# White Paper: Business Models for Tourism

Identifying business models for the re-use of cultural objects for tourism.

**Authors:**     Nico Kreinberger, MFG

Frank Thinnes, PLURIO.NET

Nikki Timmermans, KL

**Contributors:** various Europeana Creative project partners

**Version:**     Final (July 2014)

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# 1. Introduction

This White Paper attempts to document the efforts to identify, implement and evaluate business models that are developed within the Europeana Creative project[1] for the re-use of cultural objects for Tourism by specifying the approach *how* the business models were developed as well as the business models *themselves*.

Europeana Creative is an European project which aims to enable and promote greater re-use of cultural heritage resources, aggregated by the online portal Europeana[2], by Europe's creative industries. Within the project, a number of Pilot applications focused on History Education, Natural History Education, Tourism, Social Networks and Design are developed. Building on these Pilots, a series of open innovation Challenges are launched with entrepreneurs from the creative industries to identify, incubate and spin off more viable projects into the commercial sector. The project goals will be supported by an open laboratory network, an on- and offline environment for experimentation with content, tools and business services, and a licensing framework where content holders can specify the re-use conditions for their material.

We reflect on the development of the business models for the re-use of cultural objects for the theme Tourism. This White Paper is the second in a series of four[3] and must be seen as work in progress, inspiring and supporting the further development of the Pilots, the open innovation Challenges and development of the Europeana Labs Network. We aim to create collaboration in our efforts to develop new business models for the creative re-use of digital objects. We invite professionals from the creative industries as well as the cultural heritage domain to contribute to the evolving discussion and sharing of knowledge and best practices.

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[1] See http://www.europeanacreative.eu; accessed February 19, 2014.
[2] See http://europeana.eu; accessed February 19, 2014.

[3] The other White Papers are focused on the themes History and Natural History Education, Social Networks and Design.

## 2. Business Models for Digital Public Content

Public institutions set out to ensure that cultural heritage "can remain a living asset over time and that it is as widely shared as possible"[4]. Cultural institutions are non-profit-making organisations that develop their work to safeguard the public good and not to obtain profit.[5] Over the past decade considerable public investments have been made in the digitisation of cultural heritage objects in the not-for-profit sector. New digital collections have emerged and enable innovative ways to explore its contents, from research projects to resources valued by the community.

However – and especially in the light of the economic uncertainties in Europe and decreasing governmental budgets – digital resource projects struggle in the transition from grant funding to a longer-term plan for ongoing growth.[6] In such a framework, sustainability is a prime concern and challenge. As a result, the development of new business models for the creative re-use of digital content from the cultural heritage sector seems to be "double-edged"[7]. On the one hand, they *must allow wider access to cultural content* (while guaranteeing the copyrights and related intellectual property rights of third parties); on the other hand, they also need to *create revenues to guarantee the long-term sustainability* of projects and services exploiting the content.

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[4] "The New Renaissance: Report of the 'Comité des Sages'. Reflection Group on Bringing Europe's Cultural Heritage Online", available online at:
http://ec.europa.eu/information_society/activities/digital_libraries/doc/refgroup/final_report_cds.pdf, p. 1; accessed February 19, 2014.

[5] See Directorate-General for Internal Policies, written by Claudio Feijoo, Sven Lindmark, Juan Pablo Villar, Carlota Tarín, Javier Gelabert, Beatriz Matía, "Public and Commercial Models of Access in the Digital Era", April 2013, requested by the European Parliament's Committee on Culture and Education; available online at:
http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/495858/IPOL-CULT_ET(2013)495858_EN.pdf, p. 119; accessed February 19, 2014.

[6] See Nancy L. Maron and Matthew Loy, "Funding for Sustainability: How Funders' Practices Influence the Future of Digital Resources", JISC Strategic Content Alliance, Ithaka, New York, June 2011; available online at:
http://www.jisc.ac.uk/media/documents/publications/programme/2011/sandrfundingforsustainability.pdf; accessed February 19, 2014.

[7] Directorate-General for Internal Policies 2013, p. 119.

Business models – meaning the way that value is created, delivered and captured within an organisation point of view[8] – need to be seen in a wider sense as the way public organisations deliver content and the models they are implementing to create revenues. As producers and distributors of content, cultural institutions develop new (non-commercial) initiatives that guarantee the sustainability of projects and services and also serve as content providers for the commercial sector.

Recent research shows that the current most common business frame underlying these new projects is a contractual frame, where cultural heritage institutions contract creative industries parties (e.g. brand or web agencies, game developers) to develop services, backed by ad hoc public funding.[9] It was suggested that both businesses and cultural heritage institutions want to exit the "contractual" frame and explore innovative funding models together. Especially cultural institutions expressed that they want new business models of profit sharing and gaining more benefits of the cooperation.[10]

However, there does not seem to be one single approach to achieve this. No study seems to be able to lay out a one-size-fits-all plan that any organisation can follow to reach the point of financial sustainability.[11] An important aspect of a strategy to achieve sustainability seems to be a shift in management on the side of cultural heritage institutions. Clear goals, accountability, measurable targets, reviewing processes and assessing the performance are proven elements in the business sector for creating successful companies, but are considered a weak spot in the way cultural heritage institutions operate.[12]

The Tourism Pilot is led by PLURIO.NET in close cooperation with Culture 24. PLURIO.NET is a project of Agence luxembourgeoise d'action culturelle asbl (AC), a non-profit association supported by the Ministry of Culture of Luxembourg and the City of Luxembourg with a mission to execute specific cultural projects for these two entities. PLURIO.NET is an infrastructure for the collection and dissemination of event information in the Greater Region funded by a partner consortium consisting of the public cultural

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[8] See http://www.businessmodelgeneration.com; accessed February 19, 2014. See also Directorate-General for Internal Policies 2013.

[9] See Aubéry Escande, Hans de Haan and Louise Edwards, "Europeana Creative White Paper No. 1. Creativity, Technology and Management: Establishing Best Practices between Cultural Heritage Institutions and the Creative Industries", June 2013, available online at: http://pro.europeana.eu/documents/1538974/1594727/eCreative_WP3_ST3.2.1_CreativityTechnologyManagement_v1.0; accessed February 19, 2014.

[10] See Escande, de Haan and Edwards 2013, p. 16.

[11] See Kevin Guthrie, Rebecca Griffiths and Nancy Maron, "Sustainability and Revenue Models for Online Academic Resources: An Ithaka Report", Ithaka, New York, May 2008.

[12] See Escande, de Haan and Edwards 2013.

administrations and ministries of the Greater Region Luxembourg (LU), Wallonia (BE), Lorraine (FR), Saarland (DE), Rhineland-Palatinate (DE). PLURIO.NET wants to create a European Grouping of Territorial Cooperation with the mission to develop projects in the framework of "Culture and Creativity" in the Greater Region and on a European level. The Europeana Creative tourism pilot fits well into this development; it is an opportunity to offer a service that promotes events for the Greater Region and collaborate across borders. This is where Culture24 comes into the picture and adds experience with developing business to consumers' experiences. Culture24 is an independent charity that exists to support the cultural sector in the UK to reach audiences across digital platforms. They collect, curate and distribute content from and about museums, galleries and other cultural institutions and lead and coordinate the successful Museums at Night campaign in the UK. The tourism pilot fits the activities of Culture24 well; it offers the opportunity to offer a service to support GLAM's in the UK and let them collaborate across sectors and borders.

The tourism pilot aims to demonstrate creative re-use of Europeana resources by developing a test application that integrates Europeana content into a touristic service. After developing various ideas for such a service, the prototype called VanGoYourself (VGY) was chosen to be developed. VGY basically is a responsive web application that helps to recreate a painting with friends and family for virtually everyone with access to the Internet, then upload and share the photograph, "twinned" with the original, for others to enjoy. The "twinning tool" for the pairing of images was built by AIT, the web application was developed by the external service provider Surface Impression and the design of VGY by Spild af Tid (SAT). The service was developed in close collaboration with the tourism and online publishing sector, with whom both Plurio.net and Culture24 have been working together closely over the past years. In the co-creation phase representatives of the local or regional tourism sector of Verdun in France and Mons in Belgium (tour guides, tourist office managers and regional tourism strategists), local and regional museums and collections organisations, and creative industries have been sharing their demands for the service to be developed.

The product faces the question of how to be continued and further developed after the end of the project. How and who will continue the service and in what kind of form? How can their sustainability, especially in form of financial support, be ensured? In the next section we will (1) discuss the approach that was chosen to develop business models for educational re-use in Europeana Creative, and we will reflect on the design of the process and formulate some guidelines that we developed for the development and incubation of the models. Furthermore, (2) we will elaborate on the specific business models that were identified for educational re-use and dive deeper into the strengths and weaknesses of the models and application for the Pilots in Europeana Creative.

# 3. Business Model Development Approach

The starting point for the development of the business models in Europeana Creative was to get a shared understanding of what a business model is and how it could be used in the context of the project. Therefore, a concept that everyone could easily understand and apply was needed. Within the Europeana Creative context, several stakeholders are not particularly familiar with business modelling. A simple but robust concept and methodology was needed. Since the business model canvas developed by Alexander Osterwalder and Yves Pigneur had proven to be a successful methodology,[13] allowing an individual or group of individuals to discuss and develop business models by using a simple but effective canvas as a working tool, the decision was made to use this methodology.

Osterwalder and Pigneur explain "how value is created, delivered and captured within an organisation point of view". Value takes several forms such as cultural, economic, social, environmental, thus not being limited to a common perspective that refers to business per se for profit. A business model can also be developed not only around organisations but also around specific projects, products or services. Putting it in another way: It's about which pieces are necessary and how to put them together so that your organisation, product, service or project is built in a sustainable way.

The business model canvas can be used in teams as a shared language, for better strategic conversations and as a tool to structure thinking. Inspiration for the design of the business development was also taken from the BMICE Step-by-Step Plan, a seven-step plan that was designed and implemented by heritage institutions to embed new or existing digital service concepts in their business model, and was shared to be repeated on a long-term or occasional basis by heritage institutions.[14]

The conversation about business models was started at a business model workshops that was organised on 27 November 2013 (see Annex I for a full report) with representatives from cultural institutions, tourism organisations and representatives from the business sector. Prior to the business model workshops, a co-creation workshop was held. This workshop made use of co-creation tools to facilitate the concept development of the Pilots through the co-creation of possible software applications. At the end of the co-creation

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[13] See http://www.businessmodelgeneration.com; accessed February 19, 2014. See Alexander Osterwalder and Yves Pigneur, Business Model Generation, Wiley, Hoboken, NJ, 2010. See also Stichting Nederland Kennisland, Stichting DEN, TNO, Stichting E30, "BMICE Step-by-Step Plan", 2011, available online at: http://www.den.nl/art/uploads/files/BMICE-Step-by-step_EN.pdf; accessed February 19, 2014.

[14] See "BMICE Step-by-Step Plan" 2011.

workshop, the application ideas with the best potential were chosen to be further explored in the business model workshop to assess their business potential. The co-creation workshop thus provided the basis for the business model workshop. Based on the results of the co-creation workshop, the goal of the business model workshop was to trigger a discussion on how a business model can be developed for each of the results.

The introduction to the business model workshop was guided by a statement that „the easiest, most straightforward way to create a great product or service is to make something you want to use. "[15] This approach allowed the participants to get an initial understanding of their task during the workshop. When participants are convinced of a product by themselves it becomes much easier to know, e.g.:

- What is your value proposition?
- Who will be your potential customer?
- How / through which channels you would like to get access to the product?
- How much are you willing to pay for this service?
- What you will request from the product to keep being attracted for a longer period?

Starting from these assumptions the participants have begun to develop a first draft of business models for the concepts that evolved during the co-creation workshop. After the workshop the discussion was continued via online conference calls.

The following steps were taken to develop the business models. Together the steps sketch out the services that facilitated the business model development.

**Identifying Business Models**

Following Osterwalder and Pigneur, "[b]usiness models are designed and executed in specific environments. Developing a good understanding of [the] environment helps you conceive stronger, more competitive business models."[16] This was the reason why an analysis of the existing environment was seen as an important first step for the business model workshop. Only by understanding the complex economic landscape, the technological innovations and the market needs, one can effectively work on business models. To better analyse the existing business models environment, the four main areas suggested by Osterwalder and Pigneur – market forces, industry forces, key trends and macroeconomic forces – were discussed, visualised and mapped out.

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[15] Jason Fried & David Heinemeier Hansson, 2010: Rework. Crown Business 1. edition.
[16] Osterwalder and Pigneur 2010, p. 220.

Osterwalder and Pigneur consider that a business model can best be explained and used through nine basic building blocks that cover the four main areas of business: customers, offer, infrastructure and financial viability. With their Business Model Canvas we sketched out and visualised new business ideas for the three selected ideas.
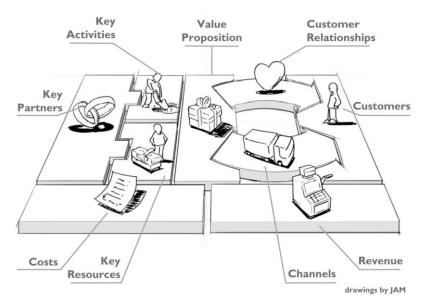


**Fig. 1: Business Model Canvas by Osterwalder and Pigneur**

The nine building blocks:

1. Customer Segments: The different groups of people or organisations a business aims to reach and serve. The target audience for the products and services of a business.
2. Value Proposition: A business seeks to solve customer problems and satisfy customer needs with value propositions. The products and services a business offers.
3. Channels: Value propositions are delivered to customers through communication, distribution and sales channels. The means by which a company delivers products and services to customers.
4. Customer Relationships: Customer relationships are established and maintained with each customer segment. The link a company establishes between itself and its different customer segments.
5. Revenue Streams: Revenue streams result from value propositions successfully offered to customers. The way a company makes money through a variety of revenue flows.
6. Key Resources: Key Resources are the assets required to offer and deliver the value proposition to the customer segments.

7. Key Activities: The activities a business needs to perform in order to bring value propositions to its customer segments.

8. Key Partners: Some activities are outsourced and some resources are acquired outside the enterprise.

9. Cost Structure: The business model elements result in the cost structure. The monetary consequences of the means employed in the business model.

At the end of the business model workshops, the developed business models for the application ideas were presented, discussed and published in a report. After the workshop, the best Pilot application was selected to be developed. Not only business aspects, but also technical feasibility played a role in making this decision.

**Implementing Business Models**

The next step was to further develop the product concept, specifically the underlying value proposition(s) of the chosen application idea. Value proposition is a term commonly used in business economics that refers to the argument over which an organisation or company tries to communicate and convince the client of the value of the product or service as far as his or her needs and desires are concerned. Why would people be interested in the product or service? What needs does it meet or what problems does it resolve for the customer? How can revenue be generated to be able to cover the costs of running such a service after the Pilot development period?

As a consequence, further advice on the access of content (and related IPR issues) and guidelines for the re-use of this content was given, and options for generating revenue to be able to deliver the value propositions were researched. The strengths and weaknesses of each revenue option were identified. Based on the developed value propositions, a final decision on whether or not to continue to work with a specific business model for the product or service concept was made.

**Evaluating Business Models**

The development is also supported by a continuous evaluation of the implementation of the business models throughout the duration of the project. The business model itself is an incremental part of the product concept. This concept and the working prototype will be discussed and evaluated in online focus groups consisting of relevant representatives from creative industries and memory institutions.[17] A discussion about success indicators was

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[17] See http://pro.europeana.eu/documents/1538974/1601973/eCreative_D6.1_MFG_revised_v1.0; accessed July 31, 2014.

started that can be assessed on a regular basis. Another important aspect for a successful business model is the acceptance by end users. Usability tests carried out by Europeana Creative will help to get feedback from potential end users.

# 4. Capturing Value: Van Go Yourself

As mentioned earlier, the goal that was set out for the tourism pilot was to demonstrate creative re-use of Europeana resources by developing a test application that integrates Europeana content into a touristic service. This fits well with the mission of the pilot leader and product owner PLURIO.NET to collaborate and work on projects or services that can promote events in the Greater Region in new and attractive ways. During the Tourism Co-Creation workshops multiple concepts were developed. The three best concepts were chosen to further develop a business model around. VGY was later selected as the most feasible and promising scenario, a lightweight and simple concept that leaves room for improvement in the challenge phase. More information about the other two concepts, "Europeana Pro Tour – Research, Curate And Publish Your Tours" and "Local Value Of Cultural Routes", can be found in Annex I of this White Paper.

VGY is a genuinely different and surprisingly deep way for visitors to engage with heritage, based on emotion, playfulness and curiosity. It is a responsive web application, a free and easy to use service, that helps to recreate a painting with friends and family for virtually everyone with access to the Internet, then upload and share the photograph, "twinned" with the original, for others to enjoy. The user can also then share it through his own existing digital channels such as Facebook, Twitter, Pinterest, Tumblr, etc. The re-use of Europeana content will be fostered through a "curation tool" that allows to tap easily into Europeana databases and to pull meaningful content into the service. The service can be used by tourist offices, museums, cities, tour guides, etc. to promote specific destinations, sites and events. Above all, the touristic sector seeks to provide a "great time" or a "great experience" to its clients / visitors in order to get them to return to a destination or to tell friends and family about it in a positive way. It can easily be integrated in existing marketing schemes and is very "light weight" in terms of costs and management.

The following business model canvas was developed and fine-tuned for Van Go Yourself:

1. Customer Segments
   ● B2C: digitally active smartphone users
   ● B2B: museum/cultural heritage staff and professionals in the touristic sector (e.g. tourist offices, tour guides, cities etc.)

2. Value Proposition

- Engage people that want more in a painting than just looking at it at a specific location, destination or event
- Engrossing people to have fun and re-experience historical events that happened at a specific place
- Provide the opportunity to create souvenirs and memories of a trip, for example recreate images that have been discovered during the trip with the family
- To give professional in the cultural heritage and touristic sector a tool to curate content (curation tool) and provide them with a great time or experience at their destination
- To give cultural heritage institutions a tool to promote their content and venue in a fun and engaging way, and increase their (online) visitors

3. Channels
- App stores (in case the application provides a mobile app)
- Websites that host the images (e.g. Tumblr, Pinterest)
- Sharing access link on social media channels (by users)

4. Customer Relationships
- Fun
- Socially engaging
- Emotional
- Playful
- Curious
- Enjoyment
- Inspirational
- Creating souvenirs and memories
- Provide a "great time" or a "great experience"

5. Revenue Streams
- Basic free web, mobile and tablet version that gives access to high quality and reusable images with the basic function to "Van Go Yourself"
- Paid extra services like filtering options for your images, image processing etc. where you pay something for each service
- Events as a service: VGY will produce events around the app to engage visitors to recreate paintings via the service
- Partnership model where cultural heritage organisations can open up their collection in the application
- Merchandise articles like canvas prints, cups or badges with user generated pictures (e.g. www.cafepress.com)

6. Key Resources
- CMS curation tool to provide relevant content (maintained by the provider)
- Pictures of paintings which are free copyright / Open content and have medium resolution (x50 in the beginning)
- Branding tool (lightweight)
- Production capacity for events and selling merchandise

7. Key Activities
- Platform development and maintenance
- Engaging with Mons 2015 and providing marketing materials for the launch
- Selecting and tagging relevant digital cultural heritage content
- Account management
- Development of a client that submits the pictures to photo communities (e.g. Tumblr, Pinterest)

8. Key Partners
- Content providers
- Europeana
- Europeana Creative partners
- Mons 2015
- B2B: Plurio.net
- B2C: Culture24 (Producer)

9. Cost Structure
- Costs for development: CMS, one app and its maintenance
- Costs for a permanent producer
- Costs for launching marketing campaigns

At the core of the canvas is the question of the value proposition. What kind of customer problems can be solved and how can the customer needs be satisfied with value propositions? The following value propositions for re-use in tourism were specified for each of the stakeholders that were identified as important in delivering the central value proposition:

1. For **digitally active smart phone users** (note: the prototype is web-based that proved a need for the development of a native mobile app) VGY offers a fun and easy to use service that they can use when visiting a museum or an event at a specific destination. They can access the paintings digitally and use the service to engage with them instead of just looking at them in the museum. They can have fun with their friends and family and re-experience certain historical events. The service also provides them with the opportunity to create souvenirs and memories of the visit or trip.

2. For **museum staff, cultural heritage and professionals in the touristic sector** VGY offers a tool to provide them with a great time or experience at their destination. They can easily select relevant content that is interesting for their customers with the "Curation Tool" or let them use an existing selection of content that is accessible via VGY.

3. For **content providers** VGY contributes to an extension of their public mission by giving access to and providing possibilities of re-using cultural sources/content. They can use the service to justify the need to digitise their collections, as this gives the public wider access to their cultural heritage content. Furthermore the tool increases the use and awareness of the collections of the institutions by addressing a bigger community and it gives a greater visibility to the institutions, supporting the justification for public funding to keep these kinds of services/tools ongoing. The tool can also contribute to an increase of museum visits and ticket sales.

# 5.  A Content Re-use Framework for Tourism

Over the past decade a tremendous effort was made to make digital content in Europe more accessible, usable and exploitable. At the moment of writing, around 20% of heritage materials has been digitised; 31% of that material is available on cultural institution websites and an estimated 6,2% is accessible online. This means that this material is made accessible through the website but without explicit rights of use or re-use.[18] One of the goals of Europeana Creative is that the works are offered online in a complete form (with metadata) and the rights policy is explicit so other parties know what they can or cannot do with it. A lack of (good quality) metadata and especially rights labelling information of digital objects is a big obstacle for third partners to search for and re-use the materials that they are looking for. To allow parties from the creative industries and wider stakeholders to develop products and services with digital resources from cultural heritage institutions aggregated by Europeana, work has been undertaken in the Europeana Awareness[19] project to build a Europeana Licensing Framework that gives a unified set of terms of use that enables access to metadata and thumbnail images on Europeana.

In January 2013, Europeana launched a Rights Labeling Campaign[20] to reduce the amount of metadata records without rights statements on Europeana; at the end of 2012, 36% of all metadata records were still missing rights information. Because of the demand for access to high-quality re-usable content via Europeana,[21] this framework is currently being extended with a Content Layer within the Europeana Creative project. This *Content Re-use Framework* will allow content providers to voluntarily make available content for specific re-use scenarios[22] in a (digital and physical) environment called the Europeana Labs.

The following process steps from access to the re-use of content are defined within the Tourism theme:

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[18] See Directorate-General for Internal Policies 2013, p. 117.

[19] See http://pro.europeana.eu/web/europeana-awareness; accessed February 20, 2014.

[20] See http://pro.europeana.eu/pro-blog/-/blogs/1494947; accessed February 20, 2014.

[21] See Maarten Zeinstra, Paul Keller and Antoine Isaac, "D3.1 – Specifications for Implementing the Content Layer of the Extended Europeana Licensing Framework", August 2013, available online at: http://pro.europeana.eu/documents/1538974/1601973/eCreative_D3.1_KL_v1.0; accessed February 20, 2014.

[22] For an overview of all issues related to the extension of the existing Europeana Licensing Framework we refer to the Discussion Document 'Extending the Europeana Licensing Framework' (Keller, 2013).

## 1. Filtering and Adding New Content to Europeana

Via the Content Re-use Framework digital objects are filtered based on three technical and IP-related specifications:

- The metadata for the Cultural Heritage Object contains at least one direct link to a Digital Object itself (as opposed to a page where the object is available).
- The Digital Object meets minimum technical quality requirements.[23]
- The Digital Object is provided with a rights statement that allows re-use of the object (as opposed to rights statements that only allow access).[24]

Additional requirements for specific content items were formulated to fit touristic purposes and more specific the VGY service:

Legal criteria, format, metadata
- All the images of paintings must be licensed CC0 or CC-BY or be in the public domain. This is a subset of reusable content that will be available via the Content Re-use Framework that allows for commercial re-use
- Short URL (to retrieve painting) or the image as file
- Name of painting (if known)
- Name of artist (if known)
- Period of painting or date (if available)
- Name of collection / museum where painting can be found
- Fairly good resolution, high res if possible
- No B/W images of colour paintings

General criteria are:
- Great classics (impact = recognition of famous painter, famous painting, i.e. Last Supper from Leonardo Da Vinci)
- Famous scenes, people or "sujets" (impact = recognition of the scene, i.e. Last Supper, but from another painter than Leonardo; portraits of famous kings and queens, etc.)
- Lesser known images, painters or scenes / sujets with a surprising element that trigger an impulse to recreate it (because it's fun / weird / challenging)

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[23] See Zeinstra, Keller and Isaac 2013 for the exact technical requirements list.

[24] Content that is identified by cultural heritage institutions as in the public domain or is licenced under an open licence that allows re-use.

Other significant aspects are:
- Different numbers of people, from portraits of 2 - 3 people, to larger groups of people.
- People of different ages, sex, ethnicity
- Great diversity in periods: antiquity, middle ages, renaissance, baroque, classical, romantic, symbolists, impressionists, expressionists, surrealists)
- Great diversity in provenance: from Italy to Scandinavia, from Spain to Greece, from Russia to the UK
- Great diversity in subject: interior, exterior, day, night, dawn, allegories, mythology, Christian, Pagan, European, extra-European.

Initially VGY set out the goals of having 40-50 images available for re-use in the service. Because the Content Re-use Framework was not yet in place during the pilot phase of VGY the content had to be 'handpicked'. For each of the identified content sources an agreement had to be made with the data owner of the source, in which conditions for the re-use of the content in the pilot are specified.

Content can then in the future be ingested in Europeana and accessed by specified re-users. To be able to participate in the developed application as partner, it is important that each content partner contributing content agrees on the conditions to deliver content to Europeana via this Content Re-use Framework.

### 2. Re-using the Content
VGY and Professionals using VGY (cultural heritage professionals and professionals in the touristic sector) can make their own content selection by tapping into the Europeana databases and pulling in meaningful content in VGY with the "Curation Tool". Once the content can be accessed, the content will be enriched with new metadata and content by the end-users. They will select their favourite painting and add an image of the recreated painting via VGY (user generated content). They will add relevant metadata to it (name of the photographer etc.). The VGY service will generate a "twinned image" in which the original painting is matched with the recreated one.

### 3. Publishing new content
For end-users to be able to access the recreated "twinned" images, the twinned images are published via the VGY website. Because the Europeana Creative project wants to stimulate creative re-use of cultural heritage objects for tourism, it was identified that the open licencing of new content should be promoted in Europeana Creative. As the pilot partners decided that they wanted to use only artworks that allow commercial re-use and are in the public domain or available under CC-BY or CC0, the following licensing structure was chosen:

- The original painting or digital object that is available in the public domain or under CC0 or CC-BY license is accessible as such via VGY;
- The recreated painting is available under an open license that allows commercial re-use. The options were CC0, CC-BY and/or CC-BY-SA. The CC-BY-SA license was chosen because the makers that recreate the images are asked to be attributed (their creativity and efforts will thus be recognised by VGY) and other (commercial) re-users will be asked to respect the same conditions for reusing.

To support this open licensing strategy of "twinned images" and encourage the open sharing of sources by the community, a simple and easy-to-understand standard agreement was crafted based on the Europeana Terms of Use for User Contributions (http://europeana.eu/portal/rights/terms-for-user-contributions.html) and agreed upon by end users once they have registered to make use of the service.

# 6. Business Models for Re-use

Especially in the tourism sector exists a broad variety of websites and applications that are re-using digital cultural heritage content. The most common approaches in providing products and services to a customer are based on two models.

A common model to run such services is the **Software as a Service**[25] model (**SaaS**). It allows the usage of an application with no need to download, install or update them. This model can be based on different payment conditions e.g., on a weekly, monthly or yearly basis. The service gets maintained by a provider and allows its customers an easy adjustment according to their requirements[26].

- Strength and weaknesses: The SaaS offers a low access barrier for cultural heritage institutions or the tourism sector. They can offer additional services for a specific period and avoid spending too many internal resources. Monetization models with regards to the end-user need to be developed.
- Short- and long-term viability: The long-term viability needs to be observed based on the user contribution rate.

Related to the SaaS model also the **Platform as a Service**[27] model (**PaaS**) can be of interest whereby the platform enables customers to develop and deploy their own application without additional costs for the underlying platform. For example customers use a fairly simple content management system that allows feeding an app interface with specific information or content[28]. The payment modalities are basing on the same principles like the SaaS model.

- Strength and weaknesses: The PaaS model offers a low access barrier for cultural heritage institutions or the tourism sector. They can offer additional services for a specific period and avoid spending too many internal resources. Monetization models with regards to the end-user need to be developed.
- Short- and long-term viability: The long-term viability needs to be observed based on the user contribution rate.

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[25] _Software As A Service: Strategic Backgrounder_. Washington, D.C.: Software & Information Industry Association. 28 February 2001. Retrieved 24 April 2011.

[26] Marko Jurisic, Dragutin Kermek 2011: Taxonomy of Digital Economy Business Models. IEEE Xplore Digital Library.

[27] William Y. Chang, Hosame Abu-Amara, Jessica Feng Sanford 2010: Transforming enterprise cloud services. p. 55. Springer Heidelberg.

[28] See e.g. http://www.museumsapp.com/ accessed June 2nd, 2014.

With regards to Van Go Yourself which is the mobile website developed within Europeana Creative some specifics have to be taken into account. This chapter outlines the requirements for the business models developed for applications that re-use cultural resources in Europeana:

- **Open access:** The vision of the European Commission's Comité des Sages that "public domain material digitised with public money should be freely available for non-commercial re-use by citizens, schools, universities, non-governmental and other organisations"[29] is considered as the most widely held view among heritage institutions in Europe, and most access models rely on open access.
- **Open source:** In the case of all the Pilots the product owners receive public funding in Europeana Creative to develop their applications, which will be licenced under an open source licence which permits the (commercial) re-use of the developed software by other parties;
- **Revenue from (in)direct beneficiaries:** In our search for strategies to generate revenue for the Van Go Yourself it was key that the revenues can be generated by both the direct beneficiaries of the service as well as indirect beneficiaries that value the service but do not directly use them. So also commercial revenue models generated directly from the consumers were explored.
- **Additional services and goods:** Another strategy to generate revenue while keeping access to the application for free for direct and indirect beneficiaries is to focus on transaction-dependent revenues generated by charging fees for specific additional services (e.g., charging fees for tutorship) or additional unspecified services (e.g., membership fees, donations)[30] or goods (e.g., fan merchandising) from direct beneficiaries.

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[29] Directorate-General for Internal Policies 2013, p. 121.

[30] See Gabriela Hoppe and Michael H. Breitner, "Business Models for E-Learning", Discussion Paper No. 287, Universität Hannover, Hannover, October 2003, available online at: http://diskussionspapiere.wiwi.uni-hannover.de/pdf_bib/dp-287.pdf, p. 9; accessed February 20, 2014.

## 6.1 Business Model taxonomy

Following this line of reasoning, we propose the following business model taxonomy (including revenue models) for the re-use of public content for Tourism.[31]

### Van Go Yourself

The *'Van Go Yourself'* application is addressing two customer segments. On a B2C level it is focusing on smartphone users of every age that are interested in engagement with digital cultural heritage here especially famous paintings. The second segment is the B2B level that is aiming on the tourism sector. Business model taxonomy requires a clear distinction between both levels and is strongly depending on who will maintain the service at a later stage. In this section potential approaches to sustain applications in the tourism sector will be outlined.

### Business to Business

The tourism sector has the objective to increase the offered value and to provide additional services for its customers. Despite this fact it is important that at this stage the tourism sector itself is the customer. The **B2B level** consists of creative industries that develop and provide a specific service for their customers from the tourism sector.

*1. Service Based Business Model (Event Organising):* In today's economies a fairly common model is the service based business model where companies sell specific services around a product rather than selling the product itself. Following the global service trend to activate additional value by providing service offerings that supplement a product, VGY could address the right needs by providing event organisations[32]. Here the value proposition of VGY is mainly based on the idea of selling events to cultural heritage institutions. For example museums could have their own VGY event organised at their museum. VGY will take care of the whole application adjustment, organisation and

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[31] See Guthrie, Griffiths and Maron 2008; European Commission 2011; Hoppe and Breitner 2003. See also Peter B. Kaufman, "Marketing Culture in the Digital Age: A Report on New Business Collaborations between Libraries, Museums, Archives, and Commercial Companies", Intelligent Television, Library of Congress, Washington, 2005; Peter B. Kaufman, "Assessing the Audiovisual Archive Market: Models and Approaches for Audiovisual Content Exploitation", Intelligent Television, PrestoCentre Foundation White Paper, 2013, available online at: https://www.prestocentre.org/system/files/library/resource/assessing_the_audiovisual_archive_mark et_-_peter_b_kaufman_white_paper_3.pdf; accessed February 20, 2014.

[32] See http://bschool.nus.edu.sg/Marketing/Jochen%20papers/WirtzEhret2013Service-basedBusinessModels.pdf accessed June 15th 2014.

promotion of the event to the audience. VGY can offer for example all-inclusive packages, golden and silver packages with different options.

- Strength and weaknesses: this model is within the expertise of the current organisation. The current personal can do this and has the experience (it has been trialled in the pilot). There is expressed interest from parties outside the project and can be rewarding to do a further market analysis on the potential and growth of this market.
- Short- and long-term viability: this can be started up within the pilot period and further developed based on market demand

*2. Service Based Business Model (Customization):* is the idea to create customized versions of the product for other sectors, e.g. the educational sector. It has already become clear that museums are interested in an educational version of VGY to help them teach art to schools. In such cases the customer will pay for a version that is differing from the standard and tailored according to his needs. For example this would have to be a protected area where children can exchange (recreated) images amongst themselves, not publicly. This is because of privacy considerations for the children and the requirement to have this content password protected. E.g.: customized clothing or shoes, ERP customization (SAP modules).

- Strength and weaknesses: a large investment has to be made in the product to be able to deliver this service for educational purposes. So it is a relatively high risk to implement this now whereas the market demand still has to prove itself
- Short- and long-term viability: spin-off projects are very well fit for the longer run. Whereas the initial service will have a short life span, the service can have a longer life span in an educational context. However market potential can be tested in the conversations with museums during the project period

*3. White Labelling*: the White Label model is a common approach often used for transaction / trading services. A party uses a service through a provider by rebranding the product. The provider labels the product in way that shows the quotes related to the party[33]. According to this white labelling is corresponding to a product or service that is delivered to a customer who rebrands the product or service to create the impression that it is part of his product or service[34]. VGY can white label their service and customise it for museums with their own branding and look and feel. E.g.: Dell computers merchandise industries, foreign exchange (FX) trading services, etc.

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[33] Massood Samii, Gerald Karush 2004: International Business and Information Technology. Interaction and Transformation in the Global Economy. Page 63 - 64. Routledge, London, UK.
[34] See http://www.techopedia.com/definition/24401/white-label accessed June 15th 2014.

- Strength and weaknesses: there will be costs involved in customizing the service because the current organisation has not the expertise in house to do this, so it will be a high cost investment. Another option could be to find a partner that is willing to join the organisation and deliver this development services. A secondary risk is caused by the requirement of providing the code open source what can inspire external parties to develop their own application instead of asking for white labelling.
- Short- and long-term viability: during the pilot it can be explored if museums are interested in investing in this, it has to be seen if it is worthwhile to pursue this further within the project period. It is seen as a high-risk investment.

*4. Advertising Revenue Model*: advertisement on the projects website is a traditional but very applicable revenue model. Websites or applications with high visitor traffic can monetize their attractiveness through such models. With respect for the different stakeholders that are relevant this can be done. E.g.: Blogs, Online-Newspaper.

- Strength and weaknesses: if you do it with respect to the different stakeholders and choose the advertisements carefully, this can be a low risk activity to pursue. The income that you are able to generate with advertisements however, is estimated as very low
- Short- and long-term viability: as it is not allowed to make any money from EU-funded projects, it wouldn't be possible to implement this within the project period, but can only start after.

5. The option of *Corporate Sponsorships* can be used when the product or service requires only mean resources, whereby the sponsor is providing support financially or through products and services. The sponsor pays partially or fully for the costs in exchange of recognition[35]. Especially the alliance of the service with public cultural events can offer an appropriate approach to cover the infrastructure and personnel costs. Corporate sponsorship first starts becoming interesting when an outreach to a bigger audience is ensured. Two ways to supplement and deepen sponsorships are **partnerships** where cultural heritage organisations can open up their collection in the application (a hub solution from one brand perspective) and **crowdsourcing.** Both do not create revenue but increase the value through a sense of community and broadening the network. In VGY crowdsourcing is the essential part of the success of the application: user can recreate famous paintings and the platform crowd sources these user generated contributions. To stimulate crowdsourcing activities for the application, competitions can be set up (who has

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[35] See http://www.investopedia.com/terms/c/corporate-sponsorship.asp accessed June 2nd, 2014.

the best interpretation of the artwork?) and offline events can be organised to feed the community. E.g.: Normandy Mining's involvement in the development of the Australian Aboriginal Cultures Gallery (AACG) at the South Australian Museum[36]. In general corporate sponsorship is well established in most professional sports.

- Strength and weaknesses for *corporate sponsorships*: The lack of sponsorships sets the service as a whole at risk. This approach needs a strong commitment from both sides and should create value for both parties. The size of the sponsored amount is affecting the quality of relationship between the parties[37].
- Short- and long-term viability: Corporate Sponsorship needs a long-term commitment besides the sponsor to sustain the product or service.

- Strength and weaknesses of *partnerships with cultural heritage institutions*: this is a great way to add interesting new content to the application. Investments have to be made in maintaining a network of partners and possible partners. The museum sector is known for being quite slow to decide on new activities compared to the creative industries sector, so this might be an investment that is too expensive. Also, it is unlikely that museums can pay to be a member.
- Short- and long-term viability: talks with museums about partnerships can be started during the pilot period, from these talks it has to be seen what VGY has to do to service the museums best to be able to convince them to donate content or be even more active than that (e.g. organising events).

- Strengths and weaknesses of *crowdsourcing*: This model empowers the end user to contribute to the application and to add information. However, the model relies on active user participation. It has already become clear during the pilot that users love VGY and it has gone viral on the web.
- Short- and long-term viability: This business model already worked out very well on the short term. It was discussed that the life cycle of VGY will be very short, because the hype will eventually fade out. On the longer run it has to be investigated how the crowdsourcing can be stimulated further (e.g. in spin-off projects).

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[36] See http://arts.gov.au/sites/default/files/pdfs/The_Strategic_Direction_in_Corporate_Sponsorships_-_Implications_for_the_Arts.pdf page 18 - 19, accessed June 15th 2014.

[37] See http://arts.gov.au/sites/default/files/pdfs/The_Strategic_Direction_in_Corporate_Sponsorships_-_Implications_for_the_Arts.pdf page 16 - 17, accessed June 15th 2014.

**Business to Consumer**

The second customer segment mentioned in the beginning is addressing the customer relationship-based model[38] which uses new technologies to facilitate traditional relationships. This model is clearly located on the **B2C level**. Here two possible scenarios are possible:

- A provider develops a service that is addressing the target audience directly.
- A provider develops a service for a customer who is addressing the target audience by himself.

In these models the revenue stream will be generated by the end-users demand. The end-user receives additional information, services or enjoyment in order to pay for it. Several business model taxonomies serve this purpose.

6. The *freemium model* allows users to get a free access to a service or product and offers supplementary features or services against payment[39]. VGY offers a free webservice, but can offer a paid mobile application for extra services like filtering options for your images, image processing etc.. E.g.: City Maps and Walks[40], Elf Yourself[41] available in the Android and Apple Store, which was also the inspiration for this pilot.

- Strength and weaknesses: The service offered can create an addictive potential for its users and a demand for more functions. The free access lowers the barriers of a first trial. On the other hand the service offered can satisfy the users already which set the revenue at risk. Another weakness is that it needs additional investments in the product to be able to deliver this service properly
- Short- and long-term viability: On the short term this model will not be viable as the product needs to be upgraded which is not within the scope of the project period. The long-term viability needs to be observed based on the user contribution rate.

*7. Service Based Business Model (sell merchandise / fan products):* can be another option for creating revenue streams. Merchandise articles with a strong relation to the

[38] Darren Peacock, Nhiem Lu, Paula Swatman 2007: Building a business model framework for digital heritage collections. CoollECTer 2007, 9-11 December. Melbourne Australia.
[39] Jose Louis Marin de la Iglesia, Jose Emilio Labra Gayo: *Doing business by selling free services*. In: Web 2.0: The Business Model, 2008. Springer.
[40] See https://itunes.apple.com/de/app/city-maps-walks-470+-cities/id417207307?mt=8 accessed June 17th 2014.
[41] See https://itunes.apple.com/us/app/elfyourself-by-officemax/id582486077?mt=8&ign-mpt=uo%3D4 and www.elfyourself.com/app accessed June 17th 2014.

application (e.g. posters, canvas prints, dishes, badges or user generated pictures) can be sold in cooperation with companies that provide such services. Collaboration can also be sought with museum shops that can be a possible channel for selling the products. A next step could be personalised merchandising, meaning that anyone can print his own recreated image on a mug. E.g.:  Cafe Press (www.cafepress.com) and Culture Label (www.culturelabel.com) sells merchandise from different museums, retailer Hema sells Rijksmuseum merchandise in their shops, and an example of a museum that sells merchandise is the Van Gogh museum (www.vangoghmuseumshop.com).

- Strength and weaknesses: This additional service can strengthen the brand awareness and create customer loyalty. There is relatively little risk in implementing this as modest investments have to be made. The uptake potential besides the users needs extra market research efforts though. Also, the product span is considered to be short (fast moving consumer product) as the product is more or less based on creating a hype that will also be over quickly. So if you want to do this, you have to do it early in the project life cycle
- Short- and long-term viability: If the brand awareness raising is successful it can result in a long-term customer relationship.

*8. Donation-Based Crowdfunding Model:* is receiving resources from a community of users. Thereby the community gets no monetary return of investment. Instead the product or service can be used for free. Additionally gifts like brand merchandise can be an option to honour the support of the users. E.g. Wikipedia, Mozilla Firefox, the Obama election campaign in 2008.

- Strengths and weaknesses: The model supports products and services with a very high user engagement and number of contributors. Crowdfunding based models are often facing high risks based on a lack of commitment or a significant amount of donations.
- Short- and long-term viability: A long-term viability depends strongly on the uptake besides potential target audiences and their commitment. For the short-term a great effort is required to reach relevant audiences and engage them with the service or product in a way that increases their willingness to support VGY.

## 6.2 Success Indicators

In the sections above we elaborated on the strategies to *allow wider access to cultural content* (while guaranteeing the copyrights and related intellectual property rights of third parties) and on the opportunities to *create revenues to guarantee the long-term sustainability* of projects and services exploiting the content for the Tourism theme.

In order to be able to evaluate the success of the implementation of the proposed business models, we developed an evaluation framework based on several key success indicators for each of the business models that was decided to be worthwhile to develop on the short term, i.e., within the project period of the Pilot projects.

For the Tourism Pilot and theme, the following evaluation framework is relevant:

**Table 1: Evaluation Framework Tourism**

| Business Model | Stakeholder | Success Indicator | Evaluation |
|---|---|---|---|
| Crowdsourcing and freemium service | End users (B2C) | Usability of the platform is demonstrated and users have recreated a considerable amount of paintings (500+) | Expert interviews, usability testing, user statistics |
| Partnerships | GLAMs (B2B) | 5 GLAMs have partnered up with VGY and committed to make content available in VGY | Qualitative analysis |
| Events (additional services) | GLAM's (B2B) | 2-3 GLAMs have expressed interest organising a VGY event | Qualitative analysis |
| Merchandise (additional goods) | Commercial organisations and GLAM's (B2B) | 1 commercial organisation or museum has expressed interest in partnering up to sell VGY merchandise | Qualitative analysis |
| Customization (projects and consulting) | Commercial and public organisations (B2B) | 2-3 organisations have expressed interest in customizing VGY for | Qualitative analysis |

| | | their sector | |
|---|---|---|---|

# 7. Conclusions and Next Steps

The document provided an overview business models addressing the B2B and B2C level. Based on the actual characteristics of the product it is reasonable that a service-based business model seems the most promising approach for Tourism Pilot. Given the fact that the product is accessible for free and developed with open source software especially the ideas to commercialize a variety of service which supplement the product itself offer a lot of opportunities. It's rather the service than the product which can create revenue streams. Diverse target audiences (B2B, B2C) can be attracted (c.f. chapter 6) by offering customizations, event organizing or selling merchandise.

Within the upcoming months the Pilot development team will test the variety of potential approaches and identify the most successful one. With reference to the success indicators defined in chapter 6 a certain quantity of target audiences should be involved in the project to figure out which business model taxonomy serves best the objectives of the Pilot.

# 8. Resources

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Zeinstra, Maarten / Keller, Paul / Isaac, Antoine, "D3.1 – Specifications for Implementing the Content Layer of the Extended Europeana Licensing Framework", August 2013, available online at: http://pro.europeana.eu/documents/1538974/1601973/eCreative_D3.1_KL_v1.0; accessed February 20, 2014.

# Annex I Report business Model Workshop Tourism

Business Model Workshop November 27th 2013

Different from former eCreative co-creation workshops the one for the Tourism Pilot was processed twice. The first workshop was taking place in Verdun a place closely related to the history of the 1st World War while the second workshop was held in Mons which will become the European Cultural Capital in 2015. The relocation of the co-creation workshop and the related shift of external participants made several changes in the business model workshop design necessary. Accordingly in Mons the approach was slightly changed.

In the beginning a short description of an internal start-up evaluation process applied by funding consultants at MFG Innovation Agency for ICT and Media and the business model canvas from Alexander Osterwalder & Yves Pigneur[42] were introduced to the participants. To raise the participants focus on the economic part of the concepts the vision as a core element of a successful start-up was shortly described and supplemented by the idea of Basecamp founders that „the easiest, most straightforward way to create a great product or service is to make something you want to use."[43]

During the two days of co-creation workshops the quantity of concepts was higher than in past workshops and required an additional evaluation of concepts. Guided by the slogan "Scratch your own itch"[44] the participants have been asked to evaluate the concepts developed during the two days of co-creation and to choose the ones with the highest potential to be used by them and evolve into a sustainable product. All scenarios developed in the co-creation phase have been presented again to the attendees of the business model workshop. Finally three concepts have been chosen for the business model development.

During the exercise, in which participants have been asked to fill the business model canvas with information, sometimes not all required categories were finalized. The reason for this lack of information on the business model canvas itself is mainly occurring in the categories cost structure and key partners. Both categories are strongly bounded on the project set up in the sense of given circumstances.

Key partner are those who are part of a permanent relationship with the application / service provider in this case ONB, EF, Culture24, Plurio.net and AIT. These key partners can change in various directions once the product is released to the market.

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[42] See http://www.businessmodelgeneration.com/canvas accessed December 11th 2013.

[43] See Jason Fried & David Heinemeier Hansson, 2010: Rework. Crown Business 1. edition.

[44] See Jason Fried & David Heinemeier Hansson, 2010: Rework. Crown Business 1. edition.

The cost structure for the planned is Pilot is predefined by the project resources and comprise the cost of development including IT-infrastructure, personnel costs, building occupancy expenses and partially marketing costs. Following the business model concepts developed will be described in detail.

"Van Go Yourself"
The concept idea of "Van Go Yourself" is mainly focusing on engaging its users by having fun in recreating photos with historical arts and pictures to share it with a community or just keep it as a memory. Potentially the concept can address either the B2C (business to consumer) or / and the B2B (business to business) approach.

Value Proposition
The planned product related to this concept is addressing people who want more engagement than just looking at historical pictures. It engrosses people to have fun with an application and at the same time getting in touch with historical content. An easily usable interface and its freemium character offer a high level of attractiveness to potential users. The application provides the opportunity to create souvenirs and memories which could inspire a community. At the same time user get aware of a variety of cultural heritage content.

Customer Segments
- B2C: digitally active smartphone users
- B2B: museum staff and cultural heritage professionals

Customer Relationship
The relationship with customers can be supplemented by contributing produced photos and options to subscribe and link them with established photo communities (e.g. Tumblr). Additionally email newsletter will allow following up the activities.

Revenue Streams
According to the idea of the freemium model, which is based on a free version with basic functions and a with costs upgrade option, customers will be able to "Van Go themselves" on premium pictures in a paid version of this application. Another revenue stream can be created with the sale of merchandise articles like canvas prints, cups or badges with user generated pictures (e.g. www.cafepress.com). The application offers the chance to be set in different contexts (e.g. touristic organisations can enrich the visitors experience with gamification elements).

Channels (Distribution)
- App stores (in case the application provides a mobile app)
- Websites that host the images (e.g. Tumblr, Pinterest)

-   Sharing access link on social media channels (by users)

Key Activities
-   Platform development and maintenance
-   Engaging with Mons 2015 and providing marketing materials for the launch
-   Selecting and tagging relevant digital cultural heritage content
-   Account management
-   Development of a client that submits the pictures to photo communities (e.g. Tumblr, Pinterest)

Key Resources
-   CMS curation tool to provide relevant content (maintained by the provider)
-   Picture of paintings which are:
    -   Free copyright / Open content
    -   Medium resolution (x50 in the beginning)
-   Branding tool (lightweight)

Cost Structure
-   Costs for development:
    -   CMS
    -   One app and its maintenance
-   Costs for a permanent producer
-   Costs for launching an initial marketing campaign

Key Partners
-   Content provider
-   Europeana
-   Mons 2015
-   B2B: Plurio.net
-   B2C: Culture24 (Producer)

"Europeana Pro Tour – Research, Curate And Publish Your Tours"
The "Europeana Pro Tour" concept would enable tour guides to create customer specific and tailored digital cultural heritage content which enriches the tour experience for tourist and deepens their knowledge regarding the cultural background of the sites visited. In the beginning the application will specifically focusing Mons 2015.

Value Proposition
The planned product would offer tour guides a single access point to high quality content to work with and resulting from this decrease the research effort for them. The gathered

content and information will be less expensive than traditional information materials. The platform provides options to rate and enhance material which enables interesting ways to enrich tours for customers. The tour guides can supply their customers with different presented information opportunities (digital and physical).

Customer Segments
- Basically it is for tour guides
- Museum guides
- Digital experienced people
- People who are knowing a lot about the city
- Professionals and semi-professionals from the tourist sector
- Bus and taxi driver

Customer Relationship
- B2B professionals
- Ongoing relationship between tour operator and provider
- Option to identify easily the right content and usability via drag & drop (images etc.)
- Sequential lists where users can choose items according to personal
- Possibility to print the curated content and provide to customers / tourists
- Augmenting the expertise
- Let the professionals access the content directly

Revenue Streams
- Freemium model
- Licensing for the professional version
- Public funding from Mons 2015 (philanthropic funding)
- With costs printing services
- Offer with costs training sessions

Channels (Distribution)
- Selling the CMS or licenses for it
- Europeana Iglu website

Key Activities
- Platform development and maintenance
- Project management
- Content curation and implementation of user generated content (UGC)
- Providing training sessions for users

Key Resources
- Need for a CMS which allows easy research on Europeana

- Software developers
- Tablets or mobile apps for the tourists to show the images on the spot
- Content with cleared copyright
- (Wikipedia)

Cost Structure
- Cost of development and maintenance
- Cost of marketing

Key Partner
- Mons 2015 foundation and related organisation
- Europeana Foundation
- Content provider
- Plurio.net
- Tour operators
- Local print shops

"Local Value Of Cultural Routes"
The concept developed will be a mobile application and have a strong focus on the local value of cultural routes with a priority on the area of Mons 2015. It enables users to plan tours according to advices from an application. They receive hints on events and historical places supplemented with additional context information.

Value Proposition
The application would enable customers to get personalized local guidance during the visit of a city.
It allows the visualization of European cultural routes e.g. basing on the life and stations of famous artists. Resulting from such a route the providing institution or city will reach visibility on the "EU cultural map". The planned application shall connect digital cultural heritage with local exhibitions, events etc. Additionally it offers the chance to connect routes with different topics like e.g. 1st World War, Mons 2015, vine and painters.

Customer Segments
- Cultural interested tourists
- Local "visitors"
- (Art) students
- Primary school teachers
- "Alternative" tour guides
- Elderly people can be taken into account as a target audience but they would need assistance with the technology

Customer Relationship

The customer relationship will be established through automated, curated and personalised indications, stories and suggestions which can be chosen. An inclusion of cooperation with local businesses can provide additional services to customers (e.g. hotels, ticket services, restaurants etc.).

Supplementing several options for community feedback and ratings will help to improve the service permanently.

Revenue Streams

Potential streams are mainly focusing on the B2B (business to business) approach:
- Municipality & local business collaboration
  - Investment by administrations and local businesses
  - Use of the application for promotion purposes
  - Need for marketing to create revenue
- Online advertisement
- Guidance and training as a with costs service

Channels (Distribution)
- Displays with QR-Codes at restaurants
- (Mobile) websites for the digital routes (e.g. Van Gogh digital route)
- Broad online platforms (e.g. Mons 2015 Foundation)

Key Activities
- Platform development and maintenance
- Content curation
- Creating B2B alliances with businesses from the region
- Marketing activities

Key Resources
- Curators for contextualisation
- Content reviewers
- Local infrastructure
  - Hotels, Restaurants
  - Local GLAMs
  - ICT infrastructure

Cost Structure
- Cost of development and maintenance
- Cost of marketing
- Cost of paying curators and content reviewers,