



Museoarviointi.fi

Museum evaluation and development framework

Operational environment, strategic choices and objectives

The raison d'être of a museum stems from its interaction with the surrounding society. This is why it is important for a museum to know its operational environment. Museums should seek to have an impact on their environment, while allowing the environment to impact their own operations.

As your museum begins to make strategic choices and set objectives for your work, the process should begin with an analysis of your environment. There are numerous methods for doing this. In conducting the analysis, it is essential to identify changes in the society and the operational environment, while ensuring that these parameters are analysed from the individual point of view of your museum. The key questions are the following: What opportunities does the operational environment offer for the museum and its services, and what challenges do the changes in the operational environment cause for the museum?

Once the operational environment is known, the museum should clarify where it desires to have an impact. The impact objectives are at the core of a museum's raison d'être, as they define why and for whom the museum exists. After the museum has thoroughly considered its objectives and is committed to developing its operations on this basis, it will be able to increase its significance in its communities and the society.

These objectives can also be used to create a unique profile for a museum. Profiling entails aligning all the museum's activities with its impact objectives. To be able to carry out such profiling, the museum must know its operational environment, customers and communities. Furthermore, the museum needs to be able to highlight its know-how, expertise, competence and content.

The operational environment and the profile of the museum

For discussion:

- What effects do the changes in the operational environment have on your museum?

- Why and for whom does your museum exist?

- What is your museum's specific profile which sets it apart from other museums?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum analyses its operational environment in different ways and makes choices based on this analysis (target audience/community, content, services) to develop its activities.

1 2 3 4 5 n/a

2. The museum has defined the where it wants to have an impact on in society.

1 2 3 4 5 n/a

3. The museum has set impact objectives for its operations.

1 2 3 4 5 n/a

4. The museum has a clear profile. The profile is in line with the values, choices, services, products and the whole operating culture of the museum.

1 2 3 4 5 n/a

5. The museum's staff, stakeholders, customers and communities know the museum's profile.

1 2 3 4 5 n/a

The strategic objectives of the museum

For discussion:

- What kind of strategic priorities does your museum have, and what kind of choices have been made based on these priorities?

- How is your museum's profile reflected in the strategic goals of the museum?

Based on the previous discussion, evaluate the performance of your museum:

1. The strategic objectives steer all major activities of the museum.

1 2 3 4 5 n/a

2. The museum's strategic objectives are ambitious but also realistic.

1 2 3 4 5 n/a

3. The staff take part in the setting of the strategic objectives for the museum and are committed to these objectives.

1 2 3 4 5 n/a

4. The owners and the main stakeholders of the museum understand the strategic objectives and are committed to them.

1 2 3 4 5 n/a

Implementation, monitoring and evaluation

For discussion:

- How does the strategy of your museum effect the museum's daily activities?

- How does your museum monitor and evaluate the achievement of its objectives?

Based on the previous discussion, evaluate the performance of your museum:

1. The strategy of the museum and the planning of its activities have a strong connection.

1 2 3 4 5 n/a

2. The planning of the museum's activities is based on a practical plan, including interim objectives and means to reach its long-term strategic objectives.

1 2 3 4 5 n/a

3. The museum has targeted its resources in a way that corresponds to the operational focus points.

1 2 3 4 5 n/a

4. The museum monitors the achievement of its objectives and updates its strategy and plans according to the information and data collected and analysed.

1 2 3 4 5 n/a

5. The museum's practices for planning and reporting are functional.

1 2 3 4 5 n/a

Communities, networks, customers and audiences

In the operational orientation and development processes, the people and different stakeholders around a museum play an important role. Hence, it is important to clarify who the museum wants to reach with its services. The key question is: for whom and with whom are the services planned and carried out in order to achieve the intended impacts? The desired impacts can seldom be reached alone. At their best, interaction and cooperation can lead to services ever better suited for the needs of the museum's audiences.

To be able to benefit from these opportunities, a museum should seek to define its existing customer and audience bases as well as to identify potential new customers and audience groups in the light of its strategic objectives. Customer segmentation, versatile collections, smart utilisation of customer data and viewing customers as partners in the development process all present opportunities for developing better services.

Alongside customers and audiences, the museum can consider the communities with and in which it operates. Community-based cooperation opens up the museum for its stakeholders' use at their initiative, while transforming the role of the museum from a service provider to that of an enabler.

The importance of networks and partnerships is on the increase: a museum's network consists of various connections with decision-makers, financiers and partners. Cross-sectoral partnerships require active cooperation, while new kinds of operating methods call for new kinds of partnerships alongside the existing and established ones. Volunteering is also well on its way to becoming part of professional museum practices in Finland. Whereas in some museums volunteering has already become part of their regular operations, some are only now starting to consider the possibilities volunteering could offer. At its best, volunteering is meaningful and important to both the service provider and volunteer, and beneficial to each party.

Communities and networks

For discussion:

- What kind of communities, partners or networks your museum is or should be working with to achieve intended impact objectives?

- Does your museum work in cooperation with communities and what do communal practices mean in your museum?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has evaluated and defined its role in its communities.

1 2 3 4 5 n/a

2. The museum actively builds connections, interaction and trust with its communities.

1 2 3 4 5 n/a

3. Communities are involved in the planning and implementation of activities and services.

1 2 3 4 5 n/a

4. Networks and partnerships support the museum in the achievement of strategic objectives

1 2 3 4 5 n/a

5. The museum looks for new types of partnerships in the public, private and third sector.

1 2 3 4 5 n/a

6. The museum evaluates the significance of its existing partnerships in relation to its objectives and is also able to disengage from the partnerships if necessary.

1 2 3 4 5 n/a

7. The museum actively utilises the networks of its personnel.

1 2 3 4 5 n/a

Customers and audiences

For discussion:

- Who are the museum's customers and audiences? Who does not visit your museum? According to your impact objectives, who should visit your museum and use the services you provide?

- How does your museum see the role of its customers and audiences in the development of activities and services?

- How is customer data utilised in your museum?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has identified and defined its customer segments and audiences.

1 2 3 4 5 n/a

2. The museum has generated good and effective relations with its customers and audiences and actively invests in them.

1 2 3 4 5 n/a

3. The museum analyses and monitors customer behaviour and customer satisfaction.

1 2 3 4 5 n/a

4. The museum develops its services based on customer data and customer understanding.

1 2 3 4 5 n/a

5. The museum involves its customers and audiences in an interactive development process of services.

1 2 3 4 5 n/a

Volunteers

For discussion:

- What is your museum's attitude to volunteering?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has set goals for voluntary activities.

1 2 3 4 5 n/a

2. The museum has surveyed willingness to participate in voluntary activities in its surrounding communities.

1 2 3 4 5 n/a

3. The museum builds meaningful operating models and tasks for volunteers in cooperation with the volunteers.

1 2 3 4 5 n/a

4. The museum looks after the well-being of its volunteers and offers them significant benefits in return for their contribution.

1 2 3 4 5 n/a

Resources

Resources can be either material or immaterial. In the evaluation framework, the so-called material resources are examined in the section 'Resources' and the immaterial resources in the section 'Competence and practices'.

Like any other organisation, a museum should actively develop the resources most important to its profile in order to maintain its individuality and significance. Furthermore, it is important to utilise the resources to the full. The key question is: how are these resources put into active use to improve the impact of operations?

The collections and other information resources form a unique resource basis and the cornerstone for a museum and its operations. Therefore, it is extremely important that the museum's collection profile is clear, and that the collections and data are utilised actively. A good collection interests and inspires people and opens up new possibilities for versatile utilisation of the museum's collections. The collections should be regarded as a real strength, which plays an important role in creating the profile for the museum.

A large part of a museum's budget is spent on the maintenance of its premises and properties. Despite their budgetary implications, museums oftentimes have only limited effect on their immediate surroundings. The current mode of museum activities is heavily based on buildings and/or premises. For some museums, the museum building can be a special cornerstone for their identity. It is important that premises and properties be seen as resources, the possibilities of which should be used in an innovative, efficient and sustainable way.

Acquiring and managing financial resources requires expertise and can be time-consuming. The allocation of resources should be aligned with the museum's strategic objectives, which entails close monitoring and critical assessment of expenses. In addition, new sources of income should be sought out via new financing sources and paid services. Besides the budget and profit from museum activities, economic know-how is becoming more and more important for museums.

Collections

For discussion:

- How are the collections used as a resource in your museum?

- How well do the collection processes work at your museum?

- How are the collections linked to your museum's other activities and how do they support the production of services?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum knows its own collections and the history of the collections.

1 2 3 4 5 n/a

2. The collections support the museum profile and identity.

1 2 3 4 5 n/a

3. The museum has a collection management policy that defines the priorities and the removal policy for the collections.

1 2 3 4 5 n/a

4. The level of management of the priority collections is good.

1 2 3 4 5 n/a

5. Additions to the collections are justifiable in relation to the priorities for the museum's content and the common policies of the sector, for example the national collaboration system in matters related to acquisitions, documentation and collections

1 2 3 4 5 n/a

6. The museum collection processes are appropriate and work well.

1 2 3 4 5 n/a

7. Cataloguing and digitisation are carried out proactively from the point of view of quantity and quality (cf. the standards of the sector).

1 2 3 4 5 n/a

8. The use of collections is active and easy.

1 2 3 4 5 n/a

9. Sustainability plays an important role in the plans and solutions related to the museum collections.

1 2 3 4 5 n/a

Information and data

For discussion:

- How does your museum take care of the management, accessibility and utilisation of the information linked to the museum's content and activities?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum recognises, maintains and develops its physical and digital information resources.

1 2 3 4 5 n/a

2. The museum has the appropriate collection and information management systems to support its activities.

1 2 3 4 5 n/a

3. The museum has a system for safely preserving digital material.

1 2 3 4 5 n/a

4. Museo avaa ja jakaa tietovarantojaan suunnitelmallisesti.

1 2 3 4 5 n/a

5. The museum participates in cooperation (for example Europeana) that supports the principles of open data and availability of materials.

1 2 3 4 5 n/a

Premises and properties

For discussion:

- Are the museum premises and properties suitable for your museum's operations?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum premises and properties are suitable for the museum and support the achievement of the museum's objectives.

1 2 3 4 5 n/a

2. The museum premises and properties are used effectively (for example, utilisation rate).

1 2 3 4 5 n/a

3. The museum premises and properties can be flexibly used for different purposes.

1 2 3 4 5 n/a

4. The museum premises and properties are suitable for the needs of different types of users and customers.

1 2 3 4 5 n/a

5. The costs related to premises and properties are under control

1 2 3 4 5 n/a

6. The museum emphasises sustainability in the planning and management of the premises and properties.

1 2 3 4 5 n/a

Finances

For discussion:

- What kind of a relationship is there between activities and finances in your museum?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum carries out budgeting and financial management measures that support the achievement of the strategic objectives.
 1 2 3 4 5 n/a
2. The museum has a sufficient level of economic know-how.
 1 2 3 4 5 n/a
3. The museum is developing its expenditure structure towards a more flexible direction.
 1 2 3 4 5 n/a
4. The museum's financial management measures are up-to-date, and finances are monitored in real time.
 1 2 3 4 5 n/a
5. The museum's finances are transparent and the key personnel (for example, superiors, elected officials) are familiar with the structuring of the income and expenditure.
 1 2 3 4 5 n/a
6. The financial management systems work well.
 1 2 3 4 5 n/a
7. The museum's spending and expenditure are governed by sufficient regulations and the finances are controlled in a way that prevents abuses.
 1 2 3 4 5 n/a

Business activities and fundraising

For discussion:

- What possibilities does your museum have for business activities and agile fundraising?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has defined the objectives for its fundraising, and the achievement of these objectives is monitored regularly.

1 2 3 4 5 n/a

2. The museum monitors the production costs of its products and services and examines the costs in relation to the income (contribution margin).

1 2 3 4 5 n/a

3. The museum has identified new types of financing models.

1 2 3 4 5 n/a

4. The museum's business and fundraising operations are economically viable.

1 2 3 4 5 n/a

5. The museum is in active dialogue with its financiers.

1 2 3 4 5 n/a

6. The museum identifies and knows how to utilise different channels for project funding.

1 2 3 4 5 n/a

7. Due to the museum's administrative competence, the implementation of projects is easy.

1 2 3 4 5 n/a

Competence and practices

For a museum, critical competence means the special know-how it needs to achieve its set objectives. In other words, it refers to the competence that helps the museum to achieve its goals and succeed in the long term. Therefore, the different critical competence factors should be considered early on in the process of creating the museum profile and setting its objectives. Even though competence is linked to individuals, the complexity of work in a museum means that critical competence is the sum of the competence of different individuals. Consequently, the museum must systematically and comprehensively develop both the individuals' skills as well as the means and culture of cooperation and teamwork.

A museum is unlikely to succeed without a skilled staff, whose health and well-being are looked after. Permanent, long-term impacts can rarely be achieved without conditions that support the feeling of joy in one's work, ensure well-being at work and good leadership. A people-centric operating culture in the working community is built on openness, trust, interaction and shared responsibility.

Development and reform of activities form a permanent part of everyone's work and are not to be regarded as separate projects or stages. To be able to harness the opportunities arising from the operational environment, a museum must work for and aim at change. More flexibility and agility are needed. This requisite applies to the museum's policies, operating culture, budget and organisation. Furthermore, making a change means encouraging staff to be proactive in developing and experimenting with new ideas.

The organisation and processes should support the achievement of objectives as well as cooperation. Therefore, it is advisable to begin by reflecting on the *raison d'être* of the museum, the type impact it wishes to have in the society and the services it produces. Once these have been clarified, finding an organisational structure or considering processes or work distribution that best support the museum organisation as a whole should be easier. Structure of the organisation and its operations should follow the strategy, not vice versa.

Competence in the museum

For discussion:

- What type of competence is the most important in your museum and how is it developed?

Based on the previous discussion, evaluate the performance of your museum:

1. The staff's competence and know-how are consistent with the museum's profile and strategic objectives.

1 2 3 4 5 n/a

2. The museum has identified the critical competence factors that are important from the point of view of the operation of the museum, and competencies that can be acquired outside the museum.

1 2 3 4 5 n/a

3. Lack of competence in an area and competence development in those areas can be discussed constructively in the working community.

1 2 3 4 5 n/a

4. Recruitment is systematic, and it is based on the museum's profile and strategy.

1 2 3 4 5 n/a

5. The staff's competences are developed and shared based on the strategic objectives.

1 2 3 4 5 n/a

6. The museum supports different types of development and growth paths for staff (for example, work and task rotation, continuing and supplemental training, vertical and horizontal career development).

1 2 3 4 5 n/a

7. Personal performance evaluations are conducted with the staff. In the evaluation, work goals are set, past performance is discussed, feedback is given and development of skills is considered.

1 2 3 4 5 n/a

Wellbeing of staff

For discussion:

- Which concrete measures in your museum support the wellbeing of the staff?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum invests in wellbeing and coping at work systematically and in cooperation with the staff.

1 2 3 4 5 n/a

2. Staff duties and tasks are clear and the staff consider them meaningful and reasonable.

1 2 3 4 5 n/a

3. Problems are discussed constructively and dealt with proactively in the working community.

1 2 3 4 5 n/a

4. The staff feel that reward principles are clear and fair.

1 2 3 4 5 n/a

5. The staff regard the management processes and the working community as equal and fair.

1 2 3 4 5 n/a

6. The museum looks after the wellbeing of temporary, agency and voluntary staff, and ensures their integration into the working community.

1 2 3 4 5 n/a

Shared goals and interaction

For discussion:

- What are the core values of your museum and what is your opinion of the operating culture in the museum?

- How are your museum's values present in everyday operations?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum's management and supervisors act according to the joint objectives and values.

1 2 3 4 5 n/a

2. The museum's management is interactive and enabling.

1 2 3 4 5 n/a

3. The operation of the museum is based on cooperation, and the whole staff takes responsibility for the joint objectives of the museum.

1 2 3 4 5 n/a

4. The museum's operating culture is based on transparency and trust.

1 2 3 4 5 n/a

5. Work results are analysed in cooperation, feedback is given and well-received, and successes are celebrated together in the museum.

1 2 3 4 5 n/a

6. The museum's internal flow of information is good.

1 2 3 4 5 n/a

Vision, flexibility and agility

For discussion:

- What kind of a development culture is there in your museum and how is the future discussed in your museum?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum is committed to continuous development, and development is included in everyone's tasks.

1 2 3 4 5 n/a

2. The museum shares and seeks out good practices and know-how at national and international levels.

1 2 3 4 5 n/a

3. Initiative and creative ideas are appreciated at the museum.

1 2 3 4 5 n/a

4. The museum offers possibilities for brainstorming views and ideas in order to reach strategic objectives and to develop operations and services.

1 2 3 4 5 n/a

5. The museum can question its own approaches actions and attitudes and is genuinely willing to rethink them.

1 2 3 4 5 n/a

6. The museum is capable of risk taking and quick decision-making, if necessary.

1 2 3 4 5 n/a

7. The museum develops its activities and services by experimenting. Failures are also allowed in the museum.

1 2 3 4 5 n/a

Organisation and processes

For discussion:

- What kind of things does the organisational structure of your museum support? What kind of things does it prevent?

Based on the previous discussion, evaluate the performance of your museum:

1. The organisation and its structure support the development of the museum's activities and the achievement of its strategic objectives.

1 2 3 4 5 n/a

2. The museum's organisation and processes support the production and development of services in a customer-oriented way.

1 2 3 4 5 n/a

3. Processes and working practices are evaluated and developed jointly at the museum.

1 2 3 4 5 n/a

4. The museum invests in both internal processes and processes involving other organisations.

1 2 3 4 5 n/a

The museum today

In order to create long-term, inter-generational impact with museum work, cultural heritage and significance of art must be present in people's lives today. It is important that museum services carry true meaning for the people of today and the whole of society. Therefore, the service perspective should be included in all operations and activities of a museum, and services should produce the impacts that the museum has set to achieve through its activities. The key questions are the following: Is it possible to achieve the desired impacts through the museum's current services? Has the museum's range of services been created based on conscious choices?

People's needs are becoming more diversified, which creates challenges for the service provider. Freedom of choice and individuality are becoming more important features of services. On the other hand, people and communities are readier and more willing to participate and have an impact in the planning and production of services that are directed at them. It is useful for museums to involve customers, audiences and communities in the service development process and to offer different channels for participation. Museums have the opportunity to understand people's needs and roles more thoroughly with the help of true interaction and cooperation. In the best case scenario, new museum services are created and composed together from the beginning. There are many participatory processes and methods available, and it is useful to change them regularly according to the current needs and objectives.

Traditionally museums are very site-oriented, but is it really necessary for the customer to come and visit the museum building? Would it be possible to develop services outside the museum building, directed for people wherever they are? Besides the physical world there is also the online world, and digital experiences and interaction are set to become more important in the future. The production of services online will become an essential part of museum work, and the availability of data and the extension of museum facilities into the digital environment require the museum to be willing to share expertise and become part of a new kind of operating culture.

Service range

For discussion:

- What are the most important services in your museum today, and what are the most important target groups of these services?

- Do the museum staff share a common view on the services offered in your museum?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum sees its activities in their entirety as services that benefit customers, communities and society.

1 2 3 4 5 n/a

2. The museum's range of services is based on strategic choices and decisions.

1 2 3 4 5 n/a

3. The museum's range of services is defined and justified from the point of view of the customer.

1 2 3 4 5 n/a

4. Staff members working in different positions recognise how their work connects to the museum's services..

1 2 3 4 5 n/a

5. The museum participates in discussions on current topics via its programme and other content.

1 2 3 4 5 n/a

6. The museum develops and offers services outside its premises, online and in other environments, for example.

1 2 3 4 5 n/a

7. The museum acquires information on the usage of its online materials and services and makes use of this information in its development work.

1 2 3 4 5 n/a

The role of an enabler

For discussion:

- What kind of roles do the customers, communities and partners have in the development of operations and services in your museum?

- What is the significance of customers, communities and partners for your museum in the development of operations and services?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum develops procedures that improve the opportunities for customers, audiences and communities to participate in operations and activities.

1 2 3 4 5 n/a

2. The museum offers physical and digital premises and platforms for the organisation of meetings and interaction.

1 2 3 4 5 n/a

3. The museum offers an interactive learning environment.

1 2 3 4 5 n/a

4. The museum operations include the possibility to implement and produce services at the initiative of communities and in cooperation with the communities.

1 2 3 4 5 n/a

5. The museum is willing to evaluate its operations together with customers and change its own procedures accordingly.

1 2 3 4 5 n/a

6. Museum operations and activities promote citizens' voluntary protection of cultural and/or natural heritage.

1 2 3 4 5 n/a

The accessibility of services

For discussion:

- How does your museum pay attention to accessibility in the different sectors of its operation?

Based on the previous discussion, evaluate the performance of your museum:

1. Museum communication is accessible (different channels and different languages, including plain language and sign language, accessibility of webpages, clarity etc.).

1 2 3 4 5 n/a

2. The museum pays attention to persons and families on low incomes (free admission and services, affordability, tiered pricing).

1 2 3 4 5 n/a

3. The museum ensures that its operations are participatory, easily available and reach different types of customers and audiences.

1 2 3 4 5 n/a

4. The museum site and premises are accessible.

1 2 3 4 5 n/a

5. The contents of the museum are realised in such a way that information and experiences are transmitted via different types of senses.

1 2 3 4 5 n/a

6. The museum's contents project a range of interpretations of history and present-day life. Interpretations and choices are explained openly.

1 2 3 4 5 n/a

Opening and sharing

For discussion:

- What are the experiences on opening and sharing of information and content at your museum?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has defined its role and opportunities regarding the sharing and opening of materials, information and content.

1 2 3 4 5 n/a

2. The museum has goals and plans for the sharing and opening of materials, information and content.

1 2 3 4 5 n/a

3. Customers and communities can participate in the enrichment of the museum materials and content.

1 2 3 4 5 n/a

4. The museum encourages diverse utilisation and use of materials.

1 2 3 4 5 n/a

5. The museum cooperates with its communities in the process of sharing information.

1 2 3 4 5 n/a

6. The museum monitors and analyses the use of its materials and recognises usage needs.

1 2 3 4 5 n/a

The museum in the long term

A museum is a memory organisation, whose work continues from one generation to the next. By operating actively in society and interacting with communities, the museum aims to recognise phenomena that are significant to people in the present. On the other hand, the work of a museum is built upon the memories collected and preserved by past generations. The goal is to leave behind strong and diverse cultural capital, which can also be enjoyed by the generations to come. The ethical responsibility of the museum extends to the present, future and past generations.

Working for the long term means that museums must listen closely to the generations of the present, which may cause difficulties in recognising the needs of future customers for certain. What should be preserved from the present time? What are the things in our environment that are worth protecting? Will the objects acquired still be considered meaningful and relevant in the future as representations of the past? A museum is inevitably a prisoner of its own time.

Good planning, understanding of trends over time and self-criticism all help a museum to identify and choose operating models that will be valid in the future, too. A museum working for the long term carries its responsibility in the fields of art, research and culture, where results are formed over decades of work.

Museums choose the sectors of society they want to impact, and their work in serving those sectors is tangible both in the present and the future. Some museums are more active in the wellbeing sector, while others may have an active role in the education or tourism sector. Some museums invest in improving the attractiveness of their surrounding area as a working and living environment. Cross-sectoral cooperation is emphasised in this line of work. The strength of museums lies in the fact that they have the potential to operate in almost any area of society. However, it is important to make conscious choices.

Even though the majority of museum work happens over the long term, the development of the operations always takes place in the present. Seeing that not even the basic operations of a museum are implemented just for the sake of the operation itself, the long-term museum work must also be assessed critically and possible needs for changes should be considered. As museum work always serves people in the present and the future, its effects must be evaluated from the point of view of the future and past generations, too.

The museum as the memory of its community

For discussion:

- What kind of characteristics and features does your museum have as a memory organisation, and what kind of a role does it have in the society?

- How will the work carried out by your museum be visible in the society in fifty years' time?

- Who are the customers of your museum in the long term?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum's role and duties as a memory of its communities are clear.

1 2 3 4 5 n/a

2. The museum actively develops ways to make it possible for its collections and information resources to have an impact on people's lives.

1 2 3 4 5 n/a

3. The museum works jointly with its communities in the assessment of the significance and value of its collections and information resources.

1 2 3 4 5 n/a

4. The museum's collections and information resources reflect the diversity of society.

1 2 3 4 5 n/a

5. The museum works together with its communities in the implementation of the phenomenon-based documentation, storage and research work.

1 2 3 4 5 n/a

6. The museum actively offers its materials for utilisation and reuse.

1 2 3 4 5 n/a

7. The museum's operations allow different generations and cultures to meet and share experiences.

1 2 3 4 5 n/a

8. The museum's activities promote an increase in openness and tolerance.

1 2 3 4 5 n/a

The museum as a cultural and a natural environment operator

For discussion:

- What is the role of your museum as a cultural and natural environment operator? What kind of impacts does it have?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has identified and defined its role as a preserver of cultural and natural environments.

1 2 3 4 5 n/a

2. The museum operations promote the creation and preservation of a good environment.

1 2 3 4 5 n/a

3. The museum operations strengthen peoples' opportunities for acting spontaneously for the conservation of cultural and natural environments.

1 2 3 4 5 n/a

4. The museum offers an active forum for discussion on the values and significance of the cultural and natural environments.

1 2 3 4 5 n/a

5. Together with its partners, the museum develops methods for the protection of cultural and natural environments.

1 2 3 4 5 n/a

6. The museum has a strong and active role as an educator in matters related to cultural and natural environments.

1 2 3 4 5 n/a

The museum as an operator in the art and cultural sectors

For discussion:

- What kind of an operator is your museum in the art and cultural sectors?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has identified and defined its role as an operator in the art and culture sector.

1 2 3 4 5 n/a

2. The museum's activities promote diversity and vitality of the art and cultural sectors.

1 2 3 4 5 n/a

3. The museum strengthens interaction between the art and cultural sectors, communities and audiences.

1 2 3 4 5 n/a

4. The museum is a fair partner in the art and cultural sectors (for example, by providing exhibition remunerations).

1 2 3 4 5 n/a

5. The museum has a strong and active role as an educator in matters related to art and cultural heritage.

1 2 3 4 5 n/a

6. The museum offers an active forum for discussion on the significance of art and cultural heritage.

1 2 3 4 5 n/a

The museum as an operator and information producer in the research field

For discussion:

- What kind of a role does your museum have as an operator in the research field?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has clearly identified and defined its research profile or research-enabling role.

1 2 3 4 5 n/a

2. The museum actively sets up networks with different academic disciplines.

1 2 3 4 5 n/a

3. The museum works in cooperation with scientific researchers in the production and sharing of information.

1 2 3 4 5 n/a

4. The museum offers its collection data and research materials for utilisation in a variety of different ways, including electronically (for example via Europeana).

1 2 3 4 5 n/a

5. The museum offers researchers the opportunity to access collections and materials.

1 2 3 4 5 n/a

6. The research carried out by the museum is utilised in society.

1 2 3 4 5 n/a

The museum as an active participant in other sectors of society

For discussion:

- In which other sectors of society does your museum aim to have long-term impacts?

- How does your museum improve people's quality of life?

Based on the previous discussion, evaluate the performance of your museum:

1. The museum has identified and defined its role in the sectors of society it has chosen.

1 2 3 4 5 n/a

2. The museum's plans include impact objectives in the chosen sectors.

1 2 3 4 5 n/a

3. The museum creates partnerships and networks with operators in the most prominent sectors.

1 2 3 4 5 n/a

4. The museum actively seeks to impact operators in the chosen sectors.

1 2 3 4 5 n/a

5. The museum offers services and carries out planned programmes in its chosen sectors.

1 2 3 4 5 n/a