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The operation of a museum

Chrisa Kontaki, AKMI S.A.

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Aim and objectives

Recently, museum bibliography emphasizes the benefits that an enterprise / business process-oriented view of museum and other cultural institutions' operations can bring. Digital managers should be aware of the business process definition developing also an understanding about how the process may be re-engineered in any cultural project.

Leading Managers need to have a high-level overview of all processes, policies and business rules that directly manage the strategic direction of the museum. The processes should be categorized and grouped.

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Learning outcomes

At the end of this presentation, you will be able to:

- Understand museum business processes in a holistic management approach
- Define museum processes and subprocesses
- Prepare a Standard Operating Procedure model for at least one museum process

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Terms and keywords

Business processes are market-centered descriptions of an organization's activities.

Information processes relate to automated activities (i.e., activities performed by programs) and partially automated activities (i.e., activities performed by humans interacting with computers) that create, process, manage, and provide information.

Material processes are related to the assembly of physical components and the delivery of physical products.

Business process reengineering (BPR) is the activity of capturing business processes starting from a blank sheet of paper, a blank computerized model, document, or repository. Once an organization captures its business in terms of business processes, it can measure each process to improve it or adapt it to changing requirements.

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Terms and keywords

Continuous (business) process improvement (CPI) involves explicit measurements, reconsideration, and redesign of the business process.

Workflow is used to refer to a specific category of automated business processes. The main characteristic of such processes is that they are specified and/or implemented in two tiers. The top tier consists of a single process, which we refer to as the workflow process, and it is implemented by a corresponding (workflow) application. The workflow application automates the coordination, control, and communication of the basic process activities. These activities and the information systems or humans that perform them comprise the lower tier. During the workflow process enactment information or tasks are passed from one participating human or system to another for action, according to a set of procedural rules that implement and automate the business rules defined by the workflow process.

The business process lifecycle involves everything from capturing a business process in a computerized representation to automating the business process (e.g., by implementing a workflow process). These typically include explicit process measurement, analysis, and improvement activities as required by BPR and CPI.

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Business process Reengineering

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Business process Reengineering

Dimitrios Georgakopoulos and Aphrodite Tsalgatidou, Technology and Tools for Comprehensive Business Process Lifecycle Management http://cgi.di.uoa.gr/~afrodite/nato.pdf

Business processes are collections of one or more linked activities which realize a business objective or policy goal. The lifecycle of a business process involves everything from capturing the process in a computerized representation to automating the process. This typically includes specific steps for measuring, evaluating, and improving the process.

Currently, commercially available workflow management systems and business process modeling tools provide for complementary aspects of **business process lifecycle management**. Furthermore, new concepts and interoperating tools in these categories are emerging to provide comprehensive support for managing the entire business process lifecycle.

There are some critical factors that are necessary to ensure the success of special designed tools in **supporting Business Process Reengineering**, and process implementation. The most important are:

- the organization must be process-centered and the executive commitment to process management must be strong
- the division of responsibilities between process and participating applications must be at the appropriate level.

Time and resources must be allocated to **define processes correctly and at a working level of detail** that includes exception handling and process recovery from failures.

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Business process Reengineering

Another critical issue is selecting the **granularity of workflow activities** to be implemented by (new or legacy) applications. Since this divides the process management responsibility between the technology-supported process and participating applications, this determines how well the process can be managed by the technology and how easily the process can be adapted as business requirements change.

If the level of granularity of activities is too high, the process will be hard to change because the right building blocks are not there. In addition, the management of the process may not contain enough detail to provide insights into current process performance or future performance improvements. If the level of granularity of activities is too low, the process will take longer to develop, the extra effort will not provide any benefit, and the technology will manage unnecessary process detail. In general, frequently changing (sub) processes are best handled by the tech-tools, while stable processes can remain in code.

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Business process Reengineering

If these critical success factors are met, we envision that the business process management lifecycle will be managed with success.

The business staff responsible for defining the business vision, deciding related business goals, and determining how to meet them, uses technology that is appropriate to define and evaluate business processes.

These tools provide complete visibility into the state of the process. This visibility gives the business staff great power to manage the process while it is being executed.

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Business process Reengineering

Process performance gives us four kinds of processes: ad hoc, administrative, collaborative, and production. The basic dimensions along which these kinds of processes are characterized include:

- repetitiveness and predictability of the process and its activities
- mission criticality and value for the organization

Ad hoc and collaborative processes

- have no set pattern for coordinating activities and for moving information among (typically human) process participants.
- typically involve small teams of professionals performing both synchronous and asynchronous activities.
- differ in that collaborative processes are mission critical and have high value for the organization, since process imperfection or disruption may result in violation of critical business objectives, while ad hoc processes are generally not mission critical, since periodic imperfection and disruption can be tolerated.

Administrative and production processes

- are repetitive and predictable
- the ordering and coordination of activities can be specified before they are performed
- Differ in that administrative processes are generally not mission critical, while typical production processes are mission critical.

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Business process Reengineering

Business Process Lifecycle Management

The business process management approach started in the 1980's when companies began several initiatives to improve performance with an emphasis on quality. This led to the realization that all work activities are business processes (i.e., related decisions and activities required to manage and administer resources of the business). Then, quality objectives were introduced to improve the effectiveness and efficiency of cross functional business processes.

In particular, the process lifecycle includes the following:

- Capturing Process Definition
- Reengineering a Process
- Implementing a Process
- Performing Continuous Process Improvement

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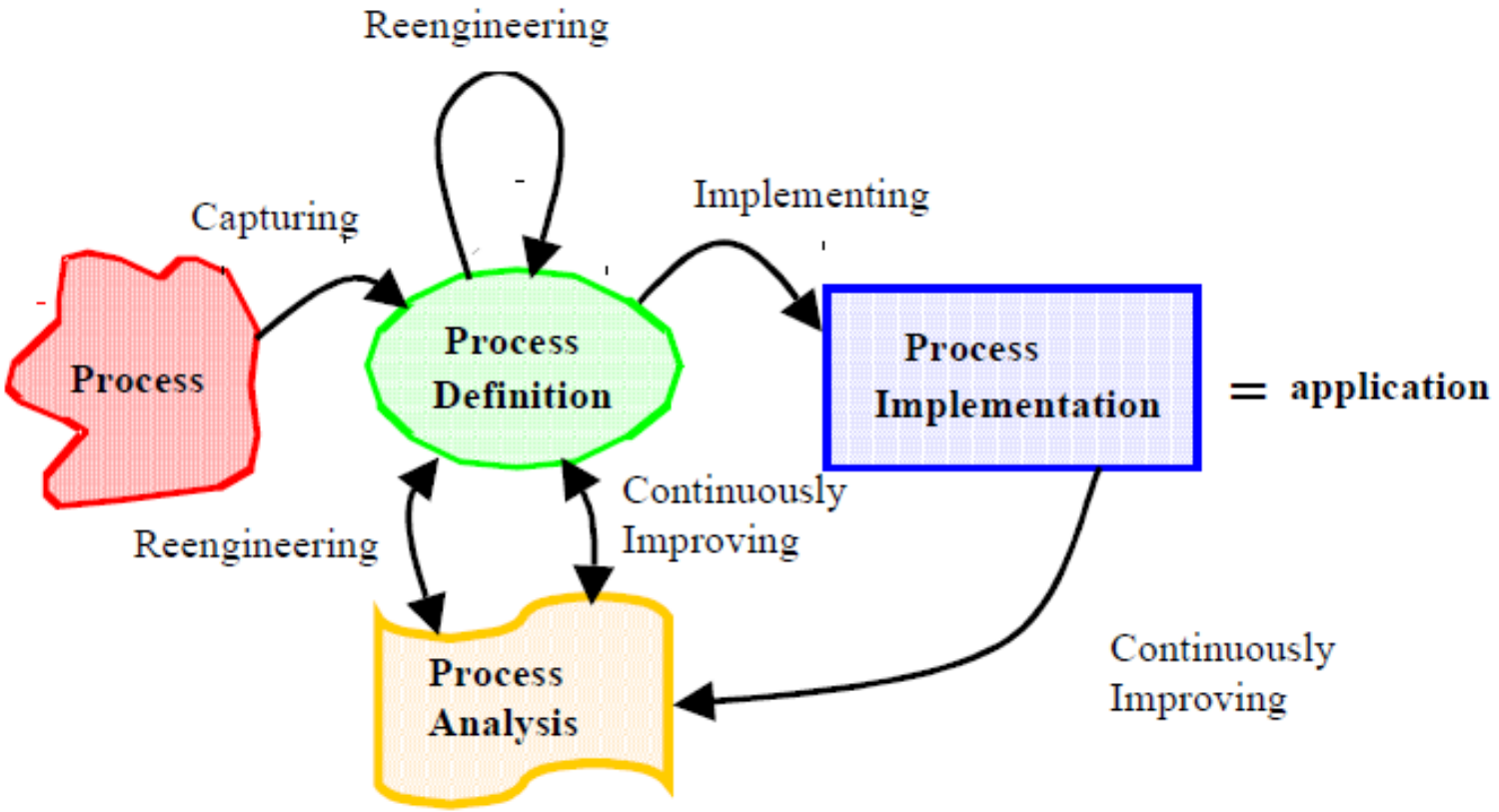
Business process Reengineering



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Business process Reengineering

Capturing Process Definition

The process abstraction level in a definition depends on the intended use of the definition. For example, a definition may describe a process at the highest conceptual level necessary for understanding, evaluating, and redesigning the process. On the other hand, another definition may describe the same process at a lower-level of detail required for performing process implementation.

Performing process definition requires a process model. A model typically includes a set of concepts that are useful to describe processes, their activities, the coordination of the activities, and the required roles (i.e., skills of the individuals or information systems) that can perform the specified activities.

These concepts are embodied in a process definition language. Validation of the process definition is necessary to determine if the process definition actually represents the intended process. This can be accomplished through behavioral simulation (showing what "happens next?") and/or static analysis (which can be used to answer such questions as: is a certain activity on all paths through this process?), assuming that the process model is rich enough to support this.

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Business process Reengineering

Reengineering a Process

Process reengineering involves design of a new process which is intensive, revolutionary, top down, supported by system solutions and results in dramatic improvements. Process reengineering should be guided by clearly stated business objectives, such as increasing customer satisfaction, reducing the cost of doing business, reducing the time for producing new products and services.

Reengineering methodologies are currently an art. Process definition provides a high-level description of a process that facilitates high-level reasoning about business process efficiency; this reasoning may be supported through process simulation and analysis.

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Business process Reengineering

Implementing a Process

Implementation involves realizing a process using computers, software, and information systems. (This does not require that all activities in the process be automated, since there may be some performed by people with no computer support). No implementation or automation is required when the only reason for process definition is to capture business processes and reason about their efficiency. Otherwise, process definitions are used to implement and automate the processes.

Process implementation has traditionally been accomplished indirectly by embedding parts of the process in software systems and relying on human actions to provide adherence to the rest of the process. In this case, the process definition serves as a design for system functions and human behavior. The IT staff typically do the implementation, which often happens without discussions with the business staff specifically about the process.

Implementing a process (new or improved) traditionally includes suitable training and carefully thought-out work instructions to guide the process performers in their intended roles.

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Business process Reengineering

Performing Continuous Process Improvement

Improving a process involves making small course corrections rather than engaging in radical redesign. Measurement of the process execution is the basis for improving the process (and its definition).

Measurements can show how often certain paths are taken, what elapsed cycle times are, what costs have been incurred, and similar results.
Analysis of this data can lead to ideas for process improvement based on actual process results. In contrast, improvements made after a process is defined but before it is implemented are based on human intuition and possibly simulation with estimated data.

Traditionally, measurement is accomplished by adding instrumentation to software systems and devising ways to measure human activity. Typically, such data must be gathered from multiple sources.

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Museum Processes and Sub-processes

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Museum Processes and Sub-processes

Jutta Stockklauser, How to describe Museum Processes and Subprocesses Guidebook (prepared for: CIDOC Working Group - http://network.icom.museum/cidoc/) http://lc015.ait.co.at/wp-content/uploads/2014/10/GB_Processes_Subprocess_V1.0_2012-05-23.pdf

SOP Objective

Management systems are made up of work procedures.
Steps are the smaller actions that when put together form a procedure. The small steps are where variation among different workers takes place if procedures are not standardized.
Managers can use Standard Operating Procedures to help ensure everyone performs each procedure the same way every time.

A Standard Operating Procedure (SOP) is a set of written instructions that document a routine or repetitive activity followed by an organization.

The development and use of SOPs are an integral part of a successful quality system as it provides individuals with the information to perform a job properly, and facilitates consistency in the quality and integrity of a product or end-result.

Well-written standard operating procedures (SOPs) provide direction, improve communication, reduce training time, and improve work consistency.

Museum managers and advisers benefit from consistent work performance and predictable results. Workers benefit from increased confidence and a clear sense of achievement.

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The SOP must contain

Header / Footer
The header/footer contains the SOP's title, page number and approval date.
Scope
The scope is to whom and what the document applies.
Objective
The SOP aims to harmonize the procedures carried out.
Procedure
The SOP describes the steps to perform the procedure.

Document formatting:

Header/Footer
Maintain style and consistency across documents to assist in their readability.
State scope and objective at the beginning.
Give a descriptive title.
Illustrate the procedure by dividing it in small steps, described in one sentence.
Avoid a long list of bulleted items (<12).
Documentation
The SOP brings up all supplementary documents, and cross-references with other SOPs.

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Formats for SOP descriptions

Two factors determine what type of SOP to use:

- First, how many decisions will the user need to make during the procedure?
- Second, how many steps and substeps are in the procedure?

Routine procedures that are short and require few decisions can be written using the simple steps format.

Long procedures consisting of more than ten steps, with few decisions, should be written in hierarchical steps format or in a graphic format.

Procedures that require many decisions should be written in the form of a flowchart (Graphic Procedures).

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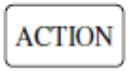
A circle represents a starting or ending point or a connector (labeled circle.

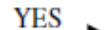
Ovals can also define starting or ending points.



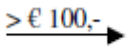
A rectangle indicates the worker should perform an action of some sort.

Unlabeled arrows between other symbols indicate the direction of flow.

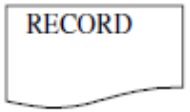
Diamonds are the accepted symbol for a decision point. They must have two or more arrows leading away from them toward alternatives.



Decision (labeled) arrows lead away from a diamond and toward an appropriate action or



follow-up decisions.
At least two alternatives must lead from each decision diamond. Many times they will be yes and no, but they also could involve three or more choices. For example, if the insurance value of an object is more greater than € 100,-, you might have another option to follow, depending on the results.



A rectangle with a ragged bottom edge indicates that a record or notation should be written down.

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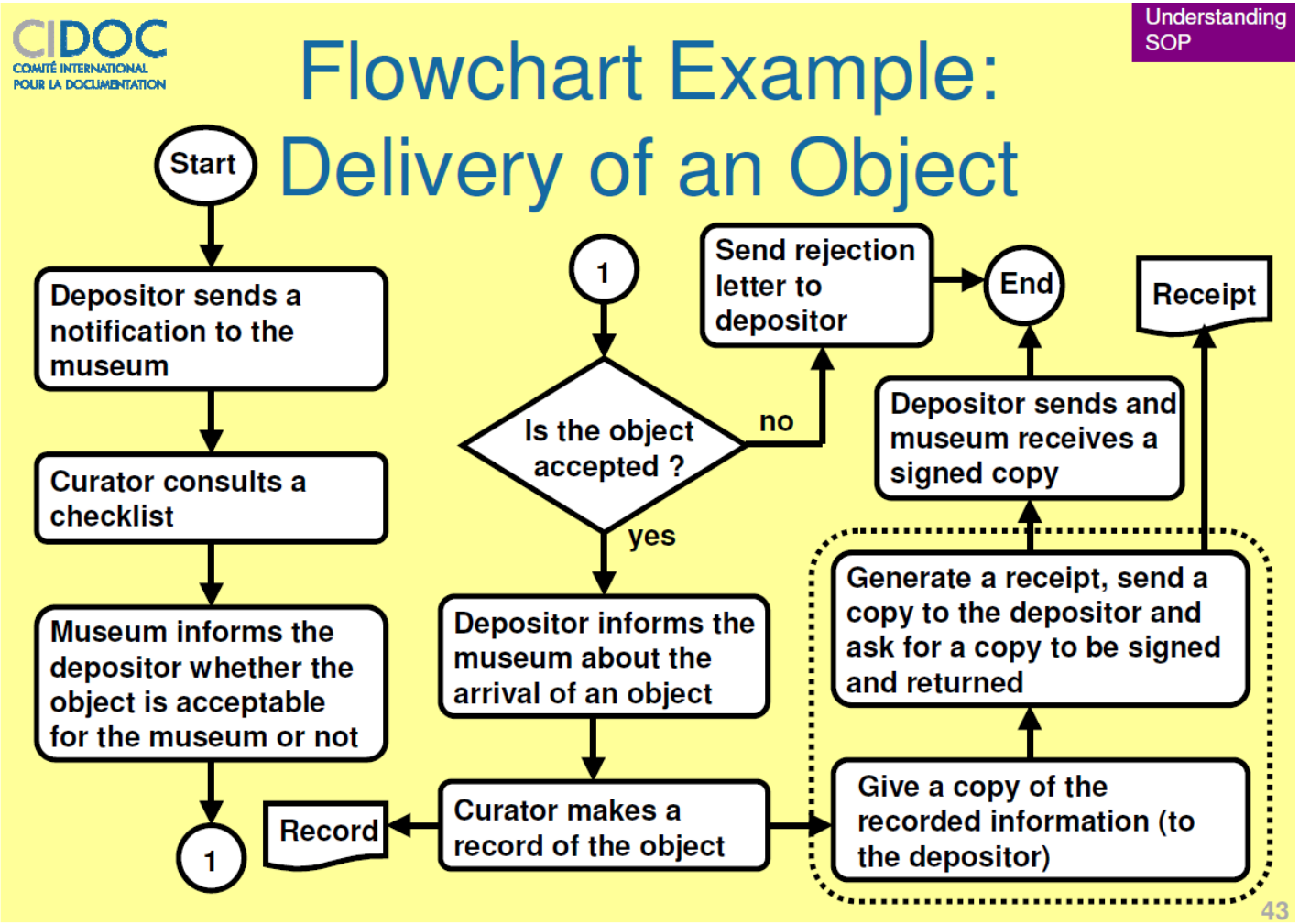

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Museum Business processes

A business process is a collection of related, structured activities or tasks that produce a specific service or product (serve a particular goal) for a particular customer. It often can be visualized with a flowchart as a sequence of activities with interleaving decision points or with a Process Matrix as a sequence of activities with relevance rules based on the data in the process.

Business processes comprise a set of sequential sub-processes or tasks, with alternative paths depending on certain conditions as applicable, performed to achieve a given objective or produce given outputs.

Business processes are designed to be operated by one or more business functional units, and emphasize the importance of the "process chain" rather than the individual units. (www.wikipedia.org)

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Museum example "What is the development strategy?"

Step 1)

Develop a Process Landscape which fits to the mission statement of a museum. Get a high level overview of all processes, policies and business rules that directly manage the strategic direction of the museum, the processes should be categorized and grouped.

Step 2)

Describe the processes from the Process Landscape (step 1) and formalize the descriptions.
Use a method as being found for the description of "Standard Operating Procedures"(SOPs): Wikipedia (access: 2012-05-06):
http://en.wikipedia.org/wiki/Standard_operating_procedure
[...] Business and manufacturing practice
"A SOP is a [written document or] instruction detailing all steps and activities of a process or procedure. ISO 9001 essentially requires the documentation of all procedures used in any manufacturing process that could affect the quality of the product." [...]

Step 3)

Elaborate high level ("coarse grained granularity") Business Process Models (BPMs) based on the process descriptions (step 2).

- Use a standard notation (preferably BPMN 2.0) for the development of BPMs. http://www.bpmn.org/ (access: 2012-05-12)
- Especially in a co-operative environment: use a Web Modeling Tool and social software

Step 4)

Elaborate low level (detailed: "fine grained granularity") Business Process Models using low level BPMs (step 3).

- Take High Level BPMs as input and ensure that BPMN 2.0 is used.
- Generate Low Level BPMs by adding functionalities which enable the execution of the models using a BPMN engine.
- Implement and simulate the low level processes preferably using a professional BPMN Suite.

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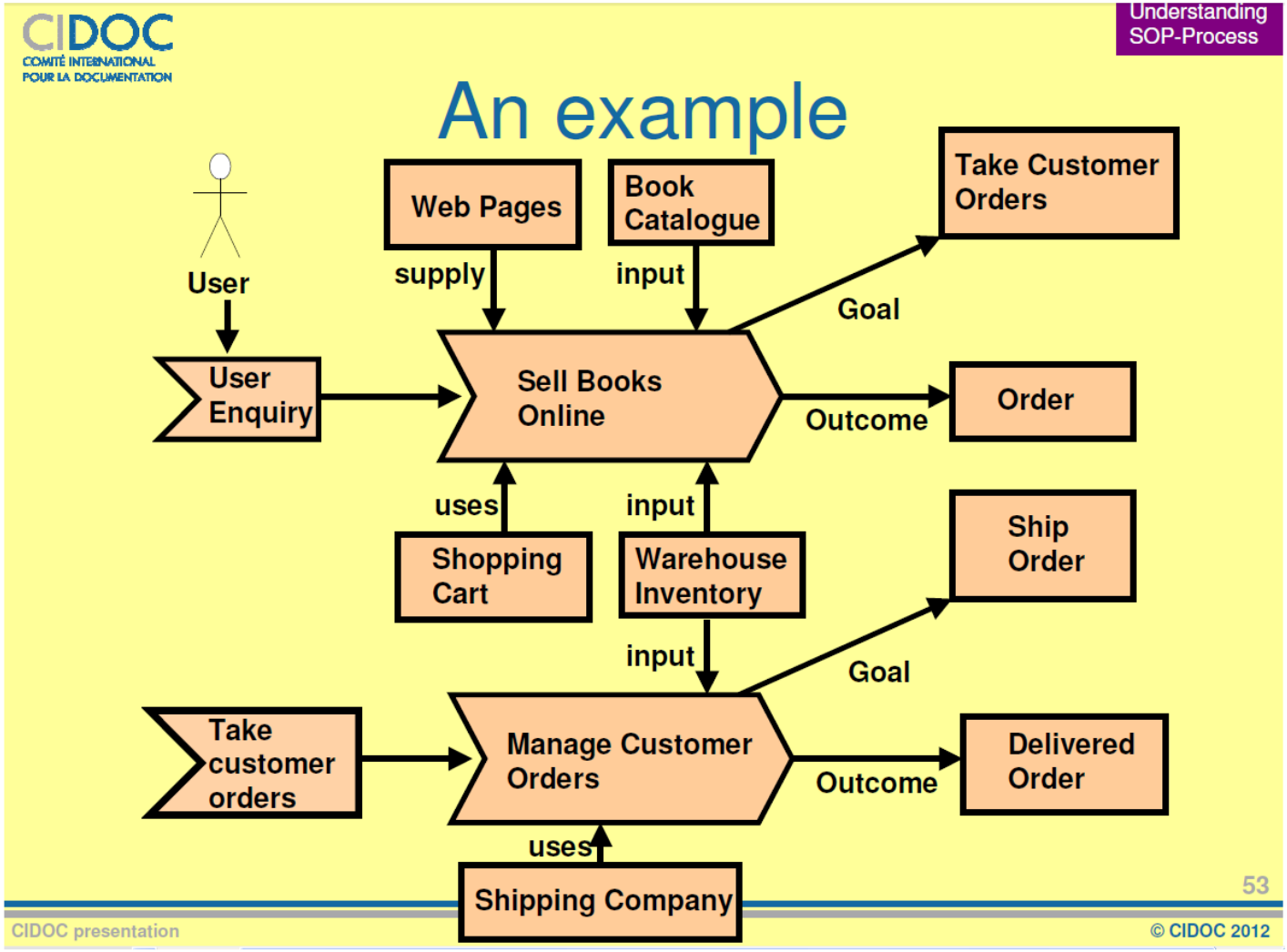

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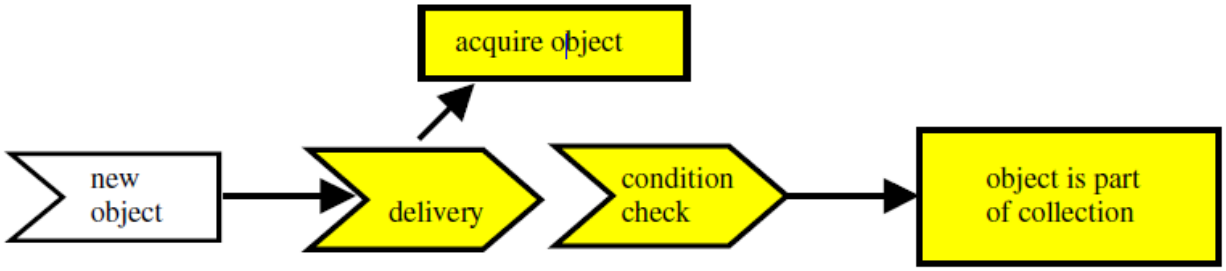
Using the "Special Notation for Process Descriptions" [Chapter: "Standard Operating Procedure (SOP)"] the diagram for a sub process chain representing a simplified version of a acquisition process looks like this:



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Museum Structure And Operations

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Museum Structure And Operations

Running a Museum: A Practical Handbook, ICOM – International Council of Museums, 2004 https://unesdoc.unesco.org/ark:/48223/pf0000141067

Administration

There is no consistent pattern for the general administration of museums throughout the world. In part, the lack of such a pattern reflects the diversity of museums' collections, but it also reflects an ambivalence in the understanding of the role of museums in society—i.e., whether museums are guardians and interpreters of the cultural heritage, repositories for the study of primary evidence relating to human and natural history, social instruments in community development, or facilities for leisure and recreation.

On the most general level, museums may be either privately or publicly administered. Since 1970 there has been a marked increase in the number of private-sector museums, yet even some of these have corporate standing under general legislation and receive public moneys. In addition, private patronage has become important for public museums, which often find themselves competing with private museums for additional funding from individual and corporate sources. In the public sector, national museums may be overseen by such diverse ministries as education, tourism, defense, environment, national heritage, culture, and leisure. The situation can be even more complicated at the local level.

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Museum Structure And Operations

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Management

Most museums operate under some form of governing body. This body defines the general policy of the museum and provides and controls the necessary resources to deliver it. The appointment of the director and perhaps of other staff members is usually among its responsibilities. The director of a museum governed by this type of body is responsible for the formulation and implementation of policy, for the day-to-day running of the institution, and for facilitating communication among the museum's governing body, staff, supporters, and visitors.

The operation of a museum involves a wide variety of skills. These involve specialists in subjects relevant to museum collections (normally designated curators or keepers), information scientists involved in the documentation of collections and related scientific information (sometimes known as registrars), and conservators concerned with the scientific examination and treatment of collections to prevent deterioration.

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Management

Another group is involved more actively with the public functioning of the museum. It includes specialists in education, communication, and interpretation, designers, the security staff, and marketing and public relations personnel as well as administrative, maintenance, and other support workers. Such diversity can lead to complex staff structures. Many of the larger, older established museums with encyclopaedic collections have a large number of senior specialized personnel. In museums where the emphasis is on providing services for the general public and the collections are less wide-ranging, there are likely to be fewer curatorial and more service personnel.

Nevertheless, museums are labour-intensive, and the extent to which new technologies can alleviate the need for labour is limited. In all types of museums, operation is based on teamwork, and this has important implications for the management structures adopted as well as for the training of museum staffs.

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Museum Structure And Operations

Funding
Public and private sources

Running a Museum: A Practical Handbook, ICOM – International Council of Museums, 2004 https://unesdoc.unesco.org/ark:/48223/pf0000141067

The main source of funds for museums in the public sector remains the local or national government. This can result in a lack of flexibility in the use of such moneys, because the funds usually are subject to government policies that have little bearing on the particular requirements of museums. In addition, these museums are required to compete for funds against such traditional public expenditures as education, social services, defense, and law and order, and, in consequence, museums often are given low priority.

Many museums were founded through private benefaction, and a few have endowments that help to support their routine operation. Others may have received bequests, many of which are designated to be used only for the purchase of objects. Such sources, although they may seem appropriate when secured, can suffer from changes in economic circumstances and may have attached to them conditions that are incompatible with requirements of the modern museum.

Museums have become increasingly involved in fund-raising, in seeking commercial sponsorship, and in their own trading activities. Fund-raising may be undertaken by the museum, by a commissioned organization, or by a support body such as the many "friends of the museum" organizations now in existence. Fund-raising and sponsorship are normally directed toward a specific project or development.

Entrance fees
Many museums charge entrance fees to help finance operations—even in some countries, such as the United Kingdom, that previously had a strong tradition of free entry to museums. Some museums charge admission fees only for major exhibitions. Others have introduced a system of voluntary donations by visitors on entry to supplement their income, but the results of this approach have been generally disappointing.

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Funding

Commercial activities

Commercial activities have become a significant feature of many museums. These may take the form of restaurants or shops that provide a service to visitors as well as income to the museum. Some museums have separate trading companies that act as publishers or engage in mail-order business, the profits from which are directed to the museum for general purposes. In this way the museum retains its charitable status, is not exposed to the direct dangers that would follow commercial failure, and also circumnavigates any requirements that direct income be returned to the public purse.

Support organizations

A number of museums have support organizations, sometimes known as "friends of the museum." These groups often engage in fund-raising and provide voluntary assistance in a number of ways, and they can provide a powerful lobby for the museum's cause. The museum's volunteers may form a separate organization. The museum usually acts as host to such organizations for their various activities. In some countries a national coordinating body provides advice and assistance, and the World Federation of Friends of Museums was founded in 1975 to encourage worldwide cooperation among such societies.

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Collection

Acquisition policies

Relatively few museums have been established with the specific goal of forming a collection; instead, most have been created to receive an existing collection. With the existing collection as its base, the museum then traditionally works to fill in gaps in the collection or extend its activities into other, usually related, fields.

For this reason, many museums have heterogeneous collections, at best accumulated under an "encyclopaedic" philosophy (which has rarely been successful unless major resources were available to achieve it) and at worst continuing a "cabinet of curiosities" approach (which may amuse and entertain the clientele but does little to engender scholarship or research). Often the collections made depended on the expertise or whim of the curator and were sure to change when that curator was succeeded by someone with different interests. This method has produced some outstanding special collections, but these resulted from circumstance rather than long-term planning.

Explicit collection policies are now more common. Indeed, where national codes of practice exist, a strong recommendation is normally to be found on the need for a clear statement of collecting activity. This arose for a number of reasons. Not only should a public institution's policies be available for scrutiny, but the cost of maintaining collections of ever-increasing size must be justified, a factor highlighted at times of economic pressure. Further, although a museum may have arisen from circumstance, an assessment of its available resources, the clientele it attracts or intends to attract, and the role it can serve in society generally must be matched against its primary resource, its collections.

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Museum Structure And Operations

Collection

Legality

Every museum is responsible for ensuring the legality of its acquisitions. Laws regulating collection vary from country to country, but, whether or not a state has enacted its own legislation or ratified relevant international conventions, museum staff are expected to conform to generally recognized professional codes of ethics.

Most regulation of collecting activity embodies principles established in the 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict and the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, both approved by member states of UNESCO. However, a number of countries involved in international trade found it difficult to ratify the 1970 convention, and certain difficulties arose over the definition of cultural property.

The 1995 Unidroit Convention on Stolen or Illegally Exported Cultural Objects was intended to resolve these issues. Similar conventions exist on the regional level as well: for instance, in 1976 the Organization of American States adopted the San Salvador Convention on the Protection of the Archaeological, Historical, and Artistic Heritage of the American Nations, and, with a similar purpose in mind, in 1992 the Council of Europe issued a revised European Convention on the Protection of the Archaeological Heritage.

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Collection

Legality

Given the number and variety of legal regulations and professional codes, it is unlikely that a museum with clearly stated academic objectives will acquire illicit material. Indeed, methods of collection reflect the fact that a museum is concerned not only with collections per se but also with the information inherent in or associated with them. Where applicable, direct acquisition through fieldwork is much preferred. This involves collecting material through archaeological excavation, ethnological expeditions, or natural science fieldwork, and the collecting either is undertaken by the staff of the museum or is sponsored by it.

Indirect acquisition is handled through purchases, gifts, bequests, and loans of objects. Where objects are thus acquired, art museums often stipulate that staff must assess a number of qualifications, notably the provenance (a record of the object's ownership) of each piece, and that a committee must approve the acquisition

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Collection

Protection of cultural property

Conventions such as those cited above reflect the fact that the collecting activities of the industrialized world are markedly different from those available to the developing nations. In some instances the significant cultural property of entire nations has been dispersed to private collections and museums in different parts of the world, leaving the developing museums to rely on casts and replicas to convey the area's cultural achievements. The international community has had only limited success in encouraging the return, through exchange or loan, of such material to its country of origin.

The true significance of cultural property, collectively the universal heritage of humankind, places on museums a considerable responsibility. The acceptance of objects or collections into their care implies a permanence not associated with the acceptance of other types of property. Some museum legislation acknowledges this, declaring such collections inalienable. The disposal of museum collections in part or in full therefore normally only occurs in cases where items no longer serve a useful scholarly or interpretative purpose. The case for deaccessioning, as it is known, can only otherwise have any validity where it is done to correct the imbalances of earlier indiscriminate collecting, and in that case the material concerned should first be made available to other suitable museums before disposal. The Baltimore Museum of Art, for example, sold several pieces in the 2010s to acquire work by previously underrepresented populations. During this time, however, the Berkshire Museum in Pittsfield, Massachusetts, caused controversy when it announced that it would use proceeds from the sale of dozens of artworks not for the care of its collection or for acquisition purposes, as recommended by the American Alliance of Museums, but for the operation of the institution.

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Museum Structure And Operations

Conservation

A museum's prime responsibility must be to maintain its collections and to do everything possible to delay the natural laws of deterioration. The acquisition of an item almost certainly brings it into a new and potentially alien environment. Material that has been recovered from the ground through archaeological excavation may need immediate treatment to stabilize it.

Many of the materials from which objects are made are inherently unstable and undergo chemical or structural change as they age. A new or shifting environment can accelerate these changes, and temperature, light, humidity, and human and other biological factors all need to be controlled. In addition, conservation involves the treatment and, where feasible and acceptable, the restoration of objects as nearly as possible to their former condition.

Most large museums have their own laboratories where preservation and restoration work is carried out, and some take on projects for other museums as well. In some cases, as at the British Museum, a separate department of scientific research supports the museum's academic and conservation work, providing advanced scientific equipment for the analysis, dating, and identification of materials. Some museums are served by independent conservation laboratories, an example of which is the Canadian Conservation Institute in Ottawa, which uses a fleet of mobile laboratories to attend to museum collections in many parts of the country.

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Documentation

Documentation is a significant function of any museum, whether it holds only a few hundred objects or many millions of items. Quite apart from the need for records to maintain adequate control of its collections, a museum's documentation system provides an indispensable record of the information associated with the objects for research. The documentation system also may include records to facilitate the museum's interpretative and other work.

The form of a museum's documentation system may vary considerably, but to meet these requirements it should provide the fullest possible information about each item and its history. There are no generally accepted classification schemes for museum objects, although certain subjects have developed schemes with numeric or alphanumeric notations to facilitate the ordering and retrieval of information. For the natural sciences, taxonomic names are normally used.

A number of museums have developed computerized documentation systems, some online but others relying on machine-generated indexes, periodically updated, to meet most of their information requirements. The advantages of computerized documentation have been exploited in a number of ways—for instance, in exchanging data between museums to facilitate study and research or in making collection information available for public use in the museum gallery or over the Internet.

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Research

Because they hold the primary material evidence for a number of subjects concerned with an understanding of humankind and the environment, museums clearly have an important role in research. A museum's research program is related to its objectives as an institution.

A program may be concerned directly with the public services provided, in preparing exhibitions, catalogs, and other publications, or with promoting a better understanding of the discipline or region that it serves. In large museums, and in university museums in particular, pure and applied research may be of national or international significance and may be associated with fieldwork or study visits. Active research and publication on a given topic, apart from contributing to the academic standing of the institution, may attract further collections relevant to the topic.

Many museums provide facilities, apart from those used by casual visitors, for researchers to study collections and associated documentation. Such facilities may include study rooms with a supporting library and equipment to assist in the examination of collections. Certain museums have accommodations for visiting foreign scholars; this feature is particularly helpful at site museums that are difficult to reach.

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Exhibition

Many museums have abandoned the traditional view of exhibition, by which storage and display are ends in themselves, in favour of an approach that enhances the setting of the object or collection. To this end museums use the expertise of a number of specialists—designers, educators, sociologists, and interpreters as well as curators—to improve communication through objects.

The result has been a remarkable transformation in the presentation of museum displays. Far greater use is made of colour and light (within the bounds prescribed by conservation requirements), in the way material is interpreted through a variety of mediums (sound, video, interaction between visitor and exhibit, virtual reality, as well as more traditional methods), and in the provision of a more relaxing environment in which to enjoy the exhibits. A result of museums' increased awareness of the needs of their visitors has been a considerable increase in museum attendance.

As the museum's cultural role has developed, so its exhibition work has diversified. Large international exhibitions have been organized by cooperating nations and have been shown in the major museums of the participating countries. Exhibitions organized for national circulation are also increasingly common.

Museums concerned with a particular region have arranged topical exhibitions to tour the area, and, in places without suitable premises for display or in sparsely populated areas, exhibitions have toured in specially adapted buses or trains. Some countries have developed multipurpose cultural centres, and collaboration with museums has resulted in exhibition programs successfully reaching a wide audience.

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Educational services

The contribution that museums can make to education is widely acknowledged. The majority of their clientele learn by looking at exhibitions and displays. There has been, however, a long association with schools, and many museums provide services specifically designed to meet schools' needs. Services include facilities for use both in the museum and at the school, many of which are administered by separate departments of museum education employing teachers for the purpose.

Special rooms equipped for teaching and for handling specimens are provided in many museums. By allowing the study and handling of objects from its collections, the museum can give substance and form to the bare facts of art, history, and science. Some museums build special collections for this purpose. Teaching may be undertaken by the museum's educational staff or, more often, by the schoolteacher, who will have been advised and instructed by the staff. For advanced studies, particularly in subjects like archaeology and geology, the availability of museum collections can be indispensable.

Although opinion differs as to the value of school loan collections, many museums do provide small exhibit cases or kits that may be borrowed by the school for a limited period for classroom teaching. Unlike libraries, museums are not able to provide extensive loan services (which would conflict with their prime purpose), but, for rural schools unable to visit the museum, such a facility, albeit limited, meets a need. In some areas museums include the larger community schools within their traveling exhibition schedules.
As a better-educated adult population with increased leisure time seeks purposeful outlets, museums are well placed to provide activities. Many museums offer lectures, courses, demonstrations, field excursions, and extensive travel-abroad opportunities.

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Information services

A museum acts as an information centre for its community. In addition to its displays and exhibitions, its data banks and publications, it has a staff of specialists, who in most cases are available by appointment to provide information on request.

Museum publications may be educational or cultural or may be designed for a popular market. They may take the form of periodicals, handbooks, catalogs, research papers, or general guides to aspects of the museum and are an important medium for disseminating information to the lay public and scholar alike; such information and products are now commonly available via the museum's Web site.

Many museums also offer an opinion on items brought to them for identification. This can be of value to both the inquirer and the museum because it provides an awareness of local discoveries and holdings that aids the museum's efforts to build up a picture of its area of responsibility. At the same time it provides an informed opinion as a public service. Museums rarely provide valuations, however, and some, to avoid conflicts of interest, decline to have any connection with the antiques trade.

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Museum Structure And Operations

Museum Process Implementation
CIDOC Working Group
http://network.icom.museum/cidoc/working-groups/museum-process-implementation/

Objective

The working groups aims at implementing reference workflows for main business processes as found in museums, galleries and similar organisations. The elaborated work flows should constitute a basis on which museums of different kind and size can build up their own workflows adapted to their special needs. The design of the workflows is based on the BPMN (Business Process Modelling Notation) which has been standardized in 2010 by OMG (Object Modelling Group). To elaborate the workflows an open source tool will be used which converts the graphical design into an XML presentation which directly can be executed by native BPMN processing engines.

Work Programme

The working Group (WG) identifies core processes which are used in museums and develops generic workflow models derived from these core processes. These models will be elaborated using a graphical open source tool ("BPMN Designer") and implemented on open source BPMN processing engine. The models are reference models (aka "CIDOC Process References " - CPR) which can be adapted to the needs of museums using a BPMN Designer. The WG will test the elaborated models in praxis and will develop guidelines how to implement the workflow models in museums ("CPR - Best Practice Guide"). The models will be tested against existing standards.

In a second phase the process models will be extended by a data model comprising all data to be entered during different steps of different processes delivering a reference model for collection management systems.

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Museum Structure And Operations

Project Management Toolkit, Transforming Future Museums: International Museum Academy Greece https://www.britishcouncil.gr/sites/default/files/ima-project-management-toolkit.pdf

Welcome to the IMA Project Management toolkit

This toolkit helps demystify the technical language that surrounds project management. It explores some of the skills and resources that project managers can access and aims to give you confidence to initiate, lead, or take part in projects within your organisation.

Project management doesn't have to be based on technical jargon, complex methodology, and computer programmes.

If you develop some key skills around organisation, problemsolving, and communication, and combine that with a great deal of listening and learning from others, you will be in a good place to lead and contribute to projects.

A key role of project managers in museums and the cultural sector is to keep users, audiences, and communities at the heart of all decision-making. With competing drivers affecting budget, timescales, technical parameters, and collections care, the voice of the user can get lost in the mix. To constantly challenge and question relevance, access, and usability is therefore vital.

We hope you find this toolkit useful – explore it, use the links, and learn from the case studies. Ultimately, the best thing you can do is to talk to other people about the lessons they've learnt from their own projects and put some of that learning into practice within your own organisation. Most of all, enjoy it – because if you can embrace the uncertainty, challenge, and mental juggling, project delivery can be one of the most rewarding things to do within the museum and cultural sector.

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Synopsis

The museum process Implementation work aims at implementing reference workflows for main business processes as found in museums, galleries and similar organisations. The activities proposed consist primarily in defining a baseline concept and setting up a collaborative environment for museum strategy.

The business concept and the available tools have been presented in previous courses.

Upon successful completion of this course, you will be able to:

- Indicate Business Process Management methodologies appropriate for designing and implementing museum processes and subprocesses.
- Analyze museum operations, define museum sub processes very precisely and give them structure in the context of a Business Process Management model

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Presenter's bio page

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Thank you for your attention!

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