

The Handbook of the Percent for Art Principle in Finland

For Commissioners

Front cover image
Arabia Villas. Ark-House
Architects (2005).
Arabianranta, Helsinki.
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The Percent for Art principle

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

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

The Percent for Art project

The Percent for Art is a project funded by the Ministry of Education and Culture, and its partners in 2014 and 2015 were the following visual arts organisations: Artists' Association of Finland, the Finnish Association of Designers Ornamo, the Architecture Information Centre Finland and the Foundation for Environmental Art. The project was implemented in cooperation with the Arts Promotion Centre Finland.

The Percent for Art project aimed to implant the Percent for Art principle in construction culture and decision-making in Finland. To achieve this objective, the project produced information and material on the principle, was involved in lobbying and arranged training and other events for those commissioning art, specialists in built environment and artists. An art project was carried out in ten locations in Finland as part of an art expertise pilot project, and the project organised a total of 25 events and training sessions in 18 locations around Finland.

The Handbook of the Percent for Art Principle is the Percent for Art project's final report.



To the reader

The *Handbook of the Percent for Art Principle for Commissioners* is a practical handbook for all developers, such as municipal decision-makers, planners, architects and construction companies interested in art. The handbook explains the most common art funding and commissioning models in Finland.

The Percent for Art principle, i.e. the principle that part of the funds budgeted for a construction project are allocated to art, has experienced a resurgence in Finland in the last decade. New models for commissioning public art have also emerged. In this handbook, the Percent for Art principle is understood as something more than a political decision in principle because the different models draw from the same idea: the aim is to create better built environments through high-quality architecture, design and art.

Finnish people value having art as part of their everyday life. According to a survey conducted by the Percent for Art project, a total of 70% of Finns want to see works of art in everyday contexts such as residential areas, schools, daycare centres and workplaces. Public art is an egalitarian form of art; anyone is free to enjoy a work of art located in a park, for example. Easily accessible public art has strong political backing in present-day Finland.

This handbook is partly based on the Percent for Art project's *On the Road* events. These events organised in seven locations in Finland were designed to create a more extensive understanding of public art among built environment professionals. On the reverse side of this handbook, you can find the *Handbook of the Percent for Art Principle for Artists* which discusses public art processes from the point of view of an artist. The handbook for artists is based on the *Sinustako julkisen taiteen tekijä?* ("Could you produce public art?") training events organised by the Percent for Art project around Finland in 2014–2015.

We hope that this handbook will help you to understand the Percent for Art principle and inspires new art projects.

Finland, 26 November 2015
The Percent for Art project

Why commission art?

Public art is strongly supported by Finnish people. People value the artworks in their region and feel that art brings positive visibility to their built environment.

Finnish people want art in their everyday lives. According to a survey* conducted by the Percent for Art project, a total of 70% of Finns want to see works of art in everyday contexts such as residential areas, schools, libraries and workplaces. Up to 90% of Finns think that art is a source of positive experiences and 79% believe that art improves the appeal and safety of their environment. Finns are also prepared to pay to enjoy the benefits of art. The survey showed that 44% of respondents were prepared to pay more for an apartment if around 1% of the building costs was allocated to art.

Art is an intrinsic part of the Finnish built environment. Art can be present in buildings as individual works of art or integrated as part of the structures. Art can be located in spaces between buildings, on the street, in squares and in parks. Art can be public or private, but it is always an indication of appreciation towards the shared environment.

Art offers many benefits to its environment. Like good architecture, art improves the appeal and value of the location for its entire life cycle. Art can also attract positive attention to a project even at the planning and construction stages. The noise pollution and aesthetic impacts caused by a construction site can be balanced with temporary works of art. Local people are often so delighted by and grow so accustomed to temporary artworks that they want them to stay. Art helps to form a distinctive identity for a particular area, and works of art soon become local landmarks. Art in public or shared spaces is accessible to all people without the limitations of entrance fees or opening hours. Artworks can also bring media coverage to a construction project. Experiences of art projects by developers can be found on page 40 of this handbook.

Professional visual artists and designers are experts in their field. The rule that applies to structural, electrical and automation engineering is true for art projects as well: you get the best results by using professionals. Finnish visual artists and designers are highly educated professionals. Architects and artists make a natural team as their work equally relies on visual expression. There are resources available to help you choose the right artists. Especially for larger art projects, it is advisable to appoint a responsible art expert or coordinator. Artist databases showcase public art professionals, and associations of visual art can help with organising art competitions.

Finnish models for art commissions for built environments

Arts programme

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

1% of building costs to art

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

Obligation to commission art for new plot holders

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

Fund model

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

Arts programme

The arts programme means a plan drawn up for a region or location which defines how art will be incorporated into that region or location.

The arts programme is a plan on how art will be incorporated into the region or location and how the art will be funded. The arts programme also includes a plan on how the work between commissioners, developers, architects, specialist designers, artists and users will be coordinated.

The arts programme can be either normative or binding

Normative arts programme

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

Binding arts programme

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

The arts programme defines the targets of the art project or projects, the methods and principles for the acquisition of art, the principles for maintaining the art and who is responsible for the maintenance, for funding models and for other financial matters. The arts programme model is particularly suitable for extensive and long-term projects. The best way to carry out an arts programme is to involve an interdisciplinary working group and to have an art museum or another art specialist organisation making decisions for the acquisition of the artworks.

Examples of arts programmes

Examples of the use of arts programmes include Saaristokaupunki in Kuopio, the Vuores residential area in Tampere, Leinälä in Vantaa and Nikkilä in Sipoo.

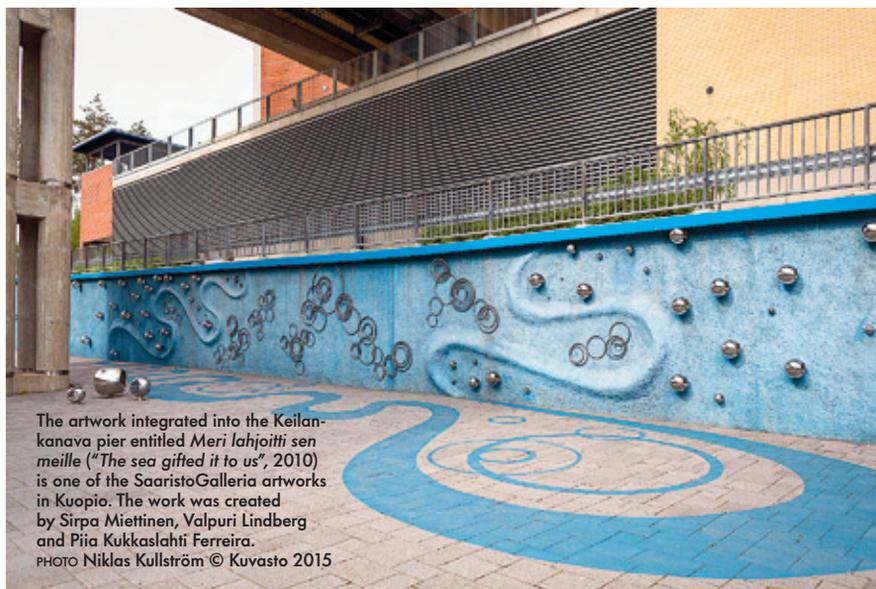
The art plan of Saaristokaupunki in Kuopio

A special art plan was drawn up for the Saaristokaupunki area in Kuopio which, at the time, represented a new model for carrying out art projects. The art plan was drawn up by the architect Heikki Lamusuo of the architecture, art and design studio Partanen & Lamusuo Ltd. The art plan was created as a general plan for culture and art for Saaristokaupunki to accompany the urban plan. Saaristokaupunki in Kuopio is an example of an entire new area developed with art as part of the plan from the very beginning.

SaaristoGalleria is a collection of public art in Saaristokaupunki. The art plan guided the selection of the works of art for SaaristoGalleria. SaaristoGalleria includes five works of art that have since become local landmarks. The works were selected through the SAGA art competition. Four of the works were chosen by a judging panel and one by a vote of the local people.

The SaaristoGalleria project was made possible by funding from the EU. The cost of organising the SAGA art competition totalled 1.2 million euros. The cost of the art was around 320,000 euros including competitions, fees related to the artwork, planning, construction and lighting. The rest of the project costs amounted to around 855,000 euros, including foundation work and surface structures. The project received roughly 600,000 euros in funding from the European Regional Development Fund (ERDF). This sum was used to fund the artworks. After these art subsidies for this project, the construction of the municipal infrastructure actually cost less than if no art had been incorporated. The ERDF funds were received for materials and to cover subcontractors' costs.

The Saaristokatu road links the Kuopio centre with Saaristokaupunki. Leo Kosonen, who acted as head of urban planning, described the planning process as exceptional. The road was not seen just as a straight main route from the centre to the suburb, but the planning took into consideration the scenery, the islands, the pedestrians and the cyclists. The road follows the islands' waterfront so no trees had to be removed and the islands were preserved for recreational use. The four bridges along the Saaristokatu road were named after locally relevant artists: *Ellen Thesleff*, *Fridolf Weurlander*, *Anton Lindfors* and *Unto Koistinen*.



The Vuores residential area, Tampere

The Vuores area arts programme in Tampere was drawn up by the visual artist Tuula Lehtinen and architect Lasse Kosunen of Frei Zimmer. In Vuores, an obligation to commission art is part of the terms of receiving a plot. This obligates the plot holder to include a piece of environmental art in their construction project. The obligation was not imposed on builders of single-family homes. The aim of the Vuores arts programme is to incorporate art and nature into the life of every Vuores resident.

The arts programme integrates art into construction. In Vuores, art has been integrated into the environment in many ways; for example, as part of noise barriers or other objects with practical functions. Another example is the artwork at the daycare centre which doubles as a climbing frame. The integration of art into the budget of the construction project is most successful when art is included in the plans from the very start.

The Vuores art projects are carried out in cooperation with Tampere Art Museum, the Vuores project and an art coordinator.

Temporary works of art

In addition to permanent artworks, temporary works of art were introduced in Vuores. These included art on the different structures of the construction site, such as fences. The purpose of the temporary works of art has been to camouflage the construction site and make it a more pleasant neighbour for those who had already moved into the area. Temporary artworks can also be part of land art or urban agriculture projects.

Quality control group

The plans made for Vuores lay out quality targets for the construction project. The Vuores area has a quality control group that supervises the meet-



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



ing of these targets and the quality of the works of art. The group includes a head of project, a building inspector, a project manager and a plot manager. The relevant construction companies, along with their planners, also take part in the group's meetings. The Vuores art coordinator provides the group with statements on artworks and their locations. The quality control group can also request statements on artworks from Tampere Art Museum.

Art coordinator

The art coordinator (also known as an art expert or art consultant) acts as a link between the artist, the architect and the developer. It is the art coordinator's responsibility to ensure that cooperation between the artist, the commissioner and the other key operators in the project runs smoothly. The art coordinator can also recommend certain artists and artwork plans.

Art coordinator services for the Vuores project are subject to competitive tendering in accordance with the Finnish Public Procurement Act. In 2013–2016, the Vuores art coordinator was Frei Zimmer. In 2009–2012, the art coordinator was Design Studio, WSP Finland. The responsibilities of the Vuores art coordinator also include maintaining the artist database.

The Nikkilä arts programme, Sipoo

The Nikkilä arts programme in Sipoo was completed in summer 2015 as one of the pilots in the Percent for Art project by the Foundation for Environmental Art. The municipal board approved the arts programme in November 2015.

The Nikkilä arts programme is a review of the relevant ideas, of organising efforts and of art funding. The programme helps to create art in Nikkilä in future as part of the development of this urban area. The programme was drawn up by the sculptor Marjukka Korhonen, and it was planned together with the different municipal administrative sectors and residents. The Nikkilä arts programme highlights the themes and stories relevant to the area and ties them together using art.

The Percent for Art principle in municipal construction projects

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

The Percent for Art model has been used in Finland since the 1960s. The art expertise needed is often provided by local art museums. The decision to follow the Percent for Art principle, either systematically or on a case-by-case basis, is usually taken by the local board or council. The municipality can choose to follow the Percent for Art principle in all of its construction projects or decide to implement it in an individual project, such as a school, a day care centre or a health centre.

Among the bigger Finnish towns and cities, the systematic approach has so far been adopted by Helsinki, Oulu and Hämeenlinna.

The Percent for Art acquisition process in Oulu

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

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

1 Putting together the Percent for Art team

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

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

A Percent for Art committee is put together for each upcoming art acquisition as early in the process as possible. The permanent members of the group are a representative of Oulun Tilakeskus and two representatives of the Museum and Science Centre Luuppi at the Oulu Museum of Art. Non-permanent members that change from project to project include the architect, possible specialist designers and a user representative who provides information on the future users of the building.

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

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

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

2 Choosing the artist

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

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

The Oulu Museum of Art makes an effort to make recommendations that represent a variety of different techniques and artists. Works have previously been commissioned from comics artists and graphic artists for example. Some of the artists have never produced public art before. One of the recommended artists is usually a local artist.

3 The artist receives the commission

Once chosen, the artist is contacted and information on the location, schedule and budget is provided. The artist is then sent a package of written ma-

Oulu visual arts committee

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

terial on the project and usually has around 1–2 weeks to decide whether to accept the commission or not.

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

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

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

4 Draft meeting

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

5 Producing the work

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

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

Oulu's five good practices

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



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



6 Installation and publication

When the artwork is completed, it is installed in its allocated place.

A publication ceremony is held for all new public works of art in Oulu, and all works are accompanied by a nameplate.

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

Further examples of the Percent for Art principle in municipal public construction projects

In Kokkola, the Percent for Art principle is applied by the municipal education and culture sector

The Percent for Art principle can be limited to a certain municipal sector. In 2012, the Kokkola Education and Culture Services decided to follow the Percent for Art principle in the construction and renovation projects under the sector, such as school projects. An interdisciplinary art acquisition committee chooses the right artist for each project.

In order to make the selection process easier, the Kokkola Education and Culture Services have established an artist database where artists can sign up.

The Imatra urban art committee steers and supports art acquisitions

In spring 2015, Imatra appointed an urban art committee to draw up guidelines and to steer and support the art selection processes and art acquisitions related to both renovation and construction projects. The committee acts as an expert body in urban environment-related development work and provides statements on the role of art in creating good urban environments. The committee consists of representatives of Imatra's municipal technical sector, of the Imatra Culture and Sports Services, of the Imatra Art Museum, of the Fine Arts programme of the Saimaa University of Applied Sciences, of the Etelä-Karjalan Taiteilijaseura (South Karelian artists' society), of the Niskan Vuoksi community association and of the local culture association Imitsi (an Imatra town centre association).

In summer 2015, the Imatra town board decided to follow the Percent for Art principle in the town's construction projects. The idea was sparked by the building of a new theatre in Imatra for which art specifically designed for this location would be commissioned.

The Imatra urban landscape programme also lists art as a special feature of the urban landscape.

Jan-Erik Andersson's *Mäkihyppäjän talo* ("The ski jumper's house", 2010) was acquired by Kuopio under the Percent for Art principle for the Lehtoniemi day care centre in Saaristokaupunki.
PHOTO Niklas Kullström

Obligation to commission art for new plot holders

Art can be funded and commissioned by making an obligation to commission art part of the terms of receiving a plot. Under this model, the decision in principle taken by a municipality or by a city to apply the Percent for Art principle is transferred to the developer. The model is not as extensive as the art plan model but, similarly to the art plan model, it obliges the developers to commit to incorporating art into their projects. In Finland, this model has been used in the residential areas of Arabianranta in Helsinki and Penttilänranta in Joensuu.

Arabianranta

The Arabianranta area in Helsinki demonstrates that the Percent for Art principle applied in the form of an obligation to commission art included in the terms of receiving a plot can, in the best circumstances, lead to the creation of an entire area known for its public art. Art has created a distinct character and identity for the area.

In addition to the art-commissioning obligation imposed on its own construction projects, the city of Helsinki also obliged the developers in Arabianranta to allocate 1–2% of their project costs to art. The obligation was included in the terms of receiving a plot.

Towards the end of the 1980s, Helsinki decided to extend its housing production to the undeveloped shore area. Arabianranta is built on old wasteland that was cleaned and reinforced by the city. The urban planning process started at the beginning of the 1990s. In 2000, construction work began and continued for almost 15 years.

Arabianranta was the first major project in Finland where art acquisition was already being considered when plans for the buildings were only being drafted. The works of art were produced in a cooperative effort by an architect, by a developer, by an art coordinator and by other designers. The art coordinator in Arabianranta was Doctor of Arts Tuula Isohanni.

Penttilänranta

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

In Penttilänranta, the new area is constructed on the lands of an old saw-mill by the river, right next to the town centre. The town of Joensuu bought

the land for one euro in 2008 along with a promise to redevelop the area. The town covers the cost of soil remediation and constructing public areas. In these areas, the town will apply the Percent for Art principle to art acquisition. The construction work in the area started in 2011 and is expected to go on for the next 25 years.

The PENTA committee was founded to support art acquisitions in Penttilänranta. The committee prepares the decisions related to art acquisitions and to locations of the works of art. The committee consists of the town's Director for Cultural Affairs, of the Penttilänranta project manager, of a planning architect and of representatives of the Joensuu art museum, of the Arts Promotion Centre Finland and of Joensuun Taiteilijaseura (the artist association in Joensuu). In addition to the PENTA committee, regional artist Hannu Aaltonen was employed by the town and by the Arts Promo-



tion Centre Finland to act as an art coordinator for the first few years of the Penttilänranta project. After his contract was over, the responsibilities of the art coordinator were transferred to the Joensuu art museum.

High-quality architecture and art bring added value to new areas

Art has a role in creating a distinctive identity for a new area and can even improve the area's appeal internationally. Helsinki and Joensuu, for example, have made very visible investments in art within their construction projects. Art is seen as something that both contributes to a sense of belonging and turns an area into a highly sought-after living environment and a significant destination for visitors wanting to see new residential architecture. Art investments also provide work opportunities for artists and highlight an area's positive attitudes towards art. The works of art are accessible to all, and they improve the appeal and safety of public areas.

In major art projects in new built environments, it is advisable to include an art expert or an art coordinator in the planning committee to assist the commissioner and the artist with responsibilities requiring art expertise. The art coordinator helps with contracts and practical matters and can recommend particular artists.

The Foundation for Environmental Art pilot: Rakennus Hassinen invitational competition

- A competition programme was created for Penttilänranta in Joensuu which other commissioners are free to use in their invitational competitions.

Artist database

- An artist database was established for the Penttilänranta project. Around 200 artists from all over Finland submitted their portfolios in this database. The database is freely available for any other project.
- Another open database called Taidepankki contains pictures of works by professional artists and is found on the Foundation for Environmental Art website.

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



Fund model

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

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

The fund model can be used to acquire bigger works more suitable for public areas instead of each housing company acquiring its own work of art. When using this model, it is advisable to discuss and agree well in advance on who will own and maintain the artworks.

The fund model is currently used in some major construction projects such as Kalasatama in Helsinki and the residential areas being built in Kangas in Jyväskylä and Länsiranta in Porvoo.

Kalasatama, Helsinki

By 2030, a residential area for around 20,000 people will be built in the Kalasatama area in Helsinki. The fund model is used to acquire art for the area. A total of 70% of the art to be acquired for the area will be permanent while 15% will be temporary and another 15% will be allocated to events. Art competitions will also be organised to acquire the right art for Kalasatama.

The Helsinki Art Museum will be responsible for the artworks and their maintenance as the works will become part of the museum's collection. The cultural events will be coordinated by the City of Helsinki Cultural Office.

Kangas industrial park, Jyväskylä

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

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

The service provider Kankaan palveluyhtiö Oy will employ an art coordinator and a cultural manager for the area. This service provider will own the works of art located in the area. The residents of the Kangas area will be involved in the process of creating the art and able to enjoy temporary artworks and performing arts, such as theatre, circus and cinema, in addition to more traditional works of art. The Kangas approach is based on the Cultural Planning model related to urban development and creative cities.



The first artworks created in the Kangas area in Jyväskylä are works of street art. Jukka Hakanen's work *Iso Pikkujätkä* ("Big little boy", 2014).
PHOTO Aino Salmi



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

Handwritten text in a cursive script, likely a list or index, on a dark background. The text is oriented vertically and includes names and locations such as:

- ...Pekala
- ...Sinnaka
- ...Matila
- ...Uusbyla
- ...Kapunnien
- ...Wald

The text is partially obscured by a diagonal line and is highly blurred.

Art in urban planning

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

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

All planning activities in Finland are regulated by the Land Use and Building Act, which determines different levels of responsibilities for planning. At the national level, the planning efforts concern planning of such structures as waterways, roads, railways, ports and power lines. The regional level controls land use between municipalities, and this covers the regional councils in charge of local master plans approved by the Ministry of the Environment. At the municipal level, each municipality is responsible for the detailed land use planning in its own area. The main forms of plans are the local master plan and the local detailed plan, the planning of which is monitored and controlled by the Ministry of the Environment and the ELY Centres.

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

Art can also be an important part of urban planning, and works of art can be integrated into infrastructure projects such as roads, squares and parks during the planning phase or at the start of the project. A detailed local plan can also include a proposal for an arts programme. A municipality and developers in the area can also agree on other ways to integrate art into construction projects. An arts specialist must be involved in setting up an arts programme for a planning and construction project right from the start. Arts specialists facilitating the collaboration between designers and artists play an expert role in the project implementation; they can suggest locations for

works of art, introduce artists to relevant people and assist various parties in drawing up contracts and organising art competitions. The best way to integrate art into the entire planning process is to involve an arts coordinator or a specialist in the process. Art museums often take over the maintenance of works of art in their area.

In Finland, the works of art located in the built environment are usually financed by private funding. If a municipality owns land in a zoned area, art can be included in the plan, or there can be a separate arts programme, in which case the funding will be included in the costs of the individual construction projects in the area. There are many successful examples of this model in Finland. Many towns and cities have published art maps and brochures available at their tourist information offices and often arrange guided tours as well. As a result of these activities, there are “open living rooms” in a number of places, where people come to meet each other and events are organised; they encourage cultural activities and add to the general attractiveness of an area.

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



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

Arts expertise on offer

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

The best way to integrate art into planning and construction is to have an arts programme in place as early as possible in the process.

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

If the combined expertise in a municipality is not sufficient, or if insufficient resources or an insufficient schedule are a problem, a commissioner representing a public organisation, even an art museum, should seek arts expertise from a third party. Even though arts consultancy is a new and growing business in Finland, there are already a few companies and service providers operating in the sector. They offer their expertise to municipalities in the same way as other service providers. Arts specialists can be hired on the basis of the general guidelines concerning services requiring particular expertise as provided in the Finnish Act on Public Contracts.

For a private commissioner or developer, buying arts expertise from a consultant is a great means of availing this type of service. The specialist tasks can be adapted to each project and to each phase of the construction process to ensure that the art project is part of the planning and construction operations from start to end. The arts specialist brings added value to the project because they enable the commissioner and the artist to focus on their work by coordinating the various processes and by taking charge



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

of issues such as documentation, contracts, permissions and communication between the parties.

If a project does not have an arts specialist, the artist must have proven solid experience and skills.

A vast amount of expertise and information has been gathered by local and nationwide arts organisations. The Arts Promotion Centre Finland and the provincial artists working within the organisation offer information about art projects accompanying construction projects, particularly if they are based on the Percent for Art principle. Another source of information is the Foundation for Environmental Art, whose website (www.ymparisto-taide.fi) features a database of professional artists, contact details of some commercial arts consultancies and instructions for tenders as well as a lot of information about other aspects of arts and construction.

Art and architectural competitions

The purpose of art competitions is to find new and surprising proposals for an art project. An art competition is a good way to get a project noticed and to stir up positive publicity. An art competition refers to a situation where two or more artists are asked to produce proposals for the same project at the same time.

Competitions in the arts sector are organised in cooperation with the Artists' Association of Finland or its member organisations. The Artists' Association of Finland has a set of rules for art competitions; these must be followed for professional artists to submit their proposals or to take part in judging the entries.

Architectural competitions apply the rules set by the Finnish Association of Architects (SAFA). Both SAFA and the Finnish Association of Designers Ornamo also offer competition-related services.

For more information:

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

The 2014 Housing Fair was held in the Äijälänranta area in Jyväskylä, and the works of art were commissioned through an invitation-only competition. Pekka Jylhä's *Puutarhurin taivas* ("Gardener's Heaven", below) was selected as the main work in the area. PHOTO Aino Salmi © Kuvasto 2015



Commissions of visual art and the Act on Public Contracts

The Finnish Act on Public Contracts (348/2007) aims to harmonise and improve procurement procedures. It applies to public contracts. If the commissioner is the state, a municipality or another public corporation, works of art may be procured through a public contract as referred to in the Act. Some of the key issues of the Act are the rules for competitive tendering for public contracts. A so-called direct award can be granted when, for artistic reasons or for reasons connected with the protection of exclusive rights, the contract may be awarded only to a particular supplier or contractor. In this case there is no need to publish a public notice, i.e. the acquisition does not require competitive bidding. A direct award is the normal form of contract for acquiring works of art. The Act on Public Contracts is applicable to the other aspects of a direct award. For example, the principles of equality and non-discriminatory treatment must be observed, and the contract is awarded to the most economically advantageous tender. The revisions to the Act on Public Contracts that will come into force in 2016 will simplify the procurement procedure.



Artist Elisa Lientola's
Alku ("Beginning")
won the competition
for the Rantareitti area.
PHOTO Aino Salmi

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

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



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

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

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

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

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

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

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

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

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

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

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

The development of the Percent for Art principle in Finland

The idea of the Percent for Art principle was first discussed in Finland in the 1930s. Around that time, Sweden introduced *enprocentsregel*, a recommendation to spend 1% of building costs on art. In the same decade, the Finnish Parliament agreed to recommend that, under certain conditions, 1% of building costs should be reserved for the “artistic decoration of the building”, but this did not materialise at the time due to the war and the subsequent shortage of resources.

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

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

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

New interest in the principle emerged in the 2000s and, in addition to public construction projects, has been followed on a larger scale in private construction renovation projects as well. The scope of the principle’s application is wider, more common and more diverse.

Most of the bigger cities are committed to the Percent for Art principle

The Finnish Foundation for Cultural Policy Research (Cupore) conducted a study of the application of the Percent for Art principle and of public art procurement models in the 20 largest cities in 2012. The report was used as a preliminary study for the Ministry of Education and Culture’s 2013 publication *Taidetta arkeen – ehdotus valtion keinoiksi edistää prosenttiperiaatetta osana julkista rakentamista*.

The report shows that Helsinki, Hämeenlinna and Oulu are the cities that systematically follow the Percent principle. Joensuu, Kotka, Kuopio, Mikkeli, Rovaniemi, Salo, Turku and Vaasa follow the principle to varying degrees, while Espoo applies it in large construction projects, even though a decision has not been taken. In their replies, Lahti, Lappeenranta and Kouvola indicated that they do not follow the principle at all. Jyväskylä, Pori, Seinäjoki and Tampere gave answers that were ambiguous.

Even though there are no comprehensive studies of compliance with the principle, it is apparent that municipalities are more willing to acquire artwork and that the principle is being applied more widely. Many new



Pia Hentunen's sculpture *Arjen helmiä* ("Pearls of everyday life", 2015) was part of the Percent for Art project and was funded by the Foundation for Environmental Art. The work aims to enhance the town centre's attractiveness. It also makes art more accessible to people and highlights the town's spirit by means of art. PHOTO Harri Rauhanummi © Kuvasto 2015

cities decided to follow the principle in the 2010s, and it has been discussed in even more cities. So-called art neighbourhoods have made an appearance in urban planning in Finland.

Decisions in principle, debate and willingness to invest in art

Some Finnish municipalities agreed on the application of the principle decades ago, but for some reason they have not followed it or have abandoned it for financial reasons. Many of these municipalities have recently re-adopted the principle or have at least had a debate on the subject. Iisalmi, Kokkola and Kuopio are among these towns, and Imatra and Kemiönsaari are towns that have recently introduced the principle into their operations.

There are also towns that have not approved the principle but still acquire art in a similar manner. These include Vantaa and Kotka, which has acquired a number of works for parks and other green areas. Kankaanpää is an example of a town that has made significant investments in art, with its Art Circle now featuring around 100 works of art, and Mänttä-Vilppula also exhibits art in a number of locations.

The Percent for Art principle has been widely debated. Cupore's report on the 20 largest cities showed that Lahti, Lappeenranta and Kouvola did not follow the principle in 2012, but the introduction of the principle has now been discussed in all of them. No formal decisions have been made, but there are clear signs that they are willing to adopt it. Riihimäki has not made a decision on the principle but its introduction is being promoted. Kerava

acquired a lot of artwork in the 1980s along a similar principle but, since the recession started, this practice has waned. Now the principle is being discussed again, and the town is aiming to readopt it. The introduction of the principle has been planned and prepared in Tampere, and the council will deal with it in 2016.

New models of implementing the Percent for Art principle

The “Percent for Art principle” term has been used to refer exclusively to public construction projects carried out by a municipality, e.g. schools, day care centres and hospitals, where 1% of the budget has been spent on art acquisitions. The scope of using art in construction expanded in the 2000s, and new financial and operational models for the application of the principle have emerged. These models and case studies are discussed on pages 7–23 of this publication.

The new models have also opened up new ways of funding art projects. If the obligation to acquire art is a condition for a conveyance, art acquisitions do not necessarily incur any costs to the municipality as the artwork is paid by the construction company. Ultimately, it is the residents of a building or an area, those who enjoy the art, who pay for the art. According to our survey (p. 52), a significant number of Finns would be happy to pay for art.

Below we discuss some case studies related to new ways of acquiring art, sites and funding models.

Arts programmes, planning, and arts areas

In 2015, an arts programme was compiled for Nikkilä in Sipoo, which covers plans for implementing and funding art projects in the area. Works of art are funded by bequests and by fees collected from new builds and based on the floor area as well as through the Percent for Art scheme. The programme is based on the cultural planning method in use in Nikkilä and was part of the village’s development policy process.

The arts programme in Länsiranta, Porvoo, aims to integrate art as part of urban planning. A foundation was set up for financing art acquisitions, and a steering committee supervises the implementation from a financial viewpoint. The arts programme decrees that the project has both a coordinator and a curator. The coordinator keeps all parties informed of the project’s progress and supervises the entire project, while the curator’s main task is to find suitable artists. The curator may be hired for a particular work of art or for a certain period of time.

Hospital projects

In 2014 and 2015, there were 14 arts programmes accompanying hospital construction projects that were either in progress or about to start.

The extension of the Turku University Hospital in 2012 applied the Percent for Art principle. The hospital acquired a collection of contemporary art, the

aim of which is to make the hospital more inviting to both patients and staff.

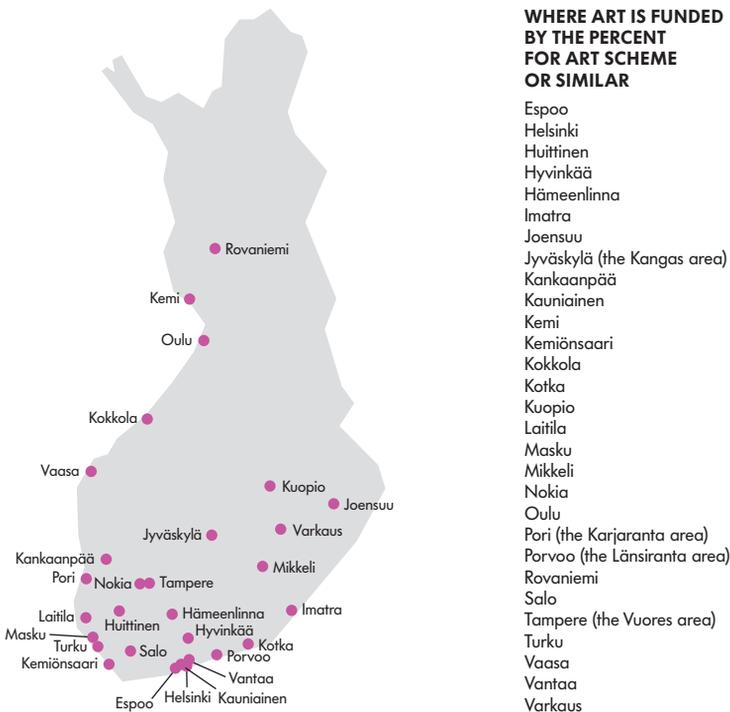
Art has been and will be acquired by numerous hospitals all over Finland. The South Karelia Social and Health Care District will spend a quarter of a million euros on art at its Central Hospital – slightly less than 1% of the building costs.

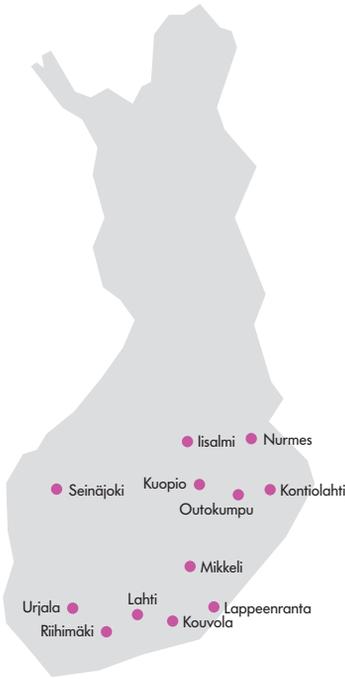
The Arts Promotion Centre Finland grants

The Arts Promotion Centre Finland (Taike) awarded grants to developers according to the Percent for Art principle in various parts of the country in 2014 and 2015. The provision of these grants aims to encourage project partners to include art acquisitions in the planning of buildings and environments as early as possible.

In 2014, grants were awarded to 16 developers across the country. The largest grant was given to the City of Kuopio for commissioning sculptor Villu Jaanisoo to produce artwork for the newly renovated theatre. Another major beneficiary was the 2016 Housing Fair area in Seinäjoki.

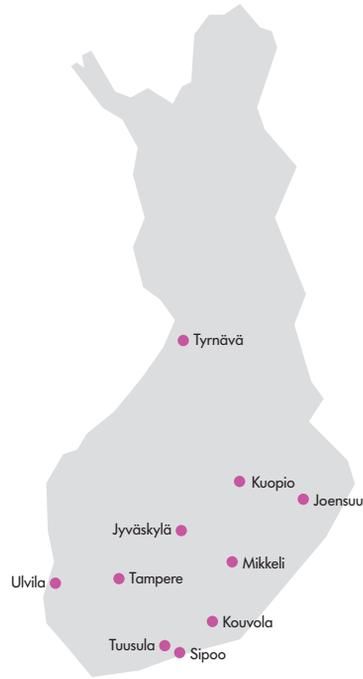
In 2015, grants were awarded to 13 developers across the country. The largest grants were awarded to Pirkanmaa Hospital District and to the town of Outokumpu.





**CITIES AND MUNICIPALITIES
WHERE ART PROJECTS
HAVE BEEN CARRIED OUT
WITH TAIKE FUNDING**

- Iisalmi
- Kontiolahti
- Kouvola
- Kuopio
- Lahti
- Lappeenranta
- Mikkeli
- Nurmes
- Outokumpu
- Riihimäki
- Seinäjoki
- Urjala

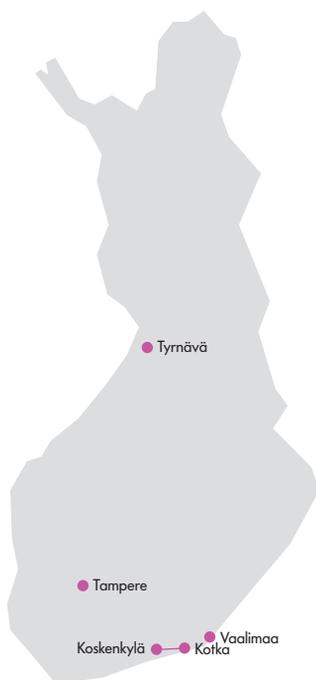


**WHERE THE FOUNDATION FOR
ENVIRONMENTAL ART PILOT PROJECTS
TO PROMOTE THE PERCENT PRINCIPLE
ARE LOCATED**

- Joensuu
- Jyväskylä
- Kouvola
- Kuopio
- Mikkeli
- Sipoo
- Tampere
- Tuusula
- Tyrnävä
- Ulvila

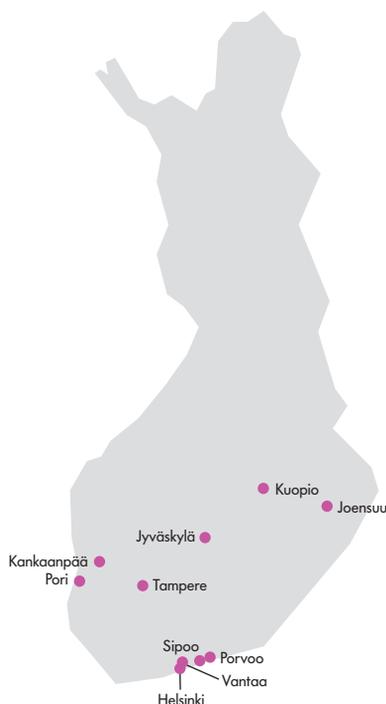
Thanks to the Taike grants, it has been possible to introduce the Percent for Art principle to both small and large municipalities. Individual art projects have been carried out with the grants even if municipalities have not taken any formal decisions on the implementation of the principle. The aim is to commit developers to the principle.

Promoting the Percent for Art principle was part of the job description of ten provincial artists in 2014 and 2015, and this will remain one of the key areas of focus for the Arts Promotion Centre Finland in the next few years.



EXAMPLES OF INDIVIDUAL INFRASTRUCTURE PROJECTS APPLYING THE PRINCIPLE

- The Rantaväylä tunnel in Tampere
- A monument to commemorate Finland's 100 years of independence at the Vaalimaa roundabout
- The Tyrnävä roundabout
- The E18 motorway between Kotka and Koskenkylä



COMPLETED AND PLANNED ART NEIGHBOURHOODS IN FINLAND

- Helsinki, Arabianranta
- Helsinki, Kalasatama
- Helsinki, Toukoranta
- Joensuu, Penttilänranta
- Jyväskylä, Kangas
- Kankaanpää Art Circle
- Kuopio, SaaristoGalleria
- Pori, Karjaranta
- Porvoo, Länsiranta
- Sipoo, Nikkilä
- Tampere, Vuores
- Vantaa, Leinelä
- Vantaa, Kivistö

The Percent for Art principle is eagerly followed in Southwest Finland

When considering the implementation of the principle in various regions, Southwest Finland stands out among other regions. The Taideaalto project was in operation in 2010 and 2011 with the aim of promoting the principle in the region. The promotional efforts have continued and even the smaller municipalities in the region, such as Laitila and Masku, have appeared to be willing to acquire works of art according to the principle. In Turku, the principle has been followed in projects such as the new Turku City Library in 2007, and subsequently in new school and day care centre projects in particular.

Art in building projects – experiences

Laura Uimonen

Background to the survey

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

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

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

The survey consisted of statements (e.g. “art raises the value of a property or a residential area”), with answers to be given on a scale from “strongly agree” to “strongly disagree”. The format of the questionnaire and some of the questions were the same as in the survey that explored Finns’ views on art in public spaces (*Kansalaisten käsityksiä taiteesta osana arkiympäristöä ja julkisia tiloja*, 2014) conducted by TNS Gallup. The statements aimed to provide various partners with information about the views gathered during art projects. The survey studied the respondents’ opinions about the statements and also aimed to identify the questions that would need to be focused on in future projects and the elements in which people would need more information and training. Private-sector partners in particular (57%)

said that the survey provided new information and ideas and that they feel as though they need more information about art projects. The respondents were given the opportunity to speak about their own reference projects and best practices, and this was done by 54 respondents.

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

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

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

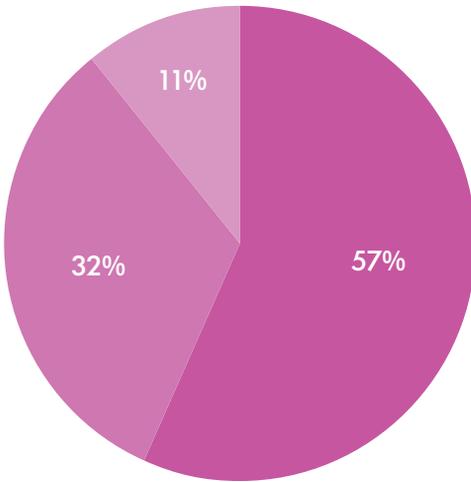
Art's monetary value is often determined over a long period of time. According to professor Janne Pihlajaniemi's recent study, Art Nouveau with its rich variety of sculptures is the most valued architectural style in terms of apartment prices. The style created by architects and artists in close collaboration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

Does art boost property prices?

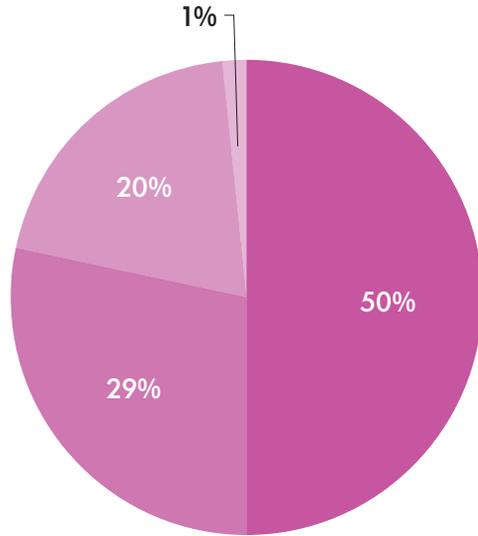
Can art attract new residents, businesses or visitors to an area?

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

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



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



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

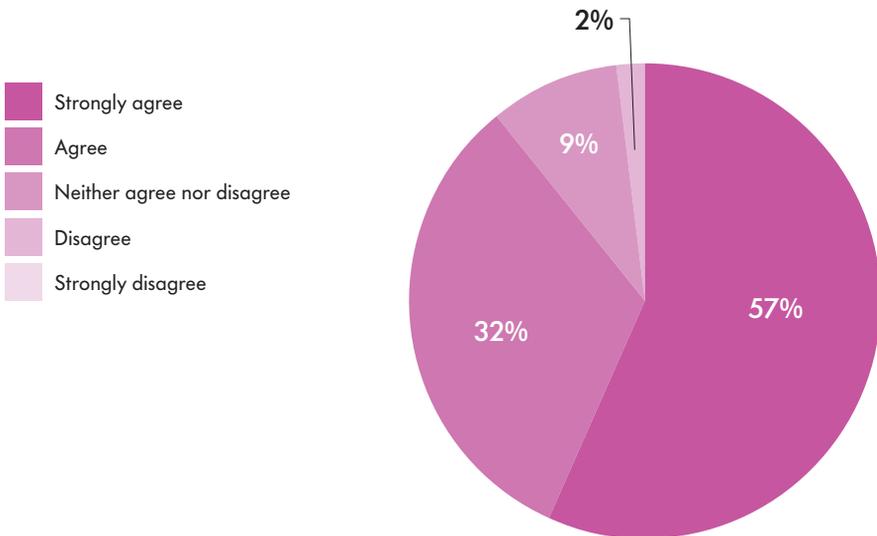
More than 80% of the respondents said that customer feedback relating to art has been positive, and 60% of customers would like to see more works of art. The replies support the results of earlier studies of art’s ability to raise the prestige of an area. Half of the respondents said that they had consulted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

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

The costs of an art project consist of various items: the art competition that may be organised, hiring an art expert and the artist’s fees as well as costs relating to the work itself, such as foundation, installation, lighting and shipping. The total cost related to art is lower if the art project is started during the construction project instead of acquiring the artwork for a completed build-

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

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



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

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

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

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

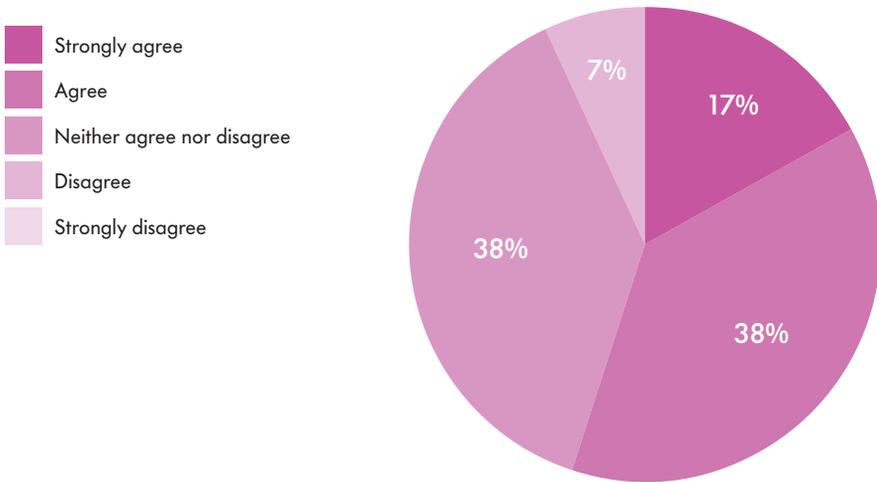
Tuli ja Sade ("Fire and Rain"), the ventilation pipes for the new tunnel in Tampere based on Jan-Erik Andersson's winning proposal, are a project that gives an idea of the scope of collaboration in an art project. The tunnel project was commissioned and constructed by an alliance of five partners, and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

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

Zoning

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

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



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

Commissioners and developers

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

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

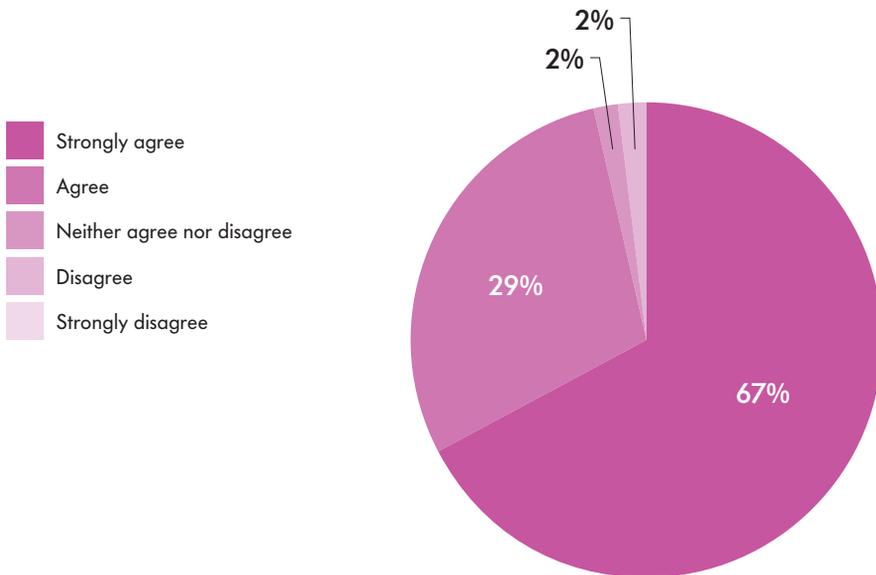
The survey highlighted, though, the fact that it is commissioners who need more information and expertise in order to launch art projects. 84% of the respondents said that commissioners need support from an art consultant or provincial artist in the implementation of an art project, and according to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

Artists, art consultants and working groups

A majority of the respondents rated artists' skills as good. Artists were considered professionals and their artwork of high quality. Respondents said

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

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



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

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

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

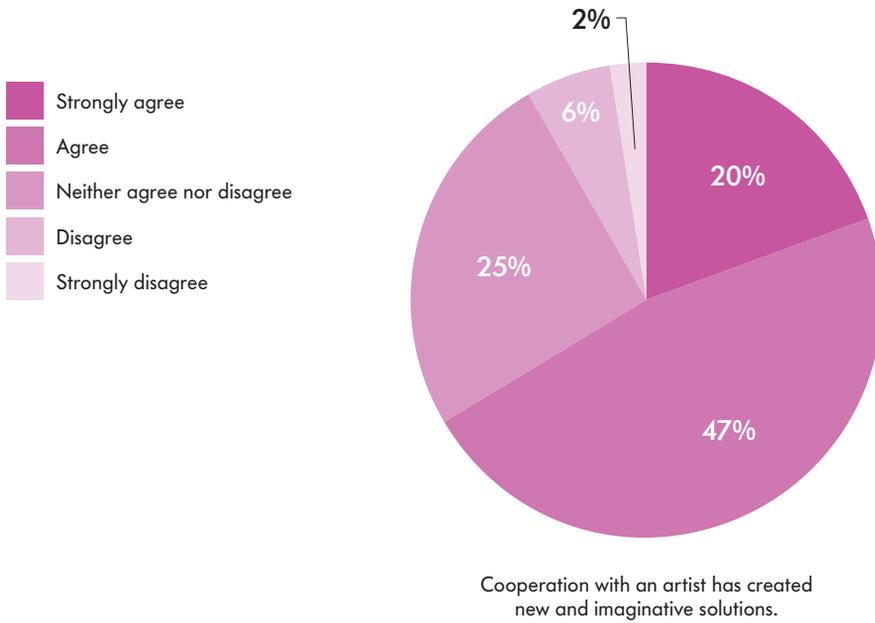
Designers

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

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

Contractors, site supervision and maintenance

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



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

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

Goals achieved

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

Possible goals for the future

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

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

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

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

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

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

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

In the 2000s, efforts to promote public art have mainly focused on offering training to professionals involved in projects. According to the survey, there is need to provide more training to commissioners. This is partly a question of communication since a lot of information is specifically produced for commissioners. Training should be directed to municipalities because the survey found

that their representatives are not as familiar with art project practices, reference sites, art consultants and the Taide rakennushankkeessa manual (2014) as those in private companies.

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

Further studies on art's economic impacts are required

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

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

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

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Appendix

Opportunities and partners

Basic education in construction, educational institutions in the sector

KiinKo Real Estate Education

The Finnish Real Estate Management Federation

Pilot project participants to share their best practices

Reference sites discussed in the survey

Art programme in Länsiranta, Porvoo
Frei Zimmer as a consultant.

Kankaanpää's Art Circle and the Percent for Art project at the school.

The Kangas area development project, Jyväskylä.

Isokylä community centre, Lucina Hagman school, Ulkometsä day care centre in Kokkola. http://www.kokkola.fi/palvelut/opetus_ ja_kasvatus/perusopetus/luokat_1_9_fi/isokylan_koulu/isokylan_monitoimitalo/fi_FI/monitoimitalon_suunnittelu/

Vuores. <https://vuores.fi/vuores/taide>

Hämeenkyrö, Eco art project
Hämeenkyrö community centre, A leader project.
Osmo Rauhala creates a work of art for the community centre

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Uimonen, Laura 2010. *Taidetta suunnitteluun. Taidehankkeet ja taidetoiveet suomalaisessa kaupunkisuunnittelussa.* Aalto University. Dissertation. <https://shop.aalto.fi/media/attachments/c6223/Uimonen.pdf>

Artwork in Vuores. <https://vuores.fi/vuores/taide>

Residents' event that inspired numerous culture-related ideas
<https://vuores.fi/ajankohtaista/uutiset/180-asukas-iltapoiki-runsaasti-kulttuuri-ideoita> 12/2/2014

<https://www.mediaperheivoa.fi/node/732>

Simpukka day care centre, Iisalmi,
artist Kaarina Kaikkonen.

Haapajärvi school, Haapajärvi.

Seinäjäki, hospital extension and Pruukinranta Housing Fair area in 2016, the artist database in Pruukinranta. <https://www.seinajoki.fi/kulttuurijalikiunta/kulttuuripalvelut/seinajoentaidehalli/taidepankki.html>

Outokumpu, Kumpu school. <http://www.karjalainen.fi/uutiset/uutis-alueet/kulttuuri/item/81929-kummun-kouluntaidehankintoihin-50-000-euroa>

Riihimäki art projects. <http://www.riihimaki.fi/taidetta-uuteen-harjoitusjaahalliin/>

Oulu % artwork. http://prosenttitaide.ouka.fi/tietoa/prosenttitaide_oulussa.php

Vantaa Kivistö, Puuhakivi residential buildings
Spiraali ("Spiral") by Pertti Metsälampi, YIT
<http://www.mynewsdesk.com/fi/yit/news/spiraali-valaisee-ja-johdattaa-luontoon-vantaankivistoessa-108230>

Lahti, Merrasjärvi area art concept competition, YIT
<http://www.mynewsdesk.com/fi/yit/pressreleases/taidekonseptikilpailu-lahden-merrasjarventahtikylaestae-1135950>

Frei Zimmer <http://freizimmer.fi/voitto-lahden-merrasjarven-taidekonseptikilpailussa/>

Survey: Finns want to see art in their everyday environment

In autumn 2014, TNS Gallup conducted a survey commissioned by the Percent for Art project to find out how Finns feel about art in their everyday environments. 1,004 Finns, a representative sample of the population aged between 15 and 79, answered the questions via telephone interview.

The interviewed Finns showed a great deal of support for public art. 70% of the respondents said they wanted to see art in their everyday environments, such as residential areas, workplaces and schools.

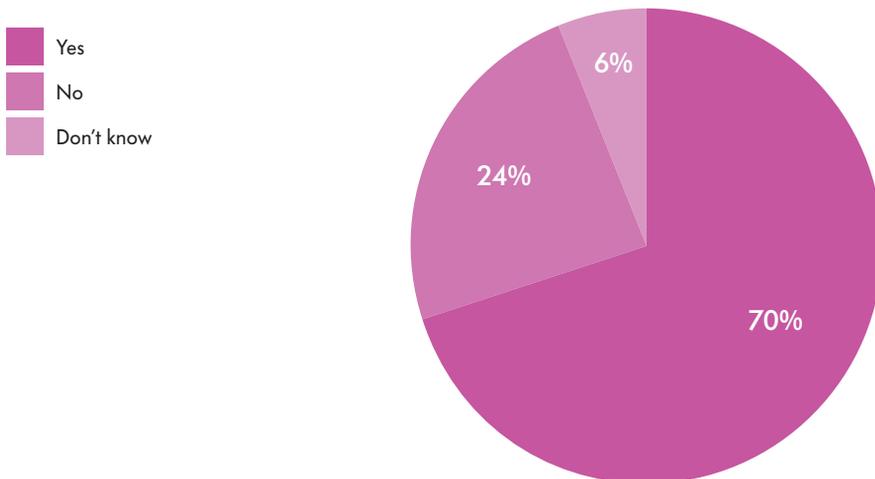
The respondents rather unanimously agreed on the importance of art, regardless of their age or place of residence. Residents in the Helsinki area were most positive with 77% wanting to see art in their everyday environments. Differences between regions are quite small as even in the areas with the most negative attitudes in eastern and northern Finland, 65% of the respondents were in favour of the idea. Women's attitudes were more positive (77%) than men's (62%). The 25–34 age group was the most positive with 74% of these respondents indicating that they want to see art in their everyday environments.

71% of the respondents believe that art increases the value of a residential area or property. Nearly half (44%) would also be prepared to pay a little more for an owner-occupied apartment if around 1% of its building costs were spent on art.

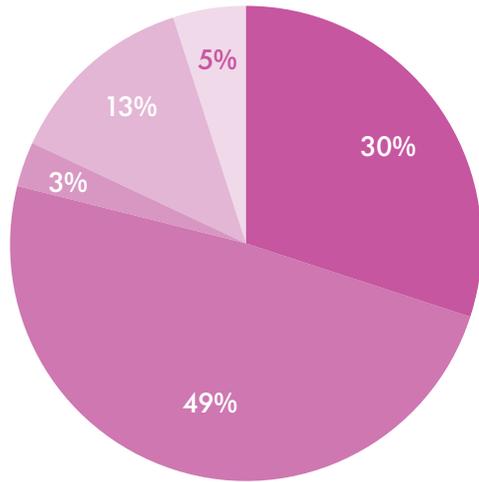
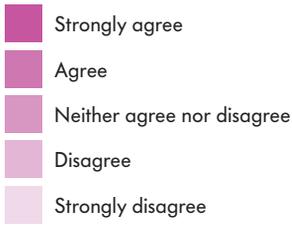
Kansalaisten käsityksiä taiteesta osana arkiympäristöä ja julkisia tiloja.
(*'Finns' views on art as part of their everyday environments and public spaces'*)

TNS Gallup 2014. The study is available online (in Finnish) at:

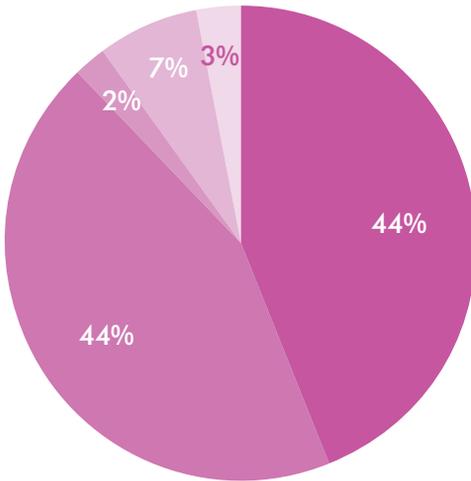
www.prosenttiperiaate.fi/tutkimukset



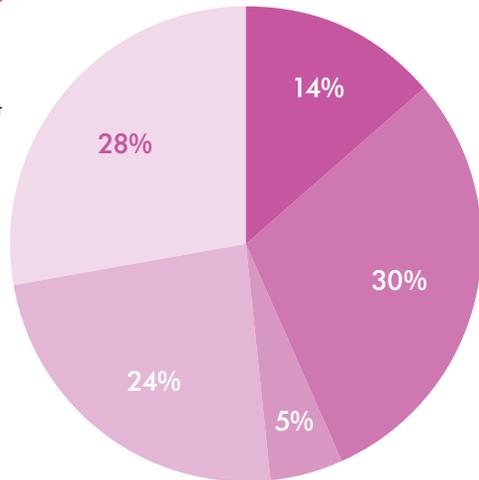
Would you like to see works of art in your everyday environments (residential area, place of work or study, library etc.) (%), n=1004



Art improves the attractiveness and safety of an area.



Art creates a stimulating environment for children to grow up in.



I would be prepared to pay a little more for an owner-occupied apartment if around 1% of its building costs were spent on art.



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