

International evaluation of the Finnish National Gallery

Publications of the Ministry on Education and Culture, Finland 2011:18

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Tekijät (toimielimestä: toimielimen nimi, puheenjohtaja, sihteeri) Kansainvälinen arviointipaneeli: projektipäällikkö Sune Nordgren (pj.) Dr. Prof. Günther Schauerte, johtaja Lene Floris, ja oikeustieteen tohtori Timo Viherkenttä. Sihteeri: erikoissuunnittelija Teijamari Jyrkkiö		Julkaisun laji Opetus- ja kulttuuriministeriön työryhmämuistioita ja selvityksiä	
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Julkaisun nimi (myös ruotsinkielinen) International evaluation of the Finnish National Gallery			
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Tiivistelmä <p>Opetus- ja kulttuuriministeriö päätti arvioida Valtion taidemuseon toiminnan vuonna 2010. Valtion taidemuseo on ollut valtion virasto vuodesta 1990 lähtien ja sen muodostavat Ateneumin taidemuseo, Nykyaiteen museo Kiasma, Sinebryhoffin taidemuseo ja Kuvataiteen keskusarkisto. Tulohajattavan laitoksen tukitoimintoja hoitavat konservointilaitos, koko maan taidemuseoalan kehittämissyksikkö sekä hallinto- ja palveluyksikkö. Organisaatorakenne on pysynyt suurinpiirtein samanlaisena sen koko olemassaolon ajan. Taidemuseon vuosittainen toimintamääräraha valtion budjetissa on n. 19 miljoonaa euroa ja henkilöstövuosia on n. 222.</p> <p>Kansainvälisen arviointipaneelin puheenjohtajaksi kutsuttiin Vandalorum-museon projektipäällikkö Sune Nordgren ja jäseniksi Berliinin valtiollisten museoiden apulaisjohtaja Günther Schauerte, johtaja Lene Floris Tanskan Kansallismuseosta sekä oikeustieteen tohtori Timo Viherkenttä. Paneelin asiantuntijasihteerinä toimi erikoissuunnittelija Teijamari Jyrkkiö Valtion taidemuseon kehittämissyksiköstä.</p> <p>Ulkopuolisen asiantuntijaryhmän tehtävänä oli arvioida</p> <ol style="list-style-type: none"> 1) Valtion taidemuseon ohjaus- ja rahoitusjärjestelmän toimivuutta sekä säästöjen ajantasaisuutta suhteessa toiminnan haasteisiin, 2) Valtion taidemuseon tehtäväkokonaisuutta toiminnallisen tehokkuuden näkökulmasta, 3) Valtion taidemuseon toiminnan ja palveluiden laatua ja vaikuttavuutta sen strategisten painopisteiden näkökulmasta. <p>Raportin mukaan VTM:n henkilökunnan asiantuntijuus, ammattimaisuus ja sitoutuneisuus ovat korkealla tasolla ja museoiden brändit ovat vahvoja. Suurimmat haasteet liittyvät VTM:n organisaatioon ja toimintarakenteisiin. Museot toimivat periaatteessa hyvin mutta kokevat ettei arjen toimintoja tueta ja oteta tarpeeksi huomioon strategisella tasolla. Panelistit ovat sitä mieltä, että VTM:n organisaation johto- ja hallintorakenne on raskas suhteessa sen kokoon ja rooliin valtion virastona. Organisaation henkiset ja taloudelliset resurssit tulisi ottaa tehokkaampaan käyttöön ja sisäistä kommunikaatiota tulisi parantaa.</p> <p>Asiantuntijat esittävät kahta vaihtoehtoa suuntaa VTM:n kehittämiselle 1) laajentaminen suuremmaksi kokonaisuudeksi, mahdollisesti yhdistämällä siihen esimerkiksi Designmuseo ja Valokuvataiteen museo tai 2) virtaviivaistamalla ja karsimalla virastorakennetta siten, että Ateneum toimii Kansallislatteriana, jonka rinnalla toimii Nykyaiteen museo Kiasma.</p> <p>Asiantuntijaryhmä ei ota kantaa siihen kumpi em. malleista 1) tai 2) olisi parempi ratkaisu. Tärkeintä on organisaation ja henkilökunnan omistajuus ja sitoutuminen yhteisiin tavoitteisiin.</p>			
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Sammandrag <p>Undervisnings- och kulturministeriet beslutade år 2010 om en utvärdering av Statens konstmuseums verksamhet. Statens konstmuseum, som består av Konstmuseet Ateneum, Museet för nutidskonst Kiasma, Konstmuseet Sinebrychoff och Centralarkivet för bildkonst, har varit ett statligt ämbetsverk sedan 1990. Den resultatstyrda institutionens stödfunktioner sköts av konserveringsinrättningen, konstmuseibranschens utvecklingsenhet och förvaltnings- och serviceenheten. Den organisatoriska strukturen är i stort sett densamma som vid grundandet. Statens konstmuseums verksamhetsanslag i statsbudgeten uppgår till ca 19 miljoner euro, och personalen motsvarar 222 årsverken.</p> <p>Till ordförande för den internationella utvärderingspanelen kallades projektledare Sune Nordgren från konst- och designcentret Vandalorum och till medlemmar biträdande direktör Günther Schauerte från Staatliche Museen zu Berlin, direktör Lene Floris från Danska Nationalmuseet samt juris doktor Timo Viherkenttä. Expertsekreterare för panelen var specialplanerare Teijamari Jyrkkiö från Statens konstmuseums utvecklingsenhet.</p> <p>Den externa expertgruppen fick i uppdrag att utvärdera</p> <ol style="list-style-type: none">1) funktionen av Statens konstmuseums styrning och finansiering samt bestämmelsernas tidsenlighet i förhållande till verksamhetsbetingelserna2) Statens konstmuseums uppdrag överlag ur den operativa effektivitetens perspektiv3) kvaliteten och effekterna av Statens konstmuseums verksamhet och tjänster utifrån museets strategiska fokus. <p>Enligt rapporten är expertisen, professionalismen och engagemanget hos de anställda vid Statens konstmuseum på hög nivå, och de enskilda museernas varumärken är väl profilerade. De största utmaningarna anknyter till Statens konstmuseums organisatoriska och operativa strukturer. Museerna fungerar i princip väl, men det upplevs att den dagliga verksamheten inte stöds och uppmärksammas tillräckligt i strategierna. Panelmedlemmarna anser att Statens konstmuseum har en tung lednings- och administrationsstruktur i förhållande till museets storlek och roll som ett statligt ämbetsverk. Organisationens immateriella och ekonomiska resurser bör utnyttjas mer effektivt och den interna kommunikationen förbättras.</p> <p>Experterna föreslår två alternativ för utvecklingen av Statens konstmuseum: 1) utvidgning till en större helhet, eventuellt genom inkorporering av exempelvis Designmuseum och Finlands fotografiska museum eller 2) rationalisering och förenkling av ämbetsverkets organisation så att Ateneum blir Nationalgalleri som kompletteras av Museet för nutidskonst Kiasma.</p> <p>Expertgruppen tar inte ställning till vilketdera av de ovannämnda alternativen som är bättre. Det viktigaste är huvudmannaskapet och engagemanget i de gemensamma målen hos organisationen och medarbetarna.</p>			
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Abstract <p>The Ministry of Education and Culture has decided to evaluate the activities of the Finnish National Gallery (FNG) in 2010. The FNG is a civil service department administered by the Ministry of Education and Culture since 1990 and it is comprised of Ateneum Art Museum, Museum of Contemporary Art Kiasma, Sinebrychoff Art Museum and the Central Art Archives. Support services are provided by the Department for Community Relations and Development, the Conservation Department, and the Administration and Services unit. This organisational structure has not changed significantly over the last 20 years. The annual allocation for the Finnish National Gallery from the state budget is approximately € 19 million and it has 222 person-years.</p> <p>The Ministry of Education and Culture appointed Mr Sune Nordgren, Project Manager for Museum Vandalorum from Sweden to chair the evaluation panel and as members, Dr. Prof. Günther Schauerte, Deputy Director General of the State Museums in Berlin from Germany, Mrs Lene Floris, Director of research and exhibitions of National Museum of Denmark and Doctor of Law Timo Viherkenttä from Finland. The expert secretary to the panel was Senior Planning Officer Teijamari Jyrkkiö, Community Relations and Development, National Gallery.</p> <p>The aim of the international expert group was to evaluate:</p> <ol style="list-style-type: none"> 1) the functioning of the steering mechanism and funding base of the Finnish National Gallery and the appropriateness of its statutes, 2) the overall mission of the National Gallery in terms of operational efficiency, 3 the quality and impact of the operations and services of the National Gallery in terms of the strategic priorities. <p>According to the report the FNG has professional, skilled and dedicated personnel and its three museums' have strong brands. The biggest challenges are related to the organisational and functional structures of the institution. All three museums are functioning well in general, however the day-to-day routines and activities are not supported and recognised enough on a strategic level. The panellists are of the opinion that the managerial and administrative level of the organisation is excessive in relation to its size and role as a state agency. Resources, both human and financial, could and should be spent in a more efficient way and internal communication should be improved.</p> <p>The experts identify two directions to choose from when discussing the development of the FNG: 1) to broaden the role and tasks of the FNG to encompass a number of other museums, e.g. the Design Museum and the Museum of Finnish Photography; or 2) to reduce the top-heavy administration and return to the core purpose of the National Gallery organisation, which would be to have Ateneum at its centre and Kiasma as the moving satellite.</p> <p>The group of experts does not want to make any proposal on this issue or comment on the proposals they made. A manifested will and ambition within the personnel and genuine collaboration towards common goals are the most important areas to be developed.</p>		
Key words Art museum, evaluation, organisation, management		
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Introduction

The Finnish National Gallery was established in 1990 to be responsible for museum activities in the visual arts and for the development of the art museum field in Finland. It is a state agency subordinate to the Ministry of Education and Culture comprising of Ateneum Art Museum, Museum of Contemporary Art Kiasma, Sinebrychoff Art Museum and the Central Art Archives. Support services are provided by the Department for Community Relations and Development, the Conservation Department, and the Administration and Services unit. With its three museum units the Finnish National Gallery is the biggest art museum in the country, an active cultural institution and a significant organisation of expertise in the field of visual arts.

The operations of the Finnish National Gallery are governed by an Act, a Government Decree and Rules of procedure. According to the Government Decree on the Finnish National Gallery (618/2004), the Finnish National Gallery shall: (1) be responsible for the accumulation, documentation, care and conservation of collections and information reserves; (2) stage exhibitions of Finnish and international art; (3) inform the public about the visual arts and enhance knowledge about the visual arts by means of arts education; (4) arrange inter-art programmes; (5) carry out publication activities; (6) develop the art museum field in Finland in collaboration with other art museums; (7) conduct research into the visual arts; (8) follow developments in the field, take initiatives and make proposals for the promotion of Finnish visual arts and issue opinions on questions relating to the visual arts; (9) maintain and develop international relations in the art museum field and the visual arts; (10) provide expert assistance to other authorities and, as far as possible, to organisations and private individuals in matters relating to the National Gallery's field of operation; and (11) execute other duties assigned to the Finnish National Gallery in statutes or regulations.

The first years of the Finnish National Gallery were dominated by the development of its premises at the same time as the establishment of the organisation. The Ateneum building was totally renovated and expanded and the Museum of Contemporary Art Kiasma was inaugurated in 1998. The refurbishment of the Sinebrychoff Art museum was finished in 2002.

The administration and management as well as functioning and propriety of the legal framework of the Finnish National Gallery were evaluated by Pirkko K. Koskinen

in 1999. She concluded that the existing three level structure (Ministry of Education – Finnish National Gallery – its museum units) should be preserved as it was.

Since 1999 the organisation has undergone a number of reforms. The three museum units got their current names and a board of directors was established in 2000. Following the general trend, the board of directors was replaced by an Advisory Board in 2005. The art museum development department (Kehys) was established in 2002 in order to reinforce the role of the Finnish National Gallery in the development of the entire art museum sector of Finland. The current Rules of Procedure of the Finnish National Gallery date back to 2008.

The Finnish National Gallery is both one of the youngest and biggest state agencies in the field of culture and the only state-owned art institution. During its 20 years of existence the Finnish National Gallery has established its role as an expert in visual cultural heritage and as a national developer of museum activity in collaboration with the National Board of Antiquities. Together the Finnish National Gallery and the National Board of Antiquities form a foundation for cultural heritage management in Finland.

The Finnish National Gallery has expanded its activities as much as it can within the existing organisational and financial structure. At the same time it is facing serious challenges as regards its financial base. Every year a bigger and bigger part of its financial resources is tied to fixed costs and consequently the situation concerning operational funding is a serious challenge. At the same time the Finnish National Gallery is forced to make cuts in human resources under the central government productivity programme. Against this background it was considered that the time would be right for carrying out an international evaluation of the Finnish National Gallery.

This report is divided into four Chapters. Chapter 1 describes the Finnish National Gallery's historical background and its current organisation, operations, strategic priorities and operational environment. A short summary of the legislative and regulatory framework of the National Gallery is included in Chapter 2. Chapter 3 introduces the organisation, objectives and process of the international evaluation of the FNG. Observations and recommendations that the evaluators made during the process are set forth in Chapter 4.

1 The Finnish National Gallery and its role in the cultural heritage field

1.1 Historical Background

The Finnish National Gallery holds a key position in the Finnish art museum field as the largest art museum of the country and as the museum with national responsibilities. Many of the key activities of the current art museum practice were developed within the FNG and its former organisations, dating all the way back to the founding of the Finnish Art Society in 1846. Core functions that were already originated in the nineteenth century include collection care and management, conservation, exhibitions, library and archives and developing the art museum profession. Aided by the ideas of enlightenment, educating the public was implemented with the aim of bringing the fine arts closer to the whole nation. The activities were developed in these early stages by university professors and lecturers who formed the corpus of the early museum profession.

The most important tool was the art collection. The core collection of the FNG originates from the Finnish Art Society's art collection, the oldest public art collection in the country. The collection was put on show permanently in the Ateneum building, the House of Arts, which was constructed in the centre of Helsinki in 1887. The building also housed the collection of the Arts and Crafts Society and two art schools. The building was opened to the public in 1888 and has served as the centre of the arts ever since. Paul and Fanny Sinebrychoff's donation in 1921 enlarged the activities by introducing not only an important art collection but another venue for the gallery's activities.

Soon after the opening of the Ateneum, the collection of arts and crafts moved away (1912) due to a lack of space and later, after the complete renovation of the Ateneum (1985–1991), the art schools also left the building. Reasons for the constant lack of space were the growing collection, and the growing market for temporary exhibitions.

From the Art Society, the operations were transferred to the Finnish Art Academy Foundation in 1939. The National Gallery was initiated to carry on its activities. The new National Gallery organisation comprised the Sinebrychoff Art Museum as well as the Ateneum art collection. A Museum of Contemporary Art also began as a new department in the organisation and was assigned part of the exhibition premises in the Ateneum building. The pictorial and archival materials of the information and exhibition

department of the foundation and of the Ateneum Art Museum were organised into the Central Art Archives. In addition, a general department was established to provide administrative and other support services.

Ateneum, the main building of the National Gallery, was re-opened to the public in May 1991 when the six-year renovation was completed. In the spring of 1998 the role and functions of the building changed essentially when the Museum of Contemporary Art moved to the new Kiasma building, designed by architect Steven Holl. The National Gallery became an umbrella organisation consisting of three separate art museums and a special art archive, which share centralised administration and support functions.

1.2 Current Organisation and Operations

The Finnish National Gallery came to its first crucial turning point on the eve of its tenth anniversary in 2000 when both the Act and Decree on the Finnish National Gallery were amended. In them, the institution originally established as a director-led unit was given a separate board of directors. In connection to this, the names of the three museums were changed. The museum of Finnish art regained its original name of the Ateneum Art Museum, the Museum of Contemporary Art became Museum of Contemporary Art Kiasma and the museum of international art became Sinebrychoff Art Museum. Only the fourth unit, the Central Art Archives continued under its former name.

The amendments continued in 2001 when the provisions on the internal organisation of the National Art Gallery and its Rules of Procedure were revised. The purpose was primarily to improve the prerequisites of the three art museums to pursue independent activities with distinct profiles. The units producing support services for all the three museums were modified in response to contemporary challenges.

The National Gallery set up a separate development unit in order to strengthen its role as a national provider of development and support services for the art museum field. The board of directors of the National Gallery was disestablished in summer 2004. Thus, the National Gallery once again became a director-led public body administered by the Ministry of Education and Culture. The National Gallery is continuing its mission of being answerable as the foremost art museum organisation in Finland and as a cultural institution actively in tune with the surrounding society.

1.3 Strategic Priorities

The strategic priorities of the Finnish National Gallery were renewed in 2008-2009. The process involved all departments and the personnel within the FNG and the formulation of the strategic priorities was discussed at various stages.

Finally, the core functions were described under four major headlines: 1) collections as a forger of cultural heritage; 2) audience relations and suites of services; 3) social agency and expertise; and 4) human resources policy.

Collections form one of the core functions of the museum. The role of the Finnish National Gallery in forging the national cultural heritage calls for a clear-cut aim in terms of collection strategy. The national and international effectiveness and use of the collection will be reinforced from the perspectives of collection management, collection mobility, digital availability, and expertise. At the same time, the positioning of the national gallery

as an agent of the cultural sector, as well as the impact of the collections as a builder of cultural heritage and a reinforcer of the impacts of culture on wellbeing, will all be measured and monitored.

Ever since the times of the Enlightenment the audience has been the core reason for the museum to exist. The FNG and its former organisations have also been forerunners in museum education. The Finnish National Gallery develops a diverse programme that has something to offer different audiences in the form of exhibitions, events, and various products and services which all serve as pedagogical forums for a two-way dialogue which aims at inclusiveness.

In order to achieve maximum cultural and political impact the Finnish National Gallery reinforces the significance of visual arts and cultural heritage in societal debates. It acts as the builder of the cultural information society and through its activities, serves as an important supporter of art and a promoter of research into art as well as a builder of the identity of citizens. As the nation's central art museum, the Gallery emphasises professional expertise and expertise in the art museum sector while also contributing to advances in the sector and the activities of the networks central to its activities.

The success of the Finnish National Gallery depends not only on the contents of the collections, exhibitions and various programmes targeted to the different audiences but on its human resources. Therefore, increasing attention will be paid to the skills and qualifications of staff and their professional development as well as to wellbeing at work and the enhancement of workplace communities. Opportunities for creative work must be maintained and reinforced while at the same time seeking ways to cope with higher work volumes and work pressures. The strategic priorities are described in detail in Appendix A.

1.4 The Finnish National Gallery and its Operational Environment

The Finnish National Gallery is the central art museum in Finland and has a national development duty. It has the most versatile and knowledgeable professional staff in the country, who are in charge of preserving cultural heritage. The museum stages exhibitions and arranges events in museum premises, in urban sites and on the net. Special attention is paid to the accessibility and availability of collections.

When analysing the essential elements in the National Gallery's operation and operational environment a number of issues must be highlighted. One has to be aware of the other programme providers of the culture industry sector, follow the likes and dislikes of the audiences, use new methods such as social media when addressing specific target groups, find new partnerships and networks both nationally and internationally and train the staff to face the museum work and environment of the 21st century.

The key issue though, is to bring the contents to the public. Therefore the FNG needs strong networks and international cooperation. Its economy must be guaranteed. The premises, security and technology have to meet the required standard. And last but not least the FNG's human resources require extra attention.

From the viewpoint of its collections and the professional expertise of its staff, the Finnish National Gallery would be well placed to respond to any increase in demand for cultural services. The development of the information society impacts on the operating environment of the National Gallery. The museum needs to put emphasis on the digital availability of its collections, secure the long-term safekeeping of digital resources, develop its databases and provide targeted

online services for various audience groups. International cooperation and EU projects in the culture sector anchor the different operators within the National Gallery to European cultural cooperation. This means, among other things, an emphasis on the mobility of collections and museum professionals. The National Gallery also functions as the central art museum for the country and as a well-connected expert and developer in the international art museum field.

However, tight State finances are also reflected in the budgets of cultural institutions and to take the budget of the Finnish National Gallery as an example, the rise in fixed costs beyond the Gallery's control is diminishing the funds that can be allocated to actual museum activities.

Tighter State budget financing means that the corporate sponsorship agreements concluded by the museum units have an even greater financial significance. Budget funding alone does not permit the museum units to attend to the sufficient communication and marketing of their activities, the said functions instead being dependent on funding from corporate sponsorships. The funding of these vital support functions underlying the Gallery's core functions will be compromised if sponsor funding grows more difficult to come by in the planning period. A tighter economic climate is conducive to a higher number of multi-agent collaboration ventures and projects that are on both a national and international level. International collaborative and touring exhibitions present an opportunity, yet even these undertakings have grown costlier and access to them is subject to increasing competition.

In an evolving security setting, attention must be paid to furnishing the three museum premises and other facilities where the collections and loaned works of art are handled with adequate technology, and to ensuring the appropriateness of the facilities in other respects as well.

From the viewpoint of the Finnish National Gallery, one of the most important issues in the planning period is the productivity programme, i.e. the action programme for increasing productivity in State administration. According to the Government's spending limits, the programme has required the Finnish National Gallery to cut a total of 21 person-years in the years 2007–2011. The FNG is preparing for the continuation of the productivity programme in the years 2012–2015 in respect of a possible six person-years. This creates concrete problems that impact directly on the FNG's capacity to keep the museum sites open to the public.

Another key change involving agents in the museum sector is the baby-boomer generation reaching retirement age. This means that a great deal of tacit and experiential knowledge will be lost with the retiring experts unless art museums make an even more conscious effort to record and share such knowledge with the generations to follow. See Appendix A for further details.

2 Legislative and regulatory framework

2.1 The Act, Government Decree, Rules of Procedure and Regulations

The operations of the Finnish National Gallery are governed in the first place by an Act, a Government Decree and Rules of Procedure.

The Act on the Finnish National Gallery (566/2000, amended 504/2004) contains provisions on the basic functions and organisation of the Gallery. According to the Act, the Finnish National Gallery exists for museum activities in the visual arts and for the development of the art museum field in Finland; it is subordinate to the Ministry of Education and Culture; it is comprised of the Ateneum Art Museum, Museum of Contemporary Art Kiasma, Sinebrychoff Art Museum and the Central Art Archives; and is led by a Director General. The Act also defines the Gallery's right to enter into agreements; the right to receive donations and bequests; the setting of fees; the caring of works of art not belonging to the collections; lending works of art; and depositing them also.

The Government Decree's (618/2004) provisions concerning the more detailed functions of the Finnish National Gallery are listed on page 2 of this Report. In addition, the Decree contains provisions on the Gallery's organisation; the staff and its tasks; the requirements of individual posts; the filling of vacancies and leaves of absence; and the processing of, and decisions on, administrative matters. The Administration and Services unit of the Finnish National Gallery is established by the Government Decree.

The Rules of Procedure confirmed by the Director General supplement the Act and Government Decree and contain provisions on the Gallery's regulations and guidelines; organisation and duties; and on the resolution and manners of consideration of matters. The Conservation Department and the Community relations and development are established by the Rules of Procedure. The Rules of Procedure also define the composition and duties of the Management Team.

Operational planning and monitoring of the operations of the units of the Finnish National Gallery is governed by various regulations, programmes and strategies. The realisation of these regulations and guidelines is monitored by the Management Team, monitoring groups set up for this purpose, or a coordination team appointed by the Director General for the purpose.

Based on the Act, Government Decree and Rules of Procedure the Finnish National Gallery is an umbrella organisation consisting of three separate art museums and a special art archive, which share centralised administrative and support functions. The Administration and Services unit supplies the three museum units and the Central Art Archives with services comprising of financial administration, human resources, IT management, real estate management, security and internal education. The Community relations and development unit supplies the museum units and the Central Art Archives – among other things – with legal services and co-ordinates communications and marketing within the Finnish National Gallery. The library and photographic services are provided to the other units by the Central Art Archives.

The art museums and the art archive operate as independent sectors under the Museum Directors and the Director for Central Art Archives. The Administration and Services unit, the Conservation Department and Community relations and development work under the Director General.

2.2 Performance Management Approach

The Finnish National Gallery is independently accountable for its results and financial administration. The Ministry of Education and Culture negotiates annually with the Finnish National Gallery on the results, resources and objectives of the organisation. Negotiations are based on the performance management approach and on *performance agreement*, concluded between a ministry in charge of an administrative sector and a government agency subordinate to that ministry for a three year period.

The fundamental underlying concept in performance agreements is that the funding for agencies is based as far as possible on lump-sum budgeting, with managers committed to performance targets being able to dispose of, and organise, their available resources as freely as possible. The purpose of operational and financial planning spanning several years is, for its part, to support performance, to provide grounds for the preparation of frameworks and annual budgets, and to provide grounds for management, steering and the setting of performance targets.

From the viewpoint of the FNG, one of the most crucial issues in the planning period is the productivity programme, the requirements of which are described on page 8 of this report.

3 Process of the evaluation

3.1 Organisation

The evaluation was arranged and funded by the Ministry of Education and Culture together with the Finnish National Gallery. Its organisation comprised an international evaluation panel, a national steering group, and a secretariat that prepared matters for the steering group and the evaluation panel.

From the beginning, it was kept important that the evaluators would represent excellence and professionalism both of a national and international standard. The evaluation panel comprised of four independent experts, one of whom was Finnish. The persons acting as panellists were Sune Nordgren (Project Manager for Museum Vandalorum, Värnamo, Sweden), Günther Schauerte (Prof. Dr., Deputy Director General of the State Museums in Berlin, Germany), Lene Floris (Director of Research and Exhibitions at the National Museum of Denmark, Denmark), and Timo Viherkenttä (Doctor of Laws, Justice of the Supreme Administrative Court, Finland). The evaluation panel was chaired by Sune Nordgren. Fuller biographies of the panellists can be found in Appendix B.

The national steering group was chaired by Riitta Kaivosoja, Director General of the Ministry of Education and Culture (deputy: Jukka Liedes, Director). Other members of the steering group were Tiina Eerikäinen, Counsellor for Cultural Affairs of the Ministry of Education and Culture (deputy: Päivi Salonen, Counsellor for Cultural Affairs), Risto Ruohonen, Director General of the Finnish National Gallery, Juhani Kostet, Director General of the National Board of Antiquities, and Leif Jakobsson, Chairman of the Arts Council of Finland.

The evaluation panel and the steering group were assisted by a secretariat consisting of Laura Mäkelä, Senior Advisor of the Ministry of Education and Culture, Susanna Pettersson, Director of the Alvar Aalto Foundation, and Teijamari Jyrkkiö, Senior Adviser of the Community Relations and Development at the Finnish National Gallery.

3.2 Objectives

As commissioned by the Ministry of Education and Culture and detailed in the Terms of Reference attached to this Report as Appendix A, the purpose of the evaluation was to support further the development of the Finnish National Gallery. The fact that the

Gallery had operated in the present form for twenty years prompted the Ministry and the Finnish National Gallery to carry out the evaluation at this time. On the whole, the aim was to assess whether decisions that have been taken were appropriate and to appraise the success of the relations with the public as a national art institution (in comparison with other corresponding national art museum organisations), assess the appropriateness of the practices and processes used, and analyse the impact of its operation.

The key issues to be addressed were as follows:

- The functioning of the steering group (performance management) and financing system of the Finnish National Gallery. The appropriateness of the statutes (Act and Government Decree).
- The duties and functions of the Finnish National Gallery from the point of view of efficiency. The appropriateness of the organisation, its stated mission and structures.
- The impact and quality of the activities and services of the Finnish National Gallery in terms of the strategic priorities and impact.

3.3 Evaluation Process

The evaluators were to base their evaluation on written material and on discussions with the representatives of the Ministry of Education and Culture, the Finnish National Gallery and other key operators.

In the beginning of the process the evaluators were sent a material package, compiled by the Finnish National Gallery. The same material was also delivered to the members of the national steering group and to each museum and support services unit of the Finnish National Gallery. A full list of written documents submitted to the evaluators can be found in Appendix C.

Next the chair of the evaluation panel – Sune Nordgren – made a one day preparatory visit to Helsinki. During that visit he met the secretariat of the evaluation, Director General Risto Ruohonen, Museum Directors Ulla Huhtamäki, Pirkko Siitari and Maija Tanninen-Mattila, Director General Riitta Kaivosoja, Director Jukka Liedes, Chairman Leif Jakobsson and acting Director Hanna-Leena Paloposki.

Just before the evaluation panel visited Helsinki the panellists were sent additional material which included background information for the discussions that were to be held between the evaluators and the personnel of the Finnish National Gallery.

The evaluation panel gathered in Helsinki on November 17th–20th 2010 to get acquainted with the operations of the Finnish National Gallery and to carry out the assessment.

On the first day of their visit the evaluators visited the Ateneum Art Museum, Museum of Contemporary Art Kiasma, Sinebrychoff Art Museum, the Central Art Archives and the Conservation Department. In addition, they met Director General Risto Ruohonen, Museum Director Pirkko Siitari, Director General Juhani Kostet and Chairman Leif Jakobsson as well as Director Jukka Liedes, Tiina Eerikäinen and Päivi Salonen, both Counsellors for Cultural Affairs of the Ministry of Education and Culture.

During the next two days the evaluators discussed certain predetermined themes with the personnel of the Finnish National Gallery. The themes and the personnel taking part in the discussions were:

Exhibitions and Events:

Riitta Ojanperä, Chief Curator, Ateneum; Arja Miller, Chief Curator, Kiasma; Minerva Keltanen, Chief Curator, Sinebrychoff; Kirsi Hiltunen, Senior Conservator, Finnish National Gallery; Maria Lilja, Museum Registrar, Ateneum; Riitta Aarniokoski, Producer, Kiasma; Jari Paavilainen, Head of Facilities Management, Finnish National Gallery

Using and Managing Collections:

Kirsti Harva, Head of Conservation, Finnish National Gallery; Erkki Anttonen, Project Manager, Ateneum; Anna-Maria von Bonsdorff, Curator, Ateneum; Eija Aarnio, Curator, Kiasma; Reetta Kuojärvi-Närhi, Curator, Sinebrychoff; Hanna-Leena Paloposki, acting Director, Central Art Archives; Riitta Autere, IT Consultant, Finnish National Gallery; Riitta Rajalin, Registrar, Kiasma

Encountering the Public, Museum Education:

Minna Raitmaa, Educational Curator, Kiasma; Anja Olavinen, Head of Education, Ateneum; Erica Othman, Educational Curator, Ateneum; Leena Hannula, Educational Curator, Sinebrychoff; Jouni Jomppanen, Customer Service Manager, Kiasma; Eija Liukkonen, acting Head of Development, Finnish National Gallery; Sari Salovaara, Project Adviser, Culture for All; Saara Suojoki, Public Relations Manager, Ateneum; Mika Väyrynen, Producer, Ateneum

Communication, Marketing, Fundraising and Sponsoring:

Anna-Maria Wiljanen, Communications Manager, Finnish National Gallery, Saara Suojoki, Public Relations Manager, Ateneum; Salla Virman, Head of Marketing and Sponsorship, Kiasma; Marja Istala-Kumpunen, Communications Manager, Ateneum; Piia Laita, Communications Manager, Kiasma; Eija Pekkanen, Marketing and PR Coordinator, Sinebrychoff; Kari Peiponen, IT Manager, Finnish National Gallery

Developing Personnel:

Eija Liukkonen, acting Head of Development, Finnish National Gallery; Jukka Wallin, Administrative Director, Finnish National Gallery; Markku Uusiniemi, Senior IT Consultant, Finnish National Gallery; Arja Ensala, Personnel Adviser, Finnish National Gallery; Susanna Säskilähti, Researcher, Central Art Archives; Outi Pitkänen, Customer Service Manager, Ateneum

National Initiatives and Networks:

Eija Liukkonen, acting Head of Development, Finnish National Gallery; Helka Ketonen, Senior Planning Officer, Finnish National Gallery; Umayya Abu-Hanna, Cultural Diversity, Culture for All; Anja-Tuulikki Huovinen, Secretary General, Finnish Museums Association; Pirjo Hamari, Head of Development, National Board of Antiquities

Leadership, Resources, Processes:

Risto Ruohonen, Director General, Finnish National Gallery; Hanna-Leena Paloposki, acting Director, Central Art Archives; Eija Liukkonen, acting Head of Development, Finnish National Gallery; Jukka Wallin, Administrative Director, Finnish National Gallery; Kirsti Harva, Head of Conservation, Finnish National Gallery; Pirkko Siitari, Museum Director, Kiasma; Maija Tanninen-Mattila, Museum Director, Ateneum

Besides the above-mentioned themed discussions, the evaluators met Museum Director Maija Tanninen-Mattila. Since Museum Director Ulla Huhtamäki was abroad, the evaluators were handed over a memo containing issues that she had wanted to bring to the evaluators' notice. During the visit the secretariat accompanied the members of the evaluation panel at all meetings in order to take notes on discussions. The unedited notes were sent to the panel members on November 23rd.

The observations and recommendations to be included in the Report were agreed to be written by the panel members whereas the other Chapters of the Report were to be collected by the secretariat.

The evaluation panel submitted its observations and recommendations to the Ministry of Education and Culture on March 7th 2011. After the Ministry had made some specifying questions, the panel members turned over the slightly amended observations and recommendations to the Ministry on March 27th.

4 Observations and recommendations by the evaluation panel

4.1 Summary

The evaluation panel decided to concentrate on the most crucial observations, both positive and negative, to be able to make its recommendations. Its conclusions are brief bearing in mind the timeframe and the urgency of the evaluation process. To sum up, the evaluators found most of the difficulties of the Finnish National Gallery originating from structural and organisational problems. The three museums are running fairly well. Things can of course always be improved, and in considering this fact the evaluators tried to identify and formulate areas where things could be executed in a more efficient way.

Operations on a daily basis are running thanks to the commitment and readiness of many experienced individuals. But the day-to-day routines and activities are not supported enough by future planning and the necessary strategies and policies within the different museum departments. Basically the panel members find the managerial and administrative level of the organisation somewhat excessive and with a lack of internal communication. This obstructs the decision making process and decreases efficiency.

With the museum at cross-roads and in a process of inevitable change, the evaluators' conclusion is to recommend two options, two alternative ways forward. Either expand by joining forces with other museums with similar national missions, like the Design Museum and the Finnish Museum of Photography, or restructure the museum back to the original and more distinct organisation with Ateneum as a "mother ship" and Kiasma as a free satellite.

The first option can justify the organisation already in place, which is designed for a larger body. But the degree of autonomy for the, in this case, four or five museums needs to be clarified and the internal weaknesses already identified would need to be solved. The second option will slim the organisation but also hopefully improve internal communication and clarify the organisation's overall vision. This is absolutely crucial for the future identity of the FNG and its responsibilities to both principals and audiences.

4.2 Key Observations

Rotation, collaboration

Despite the three museums belonging to the same organisation, the evaluators noticed a weak interest in collaboration between the units and very little awareness of how they can benefit from each others' activities. In the coming years there are several major events that require additional resources, like ARS and the Design Year 2012. There is a spoken "will to rotate", but it is not happening in real life. Sometimes there might be the possibility for joint efforts, but always "on a practical level, not on substance matters".

However, collaboration and rotation requires good planning. For success, it also needs a more liberated flow of both time and resources within the museum. The evaluators can see that a more determined planning and allocation of these resources could benefit all three museums – and the supporting departments – but the prioritisation must be based on a manifested will and ambition within a united Management Team. Although time and resource pressures tend to give rise to reluctance towards taking up new practices which do not always bring immediate tangible benefits, genuine collaboration is an important area to be developed.

All three museums are strong brands. There is a fear a close collaboration could put the substance of these brands at risk. The loyalty of staff is both a strength within the museums and an obstacle for collaboration and mobility between them. The supporting divisions (the Department for Community Relations and Development and Central Art Archives) do not work to their full potential and do not generate the synergy effects they are supposed to create. All units rather compete for resources. The Department for Community Relations and Development and Central Art Archives are regarded as having their own agendas, and not supporting the other parts of the organisation, as they were intended to.

The initiatives to brand the FNG parallel to the museums, with public brochures and a separate web site, are also ambiguous: they can definitely work in a counter-productive way and blur the original museum identities.

Collections

Staff involved in exhibitions and education in the different museums talk about "our own collection" not about the FNG collection, which it in fact should be. The FNG is from within seen as an administrative superstructure, not as an acting museum. The Conservation Department has parts of its work force physically based in the different museums and functions as a unifying resource. This is in fact one of the few functions of the organisation that actually binds the museums together more than divide them.

Research

Research is undervalued and not very well coordinated with the more or less autonomous Central Art Archives. It is important to keep up the ongoing tasks, the everyday work and equally answer to the various demands and requirements of traditions. But it is also important to follow what is on the future agenda and listen to what colleagues are dealing with in contemporary practice. There is no common ambition on academic research expressed in an overall strategic plan or stimulated by the management.

This is crucial for the future museum, whatever shape or form it will have in the future. Research, based on the collections and the activities is what gives the museum its core values, its intellectual platform and its audiences a reason to return, not only for spectacular events, but for the experience and the confirmation, background and identity, for what the museum's work is all about. In the evaluators' view, the role and objectives of research should be more clearly defined on the strategic level at the FNG.

Education

Education staff occasionally meet over the museum walls, but they are not directly included in the decision making. At both Kiasma and Ateneum, where this function is organised in two different ways, education staff claim they are not seen or regarded as an intellectual resource, which basically makes them "find their own way". The education people today are very enthusiastic, but have no clear leadership and guidance. A way forward could be to establish an internal forum for discussion and with the exclusive task of formulating a vision for the entire education and outreach programme. This strategy should be supported by all three museums as a common ambition in the dialogue with their core audiences.

Management and hierarchy

The Management Team is a reflection of the organisation, where all managers heading the seven sections of the FNG are represented with equal responsibilities and powers. This makes the decision making process of the museum slow and exclusive. The Management Team should be minimised to a smaller and more executive working group, with more frequent meetings, and a larger group with reporting managers and officers throughout the organisation. The three museum directors are in charge of the core values of the museums but in the Management Team are just three out of eight voices.

This sometimes limited role of the museum directors *within* the organisation comes on top of the possible frustration about not having direct access to the Ministry. This restricted *external* competence is of course a consequence of the museums not being independent agencies but parts of the FNG. However, there are no absolute obstacles for engaging the museum directors more closely in the discussions between the Ministry and the FNG.

Communication within the organisation "from the top downwards" is just as deficient as in the opposite direction: there seem to be very few opportunities for staff influence. Many practical meetings do exist in the organisation, also on a systematic basis. These meetings do not, however, always seem to be well planned or to serve their supposed function. Curatorial meetings are sparse and infrequent. The responsibilities of the Community Relations and Development are not very well communicated within the organisation which creates suspicion and disbelief. A strong hierarchy combined with the low visibility of the Management Team creates distance. There is an urgent need for the Community Relations and Development to boost leadership skills and put in place a strategy for implementing a decision making structure at all levels with open and clear channels between the departments.

Overall there seems to be a lack of strategic thinking and of functioning review systems within these departments. This affects the level of satisfaction and obstructs any understanding of the common goal. Strategies and guidelines must be based on a vision and it is important that the Management Team both share and manifest the vision of the museum, personified by the Director General.

National responsibilities

National responsibilities are taken most seriously. Several good initiatives are realised in partnership with regional museums and organisations, some of which are also private. Cooperation is established between the FNG on the one hand and the NBA and the Museum Association on the other. But again, there is no agreed plan to work from. Partnerships with regional museums are based on separate agreements and individual ad hoc solutions. Also in this area, the strategic goals for the national responsibilities should be more clearly defined.

4.3 Recommendations

The FNG is too small an organisation to possess such a top-heavy separate administration as it is today. It is evident that resources, both human and financial, could be spent in a more efficient way. Management should be closer to the daily operations of the museum services and filter through the organisation in a more obvious and measured way. It is at this stage, when major changes are at hand, crucial to emphasise the main purpose of the organisation: to make the museum operate with its utmost professional and communicational skills and methods. This more direct involvement of management would serve both inwards to its responsibilities for national collections, intellectual research and staff monitoring as well as outwards, to the growing audiences and give these audiences the museum experience they are entitled to expect.

All three museums are functioning well overall. There are skilled and dedicated personnel for both curating and education. The museums manage to develop projects for all ages and the youth work in particular is admirable. They manage to establish encouraging sponsor agreements, as well as producing catalogues and educational material of the highest standard.

The evaluators wish to identify two directions to choose from in respect of being in a position to deliver the development and the improvement of the three - and especially the two major - museums required for the future. As for the future direction of the FNG, it is useful to discuss two alternative routes: either a broadened role or a clear focus on the core, built on Ateneum, with Kiasma as a showroom.

The first option is therefore to broaden the role and tasks of the FNG to encompass a number of other museums. The minimum solution in this model would be to make the FNG responsible within the state administration for matters concerning the Design Museum and the Museum of Finnish Photography. Over time, it should be studied how the operations of these museums could be more closely integrated with those of the FNG, although this may be a complicated task due to the foundation background of the Design and Photography Museums. The relationship towards the Museum of Finnish Architecture could also be studied but this museum obviously has close links with the National Board of Antiquities, too. Anyhow, traditional borders between the arts and the applied arts are becoming more and more blurred and one frequently sees exciting projects growing out of collaborations between the different disciplines. Artists are working with architects, designers and professionals from the craft and fashion areas.

Photography is already strongly within the scopes of the museums of the FNG. The merging of museums based on previously separated collections would benefit from

interesting cross-over projects and exhibitions. There are several good examples of this to look upon as models around Europe. But even without full mergers, closer links could create new mutually beneficial opportunities. For the FNG, an enlarged role could also justify both the extra administrative layer and the separate supporting departments better than the existing situation.

The other option is to return to the core purpose of the organisation, which is the “mother museum”, with Ateneum at its centre and Kiasma as the moving satellite. To reduce the top-heavy administration all the core functions should return to Ateneum and be tailored for what is justified by the size of the organisation.

In this alternative, Sinebrychoff should return to its position as a department within the Ateneum. To be able to refine its historic base as a “collector’s home” and its scientific role as the part of the new and unified National Gallery, responsible for the Old Masters. Considering that just as many visitors come for the story told by the domestic atmosphere as for the specific exhibitions, it is obvious where the focus for attraction lies.

Kiasma, on the other hand, could be based on a responsibility which would be constantly moving onwards in time, let’s say for the preceding thirty years, and be handed over to the Ateneum gradually. In this vision Kiasma would be part of one collection, one organisation, one administration, but exclusively responsible for contemporary art practice, both in terms of collecting and exhibiting. A responsibility for a rolling time period in art would in any case be more natural for Kiasma than the present fixed starting point in the sixties; in the role as the Ateneum’s “showroom” this would be even more apparent.

Kiasma would need and deserve particular attention especially in the case that the studies concerning the possible establishment of a Guggenheim museum in Helsinki would lead to results. A new major museum with a focus on contemporary art would obviously create both challenges and opportunities for Kiasma.

The evaluators also considered the idea of putting together the two major state agencies in the museum area, i.e. the FNG and the NBA. The benefits of this model would on the one hand be that the present arbitrary borderline within the art world could be removed, and on the other hand that there would be a sufficient substantive “critical mass” to justify the administration of the agency. However, the panel members are not proposing this solution. The NBA does have a brand, but unlike the FNG, this brand is very far away from art museums. It could not be counted on that a new administrative superstructure for history and arts would be a strong advocate and champion for visual arts.

The area of responsibility of the FNG is of course intertwined with its organisational form. Today different alternatives are being proposed, amongst them both turning the FNG into a more independent foundation and even one that is privatised. **Firstly**, if the FNG is inclusively an art museum, it is not a far-fetched idea that it would be organised as a foundation. If, instead, the FNG has considerable responsibilities in the Finnish art field apart from being a museum, a state agency would seem to be a more natural form of operation. Apparently, this proposal is based on the fact that the Central Art Archives would not be taken into the new foundation and that the collection would remain state property. However, at least some of the tasks of the present Department for Community Relations and Development would also seem to be more at home in a state agency than in a museum foundation called “National Gallery”.

Secondly, a foundation could provide some financial and administrative flexibility to the FNG. It could also create some increased opportunities for external funding. But a more independent role would also involve certain drawbacks and risks. As for administrative costs, although some of the present state agency patterns may be burdensome for a small agency, an independent body has to organise all the relevant administrative functions by itself and cannot rely on support from the Government. Financially, although state transfers to separate organisations may fare well in favourable times, things could be different in a possible future scenario where public finances are generally subject to increasing pressure. In such an environment, appropriations to state agencies may easily be squeezed but they are hardly cut dramatically. Instead, discretionary transfers to foundations may be on much looser ground. The modest state appropriations for acquisitions seem to be vulnerable under every option. In a foundation model acquisition money from the state could perhaps be even more endangered.

Although privatisation is today an international topic in the art world too, it also includes several country-specific details. Therefore, the evaluators do not want to make any proposal on this issue or comment on the recent proposals beyond what is said in the paragraphs above. This is in every sense a matter of ownership and commitment. The widespread wishes and also interim plans to extend the two major museum buildings are additional arguments to try and get a new and more focused organisation in place that can carry these ambitions forward into the future.

Appendix A: Terms of reference

MINISTRY OF EDUCATION AND CULTURE

6.9.2010

INTERNATIONAL EVALUATION OF THE NATIONAL GALLERY

TERMS OF REFERENCE

1. Background

General

The present museum field in Finland comprises more than 1000 museums. Professional museum organizations run a total of 326 museums. Three of them are national in character: the Finnish National Gallery, the National Museum of Finland and the Finnish Museum of Natural History. The rights and responsibilities of the two first ones are defined in legislation (the National Board of Antiquities Act; The Act on the Finnish National Gallery). The Museum of Natural History is an independent research institute attached to the University of Helsinki. The national museums are responsible for building up national collection resources and for displaying, researching, interpreting and storing them. One of the wider aims and objectives relate to the development of the museum field in general together with the Ministry of Education and Culture and the Finnish Museums Association.

Regional museums of cultural history (22), regional art museums (16) and museums with a national status (17) which specialise in one field, such as design, architecture, or Finnish glass, work closely together with other museums both on a regional and at the national level. The most recent developments in the museum field include national cooperation in acquisition policy: the collection resources are regarded as Collection Finland with a view to more efficient use and effective joint development. The aim is to do away with piling and hoarding and instead collect, document and archive sensibly.

The National Gallery started to operate as a state institution in September 1990, but its institutional history dates back to the 19th century. The first art collection of a public

character was compiled by the Finnish Art Society, which stated to operate in 1846. The collection was put on show permanently in the Ateneum building, the House of Arts, which was constructed in the centre of Helsinki in 1887. The building also housed the collection of the Arts and Crafts Society and two art schools. The building was opened to the public in 1888. The collection accrued, the exhibition activities expanded and the operations gradually assumed a professional character.

From the Art Society, the operations were transferred to the Finnish Art Academy Foundation in 1939, and the National Gallery was instituted to carry on the activities. The art schools had already become separate organisations; one reason for this was that in 1977 the Ministry of Education had decided to renovate the Ateneum building totally first and foremost for museum and exhibition purposes.

The new National Gallery organisation comprised the Sinebrychoff Art Museum on Bulevardi as well as the Ateneum art collection. A Museum of Contemporary Art also began as a new department in the organisation and was assigned part of the exhibition premises in the Ateneum building. The pictorial and archival materials of the information and exhibition department of the foundation and of the Ateneum Art Museum were organised into the Central Art Archives. In addition, a general department was established to provide administrative and other support services.

Ateneum, the main building of the National Gallery, was re-opened to the public in May 1991 when the six-year renovation was completed. In the spring of 1998 the role and functions of the building changed essentially when the Museum of Contemporary Art moved to a new Kiasma building, designed by architect Steve Holl. The National Gallery became an umbrella organisation consisting of three separate art museums and a special art archive, which share centralised administration and support functions.

The National Gallery came to its first crucial turning point on the eve of its tenth anniversary in 2000 when the Act and Decree on the Finnish National Gallery were amended. In them, the institution originally established as a director-led unit was given a separate board of directors. In this connection, the names of the three Museums were changed. The museum of Finnish art got back its original name of Ateneum Art Museum, the Museum of Contemporary Art became Museum of Contemporary Art Kiasma and the museum of foreign art became Sinebrychoff Art Museum. Only the fourth unit, the Central Art Archives continued under its former name.

The amendments continued in 2001 when the provisions on the internal organisation of the National Art Gallery and its Rules of Procedure were revised. The purpose was primarily to improve the prerequisites of the three art Museums to pursue independent activities with distinct profiles. The units producing support services for all the three Museums were modified in response to today's challenges.

The National Gallery set up a separate development unit in order to strengthen its role as a national provider of development and supportive services for the art museum field. The board of directors of the National Gallery was disestablished in summer 2004. Thus, the National Gallery became again a director-led public body administered by the Ministry of Education and Culture. The National Gallery is carrying on its responsible mission as the foremost art museum organisation in our country and as a cultural institution actively living with the surrounding society.

The collection of the National Gallery includes a total of over 36,000 art works – from medieval icons to the newest names in contemporary art – and a sizeable archive collection of the visual arts covering the history and "memory" of Finnish visual arts.

Administration

The operations of the National Gallery are governed by an Act, a Decree and Rules of Procedure. The Act on the National Gallery (566/2000, amended 504/2004) contains provisions on the functions and organisation of the Gallery and its right to enter into agreements; the right to receive donations and bequests; the setting of fees; works of art not belonging to the collections; lending; and depositing works of art. The Government Decree (618/2004) contains more detailed provisions concerning the organisation and functions; the staff and its tasks; requirements for posts; the filling of vacancies and leaves of absence; and the processing of and decisions on matters. The Rules of Procedure further specify matters relating to the organisation, functions and the procedures for processing and deciding matters.

The National Gallery is led by a Director-General, whose status and duties are laid down in the Act and Government Decree. The Management Team is composed of the directors of the operational units referred to in the Act and Decree and the Head of the Conservation Department and the Head of Community Relations and Development. The Management Team is convened at the invitation of the Director-General.

The Advisory Board of the National Gallery and its composition come under the Government Decree (618/2004) and it convenes at the invitation of the Director-General.

The National Gallery is divided into operational units – Ateneum Art Museum, Museum of Contemporary Art Kiasma, Sinebrychoff Art Museum and the Central Art Archives – which are governed by the Act on the Finnish National Gallery. The Administration and Services unit in turn is governed by the Decree. The Conservation Department and Community Relations and Development work under the Director-General and are governed by the Rules of Procedure. Each of the operational units operates as an independent sector under the Museum Director. Their functions are described in more detail in Appendix 1.

In addition, the National Gallery has coordination groups set up by the Director-General to plan and coordinate operations which concern the organisation as a whole. The permanent groups deal with collection management, exhibitions, communications and marketing, information management and security. There are project-specific groups, e.g. for a portal reform and for digitisation projects.

The National Gallery has the following strategies and guidelines for operational planning and monitoring:

- Collections policy programme
- Exhibitions policy
- *Kaikkien taidemuseo. Saavutettavuus ja monikulttuurisuus Valtion taidemuseossa 2009-2013* (Art museum for all. Accessibility and multiculturalism at the National Gallery).
- Evaluation strategy
- Security strategy
- Digitisation strategy (forthcoming in 2010)
- Sustainable development programme (forthcoming in 2010)
- Research strategy (preparation to be launched in 2010)

and for human resources management:

- Equality plan
- Staff development plan

National Gallery in figures

- Staff in 2009: 203 permanent and 78 fixed-term employer and 4 persons on employment subsidies.
- The annual budget totalled 25,886,000 euro in 2009, of which
 - 7,523,000 was real estate expenditure
 - 9,588,000 personnel expenditure
 - 8 805 000 operational expenditure (e.g. the operation of the Museums and the archives, conservation, information management)
 - 739 000 acquisitions of artworks.
- In 2009 the three Museums had a total of 365,581 paying and 219,398 free visitors.

National Gallery and its operational environment

The National Gallery is the central art museum in Finland and has a national development duty. It has the most versatile and knowledgeable professional staff in the country, who take care of the duty to preserve cultural heritage. The museum stages exhibitions and arranges events in museum premises, in urban sites and on the net. Special attention is paid to the availability of collection reserves.

The following are some of the essential elements in the National Gallery's operation and operational environment:

Networks and international cooperation

International cooperation and EU projects in the culture sector anchor the different operators within the National Gallery ever more firmly to European cultural cooperation. This means, among other things, an emphasis on the mobility of collections and museum professionals. The role of informal professional networks has been growing, and the expertise is put to diverse uses in professional forums. Other international operations are constantly expanding and require goal-oriented planning: What will the change stemming from globalisation mean for the National Gallery in operational terms?

Accessibility of collections

The development of the information society impacts on the operating environment of the Finnish National Gallery as well. One of the key aims of the EU is to strengthen the availability of cultural heritage in digital format. This provides the foundation for content provision, the international presentation of Finnish culture, and European cooperation ventures. The development of the cultural information society requires that the Finnish National Gallery put emphasis on the digital availability of its collections, secure the long-term safekeeping of digital resources, develop its databases and provide targeted online services to various audience groups.

The potential for use of art collections and other archived materials subject to copyright is determined by the Copyright Act. Issues relating to the availability of materials should be addressed in order to enable the diverse online use of collections. Currently, 20,149 of the 35,127 presentations of National Gallery works are accompanied by pictures.

Economy and development

From the viewpoint of its collections and the professional expertise of its staff, the Finnish National Gallery would be eminently poised to respond to the demand for cultural services. However, tight State finances are also reflected in the budgets of cultural institutions and in the budget of the Finnish National Gallery, for example, the rise in fixed costs beyond the Gallery's control is diminishing the funds allocated to actual museum activities.

Tighter State budget financing means that the corporate sponsorship agreements concluded by the museum units become of even greater financial significance. Budget funding alone does not permit the museum units to attend to i.a. the sufficient communication and marketing of their activities, the said functions instead being dependent on funding from corporate sponsorships. The funding of these vital support functions underlying the Gallery's core functions will be compromised if sponsor funding grows more difficult to come by in the planning period. A tighter economic climate is conducive to a higher number of multi-actor collaboration ventures and projects both nationally and internationally. International collaborative and touring exhibitions present an opportunity, yet even these undertakings have grown costlier and access to them is subject to increasing competition.

National mission

The National Gallery functions as the central art museum for the country and as a robustly networked expert and developer in the international art museum field. The Museums Act specifies the prerequisites and mission of museums. The practices introduced by the Act highlight the role of the National Gallery as the central art museum that supports, guides and develops the operations of art museums in Finland. As a developer, it is responsible for maintaining the network of regional art museums and participates in the negotiations of regional art museum as an expert, but has no official administrative duties like the National Board of Antiquities.

In addition, it is worth noting that the National Gallery has many assignments relating to changes in the operational environment, for example relating to media art archiving and the promotion of availability and accessibility.

Similarly, currently open questions, such as arrangements relating to the State Art Collection and the emergence of the Finnish Fund for Art Exchange (FRAME) in the field will influence both the operations and the organisations of the National Gallery.

Premises, security and technologies

In an evolving security setting, attention must be paid to furnishing the three museum premises and other facilities where the collections and loaned works of art are handled with adequate technology, and to ensuring the appropriateness of the facilities in other respects as well.

New media technology (digital presentation and network technology) play a key role in the display of contemporary art. Since artists mostly make use of state-of-the-art media production and presentation technology, museums should also be able to upgrade their audiovisual equipment to the modern standard.

Personnel

From the viewpoint of the Finnish National Gallery, one of the most important issues in the planning period is the productivity programme, i.e. the action programme for increasing productivity in State administration. According to the Government's spending limits, the programme would require the Finnish National Gallery to cut a total of 21 person-years in the years 2007–2011. The future trend in State administration would to an increasing degree seem to be one of greater centralised steering and harmonisation. The Finnish National Gallery is preparing for the continuation of the productivity programme in the years 2012–2015 in respect of a possible six person-years.

A key change involving actors in the museum sector is the baby-boomer generations reaching retirement age. In the activities of art museums, this means that a great deal of tacit and experiential knowledge will be lost with the retiring experts unless art museums make an even more conscious effort to record and share such knowledge with the generations to follow. The retirement of the baby-boomer generations also entails a shift in the audience base of art museums.

The retirement of the baby-boomer generations and the obligation under the productivity programme to cut posts throughout State administration will only further serve to underscore the need for effective human resources planning that is based on an effective human resources strategy and which involves i.a. the possible change in the structure of posts and the modification or review of job descriptions, a survey of expertise, development of the recruiting process and reporting in human resources affairs. Attention will also be paid to maintaining the staff's ability to work, change leadership and change management, matters of occupational safety, opportunities for building on professional skills, and the effectiveness of workplace communities and the compensation system.

Mission

The Finnish National Gallery is a cultural institution which builds up the national collection of art, puts on diverse exhibitions and makes art available to audiences. As the nation's central art museum, it is responsible for visual art information resources and for developing the art museum sector.

Vision

The Finnish National Gallery is a powerful national and international cultural sector actor whose services reinforce the effectiveness of art in society.

Values

forging the national cultural heritage openness distinctiveness presence

Strategic priorities

Collections as a forger of cultural heritage

The role of the Finnish National Gallery in forging the national cultural heritage calls for a clear-cut aim in terms of collection strategy. Being the national gallery and the central art museum, the Finnish National Gallery implements a new kind of collection policy, according to which collections form a consistent whole of documents and artworks which records art and its phenomena.

Through its choices, the museum forges cultural heritage while also taking a stand on the documentation of new art phenomena and existing historical layers alike. The visionary recording, management, study, interpretation and safekeeping of art and its phenomena requires that greater resources be allocated to the expansion of collections and

that the preconditions for accessibility be improved. Enhanced security of both artworks and audiences requires ongoing resource allocation to these aspects.

The national and international effectiveness and use of the collection will be reinforced from the perspectives of collection management, collection mobility, digital availability, and expertise. At the same time, the positioning of the national gallery as a cultural sector actor as well as the impact of the collections as a builder of cultural heritage and a reinforcer of the impacts of culture on wellbeing will be measured.

Audience relations and suites of services

The Finnish National Gallery develops a diverse content offering to different audiences in the form of exhibitions, events, and various products and services which serve as pedagogical forums for two-way dialogue aiming at inclusiveness.

A multi-channel approach will be underscored in reaching audiences and in bringing art and its phenomena within the reach of as many people as possible while at the same time responding to needs and requirements arising from demographic changes in the audience structure by building on art presentation procedures and means of conveying and interpreting the contents of art.

Online presence and online services as well as social networking media provide a wider interface with audiences. In its efforts to reinforce audience relations, the Finnish National Gallery acts in keeping with the aims of its accessibility and diversity strategy Kaikkien taidemuseo. The Finnish National Gallery uses both quantitative and qualitative criteria in measuring and evaluating its audience relations and customer relationships.

Social actorship and expertise

The Finnish National Gallery reinforces the significance of visual arts and cultural heritage in debate in society. It acts as the builder of the cultural information society and through its activities, serves as an important supporter of art and promoter of research into art as well as builder of the identity of citizens. The Finnish National Gallery's activities extend into the fields of science and politics as well as art and culture.

As the nation's central art museum, the Gallery emphasises professional expertise and expertise in the art museum sector while also contributing to advances in the sector and the activities of the networks central to its activities. Expanding the funding base is vital not only from the perspective of collection development but also from the perspective of exhibition programming of an international high standard. The paying audience is perceived as an important supporter of activities. In order to measure the social effectiveness of its activities, the Finnish National Gallery will develop methods relating to the evaluation of effectiveness objectives.

Human resources policy in support of strategic priorities

Increasing attention will be paid to the skills and qualifications of staff and their professional development as well as to wellbeing at work and the enhancement of workplace communities. Opportunities for creative work must be maintained and reinforced while at the same time seeking ways to cope with higher work volumes and work pressures. Steps need to be taken to establish a permanent framework for staff rehabilitation measures. In the longer term, areas of emphasis in activities will include in particular leadership and supervisory skills which foster wellbeing at work, utilisation of the contribution and experience of aging staff members, and development of the workplace community as a whole. For the sake of the development and motivation of

staff, it is important to draw the attention of the State employer to the low salary level of all employees of the Finnish National Gallery. With regard to the productivity programme and service centre undertakings, it is vital to attend to employees' wellbeing and ability to function amidst change. The planning period will see investment in human resources planning as well as in matters involving change management and wellbeing at work.

2. The evaluation

The evaluation organisation comprises an international evaluation panel, a national steering group, and a secretariat, which will prepare matters for the steering group.

2.1. International evaluation panel

The international evaluation will be made by an international expert panel during 2010 and 2011, the term ending in May 2011. The panel comprises of four independent experts, one of whom is Finnish.

The following persons have been asked to act as panellists:

- Sune Nordgren, Project Manager for Museum Vandalorum, Värnamo, (SE)
- Dr. Prof. Günther Schauerte, Deputy Director General of the State Museums in Berlin (DE)
- Lene Floris, Director of research and exhibitions at National Museum of Denmark (DK)
- Doctor of Laws Timo Viherkenttä (FI)

The expert secretary to the panel will be Senior Planning Officer Teijamari Jyrkkiö, Community Relations and Development, National Gallery.

2.2. Steering group

The Ministry of Education and Culture appointed Director General Riitta Kaivosoja to chair the steering group (deputy: Director Jukka Liedes) and as members: Counsellor for Cultural Affairs Tiina Eerikäinen, Ministry of Education and Culture (deputy: Counsellor for Cultural Affairs Päivi Salonen), Director General Risto Ruohonen, National Gallery, Director General Juhani Kostet, National Board of Antiquities, and Mr Leif Jakobsson, Chairman of the Arts Council of Finland.

Secretariat assisting the steering group

The steering group will be assisted by a secretariat consisting of Senior Advisor Laura Mäkelä, Ministry of Education and Culture, Susanna Pettersson, Head of Development, Development and Community Relations, National Gallery, and Senior Planning Officer Teijamari Jyrkkiö, National Gallery.

The steering group prepares matters for and supports the work of the international panel. It will convene according to need.

The international panel will make a three-day visit to Finland to acquaint themselves with the operation of the National Gallery in the autumn of 2010 and then write its report, with recommendations.

3. Aims of the evaluation

1. Steering, the funding system, operational environment

- appropriateness of the statutes (Act and Decree)
- the National Gallery as a unit steered by means of performance management by the Ministry of Education and Culture
- the National Gallery as a national central art museum
- challenges in the development of the funding base as part of the central government

2. Missions, their organisation and leadership

The overall mission of the National Gallery in terms of operational efficiency

- the appropriateness of the missions and structures
- organisation of the core services
- organisation of support services, internal processes
- extent of operations and the sufficiency of resources
- motivation of the personnel

3. Content and impact of operations

Evaluation of the quality and impact of the operations and services of the National Gallery in terms of the strategic priorities:

Contribution to national heritage

- implementation of collections policy
- resources allocated to the acquisition of artworks
- availability of the collection
- long-term storage and digitisation of collections

Audience relations and service entities

- exhibitions, events, programmes: reaching the target groups and methods
- enhancing audience relations and research on publics
- the Museums as learning environments, web services

Societal impact and professional competence

- promotion of art research
- development of the art museums field
- development of professional competencies
- cooperation with interest groups and networking.

On the whole, the aim is to assess whether the measures taken have been appropriate and to appraise the success of the relations with the public as a national art institution (in comparison with other corresponding national art museums organisations), assess the appropriateness of the practices and processes used, and analyse the impact of its operation for instance on the internationalisation of Finnish visual arts.

The evaluators are to put forward proposals and recommendations for the further development of the National Gallery above all in regard the points listed above.

4. The evaluation panel: duties, responsibilities and work arrangements

The evaluators must base their evaluation on the following materials:

- A material package to be compiled by the National Gallery, which will be delivered to the evaluators in good time before the site visit. The package will contain the following:

Legislation

- Act on the Finnish National Gallery
- Government Decree on the Finnish National Gallery

Rules of Procedure of the Finnish National Gallery

Performance Management procedure

- Description of the performance agreement procedure between the Ministry of Education and Culture and the National Gallery
- Description of the annual cycle of planning and monitoring at the National Gallery

Operation

- Summary of the internal evaluation
- The action and economic plan of the National Gallery 2011-14
- Economic indicators
- Annual report 2009
- Annual report 2008
- Programme brochures 2009-2010

Organisation charts

- - National Gallery
- - The field, collaboration partners and collaboration levels

Policies

Description of the existing rules, programmes and strategies

- Collections policy programme
- Exhibitions policy
- *Kaikkien taidemuseo. Saavutettavuus ja monikulttuurisuus Valtion taidemuseossa 2009-2013* (Art museum for all. Accessibility and multiculturalism at the National Gallery).
- Evaluation strategy
- Security strategy
- Digitisation strategy (forthcoming in 2010)
- Sustainable development programme (forthcoming in 2010)
- Research strategy (starts in 2010)

and in support of human resources policy

- - Equality plan
- - Staff development policy

Visitor feedback and surveys

- - Description of visitor surveys: quantitative and en-depth studies

Additional publications

- The Strategy of the Ministry of Education and Culture
 - others
-
- Interviews: representatives of the Ministry of Education and Culture; representatives of the National Gallery; other key operators

The National Gallery and the Ministry of Education and Culture are responsible for providing additional background information for the site visit and for organising the visits, arranging the meetings and providing technical assistance in the publication of the evaluation report. The report will be published in the Ministry of Education and Culture publication series.

The evaluation panel will submit a draft report to the steering group, including pivotal conclusions, by 31 January 2011. The steering group checks the draft report to enable the panel to correct obvious factual errors. The steering group will check the facts by 14 February 2011. The chairperson of the panel will approve and sign the final report by 1 March 2011.

The evaluation report will be confidential until the date of publication.

5. Timetable

The evaluation will proceed as follows:

June 2010

- Preparation, editing and translation of the background materials
- Invitation and appointment of the panellists

August 2010

- The background materials are sent to the panellists

Autumn 2010

- Meetings and visit of the panel 3-4 days
- Preparation of the report

Spring 2011

- January 2011: draft report to the steering group
- February 2011: last meeting of the evaluation panel and the steering group
- Layout and finishing touches to the report
- March 2011: the report is submitted

6. Financing

The evaluation is paid by the Ministry of Education and Culture and the National Gallery. The Ministry and the National Gallery pay the cost of the evaluators' travel to and accommodation in Finland during the site visit(s).

The Ministry of Education and Culture pays the fees of the panel chairperson and members. The fees will be paid after the chairperson has signed and approved the evaluation report. The National Gallery pays the salary of the expert secretary.

Appendix B: Biographies of the evaluators

Biography – Sune Greger Nordgren

Born 1948 in Lund, Sweden.

- 1969–1974 Forum School for Graphic Art, Malmö and Economic History and Art History, Lund University.
- 1975–1990 Editor of Kalejdoskop Review for Contemporary Art, publisher of art books and artists' books, illustrator and graphic designer of books on Art, Poetry and Politics.
- 1980–1986 Art critic at Dagens Nyheter, Stockholm, Swedish Radio and several art magazines.
- 1986–1989 Editor/producer of weekly arts programmes for Swedish television (SVT).
- 1990–1996 Director of Malmö Konsthall, Malmö, Sweden.
- 1996–1998 Founding Director of IASPIS – International Artists Studio Programme, Stockholm, Sweden.
- 1998–2003 Founding Director of BALTIC, the Centre for Contemporary Art, Gateshead, England.
- 2003–2006 Founding Director of the National Museum of Art, Architecture and Design, Oslo, Norway.
- 2007– Project Manager for Kivik Art Centre, Sweden.
- 2007– Project Manager for Vandalorum – Centre for Art and Design, Värnamo, Sweden.

Other information:

Honorary member of the Royal Academy of Fine Arts in Stockholm, Sweden.
Member of IKT (International Association of Curators of Contemporary Art).
Member of CIMAM (International Association of Museum Directors).
Member of AICA (International Association of Art Critics).
Jury member for the Hasselblad Photo Award 2002 and 2003 (chair), Gothenburg.

Board member of the Astrup-Fearnley Museum, Oslo (1998–2003).
Member of the International Advisory board of OCA, Oslo and AIT in Tokyo.
Chair of the Visual Arts Fund (Bildkonstnärnsfonden) and Iaspis, Stockholm (2003–2009).
Chair of CLAS / International Cultural Leadership Award in Sweden, Gothenburg.

Biography – Guenther Schauerte

Born 1954 in Fredeburg (Nordrhein-Westfalia).

Studies of Greek and Roman Archaeology, classical philology, ancient history and anthropology in Muenster and Berlin.

- | | |
|-----------|---|
| 1983 | Dr. phil. (PhD) in Muenster. |
| 1981–1983 | Fellow of the Robert-Bosch Foundation. |
| 1983–1985 | Assistant curator at Rheinisches Landesmuseum Bonn. |
| 1984–1985 | Research fellow of the Scientific Academy Goettingen. |
| 1986 | Associate curator at the Römisch-Germanisches Museum Cologne, scientific processing of roman pottery. |
| 1986–1992 | Curator at the Director General of Staatliche Museen zu Berlin. Adviser of the Director General, organisation of postdoc training and advanced training of conservators, scientific head of the Gipsformerei (replica workshop). |
| 1990– | Co-ordinator of the junction and reorganisation as well as rehabilitation of the formerly split 29 German national museums for arts, archaeology and ethnology in East and West Berlin (SMB, SMPK). Adviser to the ministers of sciences and culture of Berlin and Brandenburg in the field of reorganisation of the regional museums and museum organisations. |
| 1991–1999 | Chief executive, later president of LMB (Museums Association of Berlin). |
| 1992 | Senior curator. |
| 1998 | Scientific director at SMB. |
| 1999 | Deputy of the Director General of SMB, executive director for finances and human resources, co-ordinator for information and communication technology, head of the exhibition, publication, merchandising division. Appointed as Professor and Deputy Director General of SMB. |
| 2008 | Chevallier of the Ordre des Arts et des Lettres of the French Republic. |

Memberships:

DMB: German Museum Association, member of the executive board.
ICOM: International Council of Museums.
AV: Association of the friends of Antiquity in the Rheinland.
LMB: Museum Association of Berlin.
Bizot Group – Board of directors of leading international museums.
Museum Advisory Board “Collection mobility” of EU Commission DG Education and Culture.

Biography – Lene Floris

Born 1957.

- 1987 Magister Artium, European Ethnology, University of Copenhagen.
- 1987 Project manager, Roskilde Museum, Greve Museum.
- 1987 Curator, Open Air Museum, the National Museum of Denmark.
- 1990 Head of Education and Communication, Modern History, the National Museum of Denmark.
- 1996 Scientific project, Museology.
- 1997 Director, Holbæk Museum.
Chairperson, Association of Cultural History Museums and Director, Holbæk Museum.
- 2000–2001 Nordic Museum Management Programme.
- 2005 Chairperson, The Danish Museum Association and Director, Holbæk Museum.
- 2007 Baltic Museology School.
- 2007–2008 KIOLE Executive, Metropolitan University Studies, Copenhagen.
- 2008 Director, Research and Exhibitions, The National Museum of Denmark.

Other information:

Member of several boards, committees, foundations etc.
Teaching: museology, communication, museum education.
Specialized in Ceramics, vernacular architecture and museum management/leadership/politics.

Biography – Timo Viherkenttä

Born January 7, 1958 in Kouvola.

- 1977 Baccalaureate, SYK.
- 1983 Master of Laws, University of Helsinki.
- 1986 Licentiate of Laws, University of Helsinki.
- 1991 Doctor of Laws, University of Helsinki.

Professional career:

- 1983–1990 Assistant, Senior Assistant, Researcher, University of Helsinki.
- 1992–1993 Professor, University of Helsinki.
- 1987,
1988–1989 Committee Secretary, Ministry of Finance.
- 1990–1992 Counselor of Legislation, Ministry of Finance.
- 1993–1998 Financial Counselor, Ministry of Finance.
- 1998–2002 Director General for Budget, Ministry of Finance.
- 2002–2010 Deputy CEO, Local Government Pensions Institution.
- 2010– Justice, Supreme Administrative Court.

Selected positions of trust:

- 2003– Member of Board, Finnish National Theatre.
- 2005– Member of Board, Finnish Cultural Foundation.
- 2009– Vice Chairman of Board, Finnish Cultural Foundation.
- 2009– Chairman of Association, Finnish Cultural Foundation.
- 2007– Member of Board, Friends of the Finnish Academy of Fine Arts.

Appendix C: Select List of Publications, Documents and Presentations Provided to the Evaluation Panel

1. Letter of Appointment June 23, 2010
2. Terms of Reference September 6, 2010
3. Act on the Finnish National Gallery (566/2000)
4. Government Decree on the Finnish National Gallery (618/2004)
5. Rules of Procedure of the Finnish National Gallery (3/000/2007)
6. Description of Performance Management in Government (by Heikki Jousitie)
7. Summary of internal assessment of the Finnish National Gallery
September 6, 2010
8. Operational and Financial Plan of the Finnish National Gallery for the years
2011–14
9. Annual Report 2009 of the Finnish National Gallery
10. Annual Report 2008 of the Finnish National Gallery
11. Programme Brochures 2009–2010
12. Organisation Chart of the Finnish National Gallery
13. Description of the field of activities and key partners for the Finnish National
Gallery August 19, 2010
14. Description of the regulations, programmes and strategies impacting on the
planning and monitoring of the operations of the Finnish National Gallery
July, 27 2010
15. Description of visitor and audience surveys September 9, 2010
16. The Strategy for Cultural Policy of the Ministry of Education (2009:45)
17. Memorandum by Ulla Huhtamäki October 19, 2010
18. Description of Human Resources Strategy
19. List of participants to the theme discussions on November 18 and 19, 2010
20. Organization charts of Ateneum, Kiasma and Sinebrychoff
21. Exhibitions Calender 2011–2012
22. Visitor numbers 2009 and 2010
23. Key figures for Helsinki tourism in 2009

Opetus- ja kulttuuriministeriön työryhmämuistioita ja selvityksiä -sarjassa vuonna 2011 ilmestyneet

- 1 Taideyliopistoselvitystyöryhmän muistio
- 2 Korkeakoulujen kansainvälistymiseen liittyvät asumispalvelut
- 3 Lasten hyvinvoinnin kansalliset indikaattorit; Tavoitteena tietoon perustuva lapsipolitiikan johtaminen
- 4 Visuaalisten taiteiden kansainvälisen yhteistyön ja viennin organisointia koskeva selvitys
- 5 Culture in development cooperation; Cultural sectors in sustainable development policy
- 6 Yhdessä enemmän - selvitys opetus- ja kulttuuriministeriön konserniohjauksesta ja -rakenteesta
- 7 Oppisopimuskoulutuksen rahoitusjärjestelmän kehittäminen
- 8 Oppisopimuskoulutuksen laadun kehittäminen
- 9 Ammatillisen koulutuksen laatustrategia 2011–2020
- 10 Liikunnan koulutuskeskusten rakentamisinvestointien avustusjärjestelmän kehittämistyöryhmä
- 11 Selvitys koulutus- ja osaamistarpeiden kehittymisestä sekä ennakkoinnin tilasta ja kehittämistarpeista 2010
- 12 Kuntien kulttuuritoiminnan tuki- ja kehittämispolitiikka; Selvittäjien Anneli Kangas ja Kalevi Kivistö laatima raportti
- 14 Vapaan kentän ammattilaisryhmien toimintaedellytysten parantaminen
- 17 Paikallismuseotoiminnan kehittäminen; Työryhmän väliraportti
- 19 Luova kasvu ja taiteilijan toimeentulo; Raportti selvitystoimenpiteistä ja selvittäjä Tarja Cronbergin esitys hallitusohjelmatavoitteiksi



Opetus- ja kulttuuriministeriö

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