MUSEUM CONNECT MUSÉES

Bart Van Looy

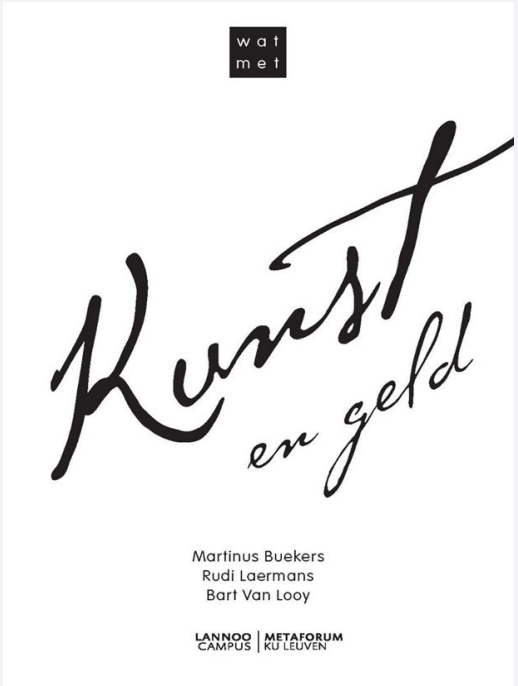
KU Leuven
Flanders Business School

https://scholar.google.be/citations?user=6WNI9vkAAAAJ&hl=en&oi=ao

Kunst, geld en musea (Art, Money & Musea)

Art & Money: a difficult relationship?
Baumol & Beyond
Business/Revenue Model choices/innovation
What about Musea
Not all innovations are alike
Do we need more radical business model innovations in the future?

MUSEUM CONNECT MUSÉES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Kunst
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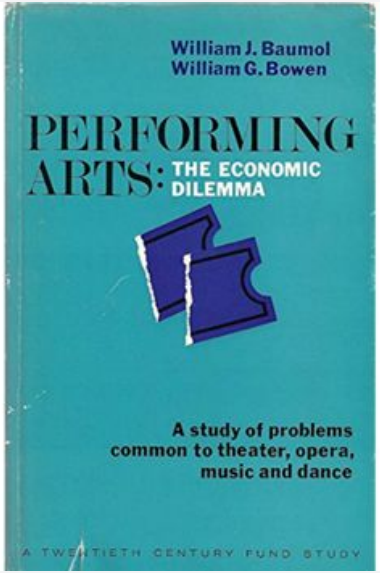
Martinus Buekers
Rudi Laermans
Bart Van Looy
LANNOO CAMPUS | METAFORUM KU LEUVEN



MUSEUM CONNECT MUSÉES

"In 1966, William J. Baumol and William G. Bowen published Performing Arts: The Economic Dilemma. Their book was extraordinarily influential, and it is generally agreed that analysis of the economics of the arts had its origin in that work."

(J. Heilbrun, Baumol's cost disease, Chapter 11, A Handbook of Cultural Economics)

“The first objective of our study is to explain the strained economic circumstances which beset performing companies, to determine whether they are attributable mainly to fortuitous historical circumstances, to mismanagement, or poor institutional arrangements, or whether there is something fundamental in the economic order which accounts for these difficulties.”

Nonprofit character …

II. *Basic Economic Characteristics of Nonprofit Organizations*

Before we turn to the special economic properties of the performing arts, it is useful to devote some discussion to the economics of nonprofit-making organizations in general, for only in this way can the difficulties which beset the performing arts be seen in perspective.

Nonprofit organizations as a group share at least two characteristics: (1) they earn no pecuniary return on invested capital and (2) they claim to fulfill some social purpose. These two features are not wholly independent. Any group which sought to fulfill no social purpose and earned no financial return would presumably disappear from the landscape. Moreover, its goals themselves often help explain why no money is earned by such an organization. While an automobile producer may take pride in the quality of his cars, he is much less likely to regard product quality per se as an ultimate objective of the enterprise than is the head of a nonprofit organization. Nor is the auto producer likely to be nearly as concerned about the social composition of his clientele.

The significant point is that the objectives of the typical nonprofit organization are by their very nature designed to keep it constantly on the brink of financial catastrophe, for to such a group the quality of the services which it provides becomes an end in itself. Better re-

Lack of (substantial) productivity improvements ...

To understand the prospective developments on the cost side, it is necessary to digress briefly and consider in general terms the implications of differential rates of growth in productivity within the economy for the relative costs of its various outputs.[7] Let us think of an economy divided into two sectors: one in which productivity is rising and another where productivity is stable. As an illustration, let us suppose that where technological improvements are possible they lead to an increase in output per man-hour of 4 percent per annum, but that output per man-hour remains absolutely constant in the stable productivity sector. If these sectors are assigned equal weights in the construction of an economy-wide productivity index, the aggregate rate of increase in output per man-hour will be 2 percent per annum. For the moment let us assume that there is only one grade of labor, that labor is free to move back and forth between sectors, and that the real wage rate rises *pari passu* with the aggregate rate of change of productivity, at 2 percent per annum. Finally, let us suppose that the money supply and the level of aggregate demand are controlled in such a way that the price level is kept stable. Assuming that there are no changes in the shares of capital and labor, this means that money wages will also increase at the rate of 2 percent a year.

…results in an increase of costs, without additional value (income)…

our example. It should be noted that the extent of the increase in costs in the stable productivity sector varies directly with the economy-wide rate of increase in output per man-hour. The faster the general pace of technological advance, the greater will be the increase in the overall wage level and the greater the upward pressure on costs in those industries which do not enjoy increased productivity. Faster technological progress is no blessing for the laggards, at least as far as their costs are concerned.

It is apparent that the live performing arts belong to the stable productivity sector of our economy. The legitimate theater, the symphony orchestra, the chamber group, the opera, the dance—all can serve as textbook illustrations of activities offering little opportunity for major technological change. The output per man-hour of the violinist playing a Schubert quartet in a standard concert hall is relatively fixed, and it is fairly difficult to reduce the number of actors necessary for a performance of *Henry IV*, Part II.

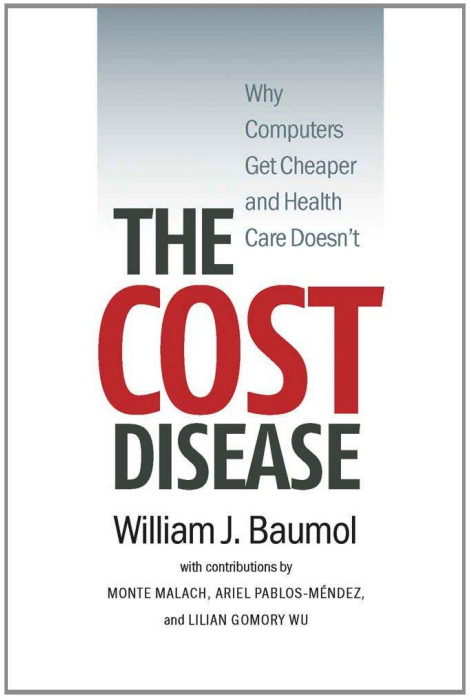
Nature of the solution required: mimicking (or exceeding) rising productivity levels (and doing so constantly)?

Moreover, from the standpoint of long-term developments, the essence of the matter is not absolute or relative levels of productivity at a given date but the rates of change in productivity over time. This means that even if the arts could somehow manage to effect technological economies, they would not solve their long-term cost problem if such savings were once-and-for-all in nature. In order to join the ranks of the rising productivity industries, the arts would somehow have to learn not only to increase output per man-hour but to continue to do so into the indefinite future. Otherwise, they must at some juncture fall behind the technologically progressive industries and experience increases in costs which stem not from their own decisions but from the inexorable march of technological change in other parts of the economy.

Increase your price?

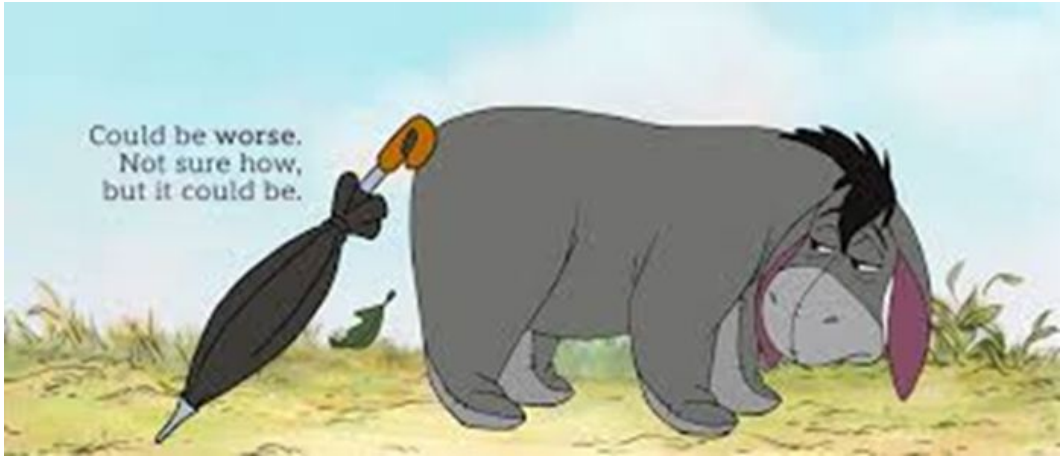
One might undertake to account for the surprisingly modest rate of increase in ticket prices in terms of a revenue maximization model—on the hypothesis that arts organizations believe the demand for their product to be highly elastic. We suspect, however, that a more valid explanation is the role of a doctrine of just price in the objectives of these organizations.

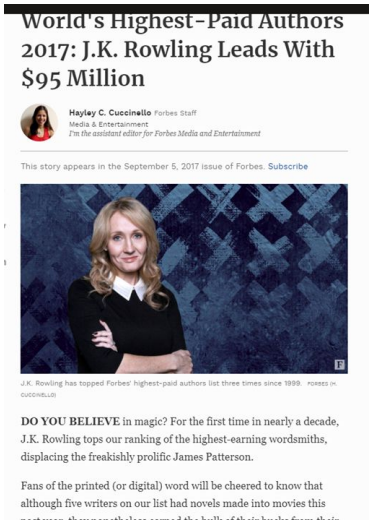
The tendency for increases in prices to lag behind increases in costs means simply that arts organizations have had to raise larger and larger sums from their contributors—and our analysis leads us to expect this trend to continue. Thus our analysis has offered us not only an explanation for the current state of affairs; it has also provided us with a basis for speculation about the future. What it has shown will not, we are afraid, be reassuring to those to whom ready availability of the arts constitutes an important objective of society. If our model is valid, and if, as may be suspected, there are limits to the amounts that can be obtained from private contributors, increased support from other sources will have to be found if the performing arts are to continue their present role in the cultural life of this country and especially if it is intended that they will expand their role and flourish.


Why
Computers
Get Cheaper
and Health
Care Doesn't
THE
COST
DISEASE
William J. Baumol
with contributions by
MONTE MALACH, ARIEL PABLOS-MÉNDEZ,
and LILIAN GOMORY WU

Productivity lag does not justify subsidies (J. Heilbrun)

"The hypothesis that productivity lag is bound to cause a long-run increase in the real cost of the performing arts was often cited by arts advocates as a justification for public subsidies. Without subsidies, it was asserted, either ticket prices would have to rise continuously, which would end all hope of reaching new audiences, or else performing arts companies would face increasingly large deficits that would force many of them out of business. Leaving aside the fact that there are some alternatives to these gloomy predictions, it must now be emphasized that productivity lag per se does not provide justification for government subsidy. Productivity lag is a market process that would cause unit cost to rise in any technologically unprogressive industry. But there is no reason to subsidize an industry simply because it is technologically unprogressive. On the contrary, given that its real costs are rising relative to those in more progressive industries, it is best to let its prices increase to reflect the rise in real costs. As long as markets are operating efficiently, those higher costs will be absorbed optimally by the economy.We would all be better off if there were no technologically unprogressive industries, but, since there are, matters are made worse, not better, if we use subsidies to prevent market prices from reflecting their true costs. Lag or no lag, subsidies can be justified only by some form of market failure."


Could be worse.
Not sure how,
but it could be.



World's Highest-Paid Authors 2017: J.K. Rowling Leads With $95 Million

Hayley C. Cuccinello Forbes Staff
Media & Entertainment
I'm the assistant editor for Forbes Media and Entertainment

This story appears in the September 5, 2017 issue of Forbes. Subscribe

J.K. Rowling has topped Forbes' highest-paid authors list three times since 1999. FORBES (H. CUCCINELLO)

DO YOU BELIEVE in magic? For the first time in nearly a decade, J.K. Rowling tops our ranking of the highest-earning wordsmiths, displacing the freakishly prolific James Patterson.

Fans of the printed (or digital) word will be cheered to know that although five writers on our list had novels made into movies this

Top15 highest paid DJs in the world in 2018 (Forbes)

1. Calvin Harris – $48 ml
2. The Chainsmokers – $45.5 ml
3. Tiësto – $33 ml
4. Steve Aoki – $28 ml
5. Marshmello – $23 ml
6. Zedd – $22 ml
7. Diplo – $20 ml
8. David Guetta – $15 ml
9. Kaskade – $13.5 ml
10. Martin Garrix – $13 ml
11. Axwell Λ Ingrosso – $12 ml
12. Kygo – $11.5 ml
13. DJ Snake – $11 ml
14. Dimitri Vegas & Like Mike – $10.5 ml
15. Afrojack – $10 ml

Touch.

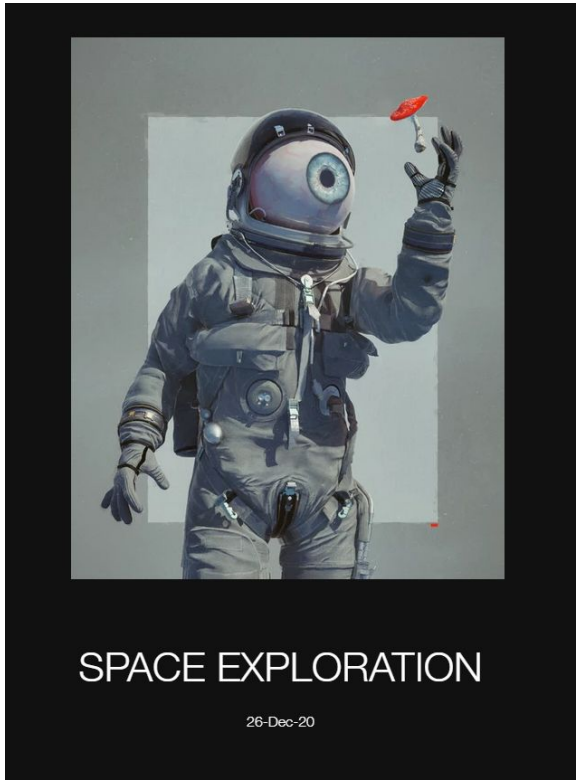
SUB ROSA

Hit $1 Billion

The tour's ticket gross was larger than the next two highest-grossing tours combined, according to data from Pollstar

BY ETHAN MILLMAN

DECEMBER 8, 2023



GOTHAM People Food & Drink Home & Real Estate Style & Beauty

The 20 Top-Selling NFT Artists to Collect Right Now

By: Maria Gracia Santillana, Coco Dalev | April 1, 2021 | Culture Art

Detail from "The Bitcoin Angel" by Trevorjonesart

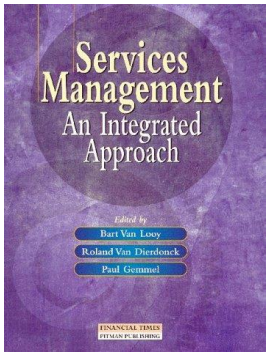
Hold on to your hats, ladies and gentlemen, NFTs are the hottest art commodity in town.

NFTs, non-fungible tokens, are blockchain-minted artworks with unique encryption codes which allow for verified authenticity and ownership. An NFT can be anything from a digital art piece to a song or whole album. Even fashion designer are getting in on the NFT craze.

Mike Winkelmann, who goes by artist name Beeple, tops the best-selling NFT artist list after an historic auction with Christie's auction house. Selling for $69,346,250.00, the piece titled "Everydays: The First 5000 Days," was largely responsible for the mainstream media's coverage on NFT sales. This also marked the first time an established auction house sold crypto art and accepted cryptocurrency as payment.

With 1346 pieces sold, Beeple's pieces average $108,003.66 each. He also posts daily digital creations on his Instagram, where his "Everydays" series continues. His pieces are highly realistic yet absurd, depicting everything from digital shapes and scenery to grotesque political illustrations.


tv asahi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Roland Van Dierdonck
Paul Gemmel
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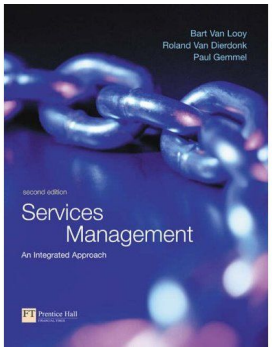
PITMAN PUBLISHING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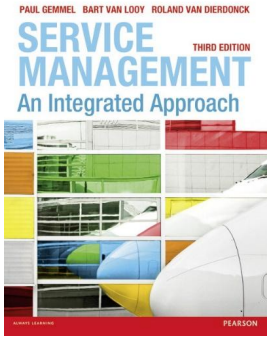
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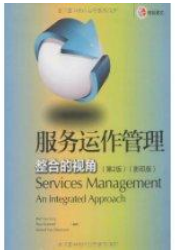
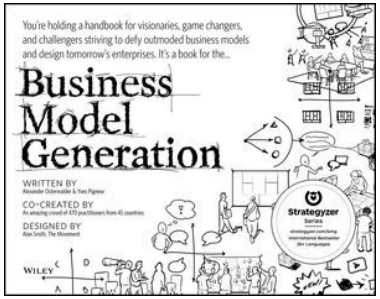

服务运作管理
整合的视角
Services Management
An Integrated Approach

Products	Services
A Physical Object	An Activity or Process
Tangible	Intangible
Separation of production and consumption	Simultaneous production and consumption: customers participate in production
Homogeneous	Heterogeneous
Can be kept in Stock	Perishable

Art forms and reliance on direct market transactions

Size of the Market	Production Costs (fixed/ variable)	Service vs Product	Art Forms	Reliance on direct market transactions enables the recurrent organizing of artistic production – Yes/No Viable Business Models
Popular	Low-Moderate	Service	Performing arts	Yes Ticketing, merchandising, sponsoring, advertising
Popular	Considerable	Service	Performing arts	Yes Ticketing, merchandising, sponsoring, advertising
Popular	Low-Moderate	Product	Visual arts, Literature	Yes Product sales, royalties
Popular	Considerable	Product	Film and audiovisual	Yes Ticketing, royalties, product sales, sponsoring, advertising
Niche	Low-Moderate	Service	Performing arts	Yes/No Ticketing, sponsoring, advertising , donations / public support, voluntarism
Niche	Considerable	Service	Performing arts	No Ticketing, sponsoring, advertising, donations / public support, catering / location services, merchandising…
Niche	Low-Moderate	Product	Visual arts, Literature	Yes/No (Product sales and royalties will not yield enough income for the 'average' artist, while a minority will be economical viable/sustainable). Portfolio models.
Niche	Considerable	Product	Visual arts, Film and Audiovisual	Yes/No (Product sales and royalties will not yield enough income for the 'average' artist/production, while a minority will be economical viable/sustainable). Portfolio models.

Business Models



1. Osterwalder, A. & Euchner, J. (2019). Business Model Innovation. *Research Technology Management*, 62(4), 12-18
2. Teece, D. (2010). Business models, Business Strategy and Innovation. *Long range planning*, Vol. 43, pp.142-194
3. Foss, N. J. & Saebi, T. (2017). Fifteen Years of Research on Business Model Innovation: How Far Have We Come, and Where Should We Go? *Journal of Management*, 43(1), 200-227
4. Gassmann, O., Frankenberger, K. & Csik, M. (2013). The St. Gallen Business Model Navigator. *International Journal of Product Development,* 18, 249-273
5. Wortmann, F., Jung, S., Bronner, W., & Gassmann, O. (2022). The platform navigator. 88 patterns to design and implement platform business models. *University of St. Gallen White Paper*, 1-28.
6. Osterwalder, A. & Pigneur, Y. (2010). *Business Model Generation*, John Wiley, 288p

The Business Model Canvas

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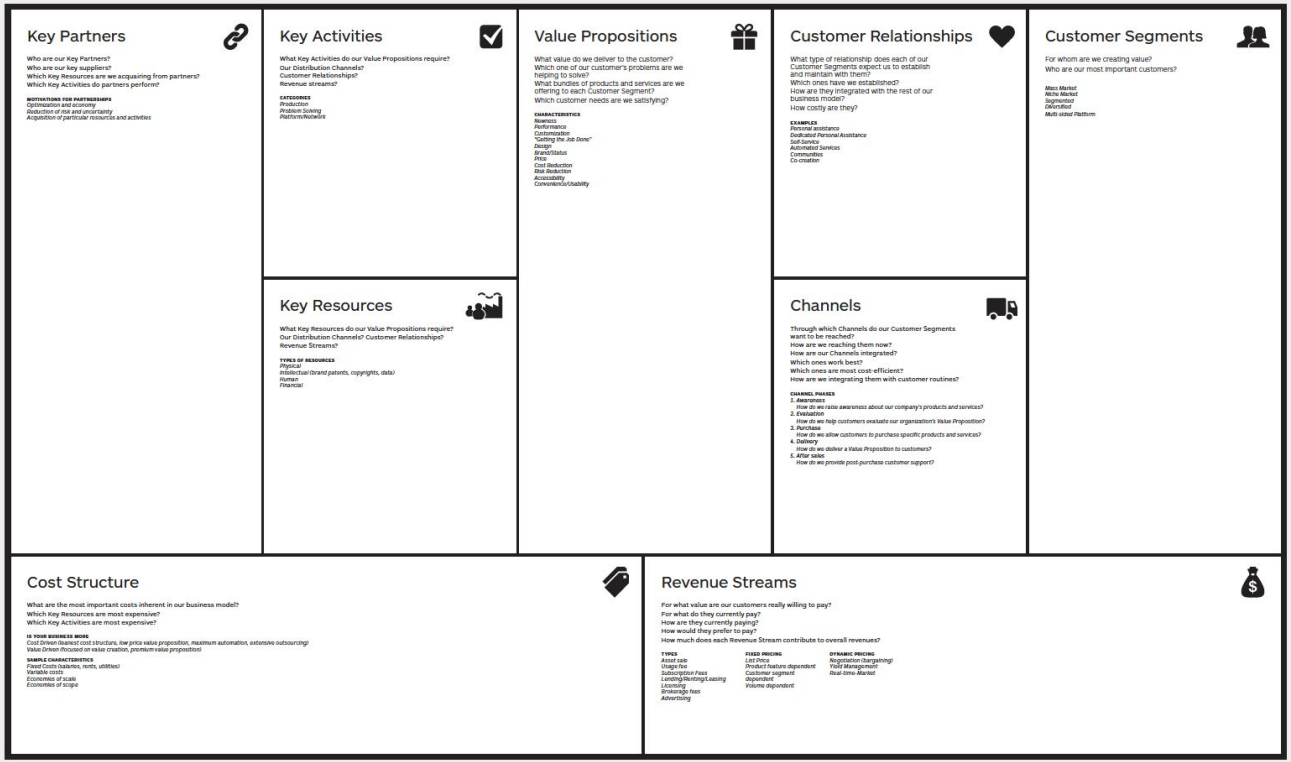

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Strategyzer
strategyzer.com

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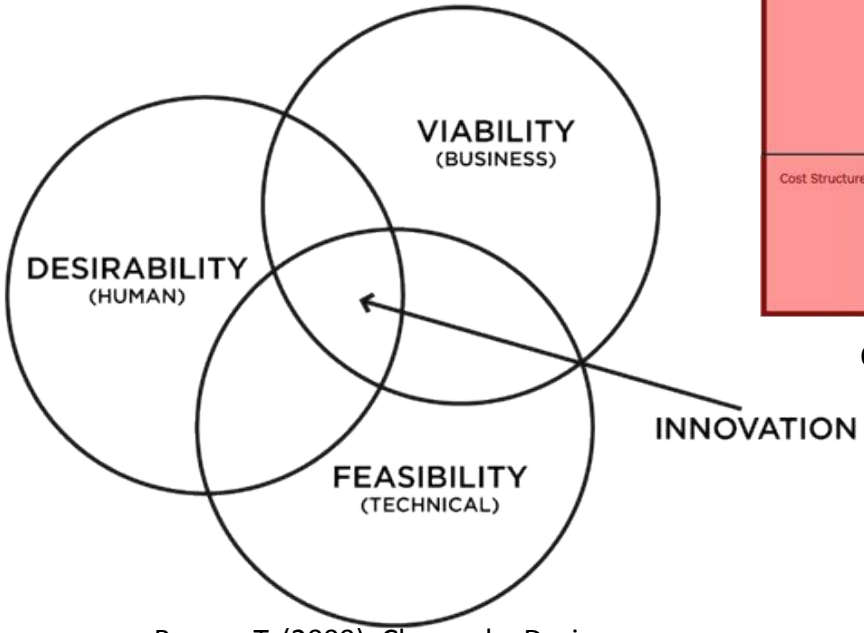
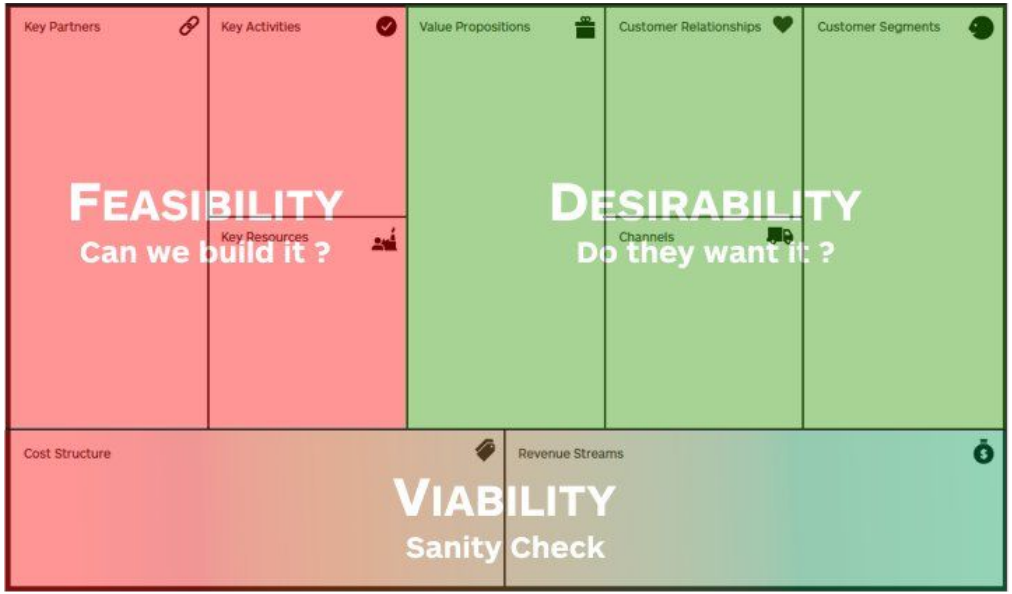


Brown, T. (2009): Change by Design



Osterwalder, A. & Pigneur, Y. (2010): Business Model Generation

The St. Gallen Business Model Navigator

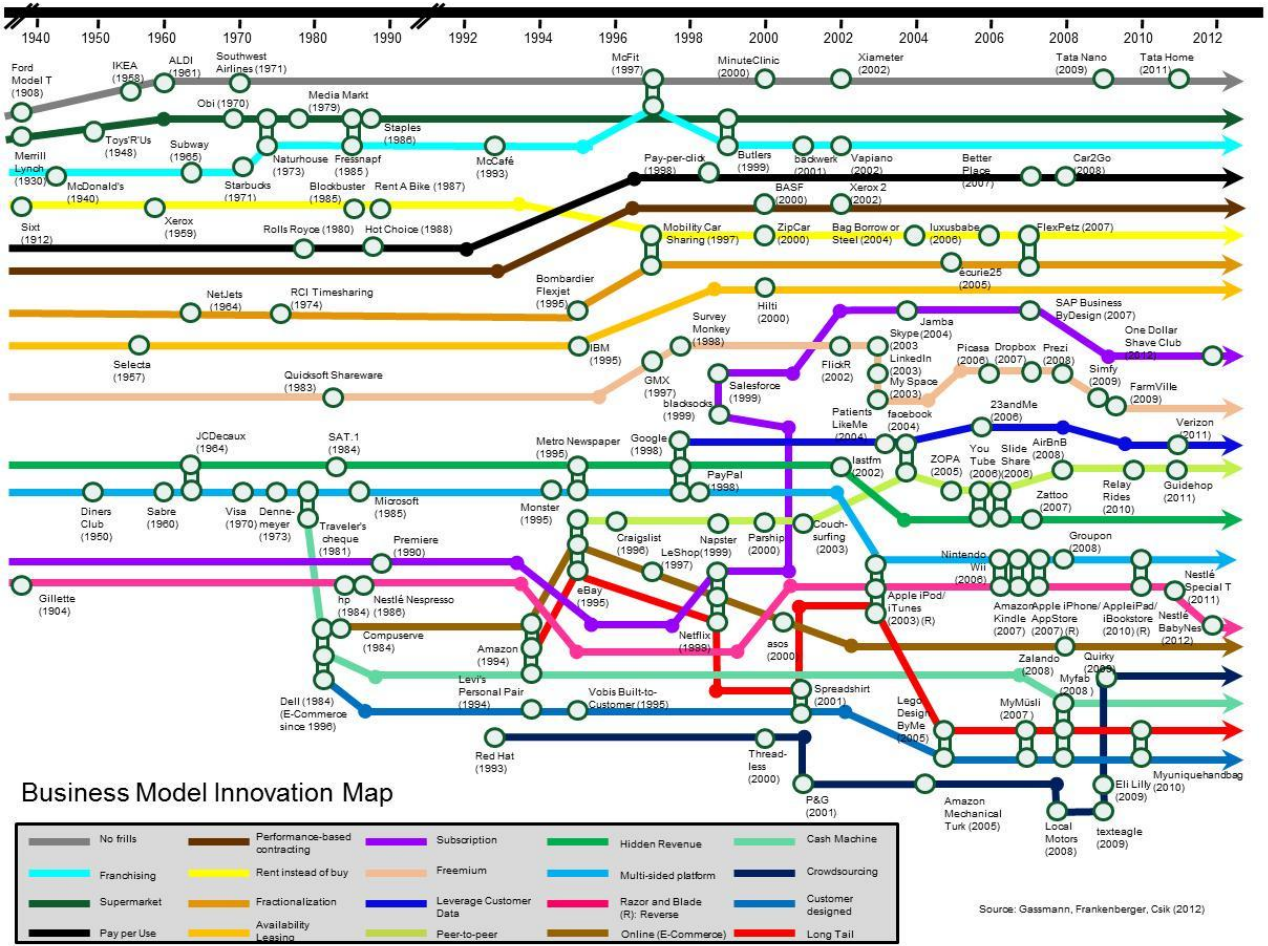
1. Initiation: analyse the AS-IS business model

2. Ideation: confront the AS-IS with (some of the 55) BM patterns & develop new models (what if, how would, …); learn from other industries

3. Integration: check the consistency and fit of the 'new' BM

4. Implementation: iterative process

Source: Gassmann et al. (2013)



Source: Gassmann et al. (2013)

Journal of Management
Vol. 43 No. 1, January 2017 200–227
DOI: 10.1177/0149206316675927

Fifteen Years of Research on Business Model Innovation: How Far Have We Come, and Where Should We Go?

Nicolai J. Foss
Bocconi University
Tina Saebi
Norwegian School of Economics

The evolution of the BM literature has been broadly categorized into three streams of research (cf. Lambert & Davidson, 2013; Zott et al., 2011). First, the BM is used as a basis for enterprise classification: By the early 21st century, as new e-business ventures emerged, the BM construct was increasingly employed to understand and classify value drivers of (e-commerce) BMs (see Amit & Zott, 2001; Magretta, 2002). Second, the BM is seen as an antecedent of heterogeneity in firm performance; specifically, BMs are argued to be an important factor contributing to firm performance. As some types of BMs are found to outperform others (cf. Weill, Malone, D'Urso, Herman, & Woerner, 2005; Zott & Amit, 2007, 2010), successful BMs are seen as examples to be imitated (cf. Chesbrough, 2010; Teece, 2010) or replicated (Doz & Kosonen, 2010; Winter & Szulanski, 2001). Third, the BM is seen as a potential unit of innovation (Zott et al., 2011). The idea that managers can purposefully innovate their BM was first explicitly discussed in 2003 by Mitchell and Coles. Since then, an increasing number of studies have focused on the innovation dimension of the BM and examine BMI from a variety of angles (which we discuss here). Thus, while BMI is an extension of BM, it incorporates a number of important research questions that reach beyond the boundaries of traditional BM literature.

Table 2
Streams of Business Model Innovation Research

Research Focus	Method	Examples
1. Conceptualization and classification of BMI	Conceptual, case examples	Amit and Zott (2012), Johnson et al. (2008), Koen et al. (2011), Markides (2006), Santos et al. (2009), Sorescu et al. (2011)
	Survey data	Giesen et al. (2007)
2. BMI as a process (e.g., importance of capabilities, leadership, learning mechanisms)	Conceptual, case examples	Berglund and Sandström (2013), Cavalcante (2014), de Reuver et al. (2009), Deshler and Smith (2011), Evans and Johnson (2013), Girotra and Netessine (2013, 2014)
	Single/multiple case studies	Achtenhagen et al. (2013), Aspara et al. (2013), Demil and Lecocq (2010), Deshler and Smith (2011), Dmitriev et al. (2014), Doz and Kosonen (2010), Dunford et al. (2010), Enkel and Mezger (2013), Frankenberger et al. (2013), Günzel and Holm (2013), Khanaga et al. (2014), Moingeon and Lehmann-Ortega (2010), Mezger (2014), Pynnonen et al. (2012), Sosna et al. (2010)
	Content analysis	Bohnsack et al. (2014)
	Experimental	Eppler and Hoffmann (2012), Eppler et al. (2011)
3. BMI as an outcome (e.g., identifying/ describing innovative business models)	Single/multiple case studies	Abdelkafi et al. (2013), Anderson and Kupp (2008), Gambardella and McGahan (2010), Sánchez and Ricart (2010), Yunus et al. (2010), Wirtz et al. (2010), Berman (2012), Holm et al. (2013), Richter (2013), Visnjic Kastalli and Van Looy (2013)
4. BMI and organizational implications/ performance	Survey data	Zott and Amit (2007), Giesen et al. (2007), Aspara et al. (2010), Bock et al. (2012), Denicolai et al. (2014), Huang et al. (2012, 2013), Pohle and Chapman (2006), Cucculelli and Bettinelli (2015), Wei et al. (2014), Velu and Jacob (2014), Kim and Min (2015)

Musea

Het museumlandschap in Vlaanderen is rijk en verscheiden, en gaat inhoudelijk van schone of hedendaagse kunsten, over natuurwetenschappen en techniek tot cultuurgeschiedenis of lokaal kenmerkende thema's. Het Cultureelerfgoeddecreet vormt het kader en brengt structuur in het museumlandschap. Het decreet voorziet in een kwaliteitslabel voor musea die daarnaast ingedeeld kunnen worden op een lokaal (niet ingedeeld), bovenlokaal of landelijk niveau. De musea met een internationale uitstraling zijn ingedeeld als cultureel-erfgoedinstelling.

Basisfuncties

De vijf basisfuncties die elk museum uitoefent, vormen het fundament van een volwaardige museumwerking:

- het verzamelen of herkennen van collecties,
- het behouden en borgen,
- het onderzoeken,
- het presenteren en toeleiden naar collecties,
- participatie.

De werking 'achter de schermen' vereist expertise en dynamiek en knoopt aan bij actuele thema's als duurzaamheid, diversiteit en digitalisering. Om de basisfuncties optimaal te kunnen vervullen, bouwen musea garanties in op het vlak van management (goed bestuur), infrastructuur, toegankelijkheid, financiële en personele middelen en nemen ze de ICOM-deontologische regels voor musea in acht. Deze ethische code wordt door ICOM internationaal herzien, samen met vele musea wereldwijd.

Het begrip 'museum' is overigens niet beschermd. Het internationale netwerk van musea ICOM International verbindt zich wel aan een breed gedragen definitie voor een museum. Deze definitie is sinds 2022 geactualiseerd. Daaropvolgend hebben de ICOM-landencomités van België-Vlaanderen en Nederland, de Museumvereniging en FARO de vertaling op zich genomen, met inspraak van de musea. De Nederlandstalige versie klinkt zo:

Het begrip 'museum' is overigens niet beschermd. Het internationale netwerk van musea ICOM International verbindt zich wel aan een breed gedragen definitie voor een museum. Deze definitie is sinds 2022 geactualiseerd. Daaropvolgend hebben de ICOM-landencomités van België-Vlaanderen en Nederland, de Museumvereniging en FARO de vertaling op zich genomen, met inspraak van de musea. De Nederlandstalige versie klinkt zo:

> *"Een museum is een permanente instelling zonder winstoogmerk, in dienst van de samenleving, gericht op het onderzoeken, verzamelen, bewaren, interpreteren en tentoonstellen van materieel en immaterieel erfgoed. Musea zijn openbaar, toegankelijk en inclusief en bevorderen diversiteit en duurzaamheid. Ze werken en communiceren ethisch, professioneel en met participatie van gemeenschappen. Musea bieden een verscheidenheid aan ervaringen met het oog op educatie, genoegen, reflectie en kennisuitwisseling."*

De originele Engelstalige definitie luidt: *"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."*

Literature scan: Musea and Financial Performance, Revenue/Business Model (Innovation)

"The income gap reporting framework in public not-for-profit organizations: the British Museum case"
This study introduces a new financial reporting framework that highlights the gap between operational income and expenditure in public museums, with a case study from the British Museum. SpringerLink

Ferri, P., Napolitano, S. & Zan, L. The income gap reporting framework in public not-for-profit organizations: the British Museum case. *J Manag Gov* **27**, 1303–1338 (2023). https://doi.org/10.1007/s10997-023-09673-w

The income gap reporting framework in public not-for-profit organizations: the British Museum case | Journal of Management and Governance

"Assessing the Long-COVID Impact on Heritage Organisations"
HERITAGEarrow_drop_down, Volume 7, Issue 6, Page 3211-3247, DOI

10.3390/heritage7060152

https://www.mdpi.com/2571-9408/7/6/152

"Museum finances: challenges beyond economic crises"
Analyzes structural financial challenges for museums, independent of economic crises, and emphasizes the importance of long-term stakeholder relationships for financial stability. Taylor & Francis Online

Lindqvist, K. (2012). Museum finances: challenges beyond economic crises. *Museum Management and Curatorship*, *27*(1), 1–15. https://doi.org/10.1080/09647775.2012.644693

Museum finances: challenges beyond economic crises: Museum Management and Curatorship: Vol 27 , No 1 - Get Access

"The Business Model Prism: Managing and Innovating Business Models of Arts and Cultural Organisations"
Introduces the "Business Model Prism", a framework that helps cultural organizations analyze and innovate their business models to increase sustainability and impact.

Schiuma, G., Lerro, A. The business model prism: managing and innovating business models of arts and cultural organisations. *J. open innov.* **3**, 13 (2017). https://doi.org/10.1186/s40852-017-0066-z

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Presents a strategic management model for museums that focuses on visitor centricity, and discusses how museums can balance their public mission with strategic objectives. ResearchGate

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"Measuring Nonprofit Marketing Strategy Performance: The Case of Museum Stores"
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"The Impact of Digitalisation and Digitisation in Museums on Memory-Making"
Analyzes how digital technologies such as virtual reality and mobile applications are influencing the way museums create memories and engage visitors. Taylor & Francis Online

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Full article: The impact of digitalisation and digitisation in museums on memory-making

- **"Digital Tools in Museum Learning – A Literature Review from 2000 to 2020"**
  Provides an overview of how digital tools have been deployed in museum learning environments, including **mobile apps**, gamification, and augmented reality. Facta Universitatis

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Dragana Pavlović, DOI Number https://doi.org/10.22190/FUTLTE211104013P, First page 167, Last page 178

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Discusses methods to improve the effectiveness of museum websites, with a focus on accessibility, user experience, and digital performance. MDPI

Industrial and Corporate Change, 2025, **00**, 1–31
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Original Article

More or the same? Radical, disruptive, discontinuous, and breakthrough innovation

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Museums
News

Pallets, not plinths: the V&A opens its vast storehouse to the public

The V&A East Storehouse, opening at the 2012 London Olympics site on Saturday 31 May, offers visitors an experience akin to a trip to Ikea—including the chance to “order an object”

Gareth Harris

28 May 2025

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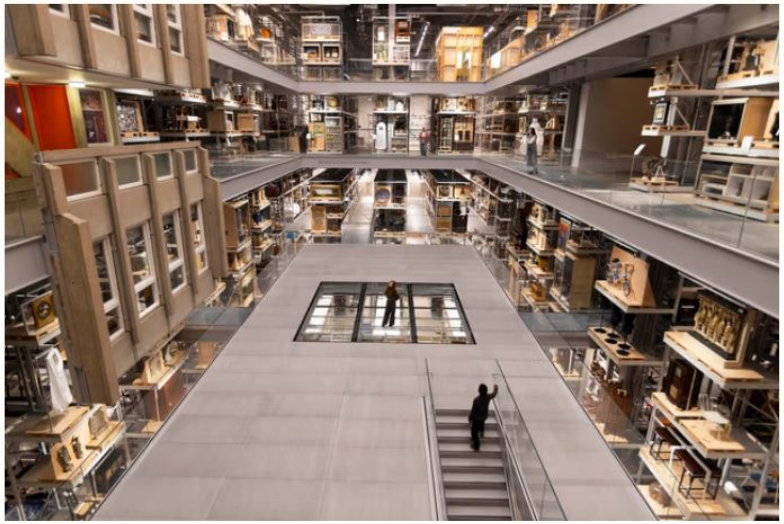

View of the Weston Collections Hall at V&A East Storehouse
Image by David Parry, PA Media Assignments

The innovation performance of EU regions. Real effects of artists?

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Abstract

Since the introduction of the notion 'creative class', artists (bohemians) have been portrayed as contributing to the innovation dynamics of cities and regions. Whilst insights from qualitative studies suggest positive externalities from the arts to the knowledge economy, quantitative analyses so far offer only limited or no support for a systematic positive contribution to the (overall) innovative performance of regions. In this paper, we focus simultaneously on innovations of a technical nature (measured by patents) and of a symbolic nature (measured by design rights).. Relying on time series data (2003-2011) of 186 European regions (NUTS 2), we examine their joint impact on regional economic growth and we analyze how different types of human capital – besides scientists and engineers, also artists - are associated with regional innovative performance. Our findings reveal that both types of innovation are relevant for explaining differences in regional growth. In addition, the analysis signals a distinctive contribution both from artists and from scientists and engineers, albeit in different activity realms. While scientists and engineers' contribution towards regional innovation is very outspoken but confined to technological innovation (measured by patents), the presence of artists in the region is associated with technological and, more pronounced, with aesthetic innovation (measured by designs). Overall, our findings suggest the relevance of adopting a more encompassing view on innovation and creativity when assessing regional growth dynamics.

Keywords: Creative class; artists; design rights; patents; regional innovation; TFP.