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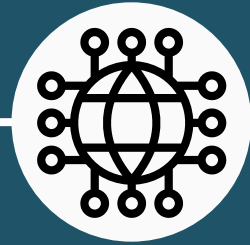
The impact of the Rijksstudio on the museum business model as tool for value creation

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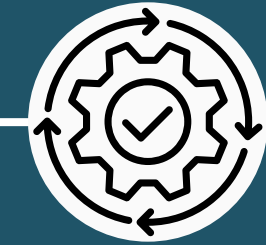
Introduction



The impact of digital has redesigned the managerial dynamics within museums over the years, influencing the visiting experience, in particular by connecting the physical and digital worlds



During these digitalization processes, the role of customers has changed from passive visitors to active users capable of increasingly participating in a series of processes.



These changes require a reflection on how the characteristics of the museum have been modified, in particular the business models

RQ: How does the business model change with the digitalisation of the cultural offer?

Literature Review

- **Digital has radically changed museum logic, making it essential to reach increasingly distant audiences**
Dal Pozzolo, 2020
- **Typologies of business models have emerged in museums, depending on the policies chosen (branding, event-driven, empowering loyal community)**
Grefe, Krebs, Pflieger, 2017
- **New products and services related to the museum are created, often the result of collaboration between staff and customers, in an increasingly broader competitive context.**
Hookk et al., 2017; Lazzeretti & Sartori, 2016; Minghetti et al., 2000
- **The transformation of the offer, the methods of use and relationships in museums have been extremely conditioned by Covid-19**
Seymour et al., 2023
- **The new logics of value co-creation do not only concern the museum, but also external users**
Solima et al., 2016
- **The objective is no longer just to attract the visitor's attention by showing them a value, but to involve them by inviting them to participate in the creation of this value, with new types of interaction**
Zott et al., 2011; Ramaswam et al., 2018
- **New contents and digital tools are therefore forcing museums to rethink the value to offer and the methods of interaction with visitors: in this scenario several new figures emerge such as social media managers and influencers**
Coblence et al., 2014; Cranmer et al., 2017

Methodology



An in-depth analysis. An idiographic approach by the single case study methodology

The collected data was subsequently systematized and analyzed through Ramaswamy and Ozcan's **Co-Creation Framework (CCF)**.

The empirical data are classified into four thematic categories derived from the CCF model:

Artefacts (physical and digitized things, including data in the form of numbers, text, images, audio and video)

Processes (which involved the artifacts)

Interfaces (how these processes have been proposed to the public)

People (all the individuals who interact with the museum experience, in their different roles)



Findings



Artifacts

8,000 works of art, including paintings, books, furniture, jewels, vases, clothes, statues, tapestries, armour, decorative furnishing elements, up to more recent artifacts.



Processes

2012 the Rijksmuseum has started a series of digitization processes involving several sponsors and technology partners



Interfaces

After free registration, the platform allows total customization of contents, thus modifying and creating new works in very high definition



People

The user, who is therefore not necessarily a visitor, can therefore download the works he has created, being encouraged to make the most creative use possible of them in a personal or commercial way

Implications

- The role of the museum: from protection of the works to valorisation, to activating proactive relationships with visitors, through processes of creating value with digital, where social media have had the role of highlighting these processes and above all the results they generated
- The role of digital: digital facilitates the relationship with the user in the co-creation of value and social media highlights the results
- From a theoretical point of view, the study highlights how the processes of co-creation of value in museums are still little analysed, providing insights into the use of reproductions and the issue of Creative Commons Zero (CC0).
- From a practical point of view, the need to change business models to remain competitive with an increasingly international and barrier-free offer is highlighted

Conclusions

RQ: How does the business model change with the digitalisation of the cultural offer?

- The relationship between museum and visitors has changed, through the support of digital technologies.
- The museum need to developing precise strategies carried out by a specialized staff, on the offer and the role of the customer, who is increasingly an active player, with other stakeholders.
- The accessibility and personalization of cultural services offered by new technologies amplifies engagement, allowing museums to reach new audiences and build interactive digital communities.
- In this context, it is no longer just a visit that is offered, but an experience that can also be unrelated to the visit and free of barriers
- Expand the study to more cases to have a clearer vision of the phenomenon and highlighting, beyond the managerial perspective of the museum, also the perspective of the user.

Thank you for your attention

Suggestions and questions are welcome

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