10am–4pm; Sunday closed.
- Vantaa Art Museum was founded in 1994.
- Vantaa Art Museum is located in Vantaa Myyrmäki, a cultural and multipurpose center highly accessible by public transport buses and trains.
- It hosts two to three temporary exhibitions a year of contemporary Finnish and international art and has an exhibition gallery of approximately 800 square meters.



- Vantaa Art Museum also organizes workshops, guided tours, and discussions, with educational curators responsible for producing a varied program.
- Tours are available in several languages including Finnish, Swedish, English, French, and German. Tours are free of charge for Vantaa school groups.
- Vantaa Art Museum collections, dating from the 1960s, comprise a total of 9,000 works, including both donated works and collections, and the museum's own acquisitions of approximately 1,300 works.
- While the initial collection policy emphasized Vantaa-based artists, later the policy was expanded to include Finnish and Nordic contemporary art.
- The most significant part of the Vantaa Museum collection consists of works on paper, including drawings, graphics, and sketches, but also important documents. The Lauri Santtu Collection, donated by the artist in 1986 and supplemented in 2004, now includes more than 3,200 culturally and historically significant drawings and graphics. Vantaa artist Pentti Kaskipuro donated over 200 graphic works. Local painter and sculptor Risto Vilhunen donated a significant portion of his works to the City of Vantaa in 2009.
- Vantaa Art Museum is responsible for the city-owned art collections and their maintenance, care, and acquisitions. A large part of the collection is exhibited in a number of municipal offices, schools and other public buildings.
- Public art works, including outdoor sculpture and environmental art works, are among the most visible parts of the collections.
- Since 2003, the Percentage Principal for public art acquisitions has been out of operation, but other public art projects have been implemented.

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### **Villa Gyllenberg** (Helsinki, Finland)

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- Open: Wednesday 4pm–8pm; Sunday 12pm–4pm; closed in July.
  - Admission: general, €5; reduced, €3.
  - In 1948, Signe and Ane Gyllenberg created a foundation dedicated to supporting medical research; they also gave it the task of ensuring that their art collection would be exhibited for the enjoyment of the public after their deaths. Their home, Villa Gyllenberg, had been built to a design by Matti Finell in 1938, with an extension added in 1955. It stands in an exceptionally scenic setting on the southwest shoreline of Kuusisaari and commands a panoramic view of Laajalahti Bay. The Gallen-Kallela Museum at Tarvaspää in Espoo is one of the buildings visible on the opposite shore. The Didrichsen Art Museum is only 300 meters away.
  - The new gallery, designed by a team of architects from the Ålander-Packalén-Korsström office under the leadership of Per-Mauritz Ålander, opened in 1980.
- The permanent collection comprises works representing some of the high points in Finnish art during a period of just over two centuries (1756–1970), some 200 items in all. All of the well-known older Finnish painters are represented. The collection of works by Helene Schjerfbeck, for example, is one of the largest in private ownership. There are also several sculptures, mainly by Finnish artists. The collection of foreign works comprises 16th- and 17th-century masterpieces by artists including Titian, Tintoretto, Tiarini, and Piero di Cosimo. The foundation only collects artists who were in the original collection.
  - The collection has been exhibited outside the home on only two occasions, in Sweden during World War II, as part of a drive to secure aid for Finland, and at the Finnish National Gallery Ateneum in 1972.
  - In the old part of the building, the Gyllenberg family's home has been preserved, with the furniture and paintings in the places they occupied during Signe and Ane's lifetime. On the upper floor, where the couple's bedroom and Ane's study were located, special exhibitions are now arranged. There is a café in the museum.

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### **World Design Capital (WDC) 2012** (Helsinki, Finland)

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- In 2012, Helsinki will follow Turin, Italy, and Seoul, South Korea as the third World Design Capital, an honor bestowed on cities by the International Council of Societies of Industrial Design (Icsid) for their "accomplishments and commitment to design as an effective tool for social, cultural, and economic development." Helsinki's long and unparalleled tradition of excellence in design makes it the natural choice for this recognition, and it was selected unanimously by the distinguished panel of experts on the jury.
- WDC 2012 is a joint venture between the cities of Helsinki, Espoo, Vantaa, Kauniainen and Lahti, showcasing the region as a role model for the cultural, social, and economic development of design and allowing the cities to serve as meeting places for the global design community. The Finnish state and several companies, as well as trust funds, are also partners in the project.
- The vision of WDC 2012 is "Open Helsinki—Embedding Design in Life," which acknowledges the inextricable link between design and the everyday lives of the city's residents.
- Events will explore how design relates to the following themes: "open city," to help people participate actively in the development of the built environment; "global responsibility," to use design to promote happiness and improved quality of life around the world; and "roots of new growth," in which design leads to sustainable economic development.



- Through architecture, urban planning, and a wide array of other disciplines, Helsinki harnesses the power of design to create innovative solutions to urban problems, uniting functionality and aesthetics to create better lives for its residents.
  - Working closely with the participating cities of Helsinki, Espoo, Vantaa, Kauniainen and Lahti throughout the year, WDC 2012 will collaborate with numerous companies, educational institutions, cultural institutions, embassies, tourism centers, and other organizations to present a vast array of projects exploring these themes.
  - WDC Helsinki has a number of ambitious objectives, including building a smarter city through infrastructure, services, and culture; communicating the role of design in transforming the Helsinki metropolitan area; increasing awareness of design as a tool for improving society; creating a meeting place for the global design community; attracting international media and visitors; and offering events for city residents.
  - WDC 2012 has four long-term goals:
    - To improve people's ability to organize themselves (over short social distances).
    - To reform services to incorporate design into daily life.
    - To make Helsinki more attractive internationally.
    - To improve the status of Helsinki and Finland in local and international markets.
  - During Helsinki's bid to be the European Capital of Culture, the University of Helsinki, together with the Ministry of Education (Helsinki), launched six (now nine) professorships to educate a new generation of researchers in the fields of history, social policy, sociology, ecology, architecture, and urban planning.
  - Instead of professorships, the university and the Ministry of Education are now directly sponsoring research activities. A total of €800,000 was spent on these activities in 2011.
  - The application to be World Design Capital 2012 was organized around the themes of open innovation and the Nordic tradition of design.
  - The idea was to use Helsinki as a living laboratory for research and development.
  - WDC 2012 has a budget of €16 million, although the overall estimated expenditures will be between €80 million and €100 million.
  - The 2012 program in Helsinki will include a full roster of more than 70 related events and programs. WDC 2012 is a good example of how Finnish society is able to realize broad collaborations that include both the public and private sector for the benefit of the country as a whole.
  - Most programs are financed either by the program itself or the program producers, such as the participating cities (Helsinki, Espoo, Vantaa, Kauniainen, and Lahti) and the university partners (Aalto University, Helsinki University, and Institute of Design at Lahti University of Applied Sciences), which produce large-scale projects.
  - Corporate partners produce large-scale programs as well, in addition to providing resources for the WDC 2012 platform. Major corporate partners include Hasan & Partners, Kone, Finavia, and Fortum, in addition to Deloitte, IBM, and Iitala, among others.
- WDC 2012 Signature Events:*
- Helsinki will kick off its year as World Design Capital with a celebration of the New Year in Senate Square themed "How design can change life," followed by a week of opening festivities.
  - In February, an International Design Gala will be held to award Icsid's new Design Impact Prize as well as the Alvar Aalto Medal and the Estlander Prize, two internationally recognized Finnish awards.
  - International Design House, an International Design Policy Conference, calls on all aspects of design organizations from various cities to come to Helsinki and present the most interesting parts of their unique design ideas/products/services. The presenters are not necessarily companies whose primary object is to market their design, but rather the presenters represent a wide range of companies, businesses, and designers.
  - World Design Week will showcase Design Weeks from around the world (London, Amsterdam, etc.).
  - Global Conference for World Design will use Helsinki as a platform to bring together design schools and firms in organized conversations.
  - Other programs include various exhibitions covering topics ranging from sauna culture to rocking chairs. An architectural competition will also be held to create a temporary pavilion in the space between the Design Museum and the Museum of Finnish Architecture.
  - Of all WDC 2012 events and programs, 60% will be developed with local cultural organizations and resources, meaning that 60% will be "Finnish" in focus and 40% will be international.
  - The high standard of living in Finland is a testament to the impact of design, and the country's vibrant economy is a direct result of its focus on innovation. In response to the selection of Helsinki as World Design Capital, Helsinki Mayor Jussi Pajunen said, "The WDC designation allows cities to demonstrate that design can be a catalyst for change. Helsinki is ready to be one of those cities and is eager to become a global role model in 2012."

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## KEY TAKEAWAYS

The comparative analysis of Helsinki's cultural landscape included extensive reviews of local and regional cultural institutions, numerous site visits, and in-depth interviews with museum administrators, as well as meetings with artists and arts professionals. A careful review of this material reveals a number of key themes the Guggenheim Foundation and the City of Helsinki must be mindful of

### **Helsinki has a robust infrastructure for culture, with numerous quality museums, but an assessment of its many cultural offerings does suggest that a programmatic gap exists that the Guggenheim might be able to fill**

as they explore a potential partnership. The first and most important theme is the recognition that Helsinki is a unique place with its own distinctive cultural values and institutions. It is clear that any potential collaboration between the Guggenheim Foundation and Helsinki must take this context into account.

Many people in Helsinki's art community expressed concern that a Guggenheim Helsinki might be a carbon copy of other Guggenheim international partnerships, and it is imperative to avoid such a perception through a transparent and consultative process that considers the specific realities of Finland and embraces core Finnish values. Architecturally, sensitivity to Finnish traditions should be conveyed through the use of traditional materials and by choosing a site such as Katajanokka for the potential museum that emphasizes the connection to its natural environment. This approach has been successful for other regional institutions such as the Louisiana Museum of Modern Art and the Oslo Opera House. The overarching process of conceiving a museum reflecting Finnish sensibilities, however, must be programmatically rather than architecturally driven. Planning should turn to architecture only after a distinct programmatic identity is developed, as this study sets out to do.

Helsinki has a robust infrastructure for culture, with numerous quality museums, but an assessment of its many cultural offerings does suggest that a programmatic gap exists that the Guggenheim might be able to fill. Helsinki's museums are largely devoted to Finnish art, with few institutions holding significant collections of international modern and contemporary art. Since the latter is the Guggenheim Foundation's primary area of

focus, the Guggenheim Helsinki's program would be unlikely to overlap with other museums' offerings. Particularly with regard to acquisitions, Finnish museums have a tendency to focus mainly on Finnish contemporary art. Most of Finland's museums also exhibit works within a narrowly specified range of styles or time periods. As a result, the multidisciplinary, multimedia approach of the Guggenheim could provide new context for viewing Finnish art. Finnish artists have been consistently and deeply influenced by international modernist movements, and seeing the interplay between domestic and international art might help enrich the local population's understanding and appreciation of Finnish art. The Guggenheim's possible contributions to Helsinki's museum offerings could help create a more coherent identity for the visual arts that might complement Finland's emphasis on design and architecture and galvanize greater public interest in visual art.

Although Helsinki's cultural landscape is rich, it is also fragmented. Many of Helsinki's museums reside in repurposed venues rather than facilities conceived with the intent of exhibiting works of art. Numerous museums face space constraints, and some institutions occupy multiple sites scattered throughout the city. While several of these museums are contemplating new buildings, even with these preliminary discussions taking place, Helsinki's art scene may lack a center of gravity. This is a role the Guggenheim Helsinki might be able to play.

If so, a potential Guggenheim Helsinki must act as a community hub that provides other amenities in addition to its purely arts-related mission. In order to become an essential part of Helsinki's community, cafés, bookstores, shops, and common areas must provide space for people to gather, reflect, and socialize. These amenities should appeal not just to those who fit the typical profile of a museumgoer but to young people, families, professionals, and others. This would help address an inherent tension in the potential collaboration between the Guggenheim Foundation and Helsinki—the need to attract international tourists while simultaneously catering to the local population. Other Nordic institutions have found success in this endeavor by offering programming at unusual times (such as late-night hours on weeknights) and by holding events at nontraditional times of year. It was also considered important that a Guggenheim Helsinki play host not only to major touring exhibitions but also self-generated exhibitions, using local Finnish curators as well as the global curatorial staff. A combination of these two approaches is considered the most effective way to provide appropriate programming to both local and international visitors.

A cultural center of gravity could spur Helsinki's emergence as a destination for foreign tourists and increase domestic interest as well. Currently, the most popular art museums in Finland tend to draw no more than 250,000 visitors in an average year, but an institution like the Guggenheim Helsinki could attract many more local and international visitors. The Guggenheim Bilbao served as a major catalyst for the emergence of cultural tourism in the Basque region of Spain. The Guggenheim Abu Dhabi will serve as an anchor in the broader development of the Saadiyat Cultural District, which will also include other important cultural institutions. A similar dynamic could occur in Helsinki if a partnership is considered viable. The potential Guggenheim Helsinki would likely increase the visitor base for all Helsinki museums, because its mission is distinct from theirs and because a Guggenheim museum would likely increase the total number of tourists arriving at and staying in Helsinki.

Some Finnish museum administrators have also expressed the worry that a Guggenheim Helsinki would divert public funding that had previously gone to support existing institutions. This is an understandable concern

## **A cultural center of gravity could spur Helsinki's emergence as a destination for foreign tourists and increase domestic interest as well**

that must be addressed. However, the example of the Guggenheim Museum Bilbao suggests that these worries may be unfounded. That museum actually led to a broader revaluing of cultural initiatives by Basque institutions, ultimately building political support for significant renovations of Bilbao's other important museums. The Guggenheim Abu Dhabi Museum is also part of a more generalized commitment to culture on the part of Abu Dhabi. It is conceivable that a Guggenheim Helsinki could attract greater public support for other local cultural institutions.

Similarly, Finnish artists have expressed concern that a Guggenheim Helsinki might reduce exhibition opportunities or diminish local interest in contemporary Finnish art. This issue ties into another finding from the comparative analysis, which indicated that the private art market in Finland is currently somewhat underdeveloped and that there are more Finnish artists than outlets for their work. If the Guggenheim Foundation and Helsinki choose to pursue this collaboration, the museum may help to expand Helsinki's art market by attracting

an influx of foreign visitors. These new visitors, many of whom would be eager consumers of art and culture, might eventually lead to the formation of a number of new fine art galleries. Furthermore, the presence of more art from outside Finland can help to expand dialogue with local artists. Ultimately, it is essential that the Guggenheim Foundation and the City of Helsinki be receptive to artists' concerns and that the new museum be seen as an important resource for the artist community. Continued communication and outreach to Helsinki's cultural and artistic community will be vital to the success of the project.

In addition to concerns that funding for the Guggenheim may diminish support for other cultural institutions, many have more general apprehensions about the potential cost of building and operating an internationally acclaimed art museum in Helsinki. Some residents are anxious about potential tradeoffs between funding a museum project and maintaining Finland's commitment to high-quality social services. While the necessary expenditures for museum construction and social services are on significantly different scales, financial considerations are certainly legitimate concerns that must be evaluated by Helsinki's government and citizens. Again, transparency is crucial in conveying the real costs, as well as the tangible economic benefits, of such a major investment.

Finland's cultural calendar is largely festival-driven, and the Guggenheim may want to consider the rhythms of Finnish cultural life in its program planning. While tourists to Finland participate in culture at all times of the year, cultural programming targeting local audiences generally fits within the August–December and February–May seasons. In order to attract sufficient international and local visitors, a new museum would need to balance year-round events and programming with sensitivity to the traditional Finnish cultural calendar.

While Helsinki has no institutions that occupy a position similar to that which the Guggenheim Helsinki could one day become, the museum would face a fair amount of regional competition. There are numerous peer institutions that specialize in international modern and contemporary art throughout Scandinavia, and some, like the Astrup Fearnley Museum, are in the process of building new facilities. Museums such as the Moderna Museet and Louisiana Museum are already well-established in the region, attracting around a half million annual visitors each. In some ways, this is encouraging, as it suggests that the region can support museums with collections similar in focus to that of a potential Guggenheim Helsinki. However, this also means that a collaboration between the Guggenheim Foundation and

the City of Helsinki would have to make a concerted, thoughtful effort to differentiate itself from regional competitors and forge its own identity in order to persuade international culture travelers to visit a Guggenheim Helsinki rather than the Astrup Fearnley, Moderna Museet, or the Louisiana Museum of Modern Art.

The Guggenheim's potential Helsinki location is also viewed as carrying both costs and benefits. Despite many geographic and cultural advantages, Finland seems to strike many Scandinavians as a surprising choice for a possible partnership with the Guggenheim because it is not viewed as a major player in Nordic culture or a common destination for regional culture-seekers. This may relate to Finland's linguistic dissimilarity to other Nordic nations, and it indicates that attracting Scandinavians to Helsinki could require some persuasion. However, it also suggests that a successful effort to entice skeptics to visit would result in a substantial increase over current tourism numbers and could effectively reshape the image of Finland that exists in the minds of some of its neighbors.

As the following section details, another vital consideration for any cultural institution in Helsinki is its appeal to Russian tourists. Thanks to a new high-speed rail line, Helsinki now lies within a few hours of St. Petersburg. Finland is already a popular cultural destination for Russians, with high season for Russian tourism falling around the New Year's holiday. In some of Helsinki's museums, Russian tourists make up a majority of visitors during this season. Since Russia has a strong museumgoing tradition, museum marketing and outreach are likely to appeal to its tourists. Drawing increasing numbers of visits from Russia is vitally important for any Finnish arts institution, and success at this endeavor will be an important determinant of future financial stability. Further, there is currently a movement in Finland to ease visa restrictions on Russian tourists. Though the resolution of this issue is still quite uncertain, if such a reform were to occur, a significant increase in Russian tourism would be expected to follow. Regardless, it would behoove a potential Guggenheim Helsinki to carefully consider the interests of Russian tourists and how best to attract and satisfy this population.

Ultimately, the comparative analysis indicates that a potential Guggenheim Helsinki must be sensitive to a variety of different stakeholders, including Finland's artists and art professionals, local residents, and international visitors from Russia, Scandinavia, and elsewhere. The museum requires a clear identity that distinguishes it from other Finnish and regional museums. While architecture should not drive the project, the

## **The museum requires a clear identity that distinguishes it from other Finnish and regional museums**

physical structure of the museum must be consistent with Finnish culture while also appealing to international visitors. The new museum must offer creative and diverse amenities that appeal to many kinds of visitors. Programmatically, a balance between internationally originated and locally created exhibitions is essential. Throughout the Concept and Development Study and any subsequent stages of the process that may occur, it will be critical to maintain a policy of transparency, clear communication, and dedicated outreach to all relevant parties.

## THE RUSSIAN AUDIENCE

St. Petersburg, a city of nearly five million people, is linked to Helsinki by high-speed train with an on-board border control, as well as numerous low cost coach services. Many Russians perceive Finland to be the quickest and easiest access point to the west. Russian tourism to Finland, particularly to Helsinki and the North, has been growing at record rates.<sup>6</sup> Museum attendance by Russians has been steadily increasing, and this is an audience with a demonstrated record for cultural consumption. In recent years, both Moscow and St. Petersburg have deepened their engagement with contemporary art from around the world. St. Petersburg in particular has broadened its offerings in this area and is poised to assume an even more prominent role in the global art scene in the future.

Virtually any discussion of St. Petersburg's artistic and cultural life must begin with the State Hermitage Museum, founded in 1764 by Catherine the Great. Its vast collection places it among the leading museums in the world, but the museum ceased to collect important international artwork during the Soviet era and, as a result, its holdings of art created after the First World War are relatively minimal.

The Hermitage is now seeking to fill this gap in its collection through a series of significant long-term endeavors. The museum is renovating the East Wing of

### Russian tourism to Finland, particularly to Helsinki and the North, has been growing at record rates

the General Staff Building, which was transferred to the museum in 1993 to house its collection of art from the 19th century to present day. In 2007, the museum launched a new initiative, called Hermitage 20/21, with the goal of collecting, exhibiting, and studying 20th- and 21st-century art.

The second most important art museum in St. Petersburg is the State Russian Museum, which is housed in a sprawling complex that includes multiple palaces and gardens. Its collection spans the history of Russian art, though it only began to collect modern art in the 1980s. The museum frequently purchases works directly from exhibitions and seeks out art that was banned or frowned upon during the Soviet period. More than 50 temporary exhibitions are held at the Russian Museum

each year, with several additional exhibitions traveling to other cities or abroad. Many exhibitions, though not all, focus on contemporary art. The museum has also pioneered the use of "virtual branches" at sites across the Russian Federation (and in Estonia), where three-dimensional computer simulations allow people to experience a virtual tour of the museum's galleries.

While the Hermitage and the Russian Museum are the leading art institutions in St. Petersburg, two newcomers hope to carve out significant roles within the city's cultural landscape. The most ambitious is the cultural center, usually referred to as the New Garage, which is slated for construction on New Holland Island, a 300-year-old former naval base that fell into disrepair after the Russian Revolution. Roman Abramovich purchased the island for 12 billion rubles (approximately \$389 million). He plans to build a mixed-use development on the island that will, when the project is complete in 2017, encompass 17,500 square meters of office space, 24,000 square meters of residential apartments, a 4,000-square-meter hotel, 15,000 square meters of commercial space and restaurants, and 7,500 square meters of museum and art gallery space. The museum space in this development is expected to replace the Garage Center for Contemporary Culture, which opened in Moscow in 2008 under the direction of Dasha Zhukova and closed this year in anticipation of plans to develop a smaller, more intimate space on New Holland Island.

There is speculation that the New Garage space on New Holland Island may eventually house Abramovich's considerable collection of modern and contemporary art, which includes notable works by Lucian Freud, Francis Bacon, and Alberto Giacometti, among many others. In August of 2011, WORKac won a competition to design the cultural portion of the New Holland site. Little is currently known about the curatorial or programmatic direction that the New Garage will pursue, though it seems more likely that it would follow the Moscow Garage's kunsthalle approach rather than becoming a home for Abramovich's personal collection. The scope of the New Holland Island project is enormous, but Abramovich's immense resources suggest that it may be achievable.

Another ambitious project, the refurbishment of St. Petersburg's crumbling Red Banner Textile Factory, may be less viable due to funding constraints. This factory was built between 1926 and 1937 based on a design by Erich Mendelsohn, and the factory's power station has been hailed as a constructivist masterpiece. In 2008, real estate developer Igor Burdinsky announced he would renovate the complex to create retail, office, and

<sup>6</sup> Russian tourism to Helsinki is currently growing by around 15% a year. Prior to the establishment of the high-speed train and coach connections, the growth rate had been around 5% annually.



residential space in addition to a large contemporary art center. As of an April 2010 article in the *St. Petersburg Times*, Burdinsky had spent \$50 million on the project but required \$150 million more in order to proceed. The article implied that Burdinsky was struggling to find investors. Burdinsky has approached architect David Chipperfield (whose credits include the Neues Museum in Berlin and the Figge Art Museum in Davenport, Iowa) for the renovation project. Progress seems stalled at the moment, however, and it remains to be seen whether this project will come to fruition.

While St. Petersburg has recently begun to embrace international contemporary art, Moscow remains the Russian city most in touch with the wider art world. One of the most important cultural events in the city is the Moscow Biennale, first held in 2005. The 2011 Biennale took place in two venues, the ARTPLAY Design Center and the TsUM Art Foundation's exhibition halls. Its commissioner, Joseph Backstein, and head curator, Peter Weibel, identified the Biennale's theme as "Rewriting Worlds." Aiming to reveal ways in which artists rewrite worlds through their work and way of thinking, the main project featured works by approximately 80 artists from 20 countries and was accompanied by numerous special projects and parallel programs. Artists invited to participate in the main project included Kader Attia, Chen Chieh-jen, EVOL, Claire Fontaine, Susan Hiller, Rebecca Horn, Manabu Ikeda, Elmgreen & Dragset, Shilpa Gupta, Isaac Julien, Armin Linke, Fabian Marcaccio, Neo Rauch, Rosângela Rennó, Timo Toots, Guido van der Werve, and many others.

As is the plan for the prospective Red Banner Textile Factory in St. Petersburg, many of Moscow's most exciting new contemporary art spaces occupy vacant former Soviet structures. This is the case for three of Moscow's liveliest and most influential institutions—the former Garage, the Winzavod Wine Factory, and the Red October Chocolate Factory.

Though it closed in 2011, the Garage Center for Contemporary Culture exerted sufficient influence over the contemporary art scene in Moscow to merit a closer examination. As discussed above, Dasha Zhukova opened the Garage in 2008 with financial support from Roman Abramovich. For four years it occupied a sprawling 8,500-square-meter former bus depot designed in 1926 by Konstantin Melnikov. Exhibitions at the Garage have run the gamut, featuring Japanese and Congolese art, Fabio Viale, James Turrell, alternative fashion from 1985 to 1995, contemporary New York art, Zilvinas Kempinas, photography of the Cuban Revolution, Christian Marclay's *The Clock*, and more. The Garage has also supported projects including *Moscow*

*on the Move*, a 2008 video installation on a massive outdoor screen facing the Kremlin; a 2009 work by Mexican artist Pedro Zamora at the Venice Biennale; a 2010 exhibition of Russian art at the Palais de Tokyo; and a 2011 installation by The MishMash Group at ARCOMadrid. Most recently, the Garage Center featured an installation titled *Commercial Break*, in which 60 artists created 15-second faux advertisements to be shown at the Venice Biennale. These exhibitions may provide some insight into the type and nature of programming to be developed at the New Holland Island Garage.

The Winzavod Wine Factory occupies a complex of seven buildings located in a former winery just outside of central Moscow and covering 20,000 square meters. Winzavod was designed as an art cluster that would bring together a number of Moscow galleries. Notable galleries currently located at Winzavod include XL, Aidan, M&J Guelman, Regina, Proun, Atelier #2, ReginaBerloga, Fotoloft Gallery, and Gallery.photographer.ru. This compound also houses artists' studios, a photography studio, children's workshops, an advertising agency, a clothing store, a styling school, an art supply store, a bookstore, and a café. Winzavod has three exhibition spaces: the primary space, the White Hall, which features a flexible exhibition area, suitable for modular walls, and fully adjustable lighting; the Red Hall, best suited for performances and photography or video art; and the Arched Hall, the largest space, best for video art or major installations. Recent and current exhibitions include a survey of contemporary North Korean painting, and works by Sergei Sapozhnikov, Nalbi, Saul Leiter, and Max Saucó. Winzavod has also hosted special projects coinciding with the Moscow Biennale, lectures by notables such as Norman Foster, and photography exhibitions.

The Red October Chocolate Factory is, as its name suggests, a former chocolate factory. The building was erected in the 19th century on a small island in the Moscow River. Red October chocolates are popular in Russia to this day, but the manufacturer relocated to another facility on the outskirts of Moscow several years ago. A real estate developer intended to transform the complex into luxurious loft apartments, but funding fell through during the financial crisis, and the developer opted instead to rent out spaces in the complex. The Red October Chocolate Factory first gained notice as an arts space when Maria Baibakova opened a gallery there in 2008 (the gallery has since moved). She held exhibitions featuring works by Luc Tuymans and Paul Pfeiffer, among other artists. The Gagosian Gallery also held a show, entitled *for what you are about to receive*, at the Chocolate Factory in 2008. In addition to works by artists



Willem de Kooning, Jeff Koons, and Takashi Murakami, the exhibition's opening featured a performance by Aaron Young of *Arc Light*, in which motorcyclists performed a routine choreographed by Young on a special platform at the space. The Chocolate Factory also served as a venue for the third Moscow Biennale, in 2009.

Galleries at the Red October Chocolate Factory include Mel, the Lumiere Brothers Center for Photography, Pobeda Gallery, and Igor Kormyshev's Gallery. In addition, an exhibition hall opened in September 2010. According to a 2010 *New York Times* article, the appeal of the Red October Chocolate Factory has helped its surrounding neighborhood become a cultural and nightlife hot spot. The neighborhood features Rai, a popular nightclub that predates the transformation of the chocolate factory; Art Academiya, a restaurant/club/gallery; Dome, a "bar/café/cinema-lounge"; the Kolonia coffee house; the Strelka Institute for Media, Architecture, and Design, a free graduate institute in architecture funded by a Russian oligarch and enlisting Rem Koolhaas to oversee its curriculum; and the fashionable Strelka Bar.<sup>7</sup>

It is clear that both St. Petersburg and Moscow have wholeheartedly embraced international art. While this is good news for international art dealers and auction houses, there are those for whom this development is not wholly positive. The growing emphasis on international art has come at a cost for the Russian art market, which is struggling with diminished interest from wealthy domestic collectors. A recent article in *The Art Newspaper* by Georgina Adam indicates that growth in sales of Russian art is lagging behind that of other markets. Christie's 2010 sales report indicated that its Russian art revenues grew by just 4%, compared to a 111% increase in Asian art sales. Adam suggests that the main reason for this flat growth is that Russia's wealthiest collectors are now focusing on international rather than Russian works. She believes this shift is driven by several factors, including private art spaces opened by influential collectors, major art fairs that internationalize the market, a greater supply of international works, and the rapid spread of information due to globalization and the Internet.<sup>8</sup>

The changing tastes of Russian art enthusiasts may not be welcome to Russian artists or dealers of Russian art, but it is clear that Russia's interest in international contemporary art is only growing. Thanks to the Biennale and the city's vibrant reclamations of old industrial

## The coming decade will be an exciting time for Russians eager to engage with the international art world. A Guggenheim Helsinki would be a natural extension for this burgeoning audience

buildings, Moscow is an increasingly important destination for contemporary art. The potential New Holland Island museum, combined with the Hermitage Museum's efforts to embrace contemporary art, may help put St. Petersburg on the cusp of global significance in this area as well. The coming decade will be an exciting time for Russians eager to engage with the international art world. A Guggenheim Helsinki would be a natural extension for this burgeoning audience.

<sup>7</sup> Sophia Kishkovsky, "In Moscow, an Island Village for the Arts," *New York Times* (November 12, 2010),

<sup>8</sup> Georgina Adam, "Are domestic collectors ready to take on the world?" *The Art Newspaper*, Number 225, (June 2011),

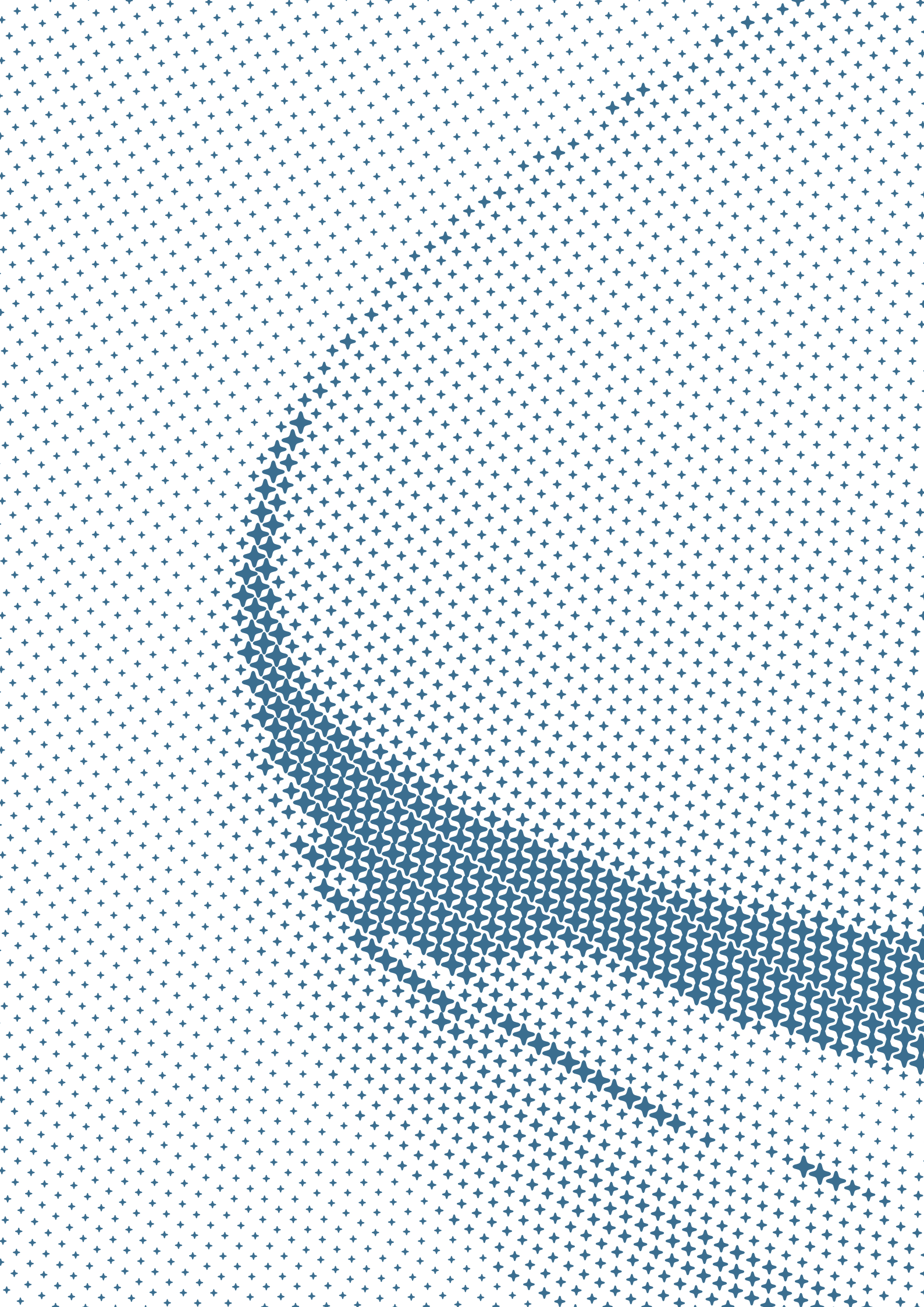
### **The Baltic Region and Central Europe**

Many areas of the Baltic region have managed to maintain relative economic stability and enjoy significant growth in the field of contemporary art despite the difficult global economic situation. A good example of the area's foundation is Estonia's acceptance into the Eurozone in 2010. Although the Euro as a cohesive currency was undergoing great strain at the time this study was written, it nonetheless remains a powerful economic and political force, and Estonia's inclusion demonstrates the country's progress as a stakeholder in the future of Europe.

Likewise, Poland remains relatively removed from the troubles seen in the Eurozone, and Warsaw has recently benefited from large-scale investment. The Warsaw skyline has been redefined by high-rise buildings by architects that include the Polish-born, but New York-based, Daniel Libeskind, and the city has enjoyed a significant improvement in terms of urban infrastructure. Important signs of prosperity are evident, with a high number of new businesses and easy access to capital investment. The country has also enjoyed a transformation as a tourist destination for those interested in a young, vibrant, and exceptional art scene.

The German audience to Helsinki would also be likely to grow as a result of the Guggenheim's presence there. Familiar with the extraordinary programs offered in Bilbao, German tourists account for 7–8% of Bilbao's attendance annually. A different segment of the German audience would be expected to visit a Guggenheim affiliate in Helsinki if it offered a similarly outstanding cultural program. The number of German visitors in Bilbao is not anticipated to diminish as a result of a Guggenheim in Helsinki, as the type and nature of tourism is quite different between Spain and Finland. In general, the Baltic region and Central Europe have the potential to provide a Guggenheim Helsinki with a new audience eager to enjoy the benefits of close European ties and to experience the best of international contemporary art firsthand.

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# Mission & Purpose



# Mission and Purpose of a Guggenheim Helsinki

74 In January 2011, at the outset of this study, no assumptions were made about a potential Guggenheim affiliate museum in Helsinki. Even the building where the museum would be housed remained outside of the conversation. The project began with a clean slate and a core concept: to consider the study an opportunity to reimagine the purpose of and vision for a new museum today and in the future.

During the course of the Guggenheim's investigation, it became clear that the museum that would make the most sense for both Helsinki and the Guggenheim network would incorporate elements of a traditional museum while pushing the boundaries of process and presentation. Of course, its art and exhibitions program must be of exceptional quality. Results of the comparative analysis revealed that Finnish art, and also Nordic art, were being well addressed by existing institutions in Helsinki and the surrounding region. What remained less visible were Finland's considerable contributions in the fields of architecture and design. The challenge became how to go about making this work accessible to all audiences, and in a way that contextualized the Finnish perspective and aesthetic on the world stage. Discoveries and observations made during the process of developing the study revealed that any new museum, especially one

**In brief, a Guggenheim Helsinki would be a premier destination: a central gathering place or "town green" for the city and a must-see destination for locals and foreigners alike**

meant to redefine what a museum could be in the future, would need to be a profoundly social space—a place of meaningful engagement with art but also with others, including peers, artists, tourists, and locals.

In brief, a Guggenheim Helsinki would be a premier destination: a central gathering place or "town green" for the city and a must-see destination for locals and foreigners alike. With its waterfront location acting as a welcome center for visitors and a year-round center of culture and entertainment for city residents, this museum fills a gap in the cultural landscape of the city. The museum would offer an immersive, indoor "event/attraction" space with amenities as display spaces—cafés, information centers, shops showcasing Finnish design, a performance hall, and an exhibition gallery to accommodate major international loan exhibitions. This model extends a Guggenheim-curatorial perspective through the retail, dining, and social experiences, linking

each component into an aesthetically refined whole. A village of discovery promoting easy digestion of modern and contemporary art is envisioned.

Largely conceived as a noncollecting institution, this museum would instead present an exceptional program of exhibitions and performances within a place of social activity and engagement. Finland's national vision of becoming "the leading problem-solving society in the world" converges with the Guggenheim Foundation's founding legacy—the idea that social behavior could evolve through contact with art. Within the framework of the Guggenheim network's archipelago of ideas and affiliate museums, this shared notion offers the potential for truly innovative programming and use.

The Helsinki museum would feature exceptional installations of art that transcend national interests while presenting design and architecture by sharing Finland's considerable contributions in all aspects of the visual arts in a broader context. In what would become a deeply collaborative model, the Helsinki Art Museum (our key collaborator from the outset of this project), potentially along with other municipal, national, and international museums, would work closely with the Solomon R. Guggenheim Foundation to create a mutually appealing and beneficial relationship for all institutions involved. A Guggenheim Helsinki would also present exceptional education programs in keeping with Finland's emphasis on the importance of providing the highest-quality education possible to its citizens. These educational programs would be developed in order to reach as many students in the region as possible. Furthermore, the museum would establish extended opening hours and offer spaces on the grounds that would not require an admission fee to access, encouraging the community to visit the site for many reasons. In addition to offering contemplative spaces to engage with art, one another, and the panoramic natural landscape, the Guggenheim Helsinki would also present outstanding gastronomic experiences, places for socializing, and unique retail opportunities. At its core, the museum would assert the authority of art with education, outreach, and other public programs in support of this vision.

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## POTENTIAL IMPACT

### For the Guggenheim

The Nordic and specifically Finnish sensibility, rooted in aesthetics and functionality, would be at the forefront of the Guggenheim Helsinki. Communicating these ideals to the larger world would be the museum's mission as well as its contribution to the Guggenheim network. The notion that artists play a vital role in all layers of society is a democratic ideal alive in Finland today, and one that is becoming increasingly relevant to America. This museum would present an opportunity to successfully marry profound social engagement with an outstanding program at precisely the right moment and within an optimal geopolitical context. Furthermore, the museum would provide increased access to contemporary art for Nordic, Northern and Eastern European, and Russian audiences, which offers a similarly compelling motive.

The Guggenheim Helsinki will have a stronger focus on architecture and design than other Guggenheim affiliates. As the newest affiliate, Helsinki would also be able to play a unique role in testing new approaches and technologies that could eventually benefit other members of the global network (and museums around the world) through Finland's uniquely advanced technological networks and educated population.

### **This museum would present an opportunity to successfully marry profound social engagement with an outstanding program at precisely the right moment and within an optimal geopolitical context**

Although the Guggenheim's mission statement includes all "manifestations of visual culture" within its institutional mandate, architecture, and specifically design, have rarely been featured prominently in the Guggenheim's programs and exhibitions. Precisely because of its historic connections to advanced painting and sculpture, the Guggenheim would offer new audiences in Helsinki access to the broad, transnational practices that characterize contemporary art. Just as Helsinki would in turn open doors to subjects and practices, and artists not well known to the Guggenheim, the Guggenheim would open doors for Helsinki to access the global art community.

In recent years, the Guggenheim's institutional mandate has become vastly more expansive, incorporating photography, multimedia work, Asian art, urban studies, music, and film. In general, the Guggenheim has been

more reliably attentive to architecture, which is hardly surprising given its remarkable collaborations with architects to conceive and design museum buildings. The Guggenheim has also staged successful retrospectives of Zaha Hadid, Frank Gehry, and Frank Lloyd Wright.

Design, on the other hand, has not been a primary focus of the Guggenheim's portfolio historically. Collaborating with major existing arts institutions within the city of Helsinki could offer meaningful benefits to all institutions and audiences involved while integrating design and architecture into the Guggenheim network in a prominent way.

Helsinki also brings to the table long sought-after rapport and relationships with Russian museums. While the Solomon R. Guggenheim Museum in particular has done much to promote Russian art and general cultural exchange, museum relations between the US and Russia can be challenging. For those unfamiliar with borrowing from Russian institutions, bureaucracy and costs can be daunting. This dynamic is also felt in most European countries, yet Finland seems to be a notable exception. Russian museums appear to lend to their Finnish colleagues with unusual alacrity and frequency. Sought-after works by major figures of the Russian avant-garde are routinely lent to institutions in Helsinki and elsewhere in Finland. The possibility to design programs that include these works, so complementary to the Guggenheim's permanent holdings, presents an unprecedented, ongoing opportunity.



### **For Helsinki/Finland**

What has become evident throughout this process, through think-tank meetings and extensive discussions, is that Helsinki seeks to create a cultural center of gravity; an anchor for the city and for the outside world. The city is strategically positioned and poised to take advantage of increasing tourism and its own impressively educated public. Existing museum infrastructure is well organized and thoughtful. Yet there is space for a visionary driving force to create a defining place in Helsinki that Finns and foreigners alike consider a must-see attraction. By fostering collaborations with Helsinki's existing cultural community, the museum could feature revolving displays of temporary exhibitions, which include loans from museums around the world, the Guggenheim, and local Helsinki arts institutions.

Helsinki could be on the brink of becoming a true international capital. In order to make this vision a reality, the city must transcend regionality while still fundamentally promoting its locality, and reach out to the world at large. Helsinki's artists and other citizens would be served best not by adding another institution that caters to local interests but by bringing in new art from around the globe and reconsidering Finnish art in this broader context. This is a bold statement that might not be universally popular, but we believe this vision has the potential for a spectacular return. Of course, a Guggenheim Helsinki would raise the profile of the city, bolster tourism, and create jobs, among numerous other benefits. The positive impact on the art world of Helsinki and what it could mean in the long term

## **Building a museum of this caliber, with the Guggenheim's world-class imprimatur, is the next logical step for Helsinki's strategic long-term vision to be a cultural capital and center of innovation**

should also not be understated. The international art world would begin to devote more attention to Finnish artists, thereby creating new opportunities to present Finnish work both in private galleries at home and in other venues abroad.

In short, the museum would fuel the rise of Helsinki as a cultural capital known for its fine art, while also raising its profiles in other areas where Finland has traditionally excelled. Historically strong points of architecture and design would be further explored and amplified through

the new museum's rich offerings in these areas. Other museums in the area would witness an increase in visitorship and popularity. Active collaborations and citywide programs would serve to echo each museum's respective strengths and potential to make a successful impact on new audiences. These synergistic effects would pay even more dividends by enhancing the arts education programs of Helsinki's already outstanding schools, leading to future generations of ever more sophisticated Finnish artists. A Guggenheim Helsinki Museum also has the potential to positively impact the next generation of audiences through its exhibitions, programs, and other cultural offerings. Building a museum of this caliber, with the Guggenheim's world-class imprimatur, is the next logical step for Helsinki's strategic long-term vision to be a cultural capital and center of innovation.

The museum will feature extended hours on multiple weeknights and weekends. A portion of the museum will always be free. The increased accessibility offered by these two elements will elevate the museum to a lively, central gathering point for Helsinki, fostering the city's drive to be "fun and functional." One of Finland's strategic goals is to transform itself into a "leading problem-solving nation." If part of the museum's active mission is to become a laboratory of ideas, social collaboration, and solutions, a Guggenheim Helsinki will fit seamlessly into the national ideal and vision for the future.

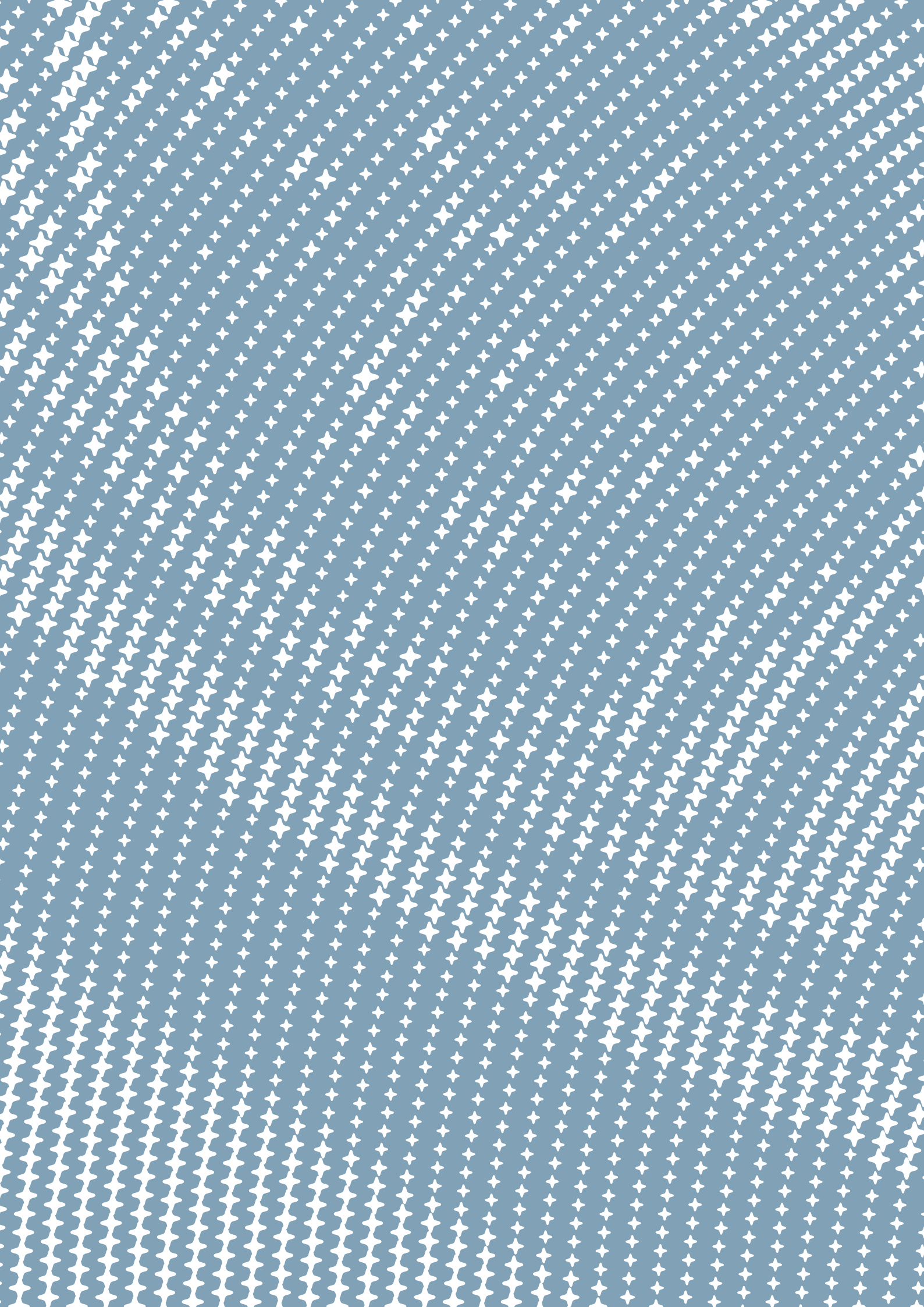
### **For the World at Large**

As the study team maintained from the beginning, a Guggenheim Helsinki presents a rare opportunity to rethink what a museum could be in the 21st century and beyond. The museum must take the best and most functional aspects of varied successful museum models and integrate new approaches that are reshaping the museum experience.

The Guggenheim Helsinki would demonstrate a heliotropic quality that makes it responsive to the unique light and seasonal conditions of the Nordic region. A sense of seasonality and an acute awareness of the surroundings would permeate the building and its programming. The museum would come alive in different ways as a response to the varying audiences it expects to encounter throughout the year: the Finnish audience attending especially in the spring and autumn, and an international audience assuming greater prominence in the summer months and during the winter holidays. In addition to the impact of light, water is also seen as a signature element of the potential museum's physical location by the South Harbor. As such, sensitivity to setting, unifying the interior experience with its waterfront location, is seen as critical to shaping the visitor experience as something wholly unique.

In brief, the new museum will become a laboratory, a field for experiment, and a place to view exhibitions of global significance. Audiences will interact with a dynamic roster of scholars, artists, and innovators, enjoy the best of the Nordic design-thinking sensibility, and actively contribute to the larger cultural experience by participating in the conversation that will ultimately formulate the identity of the institution and what it means to be a part of this community. The museum and its visitors will have the chance to help define the new model of museums going forward by combining elements of a traditional exhibition hall with a strong emphasis on creative process and acting as a catalyst for social change, drawing an important and sizable audience from all over the world.

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The background of the entire page is a blue gradient that transitions from a darker blue at the top to a lighter blue at the bottom. Overlaid on this gradient is a dense, repeating pattern of small, white, four-pointed stars. The stars are arranged in a way that creates a sense of depth and movement, as if they are receding into the distance.

# Exhibitions & Public Programs



# Exhibitions and Public Programs

80 This Concept and Development Study is being driven by the opportunity to rethink the role of a museum in today's society and particularly how it presents and engages with art, artists, audiences, and communities. The primary goal of the study is to create a museum that is well conceived to address art and audiences of the 21st century in Helsinki and to use this unprecedented opportunity to discuss new ways in which art, technology, architecture, design, the urban landscape, and local and international audiences are redefining the museum experience.

The addition of a new museum in Helsinki presents an opportunity to further develop the Guggenheim Foundation's international network of museums that collaborate to initiate, present, and share art and ideas from around the world. Reflecting today's decentered society, by functioning in various locations, the Guggenheim is able to both learn and exchange with a diverse range of communities and cultures. The Guggenheim Helsinki, along with the other Guggenheim museums and projects, would generate programs that share the fundamental values of the Guggenheim Foundation from its unique vantage point. These exhibitions would then be presented throughout the Guggenheim network and beyond, expanding the range of ideas explored and their reception. Furthermore, the dialogue within the network activates each Guggenheim museum, in ways no other museum is able, allowing each to function far beyond its immediate locale. In a

**Through its multiple locations, the Guggenheim is able to better connect and share ideas with expanding audiences. This system is fundamental to the Guggenheim's drive to democratize art, connect audiences to art, and reaffirm the radical proposition that art has the potential to effect change in the world**

world where much art functions in an international dialogue, through its multiple locations, the Guggenheim is able to better connect and share these ideas with expanding audiences. This system is fundamental to the Guggenheim's drive to democratize art, connect audiences to art, and reaffirm the radical proposition that art has the potential to effect change in the world.

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## Philosophy of Exhibitions and Programs

Of fundamental importance to a Guggenheim Helsinki would be exchange, sharing, dialogue, and communication about, related to, inspired by, and in response to art. The museum would focus on artistic process, using the institution as a platform to connect the public with artists and their practices. The museum would be conceived of as a place of production, an "incubator of ideas" that reverberates locally and internationally. Communication about and around the art object will be facilitated by the creative use of media, technology, and events. Questions about artists' thought processes, historical precedents, political implications, and other areas related to art making will be explored in depth. The process-oriented approach that plays upon the joy of discovery inherent in looking at art will be amplified through active education and artist programs. Thoughtful attentiveness to word-image relationships can generate new interest in art and deepen existing intellectual engagement with visual culture.

As previously noted, much of the great art produced over the last 100 years has never been shown in Finland. A diverse, high-quality exhibition program, originating from Guggenheim staff based in New York, Helsinki, and other affiliate institutions, will provide a periscope through which to view the major figures and movements from the inception of modernism in the late 19th century to the most recent, cutting-edge work.

Artists and designers will be engaged on every level of the museum's conception, building, functions, signage, amenities, displays, and overall experience. The museum will boast curatorial expertise from the fields of art, design, architecture, and urban studies, but also music, film, and time-based media art.

The permanent collection of the Guggenheim Foundation will not form a centerpiece of the new museum. Since the museum is largely noncollecting, featuring works of art for long periods of time is not anticipated. Rather, the works on view will be ever changing. Leveraging Helsinki's strong festival tradition, the museum would supplement a standard roster of two to three major exhibitions staged each year along with three to five smaller exhibitions and a robust schedule of multidisciplinary and discursive public programs. Enhanced by new media and interactive technologies, these temporal programs will comprise special workshops, talks, film/video installations, panel discussions, performances (music/dance/movement/improvisational), and other participatory engagements. It is anticipated that six to seven events of this nature

will take place annually as a complement to the more traditional exhibition program.

For reasons both pragmatic and scholarly, exhibitions are generally planned years in advance. The Guggenheim's exhibitions are no exception to this rule, and we would anticipate this being the case for the Guggenheim Helsinki in most instances. Although a potentially hair-raising practice, the new museum will deliberately leave gaps in annual programming to allow for spontaneous, up-to-the-minute exhibitions and programs to be organized at the spur of the moment, as a reaction to recent events or to showcase emerging innovations as they are happening. At least one small exhibition slot will remain open and planned at most six months in advance, as well as one to two performance or more fleeting programs per year. These open spaces in the program will invariably require an appetite for risk, but the museum should have the flexibility to respond to new art and new inventions, and to explore the cultural implications of world events as they are happening. If the museum is to continue in Finland's innovative tradition, it needs to develop new methods from its conception that embody the continual process of renewal reflected in the program, development, and leadership of the museum.

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### **Connection with Helsinki, Finland, and the Natural Environment**

The research completed in the comparative analysis and anecdotal evidence compiled from a vast array of sources in Finland share one key conclusion: Helsinki critically needs a unifying force between its municipal, national, and private museums. Finnish administrative and social norms focused on transparency and cooperation would fuel the vitality of these strategic alliances. The Guggenheim Helsinki could help provide the leadership, focus, and attention generally acknowledged to be currently absent.

The mutual benefits to the Guggenheim network and to local institutions would be immediate and tangible. The Guggenheim could stand to gain from access to local expertise and collections, particularly in the areas of design and architecture. Regional museums could increase access to compelling works of art and international programs, receive help in staging multiveneue exhibitions, and garner the attention of a wider critical audience. A strong collaborative relationship between the Guggenheim network and Finnish museums would help establish a clear link between the artistic heritage of Finland and the modernist movements that have historically been the Guggenheim's focus. Finland's place at the vanguard of industrial design and architecture would become more apparent, and the nation's status as

a leader in contemporary visual culture would become more widely known and celebrated. Currently, the role of Finnish industrial design as a historic driver of aesthetic innovations and solutions is not wholly appreciated or promoted.

## **A strong collaborative relationship between the Guggenheim network and Finnish museums would help establish a clear link between the artistic heritage of Finland and the modernist movements that have historically been the Guggenheim's focus**

Likewise, the museum would seek to connect with the natural surroundings of Helsinki. Nearby islands and archipelagos could serve as the setting for select programs and installations. The museum should not externalize for the sake of externalizing, but it should strategically include select off-site natural locations in the program and leverage the main museum as a point of departure for exploring these alternative sites.

### **Finnish v. Transnational**

Just as the Peggy Guggenheim Collection is more Italian in its sensitivities and the Guggenheim Museum Bilbao is more Basque and Spanish as a result of proximity and familiarity born of geography, it is anticipated that the Guggenheim Helsinki would reflect the Finnish and Nordic context, though, as is the case with all museums in the Guggenheim network, this focus transcends nationality. Above all, the new museum would provide Finnish artists with greater access and a portal to the latest developments in contemporary art worldwide, which is not currently happening in Helsinki to the extent that it should if the city aims to truly reinvent itself as a major cultural capital.

As the comparative analysis explores in depth, Finnish artists are extremely well served by the missions and programs of existing museums in Helsinki: the Ateneum for works made before 1960; Kiasma for work made afterwards, with a contemporary focus; and EMMA, which collects and features a wide spectrum of Finnish work, just to name several leading institutions. As outlined in the Recommendations and Conclusions chapter at the end of this study, the collecting functions of the Helsinki Art Museum are likely to continue, perhaps as a municipal "visual arts division" attached to an existing city department.



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## Design and Architecture

A Guggenheim Helsinki would seek to promote a healthy interaction between design and the community at large. What takes place in the museum must radiate outward into Helsinki and beyond, just as developments in Helsinki should be reflected within the museum's walls. Designers and artists will be invited to contribute to the building, its internal features, and the design of its exhibitions. The museum will act as a living laboratory for cutting-edge visual thinking, with displays, programs, and activities that evolve out of the artistic, curatorial, and scholarly contributions of collaborating visionary thinkers. An emphasis would be placed on art, design, and visual culture as applied practices contributing to positive social and economic change and enhancing global competitiveness.

The fields of design and architecture in Finland have historically been linked to a profound understanding of materials and of light. Emphasis on handicraft and the industrial aspects of design, producing goods that would benefit the greatest number of people, have also featured prominently in this tradition. Recognizing the importance of education and policies that encourage entrepreneurship goes hand in hand with the design-oriented thinking that typifies Finland, past and present. Demonstrating this process and how it relates to advertising, brand making (not to say myth making), and cultural genesis that is specific to Finland and to the Nordic countries, has never been done adequately or consistently in Helsinki's museums, which in the end is a disservice to Finland and its design legacy. The Design Museum has made valiant attempts, and its historical relationships with Iittala, Marimekko, and Arabia are to be applauded; serving as an international voice, placing this great legacy in context, and promoting its tenets worldwide in the service of design-thinking strategies and solutions of tomorrow, is a vital task that the Guggenheim Helsinki could undertake with the support and partnership of Helsinki's existing museums. The shared end goal would be to make the museum a true place of production, not just of ideas.

**A Guggenheim Helsinki would seek to promote a healthy interaction between design and the community at large. What takes place in the museum must radiate outward into Helsinki and beyond, just as developments in Helsinki should be reflected within the museum's walls**

### *Annual Architectural Intervention*

As currently conceived, the museum building might consist of a main building and a separate annex. During the winter months, these two structures could be linked by an architectural intervention serving a dual function of providing covered access between both buildings and also becoming a part of the museum's identity that could be reimagined annually, effectively reshaping the museum's silhouette every year. This event could involve an open competition, a prize, a residency, and entail possible collaborations with the students and staff of Aalto University School of Arts, Design, and Architecture.

## Overview

Education is a vital part of the Guggenheim Foundation's mission and will continue to play an integral role in the program for the Guggenheim Helsinki. The educational agenda will provide dynamic programs and innovative opportunities that will foster a personal and meaningful engagement with art for international museum visitors and diverse audiences/communities throughout the region: youth, their teachers, schools, and families; universities and the academic community; and adults across generations. Through a variety of on-site and outreach educational initiatives, the Guggenheim Helsinki will broaden access to the exhibitions and rich milieu of Finnish/Nordic design sensibility, and international modern and contemporary art and architecture. Key components of the education program will include the following:

- Initiatives that complement and strengthen art, design, and the cultural literacy curriculum at all levels of the educational system, including professional development courses and workshops for educators and teaching artists, and art and design education programs integrated with the classroom curricula offered both on- and off-site.
- Imparting excellence in teaching and educational methodologies will enable audiences—adults, youth and families—to make meaningful connections between their daily lives and experiences of modern and contemporary art, design and architecture; actively involving parents in the cultural education of their children.
- Collaborations with community and cultural centers, schools, and universities to present programs will provide meaningful contexts for the exhibitions and building architecture, promote cross-cultural dialogue and audience diversity, and motivate community involvement in the museum and beyond.
- Integral involvement of artists, designers, and architects as collaborative partners in the development and presentation of education programs; such artist-driven educational offerings will foster new approaches to interpreting the museum's exhibitions, thus broadening audience access to learning about the work.
- Regional and international internships will inform and enrich academic and career training in the arts and professional museum practices.
- The strategic use of educational technologies as interpretive tools for the exhibitions.
- Public programs will engage artists, designers, critics, curators, writers, historians, filmmakers, and musicians, among others, to present multiple/multidisciplinary perspectives on the exhibitions and position the museum as a dynamic forum for intellectual and cultural dialogue.

The key formative processes for assuring relevance and effectiveness in the conceptualization and development of the education program will involve establishing strategic networks for professional exchange and partnerships with the well-regarded arts, cultural, and educational expertise already present in Helsinki and outlying regions. Working with the staffs of Helsinki-area museums, the Ministry of Education and Culture, academic institutions, artist-residency programs, and architectural associations, among other key stakeholders, will be essential for identifying the institution's audience priorities and ensuring that programs meet/exceed their expectations and needs. Fully understanding the programmatic implications of Finland's excellence in the field of education and reputation as one of the most literate societies in the world, for example, will be invaluable for customizing meaningful and effective platforms for museum learning.

Envisioning the education agenda for the Guggenheim Helsinki will not be a prescriptive, unilateral process. The education mission, programs, and facilities not only need to be informed by processes such as the above but are also contingent upon further research and institution-wide consensus on the potential audience segments the museum anticipates serving. Thus, the following descriptions for proposed programs should be viewed as a menu of possible options for consideration that can be adapted and/or rethought accordingly as audience research and institutional planning processes evolve.

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## Community Outreach

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**An important initiative of the Guggenheim Helsinki will extend beyond the walls of the museum to include extensive community outreach to targeted audiences through collaborative program development with schools, universities and community and cultural centers**

# City of Helsinki Cultural Strategy 2012–2017 and Helsinki Educational Services

The City of Helsinki Cultural Strategy 2012–2017<sup>1</sup> was prepared under the leadership of Deputy Mayor Tuula Haatainen and ratified by the Helsinki City Council on December 14, 2011. It outlines a platform for the increase and intensification of cooperation between the city's cultural and educational services.

The strategy proposes goal-oriented programs that increase accessibility, cultural competence, experimentation, nonformal education and flexible methods in which schools will incorporate such activities. It also promotes the role of the art and culture in the general wellbeing of society.

*Kulttuurin kouluhin* (Culture for Schools) also proposes development of practices for regular and easily accessible programs between schools and arts institutions. Plans for cooperation with local art institutes would be created by the schools, and they would be visible in the school's educational program and integrated into existing art subjects as well as other school subjects. Culture for Schools will be initiated with both Finnish and Swedish language pilot projects (Section 3.1.3. p. 10-11). Art and cultural appreciation will be integrated into all aspects of the general school curriculum.

Some of the key proposals for action include (Section 1, p.9):

- Increased opportunities for children ages 7 to 12 to participate in cultural and sports activities in the metropolitan area during school hours.
- Expand the use of public school space for basic art education, culture and arts, civic and community activities, especially outside the city-center area.
- Develop and harmonize the grant criteria in basic art education in different branches of arts and develop a system of accountability between viewers and programs.

<sup>1</sup> *Helsingin Kulttuuristrategia 2012-2017*, section 1 Hyvinvointia kulttuuripalveluista/Wellbeing from Cultural Services, p.9 and appendix *Helsingin Kulttuuristrategia 2012-2017 (taustaselvitys)/Background to the Helsinki Cultural Strategy*, section 3.1.3 *Kulttuurin Kouluhin/Culture for Schools*, pp. 10-11

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## For Schools K-12

**Learning Through Art** Working in concert with the Ministry of Education and Culture and other local education officials, administrators, and teachers, the Guggenheim’s award-winning program, Learning Through Art (LTA), could provide yearlong school-based artist residencies that will support the school curriculum and a range of academic subjects, while introducing students to art and design techniques, and artistic processes inspired by the exhibitions on view at the museum. Through LTA, visual and performing artists work closely with classroom teachers and museum staff to design unique, multisession projects. Class visits to museums, free admission passes for students’ families, and extensive professional development for classroom teachers and teaching artists further strengthen the impact of this program. The program concludes at the end of the year with a celebration and exhibition of the student art work at the museum. Ultimately, such a comprehensive and exploratory arts education program not only reinforces school curricula but has been definitively proven to improve student literacy and critical thinking skills. The program will introduce students, their families and teachers to the Guggenheim Helsinki, and begin to foster awareness of and engagement with the museum as an invaluable community resource.

**Tour and Workshop Program** In an effort to provide the highest-quality learning experience for schools visiting the museum, the tour and workshop program will offer age-appropriate gallery tours and related studio-based workshops facilitated by a professional staff of arts educators. In preparation for their visits, all teachers will receive pre-visit curriculum materials and consultation with museum staff to customize the experience to meet the interests and needs of the students.

**Distance Learning** When school visits to the museum are not physically possible, videoconference field trips for classrooms throughout the country can ensure the equity that is a hallmark of the Finnish education system. A multilingual approach could also enable international students to explore the museum’s exhibitions. During each videoconference, museum educators can use thematically linked concepts and objects from the exhibitions to explore ideas and stimulate discussion with the off-site audience. As with Learning Through Art, the methodology will emphasize fostering visual and artistic literacy, and integrating the arts and design with the classroom curriculum.

**Professional Development for Educators** In conjunction with exhibitions, year-round workshop opportunities for classroom teachers and university students will be offered in the core curriculum areas—including the arts, social studies, the humanities, and math—to learn creative strategies for incorporating art, architecture, and design into classroom activities. These programs will introduce works of art, explore interdisciplinary curriculum applications, and introduce methods for teaching with objects.

**Resource Materials for Educators** The museum will develop and provide long-lasting resources in modern and contemporary art, architecture, and design that complement and enhance the art and design education fields. All of the curriculum materials will reflect an underlying teaching methodology designed to emphasize active analysis and observation of selected works and related studio art, technology, and language arts activity extensions, all of which foster visual literacy and engage critical thinking, reading, writing, and oral language skills. The materials will provide teachers with classroom lessons on individual artists as well as broad, theme-based contexts for introducing students to the current exhibition. With the material available both as printed publications and as an online curriculum resource, the goal is to eventually form a comprehensive arts curriculum that will include hundreds of lessons from the Guggenheim museums worldwide.

# The Finnish National Board of Education

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EXHIBITIONS AND PUBLIC PROGRAMS

Working under the auspices of the Ministry of Education and Culture, the Finnish National Board of Education has developed a series of specific requirements for art instruction in all state schools, including compulsory classes in the visual arts. Overall, students are expected to develop their visual literacy, demonstrate a familiarity with arts and culture, and to become familiar with environmental/functional aesthetics, architecture, and design. For students from the fifth to the ninth grades, guided visits to museums are among the key approaches to honing these skills. The national core curriculum also includes courses on Finnish art, architecture, and design, as well as the larger international context from which they are derived. For nearly all grade levels, the Guggenheim Helsinki could play an essential role in shaping Finnish students' visual literacy and cultural awareness.

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## For Universities

**Internships** An international internship program will offer practical museum training experience to college students, recent graduates, and graduate students interested in pursuing careers in the art/design and museum fields. Interns will gain a broad understanding of how particular departments function within the context of a major museum, as well as specific skills related to a particular department's activities. Interns will be assigned to a department based on their academic backgrounds, professional skills, interests, and career goals. They will participate in the ongoing work of the department and complete specific projects or portions of larger departmental initiatives. In addition, regular museum culture seminars will provide important on-site and off-site networking opportunities with other arts and cultural organizations throughout the Uusimaa region. For cities like Helsinki and Espoo, which thrive in large part due to the vitality of their creative industries, providing such opportunities for the next generation of art and museum professionals in Finland would be a significant benefit to the local workforce.

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## For Families

Family programs will be a key component of the learning opportunities that the Guggenheim Helsinki will offer. The programs will provide the opportunity for students and families who have first encountered the museum through school and outreach initiatives to continue their relationship with art and culture and develop their connection with the institution. Offerings will also extend the usage of the museum's facilities beyond the school day into the weekends and school vacations, and encourage educational opportunities beyond the traditional school environment into the home. The Guggenheim views family programming as a crucial component in fostering the development of art, cultural appreciation, and museumgoing as an integral part of the family lifestyle.

**Workshops and Family Festivals** A key objective of the museum will be the presentation of dynamic, interactive, and enjoyable learning opportunities that actively engage parents and children in viewing, discussing, and creating art together. Family program offerings will make a strong connection to regional cultural and artistic traditions and the museum, its architecture, and current exhibitions. Offerings could include regularly scheduled parent/child workshops that involve active explorations of the exhibitions followed by a related studio art or technology-based experience, as well as large-scale theme-based family festivals in tandem with larger museum-wide events that will bring the art alive through a variety of educational and fun-filled activities: hands-on workshops, student docents leading gallery tours, food, and entertainment.

**Family Guide Publications** Family guides will engage family museum visitors in fun and educational self-guided tours so that parents and children can actively explore the exhibitions together in a meaningful way.

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## For All Audiences

**First Visit and Beyond** In addition to school programs such as Learning Through Art, another key art education outreach initiative will be First Visit and Beyond (FVB). Designed to introduce new and diverse audiences to modern and contemporary art, the Guggenheim Helsinki program's outreach objectives would seek to promote access to art for audiences of all ages throughout the diverse communities of the region.

FVB would feature teams of teaching artists providing art education programming for a potentially wide range of audiences—children, teenagers, adults, and families—and at various locales such as schools, libraries, and community and cultural centers. The format would involve an off-site, multisession, studio-based workshop series, including a personally guided first visit to the museum led by the artists. Such collaborative program development between the artist educators and community organizations is intended to begin the process of building meaningful and lasting relationships between the museum, art and design, and the public.

**Designed to introduce new and diverse audiences to modern and contemporary art, the Guggenheim Helsinki program's outreach objectives would seek to promote access to art for audiences of all ages throughout the diverse communities of the region**



### **Adult (Public) Programs**

An interdisciplinary approach to public program offerings will involve working with artists, designers, curators, critics, historians, writers, filmmakers, musicians, and other cultural and academic institutions regionally, nationally, and internationally. Year-round opportunities to engage in seminars, symposia, conferences, and lectures will position the museum and Helsinki as a forum for debate and intellectual exchange; a lively, international think tank for current issues in the arts, design, architecture, the moving image, and new technologies and their impact on society.

Collaborations with higher education institutions like The University of Helsinki, the Aalto University School of Art and Design and the Finnish Academy of Arts will enhance the experiences of Finnish art students, broaden their access to international cultural discourse, engage faculty in the development of on-site courses and seminars, and promote community involvement in the art and cultural activities of the museum. In general, a robust roster of public program events could become staples of Helsinki's cultural calendar, and the resulting enrichment of the city's cultural life would pay dividends for all its residents.

A breakdown of key public program formats and contents will include:

- Interdisciplinary panel discussions, forums and symposia addressing cutting-edge issues in the area of research and scholarship of the museum's exhibitions and public programs.
- Lecture/dialogue series that feature guest speakers, special topics such as artists discussing their work, or historians and writers providing multiple views on an exhibition thesis.
- Literary readings and performing arts presentations related to the exhibition focus.
- Continuing education courses to promote the importance of lifelong learning and provide new, in-depth learning opportunities on current exhibitions in a unique educational environment.

### **Artists + Public:**

**Public & Artist Interactions** Through this program, exhibition and invited artists will collaborate with the education and curatorial staff to develop innovative education projects that engage museum audiences in learning experiences about the artist's work and current exhibitions.

The program will restructure the conventional relationships between curators and educators in relation to artists. Rarely, if at all, do museum educators directly engage with artists in the exhibition process, nor do artists have specific dialogues with museum educators and curators about the education possibilities for an exhibition. The museum's curatorial and education staff will initiate the process by selecting artists based on their strong interest in education, and who reflect different artistic disciplines, cultural influences, community viewpoints, and the exhibition at hand. While all projects need to provide access to and a context for the exhibitions, their format and content will vary depending on the ideas generated by each artist and related exhibition. Each artist suggests the specific audience with whom they envision working. This open-ended procedure often includes potentially new audiences for the museum, as well as specific audiences such as students, families, and community organizations already served by the museum's ongoing outreach programs. Invariably, the experience is an educational one for the artist as well as the participants.

Expanding beyond traditionally established notions of museum education by introducing artists themselves as educators, Public & Artist Interactions aims to provide the museum's diverse audiences with more direct and meaningful access to the artistic process, and to contemporary art and design in general. The initiative gives artists a voice in the exhibition process and the opportunity to collaborate in the design of interpretive public projects about their own work.

**Access Programs** The Guggenheim Helsinki will aim to create an inclusive environment for all visitors including Finland's partially sighted, blind, or deaf populations. Programs such as Mind's Eye will provide an opportunity for visitors to explore the museum's exhibitions and architecture through visual and linguistic tools particular to their experience. Regularly scheduled tours and workshops will be conducted through Verbal Imaging and Touch, and in Finnish/Swedish Sign Language. Led by arts and education professionals, Mind's Eye programs will serve as forums for shared observation, discussion, and interactive exchange.

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## For General Museum Visitors

In order to provide an excellent museum experience for all and encourage return visitation, on-site offerings will include a professional staff of multilingual gallery educators, who will conduct tours as well as circulate throughout the galleries to answer visitor questions and engage them in informal discussions about the work. Wall texts, exhibition brochures, apps, and audiotours will all be multilingual including verbal imaging audiotours for the sight-impaired. The aforementioned satellite education spaces will provide visitor comfort as well as additional opportunities to learn more about the works on view.

### Summary

The programmatic vision for a potential Guggenheim Helsinki is the product of efforts by the Guggenheim team, people from all areas of Finnish society, and many leading thinkers from a variety of disciplines. It combines the profile of a world-class arts museum offering exceptional exhibitions by renowned international artists with innovative programming and an openness to incorporate the latest developments in the field. The program seeks to infuse innovation into the very DNA of the new institution, much as Finland itself is a society based on innovative thinking. A Guggenheim Helsinki—well beyond what other institutions have achieved—would work tirelessly to ensure that the museum remains connected with the community by encouraging diverse audiences to visit the site, enjoy the many social aspects of the space, participate interactively, and join in the discussion, thus redefining the museum experience.

As part of the process of imagining a museum that would be appropriate for Helsinki and for the Guggenheim, a group of leading artists and thinkers convened to share ideas, engaging in “Think Tank” discussions about the role and potential of museums today, with a specific focus on this project.

Critical questions were posed to the group regarding the mission, role, program, and vision of this potential museum, and the following were identified as the primary discussion topics for the group to address:

- Identifying key trends in the museum world.
- Understanding what a museum of modern and contemporary art, as well as design and architecture, could look like in the 21st century.
- Articulating the opportunities for and challenges of operating a new museum in Helsinki.
- Defining potential roles for a Guggenheim Helsinki nationally, regionally, and globally.
- Defining potential roles for a Guggenheim Helsinki within the existing Guggenheim Foundation network.

Think Tank participants discussed how a Guggenheim Helsinki could be a visionary project offering a novel take on the museum experience and concurred that the institution should embrace four core ideals and concepts: 1) a new museum model; 2) social relevance; 3) addressing the creative sectors of design and architecture in a compelling manner that is not duplicative of efforts elsewhere; and 4) leveraging the unique assets of the Guggenheim network.

A second Think Tank session was held in September of 2011, and its primary function was to provide continuing guidance for the ongoing development of the Concept and Development Study.

Overall, the Think Tank felt that a museum should maintain the Helsinki Art Museum’s mandate to exist as a public space and, as such, it would have a responsibility to provide an expansive and meaningful public forum. The group agreed that the model for this new museum should focus on providing an optimal environment for constant innovation, enabling the Guggenheim Helsinki to be nimble and dynamic in a way that other museums have not been. Furthermore, since so many of the existing museums in Helsinki have narrow specializations, the Think Tank concluded it would be best for a potential Guggenheim Helsinki to provide a broad spectrum of programming, thus catering to a wider audience.

*See appendix for complete list of Think Tank participants.*

**Youth Think Tank**

A forum between key Guggenheim and Helsinki Art Museum staff in September of 2011 marked the culmination of a month long collaboration between the Helsinki Art Museum and the Youth Activity Centre Happi (a division of the City of Helsinki Youth Department). The latter two institutions conducted a series of youth focus groups with 36 participating teens from four different upper schools in Helsinki: Tölö Specialiseringsgymnasium, Helsingin Uuden Yhteiskoulun lukio, Vuosaaren lukio and Kallion lukio. The Youth Think Tank participants were presented with an overview of the sessions and workshops that had taken place over the previous month to provide additional context and a more comprehensive understanding of the perspective of future generations with regard to museums and their community.

During the meetings, students examined why Finnish youth do not have a greater interest in visiting museums, identified opportunities to increase and cultivate that interest, and suggested solutions to members of the Guggenheim Helsinki project team. The proposals focused on four core areas:

**Amenities** Students specifically highlighted the example of a multipurpose café and performance venue that would not serve alcohol during certain times, thus enabling youth to partake in dedicated evening programs at the museum. (Finns under the age of 18 are not allowed to socialize in bars and cafés that serve liquor after a particular time in the evening. This limits the types of establishments that Finnish youth can frequent without adult supervision.)

**Promotion** Students noted their ambivalence towards both traditional and even online advertising and provided examples of the types of marketing and outreach that would capture their attention, including guerrilla marketing and flash mobs, collaboration with schools, and customized merchandise.

**Visitor Experience** Students highlighted issues of comfort, such as ample seating, and the need for a central gathering place for socializing, especially during the long, cold winter months. The students' descriptions of their ideal museum experience related more to the centrality of the art experience and the pleasure of connecting with works of art and performers than to an interest in mediating their museum experience with technology.

**Architecture** Students provided examples of architectural solutions that address the extremes in Helsinki's weather through the creation of indoor "park-like" spaces, a dynamic rooftop, and the use of materials that are indigenous to the region.

The overarching themes echoed in the student focus groups centered on: 1) the need for an indoor town green in the cultural ecosystem of Helsinki; and 2) multidisciplinary programming that extends beyond the visual arts to include music, film, dance, and more.

Finland is known for its accomplishments in encouraging and rewarding the proposal of design-driven solutions to everyday issues facing our society. The Guggenheim Helsinki would draw upon this approach to become a pioneer in operating its buildings and programs with the matter of sustainability at the forefront of the museum's development. Given the latest advances in the fields of technology, industrial design, architecture, urban planning, and engineering, the Guggenheim Helsinki would implement innovative programs and utilize original concepts developed by a collaborative team of experts in order to contribute groundbreaking ideas to further the role of the museum in a world where impact on the environment is becoming an ever-increasing priority. Finland offers the perfect context for such museum innovations, since the nation has already made strategic decisions to position itself at the forefront of environmentally sustainable building practices.

## **Finland is known for its accomplishments in encouraging and rewarding the proposal of design-driven solutions to everyday issues facing our society. The Guggenheim Helsinki would draw upon this approach to become a pioneer in operating its buildings and programs with the matter of sustainability at the forefront of the museum's development**

The museum would work to implement environmentally conscious guidelines for its operations, in line with the recommendations of the International Group of Organizers of Large-scale Exhibitions (known as the Bizot Group), which issued revised environmental guidelines for exhibitions in 2008. Of course, no building project or international art loan program could entirely avoid leaving a carbon footprint, but the Guggenheim Helsinki would strive to minimize its environmental impact through the use of natural and recycled materials. In the process of developing the museum's art shipment and courier program, all possible efforts would be made to consolidate shipments, reuse crates for multiple shipments of artwork, and utilize modes of transportation with the lowest possible carbon emissions. Furthermore, with regard to the construction and flexibility of the gallery space itself, modular walls would be created for the Guggenheim Helsinki's galleries with maximum capacity for reuse.

Products and supplies used throughout the museum—including in the offices, galleries, event space, restaurant, bar, and retail store—would employ recycled, biodegradable, and sustainable materials. Receptacles for recycling would be ample and accessible to both employees and visitors. The Guggenheim Helsinki would prominently feature water-conserving plumbing, 100% LEED-certified HVAC and lighting, and both passive solar techniques and active solar technologies to source energy for the building (particularly in the summer months).

The museum's retail store would base its operations on environmentally conscious practices. Among other products sold within the store, the retail program would be developed with an emphasis on exclusive "green" products, developed within Finland and available for sale only at the Guggenheim Helsinki store. There would be no plastic bags available for customers purchasing items at the store, and efforts would be made to reduce other waste such as paper receipts and packaging of items for purchase.

The museum's café and restaurant would contribute to this effort by featuring locally sourced ingredients and responsibly produced food and beverages on their menus. Visitors would be encouraged to dine in the café and restaurant spaces, as opposed to taking their food and beverages "to go", thus reducing the amount of waste produced and also creating a comfortable atmosphere for guests to enjoy their meal. Any disposable containers and utensils used would be compostable or otherwise sustainable.

Within the galleries, programs would be developed in conjunction with each featured exhibition to encourage the use of technology-based applications for the latest in mobile devices, in lieu of the more traditional printed materials. Furthermore, the Guggenheim Helsinki would work to eliminate the need to print traditional admission tickets, and instead develop web-based ticket-purchasing systems.

In sum, the Guggenheim Helsinki would strive to exceed industry standards in terms of energy consumption and sustainability, ultimately providing an innovative and inspiring model for other institutions worldwide.

By the time the museum would open its doors to the public, “technology” as such will have already changed to such a degree as to make today’s most cutting edge ideas seem like quaint, dated concepts of how the future would look. Suffice it to say that the new museum’s active stance will be to employ new technology in ways that advance the mission to present great art and the processes behind it. This willingness to explore the most recent innovations will be open to reinvention and renewal over time. Intensification of the museum experience, specifically through learning tools connected with the museum’s exhibitions, would be the ultimate end-goal of using new technology.

The museum will strive to employ multimedia and technological resources in a strategic and effective way to enhance the visitor experience without defining it, both online and in real life. Tools to enhance the visitor experience, general knowledge, and level of

## **The museum will strive to employ multimedia and technological resources in a strategic and effective way to enhance the visitor experience without defining it, both online and in real life**

participation will be a substantial part of the museum’s digital equation. The museum will incorporate technology in all of its thinking—from exhibition development and design to the overall visitor experience, both on and off-site. Because technological advancements are ever-changing, the museum will be structured to engage experts in technology and art, working alongside one another, to maximize the use of current technological developments in museum exhibitions and programs. While recognizing that today’s standards will soon be outdated, what follows is an outline of some current ways in which the museum experience would be shaped by technology.

Conventionally, technology has not been considered at the core of the art museum experience. However, the process of reinventing a new museum model for the 21st century provides an exciting opportunity. While some curators are concerned about the potential for technology to interfere with personal interpretation, design objects and architectural exhibits may be more fertile territory for innovative uses of technology. Because many works created by designers are intended to have a concrete use or to address a problem in daily life,

interactive or video displays may be a useful tool to provide greater context. Some pieces might be durable enough for audiences to interact with directly, whether that involves sitting in a chair, turning on a lamp, or activating an electronic device. More fragile objects may require videos or simulations to mimic that level of engagement. Visitors can use such displays to visualize objects in three dimensions, understand the design process, or better understand how the object can be used. Such technological displays could also deliver greater insight into the materials or techniques with which the object was created. For architecture exhibits, technology could enable a viewer to envision a building’s surroundings or provide floor plans and virtual walk-throughs or fly-throughs to simulate the experience of inhabiting a particular space. Interactive technology could even allow guests to experiment by modifying well-known buildings with their own design ideas (the best of which could then be posted on the museum’s website). Such uses of technology could deepen visitors’ personal engagement with design and architecture.

At its March 2011 meeting, the Think Tank discussed ways in which new technologies have been integrated into museum operations and practices, and the next wave of this progression. In terms of programming, the group determined that new technology should be used to deepen the visitor experience, provide a customer-service interface and ultimately create an experience that is accessible, innovative, and customizable. Several Think Tank participants expressed reservations about the use of new technologies. On one hand, it was concluded that technology provides an important platform for institutions to connect with younger generations and families. However, this connection must be facilitated in a way that does not compromise the more conventional museumgoing experience. In short, the online component of the museum should help build community by providing an open forum that helps to activate young and other potential new audiences.

Based on the Guggenheim team’s extensive knowledge of museum operations, we believe that a number of innovative practices could utilize technology to improve the visitor experience.

First, visitors purchasing tickets in advance or at the box office could have the option to purchase digital admission tickets, as opposed to the traditional printed tickets. Printed maps could also be replaced by digital displays and/or accessed via smartphone. The Guggenheim Helsinki could establish an internal team of developers to design apps enabling visitors to use their smartphones within the galleries to access programming designed by the curatorial team for a given exhibition.

Through this app, visitors would be able to pose questions and comments in response to their experience in the galleries, and staff would be able to respond quickly—maybe even in real time. Other visitors would also be able to access these comments, creating an open, idea-sharing environment and encouraging critical thinking. Such processes would also enhance curator-visitor interactivity, providing new models for conceiving exhibitions and staying in tune with what is happening in the museum's broader public sphere. In addition, instead of traditional printed gallery guides, visitors at the Guggenheim Helsinki would have the option to visit digital kiosks or utilize iPads to access information about the current exhibitions on view. Furthermore, visitors would be offered the option to purchase digital catalogues in addition to classic printed publications. Using new web-based technology, active audio and video components could be incorporated into the digital catalogue, which is especially useful for illustrating multimedia works that often lose their power when depicted in just two dimensions.

These apps and digital publications would also be accessible in multiple languages, which would help people from many different countries enjoy the full museum experience that is too often only available to visitors who speak English or the language of the museum's home country. Since Russian tourists will be a critical segment of the Guggenheim Helsinki's potential audience, all of these digital features should be made available in Russian. This could be done much more efficiently in digital form than through printing multiple versions of written materials.

The proliferation of new social media platforms has redefined how visitors and audiences connect and communicate. Technology must become a part of the social DNA of the museum experience and allow visitors to share and communicate with one another, and with curators/the museum, through blogs that are initiated, designed, and monitored by the institution. The web-based conversations that take place on blogs can be meaningful to both visitors and the institution, since there is so much to be learned through such open exchanges. A Guggenheim Helsinki would incorporate online forums into the development of its exhibition and program-specific websites to engage its audience.

Given the myriad opportunities within the process of developing a new institution to engage in innovative technology and sustainable practices, the Guggenheim Helsinki should seek to take on a progressive role on all fronts. Working together with members of the development team in the fields of architecture, curatorial studies, exhibition design, programming, marketing, and

retail, this new museum would embody a fresh vision of a cultural institution that not only utilizes but inspires and encourages the smart application of design thinking and new technology.

The atmosphere of openness and innovation, as well as the sophisticated local audience in Helsinki, will allow the museum to develop and test new technologies before introducing them elsewhere.

The Guggenheim Helsinki's programming should leverage multimedia and technological resources in a strategic and effective way that is designed to support the overall visitor experience. The experience should live both on-site and off-site via technology, and visitors, both virtual and physical, should have the opportunity to personalize and customize their museum experience through technology.

**This new museum would embody a fresh vision of a cultural institution that not only utilizes but inspires and encourages the smart application of design thinking and new technology**



If the Guggenheim Foundation and the City of Helsinki hope to stage exhibitions of global significance, Finland must meet international standards for sending and receiving high-value artwork. Fortunately, Finland has made this a priority, and in 2006 the Finnish Presidency in cooperation with the European Commission organized a conference on museum-collection mobility at the National Museum in Helsinki. Thanks to its careful attention to this issue, Finland has the necessary infrastructure in place to accept international loans.

Finland's robust government indemnity program helps museums bear the cost of insuring the high-value works they borrow without having to pay the steep premiums expected by commercial insurers. The indemnity process is managed by a State Indemnity Board chaired by Finland's Ministry of Education and Culture. This program is authorized to provide up to €1 billion in aggregate indemnities, meaning the nation's total indemnity commitment across all museum loans cannot exceed that sum. Museums incur a deductible that ranges from €20,000 for a total insurance value below €50 million to €200,000 for the full €1 billion protection. The indemnity scheme offers compensation for conservation treatments and documentation costs incurred in the event of damage or loss. The program also provides compensation for the full value of a destroyed or lost artwork. Only Finnish nonprofit entities are eligible for this indemnity, and the loaned items must be of artistic or cultural significance. The United States has a similar program administered by the National Endowment for the Arts, which offers indemnities of up to \$1.2 billion per exhibition. In America, there is no limit to the aggregate national commitment. In practice, since Finland is a relatively small country, the likelihood of simultaneous major exhibitions receiving international loans exceeding the €1 billion state-indemnity limit is relatively minimal, and the aggregate amount of indemnities could be increased if it became necessary to do so.

Many lenders prefer to loan works of art to nations with established immunity-from-seizure statutes in place. These laws guarantee the return of borrowed objects by granting injunctions preventing the borrowing institutions' home government from seizing any work of art while it is on loan to an exhibition within their borders. The United States has had such a law in place since 1965, but until recently few other nations have followed America's example. Now, at the encouragement of the European Commission, such laws are becoming more common in Europe. Finland recently ratified its own immunity-from-seizure law, which officially took effect on July 1, 2011. This new law was designed to "enhance Finnish cultural exchange and to support important exhibitions," and protects any artifact that is "of either

artistic, cultural, or historic value" from seizure in Finland for up to one year unless it is for sale, was obtained through criminal activity, or conflicts with an existing agreement in Finland or between Finland and the European Union. Prior to this law, Finland had made a practice of issuing "letters of assurance" providing guarantees from government ministries that they had no intention of seizing loaned artwork, nor of allowing litigation by third parties, and emphasizing that Finland would do everything in its power to safely return borrowed art. However, these letters were not legally binding, and an official immunity-from-seizure law will be much more effective in assuaging lenders' concerns.

Logistically, Finland is well-equipped to ship and receive art. Finnair flights can accommodate cargo shipments involving large crates in a climate-controlled environment. Helsinki-Vantaa Airport has a sizable cargo terminal to process shipments. John Nurminen Prima, a well-respected international shipping agent that also offers registration and art handling services, was founded in Finland and maintains an office there. Although the company was recently sold to Crown Worldwide Group, the type and level of services provided is expected to remain largely the same. The simple logistics of loaning artwork to Finland, combined with the Finnish government's robust indemnity program, creates a promising environment for attracting art loans. With the ratification of the new immunity-from-seizure law, all the necessary conditions for assembling exhibitions that include major international loans are now in place.

# Appendix: Think Tank Participants

In March 2011, the first Think Tank meeting was held at the offices of the Solomon R. Guggenheim Museum and Foundation at 345 Hudson Street, 12th floor, New York, New York, 10014. The following museum and foundation staff were present in addition to external participants, including distinguished professionals from various disciplines:

## **Solomon R. Guggenheim Museum and Foundation**

Richard Armstrong, Director

Hannah Byers, Associate Director, Exhibitions Management, and Helsinki Program Manager

Kim Kanatani, Deputy Director and Gail Engelberg Director of Education

Maria Nicanor, Assistant Curator

Nancy Spector, Deputy Director and Chief Curator

Juan Ignacio Vidarte, Deputy Director and Chief Officer for Global Strategies

Ari Wiseman, Deputy Director

## **LaPlaca Cohen**

Arthur Cohen, Chief Executive Officer

Noreen K. Ahmad, Manager, Strategy and Branding Department, and Senior Strategist

## **External Professionals**

Berndt Arell, Director, Swedish Cultural Foundation in Finland

Giovanna Borasi, Curator, Canadian Centre for Architecture (CCA), Montreal

Juha Petri Hemanus, Principal Researcher, User Experience, Nokia

Petri Kokko, Director of Sales EDU, Google

Osmo Rauhala, Artist

David Small, Creative Director/Founder, Small Design Firm

Poul Erik Tøjner, Director, Louisiana Museum of Modern Art, Denmark

Sarah Whiting, Dean, School of Architecture, Rice University, Houston

Mark Wigley, Dean, Graduate School of Architecture, Planning and Preservation, Columbia University, New York

## **Helsinki Art Museum**

Janne Gallen-Kallela-Sirén, Director

Claire Gould, Curator, Exhibitions

The second Think Tank session was held on September 13, 2011, at the Suomenlinna Sea Fortress and its primary function was to provide continuing guidance for the ongoing development of the Guggenheim Helsinki Concept and Development Study and further advance the discussion from the March 2011 meeting. Participants included a slightly different group of innovative and creative professionals from that of the initial Think Tank. The following individuals were present:

## **Solomon R. Guggenheim Museum and Foundation**

Richard Armstrong, Director

Hannah Byers, Associate Director, Exhibitions Management and Helsinki Program Manager

Kim Kanatani, Deputy Director and Gail Engelberg Director of Education

Juan Ignacio Vidarte, Deputy Director and Chief Officer for Global Strategies

Ari Wiseman, Deputy Director

## **LaPlaca Cohen**

Arthur Cohen, Chief Executive Officer

Noreen K. Ahmad, Manager, Strategy and Branding

## **External Professionals**

Shelley Bernstein, Chief of Technology, Brooklyn Museum

Juha Petri Hemanus, Principal Researcher, User Experience, Nokia

Pierre Huyghe, Artist

Mirkku Kullberg, Managing Director, Artek

Osmo Rauhala, Artist

Kelly Stoetzel, Programming Director, TED

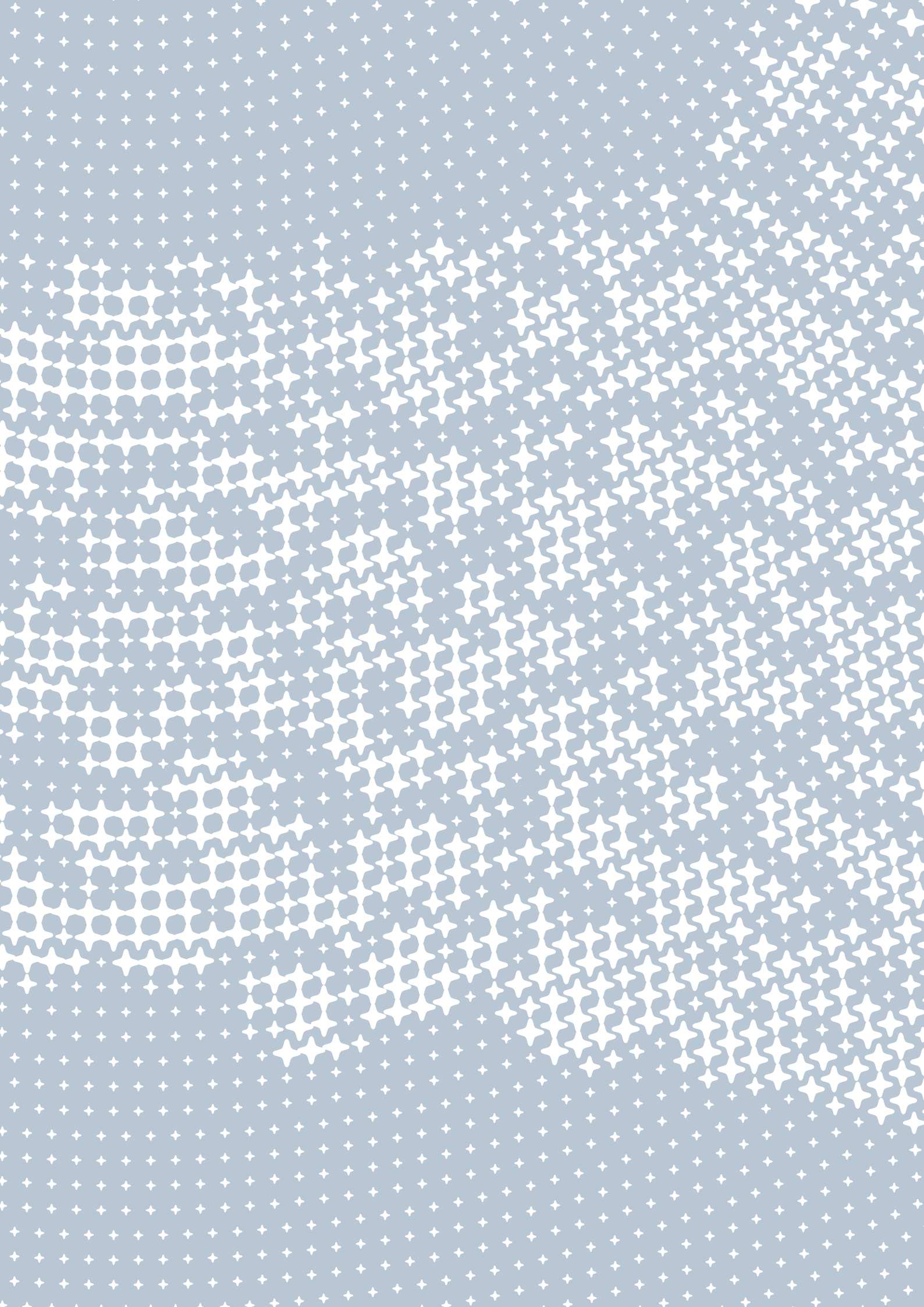
Poul Erik Tøjner, Director, Louisiana Museum of Modern Art, Denmark

## **Helsinki Art Museum**

Janne Gallen-Kallela-Sirén, Director

Claire Gould, Curator, Exhibitions

Kaisa Kettunen, Head of Education



The background of the entire page is a light blue gradient that transitions from a slightly darker shade at the top to a lighter shade at the bottom. Overlaid on this gradient is a dense pattern of white, four-pointed stars of varying sizes, creating a sparkling or starry effect.

# Market Study

# Market Study

98 As part of the Helsinki Concept and Development Study, the economic feasibility of a potential Guggenheim Helsinki has been thoroughly assessed. The assessment comprises three main components:

1. A forecast of the size of the Finnish and foreign audience for a Guggenheim Helsinki.
2. A projection for the expected revenues and costs of the museum.
3. An assessment of the museum's and its visitors' economic impact on the city of Helsinki, the Helsinki Uusimaa Region and Finland overall.

The economic feasibility assessment of a Guggenheim Helsinki was conducted by the Boston Consulting Group between May and August of 2011 (See Appendix A, a disclaimer at the end of this chapter). The size of the proposed museum's audience was forecast by combining population and visitor statistics with quantitative consumer surveys. The modeling of the proposed museum's annual revenues and costs was based on a detailed understanding of the operating models and financials of the Helsinki Art Museum and the Solomon R. Guggenheim Museum in New York, a thorough benchmarking of other US and European cultural institutions, and interviews with key stakeholders in Finnish cultural institutions and other experts. The assessment of the museum's and its visitors' economic impact followed standard practices for impact assessment, utilizing economic multipliers for the Helsinki-Uusimaa Region and Finland overall that were obtained

from Statistics Finland, a Finnish public authority devoted to compiling official data and statistics. A detailed description of the assessment methodology can be found in Appendix B at the end of this chapter.

For the purposes of this assessment, a set of key assumptions was provided to the Boston Consulting Group: First, if a Guggenheim Helsinki were opened, the Helsinki Art Museum's exhibition activity at the Tennis Palace and Meilahti campuses would, for the most part, be replaced by exhibition activities at the new museum (note: approximately 90% of the Helsinki Art Museum's annual exhibition budget is allocated to international exhibitions and over 80% of its visitor base is derived from these exhibitions; statistical average 2006-2010). Second, the City of Helsinki would cover the operating costs of the museum that are not covered by admission fees or other museum income (the so-called "funding gap"). Third, the City of Helsinki would be responsible for allocating a suitable site to the museum, as well as sourcing the funds for the design and construction of a museum building. Fourth, there will be a licensing fee paid to the Solomon R. Guggenheim Foundation, to be financed by private and corporate donations, and other sources to be determined by the City of Helsinki. Finally, the foundation's initial estimate for the museum size is approximately 12,000 square meters, with 4,000 square meters of exhibition space.

It should be noted that the economic feasibility assessment for a Guggenheim Helsinki has been based on the preliminary description of the museum's concept, space, programming, and operating blueprint developed for the Concept and Development Study. The findings should therefore be seen as indicative and approximate, adjustable to the final specifications in subsequent phases of work.

### **Forecast demand for a Guggenheim Helsinki**

Three demand scenarios were built for the Guggenheim Helsinki, based on population and visitor forecasts and quantitative consumer research.

- In the Conservative scenario, the museum is expected to reach a stable level of 400,000 to 450,000 visits per year. The key assumptions here are that only people who already express a keen interest in a Guggenheim branded museum would visit, and the number of foreign visitors to Helsinki would stay indefinitely at the 2010 level. In this scenario, around 55,000 entirely new visitors to Helsinki are anticipated.
- In the Midrange scenario, visits to the museum would stabilize at an annual level of 500,000 to 550,000. The main assumptions here are that the museum would attract a larger audience of people interested in the Guggenheim concept, and the number of foreigners visiting Helsinki would grow at 3% per year between 2010 and 2020, and then level off. In this scenario, around 65,000 entirely new visitors to Helsinki are anticipated.<sup>1</sup>
- In the Optimistic scenario, the museum would average a stable level of 650,000 annual visits. It would draw a broad audience of people interested in the Guggenheim, and the number of foreign visitors in Helsinki would grow at 3% per year between 2010 and 2020 and then level off. In this scenario, around 100,000 entirely new visitors to Helsinki are anticipated.

<sup>1</sup> The total projected growth of tourism to Helsinki at 3% a year is fairly conservative. For example, increases in total bed nights (nights occupied in hotels by visitors) rose by 10% between 2009 and 2010 and 6% between 2010 and 2011. (<http://www.visithelsinki.fi/Suomeksi/Media/Matkailutilastot.iw3>)

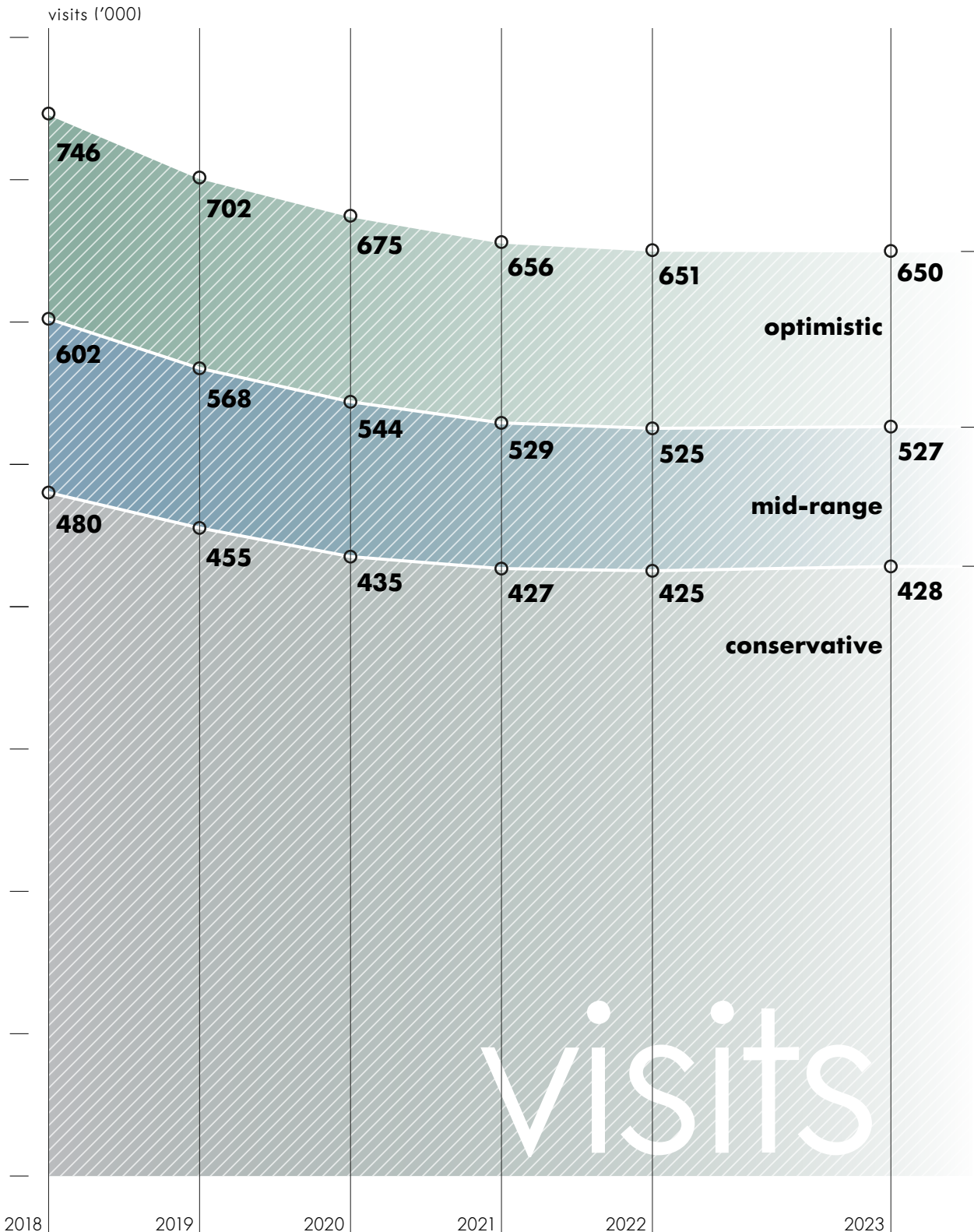


# Demand for Guggenheim Helsinki is expected to be 500,000 visits per year

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Projected visits to Guggenheim Museum Helsinki

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## **A summary of the forecast demand for the Guggenheim Helsinki**

The Solomon R. Guggenheim Foundation bases its expectations for the museum—including detailed cost and revenue projections as well as economic impact calculations—on the Midrange scenario. These statistics have been substantiated by the Helsinki Office of Urban Facts. Comparisons between the Conservative and Optimistic scenarios have been drawn and included herein when appropriate.

- 
- Museum becomes a major success and attracts a broad audience
  - Historical visitor growth to Helsinki continues 2010-2020 at a slightly reduced pace

- 
- Museum attracts a larger audience of people interested in art
  - Historical visitor growth to Helsinki continues 2010-2020 at a slightly reduced pace

- 
- Museum attracts only people highly interested in visual arts and Guggenheim
  - No Helsinki area visitor flow growth beyond 2010

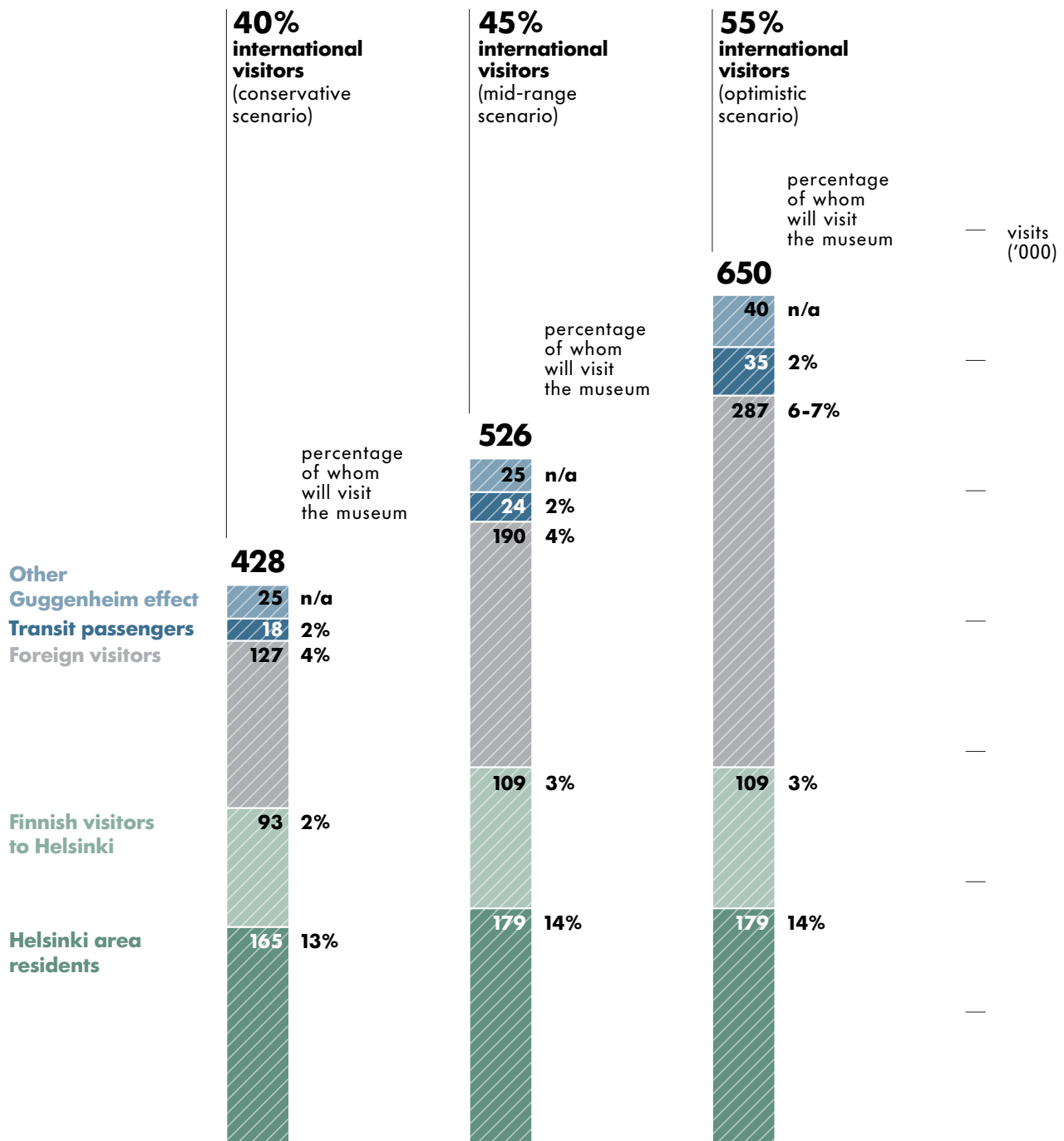
**Note:** With the sample size of 2500 Finnish and 550 foreigners, the margin of error for the Finnish population is 2-3% and for the foreigners 4-5%.

**Source:** Finnish population size: Statistics Finland forecasts; Foreign visitor stream sizes: Finland statistics, Helsinki tourist reviews, Finavia, Finnair, VR, Ferry companies; Other Guggenheim effect: Attraction, venue and event visitor statistics, Country and city visitor statistics, Press search; Expert interviews; Consumer survey; BCG analysis

# International and Finnish visitors to Guggenheim Helsinki by scenario

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**New Helsinki visitors:**

**100,000** optimistic scenario<sup>1</sup>  
**65,000** mid-range scenario  
**55,000** conservative scenario

<sup>1</sup> For example, in the mid-range scenario, Helsinki would benefit from an influx of 65 000 entirely new foreign visits. Of these, 25,000 would come to Nordics for the sole purpose of visiting Guggenheim, 20,000 to 25,000 would be air transit passengers currently not visiting Helsinki, and 15,000 to 20,000 international cruise passengers currently not disembarking in Helsinki.

**Note:** With the sample size of 2,500 Finnish and 550 foreigners, the margin of error for Finnish population is 2-3% and for the foreigners 4-5%.

**Source:** Finnish population size: Statistics Finland forecasts; Foreign visitor stream sizes: Finland statistics, Helsinki tourist reviews, Finavia, Finnair, VR, Ferry companies; Other Guggenheim effect: Attraction, venue and event visitor statistics, Country and city visitor statistics, Press search; Expert interviews; Consumer survey; BCG analysis.

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**Guggenheim Helsinki visitor base**

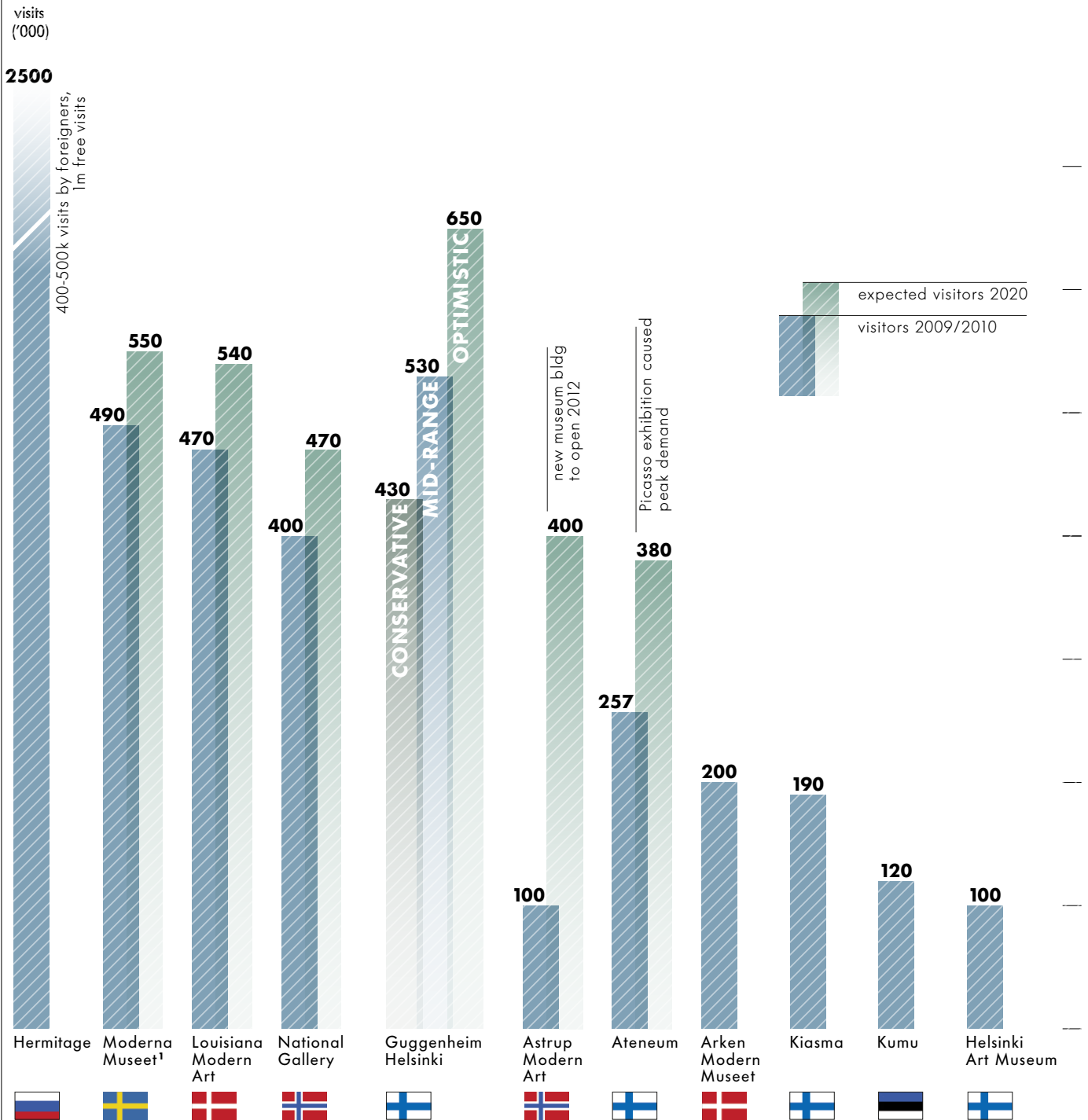
Projected visits by Helsinki area residents, other Finns, and international visitors for Conservative, Midrange, and Optimistic scenarios.

In the Midrange scenario, the museum audience would reach a stable annual level of 500,000 to 550,000 visits. This would comprise around 300,000 visits by Finns and 200,000 to 250,000 visits by foreign travelers.

In comparison to other attractions, a Guggenheim Helsinki would be among the top Helsinki sights after the Linnanmäki amusement park (1–1.3 million annual visits), Suomenlinna fortress (700,000 annual visits), Korkeasaari zoo (600,000–700,000 visits), and Tempelisaukio church (500,000–550,000 annual visits).

# The most visited art museums in the Nordic & Baltic region currently attract 400,000 to 500,000, and up to 550,000 in 2020

Annual visits to the art museums in the Nordic & Baltic rim capitals (2009, 2010)



Note: Expected visitors estimated by assuming local visitor stream growth (population growth) for 70% of visits and for foreign visits (30% of visits) 3% annual growth based on average tourism growth.

Moderna Museet includes only visits to Stockholm site.

Source: Museum websites; Country statistics

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**Benchmark comparisons of attendance at major arts institutions in the Nordic and Baltic regions and forecast ranges for a Guggenheim Helsinki.**

The largest Helsinki museums, Ateneum and Kiasma, typically each attract between 200,000 and 250,000 visits per year. The largest Nordic art museums, Moderna Museet in Stockholm and the Louisiana Museum of Modern Art outside Copenhagen, each draw approximately 500,000 annual visits. When comparing audiences, one should keep in mind that although Stockholm and Copenhagen both attract more tourists than Helsinki, 1) the selection of attractions vying for the tourists' attention in Stockholm is richer and more varied than in Helsinki; and 2) the Louisiana is located 40 minutes outside Copenhagen. In the same spirit, it should be noted that the rise of Russian tourism to Helsinki, currently growing at double-digit rates, as well as the increase of international tourism in the St. Petersburg area, suggest that the Midrange scenario seems most accurate; although the full range is presented, where relevant. In brief, a Guggenheim Helsinki would be expected to receive around 500,000 visitors a year at steady state, making it one of the most highly attended art museums along the Baltic rim.

**In brief, a Guggenheim Helsinki would be expected to receive around 500,000 visitors a year at steady state, making it one of the most highly attended art museums in the Nordic and Baltic regions**



# Guggenheim Helsinki is expected to have a funding gap of € 6.8 million per annum on a stand-alone basis

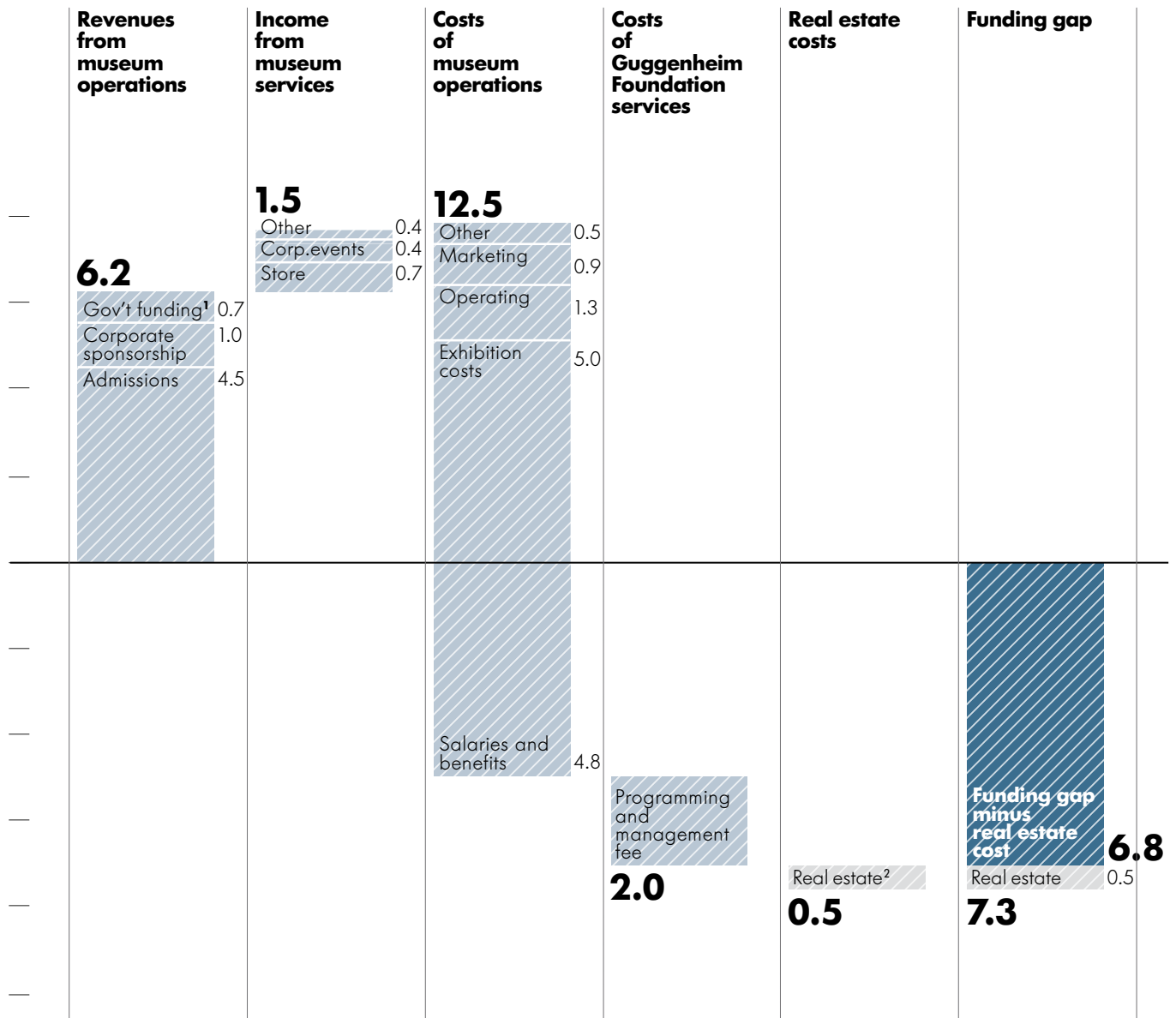
(mid-range scenario)

Museum revenues and costs after year 3 (mid-range scenario)

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Revenues and costs in million Euros



<sup>1</sup> National gov't funding

<sup>2</sup> Real estate tax and land lease

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### **Estimate of main revenues and costs for the Guggenheim Helsinki in the Midrange scenario.**

In the Midrange scenario, the Guggenheim Helsinki is expected to have a gross annual cash funding gap of €6.8 million. In addition, the museum will incur €500,000 annual costs for real estate tax and land lease, but these costs are paid back to the city. The museum's revenues would be €6.2 million, including €4.5 million in admissions (€12 admission fee for 40% of visitors, €10 discounted admission fee for 40% of visitors, 20% free admissions), €1 million corporate sponsorship, and €700,000 state support. In addition, there would be €1.5 million income from other sources, e.g., museum store, restaurant, and corporate events.

The museum's gross annual operating costs would be €14.5 million (including €2 million annual programming and management fee) plus €500,000 in real estate costs (taxes and land lease) that the museum pays back to the city. The cost base of €14.5 million is estimated for a 12,016-square-meter museum with 3,920 square meters of exhibition space. The largest cash cost item is exhibitions, at €5 million, assuming an exhibition program of three major and two mid-sized exhibitions each year, complemented by six to eight annual smaller and more experimental exhibitions. The next-largest cost item, €4.8 million in personnel costs, has been estimated for a workforce of 100–120 full-time-equivalent employees, where the majority of employees would be in-sourced (with the exception of security services, payroll, etc.). Other cost items include €1.3 million operating costs (building maintenance, utilities, security, etc.), €900,000 marketing costs, and €500,000 other costs (e.g. travel and other personnel-related costs, and administrative costs).

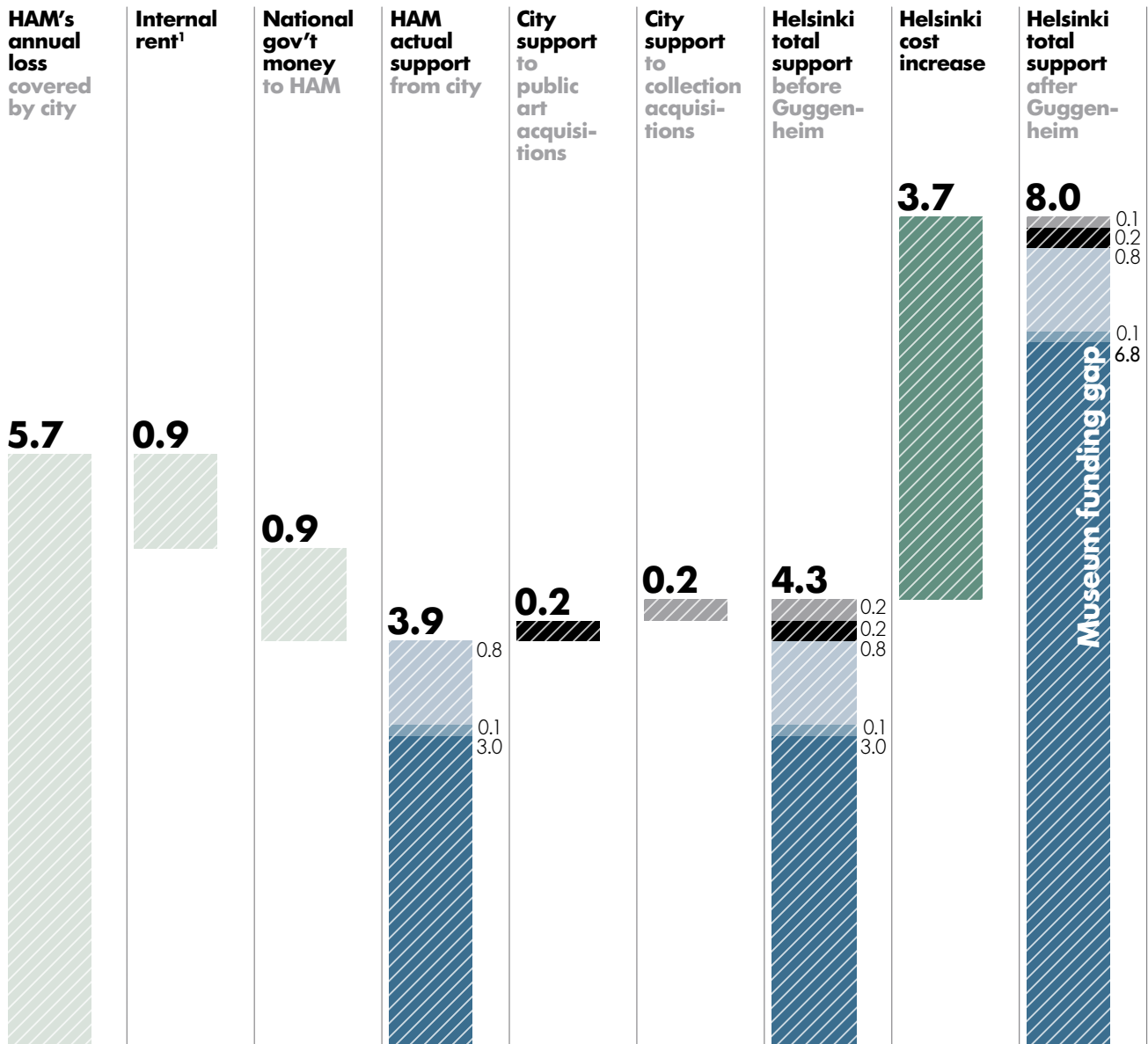
The annual programming and management fee of €2 million for services from the Solomon R. Guggenheim Foundation covers general management and staffing for the Guggenheim Helsinki's exhibitions and public programs. Executive staff of the Solomon R. Guggenheim Foundation are expected to advise and direct on general museum affairs related to every aspect of the museum's functioning, including overall direction, board of trustees, budget, art and exhibition program, facility, visitor services, public relations, marketing, governance, and executive travel. It is projected that museum services staff of the Solomon R. Guggenheim Foundation will plan and execute approximately two-thirds of the Guggenheim Helsinki's exhibitions and public programs including research and development, program development, loan negotiations and oversight, development of tour calendars, budget oversight, exhibition design and layout, shipping and transportation, publications/ website/other exhibition didactics, and installation.

# To close the funding gap of €6.8 million, Helsinki's spending on art would need to increase by €3.7 million per annum

(mid-range scenario)

City Helsinki's support to visual arts activities before and after Guggenheim (mid-range scenario)

Costs in million Euros



- Collection acquisition
- Public art acquisition
- Public art & collection maintenance & storage
- Kluuvi gallery
- Exhibition activity
- Other

<sup>1</sup> Internal rent is not cash support as it is something the city pays to itself.  
 Note: Museum funding gap excluding real estate cost  
 Source: HAM; BCG analysis

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## The Museum funding gap

The funding gap is relatively insensitive to the size of the museum audience. The €7.8 million (€8.3 million including real estate costs) stand-alone funding gap in the Conservative scenario (400,000 to 450,000 visits per year) is reduced to a €6.8 million (€7.3 million including real estate costs) funding gap in the Midrange scenario (500,000 to 550,000 visits) and €5.6 million (€6.1 million including real estate costs) in the Optimistic scenario (650,000 visits).

It should be noted that the error margin for the funding gap for steady state is approximately €1 million. The funding gap could increase if, for example, the government decided to cut funding for cultural institutions or if the museum had difficulties in attracting corporate sponsorship. On the other side, it might be possible to reduce the funding gap by adopting a tighter policy on personnel and exhibition costs, or by meeting more ambitious targets for collecting sponsorship funds from corporate and private sources.

### **Economic impact of a Guggenheim Helsinki**

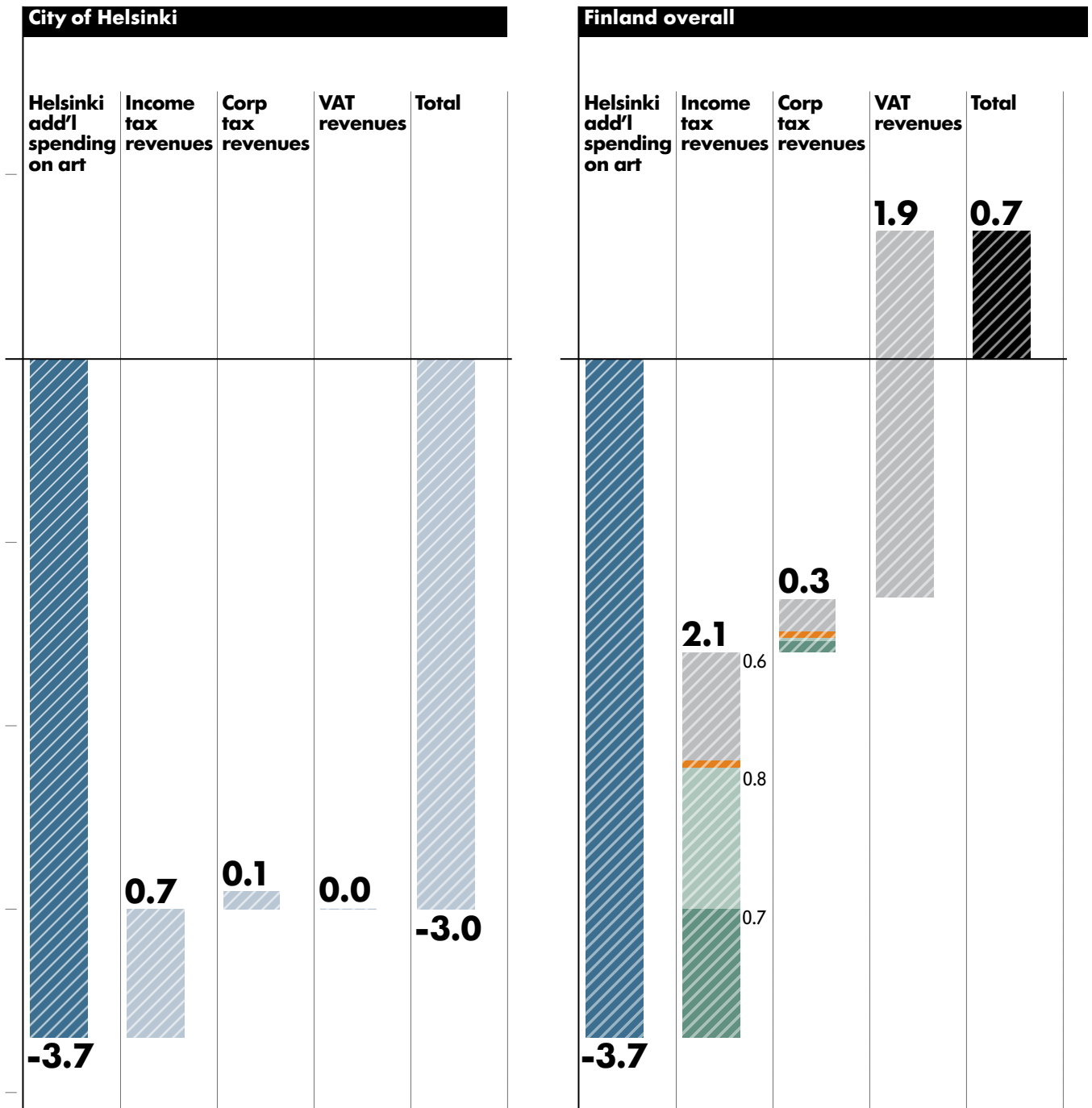
With the Guggenheim Helsinki, the City of Helsinki's spending on art museum operations would be expected to increase by €3.7 million per year (€6.8 million gross spending excluding €500,000 real estate cost). This €3.7 million represents the difference between the city's future and current spending on art museum operations. In the future, the city would spend approximately €8 million (€8.5 million including real estate costs) to cover the funding gap of the Guggenheim Helsinki, including €1.2 million on public art, maintenance of the city's art collection, and the Kluuvi Gallery. Currently the City spends €4.3 million (excluding an additional €900,000 in Finnish state support and an internal rent of €900,000) on Helsinki Art Museum programming and operations, as well as the maintenance of public art.

# Helsinki's net costs would grow by €3.0 million per annum, as museum would yield €0.7 million tax revenues to the city

(mid-range scenario)

Net cost impact of Guggenheim Helsinki (mid-range scenario)

New revenues and costs in million Euros



Note: Indirect and induced economic effects, employment effects and corporate and income tax revenues estimated using regional input-output multipliers for Uusimaa (2002). VAT estimated using national input-output multipliers for Finland (2007). Source: Official Statistics of Finland (OSF): Input-output [e-publication] & Regional input-output tables [e-publication]. Helsinki: Statistics Finland, BCG Analysis

- Finnish government
- Helsinki
- Other Finnish cities
- Other Uusimaa cities

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**Net cost impact of the Guggenheim Helsinki  
in the Midrange scenario**

When tax revenues are taken into account, Helsinki's net spending would grow by €3 million per year (€3.5 million including real estate costs of €500,000), resulting from the €3.7 million additional spending on museum programming and operations and €700,000 in new tax revenues. The estimate for new tax revenues takes into account direct, indirect, and induced economic effects set in motion by museum visitors' new spending, but not any tax that would be payable on the museum's business income.

**For Finland overall,  
the on-going financial impact  
would be positive, with a  
€0.7 million increase in annual  
net income.**



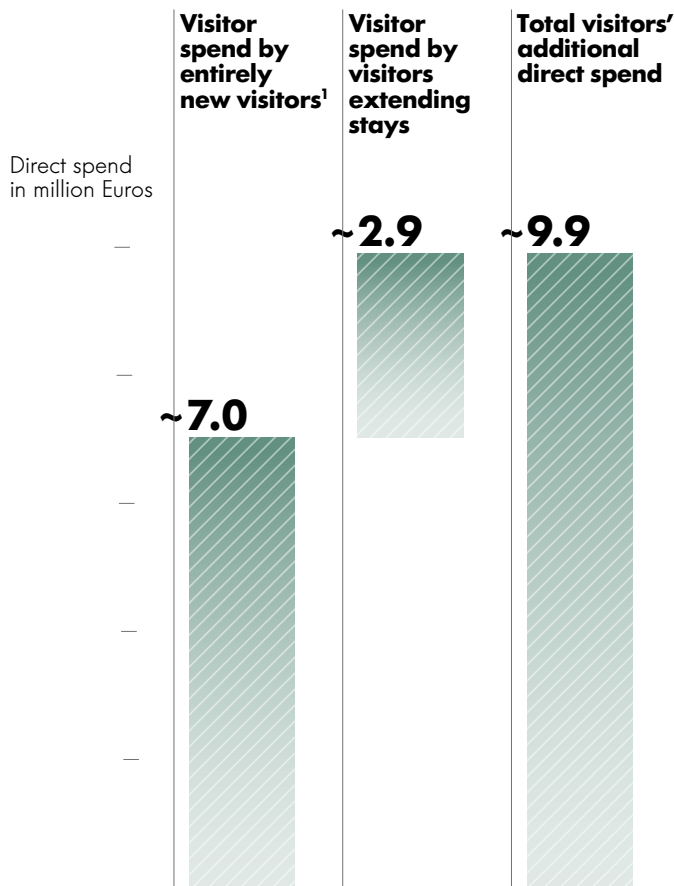
# Museum visitors would increase the domestic direct spend by €10 million

(mid-range scenario)

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Direct spend in Uusimaa by spend source (mid-range scenario)

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<sup>1</sup> Additional spend in Finland including VAT  
Note: Museum additional direct spending not assumed to increase total spending of the City of Helsinki  
Source: BCG analysis

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**Museum visitors' impact on domestic spending in the Midrange scenario**

Including VAT, entirely new visitors to Finland are projected to spend €7 million annually. Visitors to Finland who are extending their stay as a result of the new museum are projected to spend €2.9 million for a total anticipated spend of €10 million annually.

A large portion of all new tax revenues would be collected by Finnish cities and the Finnish state: other cities in the Uusimaa region would gain approximately €850,000 in new tax revenues; other Finnish cities would gain approximately €200,000, and the Finnish state would gain €2.7 million. (The sum of all new tax revenues is €4.4 million due to the impact of rounding.) The majority of the taxes collected by the cities would originate from income tax, while the majority of the state tax revenues (€1.9 million) would be value-added tax.

# Overall financial conclusions for Helsinki and Finland

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	<b>Financials</b>	<b>Conservative scenario</b>	<b>Mid-range scenario</b>	<b>Optimistic scenario</b>
<b>Helsinki</b>	Helsinki new spend on museum operations per annum	-4.7	-3.7	-2.4
	Tax revenues	0.7	0.7	1.2
	<b>Net income</b>	<b>-4.0</b>	<b>-3.0</b>	<b>-1.3</b>
<b>Finland as a whole<sup>1</sup></b>	Helsinki new spend on museum operations per annum	-4.7	-3.7	-2.4
	Tax revenues	3.9	4.4	7.6
	<b>Net income</b>	<b>-0.7</b>	<b>0.7</b>	<b>5.2</b>
		430 000 museum visits per annum including 30 000 entirely new day and 25 000 new over-night visitors	530 000 museum visits per annum including 40 000 entirely new day and 25 000 new over-night visitors	650 000 museum visits per annum including 40 000 entirely new day and 60 000 new over-night visitors
		No overnight stays by transit passengers	No overnight stays by transit passengers	50% of transits interested in museum stay overnight

<sup>1</sup> Covering all Finnish municipalities and the Finnish state  
Source: BCG analysis

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## Overall financial conclusions for Helsinki and Finland

Furthermore, the ongoing financial net impact for Finland overall would be an additional net gain of €700,000 each year in the Midrange scenario (including real estate costs, the additional net gain would be €200,000). This is the sum total of all new tax revenues, €4.4 million, less the City of Helsinki's projected €3.7 million additional spending on museum operations.

These financial conclusions are robust when tested for the relevant Guggenheim Helsinki demand scenarios. In the Conservative scenario, with 400,000 to 450,000 museum visits—including 30,000 entirely new day and 25,000 new overnight Helsinki visits—Helsinki's annual additional net costs would be €4 million (€4.5 million including real estate costs) per year and Finland overall would have a net cost of €700,000 (an additional cost of €1.2 million when real estate costs are included). In the Optimistic scenario, with 650,000 museum visits, including 40,000 entirely new day and 60,000 new overnight Helsinki visits, Helsinki's annual net costs would be €1.3 million (€1.8 million including real estate costs) per year and Finland overall would have earnings of €5.2 million (€4.7 million when taking the Guggenheim Helsinki's annual real estate costs into account).

### Up-front investments

The Solomon R. Guggenheim Foundation's estimate for the up-front investment is €130–€140 million for the building (excluding VAT) plus a licensing fee of \$30 million to cover a 20-year term. The City of Helsinki is anticipated to cover the building investment, while private and corporate donors are expected to cover the licensing fee.

### Building

Cooper, Robertson & Partners, working with cost estimators Davis Langdon, has estimated the cost for a 12,106-square-meter building. Of the total building investment, the construction cost is estimated to be €100 million, and the architecture and design costs (sometimes known as soft costs or project costs) are expected to amount to €30–40 million.

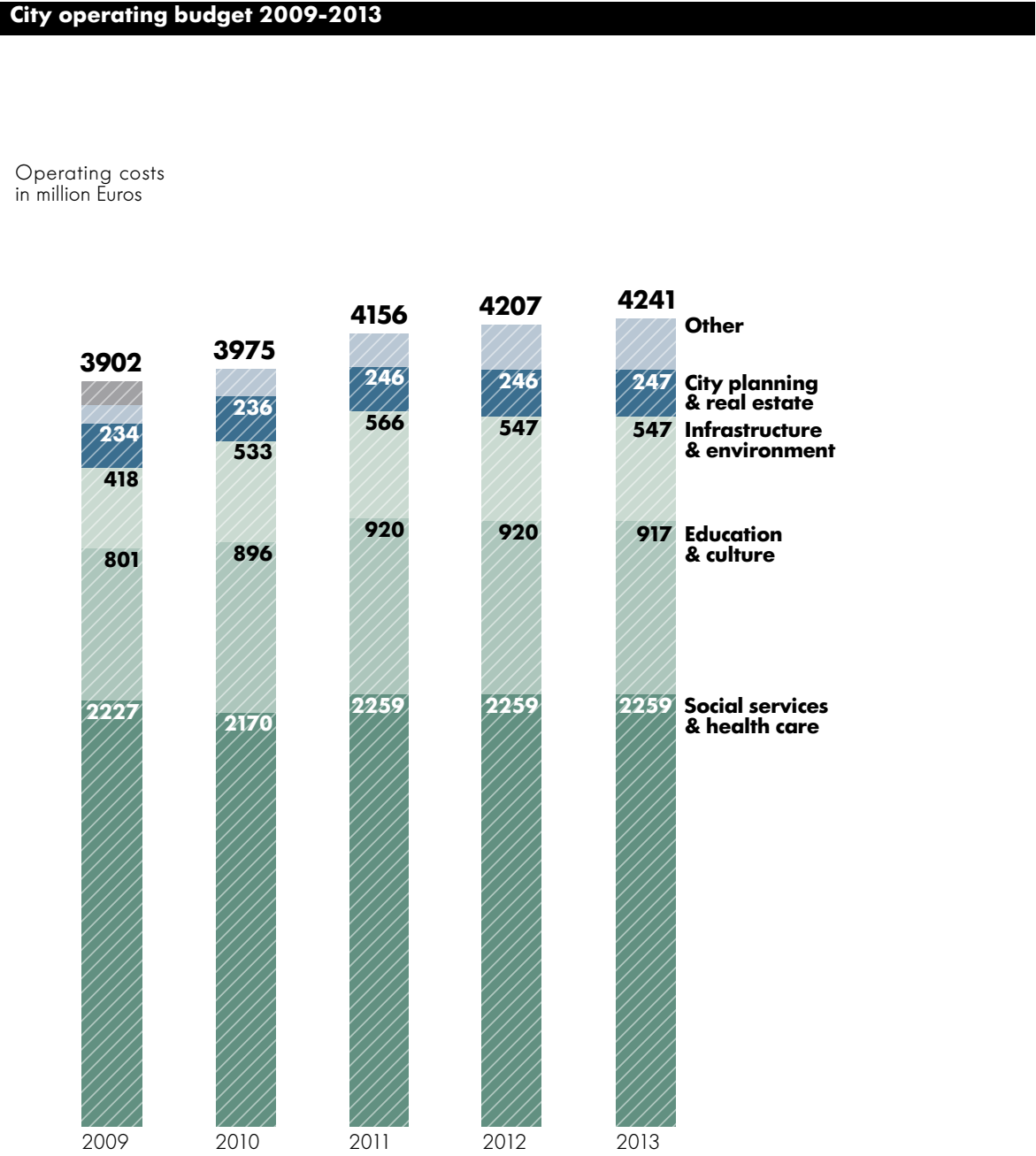
**If the €140 million were on top of Helsinki's usual budget, the investment would generate around €230 million in economic impact and support 1,600 to 1,700 man-years of work, bringing approximately €7 million in new tax revenues to Helsinki during the three-to-four-year construction phase**

This investment of up to €140 million would likely replace other investments the city would have made. It is therefore not assumed to lead to increased employment or tax revenues for the city. If the €140 million were on top of Helsinki's usual budget, the investment would generate around €230 million in economic impact and support 1,600–1,700 man-years of work, bringing approximately €7 million in new tax revenues to Helsinki during the three-to-four-year construction phase.

### Licensing Fee

The licensing fee of \$30 million would be paid to the Guggenheim for a 20 year license of the Guggenheim Helsinki name and goodwill associated with it, as well as general oversight of the quality of the Guggenheim brand. This fee represents the value of being entitled to use the Guggenheim name and being part of the Guggenheim brand and network.

**Net annual spending of ~€3 million on the museum + €0.5 million real estate cost is 0.1% of Helsinki's ~€4 billion operating budget**



Source: Budget for 2011 and financial plan 2011-2013 of the City of Helsinki

## Examples of city culture spending in 2011

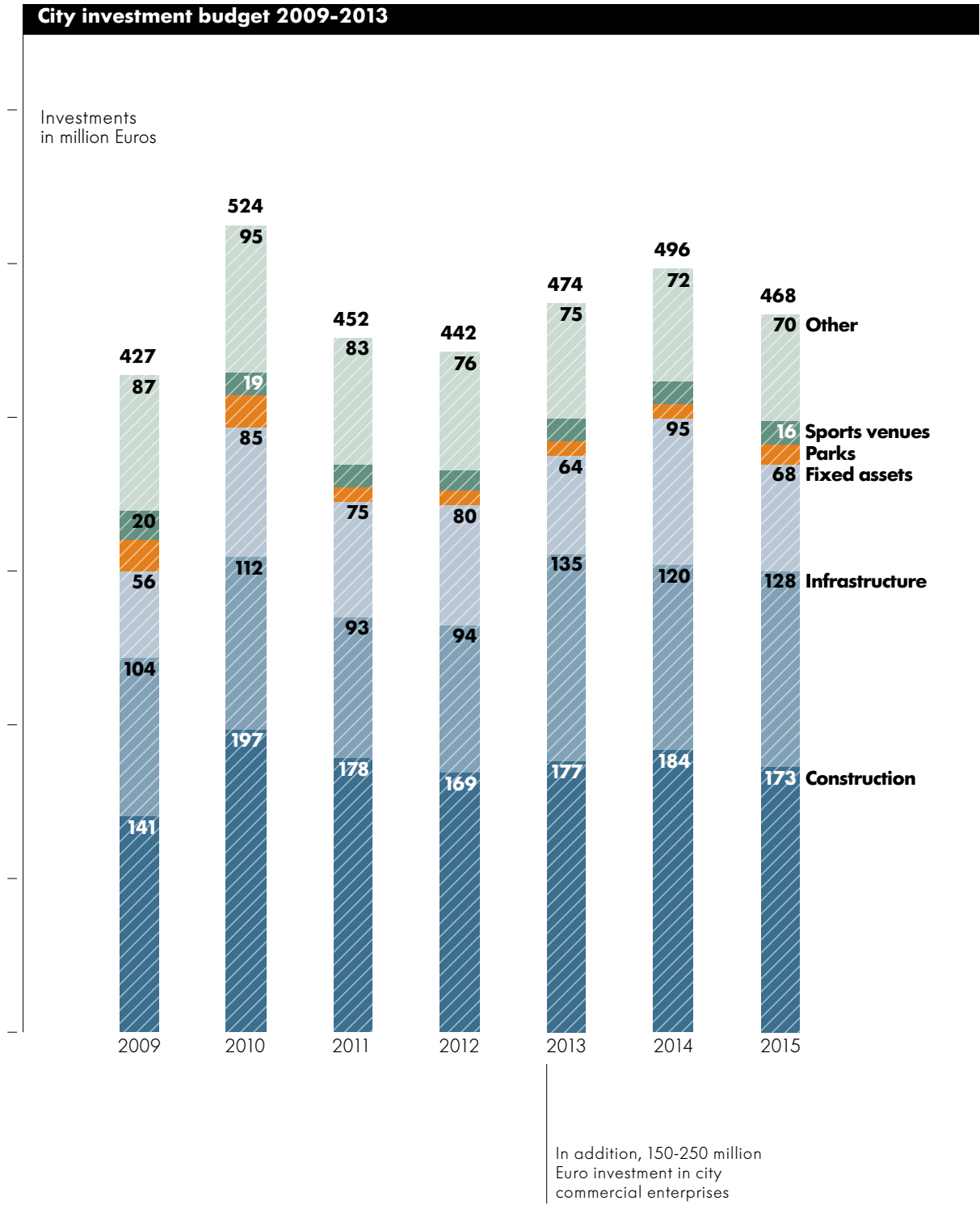
### City of Helsinki's operating budget and examples of culture spending

	Cost in €million
<b>Culture department</b>	<b>40</b>
Culture center	12
Cultural communities	12
Helsinki Theater Foundation	8
National Opera Foundation	4
Savoy Theater	1
Other theaters	3
<b>City libraries</b>	<b>35</b>
<b>Helsinki Philharmonic</b>	<b>14</b>
<b>City Museum</b>	<b>7</b>
<b>Helsinki Art Museum</b>	<b>6</b>

**Total culture spend is ~€100 million.  
Not all of this is cash support,  
as internal rents are included.**



# However, up-front investment of €140 million is a significant part of Helsinki's €400 to 500 million investment budget



Source: Budget for 2011 and financial plan 2011-2013 of the City of Helsinki

## Examples of major Helsinki projects

### City of Helsinki's investment budget and examples of investment projects

Investment	Cost in € million	Construction period
West metro, Helsinki share	200	2009-15
Automization of metro	115	2010-
New metro wagons	105	2010-15
West harbor cleaning and preparation of soil	105	2009-15
Kalasadama pre-construction and cleaning of soil	100	2009-15
Malmi hospital	64	2010-14
Jokeri 2 bus line (new intersections, bridges)	45	2012-13
Kehä I / Kivikontie street intersection	18	2012-13

# Conclusions of the Guggenheim Helsinki economic feasibility analysis

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MARKET STUDY

To conclude, the Guggenheim Helsinki could plausibly achieve a stable audience of 500,000 to 550,000 visits per year, bringing at least 55,000 new visitors to the Helsinki region. Assuming €700,000 in new tax revenues to the City of Helsinki, to operate the museum, the City would need to increase its net spending on art museum operations by around €3 million per year (€3.5 million annually including real estate costs that consist of an estimated €200,000 in real estate tax and €300,000 in land lease payable by the Guggenheim Helsinki to the City of Helsinki). In addition, the city would be responsible for sourcing the funds necessary to make an initial investment of between €130-140 million to erect the museum, which would be depreciated over the lifetime of the museum. Also, it would be essential for the city to allocate a prominent site to the building project and secure private donors and/or corporate sponsors to fund the licensing fee.

Given the magnitude of the up-front investment, the City of Helsinki should seek to collaborate with the Finnish government and other cities in the Helsinki-Uusimaa Region to fund the museum. Asking the government and other cities, especially those in the Helsinki metropolitan area, to participate in the funding is justified, as both the government and the nearby cities are expected to benefit—annually more than the City of Helsinki—from the museum in the form of new tax revenues: the state by almost €3 million or more per year and the other cities by around €1 million per year.

Indeed, it should be noted that a Guggenheim Helsinki carries significant non-quantifiable benefits that cannot be readily converted into municipal or federal tax revenues. These benefits should be considered when evaluating the case for the new museum. First, museum visitors are expected to help support 190-220 new full-time jobs. Jobs related to museum operations are not included in this figure as it is assumed that the city would create an equal number of jobs by supporting alternative operations. Furthermore, a Guggenheim Helsinki would strengthen the city's visual arts scene, potentially bringing Helsinki to the forefront of the international design and visual arts community. In this case, the museum could generate significant positive publicity and help build Helsinki's and Finland's brand image abroad. Finally, the museum could assume a central role in the conversion of the Helsinki South Harbor area, which houses the planned site for the museum, into an attractive gathering place for members of the local community and visitors. Perhaps the museum would even help promote new external investments in the South Harbor area, supporting more employment and generating further tax revenues to the city and Finland.

In conclusion, viewed in the context of societal and cultural investments, there is a sound business case that establishing a Guggenheim Helsinki would be an attractive prospect for the city and for Finland overall. Indeed, the economic and other benefits of this investment are expected to be superior to establishing and supporting institutions with more modest international and domestic significance.

As a final aside, as an observation of the Guggenheim made subsequent to BCG's findings, it may be relevant to point out that original projections from the feasibility study for the Guggenheim Museum Bilbao anticipated just fewer than 600,000 visitors per year and annual additional tax revenues at \$4 million a year. In actuality, the museum has consistently received around 1 million visitors a year and has generated between \$26 million

**In conclusion, viewed in the context of societal and cultural investments, there is a sound business case that establishing a Guggenheim Helsinki would be an attractive prospect for the city and for Finland overall**

and \$30 million annually in additional tax revenues. Even adjusted for inflation these latter numbers far exceed the original projections. In addition, the Guggenheim Museum Bilbao helps to sustain well over 4,000 jobs in the region, a figure not taken into account in the Bilbao feasibility study. While all the numbers mentioned in this market study were projected using sound methodology consistent with assuming a conservative stance for the purposes of managing expectations on all sides, it is nonetheless worthwhile to consider the most meaningful benchmark in recent history, in the event it proves a harbinger of similar success in Helsinki.



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**Appendix A:  
BCG Disclaimer**

The services and materials provided by The Boston Consulting Group (BCG) are subject to an agreement previously executed by BCG and The Solomon R. Guggenheim Foundation ("Guggenheim"). The materials contained in this presentation are designed for the sole use of the Board of Trustees or senior management of the Guggenheim and the City of Helsinki representatives, and solely for the limited purposes described in the proposal. Further, any person or entity to whom Guggenheim or the City of Helsinki provides the materials ("Third-Parties") may not, and it is unreasonable for any Third-Party to, rely on these materials for any purpose whatsoever. To the fullest extent permitted by law (and except to the extent otherwise agreed in a signed writing by BCG), BCG shall have no liability whatsoever to any Third-Party, and any Third-Party hereby waives any rights and claims it may, have at any time against BCG with regard to the services, this presentation or other materials, including the accuracy or completeness thereof.

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**Appendix B:  
Key methodologies for the market study**

To forecast the potential size of the audience at the Guggenheim Helsinki, population and Helsinki visitor forecasts were combined with quantitative consumer research. For the purposes of forecasting the audience, the demand for the museum was assumed to originate from five main sources: 1) residents of the Helsinki metropolitan area; 2) Finnish residents visiting Helsinki; 3) international visitors who already travel to Helsinki; 4) transit passengers at the Helsinki-Vantaa airport who do not disembark in Helsinki; and 5) entirely new international visitors, who would travel to the Nordic region especially to visit the Guggenheim Helsinki.

To assess the demand by source (for all but entirely new international visitors), the size and growth of the relevant population or visitor stream were first determined. Subsequently, the share of the population or visitor stream interested in visiting a Guggenheim Helsinki, as well as the frequency of their visits, was estimated using quantitative consumer surveys. The estimates for the growth of the relevant population or visitor stream were based on historical data and forecasts from, e.g., Statistics Finland, Finnish Tourist Board, Helsinki City Tourist & Convention Bureau, Finavia, Finnair, VR, Viking Line, and Silja-Tallink. To link visitor projections to actual visitor forecasts, the opening year of the museum was assumed to be 2018.

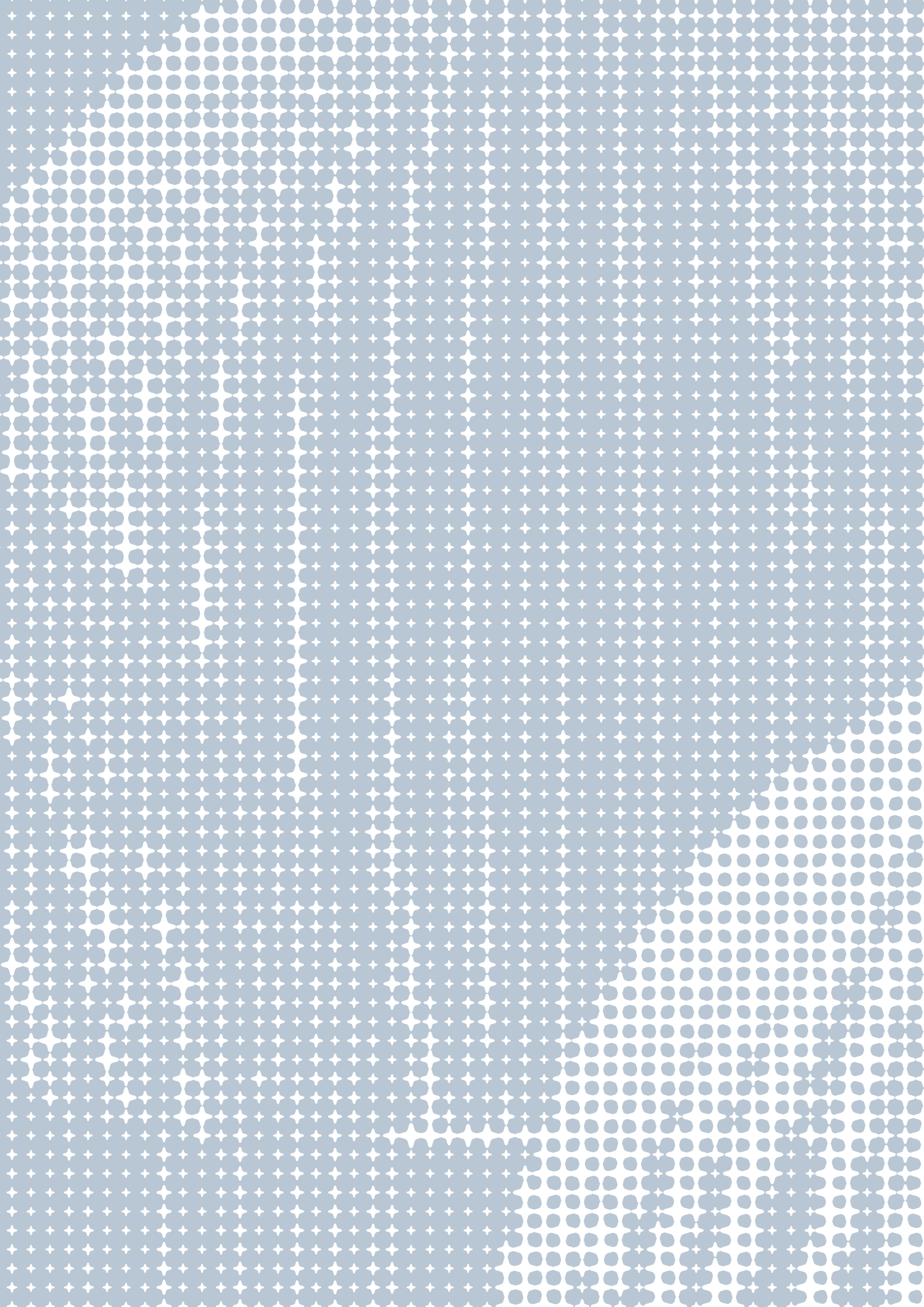
As for the consumer surveys, 2,500 Internet surveys were conducted among Finns and 600 street intercepts were conducted among international Helsinki visitors. The intercepts covered the main foreign visitor flows to Helsinki, including international flights and cruise ships, ferries from Estonia and Sweden, trains and coaches from Russia, as well as transit traffic at Helsinki-Vantaa airport.

The potential demand among entirely new international visitors to the Nordic region was estimated using three kinds of benchmarks. The first estimate was based on benchmarking the effect of the Guggenheim Museum Bilbao. Essentially, estimates of how many entirely new international visitors the museum had brought to Bilbao were adapted to Helsinki's geographic location. Second, the impacts of large-scale cultural events and new cultural attractions on host cities' visitor flows were benchmarked. Third, international visitor counts at major annual visual arts festivals in Europe and North America were benchmarked.

The modeling of museum revenues and costs was based on a detailed understanding of the operating models and financials of the Helsinki Art Museum and the Solomon R. Guggenheim Museum in New York; a thorough benchmarking of other US, European, and Finnish cultural institutions; and interviews with key stakeholders in Finnish cultural institutions and other experts. To estimate the personnel cost for a Guggenheim Helsinki, a preliminary organizational blueprint was built for the museum in collaboration with the Guggenheim's experts.

Estimation of the museum's and its visitors' impact on the City of Helsinki and Finland overall followed standard practices for economic impact assessment. First, the change in Helsinki's annual (gross) spending on art museum operations was assessed by comparing the city's current costs to its forecasted spending. Subsequently, the increase in the city's and Finland's tax revenues was derived using Statistics Finland's economic multipliers for the Helsinki-Uusimaa region and Finland overall. Finally, the changes in the net income of the City of Helsinki and Finland overall were taken into consideration when compared to the size of the up-front investment.







# Legal and Governance Structure

# Legal and Governance Structure

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## Overview

The construction, ownership, operation, and management of the new museum in Helsinki (the “Museum”) would require a legal and governance structure that will serve the respective and mutual interests of the Museum and its constituents, the City of Helsinki (the “City”) and the Guggenheim while acknowledging the intense collaboration that will be required to create and run a world-class institution. Attorneys with the Guggenheim and the Finnish law firm of Roschier, in consultation with members of the City’s Legal Services Department, have collaborated to create a structure that addresses the complexities of the project in the most focused and effective way.

The contemplated structure can be described in broad terms. A Finnish foundation, which the parties anticipate would be non-profit and tax-exempt, would be created solely for this project (the “Museum Entity”) and would be responsible for the direction, operation, and management of the Museum and for managing its annual budgets. The City would provide and own the site, and would lease it to the Museum Entity, as it does for many municipal institutions. The City would also, possibly with subsidies from the Finnish government, foundations, corporate donors, and private citizens, be responsible for funding and overseeing the development and construction of the Museum. The City would also provide or secure the Museum’s operational funding to the extent that the Museum’s operating expenses are not covered by its revenue. The Guggenheim would have no financial obligations with respect to the design, development, construction, or operation of the Museum.

The Guggenheim would license to the Museum Entity its internationally recognized and respected name, and the Museum Entity would become a member of the Guggenheim network of museums. The Guggenheim would also provide its expertise in designing, developing, structuring, programming, and otherwise operating museums. The City of Helsinki and the Guggenheim would enter into an agreement (the “Architectural Competition Agreement”) that would set forth the general parameters for the architectural competition for the Museum building and the respective roles and responsibilities of the City and the Guggenheim during that stage. The Guggenheim would have a consulting role during the development and construction phase under a museum development agreement (the “Museum Development Agreement”) it would enter into with the City. At some point prior to the completion of construction, the Museum Entity would assume responsibility for the day-to-day administration and operation of the Museum, and would enter into a programming and management agreement (the

“Programming and Management Agreement”) with the Guggenheim, under which the Guggenheim would provide programming for and have certain management authority over the Museum.

## Legal and Governance Structure of the Museum

The Museum Entity would ideally be a newly-created, non-profit, tax-exempt foundation. There are a number of reasons underlying this conclusion. Foundations, in contrast to Finnish limited-liability corporations, are not owned by shareholders and have a governance structure that allows for independence. Furthermore, a foundation is a traditional form for a not-for-profit entity in both the United States and in Finland, and is familiar to donors who may be more inclined to make donations to an independent institution and to regulators who may be more comfortable with a commonly used structure.

It is contemplated that the City and the Guggenheim would each have representatives on the Museum Entity’s board of directors (the “Board”) and that the Board may also include recognized experts, donors, artists, collectors, and others. The day-to-day operations of the Museum would be delegated by the Board to a Museum Director (“Museum Director”). The Guggenheim and the City will discuss and agree upon the respective responsibilities of the Guggenheim and the Board of the Museum Entity with respect to the hiring, reporting relationships, and continued employment of the Museum Director and Senior Staff, including the Deputy Director, Chief Operating Officer, Chief Curator and Director of Education (and positions of similar responsibility). In the event some of the staff of the Helsinki Art Museum is transferred to the Museum, the Museum Entity and the City will comply with the requirements of Finnish law.

Because the City will be funding and, together with the Museum Entity, overseeing the construction, the public procurement rules will likely apply during the construction phase. The composition of the Board will be decisive when determining whether or not the City’s governance rules would apply to the Museum Entity. Whether the public procurement rules will apply to the day-to-day operation of the Museum will depend on additional factors, notably the financing model of the Museum (i.e. the extent of funding provided by the City and other public sources for the operations of the Museum).

Under the public procurement legislation, a foundation would be subject to public bidding requirements if it has been established for a public interest purpose, without an industrial or commercial character, and receives more than half of its funding from public sources or is controlled by public entities. It is contemplated that the

Museum Entity will be established for a public interest purpose. In addition, the City of Helsinki and other public sources are likely to contribute considerable funding. These factors alone may subject the Museum Entity to public procurement legislation. In addition, if public entities designate more than one-half of the members of the Board or otherwise exert control over the management of the Museum Entity, the public procurement legislation will, as a rule, become applicable. Even if these criteria are not met and the Museum Entity is not generally subject to public bidding requirements, the public bidding rules may apply to a given procurement project regardless of the general status of the Museum Entity.

The public procurement rules will not apply to the purchase of art by the Museum.

### **Advance and Continued Funding of the Museum Entity**

In order to establish the Museum Entity as a foundation, the Museum Entity must have an initial endowment and anticipated continued funding that the National Board of Patents and Registration determines will be sufficient to accomplish the purpose of the Museum Entity. The City of Helsinki will be required to specify these levels of initial and subsequent funding in its application to establish a foundation.

Although it has not yet been decided, it is possible that the City would form a separate entity to fundraise for the Museum before the Museum Entity is established.

### **Site Ownership and Ownership of the Museum Building**

The proposed Museum site is currently owned and will continue to be owned by the City. The City plans to commit substantial public funding for and to oversee, together with the Museum Entity, the construction of the Museum. It is likely that the City would also own the museum building, either directly or through a subsidiary, and would enter into a long-term lease of the site and the building to the Museum Entity. An alternative arrangement would be for the Museum Entity to directly own the building and lease the site from the City.

### **Design, Construction and Development of the Museum**

Because the City will have oversight over and, together with the Museum Entity, responsibility for, developing the site and constructing the Museum, the City's public bidding requirements will be applicable with respect to related procurement made by the City. However, an architectural competition can be structured so that the design can be commissioned directly on the basis of the winning entry in the competition, without a public bidding process being required. The other aspects of the development and construction of the Museum will, to the extent of the City's involvement, be subject to the normal public bidding requirements. There should, however, be an exemption from these rules that will apply to the retention of the Guggenheim during the design, construction and development phase. Specifically, the law on public procurement provides an exemption in situations where only one particular party may perform the object of the procurement for reasons of protection of exclusive rights and trade secrets. It appears that the procurement of the Guggenheim's services under the Architectural Competition Agreement and Museum Development Agreement would be covered by this exemption. The impact of any public bidding requirements, especially any that would apply to key contractors (including the architect), will need to be carefully examined. This stage of the project will be governed by the Architectural Competition Agreement and the Museum Development Agreement.

During the architectural competition and development and construction phases of the project, the City (or the City, together with the Museum Entity) would be responsible for:

- Forming the Museum Entity with an intent to qualify as a not-for-profit, tax-exempt foundation.
- Providing the site for the construction and operation of the Museum, free of any commitments to third parties and any other obligations, liens, or encumbrances.
- Providing or securing all funds necessary for the development and construction of the Museum.
- Obtaining all necessary licenses, approvals, and permits, and conducting all studies, assessments, and analyses required for the construction and operation of the Museum building.
- Complying or ensuring compliance with all legal requirements and conditions of government agencies with respect to the development and construction of the Museum.
- Administering, in consultation with the Guggenheim, the architectural competition for the design of the new Museum building.



- Designating its representatives on the jury of the architectural competition for the design of the new Museum building.
- Engaging the selected architectural firm and other design and engineering consultants to design and develop plans and specifications for a museum of major architectural significance.
- Retaining the construction management team, contractors, and all necessary or appropriate consultants for the construction of the Museum.
- Ensuring site infrastructure development and construction of the Museum within the design parameters, schedule, budget, and standards agreed upon by the City and the Guggenheim.
- Providing all necessary and appropriate insurance.
- Regularly consulting with the Guggenheim throughout design, development and construction.

During the architectural competition and development and construction phases, the Guggenheim would be responsible for:

- In consultation and collaboration with the City, structuring the framework and operating terms of the architectural competition, including reviewing and approving the technical requirements, standards, and evaluation conditions for the design of the new Museum building.
- Designating its representatives on the jury of the architectural competition for the design of the new Museum building.
- In cases where the public bidding process applies, reviewing and approving, together with the City, the technical requirements, standards, and evaluation conditions for the bids from engineers, designers, and other contractors relating to the design of the Museum.
- In the instances where the public bidding process does not apply, reviewing and, together with the City, approving the selection of the relevant contractors.
- Defining the technical and functional specifications to be achieved in the design and construction of the Museum which would be included in the construction plans and specifications.
- Reviewing and, together with the City, approving the concept design developed by the architect for the Museum.
- Reviewing, commenting upon, and, together with the City, approving the detailed space program, the interim and final designs, and the furnishings for the Museum and the selection of the project manager and general contractor.
- Visiting the site to review progress and compliance with the design intent and monitoring the achievement of the overall objectives and operational requirements of the Museum.

- Preparing a detailed art and exhibitions program and exhibitions budgets, and advising on the preparation of a detailed annual operating budget, for the first three years of the Museum's operations.
- Directing and managing the collection acquisition program (including site specific works), as necessary, subject to the ultimate approval of the Board of the Museum Entity.
- Proposing an organizational structure for the staffing of the Museum Entity.
- Developing policies and procedures relating to art, programming, and Museum operations to ensure the operation of the Museum in accordance with the highest levels of museum standards.
- Sharing its expertise in designing a fundraising program.
- Reviewing proposals for potential operators of ancillary commercial operations (e.g. restaurants) for the Museum.

**The Guggenheim generally will be responsible for the Museum's overall direction, museum operating policies and procedures, and over-sight of the overall art and public programs**

### **Managing, Operating, and Providing Programming for the Museum**

The Museum Entity would be in charge of the day-to-day administration and operation of the Museum in accordance with the quality standards of the Guggenheim and accepted museum practices, and would also collaborate with the Guggenheim on art and educational programming. The Guggenheim generally will be responsible for the Museum's overall direction, museum operating policies and procedures, and oversight of the overall art and public programs. The respective roles of the Guggenheim and the Museum Entity will be delineated in the Programming and Operating Agreement and the by-laws of the Museum Entity.

The Museum Entity would be responsible for, among other things:

- Maintaining or sharing responsibility with the City for the maintenance of the physical facility, including capital improvements and repairs, and overseeing the day-to-day administration and management of the Museum.
- The Museum's financial operations, budgets, profits and loss.
- Funding or securing funding for all operating expenses of the Museum, with the City having ultimate responsibility for funding or securing funding for any annual operating shortfalls and capital expenses.
- Designing and implementing fundraising programs.
- Conceiving, developing, preparing exhibition budgets, and implementing certain of the Museum's exhibitions (including providing the conservation, registrar, art-handling, preparatory, storage, photography, and research functions of the Museum in connection with those exhibitions), subject to Guggenheim oversight and approval.
- Designing and implementing the Museum's education program, with collaboration and oversight from the Guggenheim.
- Producing publications in connection with Museum-generated exhibitions, where appropriate, subject to Guggenheim approval.
- Entering into an agreement (the "Rights Agreement"), pursuant to which the Guggenheim would grant a nonexclusive license agreement for use of the Guggenheim Helsinki name.
- Providing necessary and appropriate insurance.
- Overseeing the exhibition calendar and programming of the Museum and, as necessary, the development of the collection.
- Collaborating with the education department of the Museum and approving the education program.
- Overseeing and providing guidance with respect to Museum operating policies, standards of operation, and other matters affecting the overall management and operation of the Museum to the extent such policies, standards, and other matters relate to protection and care of art, ability to achieve or achievement of educational purposes, reputation for quality programs, adherence to museum industry standards, the Guggenheim's reputation, and the Museum's reputation as a top-quality museum.
- Conceiving, developing, preparing exhibition budgets, and implementing a majority of the Museum's exhibitions.
- Providing (for Guggenheim-generated exhibitions) or overseeing (for Museum-generated exhibitions) the conservation, registrar, art-handling, preparatory, storage, photography, research, and other art and museum operating functions of the Museum in connection with the exhibitions.
- Producing publications in connection with Guggenheim-generated exhibitions, where appropriate.
- Training and supervising senior staff responsible for the operations of the Museum relating to the art and exhibition program and operational functions related to the maintenance of international museum standards.
- Providing staff training, development of policies and procedures, and other skills in museum operation, management, and services to the extent such policies, standards, and other matters relate to protection and care of art, ability to achieve or achievement of educational purposes, reputation for quality programs, adherence to museum industry standards or guidelines, or reputation as a top-quality museum.
- Having the right to review all communications materials relating to the Museum, and to approve all media and public-relations statements, responses, strategies, and other materials that relate to the Guggenheim or the Guggenheim's international network of museums, or use the Guggenheim name.
- Advising in the development of annual budgets and three-year plans for the Museum, to be considered and adopted by the Museum Entity's Board.
- Reviewing and approving all retail products, publications, or other materials that use the Guggenheim name or logo.

Under the Programming and Management Agreement, the Guggenheim would provide curatorial oversight and technical and management expertise in operating various facets of the Museum, including:

### Availability of Subsidies

State subsidies may be available to fund some operating costs for the Museum Entity. The level of subsidy to which the Museum Entity would be entitled would be determined on an annual basis by the Ministry of Education and Culture and depend in part on the number of employees and hours worked. A higher level of subsidy would be available if the Ministry of Education and Culture were to consider the Museum to qualify as a "National Specialized Museum." In order for a museum to qualify as a National Specialized Museum, a museum must be regarded as nationally significant and, among other things, must (i) promote museum activities in its field, (ii) coordinate the cooperation with similar museums in Finland to promote information sharing among the museums and the public, and (iii) have received state subsidies in the past. It should be noted that a museum cannot qualify as a National Specialized Museum in its first year of operations.

The Museum Entity may also be entitled to an additional subsidy in connection with the construction of the Museum. EU structural fund programs are available for projects in the construction phase if certain requirements are met, including a requirement to develop local infrastructure and increase the international profile of the local area. To the extent the Museum Entity does not qualify for an EU structural fund program, a state subsidy may be available for construction if (i) the aggregate costs of the start-up project exceed €80,000, (ii) the start-up activities entail the construction, acquisition, or renovation of premises with respect to establishing a museum, and (iii) the Museum Entity owns the Museum premises or manages the premises under a lease with a term of at least 15 years. Because the Museum will be such a unique project and because the availability of subsidies is usually determined on a case-by-case basis, if the project moves forward, the City and the Guggenheim should commence discussions with the relevant authorities.

### Tax Considerations

Under Finnish law, a not-for-profit foundation is considered to be tax-exempt if (i) it acts solely and directly in the public interest, (ii) its activities are not directed only to a restricted group of people, and (iii) its activities do not generate inappropriate economic benefit to insiders. While the Finnish tax legislation does not explicitly define what it means to act in the public interest, the courts have held that an art museum mainly funded through subsidies and donations is tax-exempt. It is therefore likely, but cannot be guaranteed, that the Museum Entity would be considered to be tax-exempt. Subject to certain limitations, corporate donors would be able to deduct funding provided to the Museum. The eventual possibility of private individuals being able to make deductible donations to the Museum should be carefully examined in consultation with the proper authorities.

In order for the Museum Entity to be tax-exempt, any fees that it pays to the Guggenheim must be considered to have been negotiated at arms' length and must be in proportion to the services provided and value received.

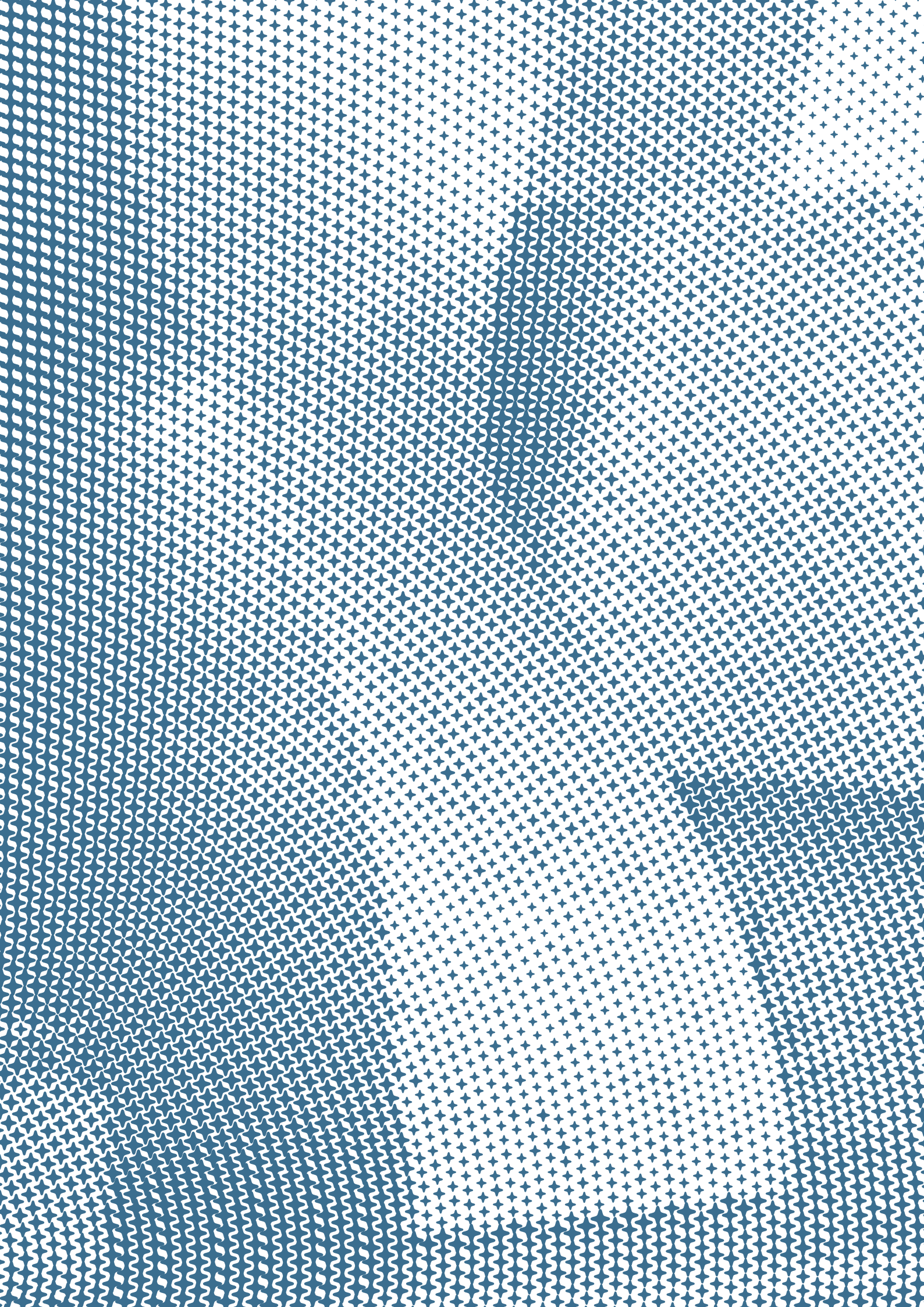
Although it is anticipated that the Museum Entity would generally be exempt from Finnish income tax, it would still be liable to pay taxes on its business income and income from the possible leasing of Museum premises to third parties. In general, income from cafeteria and restaurant operations would be considered taxable business income for a not-for-profit organization, as would income from sales of certain types of gifts and souvenirs. Under Finnish law, a tax-exempt, not-for-profit organization is allowed to carry on business activities on a limited basis without losing its exemption if the profits of the business are used to support its actual purpose.

The extent to which the Museum will be required to pay Value Added Tax ("VAT") is a complex and fact-specific issue that must be taken into account during the construction and operation stage. As a main rule, business income considered as taxable business income should also be subject to VAT. The amount and method of payment and accounting for any VAT included in the construction costs would depend on who performs the construction and buys necessary materials. However, in general, the VAT included in the construction costs and materials is deductible only to the extent the Museum is in a use that is subject to VAT.



**Next Steps**

The proposed agreements to be concluded between the City of Helsinki, the Guggenheim and, to the extent appropriate, the Museum Entity (once established), as well as the estimated timetable for the museum project, would be outlined in a Memorandum of Understanding indicating the intent of the parties to proceed with the project and to undertake the measures needed for its completion, including funding. The Memorandum of Understanding would be presented for approval to the City Council and the City Board of the City of Helsinki and the Board of Trustees of the Guggenheim. The Memorandum of Understanding and the other Agreements would be adopted in accordance with the regular decision-making procedures of the contracting parties.







# Building Program

# Building Program

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## NEEDS ANALYSIS

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### Overview

The needs analysis report has been prepared by Cooper, Robertson & Partners (CRP) for the proposed Guggenheim Helsinki. It documents the goals for the project that have been described in interviews with the foundation, information gathered from a tour of the site and its surrounding context, and discussions with key stakeholders and local officials held in June 2011. During the discussions with the foundation, CRP also reviewed the project's qualitative needs, as well as its program and operational requirements. Based on the information gathered, including anticipated visitor levels and proposed programs and activities, CRP has also prepared a preliminary list of order-of-magnitude space requirements to meet the anticipated need. Findings and recommendations at this stage of the project are preliminary and would be refined in subsequent phases of work.

**The waterfront site currently occupied by the Kanava Terminal Building in the Katajanokka district near Market Square and the South Harbor has emerged as the preferred location because of its prominent position by the water and its proximity to the city center and visitor attractions**

### The Project Site

Of the two sites in Helsinki that have been under consideration for the museum, the waterfront site currently occupied by the Kanava Terminal Building in the Katajanokka district near Market Square and the South Harbor has emerged as the preferred location because of its prominent position by the water and its proximity to the city center and visitor attractions. The site analysis section of this report includes a more detailed discussion of the waterfront site and the opportunities it presents to underscore the city's unique relationship between architecture and the natural environment.

### Strategic Goals

As outlined in the Exhibitions and Public Programs chapter, initial goals for the project were discussed during an external stakeholder think tank conducted by the foundation in March 2011, at which time a group of artists, architects, city planners, educators, curators, and critics met to discuss trends in the museum world, opportunities and challenges for a new museum in Helsinki, and regional, national, and international roles for the museum. A further exploration of the ideas raised in the March session took place in Helsinki in September 2011 and provided additional information on the strategic aspirations and programmatic needs for the museum. At this time the following goals have been confirmed:

- The museum should enhance the dialogue between visitors and art not only in exhibition areas but also in lobby and circulation spaces, which should be conceived in terms of how they support the experience of art.
- The museum, through the quality of its architecture and the art displayed, should be a compelling gathering space for Helsinki.
- There should be strong connections to the harbor and the urban context, which are evident in all seasons.
- The ideals of the Nordic region, including openness and accessibility, should be represented.
- The project should emphasize sustainability and express this in the architecture and operation of the museum.

## Needs Analysis

In order to achieve the strategic goals, the programmatic, visitor, and operational needs were identified through discussions with the Solomon R. Guggenheim Foundation. The following outline of these needs informed the estimation of the preliminary space requirements, which follow at the end of this report. The information outlined also provided a basis for preliminary conceptual layouts that were used to estimate the construction budget.

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### Assumptions

- Total annual visitors are estimated to range from 430,000 to 650,000. Peak visitation periods are during the summer months and January.
- Staff counts are per the Boston Consulting Group June 2011 allocations, which were determined based on Solomon R. Guggenheim Foundation recommendations.
- The museum would be located at the Kanava Terminal Building site.

## Programmatic Needs

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### Exhibitions

- There will be a focus on modern and contemporary art, with three major, two mid-size and five to six smaller, more experimental exhibitions and performances annually.
- Exhibition galleries should be flexible, fully wired, contiguous spaces that can be combined or divided as needed. The galleries will have space for temporary exhibitions, which will include the display of new and variable media. The spaces should be permeable, with walls that can be added or removed as needed in order to create both large and intimately scaled spaces.
- Outdoor spaces for the display of sculpture and projects are needed. Some outdoor projects might be reimagined yearly. There should be a natural flow and strong integration between outdoor and indoor exhibition spaces, taking into consideration the climate and the amount of darkness in the winter season.

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### Visitor Services

#### Coat Check

- This area should include self-service lockers as well as a staffed coat- and bag-check counter. The spaces should be generous in size in consideration of the winter climate.

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### Retail

- A museum store selling museum-related books, exhibition catalogues, and other specialized merchandise.
- A design store with a curated selection of items from Finnish designers and craftspeople that reflect Finnish ideals. Offerings could include clothing, stationery, jewelry, and culinary products, and more.

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### Dining

- A café/bar on the ground floor that is open late during summer months and includes seasonal outdoor seating and perhaps views of the bay.
- For the needs analysis, the capacity of the café has been assumed to be 120 indoor seats with additional outdoor seating capacity to be determined.
- A formal restaurant with a Finnish menu. For the needs analysis, the capacity of the restaurant has been assumed to be 55 seats.
- A shared kitchen which will include catering prep and staging areas, refrigerated trash room, food storage, and staff office areas.

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*Programs and Events*
*Annex*

- A separate building adjacent to the main museum should include a large, flexible room that can be configured as artist workspace, lecture hall, or reception space.

*Performance/Conference Hall*

- This black box space should seat up to 275 with the flexibility to accommodate concerts, recitals, lectures, conferences, and symposia. Support spaces should include movable stage and seating storage, a control room, simultaneous translation booth, dressing rooms, and a green room.

*Classroom/Laboratory*

- A flexible space for visiting groups, both children and adults. The space should accommodate at least 30 and support the use of all media.

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*Collections Storage and Management*

- Climatized, on-site storage will be primarily for temporary exhibitions. Any long-term storage needs will be accommodated at an off-site facility.
- Climatized uncrating and staging areas as well as conservation and art preparation spaces are primarily for the support of temporary exhibitions. Staff for these functions, along with the registrar and exhibition-design teams, are assumed to work in shared open office/studio spaces.

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*Offices*

- With the exception of department heads and directors, who will have private offices, staff is assumed to work in open office spaces with shared conference rooms and a central file and work room.

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*Access and Parking*

- No on-site parking is required or envisioned; however, a planned adjacent underground parking garage being developed by the City of Helsinki is anticipated to accommodate 500 vehicles and can be shared by the museum.
- There is currently very good truck access to the site. No special permits are needed to access the site area.
- The ideal art-delivery vehicle is a combination truck and trailer with overall length of 18.75 meters, a width of 2.55 meters, and a height of 4 meters. The vertical clearance at the truck dock for this vehicle is 5.20 meters. If possible, the truck should be able to maneuver into the dock without blocking traffic on city streets.
- There should be separate docks for art and for general deliveries, including food.

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*Operations*

- Space allocations have been made under the assumption that an outside contractor would provide grounds- and interior-maintenance services and that storage for large equipment and supplies would be off-site.



**Preliminary Space Requirements**

The space requirements listed on the following chart represent a preliminary estimation that meets the project's needs. The spaces are divided into two categories: assigned areas and unassigned areas. Assigned areas are those that are related to a specific museum use or activity and are expressed in net square meters. The total assigned project area is estimated to be 7,068 net square meters (76,052 net square feet) and includes the main museum building at 6,768 net square meters (72,824 net square feet) and the annex at 300 net square meters (3,228 net square feet). Unassigned areas include lobbies, circulation spaces, restrooms, mechanical spaces, loading docks, stairs, partitions, and structure. These areas are estimated in aggregate as a percentage of the total gross area of the project. In consideration of the desire for generous circulation spaces in the main building, unassigned areas have been calculated at a slightly higher percentage than usual. Unassigned areas in the main building are estimated to be 4,873 square meters (52,433 square feet), which is 42% of the gross building area. In the annex, which will share many of the services and support spaces in the main building, unassigned area is calculated to be 75 square meters (807 square feet), which is 20% of its gross building area. Adding the assigned net areas with the unassigned areas yields the total gross building area of 12,016 square meters (129,292 square feet).

Space for outdoor exhibitions and dining will be determined after the constraints and opportunities of the site have been analyzed and a concept for it is developed in the next phase of the work.

# Guggenheim Helsinki Museum Building

## Assigned Areas

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BUILDING PROGRAM

	net sm	net sf
<b>Exhibition</b>	<b>3,920</b>	<b>42,179</b>
Exhibition Galleries	3,920	42,179
<b>Programs and Events</b>	<b>565</b>	<b>6,079</b>
Flexible Performance/Conference Hall	500	5,380
Green Room	incl	incl
Control Room/Projection Booth	incl	incl
Simultaneous Translation Booth	incl	incl
Movable Stage Platform	incl	incl
Seating, Stage, and Equipment Storage	incl	incl
Technician Office	incl	incl
Dressing Rooms	incl	incl
Multifunction Classroom/Laboratory	65	699
<b>Visitor Services</b>	<b>188</b>	<b>2,023</b>
Visitor Screening/Bag Check	100	1,076
Coat Check/Lockers	60	646
Ticketing and Information Desk	18	194
Storage	10	108
<b>Retail</b>	<b>300</b>	<b>3,228</b>
Museum Store	125	1,345
Design Store	125	1,345
Stock Room and Offices	50	538
<b>Dining</b>	<b>705</b>	<b>7,586</b>
Café/Bar	200	2,152
Formal Restaurant	130	1,399
Kitchen	375	4,035
Catering Prep/Staging Area	incl	incl
Receiving	incl	incl
Offices	incl	incl
Trash Room	incl	incl
Storage	incl	incl
<b>Offices</b>	<b>501</b>	<b>5,391</b>
Administrative Offices	135	1,453
Curatorial, Exhibition Design, Publications, Archivist Offices	110	1,184
Education Offices	26	280
Marketing and Development Offices	100	1,076
Conference Rooms	75	807
Shared Work Room/Copy Room/File Storage	55	592

*continued on following spread*

net area	gross area	notes
<b>58%</b>	<b>33%</b>	flexible spaces, fully wired
<b>8%</b>	<b>5%</b>	275 movable seats
		2 staff
		30+ seats with tables and storage; suitable for all media
<b>3%</b>	<b>2%</b>	queuing area in unassigned space queuing area in unassigned space
<b>4%</b>	<b>2%</b>	museum-related merchandise curated selection of Finnish design incl. area for 3 staff; assume add'l offsite warehouse
<b>10%</b>	<b>6%</b>	120 seats (1.7sm/seat); plus seasonal outdoor seating focus on Finnish food - 55 seats @ 2.3 sm/seat serving café and restaurant
		assume 1 office, 2 workstations refrigerated
<b>7%</b>	<b>4%</b>	10 staff 9 staff+ 3 temp 6 staff 8 staff 1 room 20 seats; 1 room 10 seats

**Guggenheim Helsinki  
Museum Building Assigned Areas**

continued

140

BUILDING PROGRAM

	net sm	net sf
<b>Collections Storage and Management</b>	<b>354</b>	<b>3,809</b>
Art Storage	100	1,076
Shipping/Receiving	50	538
Crate Storage	50	538
Uncrating/Staging	50	538
Shared Art Prep/Conservation Studio and Equipment Storage	75	807
Registrar, Conservation , Exhib. Design & Tech Offices	29	312
<b>Maintenance and Operations</b>	<b>235</b>	<b>2,529</b>
Security Office/Control Room	20	215
Custodial Office	20	215
IT Server, Workroom and Staff Offices	35	377
Supply, Equipment, and Seasonal Furniture Storage	40	430
Landscape and Grounds Maintenance Equipment Storage	25	269
Staff Lunch Room/Lounge	70	753
Locker Rooms	25	269
<b>Total Assigned Areas</b>	<b>6,768</b>	<b>72,824</b>

**MUSEUM BUILDING: UNASSIGNED AREAS**

	sm	sf
<b>Total</b>	<b>4,873</b>	<b>52,433</b>
Lobbies	incl	incl
Circulation	incl	incl
Restrooms	incl	incl
Mechanical/Electrical/Plumbing	incl	incl
Art Loading Dock	incl	incl
General Loading Dock	incl	incl
Mechanical/Electrical/Plumbing	incl	incl
Partitions, Structure, Shafts, Stairs, Elevators	incl	incl
<b>Total Gross Museum Area</b>	<b>11,641</b>	<b>125,257</b>
	gross sm	gross sf

**ANNEX BUILDING**

	SM	SF
Visiting Artist Workspace/Reception Hall	300	3,228
Unassigned Areas	75	807
<b>Total Gross Annex Area</b>	<b>375</b>	<b>4,035</b>
	gross sm	gross sf

Semi-Enclosed Galleries, Outdoor Project/Exhibition/Performance Space TBD

<b>TOTAL BUILDING AREA</b>	<b>12,016</b>	<b>129,292</b>
	gross sm	gross sf

1 sm = 10.76 sf

staffing counts and assignments per BCG 22 June 2011 document

net area	gross area	notes
<b>5%</b>	<b>3%</b>	short-term storage only
		including 7 staff 5 staff offices
<b>3%</b>	<b>2%</b>	1 staff 1 staff 3 staff
		assumes outside contractor & off-site stor. for lg. equipment 30 seats 2 rooms; 25 lockers each
<b>100%</b>	<b>56%</b>	
		Notes
	<b>42%</b>	<b>42% of gross building area</b> assumes generous social/circulation spaces
	<b>98%</b>	<b>museum net+ unassigned areas</b>
	2%	distinct space from museum 20% of gross annex building area
		to be determined from site planning
	<b>100%</b>	

## SITE ANALYSIS

The site analysis describes and illustrates the opportunities and constraints for the construction of the Guggenheim Helsinki at its selected location. Information for the analysis was obtained from a meeting with representatives of the Helsinki City Planning Department and a site visit in June 2011, as well as drawings and diagrams provided by the planning department. Extensive documentation of the site and surrounding area, including photographs, base maps, and historical information, was also obtained from the planning department's South Harbor Ideas Competition website. In conjunction with the site analysis, Cooper, Robertson & Partners tested the proposed space program described in the needs analysis to confirm its suitability on the selected site and its conformance with project goals by preparing conceptual building layouts. A preliminary cost estimate was then undertaken by the firm Davis Langdon to confirm that the program, project goals, and budget are in alignment.

### The Katajanokka Project Site

Initially, the Guggenheim/Cooper Robertson considered two sites in Helsinki: Töölönlahti near the new Music Hall and a site in the Katajanokka District along the South Harbor waterfront that is currently occupied by the Kanava Terminal Building. The Kanava Terminal site was eventually selected as the preferred site for the museum because of its key advantages with respect to location, visibility, and importance in the larger urban context.

## The Kanava Terminal site was eventually selected as the preferred site for the museum because of its key advantages with respect to location, visibility, and importance in the larger urban context

Immediately to the east of Market Square, and centered along the South Harbor waterfront, the site is in close proximity to the city's civic and commercial districts, visitor attractions, and the ferry terminals serving Stockholm, St. Petersburg, and Tallinn. It is also situated within a unique and architecturally rich context of buildings from the 19th century to the present day that embody Finland's characteristically strong connections between built form and the natural environment. In its South Harbor setting, the site presents important

opportunities for the creation of a cultural institution that is sensitive to these national and urbanistic ideals.

The museum site is located on city-owned land bordered by Katajanokanlaituri to the north, Satamakatu to the east, and the South Harbor waterfront to the west and south. It is highly visible from water traffic approaching the South Harbor, including ferries and cruise ships, and from much of the surrounding waterfront. The site is located at the eastern terminus of the axial Esplanadi Park view corridor in an area of predominantly low-rise warehouse and commercial buildings. One of the city's most prominent streets, the Esplanadi Park, leads to the site and passes by the adjacent Market Square and the major civic and governmental buildings of Helsinki, including City Hall, the Swedish Embassy, the Supreme Court, and the Presidential Palace.

Facing the site on the north side of Katajanokanlaituri are three office buildings with light-colored facades, including Alvar Aalto's Stora Enso Oyj building, the Old Mint, and the Ministry of Foreign Affairs. Further east along Katajanokanlaituri and Kanavakatu are large, horizontally proportioned brick buildings, including the Old Customs House and the K6 Terminal Building. Many of these structures were originally used as warehouses and have been converted to offices, a hotel, and a conference center. In character with the overall city, the surrounding buildings are typically four- to seven-story structures punctuated by the taller, domed Uspenski and Helsinki cathedrals.

Based on preliminary discussions with the Helsinki City Planning Department, a seven-meter pedestrian right-of-way immediately adjacent to the water has been maintained which is envisioned to support concepts emerging from the planning department's South Harbor Ideas Competition. The exact width and configuration of the right-of-way will be negotiated with the city during the detailed planning phase of the project.

### Site Information

The following drawings provide visual information about the site and its context and illustrate the information described in the report:

- Aerial photos of the area indicating the site location.
- A context plan indicating adjacent open space, parks, and important buildings.
- A site plan indicating the site boundaries and the pedestrian right-of-way as well as the existing Kanava Terminal Building footprint.
- A public-access plan indicating public transportation routes, nearby transit stops, ferry terminals, bike routes, and the proposed underground parking garage.



- A service-access diagram showing main cargo routes to and from the ports and the proposed location of the museum's loading dock.
- Scale comparisons with the Kiasma Museum in Helsinki and the Guggenheim Museum in New York City superimposed on the site.
- Site and context elevations showing the height of adjacent buildings and the Uspenski Cathedral, and an approximate indication of the typical height of a three-story museum building.
- Public parking is currently very limited, with most parking areas designated exclusively for port traffic. Although no parking spaces are required or anticipated to be provided on the museum site, a proposed nearby underground parking garage is anticipated to be open to the public and available for use by museum staff and visitors. The nearest pedestrian-access point to the garage is planned across from the northeast corner of the site, at the intersection of Katajanokanlaituri and Satamakatu.

### Key Findings Of The Site Analysis

The following summarizes key findings of the site analysis:

- Excluding the right-of-way along the waterfront, the museum site area is approximately 12,700 square meters. The existing Kanava Terminal Building, which is located in the middle of the site, will be demolished.
- The site is predominantly level with little to no change in topography.
- Because of the high water table and subsurface soil conditions, no basement is anticipated for the museum building.
- Most visitors to the site are envisioned to approach from the west, passing Market Square and the city center.
- The proximity of the site to the pedestrian areas of Market Square and the city center as well as the waterfront suggests that open space on the museum property should be oriented in these directions. The siting of the museum and the open space surrounding it should support the larger goals of the South Harbor Ideas Competition.
- The "front door" of the museum should face the city and the harbor, making strong connections to the natural environment.
- The siting of the building should take into consideration the axial views from Esplanadi Park as well as from the South Harbor waterfront areas. The museum's form and scale should be respectful of the existing context.
- There is nearby green space in nearby Katajanokka Park but little additional green space near the project site.
- Depending on what happens with the K6 terminal site in the larger context of the South Harbor Competition, if this area becomes green space, it would be interesting for the museum to provide outdoor seasonal programming, for example performances or sculpture exhibitions.
- The site is well served by public transit, including nearby stops on Helsinki's tram and bus network. It is close to the Suomenlinna ferry dock in Market Square as well as the Katajanokka passenger terminal, which receives ships from Stockholm and Tallinn.
- There is a bicycle route along Katajanokanlaituri that connects to the city's larger route system.
- The site is readily accessible for art and general deliveries from nearby truck routes. At this stage of the planning process the most appropriate location for the museum loading docks is off Satamakatu. Trucks exiting from the secured port area further east of the site also use this street.
- All major utility services, including water, sewer, gas, and electricity are located near or within the site boundaries.

## Kanava terminal site

View looking south

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BUILDING PROGRAM





View looking southeast

© Kaupunkimittausosasto, Helsinki 2006



# Scale comparison

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BUILDING PROGRAM



**Kiasma Museum Helsinki**

0 50m





**Solomon R. Guggenheim Museum New York**





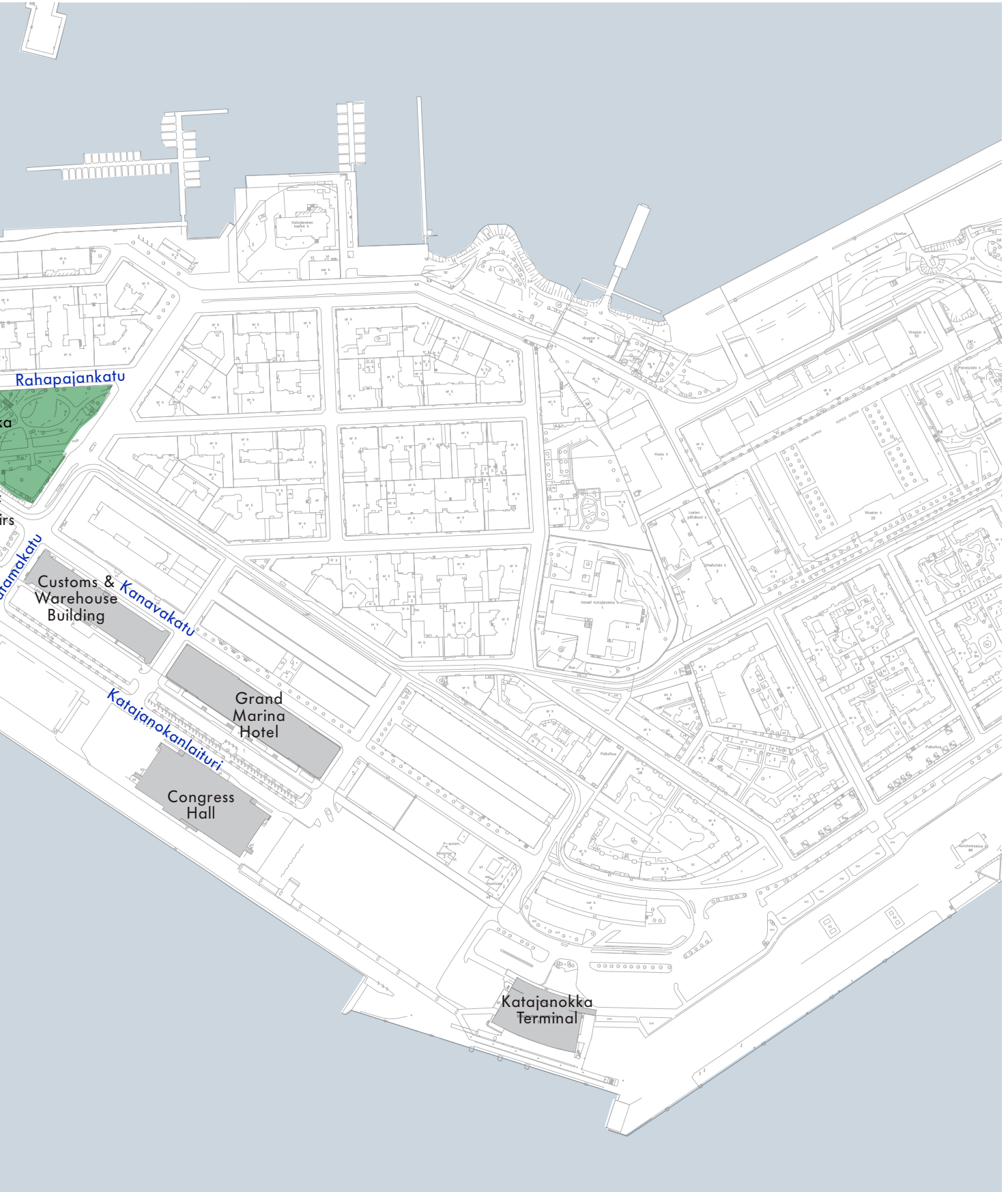
Adjacent buildings 

Green public space 

Plaza public space 



0 100m

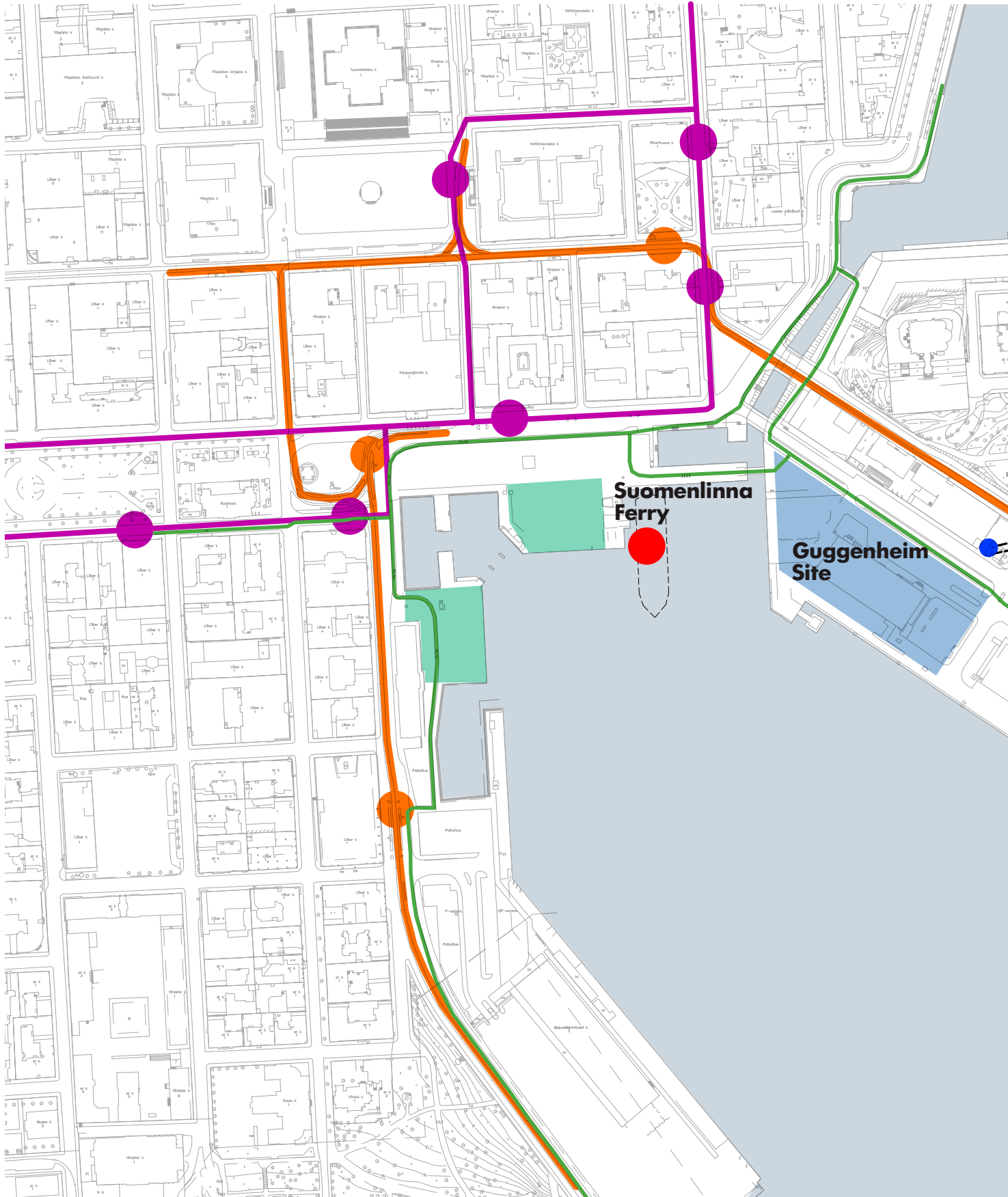


# SITE DRAWINGS

## Public access

150

BUILDING PROGRAM



Tram route



Bus route



Ferry stop



Bicycle route



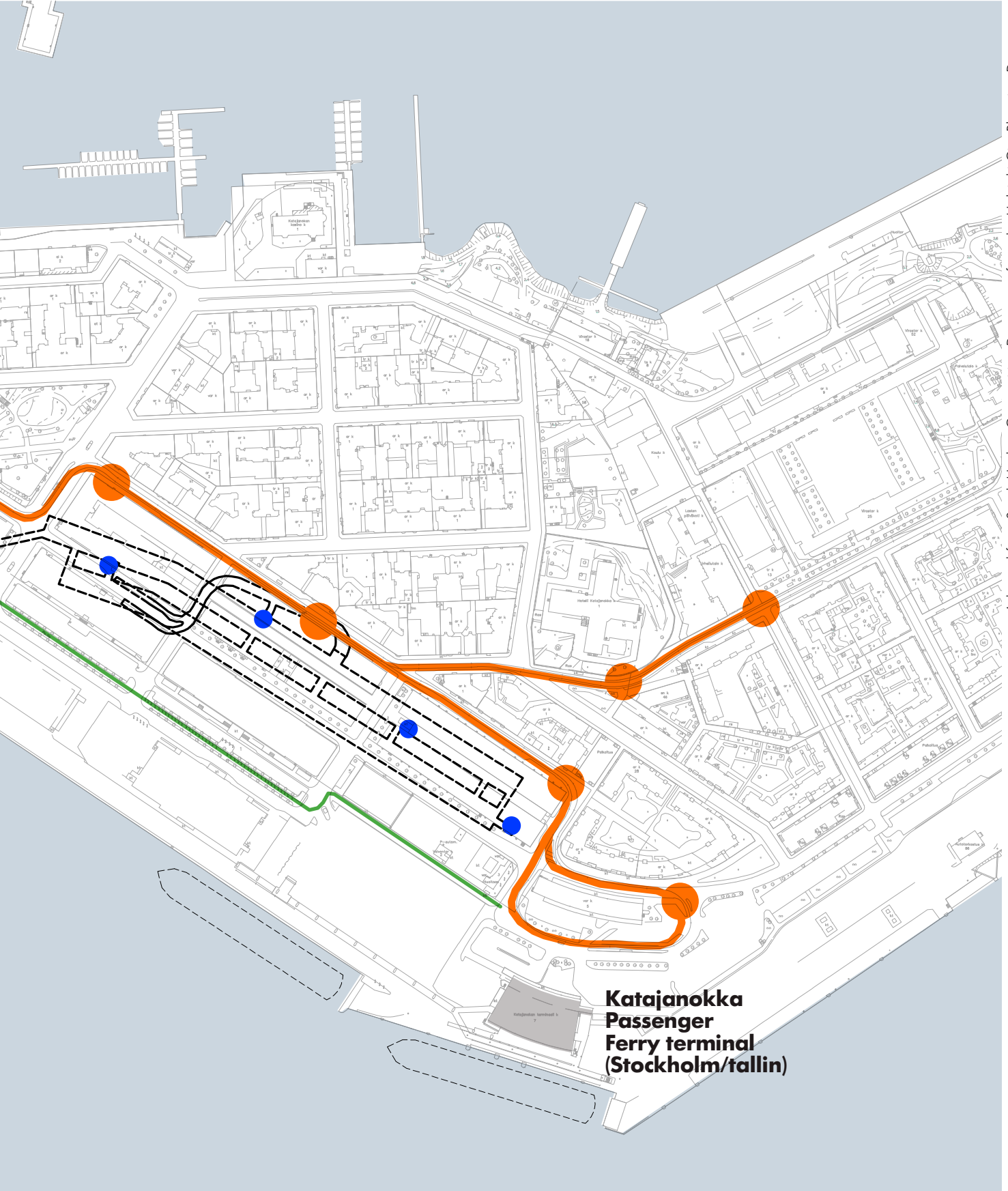
Pedestrian access from proposed underground parking



Current public parking lots




0 100m




**Katajanokka  
Passenger  
Ferry terminal  
(Stockholm/tallin)**






Truck route entry to ports 

Truck route exit from ports 

Closed port area 

Proposed museum service access point 

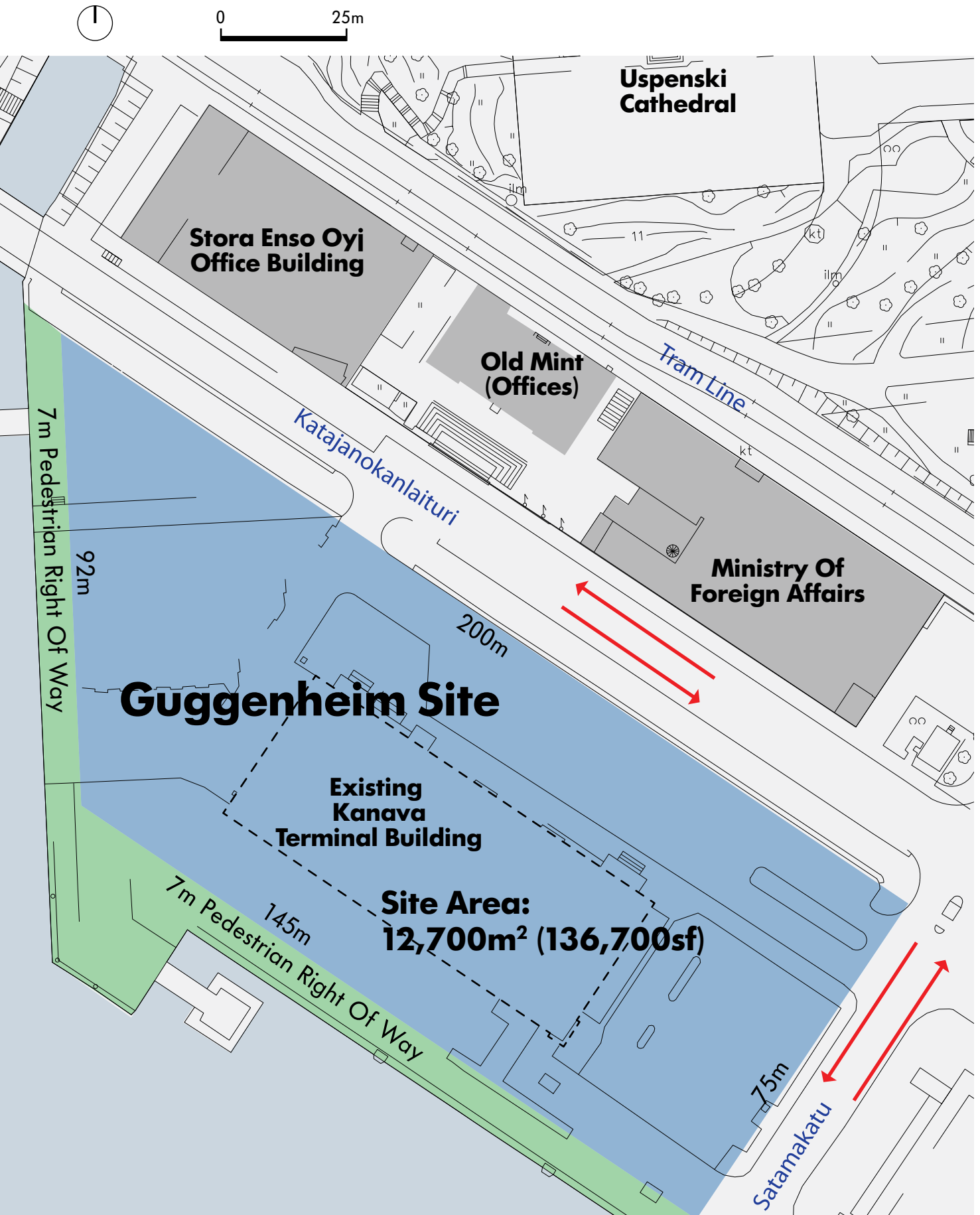


0 100m









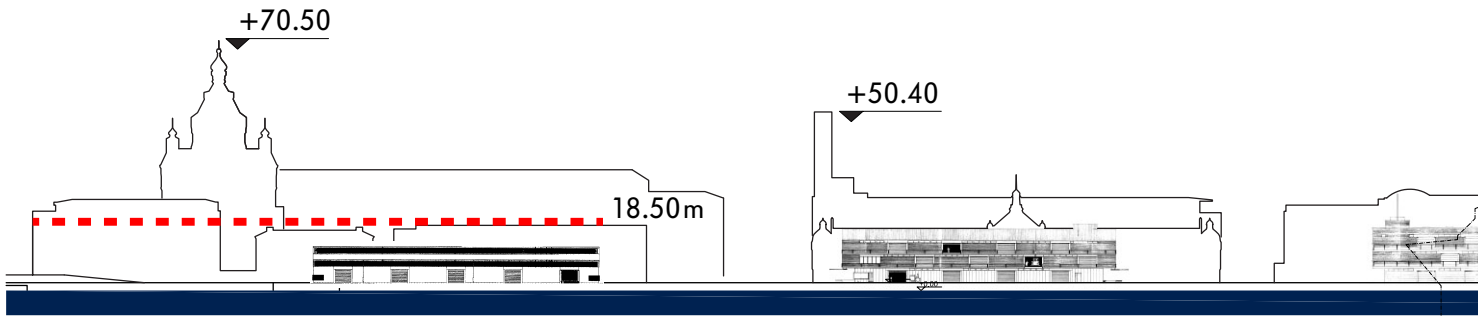
# Site & Context Elevations

156

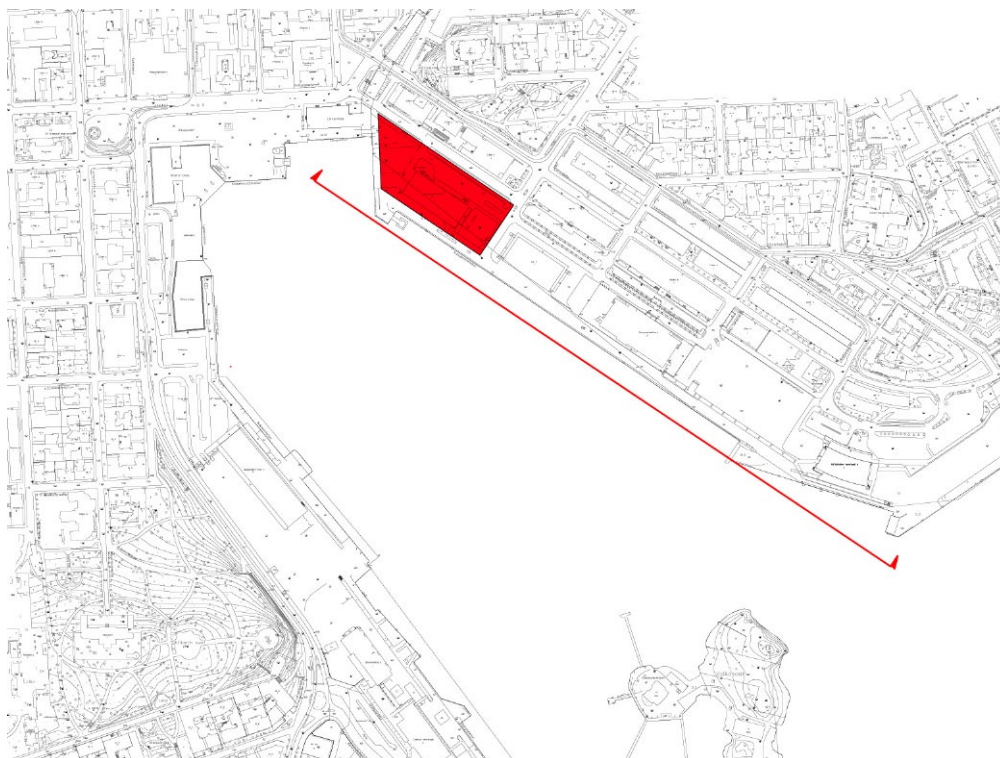
BUILDING PROGRAM

## Guggenheim Site

## K6 Terminal Site

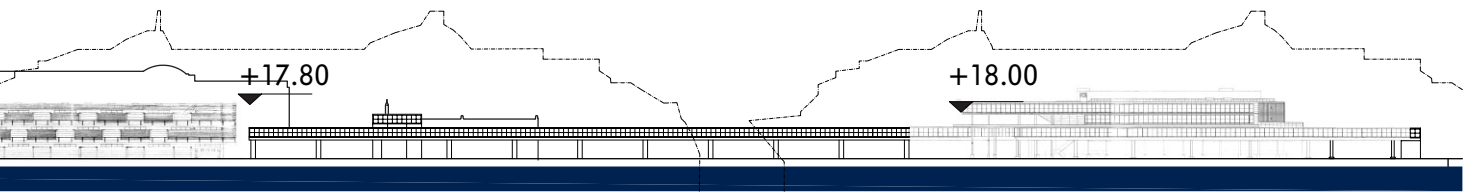


Dashed line indicates approximate height of a 3-story above-grade structure

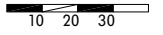


# Congress Hall

# Katajanokka Terminal



Façades D-D





View of site from South Harbor looking north-east showing the existing Kanava Terminal Building in foreground and the Stora Enso Oy building and Uspenski Cathedral beyond.





# Views of the site

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BUILDING PROGRAM



View of site and waterfront from the South Harbor looking north showing low-rise context and the taller Helsinki and Uspenski and Cathedrals beyond.







View of site looking south east showing existing Kanava Terminal and Pedestrian Walkway paralleling Katajanokanlaituri.





# Views of the site

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BUILDING PROGRAM



View from the north-west corner of the site looking west with Linnan-allas in foreground and axial view of Esplanadi Park beyond.





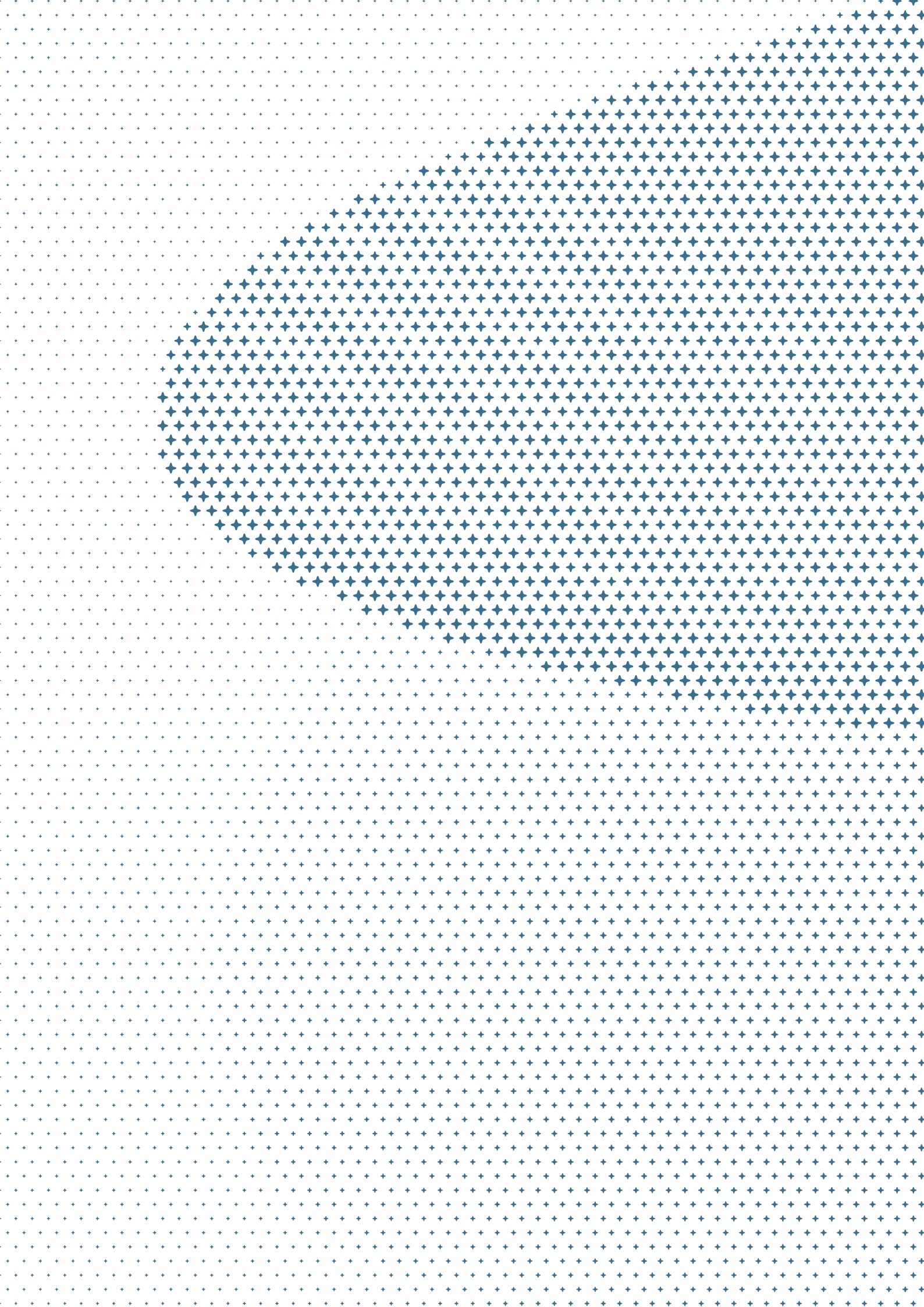


View of the site looking north-east showing the Ministry of Foreign Affairs across Katajanokanlaituri.





View from the north-east corner of the site at the intersection of Katajanokanlaituri and Satamakatu looking north toward the custom & warehouse building and the Kesko headquarters beyond.





# Recommendations & Conclusions



# Recommendations and Conclusions

170 In January of 2011, Mayor Jussi Pajunen and Deputy Mayor Tuula Haatainen, representing the City of Helsinki, and Solomon R. Guggenheim Museum and Foundation Director Richard Armstrong jointly announced a Concept and Development Study to explore the potential viability of a new Guggenheim museum in Helsinki. In keeping with Finland's cultural emphasis on transparency and egalitarianism, the recommendations and conclusions reached in this study are the product of extensive consultations between Guggenheim internal staff, exceptional consultants that included LaPlaca Cohen; Boston Consulting Group; Roschier; Cooper, Robertson & Partners; and many distinguished outside colleagues and experts from a wide array of fields, as well as artists, academics, and Finns of all ages and walks of life. The Concept and Development Study also includes an extensive comparative analysis of Finnish and Nordic arts institutions and a detailed market study of the proposed museum's financial model and impact. Based on this deep and wide-ranging analysis, a number of recommendations and conclusions can be drawn.

**Collaboration between the Guggenheim Foundation, the Helsinki Art Museum, and other museums in the area has the potential to reinvent the cultural landscape of Helsinki in a way that propels it onto the world stage**

## **The Guggenheim Helsinki's Role**

The Concept and Development Study's most important and fundamental insight is that there is a gap in the cultural landscape of Finland that a Guggenheim Helsinki could fill. While the Uusimaa region has numerous museums of high quality, none brings a consistently international focus to Helsinki and Finland. Collaboration between the Guggenheim Foundation, the Helsinki Art Museum, and other museums in the area has the potential to reinvent the cultural landscape of Helsinki in a way that propels it onto the world stage. The Guggenheim's network of museums brings an outstanding program, considerable expertise, partnerships with other international institutions, and relationships with artists. The Helsinki Art Museum brings a deep local understanding and an impressive curatorial and education team. A museum combining these elements would create a program that dynamically contextualizes Finnish design and architecture within the broader tradition of modern art while presenting Finnish audiences with exhibitions from the Guggenheim's global network that have never before been shown in Finland.

The arts community in Helsinki, while undeniably rich, is somewhat fragmented. Numerous leaders of Finnish cultural institutions expressed the desire for an organization that could act as an artistic center of gravity, convening and collaborating with Helsinki's other institutions while drawing greater international attention to Helsinki's cultural community as a whole. There is no signature space that symbolizes Helsinki's aspiration to be a cultural capital and that makes the city immediately legible for visitors. Because of its international reputation, transnational focus, and robust global network, a potential Guggenheim Helsinki may be able to fulfill that role.

### **Helsinki Art Museum's Future**

In examining Helsinki's existing museum landscape, the Concept and Development Study paid particularly close attention to the Helsinki Art Museum's current incarnation and the form it might take in the future. The Helsinki Art Museum's nearly 9,000-work collection of Finnish art since the 19th century plays an important part in the cultural life of Helsinki. The collection grows each year, and 40% of it is displayed in public venues around the city. It seems advisable that the Helsinki Art Museum's collecting and public art functions are developed under the auspices of a division dedicated for this purpose (such a division or unit could function as part of one of the city's existing departments in a manner to be determined by the City of Helsinki). The exhibition and education functions of the Helsinki Art Museum would be developed as part of the operation and mission of the new Guggenheim Helsinki museum. Conversations held during the Concept and Development Study process indicated that the current institutional combination of the exhibition and education functions with the collecting and public art functions had historically presented a lack of internal clarity and programmatic unity for the Helsinki Art Museum. Splitting the two sets of functions could lend greater purpose and focus to each of these disparate missions, ultimately strengthening them both.

The Helsinki Art Museum is comprised of three venues (Meilahti, Tennis Palace, and Kluuvi Gallery). Meilahti's distance from the city center poses a challenge, and the Tennis Palace has become an increasingly awkward fit for a fine arts venue.<sup>1</sup> Founded in 1968, long before the Helsinki Art Museum was established, the Kluuvi Gallery has played a particularly vital role in the Finnish art scene, especially as a venue that exhibits the work of emerging artists, and it should remain relatively unchanged. Ultimately, the fate of these three venues must be determined by the City of Helsinki.

### **Museum Concept**

The Guggenheim Helsinki's location and facility, while not the central focus of the Concept and Development Study, are nevertheless essential to its function as a center of activity and inquiry. The museum's waterfront location could serve as a gathering place for locals and a highly visible center for tourists. The museum must reflect Finnish cultural values, including the use of local materials, an inherent connection to the natural environment, and sensitivity to the seasons. The museum must also act as a social space; visitors should have ample room to interact not just with art, but with each other. Amenities including selective and thoughtful retail, dining, and performance spaces could also help the museum become an integral part of Helsinki's cultural life.

The Guggenheim Helsinki might occasionally acquire work, but would not make a permanent collection a central part of its mission. Rather, the museum would build on Helsinki's seasonal festival tradition by hosting several major exhibitions each year, along with several smaller, nontraditional, non-object-based exhibitions or performances. In this respect, the new museum would develop the work of the Helsinki Art Museum's exhibition division and the experimental, artist-oriented approach of the Kluuvi Gallery. Innovative uses of technology would play a key role in the museum's exhibition philosophy and would be instrumental in the visitor experience.

<sup>1</sup> In 2010 the Board of the Helsinki City Art Museum, as it was then known, decided that further analysis was needed regarding the possibility of consolidating into a single venue. In fact, consolidation was listed as a strategic long-term objective for the museum. Minutes of the Helsinki City Art Museum Board Meeting, 23.3.2010. Motion (Pöytäkirja 23.3.2010, p. 5, motion § 22) and appendix to the motion in the agenda (Esityslista 23.3.2010, p. 17).



### **Mutual Appeal to City of Helsinki and Guggenheim Foundation**

Since a Guggenheim Helsinki would have a different profile than other Finnish museums, it is unlikely that a new institution would compete with existing museums. Instead, since the Guggenheim Helsinki would be likely to increase cultural tourism, other museums could experience overall growth in their attendance. Finland's fine arts gallery infrastructure is underdeveloped despite the region's dynamic artistic community, and these culture-seeking tourists could lead to the development and strengthening of galleries and venues for artists to display their work.

In addition to the financial benefits of a Guggenheim Helsinki, numerous intangible benefits would be generated. The museum could help open up the visual arts scene in Helsinki and Finland, generate substantial positive publicity worldwide, attract international artists to live and work in Finland, improve the quality of life for Helsinki residents, and anchor the development of the Helsinki South Harbor area.

The Guggenheim Foundation's interests could also be served by a new museum in Helsinki. The Guggenheim would benefit from access to Finland's remarkable history in the fields of design and architecture. These disciplines have been somewhat underrepresented in the Guggenheim's collections and exhibitions program to date, but collaboration with Finnish professionals and institutions could quickly change that. A Guggenheim Helsinki would allow the Guggenheim Foundation to develop innovative design, art, and architecture exhibitions that could be presented at other Guggenheim museums as well as other international museums, thereby expanding the foundation's ability to reach broader audiences.

Some residents of other Nordic nations have expressed skepticism about Helsinki's status as an art destination, and persuading regional neighbors to take notice of Helsinki's burgeoning arts community may require some effort. This challenge, however, can also be viewed as an opportunity to increase regional tourism. Furthermore, Helsinki's location as a key point of arrival and departure for Asian air travel offers opportunities for increased access to Asian audiences. Helsinki's proximity to Russia is also an advantage, as Russian tourism to Finland has increased dramatically in recent years, and Russian tourists have demonstrated a keen interest in arts and culture-based travel. As a result, a Helsinki location presents enticing opportunities for the Guggenheim Foundation to access new audiences.

However, developing a new museum in Helsinki does present certain risks for the Guggenheim Foundation. The Foundation would have to devote significant staff attention to this new project while maintaining its customary high standards at all its existing museums. Furthermore, the Guggenheim Foundation will be staking a large part of its reputation on this project, and while early indications of its success are promising, this will be a large and complex venture. The purpose of this study is to accurately assess the project's risks and its potential benefits, and in this case the balance appears favorable.

## **As a cultural institution fundamentally based on the exchange of ideas and intellectual creativity, the Guggenheim understands Helsinki to be an ideal city to build the museum of today and the future**

### **Visitorship and Economic Impact Projections**

According to the Boston Consulting Group's projections, sustainable attendance at the Guggenheim Helsinki is expected to total 500,000 to 550,000 visitors per year, with a Conservative estimate of 430,000 visitors and an Optimistic estimate of 650,000 visitors. Examining the Midrange scenario, which is supported by the Helsinki Office of Urban Facts, approximately 300,000 of those visitors are expected to be Finnish, with 200,000–250,000 international visitors. Due to the close balance between domestic and foreign attendees, the museum should cater its exhibitions to a wide audience. The Guggenheim Helsinki must maintain its transnational approach while remaining sensitive to the local context. In this case, that means engaging with Finland's art, architecture and design traditions. Finnish architects and designers have been among the leading practitioners in their fields for over a century and, during the past several decades, Finnish artists have become part of an expanding transnational art community. Therefore, it would be most appropriate to include Finnish representatives in these fields in the rich roster of exhibitions drawn from artists and museums around the globe.

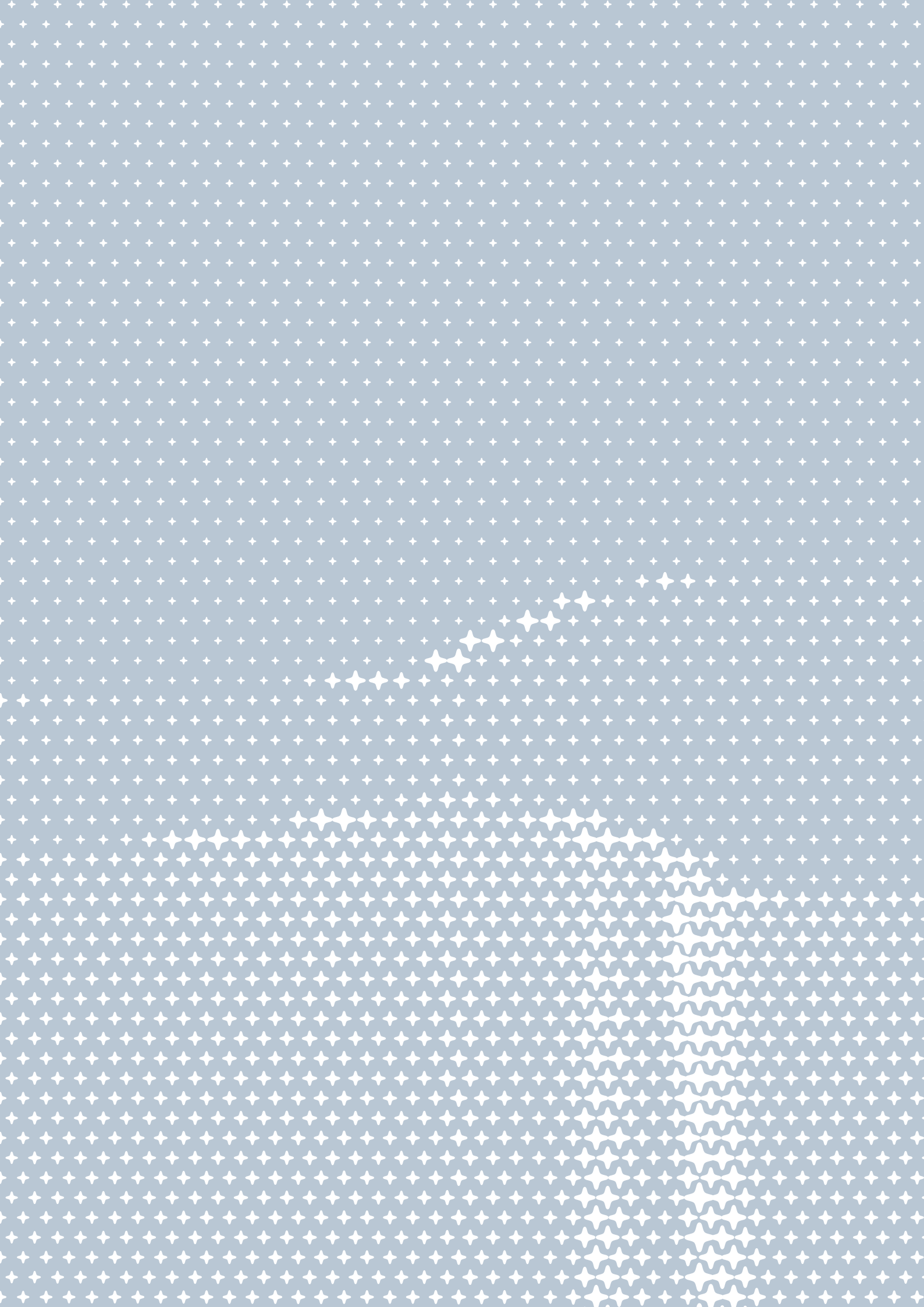
Museums usually require public funding to operate, and the Guggenheim Helsinki would be no exception. In the Midrange attendance scenario, the museum is expected to cost €14.5 million to operate each year. Revenue is estimated at €6.2 million, with an additional €1.5 million in income from museum shops, cafés, event space,

and other areas. The Guggenheim Helsinki is expected to have an annual funding gap of €6.8 million (not including €500,000 in real estate tax and land lease that the city would essentially be paying itself). It should be noted that, because Helsinki already spends a net of €4.3 million to operate the Helsinki Art Museum, some aspects of which would be subsumed by the Guggenheim Helsinki, the €6.8 million funding gap would require additional spending of approximately €3.7 million, not the full €6.8 million. This funding gap is not very sensitive to attendance fluctuations, meaning that even if attendance fell short of estimates, the financial situation would remain relatively unchanged. In the Conservative scenario, the funding gap would increase by €1 million annually, and in the Optimistic scenario, it would decrease by €1.3 million per year.

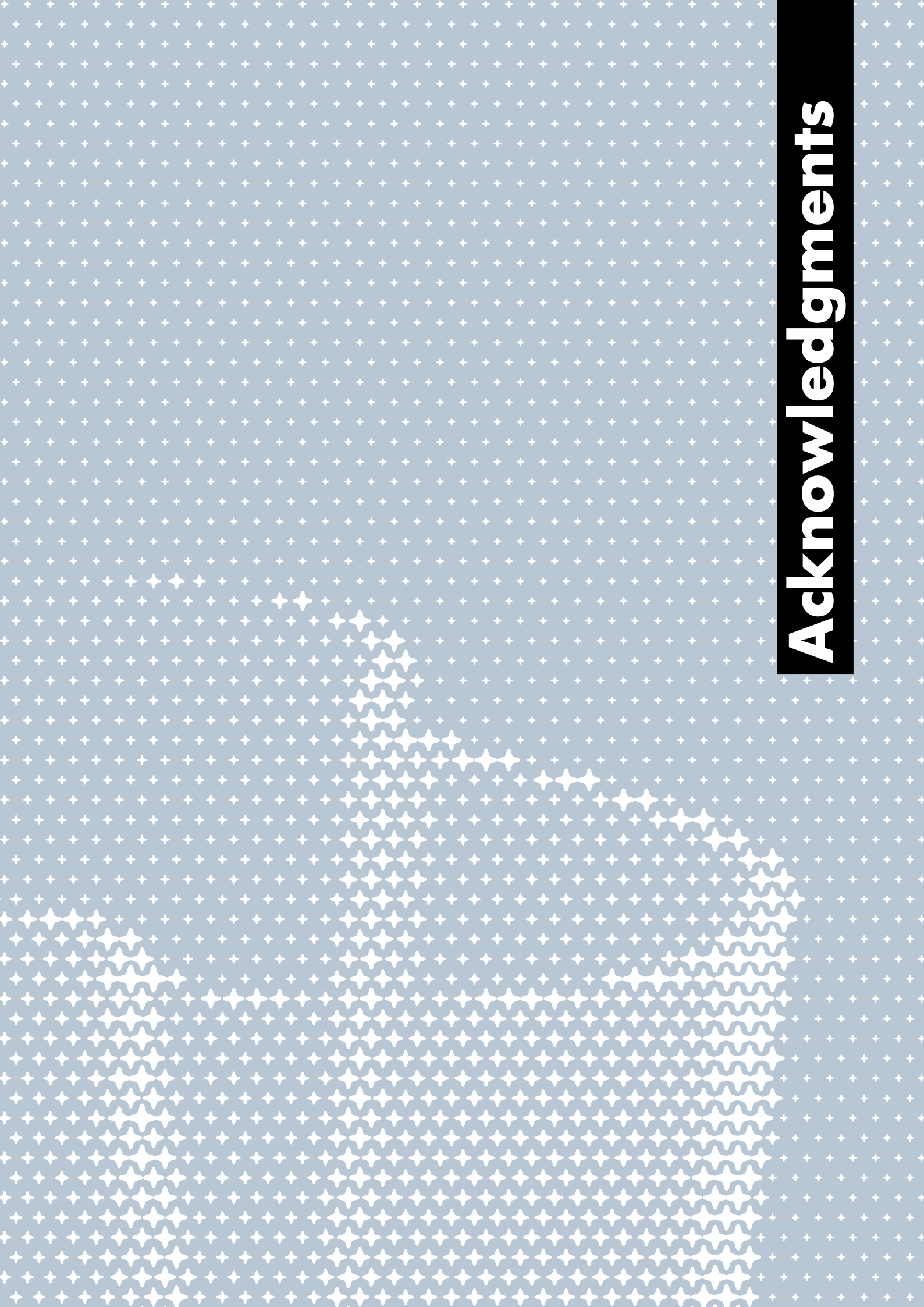
Of the 500,000 to 550,000 expected visitors, Helsinki would benefit from the influx of at least 65,000 entirely new foreign visits, 25,000 of which would come to Helsinki for the sole purpose of visiting the Guggenheim Helsinki. Other tourists would also extend their stays longer than they might otherwise have planned. Direct spending would lead to an economic impact totaling €10 million annually and supporting around 200 jobs. In the Midrange scenario, annual tax receipts would increase by approximately €700,000 in Helsinki and €4.4 million in Finland as a whole, largely due to VAT proceeds, which are collected only by the national government. The Guggenheim Helsinki's facility is expected to cost between €130 and €140 million to build, which would be a significant portion of Helsinki's €600 to €700 million annual investment budget. To cover part of the construction cost of the museum facility, which is likely to remain in the ownership of the City of Helsinki, the city could explore the possibility of seeking support from the national government. Because VAT revenues will cause the Finnish national government to realize more financial gains from the museum than the municipal government will, it seems advisable that Finland and Helsinki both contribute funds for museum construction. Regardless of funding sources, though, this is a sizable investment that might preclude some other projects, so the costs and benefits must be carefully considered by Finnish policymakers.

**The Concept and Development Study** identified an important and unfulfilled role in Helsinki's cultural landscape and delineated the ways in which a Guggenheim affiliate could help fill it. The predicted financial costs and benefits of such a museum have been rigorously quantified. Based on extensive consultations, a programmatic and exhibition philosophy for a Guggenheim Helsinki has been proposed. The Guggenheim study team has been thoroughly impressed by the professionalism, intelligence, creativity and commitment of its counterparts in Helsinki. Furthermore, the open and progressive culture of Helsinki and Finland offers a unique and compelling environment for creating a museum. As a cultural institution fundamentally based on the exchange of ideas and intellectual creativity, the Guggenheim understands Helsinki to be an ideal city to build the museum of today and the future. Based on its research and observations as presented in this study, the Guggenheim Foundation believes that a Guggenheim Helsinki would benefit the City of Helsinki.

The overarching purpose of the Helsinki Concept and Development Study was to introduce possibilities to the Solomon R. Guggenheim Foundation, the Guggenheim network of museums, and the City of Helsinki as represented by the City Council and the City Board. Having completed the study, the next phase of the process requires decision makers representing the respective parties to assess these possibilities and determine the next steps.



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