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a business strategy analysis

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Abstract

This report is an overview on the business strategies adopted by the Design Museum Helsinki. The paper is divided into three main chapters.

It begins with the current strategic position of the company. Follows the analysis of the company and its peculiarities, the environment and industry. Then the stakeholders involved. Secondly, business choices of the Design Museum Helsinki will be explained.

Finally, strategic choices will be illustrated further in this report. The company will be referred as "Design Museum" as a necessary abbreviation.

Introduction



The Design Museum Helsinki (Designmuseo in Finnish) was founded in 1873. Design Museum is governed by the Taideteollisuusmuseon säätiö (Foundation for the Museum of Arts and Crafts), created in 1989. In 2005 the Hackman Pro Design foundation and the Arabia, Iittala, Nuutajarvi and Hackman museums were fused into Design Museum.

The Design Museum is a National Specialty Museum and an international meeting place of design. The Museum offers a variety of ways for collaboration and builds an extensive network of design minded collaborators.

CHAPTER 1



Its collections were originally acquired in 1873 and managed from 1875 by the Art Industry Association of Finland in the Ateneum until 1979, when a museum was opened in the former Educational Institute for Boys and Girls building on Högbergsgatan. In its early years, the museum was called Taideteollisuusmuseo (Art Industry Museum).

The museum was previously run by the Art Industry Association in Finland until 1989, when the operation was taken over by a foundation. The property is owned by Senatfastigheter.

The Design Museum's collections include 75,000 objects, 40,000 sketches and 100,000 photographs and slides. The base exhibition focuses on the history of Finnish design from the 19th century to the present.

125 000

IMAGES



75 000

OBJECTS



45 000

DRAWINGS



149

YEARS

1873

Design Museum staff



The Design Museum Helsinki director is Jukka Savolainen at the moment. He describes himself as:

« *Design&Architecture, Leadership, Culture, Museums, FRSA. Strong background with culture organizations, museums, development, foresight and leadership. History and varied experience in international work, networks and positions of trust. Active chair and board member in various boards. Advisor on international projects. Passionate about change and visions for the future.* »



-Jukka Savolainen, LinkedIn

In 2022, Design Museum personnel includes the following figures:

- Financial Manager (Anne Gadd)
- Human Resources Manager (Tuija Janakka)
- Business Development Manager (Hanna Mutanen)
- Head of Collaboration & Marketing (Piia Lehtinen)
- Communications Specialist (Merja Häikiö, Minni Soverila)
- Social Media Specialist (Milja Nieminen)

- Curator, Exhibitions, Collections (Suvi Saloniemi, Harry Kivilinna, Ksenia Kaverina, Anna Vihma, Susanna Thiel)
- Exhibition Producer (Sara Martinsen)
- Exhibition, Museum Technician (Ville Särmä, Pekka Nissinen)
- Photo Archive (Johanna Kiuru)
- Registrar (Aino Pisilä)
- Educational Curator, Head of Learning (Leena Svinhufvud, Hanna Kapanen)
- Communications Specialist (Merja Häikiö, Minni Soverila)
- Producer for public programmes (Elina Battarbee)
- Customer Service (Kirsi Arppo, Jyrki Wright)
- Museum Guides
- Store Manager (Terhi Koivusaari)
- Online Store (Katja Solonen)



The staff counts 21 permanent, full-time personnel while in 2018 they were 23, reduction which is probably due to the Covid-19 pandemic started in 2019.

The Design Museum guides, customer service and store managers and human resources managers represent the face of the company as they directly interact with visitors and customers.

Thus, they are linked to the positive picture of the company and they have to be prepared to welcome with a smile the most diverse types of audiences. The importance of staff is addressed in "Design Museum stakeholders" chapter.



Exhibitions and more

Right now, the Design Museum hosts three permanent exhibitions, various weekly workshops and monthly events for partners or general visitors.

The permanent exhibitions are:

Utopia now, The story of Finnish design, which features iconic pieces from the golden age of Finnish design of the 1950s, Nokia mobile phones and the Angry Birds game alike. Utopia Now is Design Museum's collections exhibition, telling about the central role of design in the emergence of the Finnish welfare state. It falls into five themes in which the history of design is presented in living narratives. The exhibition's digital applications permit the display of previously unseen materials and a much greater amount of information than previously.

What if? Alternative futures, featuring interpretations of potential futures by seven creative professionals. Their works will offer us starting points for imaging different types of worlds and challenging existing expectations. Contributing will be graphic designer and artist Kiia Beilinson; designer Pasi Kärkkäinen-Tunkelo; video artist Irene Suosalo; sculptor, media artist Pekko Vasantola, industrial designer Dario Vidal, and founders of Femma Planning, planning specialist Efe Ogabeide and urban planning specialist Milla Kallio. The works of the exhibition will approach the future with the help of six themes: at work, at home, nature, city, decision-making and the metaverse.

Antti + Vuokko Nurmesniemi, exhibition that includes works by one of Finland's most renowned designer couples –first time ever in the same exhibition. Interior designer Antti Nurmesniemi (1927–2003) and textile artist Vuokko Nurmesniemi, née Eskolin (b. 1930) both made international careers in their own fields of expertise.

The peculiarity of the museum is that it integrates exhibitions with alternative activities as **events**, unique experiences and fresh perspectives on a multidimensional design from Finland and abroad. All the up-to-date information is on the website, news about what is happening in design; **workshops** for people of all ages for a change to get to know design through hand-on work and experimentation, but even thematic guided workshops and teaching materials.





Design Museum stakeholders

Various stakeholders have to be found at the Design Museum Helsinki, and they ensure the optimal functioning of this cultural environment.

The internal and external needs of the company constantly interact certain elements and certain relationships which aim at the success of the Museum. In this context, different stakeholders interact:

Artists - they have a very important role since they are the ones who propose their artworks at the company, so the reason for the entertainment. also International touring exhibitions AND publishes books and exhibition catalogues have their role here.

Visitors - they are the real "consumers" in this system, without whom the exhibitions would not happen. The Design Museum thinks about different kind of visitors and offers various possibilities:

- Adults
- Pensioners
- Students
- Under 18 year olds, others*
- Museum Card, Friend of Museum
- Design evenings

While the last three categories have a free entrance assured, the adults must pay 15€, pensioners only 12€ and students can enter with 6€. The interesting thing is that the free entrance is guaranteed also for unemployed, people in military or non-military service, personal assistants, special groups and **rehabilitative groups**, teachers preparing classwork, ICOM Card, Helsinki Card, press card or **Ukrainian passport holders**.

Employees - museum staff, as we learned, since 2021 includes 21 people between permanent, full-time personnel and they cover every possible sector, from the direct contact with art (curator, archivist, etc) to the direct care for visitors (guides, customer service, etc).

Advertisement - social media pages are an excellent way of increasing the popularity of Design Museum, which to date boasts **31,7k** followers on Instagram, **20,6k** followers, **18,6** likes, **705** positive reviews with **4,4/5** rating on Facebook. Although being relative compact (only three floors of an ex-former school), the Design Museum managed to attract more and more people every year with thanks to the advertising on social media. As we see in below, even the ratings on the popular websites Tripadvisor and Google Maps provide interesting results, concerning the advertisement of Design Museum

Internal stakeholders - director, owner, employees, visitors, customers

External stakeholders - agencies, investors, collaborators, artists, advertisement



31,7k followers



20,6k followers

4,2/5 (2798 reviews on Google Maps)



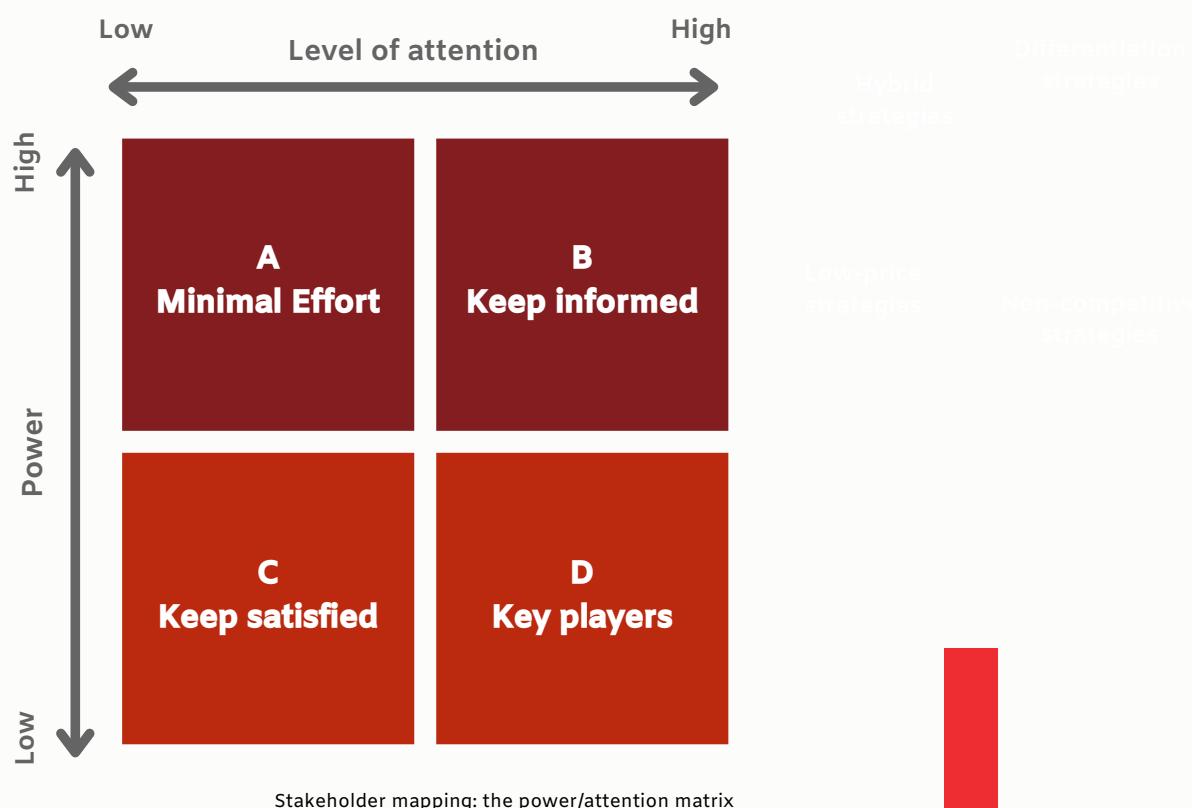
4/5 (611 reviews on Tripadvisor)



4,4/5 (705 reviews on Facebook)



The Design Museum guides, customer service, store managers, and human resources staff represent the **face** of the company as they directly interact with visitors and customers. Thus, they are linked to the positive picture of the company and they have to be prepared to welcome with a smile the most diverse types of audiences.



In fact, these Design Museum kind of stakeholders are represented by **C** quadrant of the the power/attention matrix. They need to receive satisfying earnings and have their rights guaranteed, thanks to labor unions that is on their interests.

External stakeholders as agencies, investors, collaborators, artists are "key players", **D**: without them, the Design Museum Helsinki would not even exist, thus, they need to be awarded for their money invested for the well-being of the company.

Visitors are as well a **D** category of the the power/attention matrix, since they represent the main source of income of the museum.

Advertisement and social media are important in informing the audience about everything new happening at the Design Museum, thus they are considered category **B**.

The Design Museum shareholders are organised with the same culture prevailing in the working atmosphere. There are some main attributes which characterise this company:

Quality: one of the things that pops out in most of the reviews, is the quality of the exhibitions visitors are describing. This high stress on quality helps the Design Museum to achieve its competitive strategy.

Spread of cultural heritage: Design Museum is a National Specialty Museum and an international meeting place of **design**. It brings together past and future human artworks of design and is a place which preserves the huge Finnish cultural heritage, from the Puunukke (old Finnish doll, page 12) to the Kanisteri Jerry (the red can jerry, at page 6). The Museum offers a variety of ways for collaboration and builds an extensive network of design minded collaborators.

But the most important of these thematic certainly is:

Community: The Design Museum is socially engaged within the **SPICE project**, which intends to enable senior and elderly citizens who live far from the museum to engage with culture. Their leitmotiv is to share culture thanks to people's personal artefacts and interpretations connect to Finnish culture, thus thanks to the Pop-up VR Museum prototype. This project is not only thought to increase popularity of Design Museum, but, mostly to bring together a category of citizens who may feel distant from heritage but would like to join the Design Museum community. Thus, increasing **social cohesion** of the participants.

Leena Svinhufvud, Head of Learning, Design Museum Helsinki:

⟨⟨ *The SPICE project's aim is to foster dialogue and provide tools for the public to engage in curatorial practices. Our pilot explores citizen curation as a means of promoting social cohesion. The five case studies launched as part of the SPICE project involve five divergent European museums, ranging from the Irish Museum of Modern Art IMMA to the National Natural History Museum in Madrid. Lily Diaz-Kommonen, Professor of New Media at Aalto University, whose long-term research interests include the development of digital tools for citizen curation of cultural heritage leads and is responsible for the work being carried out in the pilots.*



PESTEL ANALYSIS



After analysing the internal and external stakeholders in the Design Museum Helsinki reality, another kind of analysis is required. To better understand the elements that make this platform so attractive, and to give a more complete picture of the strategies on which it is based, it is useful to analyse the macro-environment in which Design Museum operates. In order to do this, one of the best applicable tools for analysis of this type is used: the PESTEL analysis, a tool thanks to which it is possible to study the company in question from a political, economic, social, technological, environmental, and legal point of view.

CHAPTER 2



The PESTEL framework is a tool which categorises environmental factors into key types. It highlights six environmental factors, in particular: political, economic, social, technological, ecological and legal. This list underlines that the environment includes not only the economics of markets, but also nonmarket factors. Market environment consists mainly of suppliers, customers and competitors. Nonmarket environment involves primarily the social, political, legal and ecological factors, but can also be impacted by economic factors.

Political - Global instability raised by the current European situation, for what concern the instability of the Ukrainian war. In many countries and sectors, the state is often important as a direct economic actor, for instance as a customer, supplier, owner or regulator of businesses.

Economic - From an economic point of view, one of the elements that can affect Design Museum the most is the possibility the impact of the historical European period, Ukraine war and the increases in gas and electricity costs due to the conflict. As a museum, Design Museum Helsinki certainly needs to deal with enormous costs of electricity, heating, light to rightly illuminate and to allow the correct functioning of all the installations exposed during permanent and occasional exhibitions.

Social - Organisational culture derives strong influence from the societal norms, values and trends. The focus here is on demographic trends, and visitors/consumers' spending patterns and shared beliefs. It can help the Design Museum Helsinki. But how? Designing effective marketing messages and fulfil corporate objectives. The marketing department can use the information retrieved from social, environmental analysis to target the consumer groups and increase the appeal of offered products to potential buyers. The social factors must be considerate to conduct macro-environmental analysis. Social cohesion workshops surely are significant for this part.

Technological - Design museum hosts 3D installations and also includes 360° online tours on its website, and they are available for free. exhibitions available on website for free, e.g., the "3D-tour of the Iittala - Kaleidoscope exhibition". The permanent exhibition, Or Utopia, includes the Angry Birds game installation which can be played always for free. Additionally, there are a few Virtual reality tour with VR headset for every visitor.

Environmental - renewable technologies. Design Museum must think about what technology it already has and about the ways it can transform it in order to use it as new tools for different exhibitions. The products used in the café should be eco-friendly in order to reduce to the minimum the waste and the production of plastics.

Legal - An evaluation of legal aspects is required to avoid getting into some serious trouble. Employees should never be discriminated during their work, even by public visitors. Similarly, anti-discrimination laws should be applied to visitors themselves and when they are asked to fill forms and similar things, the protection of data and their personal data, thus privacy, must be considered and guaranteed.

SWOT ANALYSIS STRENGTHS



Generate options here that use strengths to take advantage of opportunities

Design Museum Helsinki can boast of several merits and strong points:

It includes a wide and varied range of content in its various exhibitions, suitable for different types of audiences. Some events are fully dedicated to children and schools, while other happenings are particularly thought for an adult audience.

Plus, the permanent exhibition is thought to be seen by different kind of people, from the most interested in art and design, who have the opportunity to read the accurate descriptions who follow every piece, up to those less interested in the subject, who can still enjoy an interactive and engaging visit.

Another strength is that the entry fee is free for a lot of categories, also, one can become "Friend of the museum" to save a lot of money for future tickets, which will be for free.

The Design Museum is highly esteemed around the city and internationally because of its good name that has been made over the years thanks to the more than positive reviews received from the major websites dealing with the subject.

Also the location is a good point, because the environment is placed quite near the city center, but at the same time in a quiet neighborhood, close to other museums and cultural places, like the Architecture museum and the University of Helsinki library.

WEAKNESSES

Due to the **limited space**, the lack in exhibition rotation/cycle is a weakness that the Design Museum has to face.

Also the language could become a problem for what concerns technicians and staff who does not speak fluent English: this can intimidate or create communication difficulties with international visitors.

Themes. It goes without saying that design is not a kind of art loved by everybody, sometimes it is also easily misunderstood. This could lead to not being able to attract so much visitors as other museums around Helsinki. In any case, the Design Museum always holds various kind of events, even fashion shows to attract the most.

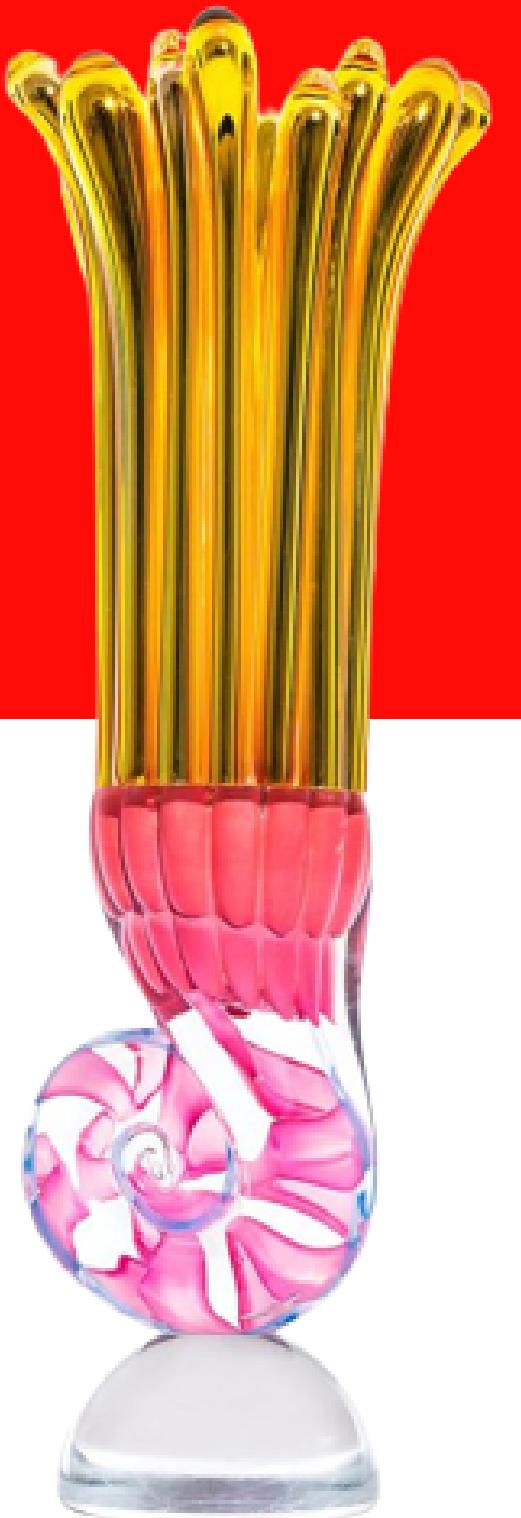
Limited personnel can affect the success of the various exhibitions and is a weakness to which the museum must pay close attention. For the moment they have always managed to create the best for the world of design.



*Generate options
here that minimise
weaknesses and
avoid threats*

OPPORTUNITIES

Generate options here that take advantage of opportunities by overcoming weaknesses



Holding **workshops**, events and experiences – as the SPICE Pop-up VR one – is a perfect way to reach out to old and new visitors.

This also makes the Design Museum it is highly **differentiated** from others themselves from other museum, overcoming the stigma that all the museums are where art is just there to gather dust.

Interactivity. The more the technology evolves, the more opportunities a museum like these has to show the visitors their material through new kind of platforms and amazing installations. Individual exhibits include aspects of interaction, keeping different users engaged. Also, the museum could host even more technology to attract the new generation.

In Design Museum lies the great opportunity to boost **social cohesion** in its community and they were able to catch this chance to make something even for people themselves.

Social media. They include a massive opportunity: Instagram and Facebook are followed by tons of millenials, a new generation that could discover events and exhibitions at the Design Museum easily on their smartphone.

The **café space** at the Design Museum is also a place to relax and perhaps discuss about the visit. It represent a perfect place for the visitors after the exhibition and it should be the designed as confortable as possible, since it represents another source of income for the museum and a happy visitor would buy more easily than an annoyed one.

TREATS

An inevitable threat Design Museum faces is **taxes**. With the crisis we are leaving in 2022, Design Museum Helsinki needs to handle higher light, electricity and gas costs which impact directly on final expenses.

For to the aforementioned problem, the money to **renew** the technology that the museum would need, cannot be sufficient and it could be affected and left behind in this sense

Additionally, the **crisis** which is experiencing the Design Museum also affects people, who cannot afford to pay museum entrance tickets. Probably some monthly discounts could help resolve this issue.

Generate options here that use strengths to avoid threats



FIVE FORCES ANALYSIS

The following analysis uses "Porter's Five Forces Framework" to identify the attractiveness of the Design Museum Helsinki company in terms of five competitive forces:

- threat of entrants
- threat of substitutes
- rivalry between competitors
- power of buyers
- power of suppliers

The museum industry consists of solid rivalry and industrial forces that need to be taken into account. Thus, the famous five forces model was implemented for a better understanding of potential threats for Design Museum.

Threat of new entrants reflects how new market players impose threats to the existing market players. If the industry will be profitable and barriers to enter the industry will be low, it will attract more players and the threat of new entrants will be high. In Design Museum Helsinki case, the factors that reduce the threat of new entrants are:

Capital to invest to enter in the industry and resources to invest. This force loses the strength if product differentiation is high and customers place high importance to the unique experience.

Low threat will be faced if existing regulatory framework imposes certain challenges to the new firms that are interested to enter in the market. In this case, new players will be required to fulfil strict, time consuming regulatory requirements, which may discourage some players from entering the market.

The threat will be low if psychological switching cost for consumers is high and existing brands have established a loyal customer base. New entrants will be discouraged if access to the distribution channels is restricted.



The availability of substitute products or services makes the competitive environment challenging for Design Museum and other existing players. High substitute threat shows that customers can use alternative products or services from other industries to meet their needs. Various factors determine the intensity of this threat. The **Threat of Substitute Products or services** increases when:

A cheaper substitute product/service is available from another industry

The psychological switching costs of moving from industry to substitute products are low.

Substitute product offers the same or even superior quality and performance as offered by Museum of Fine Arts Boston's product.

But, this threat is low when:

The switching cost of using the substitute product is high (due to high psychological costs or higher economic costs)

Customers cannot derive the same utility (in terms of quality and performance) from substitute product as they derive from our museum.

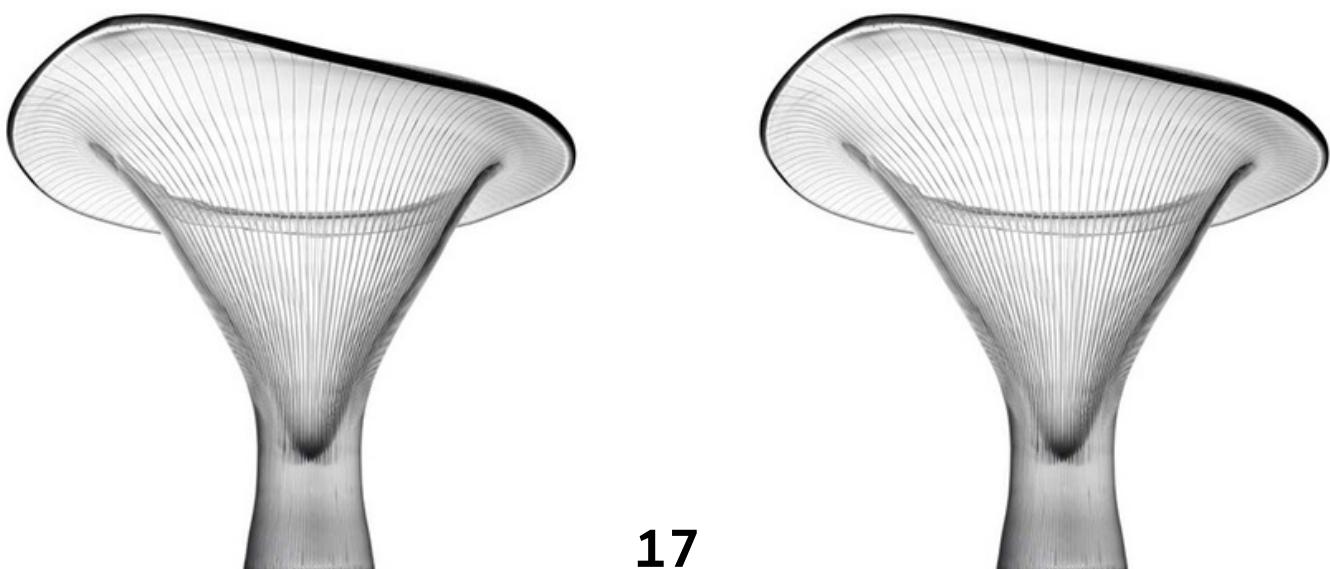
The **Rivalry among existing firms** shows the number of competitors that give tough competition to the Design Museum Helsinki. Rivals can put strong pressure on Design Museum, which can limit each other's growth potential. Profitability is low as firms adopt aggressive targeting and pricing strategies against each other. Low rivalry means:

There are only a limited number of rival companies in the market

The products are highly differentiated

Firms can easily leave the industry without incurring huge losses

Similarly, there are some factors that increase the Rivalry among existing firms. For example, the company will face intense Rivalry among existing firms if market players are diverse and target the same market.



The rivalry will also be intense if customers are not loyal with existing brands and it is easier to attract others' customers due to low switching costs. Competitors with equal size and offering undifferentiated products with slow industry growth tend to adopt aggressive strategies against each other. These all factors make the Rivalry among existing firms a major strategic concern for Museum of Fine Arts Boston.

Bargaining power of suppliers reflects the pressure exerted by suppliers on business organisations by adopting different tactics like reducing the product availability, reducing the quality or increasing the prices. When suppliers have strong bargaining power, it costs the buyers- (business organisations). Moreover, high supplier bargaining power can increase the competition, weak supplier power can make the industry more attractive.

Bargaining power of suppliers will be high if:

Suppliers have concentrated into a specific region, and their concentration is higher than their buyers

This force is particularly strong when the cost to switch from one supplier to other is high for buyers (for example, due to contractual relationships)

Other factors that increase the suppliers' bargaining power include-high product differentiation offered by suppliers

Low bargaining power of suppliers would include:

Suppliers are not concentrated

Product lacks differentiation

The Design Museum is price sensitive and has adequate market knowledge

Bargaining power of buyers indicates the pressure that customers exert on the business organisations to get high quality products at affordable prices and excellent customer service. Factors in this case are:

Visitors' price sensitivity, high market knowledge and purchasing standardised products in large volumes

More concentrated customer base

Low switching costs (economic and psychological)

Some factors that decrease the bargaining power of buyers include lower customer concentration, customers' inability to integrate backwards, low price sensitivity, lower market knowledge, high switching costs and purchasing customised products in small volumes.

DESIGN MUSEUM BUSINESS MODEL

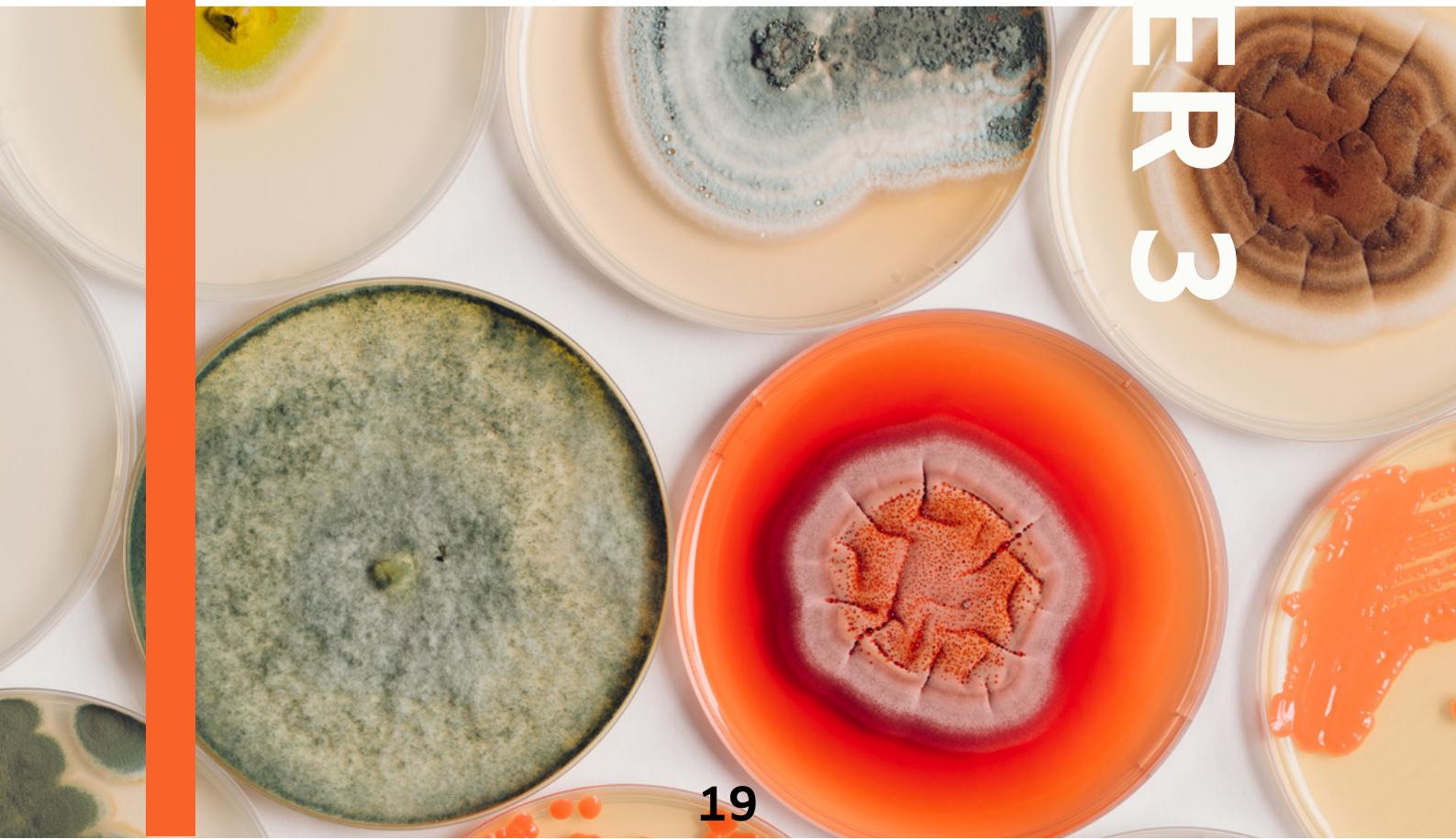


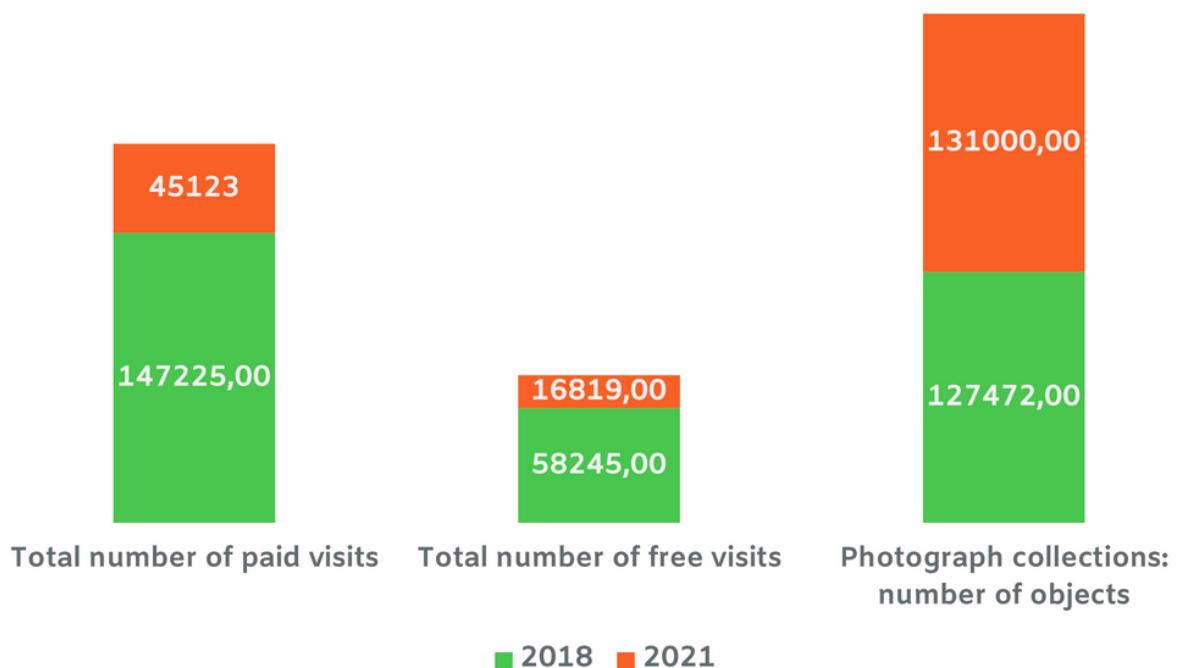
Thanks to the information we obtained in the previous analysis tools we can now more accurately outline the business model canvas related to Design Museum Helsinki. The analysis through the business model canvas allows a company to have a broader and clearer picture of the situation, allowing in the development phase to choose the best path for innovation and future development of the company.

With the visual representation of the Design Museum business model, it can be described in more detail the salient elements to define a complete and efficient picture.

This part addressed in the business model canvas is dedicated to key partners, that is all the partnerships, collaborations and suppliers that allow the museum to offer a good quality service. As mentioned, it is surrounded by a large number of partners. We therefore have in this block the investors, artists, collaborators. Always in the block of key partners we must obviously also include artists, collaborators, already mentioned above.

CHAPTER 3





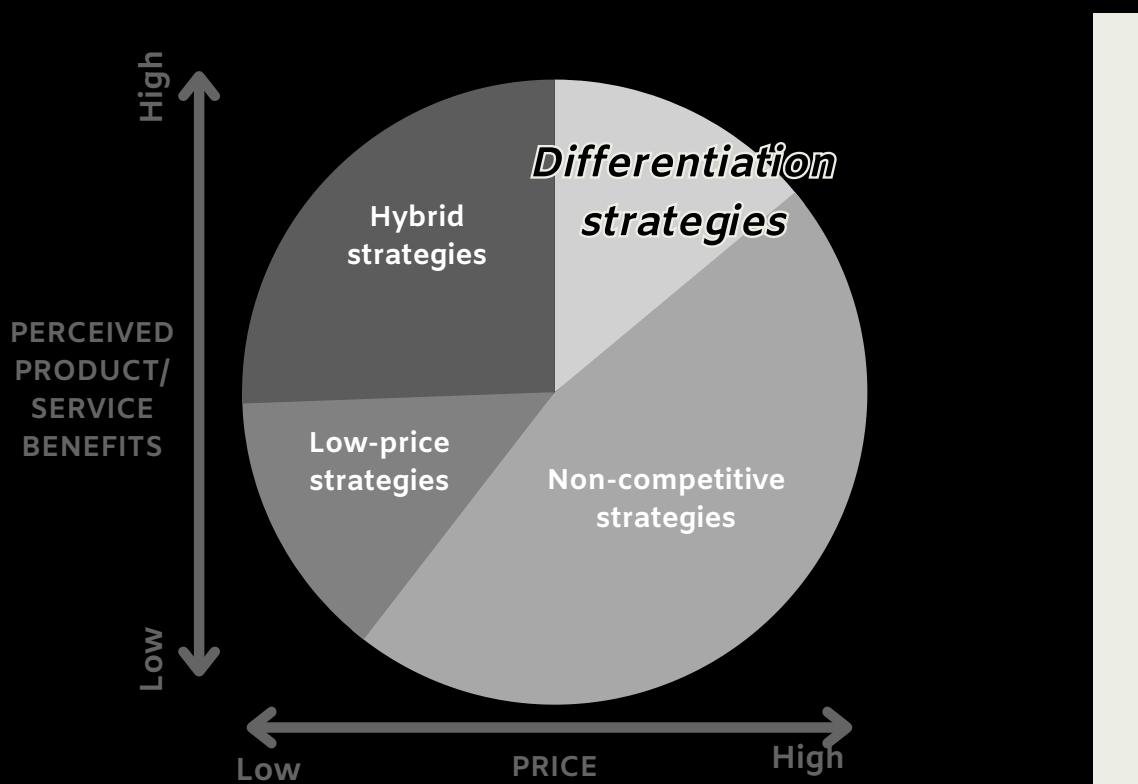
If we analyse what happened before and after Covid-19 pandemics (graph above), we notice how the number of visitors drastically dropped from 147225 in 2018 to only 45123 in 2021. Seemingly, in 2018 the free visits were 58245 while in 2021 16819. It is clear that during the lockdown period the visits dropped, but as the last section demonstrates, the Design Museum Helsinki had a strategy. The datum about "Photograph collections: number of objects" tells us that Design Museum Helsinki added 3528 photographs to its archive in only three years, showing how it kept evolving and always adding more artworks to the collection. Museums as the Design Museum Helsinki are at a turning point: they need to evolve by opening up to the web and digital media, yet they live with the perception of economic uncertainty.

But, activities such as generating and maintaining on the platform, which allows correct web development. This block is fundamental because it is responsible for the correct understanding of the value propositions. So, the important resources for the platform are identifiable in the artists themselves, who are responsible for other key resources such as the artworks, visitors/audience and community they create around exhibitions and workshops. Plus, the Design Museum Helsinki has different subscription models: the "Friends of Museums", "Design evenings" and "Museum card". These, together with merchandise in its Shop and advertising on social media make part of Design Museum business model.

DESIGN MUSEUM STRATEGIC MODEL

After the business model and the results of the application of analysis tools above - PESTEL analysis, Porter's five forces analysis and SWOT analysis - it is time to describe the strategic model.

One of the main strategies currently developed by the museum is a broad differentiation approach, have a role of fundamental importance for the museum. It is interesting to notice how the Design Museum is somehow into the differentiation strategy, since it is divided into units: exhibitions, workshops, events, café, shop. And not only this.



Design Museum Helsinki provides various options for different kind of audience and this is certainly a **differentiation** strategy to increase offert of the museum itself. Also, Design Museum has a rich online website that includes the virtual tours, engaging and exclusive digital content, and digital membership schemes that provide a sense of community. The resources needed to achieve such diversification may be daunting, but it also presents opportunities to collaborate with entities across the creative economy, such as startups, universities or other museums. This might see smaller museums with a thematic link pooling content. Anyway, the resources needed to ensure their future financial resilience.



CONCLUSION

According to Visit Finland, the Design Museum Helsinki is one of the "Top 10 must-see museums in Helsinki region", while it is at 7th position in the "Top 20 best museums in Finland" ranking by whichmuseum.com.

Thanks to excellent care for cultural heritage they preserve, but also for the customer, the Design Museum Helsinki conquered a great position between the more than 80 museums placed in Helsinki.

Design Museum Helsinki is quite new, includes fresh artworks together with old and ancient pieces, it creates a link between old and new and unites young and elder audience in authentic experiences and colorful exhibitions. Recognised the potential and strengths selected and recognised in this paper, it will be responsibility of the museum to maintain the high level and quality reached in 2022; and it will be the responsibility of visitors to understand how these new possibilities for culture and entertainment should not be ignored, hence deserve respect, spread, attention and care.



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Instagram
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Top 20 best museums in Finland
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