

THE HELSINKI CITY MUSEUM'S MUSEUM COLLECTIONS MANAGEMENT POLICY

2020–2024



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1. INTRODUCTION

**The Helsinki City Museum's vision:
Everyone has the opportunity
to fall in love with Helsinki.**

1.1. MUSEUM COLLECTIONS MANAGEMENT POLICY OBJECTIVES AND PURPOSE OF USE

The Helsinki City Museum's collection is unique, the only collection in the world focusing on the history of Helsinki. The aim of collections management is to maintain and strengthen the identity of Helsinki residents and their understanding of their cultural heritage, in interaction with them. The collections are a public information resource shared by the City Museum with residents and other interested parties.

The Museums Act (314/2019) requires museums receiving a state subsidy

- to have a collection and collections management policy
- to guarantee that the collection remains a museum collection even after the dissolution of the museum
- to make the collections accessible to museum users

The City Museum's status as a designated regional museum obligates the museum to engage in high-quality transparent collections management. The City Museum's collections management policy is defined in the Collections Management Policy document, which includes both the objectives and measures of collections management, and a summary of the history of the museum's collections. This Collections Management Policy extends to the year 2024.

Comprehensive, well documented and expertly managed collections are the foundation of the City Museum's operations. They enable the Museum to offer diverse and unique Helsinki experiences and products. The collections are common property of the City of Helsinki and its residents, enabling us to document the history and culture of the city, its residents and the City organisation. Our choices influence the way in which Helsinki is conveyed to museum clients and researchers now and in the future.

There are several challenges in the policy term, the key one being adopting the perspective of sustainability in collections management. Sustainability means taking ecological, financial and cultural sustainability into consideration. The perspectives of participation and diversity are integral parts of sustainable collections management, as is consideration for immaterial cultural heritage in collecting and the modification of collections. The most important goals for the next few years include:

- Diversity and cultural accessibility of collections, with the aim of understanding one's roots and the richness and diversity of Helsinki's cultural heritage, including its conflicts and interruptions. The collections must provide future generations of Helsinki residents with material to identify their personal story. This does not apply to new accessioning only. The stories and meanings of existing collections must also be studied from the perspective of diversity.
- More opportunities for residents to participate in the accessioning and management of their cultural heritage.
- Deepening and expanding voluntary work in all parts of the collection, and investing in its continuity.
- Visibility of the collections and collections management in the social media.
- As the designated regional museum, coordination of collection policy cooperation between museums.
- Publishing of collection information in the Europeana service.
- Deployment and efficient utilisation of a new collections management system.
- Move of the collection centre in Hyrylä.
- Impacts of the introduction of Microsoft Teams and the division's disk drive reform on archiving of collections management documents.

1.2. STAGES OF THE COLLECTIONS MANAGEMENT POLICY PROCESS AT THE HELSINKI CITY MUSEUM

Work on collections strategy at the City Museum began in 2001. The outcomes include a history of the collections for 1906–2002, and in 2003, a collections strategy for the period 2003–2006, including a description of the collections and collection processes of that time. During the strategy period, the City Museum received new collection centres in Malmi, Honkanummi and Hyrylä, and the positions of two Senior Museum Technicians and one Image Processor.

The next strategy document, the *Collections Policy Programme*, covered the years 2007–2012. The new objectives in it were the definition of the core collection and the introduction of the collection classification system. These objectives were also recorded in the document for the years 2012–2018. The tool used is inventorying, which has become an established part of collections management, and which still continues in the 2020s. Inventories are an integral part of the City Museum's dynamic view of the collections. The thought process was sharpened further in the deaccessioning project, implemented in 2014–2015. The City Museum participated in the project together with City of Tampere museums, the Museum of Technology, Helsinki Art Museum HAM, Tampere Art Museum and the Aboa Vetus & Ars Nova Museum. Inventorying is explained in more detail in chapter 6.1.2.

The goals recorded in the previous documents included better accessibility of collections and more opportunities for Helsinki residents to participate in the accessioning and management of collections. A lot has happened since, particularly in the photograph collection. The archive collection, artefact collection, art collection and photograph collection have been opened for public use in the national Finna search service, and the photograph collection can be browsed through the Museum's own [Helsinkiphotos.fi](https://helsinkiphotos.fi) service. In addition, voluntary activities called 'Kuvaussakki' ('Photographing bunch') and 'Kuvakummit' ('Photo godparents') have been launched in the photograph collection.

The most significant individual change that has influenced collections management after 2014 is the centralisation of collections in the shared collection centre in Turva-laakso, Vantaa, together with Helsinki Art Museum HAM.

1.3. PARTICIPATION AND COLLECTIONS MANAGEMENT POLICY

The 2019 update included the experiment of giving the residents the opportunity to participate in preparing the collections management policy. It soon became clear that the collections management policy is a professional tool difficult to prepare through participatory methods. The general public is, however, interested in accessioning the collections and participating in collections management as well, provided that suitable methods for this are found. More experience was collected through pilot projects, implemented in 2019 and 2020. The pilot projects are presented as sidebar texts in this Collections Management Policy document. The series of collections management policy workshops, organised within the framework of regional museum work, proved extremely useful. In the workshops, the City Museum's curators initiated debate and commented on the participating museums' documents.

KOHTAUS RY

In autumn 2019, the City Museum conducted a collections management experiment with young adults. The project partner was Kohtaus ry, a civic action organisation active in the city districts of Vallila and Malmi, which focuses on countering loneliness and social exclusion among young residents. The organisation's activities are in line with the focus areas and objectives of the Museum's collections management policy.

The project compiled a group of young adults to photograph the city based on themes of their own choosing. The selected themes included: My City, Treasures, Darkness/light/shadows, Silence and Community spirit. The pictures taken were uploaded to the Flickr photo-sharing service, where the participants had their own private group.

The project was expressly a low threshold activity open for everyone interested in it. The City Museum participated in the discussion and guidance in Flickr and organised four workshops. At the end of the project, an exhibition was compiled of the photos on Kohtaus premises, and the Museum received a number of photos for its collections.

Kallio Block Party concert stage and audience in summer 2019.
The photo was displayed in the exhibition produced with Kohtaus ry.
PHOTO: LIISA KAHELIN





2. HELSINKI CITY MUSEUM'S COLLECTION MISSION

2.1. THE GOALS OF THE CITY MUSEUM'S WORK

In 2017, the City of Helsinki organisation was reorganised into four divisions. The City Museum is part of the Culture and Leisure Division, which comprises four divisions: culture, library, sports and youth. The division's plans and policies steer the Museum's work and its collection mission. The Culture and Leisure Division's rules of procedure state the following about the Museum's collection mission:

The City Museum is responsible for museum services in the city and the cultural history collection as well as nurturing of the cultural environment./.../In accordance with the requirements of the Museums Act, the City of Helsinki is responsible for guaranteeing that the collections of museums remain museum collections, managed by a legally competent, private or public operator tasked with organising the work of museums, even if the City of Helsinki gives up the maintenance of museums./.../



The forecourt of Helsinki Central Library Oodi, emptied by the coronavirus pandemic, in April 2020.

PHOTO: YEHA EWEIS

[The cultural heritage] unit is responsible for the City's cultural history collection, collections management and collections management policy as well as the collections management system and collections logistics.

The Division's plans are based on Helsinki City Strategy, prepared for each City Council term. The vision for the 2017–2021 Strategy period is 'The most functional city in the world'. <http://helmi.hel.fi/strategiajatalous/kaupunkistrategia/Sivut/default.aspx>

Both the Helsinki City Strategy and the Division's plans aim at a living city which encourages residents to participate. The plans include a strong empowering element. These goals are in line with the current goals of both the museum sector and the City Museum.

The City Museum's collection mission is guided not only by Helsinki City Strategy and the Division's goals, but also the Museum's mission statement and vision, and the focus areas and action plan based on them. The Museum's vision is: *Everyone has the opportunity to fall in love with Helsinki*. This is based on the City's values: resident orientation, ecological operations, fairness, equality, economic responsibility, safety, engagement, participation and business-friendliness. In addition, the City Museum's team building day in 2017 crystallised the key values of operations as follows:

- equality and multiple voices
- courage and inspiration
- presence and empathy
- openness and dynamism

The City Museum's vision includes three elements

- *Let's do it together!*: we produce and implement activities together with Helsinki residents, providing opportunities for and experiences of participation
- *We think about the client*: our operations are client-oriented
- *We strengthen diversity in Helsinki*: we offer a platform for content offering with multiple voices

The core areas and roles of the Museum's operations are:

- The Museum promotes information and understanding of Helsinki
- The Museum produces and shares contents, based on its collections and information resources, in diverse ways in exhibitions, publications and online, and in connection with events. The Museum's core competence is to record, manage and share cultural heritage.
- The Museum is a Helsinki experience
- The Museum offers a genuine Helsinki experience for both residents and visitors. In the Museum, visitors can experience the lives and stories of Helsinki residents.
- The Museum is a meeting venue
- Entrance to the flagship Museum and three other museums is free of charge. Abundant and thought-provoking content and programme offering attract people to arrive in person to share experiences with acquaintances, relatives and complete strangers as well.
- The Museum is a platform
- The Museum offers a platform for city residents and organisations' participation and activities, and works in cooperation in the residents' spontaneous activities in line with its set of values. Open data facilitates the sharing of digital collections and their use to meet the residents' individual needs.

All of this guides collections management and its relationship with residents. The City Museum was originally established to document changing Helsinki, and this basic task is still the starting point of collections management. The collected material describes the City of Helsinki as a cultural environment, its residents and their lives, and the organisation of the City of Helsinki. The collections describe the history of all Helsinki residents and, in addition to the ordinary and average, the unique, exceptional and marginal are recorded in the collections. City life and urban culture are the result of interaction between residents, the urban environment and events. Business operations and the third sector are also an integral part of urban life.

In the 2020s, the City Museum documents today's urban culture and residents' life in particular in order to record a representative sample of their history for the next generations.

However, the key in collections management in the 2020s is not what is collected but the way of doing it, that is, how platform thinking and encounters are facilitated in collections management. Collections become relevant in interaction with users. The Museum makes the collections accessible for clients as various products and at events, and not only researches the collections itself but also promotes their use for research purposes by other parties. During this policy period, the Museum will particularly promote the use of participatory methods in working with the public and further develop various methods to enable clients' participation in the accessioning and management of collections. For the photograph collection, digital accessibility and voluntary work are advanced and the development continues in all parts of the collections.

Collections management contributes to promoting collaboration between the Museum and its clients and strengthens diversity in Helsinki. The City Museum is

both a collective museum for the city as a whole and all its residents, and an actor in the community which strengthens local identity and cooperates for example with district associations. Both perspectives are evident in the collections' operating methods and content profiles.

2.2

THE COLLECTION MISSION IS REGULATED BY LAW, AGREEMENTS AND ROLES

The City Museum's collection mission is steered by law, regulations and international agreements. According to the Museums Act (314/2019), the purpose of the work of museums is

- storing and preserving cultural and natural heritage and art
- promoting and utilising research on materials and other contents
- promoting availability, accessibility and use of materials and information
- displaying cultural and natural heritage and art, and providing experiences
- public work, interaction and promoting teaching and education

The Act is in line with the International Council of Museums (ICOM) Code of Ethics for Museums. Other laws and regulations influencing the Museum's activities include the Archives Act and the Antiquities Act. The Finnish Heritage Agency's instructions govern the management of archaeological collections. The City Museum manages its collection mission within the framework of these regulations and agreements. Also *The Museum of Opportunities* - The Museum Policy Programme 2030 of the Ministry of Education and Culture, published in 2018, heavily emphasises the need for systematic collections management and collections as a resource for communities and the society as a whole.

The European Union's General Data Protection Regulation GDPR, which entered into force in 2018, has specified the processing and protection of personal data relating to cultural heritage and research materials. The national recommendation on data protection in the libraries, archives and museums sector, *Tietosuoja KAM-sektorilla*, prepared by the sector's legal team, was completed in 2019. https://musiikkiarkisto.fi/kam/wp-content/uploads/2019/05/Tietosuoja-KAM-sektorilla-v1_0.pdf. See chapter 6.1. in further detail. Management of the collections' information content.

Other laws important in terms of daily collections management include the Data Protection Act, Copyright Act and Copyright Decree. Legislation influences the accessibility of collections, primarily with regard to the material protected by copyright in the art and archive collection, by restricting the displaying of objects online. In addition, legislation influences for example the use of the Nikkilä hospital collection. Other legislation and agreements which influence the collecting, management and displaying of cultural heritage are listed in the Finnish Heritage Agency's publication on the overall architecture of museum collections management, *"Museoiden kokoelmahallinnan kokonaisarkkitehtuuri 1.0. Museoviraston ohjeita ja oppaita 2* (2013).

The City Museum's collection mission is determined by the agreement on the national division of labour in acquisitions and documentation (TAKO), concluded with the Finnish Heritage Agency in 2013. It provides the basis for the City Museum to restrict accessioning. The Museum's collection mission is also restricted by the collecting and documenting areas of national specialised museums. More detailed information about the division of tasks is included in chapter 5. Collecting, documenting and accessioning.

Advice, guidance and expert support provided in the role of a designated regional museum is part of the City Museum's collection mission, and for that purpose, the Museum receives an increased state subsidy.

REGIONAL COOPERATION IN COLLECTIONS MANAGEMENT POLICY

As the designated regional museum, the City Museum coordinates cooperation between the region's museums in collections management policy. In cooperation with professionally managed museums, this involves providing room for discussion and possibilities for exchange of ideas.

Joint collections management policy meetings originated from a survey of the museums' needs. The 2017 survey for professionally managed museums revealed the need to arrange mutual discussion events. Ten museums reported that they were updating their collections management policy and looked to the regional museum for guidance.

In winter 2018–2019, cooperation was tested by arranging three workshops and in between, independent online work. The participants uploaded the current version of their collections management policy in a shared online folder. All participants had access to each others' texts and could comment on them. Consequently, the texts were elaborated further in workshops. A total of 15 museums participated in the process.

Collections management professionals discussing topical collection issues.

PHOTO: EDITH LIGNELL 2018



3.

COLLECTIONS AND THEIR HISTORY

The Helsinki City Museum has extensive collections of significant cultural and historical value, accessioned since the City's Board of Antiquities was established in 1906. Some collections are national treasures of considerable value. In 2019, the collections comprise approximately 1.5 million museum objects, included in several collections:

- Artefact collection
- Photograph collection
- Art collection
- Collection of archives
- Collection of architectural components
- Archaeological collection
- Oral history and other oral and written material from contemporary collecting and survey responses
- Audiovisual materials
- Library collection

The origin of the collections is similar to that of many other city museums. In the late 19th century, the bourgeoisie and middle class in Europe generally achieved a status which gave rise to the need to build their identity through history. In Helsinki, this development resulted in the establishment of a Board of Antiquities in 1906. The Board's task was to document the rapid transformation of the city, but alongside that, proof and stories of the development and success of the city and its livelihoods, and the way of life of the bourgeoisie and the middle class in particular were accessioned in the collections. Many city museums' collections focus on this golden age of urban bourgeoisie, and it is well represented in the Helsinki City Museum's collections as well, both as artefacts and photographs.

In the 1970s at the latest, ideas of everyday history on one hand, and of the urban working class as an interesting and ideologically possible research subject on the other, became influential in ethnology and history. This has directed the accessioning of the City Museum's collections away from the inner city towards suburbs and the city's fringe areas. The aim has been to collect and document the perspectives of various social classes, and since the 1990s, the perspectives of everyday history and new cultural history have characterised accessioning. The collections' chronological focus extends from the late 19th century to the 1970s, and in international comparison, they contain an abundance of material related to contemporary history. Because of the Museum's origins, contemporary collecting has always played a key role in accessioning of the collections, and keeping up the tradition is considered important. However, non-mainstream phenomena have not been collected much.



Neon sign of Ajatar, ladies' outfitters, from 2008.

The origins of the collections and their contents were described in connection with preparing the collections strategy for 2001–2002, and it is available as a document; *History of the Helsinki City Museum's collections 1906–2002* (in Finnish).

The Collections Strategy 2003 document studies what the City Museum's collections actually tell about Helsinki and its residents, and whose stories the collections reflect.

The key finding was that the accessioning principles of collections have varied over time and that the Museum Director's influence on the formation of collections was strong until the 1990s, until responsibility was transferred to the units of the time, primarily the heads of departments and collection curators. Since the 2017 reform, the responsibility of collection teams has been emphasised. Since the late 1990s, the focus of active accessioning has been on contemporary collecting. For the photograph collection and the archive collection, contemporary collecting has played an important role ever since the establishment of the Board of Antiquities. Private donations are still highly significant.

3.1. ARTEFACT COLLECTION

The oldest parts of the artefact collection date back to the so-called town hall collection of 1787, initiated as aldermen Anders Byström and Petter Schwarz decided to salvage objects which had belonged to the city's cavalry unit. The collections include relatively few cultural-historical objects which date back to times before the 19th century, even though there are some objects from the 16th century onwards. The collections' chronological focus extends from the late 19th century to the 1970s, and that is why active accessioning resources have throughout the 2000s been targeted at contemporary phenomena. The emphasis of the collections still lies on middle-class and bourgeois private lives and housing, even though since the 1990s, the aim has been to determinedly collect and document the activities of the City of Helsinki and its agencies, such as daycare centres and hospitals. Simultaneously, the volume of accessioning has been restricted considerably and the goal has been to extend the regional focus from the inner city throughout Helsinki.

The City Museum's artefact collections also include collections of significant volume, originally collected by other parties, which all include not only artefacts but archive material and photographs as well:

- Helsinki City Transport collection
- The School Museum Association's collection, the so-called SCOLA collection
- Collection of the Nikkilä Hospital Museum and collection of work by patients
- Co-op Elanto's collection
- The Fire Museum's collection

Sundman Letter addressed to Commercial Counsellor Gösta Sundman in February 1887.

3.2. PHOTOGRAPH COLLECTION

The more than one million images in the photograph collection show mainly city views since the 1860s. The key focus areas are the transforming cityscape, documentation of buildings, City of Helsinki activities, Helsinki residents' sphere of life, housing, trade and industry, and events. The chronological focus is on the post-war period. Inner city street views are most represented in the collections.

Photographic material generated by the Museum's own photographers focuses on changes in the cityscape and documentation of buildings. In the 2010s, cinefilms by amateurs and video material created by the City of Helsinki organisation have been included in the collections.

Images documenting changes in the city are added to the collection. Accessioning focuses primarily on photographs of areas outside the inner city. In addition, thematic accessioning of collections involves photography and contemporary collecting projects, and collecting of photographs. Since 2018, photographs created in voluntary activities have also been added to the collection.

Portraits of unknown individuals, such as calling cards, will not be included in the photograph collection unless they have special cultural-historical value (technically or physically special, significantly completes the photographer's production or special by contents).

3.3. ART COLLECTION

The art collection, comprising paintings, drawings, graphic art and prints, sculptures and medals, approximately 6,000 works of art in total, is documentary by nature. It consists mainly of paintings, drawings, graphic art and prints, sculptures and medals relating to Helsinki, Helsinki residents and the identity of being from Helsinki. It focuses on the cityscape and its transformation, complementing the collections of photographs. The art collection's oldest works date back to the late 18th century, the pre-photography era. The collection also includes portraits of Helsinki residents. The art collection's chronological focus is in the 20th century, while one third of the collection dates back to the 19th century and some works of art



to the 18th century. The collection also includes, for example, drawings by school-children. One of the oldest parts of the collection, the bequest collection of lieutenant general Otto W. Furuholm from 1883, was transferred to the collection of Helsinki Art Museum HAM in 2015, because it contained old Russian, Polish, Italian and Dutch art and was not related to Helsinki.

3.4. ARCHIVE COLLECTION

The topics of the archive collection are in line with those of the other collections and chronologically it extends from the late 18th century to the present day. Helsinki's historical detailed plans and maps of plots were among the first documents to be included in the Museum's collections and they describe the construction of the city and the transformation of the cityscape. Construction drawings in the Museum's collections have mainly been received as private donations. The collection of posters describes the shared experiences and events of Helsinki residents as well as businesses and organisations based in Helsinki. Small printed items, pamphlets, postcards, letters, travel tickets, route maps, diplomas etc. describe the development and activities of the city and the private and public lives of residents. The archive collection contains some individual archives, such as those of the Sundman merchant family and Helsinki theatre house company Helsingin Teatteritaloyhtiö, which are among the oldest items accessioned by the Museum and have collection historical significance. These days, the Museum does not accept archives. The archive collection does not include administrative material.

3.5. COLLECTION OF ARCHITECTURAL COMPONENTS

The contents of the collection of architectural components focuses mainly on components preserved from buildings constructed in the period 1880–1920. By number, the largest groups of objects are tiled stoves, doors and wallpapers. In addition to these, entities larger than others include windows, gates, banisters, plaster ornaments and floor coverings. The collection also includes individual large architectural components such as the City Hall's original intermediate floor structures with plastered ceiling surfaces, a section of the Sompasaari folly and cast iron pillars and consoles from the Rikhardinkatu library. The collection also includes the interior of a pharmacy and a comprehensive collection of miniature models, comprising individual buildings and broader areas.

3.6. ARCHAEOLOGICAL COLLECTION

The Museum's own collection of archaeological objects comprises objects of various ages retrieved from the area of the city. Accessioning ended at the end of the 1980s, and the number of objects is relatively low. The oldest objects in the collection originate in the Stone Age. Present-day finds from official supervision (planning control) and excavations are catalogued using the Finnish Heritage Agency's KM numbers, as provided by law. The State owns the archaeological collection and the City Museum manages it. It consists almost exclusively of objects from the period of Helsinki being a city: Objects from various walks of life received from the excavations of Old Helsinki (1550–1640) and New Helsinki (1640–) and official supervision of excavations relating to construction projects.



Donation Curator Satu Savia receives a donation into the collection of art.

PHOTO: YEHI A EWEIS 2019

3.7. ORAL HISTORY AND AUDIOVISUAL MATERIALS

Over the decades, various oral and written bulletins, responses to surveys and interviews, for example relating to bread made by Co-op Elanto, have been recorded in the City Museum's collections. In accordance with the national area of responsibility in collection and documentation, the focus in the 2010s has been on the services provided by the city. The latest documentation projects include the daily work of home care (2018) and activities at the Tervlampi rehabilitation centre (2019). A large part of the older material has not been named and numbered, and not all material on reel-to-reel tapes has been examined to see if it is still usable. Since the 2000s, oral history material has been recorded in the collections management system, which includes a separate database for text, recordings and videos. Systematic digitisation and cataloguing of older oral history material would require significant additional resources.

Written research material on paper is a separate entity, organised in archiving folders by project and catalogued.

3.8. LIBRARY COLLECTION

The City Museum's library collections comprise mainly research literature relating to the museum profession, but there are also books classified as museum objects, the oldest dating back to the 18th century. The library's collections of books and magazines, and databases, serve as the Museum's reference library. The material is not available for borrowing, but the library provides an information service on city history.

PARTS OF THE COLLECTION CLASSIFIED AS NATIONAL HERITAGE

By request of the Finnish Heritage Agency, in 2011 the City Museum defined the parts of its collection classified as national heritage, based on the criteria laid down in the 1954 Hague Convention for the Protection of Cultural Property (Unesco). These include the core collection, comprising the so-called town hall collection of artefacts from the 18th and 19th century belonging to the City of Helsinki, approximately 300 artefacts selected from the later collection on city historical grounds, Helsinki art from the 19th century (incl. watercolours by C.L. Engel) and portraits of Helsinki residents, the oldest part of the poster collection from the 19th century to mid-

20th century and hand-drawn plot and detailed plan maps from the 18th and early 19th century. Due to Helsinki's status as the nation's capital, the photograph collectio includes negatives and photographs of events, persons, places and phenomena of national significance. National heritage collections include Helsinki photographs and negatives from the 1860s, photographer Signe Brander's negatives from the early 20th century, Simo and Eeva Rista's collection of negatives from 1970s Helsinki and the urban ethnographic picture and interview material of living in Helsinki in 1969–1975 and 2006–2007.

National heritage collections further include:

- the Pharmaceutical Association's collection of pharmacy items from the 18th and 19th century and the related book collection.
- Helsinki City Transport collection and public transport picture collection.
- Nikkilä Hospital collection of patients' work
- Senator Leo Mechelin's library and study

ACTION: During the collection management policy period, it must be established whether the Pharmaceutical Association's collection is still a national heritage collection.

Helsinki Market Square.
PHOTO: SIGNE BRANDER 1909



4. THE MUSEUM'S COLLECTION ORGANISATION AND RESOURCES

4.1. COLLECTION ORGANISATION

The City Museum is one of the Culture and Leisure Division's cultural services. The Museum has two units, the cultural heritage unit and the public service unit, and their duties are defined in the division's rules of procedure. The cultural heritage unit is responsible for the City's cultural history collection, collections management and collections management policy as well as the collections management system and collections logistics.

In the 2000s, accession, acquisitions for the collections, and loans have been delegated to the chief curators of collection teams and further to team meetings and collection curators. Decisions on deaccessioning are made by the head of the cultural heritage unit, the Head of research, on the basis of proposals by teams.

Helsinki City Museum's cultural heritage unit has two collection teams, the team responsible for the artefact collection and the picture collection team. The team responsible for the artefact collection manages the cultural history collection, that is, the artefact collection and archive collection, and the related research, customer service and logistics, and the collection of architectural components, the cultural environment team being the expert responsible for contents. The picture collection team is responsible for the photograph, art and library collection. Archaeologists in the cultural environment team are responsible for the archaeological collections. The artefact collection team is responsible for the collection centres and collections management and logistics. The Head of research and chief curators are responsible for collections.

In 2020, collections management was performed by

- the Head of research
- two chief curators,
- ten curators
- two archaeologists
- six conservators
- two senior museum technicians
- three media assistants
- an information service secretary
- a museum assistant
- a photographer

Not everyone works full time in collections management. In addition to the permanent employees, a varying number of fixed-term employees manage the collections. Conservation services are also outsourced. The large number of fixed-term employees slows down the development of collections management, because the collections management expertise they accumulate is lost when the employment relationship ends. By 2024, a significant amount of employee expertise will be lost due to staff members retiring. The new Division organisation has changed the way administration and support services are organised. The centralisation of ICT, property management and security services and the partial transfer of practical management duties to the museum's collections teams affect collections management in particular.

The City Museum's collections management policy is updated in a situation in which museums' relationship with clients, collecting and documenting, transparency of contents and service needs are undergoing a major transformation. This is evident as new requirements for accessibility and competence. Therefore, new recruitments are reviewed as a whole from the perspective of collections management, commodification and customer service, not that of division into teams or units.

4.2. COLLECTION AND CONSERVATION FACILITIES

The City Museum has two collection centres, the one shared with the Art Museum in Turvalaakso, Vantaa (5,663 m²), taken into use in 2017, and the one in Hyrylä (1,900 m²) for the trams included in the collections. The shared collection centre houses not only the collection storage facilities but also facilities for conservation and the senior museum technicians' workshop. For buses and motor vehicles, storage and management services are purchased from the collection hotel of automobile and road museum Mobilia. Negative and photographic archives are located in the City Museum in connection with the Picture Browser.

Project planning of the City Museum and Art Museum's shared collection centre began under the leadership of the Real Estate Department (currently Urban Environment Division) Premises Centre back in 2005. For cost reasons, the first project plans did not result in implementation decisions, but the facilities offered by the Bank of Finland in its Turvalaakso property facilitated the implementation of the collection centre solution. By far the largest project in the City Museum's over 100 years of collection history, the establishment of the shared collection centre and the move from Honkanummi and Malmi collection centres, was implemented in 2013–2016. The temporary Honkanummi and Malmi collection centres, preceding the permanent collection centre solution, were used for more than ten years in 2005–2016.

The shared collection centre has been a significant improvement in the preservation level of the collections and also collections management and logistics. For the first time ever, the City Museum's collections have appropriate storage facilities with controlled conditions and equipped with an extinguishing system, which were the key goals of the collection centre project from the perspective of collection safety. The shared collection centre facilities project did not facilitate the establishment of an archaeological conservation facility nor the acquisition of a freezer container for pest control.

The City Museum and Art Museum's shared collection centre involves daily financial and operational synergies. The centralisation of collections storage and conservation and workshop facilities under the same roof has enhanced the efficiency of the City Museum's collections and exhibition management. The permanent collection centre solution also promotes the preservation and accessibility of the common cultural heritage of Helsinki residents. The agenda for the beginning collections management policy period includes the establishment of facilities to replace the Hyrylä collection centre and transfer of trams.

> Storage of collections in the common collections centre, taken into use in 2017.





5.

COLLECTING, DOCUMENTING AND ACCESSIONING

Accessioning of the City Museum's collections is systematic and based on deliberation. The work is based on the principle of dynamic collections management, in which accessioning, inventories, life-cycle approach, classification of collections, and deaccessioning, constitute an entity. The collection classification system is elaborated further and definition of the core collection continues. The purpose of collection classification is to sharpen the collection's profile, improve the quality of information content and lower the volume of collections. With regard to the artefact collection, accessioning of objects related to private life is particularly restricted. Pre-1980s periods are accessioned for extremely weighty reasons only. In the photographic collection, measured documentation of urban ethnographic housing continues alongside that of changing districts. Gaps in the collections are filled in particularly in connection with exhibition projects.

5.1. ACQUISITION METHODS AND PRACTICES

Accessioning methods of the Museum's collections include

- Donations and bequests
- Acquisitions
- Contemporary collecting and other research projects
- Acquisitions to supplement exhibitions
- Photography projects for photographic collections
- Digitisation of images borrowed from clients
- Cultural environment team's documentation photography

Donations by residents and various operators in the city play a key role in accessioning of the collections, and donating is an important channel for residents to participate in the preservation and accessioning of common cultural heritage. The Museum also acquires objects for the collections itself (see chapter 5.4). Collections management policy steers both methods of accessioning. Accessioning decisions are also influenced by perspectives of work economy and storage facilities. Only occasional purchases for the collections are made and the allocated appropriations are limited.

Accessioning to the collection of architectural components takes place mainly when property owners donate architectural components to the City Museum's collection

when buildings are repaired or modified. Accessioning focuses on buildings and the built environment completed in the period 1930–1990. The collections only include a few architectural components dating back to this period.

Accessioning to the archaeological collection takes place in connection with official supervision, planning control and excavations. Modern artefacts are usually not included in the collections. Some older artefacts are deaccessioned (e.g. metals due to problems in, or price of, conservation) after cataloguing and photography. The aim with metal artefacts is mainly to fill any gaps in the collection.

Very few books classified as museum objects are accessioned in the library collection.

5.2. COLLECTION CRITERIA AND THE DECISION-MAKING PROCESS

Whenever objects are accepted, a donation agreement is made with the donor. The agreement was updated in 2018 to meet the requirements of the European Union's General Data Protection Regulation. The provenience of objects offered to the Museum, and the donor's proprietary right, must always be checked before accession to the collections.

When a new object is offered to the collections, the object's significance is assessed in relation to the collections as a whole and the resources, and storage space, required for accession to the collections. The decision to accept an object into the collection is made collegially on the basis of a proposal in a team meeting. Decisions on documentation photography are made in accordance with the photography programme drawn up by content teams. Photographs are acquired from photographers for the Museum with full rights of use. Individual curators or managers cannot make accessioning decisions.

All acquisitions are based on the City Museum's collections management policy, and accessioning decisions are tied to the classification of collections on one hand and to deaccessioning on the other. As a rule, no objects highly likely to be classified in the handling collection in the future, or deaccessioned, are acceded to the collections. The decision-making criteria are:

- In the national division of tasks in acquisitions and documentation (TAKO), the object belongs to the area allocated to the City Museum
- The object is unique and there is nothing similar in other Finnish museums
- The object complements an entity already included in the collections of the Helsinki City Museum
- Representative/rare/innovative/typical
- On a case-by-case basis, the acquisition may be based on the possibility for deaccessioning of a similar object in worse condition and/or with a weaker context.

In addition to content-related criteria, factors influencing the decision include:

- The condition of the object
 - good
 - unsatisfactory, but the object is essential in view of collections' content
- Labour and other costs from acceding in the collections
- Requirements for storage space resulting from the acquisition

5.3. DIVISION OF COLLECTING TASKS AND OTHER COOPERATION IN COLLECTIONS MANAGEMENT

Collections management targets at the City Museum cannot be defined finally and unambiguously. Collections management policy is a process, continually assessed and developed further. Cooperation with other cultural history museums and national specialised museums and key archives is an integral part of the process. The City Museum participates actively in cooperation projects in the museum sector and maintains a dialogue with national specialised museums in Helsinki, the National Museum and Finnish Heritage Agency. The City Museums of Espoo and Vantaa are special partners in collections management cooperation. In its role as a designated regional museum, the Museum supports the collections management of the region's professionally managed and non-professionally managed museums and provides training in collections management policy. Through the cooperation, the City Museum maintains its expertise relating to collections and participates in the development of the entire museum sector.

The City Museum participates in national cooperation on collecting and collections within the TAKO network, which maintains and develops the division of collecting tasks in acquisitions and documentation between cultural history museums, and cooperation in contemporary collecting. The Museum is responsible for collecting in pool 2 (Individual, communal living and public life) and in pool 4 (Production, services and working life).

In practical terms, the areas of responsibility designated for the City Museum in the TAKO network cover all sectors of Helsinki cultural heritage specified as focus areas for accessioning of collections back in 2004:

- Helsinki as an employer
- City service organisation and divisions, the Social Services and Health Care Division and the Education Division in particular
- City business operations
- interaction between residents and the City
- urban culture
- companies in Helsinki

In the cooperation agreement signed by Helsinki City Museum with the Finnish Heritage Agency in 2013, the following were specified as the City Museum's areas of responsibility in the division of tasks

- Public transport
- Municipality as service provider
- The Capital City as a living environment
- The Capital City as a tourist destination

This definition makes the collecting task very broad. Discussions on interfaces are conducted with other museums and archives as needed. Reports on accessioning in the areas of responsibility are prepared in TAKO annually using an electronic tool. Exhibitions steer contemporary collecting and inventories on a case-by-case basis.

In addition to the TAKO network, key partners include the City of Helsinki Central Administration's information management unit and its City Archives team and Helsinki Art Museum HAM. The City's 2017 organisational reform is taken into account so that the information management unit serves as the final archive of visual and audiovisual material created after 1 June 2017. However, the City Museum can still accept such material if it is in line with the collections management policy in force at each time.

RESPONSIBILITIES FOR COLLECTING AND SPECIFICATIONS TO THEM

PUBLIC TRANSPORT

- bus services in the city
- metro
- tram
- commuter train
- commuting
- public transport users
- customer service employees

Service and maintenance, technique and technology are mainly excluded from the responsibility to collect

Interface with the Railway Museum with regard to commuter trains

In the future, possibly waterborne transport

MUNICIPALITY AS SERVICE PROVIDER

- municipal enterprises
- health centres
- municipality as an employer
- public services' customer interface

Interfaces with, for example, the everyday pool

In the future, possibly: school

THE CAPITAL CITY AS A LIVING ENVIRONMENT

- housing and residential environments
- recreation and leisure time
- business operations and workplaces
- residential construction
- regional construction
- migration
- production of social housing

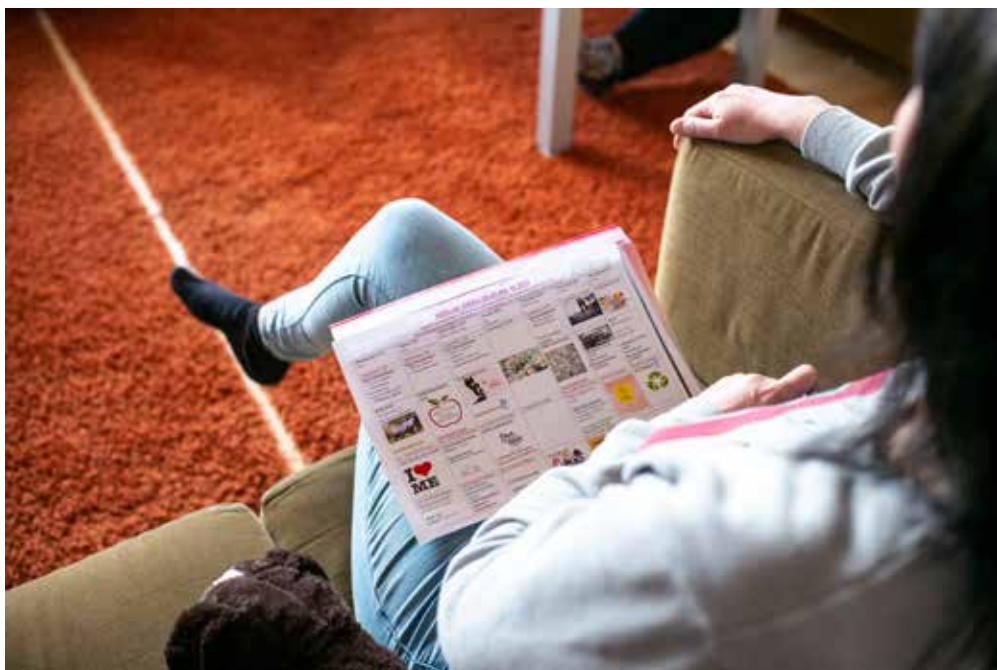
- Interface with Vantaa City Museum with regard to suburban housing

- The Capital City vs. the Metropolitan Area
-

THE CAPITAL CITY AS A TOURIST DESTINATION

- tourists' experience
- tourists from Finland and abroad
- sights and tourist destinations
- Helsinki Tourist Information
- tourism sector companies

- Interface and division of tasks with the Hotel and Restaurant Museum



Contemporary collecting of institutional rehabilitation in care of intoxicant abusers. Morning meeting in the Tervälampi rehabilitation care centre. The rehabilitee is holding the weekly programme.

PHOTO: YEHA EWEIS 2019

5.4. CONTEMPORARY COLLECTING AND DOCUMENTATION METHODS

Objects relating to the past and recent past are received mainly through donations. The Museum's collections management focuses on contemporary collecting, the key documentation methods being interviews, surveys and photography. Photography is important in the documentation of objects as only a limited number of physical objects are collected. Since 2005, the interview and survey material of contemporary collecting projects has been saved electronically in a text database. Saving of audiovisual material in databases has been possible since 2012/2013. Of new interviews, both the transcript and voice file, and video material if applicable, are saved.

Contemporary collecting is performed in relation to existing collections, the aim being to follow the existing continuums. Exhibition projects often involve contemporary collecting as well. Contemporary collecting projects are recorded in the Museum's action plan, resources are allocated and project implementation is monitored.

The City Museum cooperates in contemporary collecting both with the TAKO network and the University of Helsinki. In suitable projects, residents are given the possibility to participate in contemporary collecting. In addition, the Museum accepts limited quantities of material created in external partners' projects, and the rights to the material are assigned to the Museum. Cooperation makes the collections more diverse and in the best case scenario, it enhances the Museum's social impact.

ACTION: *A process description to be prepared for contemporary collecting.*



6. ADMINISTERING AND MANAGING COLLECTIONS

The City Museum's collections consist of many types of museum objects. 'Object' is a general concept for an individual item in the collection, such as a document, an artefact, an architectural component, a work of art, a photograph or other record. The range of objects collected broadens in line with the advancing digital world.

For a long time, collections management, in terms of contents and collections logistics, was based on the MediaKsi collections management system. The photographic collection team was responsible for its development. The only exception is the library collection, which uses the Pretty Lib database. The Maria/MediaKsi system, introduced in 1998, is outdated and in spring 2020, the Culture and Leisure Committee decided to acquire a new system jointly for both the City's museums. In May 2020, the procurement was ongoing.

The various sectors of collections management are described as processes, serving as guidelines for the various sectors of collections management. The first process descriptions were prepared in 1999–2004, and the processes have since been updated. Process owners – the chief curators – are responsible for updating the processes. The processes relating to collections management are:

Process for archeological objects	Updated in 2019.
Process for archives	combined with the updated process for objects in 2020
Process for preventive conservation	updated in 2020
Process for artefacts	updated in 2020
Process for documentation photography	updated in 2017
Process for the library collection	updated in 2017
Process for collection logistics	updated in 2020
Process for digitisation at the picture department	updated in 2017
Process for borrowing	updated in autumn 2019
Process for exhibition conservation	updated in 2020
Process for exhibitions	updated in 2020 (the NO team)
Process for deaccessioning	Updated in 2019
Process for architectural components	updated in 2020
Process for works of art	updated in 2017
Process for the acquisition of photographs	updated in 2017

ACTION: A folder for the process descriptions will be set up in connection with the disc drive reform and all descriptions of collection processes will be saved in the folder.

6.1.

MANAGEMENT OF THE INFORMATION CONTENT OF COLLECTIONS

The European Union's General Data Protection Regulation (GDPR) entered into force in 2018. The City Museum has two registers relating to collections management, referred to in the GDPR. The Museum Director is responsible for both, and the contact person is the chief curator of the photograph collection. Descriptions of file are in the folder I:\hkm\yht\HALLINTO\Tietosuoja. Descriptions of file are also available on the City's website at <https://www.hel.fi/helsinki/fi/kaupunki-ja-hallinto/hallinto/organisaatio/rekisteriselosteet>

- The purpose of the collections management register is to manage the City Museum's collections data and information on the cultural environment, and to make them available for clients. The register includes
 - the data subject's identifying and contact information
 - pictures of identifiable persons
 - identifying information and contact details of persons relating to the use and production of the collections
 - identifying information and contact details of persons relating to cultural environment sites.
- The purpose of the Helsingin fotos.fi picture service register is to make the City Museum's picture collections data and photographs available for clients. In addition, information in the picture service register is used to identify the data subjects in order to offer personalised services.

6.1.1. Cataloguing

When the decision to accession an object in the City Museum's collections is made, the curator receiving the accessioned batch completes an assignment agreement and launches the accessioning process specific for the object type. The curator is responsible for the appropriate accessioning of objects in the collections. The object's story and its frame of reference are integral to its scientific and museum value and these are attached to the object in cataloguing. The criteria for accessioning in the collection are also recorded in connection with cataloguing. The process is not complete until the collected objects are catalogued and accessioned in the Museum's collections. The description of photographic documentation process was updated in 2017. The orderers of photography are responsible for cataloguing of photographs accessioned in the collections.

Cataloguing instructions are in the Y-drive in the folder 'Instructions for collection databases'.

Archaeological objects are catalogued in the MediaKsi Siru database. In 2013, a specific report format was made for the Finnish Heritage Agency. It only includes a part of the information entered in Siru, which is why for the time being, the same things are catalogued twice in different sections of the Siru cards.

ACTION: *Cataloguing instructions are updated and, if necessary, harmonised with the cataloguing instructions of the national Museum 2015 project, when the new collections management system is deployed.*

6.1.2. Inventory

Inventory is a method for managing collections, both in terms of quantity and content. The collections are so vast that inventories must be divided into smaller entities which can realistically be implemented. The results of inventories of all parts of the collection are recorded primarily in the MediaKsi database. A conservator, senior museum technician or curators, or a pair of employees, can be responsible for inventories.

Inventory of the *artefact collection* began in collection centres in 2008. Inventory entities are thematic or typological and they are primarily determined on the basis of collections management or the exhibition calendar. The purpose of inventories is to improve the quality of collections and to make new parts of the collection available for clients in the Finna search service. Sub-targets in collections management include numbering of artefacts and objects which have not been named and numbered, supplementary cataloguing and summarising the inventoried area as basis for any deaccessioning proposals. Inventories may involve a condition survey. Targets relating to collections management are set for inventories, such as surface cleaning and storage packaging to improve the safety of collections. Most artefact inventories are carried out in cooperation by a curator, a conservator and a senior museum technician.

Inventory of the *photograph collection* began in 2007 and the prioritisation plan for digitisation and digital cataloguing of photographs was prepared in 2008. The inventory of the photograph collection is linked to the Picture collection digitisation plan, updated in 2015, and the annually prepared digitisation programme. Inventories are made in connection with exhibition, publishing and research projects. Many inventories and deaccessioning facilitated by them were carried out in connection with the move of collections in 2015–2016. Inventory is a continuous process also involving the consideration of whether to accept photographs for accessioning in the collection.

Y:\KUVAKOK\Digitointiohjelm

In 2018, a project involving the inventory, research and digitisation of the inactive archive was launched in the photograph collection. The project's aim is to transfer all original prints from the handling collection into the inactive archive. The collection still includes large batches of photographs which have not been inventoried. Their processing has so far been project-based and related to the consideration stage of photographs offered for accessioning into the collections, and the needs of exhibition activities. Additional resources are required for the planning of non-inventoried entities, preparation of the process, and implementation. Most of the art collection is catalogued and project-based inventories have been performed.

Inventory of the collection of archives began in 2010 with the collection of construction drawings and the detailed plan and plot maps of Helsinki. Inventory of the poster collection was completed in 2015 and that of the map collection, in 2016. During the inventory, transfers have been made from the collection of maps and construction drawings into other collections, such as the Helsinki City Archives, the Museum of Architecture and the Alvar Aalto foundation. A preliminary inventory of small-sized material kept in archiving folders was performed in connection with the move of the collection centre in 2013–2015. More detailed inventory progresses on a project basis. The inventory plan of 2014 is updated as necessary. The plan prioritises material published in the Finna collection. The collection of archives still includes large volumes of non-catalogued material, of which only parts are named, numbered and entered into registers.

Inventory of large objects in the collection of architectural components began in 2002 due to the renovation of the storage facilities of the time, and extended to cover the entire collection in connection with the move to the Honkanummi collection centre in 2006. The inventoried architectural components were photographed and basic data of them was saved in the KAMU database. The objects were not conserved, only cleaned on the surface before packaging. This inventory due to a move was a crucial step forward in the comprehensive management of the collection of architectural components. Previously, there was no idea of the collection of architectural components as a whole or the condition of individual architectural components.

The inventory of the collection of architectural components continued in 2009 with wallpaper samples. After them, in 2013, inventory of tiled stoves, windows, doors and gates began, finalised during the move of the collection centre in 2015–16. Other parts of the collection of architectural components are awaiting inventory based on type of record.

COURSE IN ANALYSIS OF SIGNIFICANCE

During the spring term 2019, the Open University arranged a course on analysis of significance as method of interpretation, utilising the objects in the collection of the City Museum and a number of other museums and archives. The objects from the City Museum's collections

analysed on the course included the Gallia perm machine, an ad sign of the youth fashion shop MicMac, and an ornament from the box of Arkadia theatre. The students and the teacher of the course considered the course extremely successful and the City Museum gained high-quality,

in-depth, new understanding of the museum value of the objects analysed on the course. In 2020–2021, analysis of significance will be applied to at least the City Hall collection as part of the Museum's 110th anniversary year.

6.1.3. Classification of collections and deaccessioning

Classification of collections was introduced to the collection of objects and archives in 2018. The classification of collections is a method of collections management, through which the Museum, based on certain criteria, evaluates an individual object or group of objects, the museum value and suitability in the collection profile and relationship with other parts of the museum collection. Classification in the collection determines the care, use and storage of objects. Classification of collections makes the object's museum value visible as part of the Helsinki City Museum's collections. Classification is significant not only in terms of the security of the collections, but also in financial terms, because on its basis, the costs from care and facilities of collections can be influenced.

There are three types of collections: the core collection, the basic collection and the handling collection. Classification of collections is dynamic, and closely connected to inventory of collections and accessioning on the other hand. The collection classification specified for an object is not static and may change. A *checklist for the classification of collections* is being prepared. It is a list of criteria, attributes and conditions on the basis of which the classified object should be examined. The classification criteria of objects specified for inclusion in the core collection are recorded in the collections management system.

ACTION: *Prepare a checklist for the classification of collections*

In 2018–2019, classification of collections primarily involved specification of the core collection by restricted groups of objects or parts of collections. The intention is to continue with this in the artefact collection and archives, and extend the classification to cover other collection categories as well. The aim is for new objects to be automatically allocated a collection classification when they are accessioned in the collections.

The aim was to begin work on the core collection of the photograph collection, art and architectural components in 2015/2016, but it did not happen due to the Museum's reform process. The task will be reintroduced as one of the aims of this collections management policy period.

The principles for deaccessioning from the City Museum's collections, the *deaccessioning policy*, was approved in 2001 and updated in 2015. The *deaccessioning process* guiding the decisions on deaccessioning and their implementation, and the

deaccessioning protocol were updated in 2019. Active deaccessioning policy, based on inventories of the collections, is a key tool for the qualitative development of collections and collections management, and an established part of collections management in the City Museum.

Systematic deaccessioning policy should result in halting the growth of the cultural history collection in particular, or at least slow down the growth significantly: Deaccessioning is not a steady development process, as for the time being, the volume of deaccessioning was particularly high due to the moves of collection centres in 2014–2017, and the number of items in the collections has decreased slightly. Deaccessioning takes place in all other parts of the collection in connection with inventory and cataloguing.

COLLECTION CATEGORIES OF THE ARTEFACT COLLECTION AND ARCHIVE COLLECTION

The *core collection* is determined on the basis of the policies, collections and object contents based on the collections management policy in force.

The core collection includes the objects of highest museum value, with which the Helsinki City Museum can, should it so wish, crystallise its collection mission. Object-specific requirements for the ambient conditions are the starting point for displaying the core collection. The aim is to guarantee the preservation of the core collection even in exceptional circumstances.

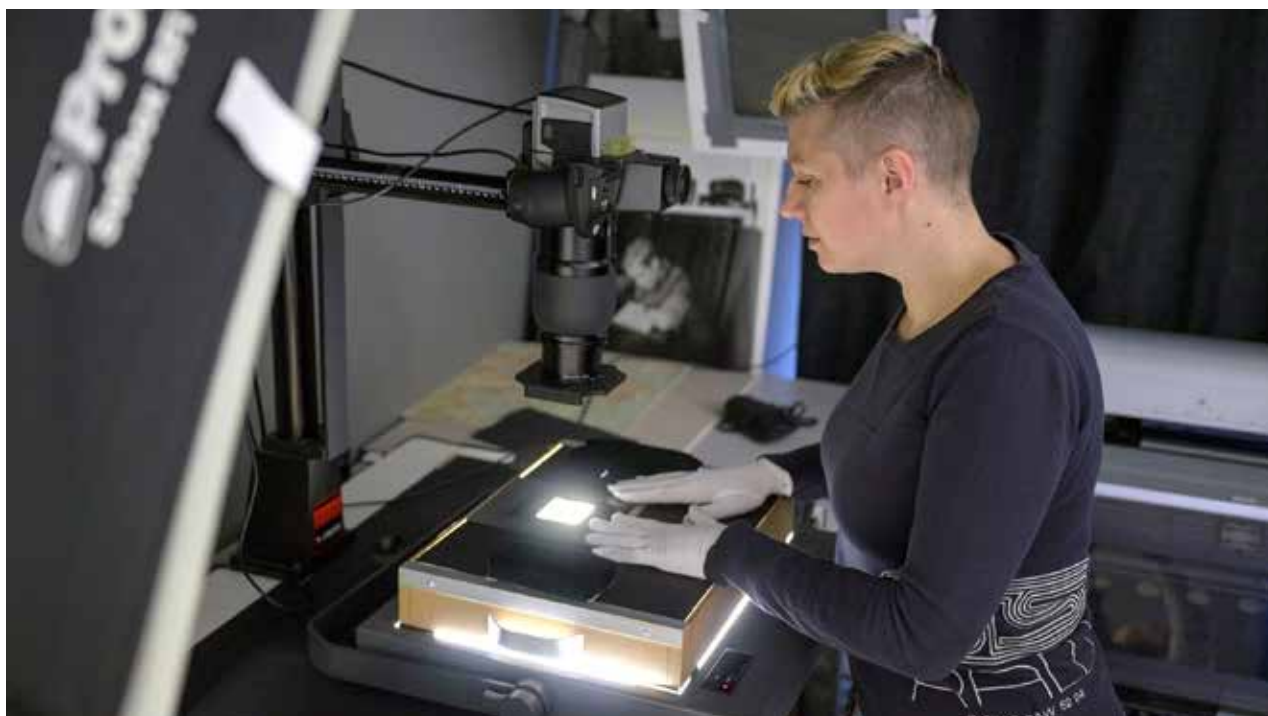
The basic collection is the part of the collection not specified as being included in the core collection or the handling collection. The majority of the collections are included in the basic collection.

The handling collection includes objects which are not among the best in their object group or subject area in terms of their museum value or condition. The purpose of the handling collection is to bring the collections closer to museum visitors, even close at hand, and to increase, for example, the experiential element of exhibitions. These objects can be subject to wear and tear in exhibitions. The degree of use is always determined case by case. When an object is classified in the handling collection, it means that when it is worn out, it will be deaccessioned.

What kind of objects are suitable for the handling collection?

- the collection includes an abundance of the particular object or similar objects
- can be replaced = it is easy to obtain more of the same object,
- the object's condition allows use in the handling collection
- the object concerned does not involve any significant contextual information

In addition to objects classified in the collections, the Museum uses various materials for the purposes of museum pedagogical work and exhibitions, including objects deaccessioned from the collections, copies of the original objects, accessories and self-made objects. As a rule, the users are responsible for their care and management.



Media assistant Mari Valio digitalising a negative.
PHOTO: YEHA EWEIS 2019



Textile conservator cleaning an Art Nouveau sofa.
PHOTO: MARKKU HYVÖNEN 2019



Paper conservator cleaning a letter.
PHOTO: MARKKU HYVÖNEN 2019

6.2. CARE OF COLLECTIONS AND THEIR PHYSICAL MANAGEMENT

Responsible care of collections in the City Museum entails preventive and active conservation, displaying and storage. Appropriate ambient conditions both in the exhibition and storage facilities are essential in terms of the object's condition and preservation.

6.2.1. Conservation

The purpose of *preventive conservation* is to prevent damage to objects in the collections and prolong the age of the objects. The indirect and preserving measures of preventive conservation do not alter the object or its structure. Their purpose is to prevent the need of active conservation.

All employees are responsible for preventive conservation. The aim is that all employees are aware of the significance of the security of collections in their work. The artefact collection team provides training for new employees every year, to provide them with the skills to handle the objects appropriately and safely.

Active conservation means arresting or repairing damage to the object. It is the responsibility of conservators specialised in different materials. The purpose of active conservation is to restore deteriorated objects through methods which are as minimally invasive as possible, and primarily intended to preserve the objects. Six conservators work at the City Museum: an object conservator, furniture conservator, collection centre conservator, paper conservator, building conservator and textile conservator. In addition, conservation services, particularly for exhibitions, is outsourced if necessary. Conservation of findings required in connection with archaeological excavations is performed either by a fixed-term conservator or it is outsourced.

Exhibition conservation is prioritised in active conservation and in the conservators' work. In addition, conservators survey the condition of new acquisitions at the request of curators and restore them if necessary. Collection inventories include either the cleaning of objects' surfaces and repackaging, as instructed by conservators, or a more extensive survey of condition performed by the conservator. The chief curator and conservators select objects or groups of objects from the collection of objects and architectural components annually for maintenance conservation. The criteria used include the inventory programme, the condition of the objects, the budget, and working hours left over from exhibition conservation tasks. The aim is to observe the professional development of conservators in the selection. Condition surveys of architectural components and maintenance conservation is performed by temporary conservators hired on a fixed-term basis, mainly based on wage subsidies, because the building conservator's working time is spent on duties related to the protection of buildings.

6.2.2. Digitisation of collections

Digitisation of photographic materials promotes the preservation of the original negatives and prints. In the digitisation plan, digitisation of the oldest material prone to destruction is taken into account (nitrate negatives, colour slides, colour negatives, old glass negatives). Digitisation has been developed so that a digital negative is produced by photographing the original photo or negative, which means that the photograph is only digitised once and all further processing is based on the digital negative. This way, the original material need not be handled and the risk of wear and tear and damage is reduced.

In connection with the inventory of the archive collection, posters, maps and construction drawings have been systematically digitised. Other extensive digitisation projects include the digitisation of Helsinki Theatre House programmes, the Sundman collection of letters, and postcards. Digitisation of the collection of archives proceeds on project basis.

6.2.3. Displaying of collections and exhibition facilities

Exhibition planning is based on customer experience. In the implementation of exhibitions, the aim is to provide the best possible conditions for the objects to be preserved. Conditions are standardised only on the 2nd and 4th floors of the City Museum's exhibition facilities. In other museums, Villa Hakasalmi in particular, displaying places a major strain on the objects. The Customer Encounters staff observe and care for the exhibition objects in cooperation with the conservators.

6.2.4. Storage of collections and collections logistics

The artefact collection team is responsible for collection centre operations, collection transports and logistics. The chief curator, conservators, museum assistant and senior museum technicians, and curators are responsible for the storage of collections. The collections are mainly transported by senior museum technicians. They, and the conservators, ensure the appropriate packaging of objects. Separate instructions apply to ordering of collection transports. The practices and instructions of collection logistics are described in the collection logistics process.

6.2.5. Risk management and insurance policies covering the collections

The City Museum's risk management plan was drawn up in 2011. The statutory emergency salvage plan applying to people is in place for all premises. A risk management plan for the collection centre building is being prepared, but there is no schedule for it.

Since the City of Helsinki does not insure its property, the City Museum's collections are not insured, either. As to loans of collection objects, the museum taking the objects on loan will insure them at the insurance value specified by the City Museum. When the City Museum is the receiving party, the Museum prepares an insurance fund notification to the City Executive Office Economic and Planning Division on the objects on loan, using the insurance value specified by the museum giving the objects on loan.

6.3. MEASUREMENT OF COLLECTIONS MANAGEMENT

Implementation of the collection mission is measured using quantitative indicators, reported in the national museum statistics and annual report. The figures given for the Museum statistics are used as basic figures in the annual report. In the financial statements of the division, two indicators of the Museum are monitored. In 2019, they are

- Number of visits (in 2019, tot. 481,000; the target for the years 2020–2022 is 400,000)
- Customer activities of the online services (Finna, Helsinginphotos.fi and HRI – Helsinki Region Infoshare) (in 2019, tot. 4.3 million; target for 2020–2022: 3.7 million)

Very little information suitable for measuring and assessing the quality of collections management and the impacts of the collections is accumulated, and information-based collections management should be developed.

The expert services provided by employees working with the collections, and products targeted at the general public, include a high volume of collections management, and therefore the figures describe the interest in the collections and their utilisation rate. The aforementioned online service customer activities, that is the number of *customer activities* in the Finna service (Google Analytics uses the term *page view*) indicate how interesting the collections are. Finna usage data should clarify the indicators to provide information about the impacts of opening the data and the further use of the material offered. The number of visitors to exhibitions is another indicator of how interesting the collections are, in cases where the exhibitions are based on the Museum's collections. A fair amount of customer feedback is received both from Finna and the Helsinginphotos.fi service.

Performance of the City Museum's collections	Museum statistics	Annual report	Management of personal work
Accessioning for the year	●	●	
Scope of collections (number of objects)	●	●	
Records opened in the public network (= total number of digital objects published online)	●		
Number of objects digitised from the collections (KAMU, KAMA, FOTO, TEOS)	●	●	
Number of objects from the collection catalogued in the collections management system	●	●	
Percentage of analogue collection digitised		●	
Percentage of collections accessible online		●	
Number of objects with collection classification		●	
Number of objects with conservation completed			●
Preventive conservation measures and serviced objects			●
New digital negatives			●
Deaccessioning from the collections	●	●	
Loans of collection objects given	●	●	
Loans of collection objects received	●		

6.4.

FINANCIAL IMPACTS OF COLLECTIONS MANAGEMENT

In 2019, salaries accounted for 44% of the City Museum's operating expenses (2012: 50.1%) and rents for 33% (2012: 29.2%), which is in line with the general cost structure of Finnish museums (based on the Museum statistics, in 2018, museums' salary expenses were 42.9% and property expenses 34.3%). The high share of fixed costs inevitably affects the production of exhibitions and other services. In comparison with other museums in Finland, the City Museum produces its services efficiently. In 2018, the expenses totalled €10.78 per resident (2012: €12.47), which is clearly less than for example in Tampere, Turku or Espoo.

The value of, or revenues from, cultural-historical museum collections are not given or calculated in monetary terms. The collections, mainly sales of photographs and rights of use to photos, produced approximately €30,000 per year before the Helsinginkiphotos.fi service was opened. After the service was opened, the sales of photographs have declined considerably. In 2019, the revenues totalled approximately €5,000, while the budgeted target was €15,000. It is challenging to develop substitute products, and the Museum lacks marketing resources. Loans of collection

objects generate income as well, but it varies considerably year-on-year due to the number of loan requests. In 2019, the income from loans was approximately €2,000 (2013: €5,000).

The costs of collections management mainly consist of salaries and rents. In 2019, the rents of collection facilities accounted for 35% of the entire Museum's rental costs (2012: 38.5%). In terms of square metres, they cover approximately 52% of the Museum's total premises (2012: 56%).

Staff expenditure of collections management is difficult to separate from the salary costs of the Museum as a whole, as all employees involved in collections management also participate in customer service and exhibition work. Temporary employees in collections management are mainly hired on a fixed-term basis, based on wage subsidies. This enables the conservators and curators to participate in content production and contributes to compensating the share of fixed costs in the Museum's budget.

Investments in collections management and collections logistics improve customer service and the accessibility of the collections and contribute to facilitating a more rapid circulation of exhibitions, which must be taken into account when assessing the costs of collections management.

The Rautatienatori Square metro tunnel under construction in 1978.

PHOTO: OSMO AITTAPELTO



7. THE ACCESSIBILITY AND USE OF COLLECTIONS

7.1. CLIENTELE OF COLLECTIONS

The City Museum's collections are used in diverse ways both in the Museum itself and outside in line with the active collections principle. The collections serve and bring joy to as many types of users as possible.

PARTICIPATION AND ARTEFACT COLLECTION

In spring 2019, planning of participation by members of the public began in the artefact collections. At the initial stage, participatory activities in other museums were charted and small-scale meetings arranged to prepare the basis for later testing of operating models.

At first, the ideas were introduced and developed with an Adult Education Centre study group called 'Culture in the middle of the week'. The same group was

invited to evaluate the Helsinki Bites exhibition and later to the collection centre. A tour of the exhibition was also arranged for the Customer Encounters team.

The discussions revealed that ordinary clients cannot see the difference between the artefact collections and other collections. The Museums' operating methods and professional jargon are unknown among laypersons. We must learn how to make these clear for those who are interested

in the work of museums not only as exhibition visitors but in other terms as well. One enthusiastic adult museology student offered sparring and help by launching an introductory course on the work of museums at the Adult Education Centre.

The collection centre's location is awkward from the perspective of central Helsinki. This was revealed in connection with the introductory tours, as only the group leader and three members arrived for the tour.



Members of the Kuvakummit voluntary group organising a collection of photographs.
PHOTO: YEHIA EWEIS 2019

7.1.1. EXTERNAL CUSTOMERS AND OPEN DATA

Traditional museum visitors are the Museum's largest and most heterogeneous user group, which encounters the collections primarily in exhibitions. Both the Finna and Helsinginphotos.fi services have increased the visibility and use of the collections considerably. The City Museum's collections and picture archive have many other clients as well:

- The City organisation
- Researchers and students
- Media
- Other memory organisations
- Stakeholders and partners

High-quality customer service is part of the City Museum's collections management. The collections are significant when they are accessible and the information they include is used both in the City Museum and outside it.



The City Museum's Photograph Archive is a public archive open to the general public, and its services are a fundamental and visible part of active collections management. The collections of photographs are accessible in the *Picture Browser*, the customer service premises of Helsinki City Museum's Photograph Archive. In the *Picture Browser*, visitors can use the Museum's online services and browse a changing selection of photographs. The Photograph Archive's collections are accessible also by placing an advance order for materials and booking a visit in advance. Other teams provide customer service as well. However, for the artefact collections, archive collection and architectural components, more large-scale services for outside researchers would require premises better suited to the purpose, and more staff. Digitisation plays a key role in improving the accessibility of the collections.

An active customer relationship involves not only high-quality customer service but also opening the collections and collections management for residents. Since 2018, the team of the photograph collection has had two active voluntary groups, the '*Kuvakummit*' ('Photo godparents') and the '*Kuvaussakki*' ('Photographing bunch'), approximately 30 people in total. The '*Kuvakummit*' group focuses on archiving, organising and care of the photograph collection while the '*Kuvaussakki*', documents Helsinki and the city's life in cooperation with museum staff.



Members of the Kuvaussakki volunteer group of photographers on a trip to Vallisaari island.

PHOTO: YEHIA EWEIS 2019

7.1.2. Internal customers

Internal ordering and service practices are monitored and developed. The collections and the information in them must be easily accessible for all employees of the Museum. It is important to continuously inform and maintain understanding of the operational goals, methods and problem spots of the various professional groups in the Museum.

7.2. USE OF THE COLLECTIONS

7.2.1. Research and publications

The Museum actively researches its collections and shares information in exhibitions, publications, various public events and official statements. The significance of electronic media increases constantly. Research and contemporary collecting is conducted also in cooperation with parties and researchers outside the Museum. The Museum cooperates on a regular basis with the ethnographic study subject of the University of Helsinki. Research data increases the collections' museum and cultural heritage value and contributes to the development of new products. The City Museum's research projects and publishing of research results comply with legislation and the ethical principles of research ethics, and requires the same from clients.

ACTION: *The forms relating to contemporary collecting and the use of the collections for research purposes will be updated to comply with the GDPR.*

7.2.2. Use in exhibitions

The collections are used in diverse ways in exhibitions. Well-preserved collections, for which background information and context is appropriately provided, make it possible to tell interesting stories. The handling collection classification of collections gives the possibility to separate from the collection objects which museum visitors can get as close to as possible. As appropriate, the general public are offered the opportunity to participate in the selection of objects for exhibitions and accessioning of the related information.

Various groups of objects can play different roles in exhibitions. Photographs and audiovisual material can be easily shared outside the exhibition.

The City Museum's exhibition policy will be updated when the Tram Museum's modernisation is completed in late 2020/early 2021. The exhibition and programme team is responsible for this.

7.2.3. Museum-pedagogical use

The purpose of museum pedagogy is to help museum visitors from increasingly diverse backgrounds to understand the message from the past. The collections are used in conveying this message. Even though authentic objects, pictures, documents, art and video images bear witness to the past, they are not necessarily understood without expert assistance. Museum-pedagogical methods, including insight and experience, thematic and other guided tours, tours through time and learning by doing, help in this. Clients' needs differ. Senior citizens and integrating immigrants require different methods than young museum visitors. However, demonstration of the topic at hand in ways ideal for each group is common for all groups. Historical phenomena are studied comprehensively, which helps both concrete objects and photographs, and traditions and language, to open up views into the past and culture of Helsinki and its residents. In this work, the handling collection helps, as does museum-pedagogical material such as deaccessioned objects, copies of the original objects, accessories and self-made objects. Museum-pedagogical material is not part of the museum collection, as it has been acquired for public use in museum work, on guided tours, exhibitions and events.

The museum also has a wide variety of events to which the collections are linked in various ways. Visits to the collection centre are an example of this.

The database dedicated to museum-pedagogical material and exhibition accessories is called ROMU. Exhibition workgroups and senior museum technicians are responsible for updating the database. In addition to them, the database can be

updated by everyone needing this material, and the accessories of exhibitions and event production. The producer of the exhibition is responsible for the appropriate storage of museum-pedagogical objects and accessories acquired for the exhibition, and kept

after it, and their saving in ROMU database. Materials not entered in the database cannot be transported to the collection centre. The responsibility is recorded in the exhibition process.

7.3.

OPENING AND ACCESSIBILITY OF COLLECTIONS

In 2013, an interface was developed for transferring materials into the national Finna service from the Helsinki City Museum's MediaKsi collections management system. Finna was taken into productive use in February 2014, and the Museum's own Finna view was published at the same time (<http://hkm.finna.fi>). The databases accessible through Finna include photographs (FOTO), artefacts (KAMU), archives (KAMA), art (TEOS) and building culture (RAKU). All material in databases which can be published in an open data network pursuant to legislation and agreements will be gradually transferred to Finna. By the end of 2019, almost 80,000 records, or more than 4.5% of collection data, had been transferred into Finna.

The Helsinkiphotos.fi service, which provides high resolution files under an open CC-BY licence of the Museum's photographic material published online, even for commercial use, was launched in April 2017. Before that, the photographs were openly available only as small-scale files. Helsinkiphotos.fi facilitates easy browsing, sharing and use of the photographs. The service utilises the open interface in Finna. In the service, it is also possible to order photographic products subject to a charge, with home delivery, using the interfaces of the Printmotor print-on-demand platform and Bambora payment service. Collection data (metadata) is offered as open data under the CC0 licence through the online services.

The accessibility of collections on the internet has increased the use of both collection data and, depending on the type of object, the objects themselves or copies of them outside the Museum. Development challenges include various crowdsourcing and other interactive methods.

During the collections management policy period, the City Museum will begin offering Finna material in the pan-European Europeana service, as agreed in March 2020.

In 2018, the Museum concluded an agreement with the Finnish Museums Association on the rights to publish art collections online. The agreement allows museums to display works by Finnish artists online without having to make separate work or artist-specific payments or agreements. Publishing of copyrighted art from the archive collections and art in Finna began in April 2020.

7.4.

COMMUNICATIONS

Museum collections, their use, valuation and care, are undergoing a transformation even on the international scale and museums must be able to justify the existence of collections and the costs involved both to themselves and the owners of the collections.

The Museum's communications channels are used for communicating on the collections in cooperation with marketing and communications.

The use of social media is tested in making collections management visible. Museum visitors share information about phenomena, and museum objects they are interested in, independently in social media, and this is something that the City Museum wants to encourage and motivate.

7.5. LOANS, DEPOSITIONS AND PLACEMENT

Objects from the collections are *lent* to professionally managed museums based on the professional ethics rules of museum work. The terms of lending are posted on the Museum's website.

<http://www.helsinginkaupunginmuseo.fi/kokoelmapalvelut/>

Based on a case-by-case evaluation, objects from the collections may also be lent for scientific, research or educational use. Collections will not be lent to private persons. A loan request shall always be made in writing, and the permission is granted by the chief curator. The loans are for a fixed term.

The City Museum does not accept new *depositions*, but it can place its collections with others. The list of depositions in force is available at Y:\Kokoelmastrategia\Päivitys 2013\Deponointilistan päivitys 20141112.doc

Archaeological findings are the property of the Finnish Heritage Agency and numbered with KM numbers. However, the objects are in the City Museum without deposition as consequence of the working methods created with the Finnish Heritage Agency's former department of architectural history. No answer was received from the Finnish Heritage Agency to the question of deposition of all findings managed by the City Museum in one go in autumn 2019. Objects are lent out to other museums based on discretion.

ACTIONS

- The deposition of the Finnish Heritage Agency's archaeological findings will be resolved.
- The homepages of collection teams will be updated and the design harmonised with the characterisations in the collections management policy.

8.

DEVELOPMENT OF THE COLLECTIONS MANAGEMENT POLICY

The purpose of the collections management policy is to maintain and facilitate joint understanding of the City Museum's collection mission and ways of implementing it. The Museum Director is in charge of collections management policy together with the Head of the Cultural Heritage Unit and curators, and it will be prepared for a five-year period. It is complemented by teams' action plans. Process maintenance is delegated to the Head of the Cultural Heritage Unit.

The collections management policy is a continuous development process which responds to the changes in the operating environment. Issues related to the collections management policy are regularly discussed in curators meetings and team briefings. The Collections Management Policy Document will be updated in 2024. Processes and appendices will be updated more often if necessary.

8.1.

APPROVAL AND PUBLICITY OF THE DOCUMENT

The Collections Management Policy Document has been approved in team meetings and by the Museum's executive team and presented to the Museum meeting on 29 May 2020.

The City Museum's Collections Management Policy is available for the general public and media on the City Museum's website, as are summaries in English and Swedish. The full document with appendices is available in the City's intranet on the Helmi platform.

8.2.

THE FOLLOWING PERSONS HAVE PARTICIPATED IN THE WORK TO PREPARE THE COLLECTIONS MANAGEMENT POLICY

Marcus Haga, Markku Heikkinen, Elina Kallio, Pirkko Madetoja, Tiina Merisalo, Tuomas Myrén, Eva Packalén, Jaana Perttilä, Aki Pohjankyrö, Anne Salminen, Eero Salmio, Minna Sarantola-Weiss, Satu Savia, Kati Selänniemi, Tommi Uutela and Hilikka Vallisaari.



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