



Hogeschool van Amsterdam

# CROSS-MEDIASCAPES

Dr. Harry van Vliet



CREATING TOMORROW

# Cross-mediascapes



# Cross-mediascapes

## *Lectorale Rede*

uitgesproken op dinsdag 4 november 2014

door

dr. Harry van Vliet

Lector Crossmedia  
aan de Hogeschool van Amsterdam  
Media Studies



**Hogeschool van Amsterdam**

HvA Publicaties is een imprint van Amsterdam University Press.  
Deze uitgave is tot stand gekomen onder auspiciën van de Hogeschool van Amsterdam.

Omslagillustratie: foto en collage van Bert Zuiderveen.nl

Vormgeving omslag: Kok Korpershoek, Amsterdam  
Opmaak binnenwerk: JAPES, Amsterdam

ISBN 978 90 5629 756 5  
e-ISBN 978 90 4852 844 8 (pdf)

© Harry van Vliet / HvA Publicaties, Amsterdam 2014

Alle rechten voorbehouden. Niets uit deze uitgave mag worden veeleenvoudigd, opgeslagen in een geautomatiseerd gegevensbestand, of openbaar gemaakt, in enige vorm of op enige wijze, hetzij elektronisch, mechanisch, door fotokopieën, opnamen of enige andere manier, zonder voorafgaande schriftelijke toestemming van de uitgever.

Voorzover het maken van kopieën uit deze uitgave is toegestaan op grond van artikel 16B Auteurswet 1912 j° het Besluit van 20 juni 1974, Stb. 351, zoals gewijzigd bij het Besluit van 23 augustus 1985, Stb. 471 en artikel 17 Auteurswet 1912, dient men de daarvoor wettelijk verschuldigde vergoedingen te voldoen aan de Stichting Reprorecht (Postbus 3051, 2130 KB Hoofddorp). Voor het overnemen van gedeelte(n) uit deze uitgave in bloemlezingen, readers en andere compilatiewerken (artikel 16 Auteurswet 1912) dient men zich tot de uitgever te wenden.

## Introduction

Cross-media is history. If the introduction of new concepts is anything to go by then cross-media is yesterday's news. It is being pushed back from centre stage regarding the stories being told to organisations about how to reach out to their customers and create customer loyalty. As recently as four years ago the cross-media specialist was sent to the corner of the room to reflect on why it had been overtaken by 'Transmedia', only shortly afterwards to be joined by that same Transmedia specialist when the Omni-channel specialist took over. And now the Omni-channel specialist, the self-declared king of the hill, is already struggling – being bullied by new kids on the block such as 'total retail' (INretail, 2014) and 'no channel retail' (Takx, 2014). However, this rat race to be the first to discover the Holy Grail by dropping a new concept makes at least one thing clear: language is a rich enough source to encourage continuous new breeds of high potential words. What about: 'hyperchannel' (the channel we are most excited by), 'nearmedia' (media that feels closest to our authentic self) or the 'ADHD-customer' (Always Digital–Highly Demanding).

On a positive note, this 'concept-dropping' displays an eagerness to put a finger on something that somehow escapes us again and again: a conclusive answer or final understanding about how organisations should use media as an instrument in their communication with and service development for their customers. Formulated in this way it reveals that, despite all new semantics, the underlying questions have not really changed, with only slight shifts in the ranking of the urgency and relevance of certain sub-questions. Organisations are making (strategic) decisions about how to put all kinds of media to use in order to attract, inform, persuade and lock-in customers to whatever goal they set themselves. Due to a plethora of media occurrences, each with their particular characteristics and usages, and the many contextual variables that are apparent in any offering an organisation makes, there is a monumental task in figuring out what works and what does not work at a certain time for a particular consumer. This task has been referred to as 'orchestration' (Van Vliet, 2008a). Different concepts can be regarded as being different interpretations of, or, different perspectives on this orchestration. Cross-media focuses on the interrelatedness of the various media or channels used in the orchestration; Transmedia or 'sequential storytelling' (Kleverlaan, 2014) focuses on the storyline being told throughout this orchestration; multi-channeling looks at the unique channel features of each channel and their overall contribution to the set targets.

This orchestration is in the hands of the organisation. From the specific goals organisations set themselves, they orchestrate media (channels) in order to reach those goals, be it economical gain, cultural enlightenment or societal well-being.

Orchestration is an intentional act, meaning it is directed at someone. That someone is persuaded, consciously or unconsciously, by the offering or seeks out the offering actively based on their own agenda, or should we say their own orchestration of needs, wants, intentions and habitual behaviour. The point to make is that there are two sides to the service encounter: the orchestration by the organisation of an offering and the experience of that offering by the customer. Sometimes it seems that these two sides are not taken into full account, especially their differences that are grounded in respectively organisational capabilities and psychological constellations. Based on these two sides of the service encounter, one can argue that the Omni-channel concept far more represents the viewpoint of the customer's experience, and the concept of multi-channel is a point of view far more related to the organisation. Ignoring this two-sidedness, one can easily dismiss multi-channel as ancient history when taking a consumer-centred approach (Dorf, 2010; 2011; Ter Haar, 2014). Of course the two sides must meet, the so-called service encounter, or to use a more popular contemporary term 'touch-point', which in some ways is the moment of truth regarding the continuation of the organisation and customer loyalty.

Research can help organisations to formulate a consistent and robust orchestration and find ways of translating this into a specific service offering to customers. Our research can contribute to this since our assignment is to investigate the added value of experiences for cross-media services. Such a focus obliges us to investigate concepts like media, cross-media context, experiences and services: an extensive research agenda by any measure. To make this more manageable we take the perspective of new service development and ask ourselves four main questions: Is it possible? Is it probable? Is it pleasurable? Is it profitable? This 4P-model was first introduced in Van Vliet (2012a). This model is presented not as a scientific model but as a structured way of tackling relevant issues. In addition, we choose three main application domains for our research agenda: media, culture and retail.

The question 'Is it possible?' addresses the developments of new media products and services mostly from a technological viewpoint: What new products and services are being developed in labs around the world and why? What future scenarios are presented? What kinds of visions are the driving forces behind investing resources in new developments? These questions are asked from the viewpoint that current (cross-) media developments are exactly that: developments, with their roots in the past and driven by visions of the future. Media appear at a certain moment familiar and natural, but this 'naturalness' hides the way history shaped it. Why, for example, we say 'Hello' over the telephone and not 'Ahoy' as Alexander Graham Bell wanted people to say. What is presented as new today can easily end up in a museum within a lifetime. Some media do not make it as main-

stream media and end up as dead media. However, their struggle is as interesting as those that did make it. When we realise that familiar media nowadays were once new, and the new media of today have strong roots in earlier times, then we understand that studying media developments cannot be restricted to what is currently presented as new.

Taking the perspective of current developments and deconstructing their roots is one approach. A complementary approach is to take future predictions from the past and see what has become of them. Researching the history of media and past future predictions provides us with insights into the conceptualisation, economic conditions and user reactions of 'new' media. It helps us to appraise current media developments more realistically. The primary aim of this research is to deepen our understanding of (cross-) media developments by putting them into historical and analytical perspective. The historical perspective means cataloguing earlier products, services and visions and implementation of 'new media', including their successes and failures. Analytical in the sense of interpreting the products, services and visions by questioning, for example, their assumed problem to be solved, their usability, their assumptions about human technology interaction, etc.

The question 'Is it probable?' focuses on the probability of new products and services making their way into actual usage and embedding themselves in our day-to-day life. This entails questions about, for example, the adoption of technology and observations such as "There is consumer inertia to new technology adoption" (Shankar et al., 2010, p. 114) and the slow acceptance of rapid media developments (De Haan, 2010). Where most stress the revolutionary dimension of (technological) developments it seems more attractive to search for where change meets inertia, to pinpoint where hype meets *longue durée* (Van Vliet, 2008b; Gras et al., 2011). However, this question of probability can also be taken more instrumentally: what developments are currently introduced into a certain market, what is the uptake in this market and which developments have survival potential and why? These questions have been guiding our research into cross-media innovations in fashion retail (Chapter 2).

The third question 'Is it pleasurable?' has a more psychological perspective, with 'pleasurable' referring to the concept of experience. Stores, museums, sports stadiums, restaurants, malls, parks and tourist attractions are today not solely focused on delivering a service as efficiently and effectively as possible, but have increasingly been focusing on establishing (consumer) experiences. Although 'selling' experiences is seen as and is widely implemented as a way to lock-in customers and to differentiate oneself in the service offering from competitors, the lack of proof for the added value of experiences is profound. In a study by Huysmans & De Haan in 2007 it is questioned whether the aspect of 'experiences' in the cultural heritage domain is contributing to more visitors and higher satisfaction rates among visi-

tors: "It is unclear for the time being to what extent increasing the experience aspects is effective, in the sense that it leads to higher visitor numbers and/or greater satisfaction or better informed visitors. Systematic research into this aspect is lacking" (p. 55). A conclusion still valid seven years on. More research into this is necessary but also implies answering questions like 'What is consumer experience?' and 'How can an organisation somehow "orchestrate" its activities to achieve the experience it aims for amongst its consumers?' An analysis of proposals for digital innovation projects of museums exemplifies this need as a structured approach to orchestrating experience for their visitors is almost entirely absent in these proposals (Van Vliet, 2013a), although such an approach can be developed, as our study on festival experience shows (Van Vliet, 2012b). Our research will focus on the application domain of culture in order to further explore these issues.

The fourth and final question 'Is it profitable?' is a question about the added value of the new (cross-media) products or services. The research of the added value of products and services calls for a method. Here we take the instrument of business models as one such method to systematically and structurally describe the possible added value of a service or product for customers, visitors, citizens, etc. While business models may be associated with making money, it is important to keep in mind that it is focused on added value propositions. This added value can certainly be economic, but there are other distinguishing values such as social and cultural values (AWT, 2007). There is also 'profit' in adding value to, for example, societal well-being and cultural participation. Discussing a business model for a museum or business models in the context of poverty reduction (Zott, Amit & Massa, 2011) is therefore without problems. Every organisation has an underlying business model. Not only does every organisation have financial revenue (sales, grants, donations) and liabilities (staff salaries), but there will also be an (unconscious) proposition of the organisation to customers (Casadesus-Masanell & Ricart, 2010); "All businesses, either explicitly or implicitly, employ a particular business model" (Teece, 2010, p. 191). Since business models are a more 'meta' kind of issue, affecting all the other research questions, it is important to have a clear understanding of what a business model is, the different perspectives on it, and how it can be put to use. We will explore this in Chapter 3.

In this publication, we will introduce only two out of the four main questions. This is not only due to lack of space but also because initial research results are already being obtained for retail innovation and for business models based on projects in which the research group is participating. Projects on museum experiences ('Is it pleasurable?') and media developments ('Is it possible?') are being prepared or have recently started. The question of 'Is it probable?' will be introduced in Chapter 2 in the context of fashion retail developments. The question 'Is it prof-

itable?’ will be examined in Chapter 3 by discussing business models. In both cases, the discussion will end with research frameworks to be used in upcoming research activities.

## The fashion retailscape<sup>1</sup>

An interactive full-length mirror that allows you to browse through an endless collection of clothing and see immediately whether something suits you, including when you turn around, and which also allows you to send a picture quickly to your family and friends to hear what they think. This mirror is a technological development that is already possible and which is being introduced in fashion stores here and there. But how probable is it that this technological innovation will become a permanent feature of our shopping experience? To answer this question we shall describe the expectations that exist about the developments in shopping over the coming years. We shall then examine to what extent these developments already play a role in shopping now, in 2014. In order to maintain an overview, we shall introduce a typology based on the STOF model. All of the innovations mentioned are ultimately aimed at offering added value for the consumer, but who is that consumer and what does he or she need? An inventory of how the shopping consumer is regarded makes it clear that new perspectives are required in order to do justice to the complexity of the retail behaviour and the retail experience. Finally, we will briefly examine specific cross-media aspects of shopping, such as the multi-channel strategy of retail outlets and the role of the physical store in relation to the webshop. We end by offering a research framework for the ‘service encounter’ in the retail process based on the concept of servicescapes. This framework allows us to chart and answer a number of essential questions surrounding the probability of innovations more systematically.

## Shopping in 2020

The year 2020 is the new 2000. When we drew back the curtains on 1 January 2000, we discovered the world had changed completely. For hundreds of years we had speculated about what 2000 would look like, as a projection of all of the possibilities that modern times and, specifically, technology would bring us. And finally we were able to see with our own eyes all of the future scenarios around us. On 1 January 2020 our world will once again look different, even if it is just the way in which we shop (Shopping2020, 2013).

The proximity of 2020 means that the predictions have a more realistic character compared to the science fiction associated with 2000. A number of those predictions are extrapolations of current developments that will almost certainly unfold over the coming years, in other words, trends. Demographic developments are an example of this: an increase in the population of the Netherlands (17.1 million by 2020), the number of people over 50 that will be larger than the number of 20 to 49 year olds and the increase in the number of single-person households (GfK, 2013). Although these are general trends they do have direct consequences for the retail sector: older people have specific wishes with regard to the delivery of goods ordered online and because of the increase in single-person households the home delivery of goods ordered will become a bigger problem (Schut et al., 2014).

Over the coming years, economic developments shall also occur within a limited bandwidth. Expectations are that there will be virtually no growth in consumer expenditure (Wolters, 2013; Erich, 2014), spending power will stagnate or drop, more international players will join the market, and the retail offering in the periphery will grow leaner (GfK, 2013). This not only means that consumers will primarily base their choices on price and that they will mainly be interested in new services that can save them money (DigitasLBi, 2014), but that investments in the retail sector shall decline or only be made by the major players in the market. The number of empty retail premises is expected to increase from 6.3% to 10% by 2020 (Shopping2020, 2013).

In the predictions there are major uncertainties about the role of ecological developments (the role of sustainability, 'green' policies) and political developments (including privacy legislation, rental legislation for retail premises and opening hours policy). However, technology remains the best subject for the party game to colour in the situation in the (near) future. Technology and what that will bring us plays a recurring and leading role in all kinds of speculation about retail developments (Hofste & Teeuw, 2012; GfK, 2013; Shopping2020, 2013; PWC, 2014; Shopping2020, 2014b).

The current star players are big data, 3D printing/scanning and wearables (Google Glass, Apple Watch). Big data represents the Walhalla of being able to understand patterns in the customer journey, the ability to identify trends and new target groups and for building up a profile for each customer so that the range of products on offer and the prices can be varied in real time. The 3D printing trend is seen as the future disruption to the production chain because customers can print (parts of) a product themselves without the intervention of a manufacturer or supplier. Especially 3D scanning is important for fashion retail, because clothing measurements are different in each country and for each brand it is often difficult for the consumer to find properly fitting clothes without actually trying them on, and all of the consequences that entails (such as returns for online or-

ders). Much is expected of wearables (Shopping2020, 2014b). There is a great deal of press interest in Google Glass, for example, and an increasing number of major brands such as Samsung and Apple are, for example, focusing on smart watches. Although these are the most high profile, wearables also include sensors in shoes and clothing.

All three developments are already underway, and that means this future is already here, however hesitantly that may be in some cases. The real question is whether they will survive the hype cycle and, subsequently, how and when they manage to acquire a structural place in the behaviour of organisations and consumers. It remains to be seen which of the innovations will be truly useful, will it be for example, the vibrating 'HAPIfork' that uses Bluetooth to monitor whether you are eating healthily by recording how quickly you eat (see <http://www.hapi.com/products-hapifork.asp>). And all that for just 100 dollars!

## Scenarios for 2020

A common way of still being able to obtain a clear picture of (uncertain) future developments is to draft scenarios. A very common form of this is to take a development for which its direction is uncertain, for example, how people will deal with their possessions in the future. Two extremes are then formulated, for example, 'buying will continue as usual' or 'there will be an economy based on bartering and sharing'. When done for two developments they can be intersected in a coordinate system, which produces four possibilities that can be further defined. Here we describe two of these types of scenarios for the retail sector: one focuses on retail in general, and one focuses on fashion-shopping patterns facilitated by technology.

The 'Business Models of the Future' report (Shopping2020, 2014a) states two uncertainties:

1. Do consumers act on the basis of a) personal interest – are they focused on control and not willing to share, or b) collective interest – are they focused on sharing and teamwork?
2. Are consumers looking for a) the lowest price or b) are they willing to pay more for extra added value such as convenience, luxury and sustainability?

Four scenarios emerge when we intersect these two uncertainties (Figure 1). A thriving collaborative economy is about consumers having access to services and products that they wish to use, which they do not necessarily have to own, but which they can hire and use on a temporary basis. This can be for reasons of convenience or because of sustainability considerations. In the price-conscious colla-

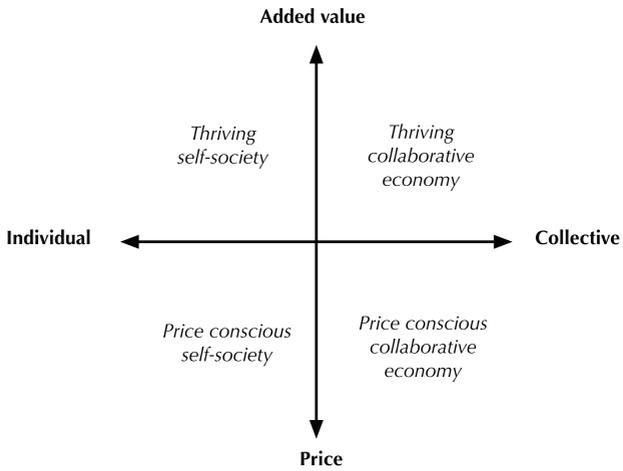
borative economy the power of the collective is used to negotiate good deals through collective purchasing and agreements relating to, for example, power and insurances. Products, such as cars, are also shared because it is less expensive to do it that way. Objects are also shared between people because that makes good economic sense (see <https://peerby.com>). In the price-conscious self-society, the main aim for the individual consumer is to find the best deal, and it makes no difference whether it is a different supplier or a different brand each time. Online marketplaces are consulted in order to find that best deal (see <http://www.be-list.nl>). The lowest price is what counts, much more than convenience and sustainability. In the thriving self-society the individual consumer is looking for convenience, luxury and experience, for which he or she is willing to pay. Online marketplaces are used to find unique products and services. This type of consumer is happy to be advised and often takes out a subscription in order to be able to continue to enjoy the experience (see <http://www.winecast.com>).

Hofste & Teeuw (2012) also present four scenarios; however, these are more closely tailored to the consumer and how he or she shops. As a consequence, these scenarios are less abstract compared to the scenarios discussed above. This is a direct consequence of the uncertainties that were chosen:

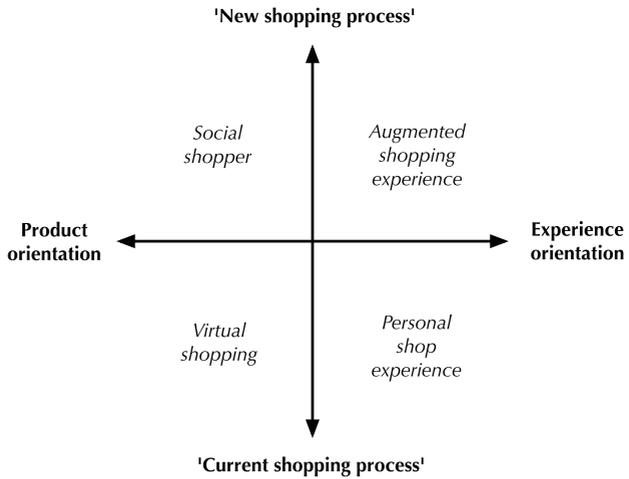
1. Does the consumer act on the basis of a) purchasing a product or service, or b) focusing on the experience?
2. Does the current shopping process change or not under the influence of, for example, the mobile phone?<sup>2</sup>

Four possible scenarios are also generated on the basis of these two axes (Figure 1). In the first scenario of 'Augmented shopping experience', the consumer's experience is central. The store makes optimum use of virtual techniques in order to show how the personally selected clothing suits you. Interactive full-length mirrors, 3D models and virtual catwalks intensify the experience. In the 'Personal shop experience' scenario the consumer buys as they currently do, but the store is enriched with extra experience moments through smell, sound and visual stimulants matched to personal wants. For 'Virtual shopping', technology is used to allow the consumer to make a selection from a large offering by facilitating a virtual fitting room and the ability to show the choice immediately to friends via a Tweet mirror. In the last scenario, that of the 'Social shopper', social media play an important role in the buying process, both online and offline. Review sites and the opinions of family and friends are consulted in order to decide what to buy. Brands and shops monitor this and try to influence it and to learn from their customers by analysing thoughts and statements.

Figure 1: Future shopping scenarios



Source: Shopping2020 (2014)



Source: Hofste & Teeuw (2012)

## Online in the past, present and future

It is undeniable that the online developments are playing a major role in the future scenarios that have been outlined. What have those developments been and what are the future prospects?

Weltevreden (2012) identified four phases in the evolution of online shopping with an ever increasing access to Internet and use of Internet for shopping and buying. In the final phase, between 2009 and 2012, virtually every Dutch person is connected to the Internet, and a shift can be detected towards the use of the laptop and the Smartphone as the device for this, rather than the desktop. In 2012 three-quarters of the Dutch population shopped online and although the number of orders placed and the amount of the spending were still increasing, the rate of growth was levelling off. The number of webshops operated by retail chains and independent retailers was increasing, however, retailers with a physical store still remained in the majority (61% in 2011) compared to 17% web-only firms in the retail sector. By 2011 around 22% of retailers had both a physical store and a webshop.

Weltevreden (2012) concludes that the impact of online sales on physical shops was substantial, in addition to factors such as the economic crisis, increased rents for physical stores, opening time legislation and suchlike:

In sectors in which (parts of) the product or the service can be digitised, such as financial products (digital policies), holidays and travel (e-tickets), photograph/film (digital photographs) and media goods (music, films), the number of stores has declined considerably in the last decade. Telecom is the only exception; in this sector the number of stores has increased substantially, which is in part due to the growth in demand for mobile Internet devices. (p. 20)

Conversely, it applies that "Especially in [...] sectors that are interesting for recreational shopping, such as clothing, shoes, personal care and sports products, there is an increase in the number of stores" (p. 20).

We can carry through the historical development outlined by Weltevreden to the present day and to the future and can do so on the basis of the results of the Shopping2020 research programme. This research programme asked the question how the consumer would be shopping in 2020. This question has become relevant and urgent in the context of the crisis and developments such as changing consumer behaviour, changes in the value chain, the emergence of new technology, the digitising of products and profound (international) competition.

From the Shopping2020 study it appears that in 2012, of the total consumer spending,<sup>3</sup> 17% was online, and 83% was in the physical stores.<sup>4</sup> This spending

represents an online turnover of 11 billion euro out of a total of 65.9 billion euro. The product categories that have the largest share in this are insurances, travel and ticket sales (flight ticket, accommodation). Of the 11 billion euro of online sales, 4.8 billion euro is for the retail sector. Fifty per cent of that 4.8 billion euro is shared between 10 sellers: RFS Holding (Wehkamp, Fonq, Create2fit), Bol, Zalando, Albert.nl, BAS group (Dixons, MyCom, Dynabyte), Coolblue, KPN, H&M, Hema and Ticketmaster Nederland. If you look at fashion retail then, it represents approximately 10% of total online sales: 0.9 billion euro for clothing and 0.3 billion euro for shoes and personal lifestyle (Shopping2020, 2013; Wolters, 2013; Schut et al., 2014).

It is expected that the online share will increase substantially over the coming years. The forecast growth up to 2020 does however depend on who one asks. According to consumers the online share shall increase from 17% to 50% but according to experts the share shall increase to 36% (Wolters, 2013).<sup>5</sup> The expectations differ considerably for each product category. The biggest growth is expected in the product categories that were already doing well online in 2012: event tickets, package holidays, individual flight tickets and accommodation and insurance are expected to increase from the current 50% to 70% and 80% of the share of online sales. For fashion, according to the experts, the current share of 10% of online sales will increase to 27% for both clothing and shoes & personal lifestyle (Wolters, 2013).<sup>6</sup> The same pattern, but with different figures, can be seen when consumers are asked about the products that they will no longer be buying in a physical store come 2020. The top of that particular list contains the same product categories stated by the experts: event tickets, package holidays, individual flight tickets and accommodation and insurance. Around 40% of the consumers say that they will no longer be going to the physical store for these products. For fashion the number is considerably less: 17% (shoes and personal lifestyle) and 12% (clothing)<sup>7</sup> (Peters & Witte, 2013). We shall return to the potential reasons for this when we discuss the role of the physical store.

## The future in 2014

What is missing among all of these (extrapolated) numbers is a more qualitative picture of the changes that will take place: What will be the innovations that will ensure more is sold online or that consumers still go to the stores? It is true that all of the Shopping2020 reports are interspersed with examples of innovations, from a more science fiction-type character (the 'Sight'-video on <http://vimeo.com/46304267>) to the constantly recurring Google Glass. However, the examples are used for illustrative purposes only. There is no systematic inventory of the changes

currently taking place in the retail sector, and that can be regarded as being the forerunner of what will become reality by 2020.<sup>8</sup> The scenarios outlined earlier have such a system within them, and, what is more, the pictures outlined are often abstract (Shopping2020, 2014a) or have limited view, such as a technological view (Hofste & Teeuw, 2012). The choice of a limited number of uncertainties when developing scenarios also means a full description can never be given of all innovations.

In September 2013 the research group together with the Amsterdam Fashion Institute (AMFI) started a study of innovations in fashion retail on the basis of two fundamental principles. The first fundamental principle concerns the method of classifying all found occurrences, for which a mix of taxonomy and typology was chosen (see p. 43). To make an inventory of the innovations in fashion retail we have opted to work at the highest level using conceptual classification (typology) and then use two levels 'below' that have resulted in 'kinds' of innovations on the basis of observations (taxonomy). The decision to work at the highest level using a typology arises from the framework that has been developed for examining new services (see p. 63).

The second fundamental principle concerns the typology to be used for the innovations. As a typology we have opted for the STOF model. The STOF model is part of the STOF methodology, a design method for business models. The STOF model describes business models on the basis of four associated domains: the Service domain (the added value of the service), the Technology domain (the technical functionality and architecture required in the service), the Organisation domain (the network of parties involved and the processes for delivering the service) and the Financial domain (the method of income generation and the sharing of risks, investments and income across the various actors in the network). It is from these four domains that the methodology derives its name.

For the time being, these fundamental principles have resulted in the following classifications for the innovations that have been found (Table 1). The actual inventory of innovations in fashion retail is published on the website [www.fashionretail-future.com](http://www.fashionretail-future.com). The regularly updated inventory on the website can be viewed as 'data' that can be part of future research. We shall now examine the four innovation domains further, give a few examples and describe a particular development for each domain in more detail.

**Table 1: Classification of innovations in fashion retail**

Service domain	Technological domain
<u>Personalisation</u> Customer cards Personalised products <u>Experiences</u> The shop as an event Atmospheric Playful experiences Social experiences <u>Crowdsourcing</u> Designed by customers Co-creation	<u>In-Store</u> Interactive mirrors Shopping walls Interactive shop windows Customer tracking 3D body scans Smart hangers Touchscreens <u>Online</u> 3D shopping Virtual mirrors 3D fitting <u>Mobile</u> Scanning Holographic and augmented reality LBS/routing <u>Public Space</u> Shopping walls Public screens
Organisational domain	Financial domain
<u>Collaboration</u> Outlet platforms Affiliates <u>Logistics</u> Smart integrated inventory Smart inventory management Click & Collect Stockless store Pop-up store <u>Value Chain</u> Fast fashion Reverse supply chain	<u>Payments</u> Alternatives Couponing <u>Crowdfunding</u> <u>C2C</u>

## Service innovations

The Service domain concerns the added value that a service or product provides for the customer. A great deal is expected of personalisation, in other words, the customising of the service or product for a particular individual so that a more or less unique service or product is created. The most literal interpretation of this is tailor-made clothes and the independent creation of, for example, a Louis Vuitton bespoke handbag from The Haute Maroquinerie in Bond Street, London. Persona-

lisation is not just about creating a unique product or service; it also relates to finding an appropriate or unique product or service for an individual. Recommendations for you, the customer, based on your previous purchases or those of people with similar tastes can be found in many webshops. Another example is Buyosphere.com, where you can obtain personal fashion advice from other visitors. Personalisation is also about customising the information about the service or product by taking into account the specific moment (morning rush hour, Wednesday afternoon, during Sunday opening hours, etc.) and the precise location (in-store, en route, at home, etc.). Personalisation can be improved by gathering as much information as possible about the customer: from buying trends via store cards and online click-and-buy patterns on PC, tablet, Smartphone and Smart-TV to personal information (zip code, e-mail address) and all kinds of sensor information (how you move around the store, what you look at, what products you pick up or take to the fitting room, etc.). This combination of data can then be used to seduce the customer with targeted special offers or by adapting advertisements on TV, online, in magazines or on billboards in real time as visualised already in a scene in the film *Minority Report* from 2002. However, research (Peters & Witte, 2013) shows that only 14% of consumers want a personalised offering, 42% do not and 44% are undecided. Of consumers, 77% also say that they do not wish to be identified when entering a store in order to be presented with a personal shopping experience. One possible explanation for this is fear amongst consumers about what happens with their data. Of those questioned, 67% were willing to share information (with the retailer) in order to be presented with relevant offerings but did not want their details to be shared with other parties.

A theme that is just as important as personalisation is the provision of *experiences*. Piet Zoomers said in an interview: "Those that want to survive in the future will have to pay a great deal of attention to the in-store experience, certainly if one wishes to take on online shopping" (in Hofste & Teeuw, 2012, p. 6). Veenstra (2012) regards 'experience' as an important weapon in combating inner-city vacant properties. Williams (2014) sees Disney's 'Merchantainment' strategy as the next phase of e-commerce: the retail-store strategy of offering environments where consumers want to spend time – and money (p. 114). Ter Haar (2014) talks about the 'total retail experience'. And in the PWC trend report (2014) the (digitising of the) *shopper experience* is referred to as a megatrend:

A digital experience of products and services is achieved by creating a clear experience of his product and/or formula, in which online and offline are integrated. This digital experience is achieved by using and combining technological developments such as mobile devices, augmented reality, video wall holograms. (p. 12)

What is striking is that new technology is often regarded as the bringer of good news: an experience is created 'automatically' through holograms, augmented reality, video walls, digital fitting rooms and virtual shopping.<sup>9</sup> Examples are the Burberry store with large screens and magic mirrors (that respond to RFID tags in clothing), interactive floors of Coca-Cola in shops and apps that allow you to shop 'socially' because you and your friends can all go shopping at the same time via social media ([www.bevyup.com](http://www.bevyup.com)). This is at least an answer because all too often experience is seen as a key to success without stating precisely what constitutes that experience.

This emphasis on 'experience' is prominent in current discussions but not a new phenomenon in retail. In the 1930s, Carl W. Dipman shared a number of future visions on the development of food retail, in which recurring aspects are self-service and "shopping is to be an *experience*, not just a job to be done" (in Bowlby, 1997, p. 99, italics in the original). Furthermore: "In the late eighteenth century Oxford Street had already been described as a 'dazzling spectacle' of 'splendidly lit shop fronts' and 'alluring' and 'handsome' displays" (Nava, 1997, p. 64). Even more important than a vision and an illustrative example is that particular experiences were 'produced' and perceived around the turn of the 19th to the 20th century. The most iconic example of these being department stores. Department stores were more than just a place for doing your shopping; they formed a new public venue for showing off the modernity and were visited as tourist attractions. The department store Selfridges was regarded, like Westminster Abbey and other places, as one of the biggest attractions in London. One of Selfridges's advertising slogans was: "Shopping at Selfridges: A Pleasure – A Pastime – A Recreation." Department stores were 'fantasy palaces', luxuriously built from marble, iron ornaments, large open staircases, parquet flooring and silk and leather furniture. They were the first public places that used electric lighting, and not just for illuminating but also for the theatrical effects as well. Everything was configured towards service and having fun whilst shopping, supported by unique spaces for children, restaurants, roof terraces, zoological gardens, ice-skating rinks, libraries, galleries, travel agencies, banks and all manner of service for delivering your purchases to your home. And that wasn't everything:

There were live orchestras in the restaurants and tearooms – and even, occasionally, in the grocery departments. Dress shows, and pageants were regular occurrences. 'Spectacular oriental extravaganzas', which included live tableaux of Turkish harems, Cairo markets or Hindu temples, with live performers, dance, music and of course oriental products, were also frequent events. (Nava, 1997, p. 67; also see Stobart, 2008)

## Technological innovations

The Technology domain in the STOF model concerns the technology that is required for producing a new product or delivering a new service. A multitude of examples can be found in this domain, in which the development has already gone beyond QR codes, iPads, narrowcasting and information kiosks (Molenaar, 2011). Actual shop experiments are being undertaken with interactive full-length mirrors, from the 'simple' form where more information about the item of clothing is displayed on the basis of an RFID chip in the item of clothing (*magic mirror*) or where a picture is taken of the clothing that you are trying on and you have the possibility of sharing it via social media (*tweet mirror*), to gesture-based browsing through a collection where a selected item of clothing is projected on top of your image in the mirror and you can also move to see whether it 'fits' (*virtual mirror*, *Kinect-shopping*). There are plenty of examples of in-store touchscreens: from iPads to large video walls, which can be used by the staff or the consumer to search, select and order. Screens also appear increasingly in the store window (*interactive storefronts*), making it possible to search and order at the physical location of the store when it is closed. This is not necessarily linked to the store as such; examples can also be found of self-service digital stores in public spaces such as airports (an example of which is Tesco at London Gatwick Airport) and in metro stations – the next generation of vending machines. Or the technology is in the clothing (tags) or on the clothes hangers – showing the number of 'likes' for the item on social media. Technology is not always visible to the customer; there is increasingly more in-store technology (sensors, cameras, WiFi-tracking, iBeacons) for monitoring customer patterns such as the route taken and items of clothing picked up, to cameras in mannequins that follow the eye movements of the customers.

Technological innovations can also be found online. There are various examples of online *virtual mirrors* (*online fitting rooms*) as counterparts to in-store interactive full-length mirrors, where the image of the person filmed using a webcam is used for the virtual 'fitting' of all kinds of goods, from glasses, wigs, jewellery to make-up. Complete 3D shops can also be found online where you can walk through the shop like 'in real life' and do your shopping. These can also be personalised so you don't have to spend an endless amount of time looking for that one particular product. Because sizes are a significant bottleneck when ordering clothing online, online solutions for this have been developed that allow you to have a model of yourself produced and having that model try on the clothes (<http://corpo.myvirtualmodel.com/index.html>) or by uploading photographs of yourself and your sizes so that a 3D model of yourself can be produced (for example, *Tesco's 3D fitting room*).

Finally, there are also technological innovations in the area of Smartphones that are worth mentioning. Augmented reality via the Smartphone is used to increase the consumer experience and to provide additional information about a product. The latter is a common use for the Smartphone: whether it's by scanning QR codes and via Bluetooth (iBeacons) or RFID, the Smartphone is a commonly used device for providing consumers with personalised extra information or for informing them about special offers. This additional information is often combined with information about the consumer's location (*location-based services*). For example, a few years ago Wehkamp was able to launch a campaign that gave consumers a 10% extra discount on Wehkamp products if the consumer was at that moment in a competitor's physical store, for example, in the Mediamarkt (Hofste & Teeuw, 2012). Another example is the Shopkick app (<https://www.shopkick.com>), which rewards you every time for the simple fact of walking into a particular store (the 'kick') and, if you do this often enough, you will receive in-store discounts.

The level of prominence of Smartphone usage in the consumer's current buying process is apparent from, for example, the DigitasLBI study (2014). Around two-thirds of Dutch consumers stated that using a mobile phone has had a significant impact on the buying process. For example, 90% of consumers use their mobile phone to search for more information about a product when they are at home, at work or school, and around 40% do this when they are in the store. The mobile phone is used in the store to search for information, to compare prices and to ask the opinion of friends and family about the products. The Suptell app, for example, allows you to take a photograph of a book, CD or video game and then shows reviews and ratings for the product. Purchases made by mobile phone are lagging behind somewhat; around 18% of consumers have bought something via the mobile phone during the last three months. We can see comparable results in the Kilcourse & Rowen study (2014) and a Google study (2013) that concludes that Smartphones are "one of the biggest influencers in the store today; it presents tremendous opportunities" (Google, 2013, p. 15). At the same time, not all retailers and advertisers are 'up to speed' with these developments. The main reasons why retailers and advertisers are lagging behind are budget and knowledge (Velti, 2013; Kilcourse & Rowen, 2014) as well as the mistrust on the part of consumers about (push) marketing (Shankar et al., 2010; Kilcourse & Rowen, 2014).

In our study, conducted by students, into the use of technology in 60 retail stores in Amsterdam, we also found little evidence of all of the technological possibilities (Schrandt, Riestter & Van Vliet, 2014). The stores rarely use any of the current digital opportunities. Products are mainly promoted using flyers, bags and posters. Feedback from customers is mainly obtained via forms. Interactive screens are the most common form of digital expression although here too only one-third of the shops studied made use of this. Visitors are being asked to visit the website/

webshop (for example, by printing the URL on the till receipt). The websites/webshops of the shops studied often contain the same information that people would encounter in the store. Cautious use is being made of technologies such as 3D visualisations, but that is somewhat limited. The most important technologies being used are search functions and viewing catalogues using zoom functions for photographs. In some cases (one-third) it is also possible to leave feedback and view other reviews but that too is only on a limited scale. This small-scale study, therefore, seems to confirm the statement: "There is a vast distance between retailers' understanding of the value of many of today's technical solutions and actual use – even though many of those technologies have been available for quite some time" (Kilcourse & Rowen, 2014, p. ii).

## Organisational innovations

The Organisation domain in the STOF model is about innovations in collaboration with other parties in the chain and organisation of the processes for delivering the service to the customer. An innovation that has been ongoing for somewhat longer in the chain is what is known as 'fast fashion'. For many fashion retailers, the process commences with the supplier and designer who design a new collection a year beforehand. New collections are, for example, introduced twice per year into the store, after which the consumer buys the clothing. With 'fast fashion' the starting point is the buying pattern of the consumers, which is monitored closely: what's popular, what's the big seller, etc. The store manager then places orders with designers on the basis of this information. The logistics process is configured in such a way that the new collection is on display in the store within two weeks. This involves higher logistics and production costs, but, on the other hand, only products are sold for which there is a demand so they can be sold at full price, and little of the collection ends up in the sales. Examples of stores that use this process are Zara (Inditex), Peacocks and Forever21. This so-called chain reversal is seen as an important future strategy for physical stores (Molenaar, 2011).

Another innovation for which various examples can be given is online collaboration. For small, independent retailers it is difficult to compete online against the large platforms due to the costs and the know-how required and also because it is difficult to attract sufficient consumers to a relatively unknown website or webshop. An increasing number of major players such as Amazon and Bol.com give small shops the possibility of using their platform. The benefit for such a platform is that their offering increases even further, and their position as a *one-stop-shop* is strengthened. For the small retailers, they not only benefit from all kinds of logistics processes of the webshop (order fulfilment, secure payments) but the reach of

potential customers is increased many times compared to them having just their webshop. In the fashion industry, the Scandinavian firm Miinto is a good example of this. This platform provides independent fashion retailers with their online webshop that is part of the general catalogue of the platform. The fashion retailers can also 'buy in' other services from Miinto such as collection photography and transaction handling. Other examples are etsy.com, jeansonline.nl and topshoe.nl. The collaboration does not need to be exclusively based on product category (jeans, shoes) but can also, for example, be based on location – an example of which is the 9straatjes in Amsterdam (9straatjesonline.com).

However, the majority of the innovations encountered in the organisational domain concern logistics, for example, the smart integration of stock systems so that it is possible to see in the store or online whether and where a product is still available. There are also so-called *stockless stores* where customers can see the complete stock or collection in a physical store using iPads or large video walls, place their orders and have the products delivered to their homes. At the most, there are some demo products available in the store. An example of this is the Scottish retailer House of Fraser. All kinds of innovative logistics solutions are now being used, from ordering online and in-store collection and/or returns (*Click & Collect* concepts), online reservation of an item of clothing in a particular store (Hunke-möller's *Check & Reserve*), the delivery of ordered products to specific pick-up points and for which experiments are already being conducted with fitting rooms at pick-up points so that pick-up and returns can be combined (see <https://www.deburen.nl>). These can be staffed pick-up points (filling stations, schools, libraries, stores) or unstaffed pick-up points (safe-deposit boxes). In the Netherlands, there are already around 6000 pick-up points (Schut et al., 2014).

The vast majority of the examples are however about delivery of products to customers. In fashion, delivery is one of the most important aspects of consumer satisfaction (Peters & Witte, 2013). Customer satisfaction is not only an important criterion for paying a lot of attention to delivery; the costs are also important. In 2012, a quarter of the 88 million online orders resulted in a return – for fashion this was as high as 60%, while for electronics it was only 5% (PWC, 2013). Returns and the logistics surrounding them cost a lot of money. As long as it remains difficult to implement suitable sizing online and to properly convey the colour and texture properties returns shall for the time being continue to be an important aspect of the service and the costs. Although several criteria play a role in delivery, such as speed, convenience, costs and reliability, for the consumer it appears that the ability to remain in control is important. Research (PWC, 2013) shows that the ability to choose a fixed delivery time is the most important aspect (31%), followed by pick-up points from a local store (24%), next-day delivery (24%) and same-day delivery (8%). Schut et al. (2014) also find in a study that being able to determine

the time of delivery is an important criterion for the customer (90%), this is only offered in 12% of the cases. Free returns are also a wish that emerged, with around 60% of consumers stating that to be important. In reality only just 15% of deliveries can be returned free of charge.

## Financial innovations

The Financial domain concerns the way in which incomes are generated from a specific service or product, and about the way in which risks, investments and revenues are shared between the different actors in the network. An example of this is innovations in pricing. Price comparison websites (kieskeurig.nl; preisroboter.de) provide insight into the prices from different providers and lead to price adjustments on a daily basis in order to be able to sell at the 'lowest prices'. Prices are adjusted dynamically to demand, competitors and seasonal fluctuations and data about other variables in which patterns are discovered that determine the sale of products (for example, see Daphne Stores: <http://vimeo.com/45975732>). Alternatively, 'exclusive' clubs are formed in which members can buy clothing at a substantially reduced price ([www.vente-exclusive.com](http://www.vente-exclusive.com), [fashiondeal.nl](http://fashiondeal.nl), [Brandinvites.nl](http://Brandinvites.nl)). Loyalty programmes (customer cards) and also coupons are making a return with providers such as Groupon, Sweetdeal and Friendstix where substantial price reductions can be achieved by means of temporary and local special offers.

A considerable amount of innovations concern payment methods, which are often managed by technological development and are focused on customer convenience. A collaboration between Samsung and Paypal means that Paypal is pre-installed on the Gear2 Watch. A development like Near Field Communication (NFC) incorporated in, amongst other things, bank cards or mobile phones makes it possible to make payments easily and quickly. By using the PowaTag app, you can buy products using your Smartphone by scanning the products you see in advertisements in magazines or on TV, on billboards or that you see other people already have. The products are identified by an underlying PowaTag database, and one can immediately proceed to make a purchase. Impulse buying is facilitated in this way. Via integrated Bluetooth technology, the consumer can also be sent targeted special offers, and retailers can send information and special offers to customers who are shopping in the area of a location with PowaTag Bluetooth beacons. The shopping habits, buying history and personal preference of their customers are thus known to the retailer as soon as the customer steps over the threshold.

Transactions do not always need to involve money or alternative currencies (Bitcoins). Special K had an offer in Australia with a store where you could pay for a product with a 'post': posting a photograph of the product on social media. It

turned out to be a marketing stunt because the only thing the customer received was a sample of the actual product. A more serious development is that of consumer-to-consumer transactions. On the one hand this concerns marketplaces where consumers can trade between themselves, with most well-known examples being ebay.com and marktplaats.nl. This has expanded into all kinds of products and services, such as travel (airbnb.com), hiring a car from someone local (snappcar.com), selling homemade products (etsy.com) and peer-to-peer lending without the intervention of a bank (prosper.com). On the other hand, it is also about borrowing and exchanging, as is the case on peerby.com, where you can borrow things from local people, or thuisafgehaald.nl, where you share meals with your neighbours. This so-called 'C2C-market' has grown enormously in recent years. However, some scepticism about all of the enthusiastic stories is being called for, for example, SnappCar's alleged success is open to question (Wijman, 2014). Sharing personal goods (car, telephone, clothing) is indeed something completely different from sharing digital goods or your tastes (Spotify, LibraryThing). It is expected that 'sharing' will play a less significant role in fashion because consumers say they are less willing to share clothes (Shopping2020, 2014a).<sup>10</sup>

## The consumer & the shopper

All of the innovations that have been mentioned are ultimately aimed at adding value for the consumer. However, not all consumers are the same. A party game that is just as entertaining as predicting technological developments is characterising consumers. This is not the exclusive domain of the retail sector, for visitors of museums and archives visitor types have been introduced such as sniffers, grazers, excavators, snackers, educators, nomads, butterflies and grasshoppers (Van Vliet, 2009). The shopping public has to put up with less poetic designations such as 'the keeper', 'the banker', 'the hunter' and 'the courier' (Sansolo, 2012). Characterising the consumer or the shopper – the person who makes the actual purchase – has a history going back around 60 years. In Stone's first typology from 1954 the characterisations of the economic shopper (oriented towards price and quality) and the apathetic shopper (shopping is a necessity and a chore) had already popped up (Westbrook & Black, 1985). The importance of a shopper typology is that it gives the retailer the possibility of making better decisions about offered products and special offers (Westbrook & Black, 1985).

An often recurring contrast in the characterisation of shoppers is that of 'doing the shopping' versus 'going shopping', which is the difference between: "Shopping *for* and the recreational shopping *around*"; the latter being an autonomous realm of experience and action in which the economic (instrumental) aspect has

been marginalized” (Falk & Campbell, 1997, p. 6). This concerns the distinction between instrumental (doing the shopping) and recreational (going shopping) (Westbrook & Black, 1985; Bowlby, 1997; Hewer & Campbell, 1997; Molenaar, 2011). Lehtonen & Mäenpää (1997) described these two types of shoppers in more detail by contrasting them with each other (see Table 2). This distinction does not say that both forms cannot occur simultaneously: instrumental aims can play a role when going shopping, and when doing the shopping we can also amuse ourselves (Falk & Campbell, 1997). Incidentally, shopping for pleasure is not something that has only occurred recently due to the increase in affluence, it is already referred to in the classic figure of the *flâneur/flâneuse* and has a longer history than one often assumes (Stobart, 2008).

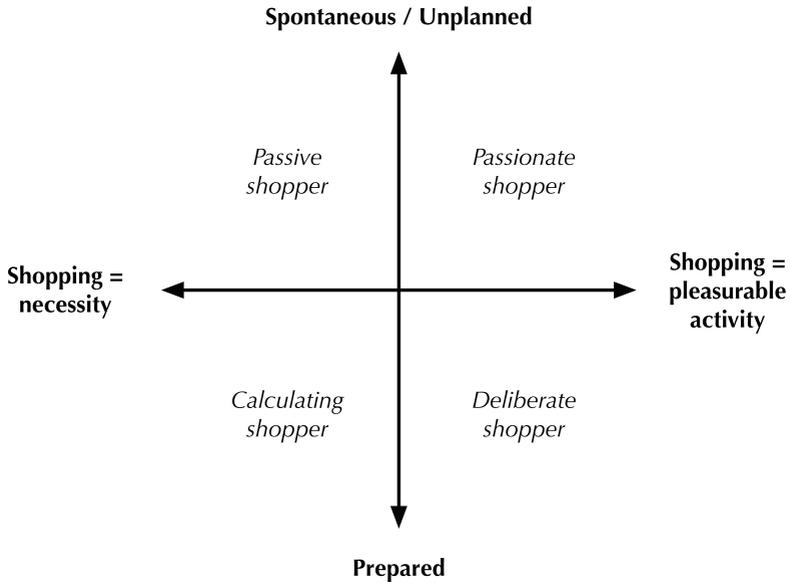
**Table 2: Two types of shoppers**

Shopping as a pleasurable social form	Shopping as a necessary maintenance activity
Spending of time	Scarcity of time
An end in itself	A means
Does not necessarily imply making purchases	Always implies making purchases
Impulsiveness	Planning
Dreaminess and self-illusory hedonism	Realistic satisfaction of needs
Effectiveness unimportant	As effective as possible
Pleasure	Necessity
Outside the routine of everyday	An everyday routine among others
Emphasis on experience	Emphasis on rationality
Playfulness	Seriousness

Source: Lehtonen & Mäenpää, 1997, p. 144

More than two decades later we continue to see the same characterisations in a Shopping2020/GfK publication (GfK, 2013). For example, the report makes a distinction between the shopper who regards shopping as a necessity and the shopper who regards shopping as a pleasurable activity. The study also raises an aspect that Lehtonen & Mäenpää (1997) used in their characterisation of these two types of shoppers and introduced them as a separate dimension: planned/prepared versus unplanned/spontaneous. The intersection of these two opposites or axes produces a profile of four types of shoppers (Figure 2): 1) The calculating shopper: ‘shopping is like work’; 2) The deliberate shopper: ‘shopping is like sport’; 3) The passive shopper: ‘shopping is like a visit to the dentist’; and 4) The passionate shopper: ‘shopping is a hobby’.

Figure 2: Four types of shoppers



Source: GfK, 2013

## Alternative views on the shopper

The descriptions of the different shoppers remain an eclectic mishmash of psychodemographic characteristics. There are at least two distinct alternative views that can provide a sharper picture of the different types of shoppers. The first alternative is to look at the underlying motives. A study like the one of Westbrook & Black (1985) shows that a focus on underlying motivations shows a more differentiated picture of the 'recreational', 'economic' and 'apathetic' shopper than is often painted. However, there is little agreement about the underlying motivations of shoppers (also see Lesser & Kamal, 1991). Performing a meta-analysis of the studies already conducted, comparable with the meta-analysis of studies into the motivations of visitors of festivals (Van Vliet, 2012b), seems to be a logical step forward in this discussion.

A second alternative is to look at 'consuming practices', in other words the characterisations of the patterns of shoppers, 'What do people do when they consume?'. Those patterns do vary considerably between people and situations that it

would be cutting corners to explain them exclusively on the basis of the (economic) benefit and the (symbolic) significance of the object that is being consumed (Holt, 1995), or on the basis of fixed types of shoppers (GfK, 2013). According to Holt (1995), consumption has to be regarded as a form of a social act where people use consumption objects in different ways. He concludes there are four classifications of such practices based on two axes: the structure of consuming (focused on the object or focused on the interpersonal) and the purpose of consuming (a purpose in itself, in other words, 'autotelic' or instrumental for another purpose). This leads to four types of metaphors for describing the practices, which in Holt's study is explained by means of the 'consumption' of a baseball game (Figure 3):

1. 'Consuming as experience': the subjective emotional reactions to consumption objects. This means the ability to interpret the object: what is it, how it works, what conventions are applicable, etc. (understanding the 'world of baseball'), the evaluation of the object against standards, expectations, previous experiences (for example, on the basis of baseball statistics), and the emotional appreciation of those (ecstasy when there's a home run or admiration for the elegance of a throw).
2. 'Consuming as integration': mastering and manipulating the (symbolic) significance of the consumption object in relation to your identity. This means: acquiring knowledge about the object so that one becomes competent or by wearing visible references to the object (logos, paraphernalia), trying to become part of the object or its makers (becoming a fan) and the personalising of the object by linking personal objects to it (attire during games).
3. 'Consuming as classification': the buying, possessing and displaying of consumption objects in order to side with a group and thus achieve affiliations and distinction: "shopping as a performance becomes important in shaping status and identity" (Stobart, 2008, p. 14). Whilst this is easy (to show) for material goods, for 'services' it is indirect – for example, through photographs and souvenirs to prove you were there or by demonstrating expertise (telling stories, being aware of conventions).
4. 'Consuming as play': using consumption objects as a play element in social intercourse. On the one hand, this concerns the use of consumption objects for exchanging shared experiences (telling tall stories). On the other hand, it means using the consumption objects to entertain each other (imitating commentators, for example).

Figure 3: Consuming practices

		PURPOSE OF ACTION	
		Autotelic Actions	Instrumental Actions
STRUCTURE OF ACTION	Object Actions	Consuming as Experience	Consuming as Intergration
	Interpersonal Actions	Consuming as Play	Consuming as Classification

Source: Holt, 1995

For Holt consuming is a process in which practices can vary. To view consuming as a process raises the question of possible steps or stages. In the characterisation of this process as a ‘customer journey’ or ‘shopping journey’ there are three stages that are always mentioned: orientation, selection and decision/transaction (Hofste & Teeuw, 2012). A more detailed classification from the perspective of the consumer has six stages: *awareness* (the recognition that there is a need), *collect* (collecting information about products and suppliers), *evaluate alternatives* (evaluating the various alternatives), *decide* (the actual decision to buy), *use* (the use of the product) and *evaluate* (the evaluation of the product and the buying process).<sup>11</sup> All kinds of developments have influenced all of these stages in recent years: from search engines (*collect*) and comparison websites (*evaluate alternatives*) to talking on social media about purchases (*evaluate*).

From a retailer’s perspective two further stages are often added to the previously mentioned three stages: *delivery* and relationship management/after-sales (*customer care*) (Schut et al., 2014). Although this appears to be a logical addition it is necessary to realise that we are dealing with two processes: a consumer process and a supplier/retailer process, which are not organised in the same way. The consumer is, of course, also involved with a delivery, but clicking a button on a website to have the package delivered to a local branch is somewhat different than the fulfilment of this order. The two perspectives or processes are difficult to under-

stand in one 'journey', just like some concepts are reasoned more from the customer perspective (Omni-channel) and others more from the retailer perspective (cross-media) (see Introduction). The fact that the customer process and the retailer process 'touch' is obvious, and has recently been captured in the increasingly popular term 'touchpoints' (Shopping2020, 2014b). However, a strong conceptualisation of the term *touchpoints* is lacking: theoretical embedding, conceptual definition and operationalisation are still seldom encountered. Furthermore, the question arises about where touchpoints differ from the 'old' term of 'service encounter' as 'a period of time during which a consumer directly interacts with a service' (Clarke & Schmidt, 1995).

## Cross-media and retail

The question about the effect of (technological) developments in the near future and the question about who will make use of them, why and in which way, are necessary but relatively generic questions and are not specific for cross-media research. The actual developments do indicate that the question about the orchestration of all possibilities of, for example, a retailer communicating with a customer, is one of increasing complexity and urgency (Van Vliet, 2008a). It is expected that there will be further shifts in channel use in the coming years. In the Wolters study (2013), according to the experts the following channels will grow: social media (from 4% to 6% share), in-store online sales (from 5% to 8%) and generalist retailer webshops (from 15% to 19%) at the expense of brand and producer webshops (from 31% to 24%). By 2020, there will be greater use of tablets (from 22% to 33%) and Smartphones (from 10% to 21%) as sales devices, and this will be at the expense of laptops (from 32% to 15%) and desktops (from 31% to 10%). For fashion, by 2020 the estimated share of sales via a tablet is 26% for clothing and 31% for shoes and personal lifestyle. This shifting of channel use in the end is the question about the cross-media strategy of organisations, the orchestration of all possibilities of (media)channels.

Because of the multitude of communication channels stores can communicate with their customers in a variety of ways and at a variety of times (Rangaswamy & Van Bruggen, 2005; Van Vliet, 2008a). Using several channels also allows the possibility of providing improved service via channel integration, such as online ordering and offline collection, or offline returns of products ordered online. Online orientation and offline buying – the so-called *webrooming* – are undertaken by the vast majority of consumers (>80%); offline orientation and online buying – the so-called *showrooming* – is still considerably less, at just 44% for fashion (DigitasLbi, 2014). The Internet specifically has encouraged a cross-media approach

because, for example, it has become very cost-effective to offer services and products via webshops. This service can result in greater customer satisfaction, increased loyalty, improved sales and larger market share. A cross-media approach has positive consequences for sales, consumers who use more channels buy more, they are more active, and they are more satisfied (Sharma & Mehrotra, 2007):

The average multi-channel consumer spends more than a single channel consumer. This is partly because multi-channel consumers have on average a higher income and spending pattern than other consumers. The exact increased amount in spending of multi-channel consumers ranges from two to ten times as much as single channel consumers. (Van Ameijden et al., 2012, p. 6)

However, the generality of this statement is not encountered in all empirical studies (Teerling et al., 2007) and Wolters (2013), for example, finds that the Omnichannel customer does, in fact, spend more but is less loyal. Retailers do say though that the expected increase in sales is the most important reason for a multi-channel strategy (Van Ameijden et al., 2012).

Each channel has its type of consumers and its motivations for using that channel. Motivation for using a channel can be economic advantage, offering, convenience, social status, opportunity, freedom of choice, greater satisfaction, social interaction, etc. It is not just the motivation that can differ per channel; the loyalty displayed to a channel and the degree at which cross-buying occurs can also differ. The latter refers to the level of 'reward' for the consumer and the time that it takes (channel adaption duration) to switch from one channel to another. This switching pattern is a significant challenge to deal with (Weltevreden, 2012). The most commonly used ways of encouraging online visitors into a physical store are: 1) special offers online can also be used in the store, 2) the webshop looks like the store, 3) products ordered online are collected in the store. Conversely, the most commonly used ways of encouraging store visitors to go the webshop are: 1) URL visible in the store, 2) webshop and store look alike, 3) specials offers in the store can also be used online (Van Ameijden et al., 2012). Fashion businesses still make little use of online strategies for encouraging store visits (Boels & Weltevreden, 2013). An example of a similar-looking webshop and physical store is Burberry, where the fundamental principle is that each element of the website is re-created offline (Williams, 2014).

Consumers who still only use one channel for gathering information and deciding to buy are becoming a minority (Stone et al., 2002; Rangaswamy & Van Bruggen, 2005; Teerling et al., 2007; DigitasLi, 2014). However, harmonising and managing channels (for example, to link customer data across different channels) appears to be a significant challenge. The result of this is that returning cus-

tomers are not recognised (whilst, for example, they are entitled to a discount) or customers are bombarded with the same information from different channels. It is about the integration of cultures, technologies, marketing strategies, elements of the organisation and understanding different consumer patterns – not exactly a trivial matter (PWC, 2007).

Even more important: there are also negative ‘drivers’ (Sharma & Mehrotra, 2007). Firstly, the revenue drops when multiple channels are used: the revenues from a new channel are often lower than from existing channels. After all, those existing channels have the ‘easy’ customers tied to them. Furthermore, the costs of the acquisition and the maintenance of a new channel place pressure on the earnings, also because channels are still often maintained separately as far as the organisation is concerned due to their own (technical) infrastructure, staffing and management (Stone et al., 2002; Rangaswamy & Van Bruggen, 2005). Secondly, there is ‘sales cannibalisation’, in other words, the channels compete against each other for the total revenues. The most important way of preventing this is not to have price discrimination across different channels, to have complementary product ranges and to have an integrated stocking system (Van Ameijden et al., 2012). Thirdly, channels can also come into conflict with each other because they differ in the information about products and services, for example, or because it is not clear whether the same products can be bought online and offline (Rangaswamy & Van Bruggen, 2005). Price differences can also result in conflicts and undesirable behaviour from the perspective of the business. Consumers also make use of this by gathering extensive information and having the product demonstrated in the store and then buying via the Internet (*showrooming*).

## The physical store in a cross-media context

The latter touches on a prominent concern in the retail sector: the role of the physical store. Times are difficult for the physical store. The newspapers regularly carry reports about the increasing number of empty stores and inner-city degeneration (Rijlaarsdam, 2013; Toonen, 2014) and unsettling reports are published about the loss of the high street (Erich, 2014). Reported causes for this are: the rise in online competition, direct selling by brand manufacturers, municipal policy, changing consumer buying patterns and a separation in the steps in the buying process as a result of which orientation, selection and transaction no longer necessarily have to take place in the physical store: “These days customers buy in a different way than they did in the past. Firstly we look on the Internet at what we want to buy, the prices and we compare products and then we decide where we want to buy. Buying in the store has become a choice and no longer a necessity” (Molenaar, 2011, p. 10).

**Table 3: Features of the physical store versus the webshop channels<sup>12</sup>**

Physical stores	Webshops
– Limited opening times	+ Open 24/7
– Accessibility	+ Always accessible online
– High overheads	+ Low overheads for webshop
– Limited product range	+ Unlimited product range
– Local reach	+ Worldwide reach
± Limited knowledge gathering about customers (customer cards)	+ Extensive knowledge gathering about customers
+ Personal contact/advice from staff	– Anonymous
+ See, feel and try a product	– Products are not tangible
+ Take away immediately	± Delivery can take a relatively long time
± Store appearance	± Webshop appearance
+ Location (local embedding)	– Ability to find webshops

The importance of the store is often substantiated by a number of specific figures that are repeatedly quoted – namely that 70% of buying decisions are made in the store and 68% of them are impulse buys (Stahlberg & Mailla, 2012). This has caused a shift in budget to in-store advertising, eye-catching packaging and in-store special offers. However, the percentage of impulse buys is substantially less (44%) and the majority of people use a shopping list (Levy, 2012). With regard to the 70%, Van Galen (2012) says: “We would love this to be true, but it does seem a bit high, doesn’t it?” (p. 131). In his study of more than 10,000 shoppers he found that only 20% of people made ‘unplanned purchases’: “the majority of shoppers *do* plan what products they will buy in advance, as well as which brand they will buy. [...] The effect of in-store impulses is lower than many people like to believe” (p. 132). An even more important argument that makes a plea for the physical stores is to refer to the conversion ratio of shops: “Conversion rates in the physical stores are way better than in the online world. [...] The conversion rate from going to a site to buying something is only 0.5 to three per cent. In the real world it’s 20 in fashion, 50 per cent in electronics and 96 per cent in grocery stores” (Williams, 2014, p. 116).

The positioning of the physical stores as a channel must take into account the strengths and weaknesses of the channel compared to a different channel, such as webshops, for example (see also Van Vliet, 2008a). Table 3 contains a list of the features of these two channels. These features relate to the selling of physical products. For digital products, such as music downloads and streaming (iTunes, Spotify) and the purchase of tickets (travel, concerts) it seems that the argument is already won because this is where the disappearance of physical stores is happening the most.

What is interesting now are the crossovers that are created for parrying the strengths of the other channel.<sup>13</sup> The concept of the 'endless isle' in the store is intended to counteract the normally limited product range by also presenting to the in-store customer the online product range but with the added benefit for example, of advice from the store staff. An example is the Chasing shop in Amsterdam. Another crossover is to remove the queues at the tills in the physical store by having a lot of staff in the store so that the customer can pay immediately (Apple Store in Amsterdam), or the endless searching in a supermarket for a product whilst online it can be found immediately:

To illustrate the future role of the portability of mobile devices, consider a customer with a RFID-enabled mobile device that also contains a personal shopping list. When he walks into a grocery store, the store's RFID reader can identify him and match his preferred brands to the listed items. The mobile device can display an in-store aisle-by-aisle route using the GPS, update the invoice in real-time as items are added in the shopping cart, and make an electronic payment as he walks out the store without having to wait in line to pay. (Shankar et al., 2010, p. 119)

The majority of survival scenarios for the physical store focus on the strengths of the store and the weaknesses of the webshop: personal contact/advice from the staff, the ability to feel and see products and the appearance of the store/local environment: "Online shopping lacks the aesthetic value compared to traditional shopping – colors, fabric and sizes – as well as the fun and social component" (PWC, 2013); "The ambiance in a shop is becoming an increasingly important sales aspect" (Hofste & Teeuw, 2012, p. 22); and "Shops have to create added value through advice, the presence of physical products or through offline experiences" (Molenaar, 2011, p. 112). This is also what consumers themselves say are the most important reasons for continuing to go to the shops: seeing and trying the products, personal in-store advice from the staff, immediate availability of the product as well as special in-store offers (DigitasLBI, 2014). For consumers the most important reasons for not ordering online are: want to see/feel products before buying (37%), delivery costs too high (36%), concern about quality of products (26%) and the ease of sending returns (20%) (Schut et al., 2014). Capitalising on the physical location/environment of the store results in all kinds of scenarios for achieving the best possible response to the unique location and the consumer who is present there such as in inner cities, train stations, workplaces and events (see INretail, 2014).

A recurring word is once again 'experience': shopping must be an indelible experience and must mainly be enjoyable (Molenaar, 2011; Rijlaarsdam, 2013; Van

Heusden, 2013; Shopping2020, 2014b). Occasionally it seems that naivety strikes and it is only a question of a coffee corner and a smile from the staff: “Think, for example, of a social corner with newspapers, magazines and coffee, a smile from friendly staff, videos and music in the store, nice posters and terminals where purchases can be made. It’s not so difficult” (Molenaar, 2011, p. 21). The fact that it is somewhat more complicated than this is evident from, for example, the experience from the J.C. Penney clothing store. This department store brought in Apple’s top manager, Ron Johnson, in order to address falling visitor numbers and sales. The restyling resulted in an interior like an Apple retail store: austere white cabinets, bright light, natural varnished wooden floor, lots of space and no special offers. The customers fled en masse to competitor Target, from where Johnson was once headhunted by Apple!, on the other side of the shopping centre. Exit Apple big shot (Van Heusden, 2013).

## Research framework: Servicescapes

In the description given above of the (future) store landscape we have seen a lot of sub-problems and part solutions and a number of mantras such as ‘experience’. In order to view the developments, problems and opportunities in a more structured manner we need a research framework – one that distinguishes the relevant components, establishes relationships between them and comes up with hypotheses that can be tested. That research framework shall have to relate to the ‘service encounter’, the contact moment between customer and service, for which the way in which the customer ‘enters’ the moment is important (expectations, mood, state of mind, etc.) as well as how the service is orchestrated by the provider. From the point of view of cross-media, it is interesting to see what role the physical environment or store plays in relation to the strong forces of digitalisation and new media. The theoretical framework that we shall use for this from now on is the conceptualisation of ‘servicescapes’.

Bitner (1992) introduced the term *servicescape*.<sup>14</sup> In her study, Bitner shed light, from a marketing perspective, on the influence of the physical environment on consumers and staff. To indicate this Bitner used the term *servicescape*: “All of the objective physical factors that can be controlled by the firm to enhance (or constrain) employee and customer actions” (1992, p. 65). The most succinct expression of the role of the servicescape is in service environments such as hotels, restaurants, banks, stores and hospitals. These are typical service organisations where consumers and staff have direct contact in complex and decorated environments. The services are produced and consumed simultaneously and the consumers are, as it were, ‘in the factory’: a dental treatment, a visit to the hairdresser, eating out

and going to a concert are examples of this. This is in contrast to services such as a self-service laundrette or filling station where, in fact, it is only the consumer that acts, and where services can be delivered reasonably 'lean'.

Servicescapes are about a space manipulated by people. That manipulation can take on many forms, for example, light, temperature, furniture, music, colour, room layout, symbols, artefacts, etc. According to Bitner, all of these different types of manipulations can ultimately be allocated to three dimensions<sup>15</sup>:

1. Ambient conditions. These are features of the space such as temperature, light, sound, music, smell and other aspects that have an immediate effect on our senses. Many studies into workplaces show that these factors have an influence on staff performance and satisfaction. Consumers are also influenced by these factors: the tempo of music in supermarkets influences the tempo of shopping, the length of stay in the supermarket and the amount spend; in restaurants customers stay longer and they drink more when the tempo of the music is slower. Familiarity with the music also has an influence: if customers do not know the music in a store they think they have been shopping longer than is actually the case. The same applies to a pleasant smell: consumers think they have not been in the store for as long as they actually have been and they also give a more positive evaluation of the store (also see Peck & Childers, 2008).
2. Spatial layout and functionality. This is about the spatial arrangement of fittings (furniture, plants, etc.) and their mutual position. It is also about the support that the spatial layout gives to achieving specific aims. An example of the latter is, for example, whether the tills in a store are clearly visible and easily accessible for the customers so that they can pay quickly. The addition of plants and flowers in public spaces and benches for sitting on, sometimes has substantial consequences for the behaviour in that space. However, not much research has been conducted into the question of how consumers experience these types of manipulations. It is a known fact that people in spaces where they have to follow a route, walk faster across the second section. This applies to museums (Van Vliet, 2009) and to stores as well: "In general, as shoppers get nearer and nearer the checkout they shop faster and faster – using most of their 'leisure time' at the beginning of the trip. The phenomenon is so pronounced and regular that we refer to it as 'the checkout magnet'" (Sorensen, 2012, pp. 57-58).
3. Signs, symbols & artefacts. There are all kinds of explicit signs present in rooms, from labels (name of a company, advertising) and directional signs ('exit') to signs that communicate codes of conduct ('no smoking'). However, there are also all kinds of implicit signs, symbols and artefacts that say something about the space: white table cloths and dimmed lights in a restaurant

represent good service and high prices; the size of the desk and the certificates on the wall influence the image that people have of the manager or therapist. This is a complex totality that cannot always be kept 'under control' or is interpreted as was originally intended.

These three dimensions are intended to describe the influences of the servicescape clearly, but they will not be experienced as separate dimensions by the consumer. The consumer will form a holistic image on the basis of all of the servicescape stimuli. Bitner calls this general impression the *perceived servicescape*. This perceived servicescape seems to affect how people experience the quality of the goods on sale and the service (Baker, Grewal & Parasuraman, 1994). The perceived appearance of a store ('atmospherics') appears to influence the consumer's (buying) pattern and shopping experience (Turley & Milliman, 2000).

Customers will react to the environment in a specific manner. Bitner also distinguishes these reactions into three dimensions: cognitive, emotional and physiological. The influence of the physical environment on the cognition, emotion and physiology can differ in strength and in 'direction' (positive or negative), where that influence is part determined by the personal and situational factors. Personality characteristics, such as 'arousal-seeking' indicate that some people specifically choose certain environments (bungee jumping, wild-water canoeing) and that they also experience these differently from what are known as arousal-avoiders ('at home in front of the TV'). A person's mood is also important: being tired after a frustrating day's work instead of just returning from a relaxing weekend has an effect on how one experiences a busy restaurant. Bitner ultimately says that consumers can react to a space in two opposing ways: approach and avoidance. Approach is about wanting to stay in the space, investigate it and spend money in it and want to return to it. Avoidance is the opposite of that: want to go away, not wanting to return, having no interest in it, etc. Ezeq & Harris (2007) also incorporate this aspect in their definition of servicescape: "The design of the physical environment (with or without customer input) housing the service encounter, which elicits internal reactions from customers leading to the display of approach or avoidance behaviours" (p. 61).<sup>16</sup>

Bitner's model of servicescapes is generally considered to be relevant (Eroglu & Machleit, 2008), but, strangely enough, the empirical research into the role of servicescapes is relatively limited (Turley & Milliman, 2000; Ezeq & Harris, 2007). Furthermore, the empirical research that has been conducted is often just about the influence of a single element, for example, smell or colour "to the extent that little is known about the global configurations of aspects of the servicescape" (Ezeq & Harris, 2007, p. 79). Or it only focuses on part of the model, such as demonstrating that the emotional state of shoppers is a predictor of buying pattern

(Donovan et al., 1994) or the discovery of irritating aspects in the shop environment (D'Astous, 2000). The research that has been conducted is still focused on causal micro-relationships and not on the 'Gestalt' or the visitors 'holistic' experience, in brief the 'global configuration' (Eroglu & Machleit, 2008).

Conceptually, there are also remarks that can be made about the Bitner model, for example, with regard to the social factors. Bitner explicitly omits these as part of the servicescape and only refers to them as a resultant within her framework. Other researchers do postulate the social factors as a significant influencing dimension of the servicescape, because social interaction constitutes part of the space. In addition, there are also new research areas that have presented themselves and which Bitner could not have foreseen, namely those of the online servicescapes, which are also known as e-scapes.<sup>17</sup> The assumption is that a different configuration is applicable here: "Customers do not move around virtual environments the same way in which they do around physical environments" (Shankar et al., 2010, p. 113)<sup>18</sup> and a different experience (Novak, Hoffman & Yung, 2000). Not only do we have to regard these e-scapes as a separate phenomenon but we also have to place them specifically in the relationship of the physical space: the digital environment 'in' or 'on top of' the physical space. This has so far not been sufficiently researched in the context of experiencescapes.

Finally, the servicescape model is not elaborated further for specific 'subtypes' of scapes.<sup>19</sup> Research into servicescapes often includes analyses of cases, such as a specific shop or shopping centre (Sherry, 1996). In the book *Festivalbeleving* (Van Vliet, 2012b) it is proposed to characterise a specific subclass of servicescapes as experiencescapes. Experiencescapes are servicescapes that are configured towards the visitor experience. The layout of stores, museums, sports stadia, restaurants, shopping centres, city parks and tourist attractions no longer focuses exclusively on most efficient and effective service delivery but increasingly emphasises creating the experience. Experiencescapes are specific spaces that are selected, designed and managed in order to create, support and correctly guide *experiences*. These experiencescapes are sought out by visitors with the specific expectation of an *experience* (O'Dell, 2005).

Within *experiencescapes* we can make further subdivisions into, for example, festivalscapes (Van Vliet, 2012b), retailscapes and museums. Recurring research questions for this will be: What is the 'global configuration' of an experiencescape? What relationship is there between this configuration and the consumer/visitor experience? What is the role of digital media in the experiencescape and when, how and to what extent does it influence the configuration of those experiencescapes and the experience? What are the differences between the subcategories of experiencescapes (festivals, museums, stores) and what relationship do they have with the experience? What is the role of social factors in the experience

of experiencescapes? How can the analysis of experiencescapes contribute to a more refined *value proposition* for new services and products when developing business models?

## The added value of business models<sup>20</sup>

An overview of innovations in a particular area, for example, retail developments in the fashion sector (Chapter 2), and a subsequent discussion about the probability as to whether these innovations will realise a 'breakthrough', has to be supplemented with the question of what the added value is for the customer of such a new service or product. The added value for the customer must not only be clear as to its direct (instrumental or hedonic) incentives but it must also be tested on its merits from a business point of view. This requires a methodology. Working with business models is a method for describing the added value of products/services for customers in a systematic and structured manner. The fact that this is not always simple is evident from the discussions about retail developments, which do not excel in well-grounded business models. If there is talk about business models at all, it is more likely to concern strategic positioning in the market or value chain, or the discussion is about specifics like earning- and distribution-models (see Molenaar, 2011; Shopping2020, 2014a). Here we shall deal with two aspects of business models. First of all we shall look at the different perspectives in the use of business models, ultimately arriving at four distinctive perspectives or methods of use. Secondly, we shall outline the context within which business models operate. As a conclusion we shall distil a research framework from these discussions by presenting an integrated model as the basis for further research into new services and product.

## Business models

In a relatively short period the term *business model* has gained a place in many discussions amongst directors, managers, consultants, conference speakers and even radio and TV commentators (Baden-Fuller & Morgan, 2010). In 2001, approximately one-quarter of the Fortune 500 companies used the term in their annual reports (Shafer, Smith & Linder, 2005). In a survey from 2005, half of the managers believed that the innovation of the business model was more relevant than product and service innovation (Johnson, Christensen & Kagermann, 2010). Just mentioning a new service or product instantly triggers the question about the underlying business model. Boosted by the explosion of new services or apps, this

question has become dominant in the context of the development of Internet services, mobile applications and cross-media innovations. Just having a business model, apart from what it means and its quality, sometimes seems to be the only criterion for classifying a new service or product as favourable (Doganova & Eyquem-Renault, 2009).

Such a general use of the term *business model* indicates that business models refer to something that is considered important when talking about new services and products (Baden-Fuller & Morgan, 2010). Houtgraaf & Bekkers (2010) explicitly refer to the business models of Amazon.com, bol.com, Google, Zara, Ikea, Easyjet, eBay and Marktplaats.nl that have “caused the shockwave through our economic landscape” (p. 1). These iconic examples are examined and analysed on the basis of their success factors. After all, due to the steadily increasing competitive pressure it is important to understand the determining factors that make a new service or product a possible success. Organisations continuously try to create added value for their customers. The choices that they have to make when doing so are often difficult because of the large number of determining factors, complex dependencies and the uncertainties about future developments. Success is uncertain, and the chance of failure is high. The search for robust business models reflects this importance.

Business models are a systematic and structured way of understanding the related factors that are relevant for the development, introduction and exploitation of the value that a new service or product offers. In that sense, business models fill the gap between the need to innovate and giving it a substantiated form: “The gap between the need to innovate and the tools for doing so leaves us with a problem: How can we move beyond the practices of today to invent the best practices of tomorrow?” (Malone, Crowston & Herman, 2003, p. 13). The assumption here is that by using such a business model approach the risks that are inherent in the development, introduction and exploitation of a new service or product can be controlled better, and the chance of service or product success can be increased. A business model is, therefore, a coherent statement about the logic of how value can be created and retained by the organisation.

The use of the term *business model* (or similar terms such as *e-business model*) increased substantially towards the end of the 1990s. Prior to that, the term was used sporadically, with the first academic reference in 1957. Parallel with the emergence of the Internet, business models began to receive increasing academic attention. For example, between 1997 and 2003 the number of appearances of the term *business model* in scientific journals increased 14-fold (Osterwalder, Pigneur & Tucci, 2005), and Zott, Amit & Massa (2011) talk of an explosive growth in publications about business models in the period 1995-2010.<sup>21</sup> That has also resulted in fragmentation: researchers use idiosyncratic definitions as a result of which it is

difficult to talk about knowledge accumulation, and there are different contexts in which the research has developed, such as business models in relation to innovation management, strategic issues or IT in organisations (Zott, Amit & Massa, 2011).

During the past 15 years, there has also been an increase in theoretical development, which can be roughly split into two approaches. An initial approach considers the business model as a relatively simple representation of the complex reality of an organisation. The business model makes it possible to communicate properly about the organisation and to implement all kinds of business changes and optimisations. The main themes of this approach are about process architecture, information architecture and issues relating to the reengineering of the organisation using familiar tools such as UML and Petri nets (Malone, Crowston & Herman, 2003; Bridgeland & Zahavi, 2009). A second approach views the business model as a design of the value that can be created in a complex combination of internal and external factors. Consequently, the model is not so much a representation but rather a *presentation* of new business opportunities in the form of new services and products. The emphasis is more on the model as a literal blank canvas for seriously experimenting with the introduction of innovating products and services (Bouwman, de Vos & Haaker, 2008; Osterwalder & Pigneur, 2010; Haaker, 2012). The difference between the approaches is the difference between what Doganova & Eyquem-Renault (2009) call an 'essentialist view' and a 'functionalist view'; is the business model about a reliable description of the organisation or the predicted value and robustness of innovative products and services? This latter view focuses more on discovering and experimentation (McGrath, 2010). From now on we shall focus on this second approach because there is a more inherent emphasis on innovation and value creation.

The fact that business models represent a systematic and structured way of looking at new services and products is 'captured' in the word *model*. But what is a model? The answer to the question about what a model is can boast a rich tradition of the use of models by scientists in many disciplines, from historians and philosophers to economists, mathematicians and engineers. Baden-Fuller & Morgan (2010) present three interpretations of the term *model* from a reflection on the use of the term *model* in these different disciplines: as a method of classification, as an object of research and as a preparation for application. These three interpretations can also be used for indicating the different definitions of business models and their different uses.

## The business model as a method of classification

The first interpretation of a model proposed by Baden-Fuller & Morgan (2010) concerns a method of classification. This is in line with our intuition that particular situations are perhaps unique but are also not totally incommensurable, in other words, similar but not identical. This also means that we can learn from one situation for the benefit of the next situation by seeing the similarities and by filtering out the specific differences. We can represent those similarities between individual situations as a model: from this point of view a model is a more generic description of particular situations. In that generic description, the details of a particular situation are lost. A model is, therefore, by definition, a simplified form of a complex situation that it describes (Osterwalder, Pigneur & Tucci, 2005). By describing different situations in a similar manner, something can be said in general about all of these situations and about how they are distinctive from other kind of situations. Here a model serves to group together similar situations and to classify them as being of a certain type. A model, therefore, captures both the similarity of all situations covered by the model and also defines the difference, namely from other models, that is, all other situations that are not captured under the model.

An example of grouping similar situations into a specific class is when we talk about the 'franchise' model. With this model organisations that work in this way are grouped together. It is wise to select a good level of generalisation. A generalisation that is implemented too broadly results in statements that are no longer distinctive, and a generalisation that is not sufficiently implemented remains too close to the specific situation, as a result of which no comparable situations can be grouped together. If we group all businesses based in Amsterdam as 'business' this is insufficiently distinctive, while the cheese shop in street such and such is, on the other hand, too specific. However, groupings such as 'catering establishments in Amsterdam' provides a level that is separate from the individual case yet is sufficiently distinctive from other types of businesses in Amsterdam. For such a group of businesses, it is then possible to look for similarities and to capture them in a model, for example, the earning model for catering establishments in Amsterdam.

This interpretation of the concept 'model' does raise two questions: How is the generalisation created? And: what method of classification is used? The way in which the generalisation is created depends on the selected object of the study: if one examines the emotions that people experience in particular situations you end up with 'emotion models', if you examine how organisations earn their money you end up with all kinds of 'earning models' and if you look at how organisations organise themselves for delivering their products and services you get all manner of 'organisation models'. It is wise to be aware of the criteria, if they are made

explicit at all, on the basis of which an abstraction of specific cases has been obtained. Furthermore, this emphasises once again that a model is a relatively arbitrary structure. Through new insights, facts and experiences it is possible to find other important aspects of a situation, thus resulting in a different model.

The question about the way in which a classification can be established has several answers. One way of classifying is by way of a taxonomy. A taxonomy is a systematic classification of objects based on observations. Observed occurrences are classified based on many aspects of similarities and differences. The result is often a hierarchical classification, such as the taxonomy of the vegetable and animal kingdom. The system is based on the naming and defining of the different hierarchical levels such as ‘class’, ‘order’ ‘family’ and ‘species’. Within libraries, for example, taxonomies are also used extensively in order to classify books so they can be found more quickly and easily, an example of which is the use of the NUR code. We then talk about different ‘kinds’ of books (children’s books, literary fiction, travel, etc.). Yahoo Directories can also be regarded as a (simple) taxonomy.

Another way of classifying is to use a typology. This appears to be very similar to a taxonomy, and the terms are often confused with each other. This confusion is understandable because the result of a taxonomy and a typology is often the same, namely a classification. The process to achieve a classification is, however, different. Where one starts from observations and collected occurrences for a taxonomy, for a typology one starts on the basis of a concept. One thinks of the distinctive characteristics that occurrences would normally possess and then classifies the actual occurrences according to these rules. One then talks about ‘types’ (unlike ‘kinds’ for a taxonomy). One can say that taxonomies are derived empirically or inductively, and typologies are derived conceptually or deductively (Lambert, 2006; Baden-Fuller & Morgan, 2010). Table 4 summarises the most important differences between taxonomies and typologies.<sup>22</sup>

**Table 4: Differences between taxonomies and typologies**

<b>Taxonomy</b>	<b>Typology</b>
General/natural classification	Specific/arbitrary/artificial classification
Categories (taxa) are empirically derived	Categories (types) are conceptually derived
Reasoning by inference	Reasoning by deduction
Many characteristics considered	Few characteristics considered
Quantitative classifications	Mostly qualitative classifications
Provides a basis for generalisation	Provides a basis for only limited generalisations

Source: Lambert, 2006

Different proposals have been made for classifying business models. According to Lambert (2006), since 1998 various attempts have been made to classify e-commerce business models though with little success. Not only are taxonomies and typologies interchanged, empirical proof is somewhat lacking. The efforts also result in not much more than more or less random lists of business activities on the Internet. A significant deficiency is often the criteria on the basis of which one arrives at the classification into different 'kinds' or 'types'. These are lacking entirely or at best there are only a very limited number of criteria. This results in claims that on the basis of classification criteria such as 'business actors' and 'business transactions' it is possible to arrive at a full taxonomy. Lambert is right in being sceptical about this because it is very much the question whether so few criteria can ever cover the versatility and ambiguity that exist in reality.

A commonly quoted example of a classification of business models is that of Rappa (2004) with types of models like the 'advertising model' and the 'affiliate model'. However, this is an example of what Lambert would call "unstructured narrative" (2006, p. 5). Rappa gives no justification on the basis of which his taxonomy with nine categories was arrived at, other than that business models for the Internet will be a combination of old and new opportunities. Rappa's inventory is a useful effort for exploring the different occurrences but as a classification it has serious shortcomings.

## The business model as a research object

The 'franchise' model of McDonald's represents something that stands for a category of businesses that operate in this way. However, scientists believe that it is not always sufficient to say that particular situations appear to be similar and that there are kinds and types of business models; they also want to know how that business model works, what the critical success factors are and why. To that end, a typical example is taken of a certain type, after which further research is undertaken with the expectation that the outcomes of the research will apply to other occurrences of the same type. Researching Google, Disney, Toyota, Easyjet or McDonald's, therefore, represents a specific sort of business model, for example, the 'format franchise model' in the case of McDonald's: "[I]t is *the* model for business format franchising" (Baden-Fuller & Morgan, 2010, p. 164).

According to Baden-Fuller & Morgan (2010), this is a second interpretation of 'model': the one where the model is used for research. The model then becomes an instrument for arriving at new insights, testing hypotheses and for amassing knowledge. This is a not an uncommon way of using models: in economics calculation models are used for calculating specific effects, in biology the fruit fly is used

for studying behaviour and in psychology mental models are used for researching cognitive processes. The research often consists of the question 'What if?' (What if I manipulate this aspect of the model [an economic variable, a DNA sequence, a specific premise in thinking]? What happens then? What effect does it have?) It is, therefore, important that the model provides this possibility of manipulation. The results of the research can be used to refine the theory, and it is possible to examine whether the effect also occurs in the real world and not just in the context of the model.

With the rise of the already mentioned academic interest in business models, research has also appeared that is specifically focused on analysing and understanding business models. An example of this is a study by Amit & Zott (2001). They tried to explain the development of new businesses created on the Internet. These virtual markets are characterised by, amongst other things, high connectivity, a focus on transactions, extensive reach, the importance of information (products) and substantially reduced costs of information processing. As a result of this, new ways of creating value are possible, as are new forms of collaboration and real-time adaptation of services and information. The existing different theoretical views about value creation, such as those of Porter, Schumpeter, RBV (*Resource-Based View*) and the *Transaction Cost Economics* (TCE) approach, fall short according to them: "We believe that the business-model construct is useful because it explains and predicts an empirical phenomenon (namely, value creation in e-business) that is not fully explained or predicted by conceptual frameworks already in existence" (Amit & Zott, 2001, p. 511). Via an analysis of 59 e-business firms they arrive at four 'value drivers' for e-business: *transaction efficiency* (lowering of transaction costs), *complementarities* (combining of services and goods, for example, the online booking of a trip and the provision of weather reports, currency exchange, other travel information, etc.), *lock-in* (repeated buying of services by consumers, and maintaining strategic partnerships) and *novelty* (not only in the form of new products and marketing but also in the form of new sorts of transactions, for example, eBay's *customer-to-customer auctions*). On the basis of the analysis, they arrive at the following proposal:

[W]e propose the business model construct as a unifying unit of analysis that captures the value creation arising from multiple sources. The business model depicts the design of transaction content, structure, and governance so as to create value through the exploitation of business opportunities. (Amit & Zott, 2001, pp. 494-495)

The analysis of business models is also expressed in a search for completeness (the ability to state all relevant components) and relationship (component dependen-

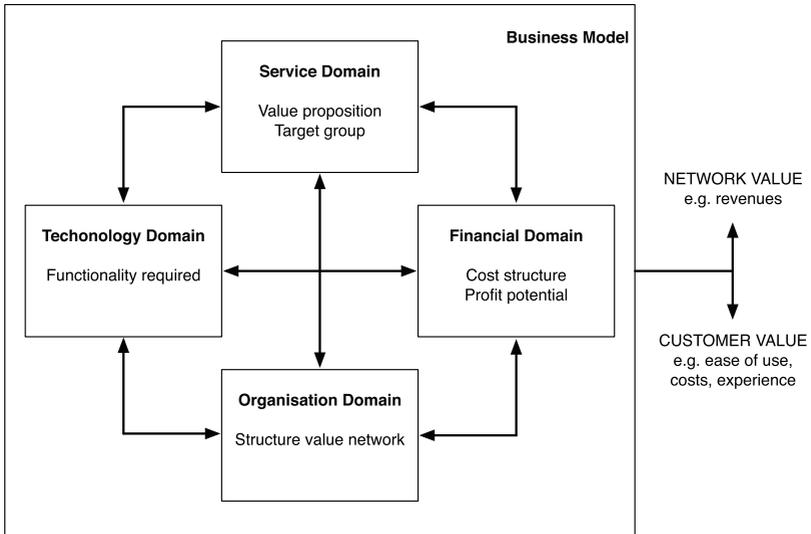
cies). Mapping all of the relevant components of a business model results in many a list and also meta-studies that try to isolate the components that are proposed by several studies (for example, Shafer, Smith & Linder, 2005). Components of business models that as a result emerge regularly are components such as the value propositions, collaboration partners and the value network, the channels to be used and for which market segments they are to be used, key resources and key processes, and the costs and revenues: profit formula (Doganova & Eyquem-Renault, 2009; Johnson, Christensen & Kagermann, 2010; Teece, 2010; Zott, Amit & Massa, 2011).

In addition to these lists, business models are also created which look at coordinating components and the relationship between them. One example of this is the STOF model. The STOF model describes business models on the basis of four related domains: Service, Technology, Organisation and Financial (see Figure 4). It is from these four domains that the methodology derives its name. These four domains can be described as follows:

1. Service domain: A description of the service; the value proposition (the added value of the service) and the market segment targeted by the service offered.
2. Technology domain: A description of the technical functionality and architecture required for delivering the service. For mobile services, for example: user authentication, profile management and data privacy.
3. Organisation domain: A description of the network structure of the partners involved that is required for creating and providing the service, as well as the position of the organisation within the value network, and the tools and capacity required for delivering the service.
4. Financial domain: A description of the way in which the value network aims to generate revenues from a particular service, and of the way in which risks, investments and revenues are divided amongst the various actors in the value network.

The STOF model is not just a structured way of describing the various components of a business model; it also forms part of a development method for business models: the STOF method. STOF is a method for helping organisations to model their 'business' systematically.<sup>23</sup> The STOF method focuses on organisation networks and places the emphasis on the design of services that make use of innovative technologies. The method helps to develop a complex, cross-business collaboration between organisations and to exploit innovative ICT services. The fundamental principle of the method is that ultimately all business models are about creating value for the customer. Organisations provide services that appease the wishes of customers and have added value for the customer. The central question is, therefore: How do you develop a successful business model with value for

Figure 4: The STOF model



Source: Haaker, 2012

customers and partner providers? The entire process of the STOF method is iterative. The reality is that the development of a business model consists of jumping back and forth between insights into value propositions, thinking of solutions and evaluation of those solutions. The outcome of those four steps is a viable and feasible business model. This resulting business model is no guarantee for successful business, but by using a systematic method the risk of missing important aspects is reduced.

## The business model applied

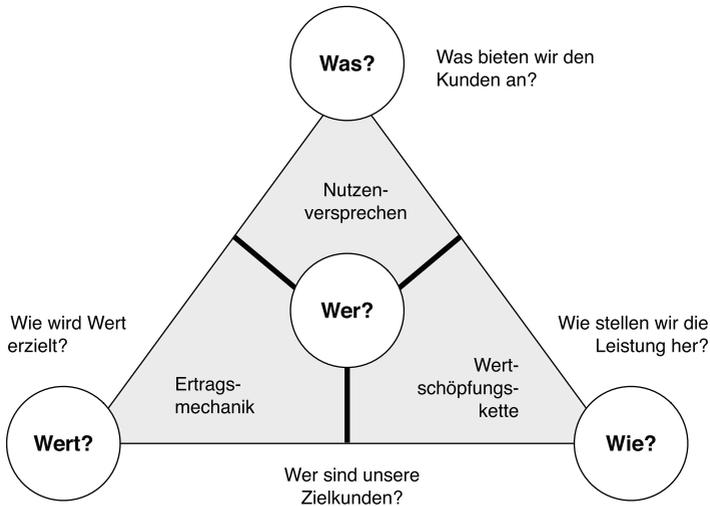
The third interpretation of 'model' according to Baden-Fuller & Morgan (2010) places an emphasis on practical use: the model as a recipe that describes how and with what ingredients (assets, products, target groups, technologies, etc.) a successful product or service can be created. Here, the model is a format that can be copied and that has proven itself, but which at the same time allows variation and innovation in order to arrive at a unique and new interpretation. The format shows what elements are important, how they are related and how these can be organised and integrated. Staying with the metaphor of the recipe: a meal can be pre-

pared on the basis of a recipe, however, by varying it one can still give the recipe a unique twist. New recipes (business model applications) are developed because tastes change (target groups), new ingredients become available (assets) or due to creative spirits such as chefs (entrepreneurs). One example of this is the development of a 'Spotify' for e-books, where the model of a subscription for unlimited use for music streaming (or video streaming: Netflix) is used on a different domain; e-books in this case.

A clear example of the business model as a recipe is the Business Model Canvas that has been developed by Alex Osterwalder and Yves Pigneur and which is based on Osterwalder's thesis from 2004. It is described in detail in their book *Business Model Generation* (Osterwalder & Pigneur, 2010). The Business Model Canvas is a visual instrument for exploring a (new) business model. It consists of nine components that in a mutual relationship describe all aspects of the business model such as customer segments, value proposition, partners, costs, etc. Because it is literally a blank canvas with nine components as the only structure, it provides full opportunity for developing new services as well as analysing existing (successful) services such as Google, Skype and others, and for identifying patterns that can be varied. The Business Model Canvas, with its accessible approach and visual support, is a method that has been embraced by many organisations. It does however need to be pointed out that a completed canvas is not yet a business model; that requires considerably more (quantitative) analysis, substantiation and justification. In practice, it also appears that the canvas pays insufficient attention to competition analysis. An example given by Kwakman & Smeulders (2013) is the business model developed for the Channel Tunnel, which looked very impressive, but did not take into account the price-reduction response by ferry operators. As a result of this, the demand was significantly lower than expected.

A comparable but less well-known example is the work of Grassmann, Frankenberger & Csik (2013). Their conceptualisation of the business model consists of four central questions (Figure 5): 1) Who is the customer? In other words, What are the distinctive customer segments?; 2) What is being offered? In other words, What is the value proposition?; 3) How is the value proposition to be fulfilled? In other words, What are the organisation's activities, processes, resources and capabilities for delivering what it promises?; 4) How is (financial) value created? In other words, What are the cost structure and the income flows – the earning model? These are all identifiable components that we have already encountered earlier. The researchers then performed an analysis of hundreds of business innovations to derive patterns that formed the basis for business innovation. In the end, they came up with 55 patterns that can be regarded as being 'recipes' that can be used and which can be varied upon. They also concluded that many innovations consist of a 'recombination' of existing concepts. Examples of such patterns are the 'razor and blade pat-

Figure 5: The magic triangle: Business model definition



Source: Grassmann, Frankenberger & Csik, 2013

tern', the most well-known example of which is Gillette (free razors and expensive blades), the subscription model, crowdsourcing, experience selling, etc.

## The business model in context

Baden-Fuller & Morgan (2010) come to the conclusion that the term *model* has a 'multivalent character' and that the three stated interpretations do not exclude each other:

We are not suggesting that business models are models in just one of these senses, or play just one of these roles, because these senses and functions are not mutually exclusive. Business models are not recipes or scientific models or scale and role models, but can play any – or all – of these different roles for different firms and for different purposes: and will often play multiple roles at the same time. This explains not only why the idea of business models seems to be so pervasive and yet also so challenging to grasp, but at the same time why the concept is so potentially rewarding for the future of management research. (p. 168)

The 'YouTube model' and the 'Dell model' can, therefore, be regarded as abstractions which can be researched, but can just as easily be regarded as recipes for the development and implementation of a comparable service, or a variation on it by applying it in a different context. What is a shame about the Baden-Fuller & Morgan analysis, though, is that they do not examine the mutual relationship between the three interpretations. They do this on some occasions in their description of a particular case, but not systematically. This mutual relationship of the different interpretations of the term *model* can help us see the coherence of the different ideas about, and definitions of business models.

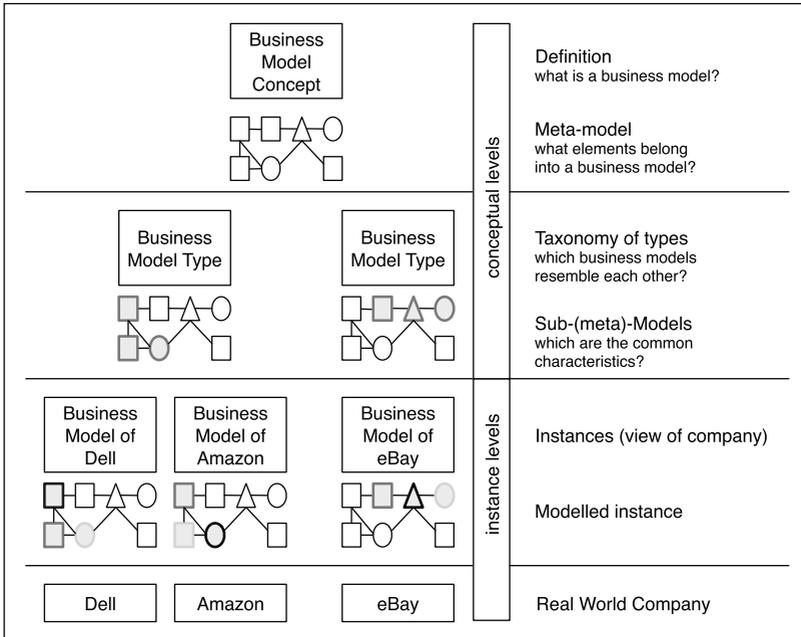
Mutual relationships between the three interpretations of 'model' can be established. Osterwalder, Pigneur & Tucci (2005) observed that there is a considerable number of different views about business models and also that the term is used in different ways, which results in all kinds of (theoretical) confusion. According to them, the different views can be reduced to three categories that have a hierarchical relationship to one another:

1. A view that regards business models as an abstract description of all business activities in reality. This view is about describing and modelling the components and their mutual relationship. All kinds of (meta) models for business modelling are thus created.
2. A view that regards business models as a breakdown into different abstract types of business models. This view is about categorising the same occurrences that share a number of features with each other. All kinds of typologies and taxonomies of business models are thus created.
3. A view that regards business models as the conceptualisation of a specific business activity in reality. This view is about the description and representation of a 'real case'. All kinds of business model descriptions of different organisations (Dell, Amazon, General Motors, etc.) are thus created.

The hierarchical relationship is that of abstraction (see Figure 6): from a conceptual description of individual cases to a conceptualisation of categories or types, and a generic conceptualisation of a meta-model of the business model. Each level has a specific added value when discussing business models. However, according to Osterwalder, Pigneur & Tucci (2005), it is prudent to make a conceptual distinction between these different levels in order to prevent or to interpret any confusion of tongues.

The three levels of conceptualisation in Osterwalder, Pigneur & Tucci (2005) do not differ substantially from the three classifications of the term *model* that we previously encountered in Baden-Fuller & Morgan (2010). The interpretation of *model* as a way of classifying corresponds with the second level of Osterwalder, Pigneur & Tucci (2005) as this concerns the level of abstraction of a taxonomy. The

Figure 6: Hierarchy of business models



Source: Osterwalder, Pigneur & Tucci, 2005

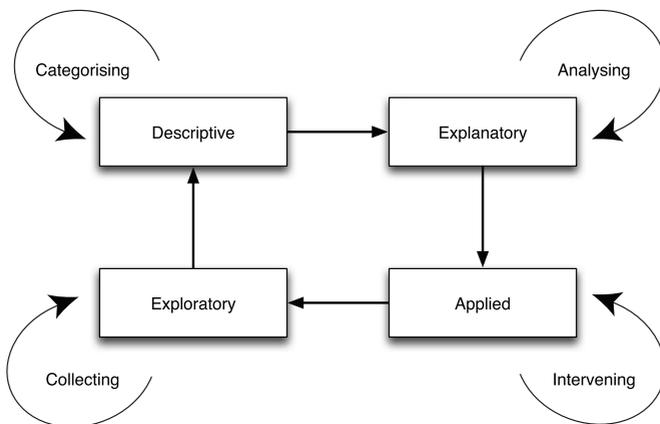
interpretation of model as research corresponds with their first level because this concerns naming components and analysing their mutual relationship. The interpretation of model as applied corresponds with their third level as this concerns individual instances or businesses and their business model (Table 5).<sup>24</sup>

Table 5: Comparable perspectives on business models

Business models perspectives	Baden-Fuller & Morgan (2010)	Osterwalder, Pigneur & Tucci (2005)	Van Vliet (2014b)
1	Classification	Level 2: Taxonomy of types	Descriptive
2	Research	Level 1: Meta-model	Explanatory
3	Applied	Level 3: Instances	Applied
4	–	–	Explorative

The different perspectives or stratification that Baden-Fuller & Morgan (2010) and Osterwalder, Pigneur & Tucci (2005) distinguish correspond almost seamlessly with generally known different research phases (Figure 7, Table 5). There is a first phase describing observations and categorising or classifying these on the basis of taxonomical or typological principles. Such a systematic description means that a common language is created for discussing occurrences, and a shared agenda of research questions. In the second phase analysis and explanation are central. The focus is on exposing why and how the described occurrences in the various categories work the way they do. This phase is about increasing knowledge about the operation and the conditions under which particular behaviour is displayed. The third phase of application uses the acquired knowledge in order to arrive at interventions in reality by, for example, launching a new service. The most important issues that arise then relate to the implementation: how to move from model-based description to a real-life service. A fourth (actually, a '0th') phase can be added to this, namely that of exploration. There are researchers who travel the jungle and the desert, or who explore the ocean depths in order to discover new 'species', collect them and encourage questions about whether they are 'really' new species or a variety of an existing species. In a similar way, there is a continuous exploration of new services and products where we can ask ourselves whether these are new species or variations on existing species. Is crowdfunding a new type of business model or a variation on an existing model? Is the 56th busi-

**Figure 7: Research phases as a reference model for business model perspectives**



ness model (Grassmann, Frankenberger & Csik, 2013) evident in new services such as SnappCar or Hapifork?

The impression can arise that following the analysis and classification of the different perspectives of business models we are done. However, a business model is not an isolated thing; it is a bit sad to let a business model coincide with just a collection of Post-it notes on a flip-chart or canvas. Not in the least because of the question 'What now?' is surely to come to mind. A new service or product has a specific (business) context, three of which we shall describe briefly here: 1) the relationship with the organisation's strategy and operational level, 2) the role of the business model in the design process for (new) services and products, and 3) the external 'behaviour' of business models based on internal components that can be modelled.

## The business model in context: Between strategy and operation

A business model operates in the context of an organisation. Within an organisation, we can distinguish different levels, of which the most common subdivision is that of strategic – tactical – operational. This raises the question about the position of the business model. When this question is raised the most common answer is that the business model has to be placed between strategic and operational: "The business model is the connecting layer between the strategic vision and the organisation of the business organisation. It therefore structures and connects the strategy with the execution" (Houtgraaf & Bekkers, 2010, p. 29); "the business model explains how the activities of the firm work together to execute its strategy, thus bridging strategy formulation and implementation" (Zott, Amit & Massa, 2011, p. 1031); and also "Business models can be positioned in between the strategic level of the boardroom and the operational level of functions and processes" (Haaker, 2012, p. 12).

The business model does not coincide with the strategic level: "a business model isn't the same thing as a strategy, even though many people use the terms interchangeably today" (Magretta, 2010, p. 11), but is a translation thereof: "[I]t [the business model] is the translation of strategic issues, such as strategic positioning and strategic goals into a conceptual model that explicitly states how the business functions" (Osterwalder, Pigneur & Tucci, 2005, p. 4). The business model says nothing about the markets in which the organisation is active, nothing about the goals of the organisation or about the standards and values that an organisation maintains, nothing about competitors and nothing about market position. These strategic choices are, however, an input into and give direction to the business

model, hence the reason it is wise to examine how, for example, strategic models relate to business models. These questions are addressed in the literature (see Teece, 2010). Haaker (2012), for example, states, amongst other things, how Porter's five forces model can be linked to the STOF model. In Osterwalder & Pigneur (2010) we can find the same exploration, where a link is made between the Blue Ocean Strategy and the Business Model Canvas. The business model itself also has to be translated into an operation level:

Business model implementation and management include the 'translation' of the business model as a plan into more concrete elements, such as a business structure (e.g. departments, units, human resources), business processes (e.g. workflows, responsibilities) and infrastructure and systems (e.g. buildings, ICT). Furthermore, the implementation of the business model must be financed through internal or external funding (e.g. venture capital, cash flow). (Osterwalder, Pigneur & Tucci, 2005, p. 14)

The study of Solaimani (2014) is a recent example of a detailed analysis and elaboration of this translation of business models into 'business operations' in networked environments.

Placing the business model between the strategic and operational level appears to lead to the unavoidable conclusion that the business model is located at the tactical level. That remains to be seen. In any event, the business model does not coincide with the tactical level in the sense that more 'tactical' questions can be asked than only ones that end up in a business model, for example, about human resource management and about monitoring (performance indicators and accountability). Casadesus-Masanell & Ricart (2010) present a framework for positioning the concepts of strategy, business model and tactics in relation to each other. In this framework, strategy refers to "a firm's contingent plan as to which business model it will use" (p. 204) on the basis of the goals it has and a number of essential decisions that the organisation makes in relation to 'policies, assets and governance'. The business model is the actual reflection of the strategy. The difference is that a strategy can and must respond to unforeseen circumstances (crisis, competitors, etc.) that may result in a potential change to the business model: "a business model is a direct result of strategy but is not, itself, strategy" (p. 212). The tactical level refers to a further differentiation of the choices that are still available in the business model. The free newspaper *Metro* still has choices to make at a tactical level about advertising costs, number of advertisements, etc., however, *Metro* is unable to tamper with the basic principle of free of charge to the reader and therefore variation in price, since that is a fixed fact in the business model. A mobile phone operator or a budget airline organisation can still vary the

price under the basic principle of 'low price' policy. Casadesus-Masanell & Ricart (2010), therefore, place the business model between strategy and tactics.

In the media strategy game the business model is also positioned between the strategic and tactical level (Van Vliet et al., 2013a). The media strategy game aims to answer the recurring questions about the possibilities and need for new means of communication that seem to manifest themselves with increasing speed, of which the most evident current example is social media. The media strategy game provides a method to arrive at an integrated consideration of the goals to be achieved, the instruments to be deployed, the activities to be conducted and the results to be expected of an organisation's communication. These four generic steps in the game – goals, instruments, activities and results – are linked to a known distinction in thinking about (organisation) processes, namely: strategic, tactical and operational. Added to this is a further phase, namely that of 'impact'.

Composing a matching quartet of goal-instrument-activity-result is one thing, but actually implementing the chosen solution is something else. In addition, in the game's workbook different models are provided in order to make the transition from one step to the next as effective as possible. The reason for this was a recurring comment in the game evaluation 'What now?'. One set of models in the workbook involves the development or adaptation of the vision, mission and strategy of the organisation. This is of direct importance to be able to derive and establish the goals of the organisation. Another set of models is about the ability to measure results systematically using performance indicators. The outcomes from these results can result in an adjustment to the organisation's strategy. There is also a set of methods provided to achieve the best translation of a particular goal into an instrument, for which different methods of business models are described for investigating whether the organisation succeeds in creating added value for the customer. Business models in the media strategy game are therefore positioned between the strategic and tactical levels.

## The business model in context: From scenario analysis to roadmapping

A business model is always under pressure: "keeping the model viable is also likely to be a continuing task" (Teece, 2010, p. 174). That pressure is not just in the interplay between strategy (Are we doing the right things?) and operation (Are we doing things right?), but also in the context in which it operates. A context with international competitors, new legislation, new technology, changing consumer behaviour and 'products' (information, digital content) for which the value is not always as easy to market. As a consequence, every business model is tempo-

rary: "Once a business model is successfully established, changing technology and enhanced competition will require more than defence against imitation. It is also likely that even successful business models will at some point need to be revamped, and possibly even abandoned" (Teece, 2010, p. 189). Examples of such evolutionary business models are, for example, the earning model for searching on the Internet which changed from a pay-as-you-go to a subscription structure and ultimately to free but with advertising; or how Amazon has dealt with 'third-party sellers', from individual shops to separate sections on the Amazon webpage to integration on Amazon's own pages (McGrath, 2010).

There are sufficient examples available of companies that were unable to respond adequately to developments, and that did not adapt their business model on time. Classic examples are Kodak and digital photography, Blockbuster and video streaming, car navigation systems and the emergence of mobile phone-based navigation, and the record industry in comparison to music services such as Napster, iTunes and Spotify. Chesbrough (2010) cites the example of Xerox. Xerox used a business model where the revenues did not come from the photocopiers but from the consumables (toner and paper). The technology search was focused on being able to make photocopy machines copy faster, and also on the longer uptime for the machines so that more paper and ink would be consumed. Technologies that did not fit into this business model were not exploited further by Xerox but were capitalised on by others (point-and-click interface, Ethernet, post-script, etc.).

Adjusting or abandoning existing business models is not an easy task: "[I]t involves cannibalizing existing sales and profits or upsetting other important business relationships" (Teece, 2010, p. 182). Different aspects can be identified in this.<sup>25</sup> First and foremost, attention must be paid to "early detection of any erosion of their business model will be at a premium for company leaders" (McGrath, 2010; p. 256). For example, by monitoring whether specific customer groups are not being served, where commoditisation occurs, what the competition is doing, etc. (Johnson, Christensen & Kagermann, 2010; Zook, 2010). It shall also be necessary to examine the extent to which the business model has to be adjusted; it is possible to introduce products to the market that make competitors trail behind but which require few fundamental changes to one's own business model, such as the Swiffer from Procter & Gamble (Johnson, Christensen & Kagermann, 2010). Linder & Catrell (in Osterwalder, Pigneur & Tucci, 2005) distinguish four change models: realisation models, renewal models, extension models and journey models, in which the 'core logic' of the business model changes by an increasing amount.

Identifying any restraint and resistance from an organisation in abandoning the existing business model is important in introducing new business models. This ex-

isting business model is fully embedded in the organisation, all resources are supporting it, and people derive their status from it, and it gives (financial) certainty, etc. (Chesbrough, 2010). It is not easy to overcome possible resistance: “new models are often designed for customers that an incumbent doesn’t serve, at price points they would consider unattractive, and builds on resources that they don’t have: from the perspective of an established firm, new models can look positively unattractive” (McGrath, 2010, p. 257). In an organisation there also has to be opportunity for experimenting with new business models, and a certain willpower to take risks because the new business model also carries with it, by definition, a number of uncertainties. It is difficult to get a new business model right first time around: Netflix threw its pay-per-rental model out of the window and replaced it with a subscription model (the ‘Marque program’) supplemented with a next-day delivery service for 90% of their subscribers, where a good balance of services (unlimited borrowing but a maximum of 3 at any one time) and pricing was sought. This experimentation demands a learning attitude on the part of the organisation, and that is not a ‘given’ for every organisation.

In order to meet the dilemmas and challenges that have been outlined, various proposals have been made about how to deal with these in relation to business models. An example is the ‘discovery driven approach’ (McGrath, 2010; McGrath & MacMillan, 2010), in which business model assumptions are made explicit, tested, evaluated and adjusted on the basis of all kinds of criteria and checklists. Another example is the ‘St. Gallen Business Model Navigator’, a method for quickly creating new business models via recombination of recurring patterns in business models (Grassmann, Frankenberger & Csik, 2013). Haaker (2012) proposes a four-phase design process for business models – a systematic and practical method for answering the question about how business models remain viable and robust in the long term. Through all kinds of developments, it is important to implement the correct changes at the correct moment in the business model in order to remain competitive and to continue to capitalise on innovations. Haaker (2012) summarises this by calling it ‘robust business models’: “Robustness is the degree that a business model can deal with changing external circumstances” (p. 9).

The four phases in the design process are:

1. Scenario analysis. An analysis of possible relevant scenarios of the environment in which the new service or product will operate. Scenarios provide insight into the underlying dynamics that determine the future and thus give the possibility of holding a structured discussion about future conditions of the business model. This allows the identification of trends that have a great probability of occurring and uncertainties that are less certain. Possible outcomes are defined for those uncertainties. Those possible outcomes can be used in the stress tests (What is the effect of that possible outcome on the

business model?) or for creating scenarios based on, for example, two uncertainties and then intersecting these in a coordinates system. This is a common way of building scenarios (see Chapter 2 for examples).

2. Business models. Selecting a modelling method such as the STOF method or Osterwalder's Business Model Canvas (see above).
3. Stress testing. The phase in which the business model and its underlying assumptions are 'tested', in other words, subjected to critical analysis about how the business model will behave given particular developments. How well does the business model 'fit' into future environments? Stress testing is a way of determining the quality of a business model by holding it up against a number of criteria and by reasoning how the business model will react to them, and so identifying strengths and weaknesses. Those criteria can originate from scenario analysis, established uncertainties, success factors or performance indicators. The result of a stress test can be visualised in what is known as a 'heat signature' in which elements of the business model turn to green or red if they are or are not 'resistant' to the relevant change.<sup>26</sup> This always requires interpretation and discussion, the quality of which depends on the expertise present.
4. Roadmapping. The phase relating to the transition to a new business model and a description how to arrive at the desired business model by formulating the steps and the critical choices that are required to reach the new business model. It concerns changes in the actual business model and the activities that are required for implementing the changes. Changes to the business model can concern launching a new service, approaching a new market or the use of new technology. The consequences of these changes on the entire business model are examined, after which there is a translation to the activities that are necessary to implement the transition. That can be about finding new collaboration partners, additional finance, alternative governance, etc. The visualisation of the roadmap consists of critical choices and 'points-of-no-return' in their mutual dependency and plotted over time.

In The Future Now project this method of robust business models is used for conceptualising innovations in the media sector, and at the same refine the business models and the method (see [www.mediafuturenow.nl](http://www.mediafuturenow.nl)).

## The business model in context: Internal components and external behaviour

A third way of placing the business model in a context is by examining the internal components of the business model and the relationships between those components. After all, the selection of components and their dependencies determines the external behaviour of the business model: “to better understand business models, one needs to understand their component parts and their relationships” (Casadesus-Masanell & Ricart, 2010, p. 197). An obvious example of this is the long-standing confusion about the relationship between business models and earning models. Many definitions of business models incorporate the aspect of making money (Lamberts, 2006; Houtgraaf & Bekkers, 2010), and sometimes this is so dominant that the business model coincides with an earning model. Such an interpretation of a business model as an earning model then determines the functioning of the business model in its context: price mechanisms become the main focus as a result of which, for example, scenario analyses will focus on price developments and spending patterns, road mapping will focus on, for example, price elasticity, and the implementation of the business model will focus on price instruments (coupons, customer cards, auctions, etc.).

The research into business models has made it clear that a business model consists of several components, whether it is the nine components in Osterwalder’s Business Model Canvas or the four components in the STOF model. The business model does not, therefore, coincide with one component, however dominant that component may be. The earning aspect is a component within the business model but does not coincide with it: “A business model refers primarily to value creation whereas a revenue model is primarily concerned with value appropriation” (Amit & Zott, 2001, p. 515). This not only applies to the earning aspects – an online community is not a business model but part of the customer relationship (Osterwalder, Pigneur & Tucci, 2005); the Tupperware model is an alternative manner of distribution (small-scale sales demonstration with low distribution costs and targeted customer groups) but it is not a complete business model.

Various studies can be found that zoom in on particular components in the business model, and which describe the potential variants of such a component such as, for example, different distribution models (Houtgraaf & Bekkers, 2010), different variants in the ‘free’ offering of products or services (Anderson, 2009) or the working mechanisms and forms of crowdsourcing as a way of involving the customer in the value creation process (Van Vliet et al., 2013b). In a recent analysis undertaken by Grassmann, Frankenberger & Csik (2013) 55 models are presented, which are a mix of earning models, distribution models, partnership models and value creation models.

Because of the dominance of earning models in the discussion about business models we shall describe below several prominent types of earning models on the basis of the views in Rappa (2004), Lamberts (2006), Anderson (2009), Houtgraaf & Bekkers (2010) and Grassmann, Frankenberger & Csik (2013). Earning models express the way in which a transaction is undertaken between the buyer and the seller – transactions such as buying a loaf of bread, where we exchange money for a product, namely the loaf of bread, or buying a train ticket with which we are buying a service: transportation from A to B. These types of transactions can be shaped in different ways.

*Subscription model:* A familiar transaction method is that of a subscription, for example, subscription for a newspaper, home insurance or membership of a football club. A subscription is a relatively long-term agreement where the customer receives products or services from the supplier for a specific period. The benefit for the supplier is that he is assured of a precise amount of sales, often with payment being made in advance. Furthermore, the supplier has guaranteed customer lock-in for a particular period, during which he can launch further campaigns such as special offers for members, for example, members of the ANWB motoring association or subscribers to the NRC newspaper. For the customer a subscription means a guaranteed product or service delivery, which is often also less expensive than buying an individual product (a single newspaper from a newspaper stand). We are also seeing an increasing number of subscriptions for services, such as lease contracts for cars, contracts with house painters for maintenance, after-school daycare, access to online multiplayer games, etc.

*Utility model:* The utility model concerns transactions where the customer pays to use a particular product or service, with the amount of use being measured. In an Internet cafe you buy time for being allowed to use an Internet connection, at the self-service car wash you buy time for using the facilities, with a train ticket you buy the use of a seat in a means of transport to get from A to B, and in the meter box at home a record is kept of electricity consumption. This consumption is based on time or quantity. The utility model can easily be combined with the subscription model. For electricity consumption you have a contract with an energy supplier, however, you are charged for the actual consumption; the lease car is 'free' up to a certain number of kilometres, after which you have to pay an additional charge; you conclude a contract for after-school daycare but you have to pay extra for extra hours that you use, and the 'counter' really starts running when you've used up the minutes on your mobile phone subscription.

*Bait and hook model:* In this model a transaction is first and foremost effected by offering an appealing and relatively inexpensive basic product to the customer (the bait), such as a printer, a shaver, a coffeemaker or a game console, in order to then coerce the customer into buying expensive parts that are required for that

product, such as ink cartridges, razor blades, cups or video games (the hook). Jet engines for commercial aircraft are relatively inexpensive; however, maintenance and parts are not, and the long service life of jet engines also means a guaranteed income stream (Teece, 2010). The supplier makes his profit from the latter and achieves customer lock-in because the parts can only be bought from the supplier and are not interchangeable with other products or brands. One can, therefore, speak of a certain level of vendor lock-in, the situation in which it is difficult for the customer to change supplier because this is coupled with significant costs or effort. This lock-in is possible because the parts are not interchangeable or because a certain amount of convenience has to be sacrificed when switching such as, for example, keeping your account number when switching to a different bank.

*Freemium model:* In the freemium model a product or service is made available free of charge; however, you have to pay for additional components (hence the name *freemium*, a contraction of *free* and *premium*). The idea behind this is that by allowing the customer to become acquainted with the product or service free of charge it makes it easier to cross the threshold of paying for a more extensive package. Examples are video games that are made available free of charge but in which you have to pay for extra levels or virtual goods; file-sharing services such as WeTransfer, RapidShare or Dropbox which offer a low download speed or limited storage space in the free variant and remove these barriers for a monthly amount; or services that can be upgraded to include more functionality such as Evernote, Skype, Linux and LinkedIn. The rule appears to be: 5% of the paying users support the rest, in other words, 1 paying user supports 19 'free' users (Anderson, 2009).<sup>27</sup>

*Product or service bundling:* In product or service bundling a popular or attractive product/service is offered together with less attractive products or services that are difficult to sell on their own. Examples of this are collection CDs containing a few hits supplemented with a number of doubtful tracks, TV station packages with a few popular channels supplemented with channels for the 'devotees' and magazine bundles where 'old' editions or editions of less successful magazines are bundled together with a popular magazine. However, product or service bundling does not always have to have a negative character (disposing of stock, make some money from junk); for instance, McDonald's gives away 'free' Disney figures with their Happy Meals to attract more customers. When launched, a new product can be provided together with an existing product so that the market can become familiar with it. A video game can have an access code so that a beta version of a different game can be played. The 2.8 million free Prince CDs offered by the *Daily Mail* in 2007 was at a loss for the newspaper and Prince received only limited royalties but the show at the London O2 arena was sold out 21x and the *Daily Mail* gained a reputation of being a pioneer that attracted new advertisers. Other

examples are Radiohead's free album *In Rainbows* (which resulted in the sale of 1.2 million tickets for their world tour and various number 1 positions on the hit lists when the 'physical edition' of the album was released), and the many free Monty Python film clips on the Internet which resulted in a run on the DVD box set (Anderson, 2009).

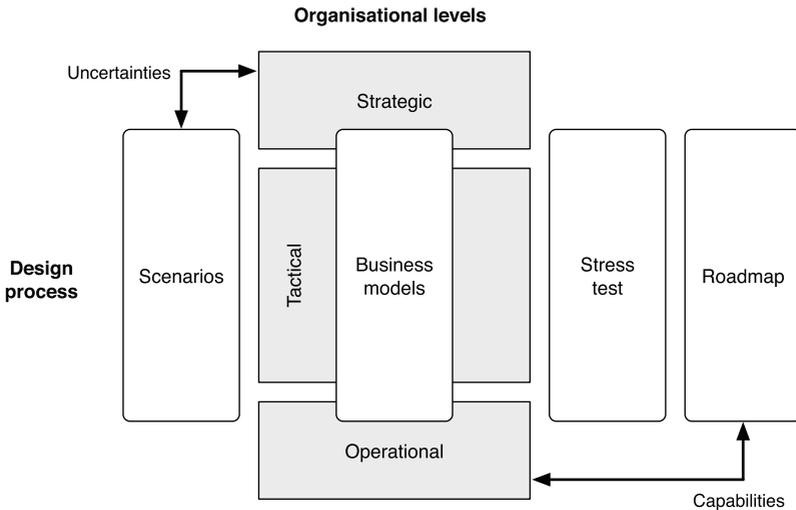
*Advertising model:* In the advertising model advertisements are placed for a product or service on the assumption that these advertisements will (eventually) result in purchases. By charging for this advertising space newspapers, TV stations and websites can cover their costs and they do not need to pass these on (entirely) to the customer. A 'free' newspaper is, therefore, only free because advertisers pay for space in the newspaper in the expectation that they will be able to sell more of their products as a result. The people that buy the products from the advertisers are, therefore, actually paying for the newspaper. This only works if many people see the ads because the so-called conversion rate (people who actually buy the relevant product after seeing the advertisement) is low. Alternatively, the advertisement has to focus entirely on one target group, as a result of which the conversion rate increases, for example, car advertisements in motoring magazines or the contextual advertisements that Google offers for webpages. This model has developed from the intrusive banners to advertisements prior to videos (YouTube.com), in-game ads and possibilities for 'buying off' the advertisements by taking out a service subscription (for example, in Spotify).

## Research framework for new services and products

Business models are introduced here as a method to be able to collect, describe, analyse and apply the added value of a product or service. These four functions are the different perspectives that can be taken on business models. Furthermore, a number of contexts can be distinguished that clarify the positioning and use of a business model. By intersecting the context of the organisation levels and the context of the design process, with the business model as the focal point, a figure emerges that shows the relationship, and which will act as a research framework (Figure 8). In the research framework, the business model is positioned between the strategic and operational levels. Whether it coincides (entirely) with it or is more between strategy and tactical is a scientific discussion that is not yet settled. It goes without saying that there are direct relationships from the business model with the strategy level (Teece, 2010) and also with the operational level (Solaimani, 2014). Relationships can also be established between both 'contexts': uncertainties at strategic level can serve as input for scenario analyses, and when delineating

a roadmap for a new business model the (im)possibilities of the model at operational level will certainly have to be taken into account. The third context component, the internal components of the business model, is mainly a choice for a particular tool, a model. Various candidates are available for this (Van Vliet et al., 2013a). We shall primarily use the STOF model because, amongst other things, it takes into account the networks or value chains in which innovations are introduced more than, for example, the Business Model Canvas.

**Figure 8: Integrated research framework for business models**



In order to get to grips with the sheer amount of questions involved in collecting, describing, analysing and use of a business model in its context, a structured set of questions for describing a case is being developed (Brussee et al., 2014). The advantage of working on the basis of such a set of questions is not only that the analysis can be conducted more systematically but even more importantly that it is easier to communicate about the different cases and it is easier to compare them. Such questionnaires and checklists are also available for the business model itself, such as for the Business Canvas model or the STOF model (Van Vliet et al., 2013a; Haaker, 2012). What is, however, striking in this approach is that there is no lack of questions to be asked, but the methodology provides few 'ready-made' answers. Perhaps every situation is unique but even so, it is fairly easy to describe the 10 or 15 most common earning models (see above). A list can also be prepared for distribution models, the most plausible technological changes, etc. This then is a plea

for an approach in which designing business models becomes more of a composition from a box of 'building bricks' of options rather than starting from an empty canvas. This way of working does perhaps remove a certain degree of freedom ('everything is possible') but it can ensure a considerable acceleration in initial idea formation and the refining of the central proposition of the new product or service.<sup>28</sup>

## Conclusion

Cross-media may not be such a popular term anymore; the underlying question about the orchestration of media (channels) by organisations in their communication with and service to customers has nevertheless not lost any of its urgency and relevance. An interactive full-length mirror is just one of the many innovations that are currently on offer in the fashion retail sector that no doubt will force the retailer to ask himself 'What am I to do with it?' Is such a technological innovation to be used as a PR stunt in order to boost the image of being an innovative organisation, is it a means of drawing attention in an unconventional way and thus achieving positive customer attitude (Hutter & Hoffmann, 2014), is it an alternative to existing processes or can it be integrated into existing processes? Even aside from the costs and revenues, this is already a stressful situation that is difficult to avoid because technological innovations will keep coming. As a deer staring in the headlights of an approaching car, many retailers go numb, and it is, therefore, not surprising that: "Many retailers are restrained about introducing new technologies" (PWC, 2014).

The research activities of the research group can be illustrated through the discussion on the developments in the retail sector. Following on from the four distinctive research phases (Figure 7) this contribution consists of collecting occurrences of (cross-) media innovations (explorative phase). These occurrences shall then have to be categorised in order to be able to arrive at a better interpretation of the developments, and to conceptualise new services that are more feasible (descriptive phase). A typology/taxonomy based on the STOF model was introduced for this categorisation. We shall also use this approach for the other application domains of culture and media. In addition, a conceptual framework is required so that existing research results can be analysed and explained, and for formulating a new research hypothesis (explanatory phase). The servicescape concept has been introduced for this which, with a number of adaptations and expansions, forms a promising framework for analysing so-called service encounters. The number of components in this framework does, however, make it necessary to focus. The development that we shall be focusing on is that of experiences, as a

new service or service element. Van Vliet (2012b) gives an initial impetus for the further development of the servicescape concept into experiencescapes, as well as an exploration of the experience itself by means of the appraisal theory of emotions. This aspect ('Is it pleasurable?') is currently being further elaborated in the context of museum experiences. In addition to the framework of servicescapes, a methodological framework is required in order to be able to describe, research and apply the (assumed) added value of experiences. The concept of business models has been presented for this and based on the discussion and analysis of this concept an integrated model has been derived that serves as the basis for further research. A detailed analysis of experiences on the basis of the frameworks shall be coupled with and will result in practical interventions in order to arrive at not just testing theoretical models but implementing actual innovation as well (applying phase).

In addition to the research agenda, the research attitude taken is equally important. In my opinion the key variable in the success of the planned research is to achieve continuous innovation in the professional field of work, public or private, as a result of which it can excel. This is the litmus test for the research. I regard innovation as an ecosystem of permanent renewal in which exploration of new possibilities and exploration of elaborated ideas push each other forward in a constant interaction without there always being a predictable outcome (Van Vliet, 2013b). This demands a certain attitude from professionals because, after all, it is the professional who is the bearer and proclaimer of this permanent renewal. To be able to fulfil this role the professional must constantly 'renew' in a dynamic environment that demands not only new knowledge and skills but also inquisitiveness and reflection. The main trump card of the research group in the constant renewal of the professional field of work is high-quality research; research with a direct carry-over into professional practice, that is inspired by that same professional practice but which rises above the individual intervention by achieving generic and robust knowledge and applications.

To regard innovation as permanent renewal means focusing on the invention, selection, intervention and diffusion of new services and products. For the actual realisation of these innovations the optimum positioning of the research group between research, education and professional field of work is a necessary precondition. The *third space* concept provides an inspiring organising framework for this. The third space concept was introduced by the Scientific Council for Government Policy (WRR, 2008) as an environment in which knowledge institutions and the professional field of work can meet and work on permanent renewal. The WRR specifically positions third space at the direct interactions of companies and research institutes, sustained by teams and people. A third space can be a (virtual) lab where students, lecturers and entrepreneurs challenge each other about crea-

tive solutions. By exchanging roles, they learn to see the importance and requirements from each other's perspective. By creating an atmosphere of equality and openness, it is possible for surprising ideas and solutions to emerge. The innovations that are developed at this micro-level then have to lead to breakthroughs at the level of organisations. This idea dovetails closely with the research functions of universities of applied science and the assignment of lectureships. The collaboration of lecturers and students with (regional) business, organisations and knowledge institutions in a third space means that universities of applied sciences can contribute to the in(ter)vention of products and services and thus push forward the required permanent renewal.

## Dankwoord

Tot slot een kort woord van dank. Het lectoraat was er niet geweest zonder de inspanningen van diverse mensen binnen de Hogeschool van Amsterdam en specifiek het domein Digitale Media en Creatieve Industrie. Dank aan domeinvoorzitter Geleyn Meijer, directeur kenniscentrum Sabine Niederer, opleidingsmanager Irene Sparreboom en kwartiermaker Jos Vrolijk. Ook dank ik het College van Bestuur van de Hogeschool van Amsterdam voor hun interesse voor het lectoraat en de ruime aandacht voor de ontwikkeling van het onderzoek aan de hogeschool: Huib de Jong, Louise Gunning en Hans Amman. Dit geeft zondermeer een prettige (beleids)context om in te werken.

De afgelopen anderhalf jaar is het lectoraat al gegroeid en heeft het ook eerste aansprekende resultaten kunnen presenteren. Daarvoor wil ik de kenniskringleden bedanken: Jos Vrolijk, Jochen Riester, Bernadette Schrandt, Jan Jaap Heine, Esther Hammelburg, Nathalie Wesseling en Anne Moes. Hun betrokkenheid en kritisch meedenken hebben er toe bijgedragen dat ik met plezier deze rede heb kunnen schrijven en uitkijk naar aankomende onderzoeksprojecten met hen. De ondersteuning van het kenniscentrum door Marloes Voskuilen, Karin van Rijn en Adelheid Feryn heeft mij geholpen om me te concentreren op mijn eigen werkzaamheden, wat altijd prettig is. Dank aan Matthijs ten Berge van Amsterdam Creative Industries voor het meedenken hoe we meer impact kunnen bewerkstelligen van onderzoek en onderwijs voor de creatieve industrie. De andere lectoren in het domein wil ik bedanken voor het prettige onthaal en de diverse onderzoeksideeën die uit onze gesprekken naar boven borrelen: Hein Daanen, Ben Kröse, Hans Henseler, Geert Lovink, Ben Schouten en Geert-Jan van Bussel. Het medialab, Gijs Gootjes, voor het realiseren van aansprekende prototypes met studenten. Dank ook aan de docenten en de studenten die met enthousiasme al de weg naar het lectoraat hebben gevonden, dat heeft het lectoraat de mogelijkheid gegeven de verbinding met het onderwijs vanaf de start concreet gestalte te geven. Speciale dank aan Marco Mossinkoff voor de samenwerking in de minor van het AMFI die een vliegende start voor het lectoraat betekende.

Het lectoraat heeft een rijk netwerk: van musea die ons laten meekijken in het ontwerpproces van hun tentoonstellingen, modewinkels die hun zorgen en ontwikkelingen met ons delen, mediabedrijven die willen innoveren en open staan om daarover van gedachten te wisselen, et cetera. In de contacten van het lectoraat zijn er dan ook veel mensen die ik wil bedanken. Zonder de anderen tekort te willen doen wil ik er een aantal met naam en toenaam noemen en bedanken. De medeauteurs van het Mediastrategiespel: Jeroen Nobel, Charlotte van Nus en Niniane Veldhoen; en de medeauteurs van het boek over crowdsourcing: Dick Swart, Rogier Brussee, Erik Hekman en Michiel Rovers. Angelique Lombarts,

Karoline Wiegerink, Gijlke Keuning en Harry de Winter voor ondersteuning bij de ontwikkeling van het landelijk onderzoeksprogramma naar events. Verder vooral de directe collega's van andere hogescholen en andere organisaties waarmee de afgelopen periode in twee projecten is samengewerkt: het project 'The Future Now' en 'Virtuele Verwachting, Fysieke beleving'. Onder andere dank aan Timber Haaker, Frank Visser, Karel Koch, Irene Sijgers, Hylke van Dijk, Ralph Stam, Wouter Teeuw, Lucie Huiskens en Simon van Renssen. De activiteiten en discussies in deze twee projecten hebben mede ten grondslag gelegen aan het hier gepresenteerde onderzoek naar business models respectievelijk de ontwikkelingen in de mode-retail. Ik vertrouw erop dat zij mij nog kritisch zullen aanspreken over de hier gepresenteerde beweringen en ideeën.

Nog een speciaal woord van dank voor het team van U Create, het Center of Expertise Creatieve Industrie in Utrecht, die mij een periode hebben moeten 'delen' met het lectoraat. Voor mij was het een zeer dankbare periode om ideeën over het verder helpen van de creatieve industrie met onderwijs en onderzoek te kunnen realiseren door mede vorm te geven aan zo'n 'nieuw ding' als een Center of Expertise. Maar bovenal was de prettige sfeer en het koppelen van een ambitie aan iedere uitdaging, erg plezierig om mezelf steeds in onder te dompelen. Dank daarvoor: Nathalie Waser, Wouter Groot, Gijlke Keuning, Mascha Damen, Erik Mooij, Arine van Heeswijk, Marieke Zielhuis, Renate Giesing en Suzan van de Weijer. Ik kijk er naar uit om verder met jullie samen te werken vanuit mijn lectoraat.

En tenslotte en niet in het minst dank ik vrienden en familie voor de broodnodige afleiding en de stimulans. In het bijzonder Karin en Julian, zonder hen had ik het niet gered.

## Notes

1. This text is a shortened version of the white paper 'The Fashion Retailscape' (Van Vliet, 2014a).
2. Both axes were, in fact, not chosen very well. The first axis does not so much describe an uncertainty but two different 'consumers' (see discussion below). For the second axis, the outcome was already known at the time of publication in 2012: yes, the shopping process does change even just by using a Smartphone in the shop (to compare prices), or for advance online orientation (comparison sites). This is, therefore, far from being an uncertainty but a reality already (in 2012).
3. The following categories have been included in the consumer spending for this: Food/Near-food/Health, Home & Garden, Fashion: Clothing, Consumer Electronics, Insurance, Package Holidays, Fashion: Shoes & Personal Lifestyle, Individual flight tickets and accommodation, Telecom, Media & Entertainment, Toys (excluding games), Event Tickets, Books, Sport (hardware) (Wolters, 2013).
4. Online is defined here by GfK as buying via a Smartphone, tablet, desktop, laptop, in-store devices, watch/glasses (Wolters, 2013). What is, of course, striking here is that the 'in-store' devices have been included as online. What is necessary is a distinction between where (physical store, at home, en route) and with what (devices) the purchase is made so that the figures can be interpreted properly.
5. An explanation for this difference is not given. Referring to the *wisdom of the crowds* approach in the case of experts (Wolters, 2013) is in any event not valid inasmuch a number of essential conditions for the effect of this approach are not met (see Van Vliet et al., 2013b).
6. The ING report about shopping domains also comes up with the same estimate (Erich, 2014).
7. The differences in figures can be explained by the difference between orientation and buying. Consumers can go to the store for orientation but in the end they buy the product online. Hence, why the figures between online buying and visiting a physical store are not mirrored.
8. Exceptions to this are the Kega publications (2013, 2014), however, the presentation of the innovations is reasonably random and in any event has no explicit underlying system.
9. A similar observation can be made regarding the digital innovation ambitions of museums (Van Vliet, 2013a).
10. We have omitted the crowdsourcing phenomenon here for which, as a matter of fact, there is also an exchange involved: time and know-how are 'exchanged' for a better reputation, attention, a good feeling, etc. See further: Van Vliet et al., 2013b.
11. See <http://www.pinterest.com/fashionretailfu/> for a visual report of this process by students in relation to their purchasing process. I do not discuss Molenaar's ORCA model (2011) here because it does not add a lot and is also a model not without its problems, both in the linear character and in the actual modelling (semantics of arrows, process steps and outcomes are swapped, etc.).
12. The list is loosely based on Molenaar (2011), because he sometimes contradicts himself (for example, on the product range, comparison possibilities) and also uses very subjective

- tive criteria (according to Molenaar you can't shop online for fun, it's "niet leuk" [no fun]).
13. See the following Google videos about the differences between online and offline and our expectations about them: <http://www.youtube.com/watch?v=cbtf1oyNg-8>; <http://www.youtube.com/watch?v=3Sk7cOqB9Dk>; <http://www.youtube.com/watch?v=N5WurXNec7E>.
  14. This selection is based on the paragraph about servicescapes in the book *Festivalbeleving* [Festival Experience] (Van Vliet, 2012b).
  15. Alternative classifications are available (see for instance Baker, Grewal & Parasuraman, 1994; Turley & Milliman, 2000; D'Astous, 2000), however, the differences are marginal. It is interesting to perform a meta-analysis on this and to relate the aspects found to, for example, analyses of social situations, like in the study by Goffman (1974).
  16. Incidentally, the servicescape does not just influence the individual behaviour, but also the nature, quality and the development of social interactions that take place within the space. The layout of the physical space has a demonstrable effect on communication patterns, group formation and group dynamics. Particular environments invoke predictable social behaviour and activate conventions about how to interpret the situation (Goffman, 1974). A theatre, a train compartment and a waiting room at the dentist all have their conventions and behaviours that are influenced by the specific physical layout of these rooms.
  17. See Venkatesh (1996) for an initial reflection.
  18. But compare: "Online shoppers are affected by the methods of shopper marketing in a very similar way to the traditional shopper, even if the context is not the store and the shelf, but the browser and the computer screen" (Kotler in: Stahlberg & Maila, 2012, p. ix).
  19. An exception is the study of Appadurai (1990) who employed a typology of scapes for the global cultural economy for which he identified five scapes, which he called finascapes, mediascapes, technoscapes, ethnocscapes, and ideoscapes.
  20. This text is a shortened version of the white paper 'The Added Value of Business Models' (Van Vliet, 2014b).
  21. Amongst other things, caused by the increasing business opportunities brought about by information technology (Internet, mobile, e-commerce) (Osterwalder, Pigneur & Tucci, 2005; Teece, 2010; Zott, Amit & Massa, 2011).
  22. One method of classification that is not stated by Baden-Fuller & Morgan (2010) is categorisation on the basis of family resemblance and prototypes. Also see Reisberg (2007), Loken, Barsalou & Joiner (2008), and Van Vliet (1991) for the use of these theoretical principles about categories for understanding the mental representation and experience of concepts of art, film and television.
  23. The STOF method has been developed since 2002 by the Telematica Instituut (later Novay) and TU Delft in various research projects, such as Freeband, BITa and B4U. See: Bouwman, de Vos & Haaker (2008); Faber & de Vos (2008) and Haaker (2012). The description of the STOF method here is largely based on the summary given in Van Vliet et al. (2013a).
  24. Baden-Fuller & Morgan (2010) do not refer in their study to the paper of Osterwalder, Pigneur & Tucci (2005).

25. These aspects are related to the so-called *dynamic capabilities* of an organisation: “the sensing, seizing and reconfiguring skills that the business enterprise needs if it is to stay in sync with changing markets, and which enable it not just to stay alive, but to adapt to and itself shape the (changing) business environment” (Teece, 2010, p. 190).
26. Also see GfK (2013) for a similar method when plotting specific development against personas.
27. For Anderson (2009) freemium is one of the four forms of ‘free’. The other three are: 1) direct cross-subsidies, comparable with the ‘bait and hook model’ where, as the customer, you ultimately end up paying for the free products (telephone free of charge but high cost for your text messages); 2) three-party market, comparable with the advertising model, where the person who buys the products from the advertisements is in fact paying for the ‘free’ product (for example, a free newspaper); and 3) nonmonetary markets, which is not further discussed here; however, see Van Vliet et al. (2013). Incidentally, Anderson’s argumentation for ‘free’ is extremely half-hearted because he has to admit that in the end there is no such thing as a ‘free lunch’, but he considers that to be a ‘semantic’ point – it often ‘feels’ like ‘free’: “Sure, let’s grant the naysayers the semantic point: Free isn’t really free” (p. 219), there is always a price associated with free: “It does mean that Free is not enough. It also has to be matched with Paid. Just as King Gillette’s free razors only made business sense paired with expensive blades, so will today’s Web entrepreneurs have to invent not just products that people love but also those that they will pay for. Free may be the best price, but it can’t be the only one” (p. 240). The only thing that Anderson makes clear is that a product is sometimes not paid or is paid very indirectly by the actual user of the product. That is a valid point, however, the marketing professionals have known that already for some time.
28. This so-called ‘discrete business modelling’ appears to be similar to the approach of Van Vliet et al. (2013a) for determining a media strategy where organisational goals, instruments and results are already offered at the start of the conceptualisation phase. All energy can then be directed at creating the ‘correct’ combination.

## References

- Adviesraad voor Wetenschap en Technologie (AWT). 2007. *Alfa en Gamma stralen. Valorisatiebeleid voor de Alfa- en Gammawetenschappen*. Den Haag: AWT.
- Amit, R. & C. Zott. 2001. Value creation in e-business. *Strategic Management Journal*, 22, pp. 493-520.
- Anderson, C. 2009. *Free. The Future of a Radical Prices*. New York: Hyperion.
- Appadurai, A. 1990. Disjuncture and difference in global cultural economy. *Public Culture*, 2, 2, Spring, pp. 171-191.
- Baden-Fuller, C. & M.S. Morgan. 2010. Business models as models. *Long Range Planning*, 43, pp. 156-171.
- Baker, J., D. Grewal & A. Parasuraman. 1994. The influence of store environment on quality inferences and store images. *Journal of the Academy of Marketing Science*, 22, 4, pp. 328-359.
- Bitner, M.J. 1992. Servicescapes: The impact of physical surroundings on customers and employees. *Journal of Marketing*, 56, 2, pp. 57-71.
- Blatt, D. 2012. The circle of shopper marketing mechanization. In: M. Stahlberg & V. Maila (eds.). *Shopper Marketing: How to Increase Decisions at the Point of Sale*. London: Kogan Page, pp. 211-218.
- Boels, H. & J. Weltevreden. 2013. *Onderzoek Online Readiness Modezaken*. Amsterdam: Hogeschool van Amsterdam/CAREM.
- Bouwman, H., H. de Vos & T. Haaker (eds.). 2008. *Mobile Service Innovation and Business Models*. Berlin, Heidelberg: Springer.
- Bowlby, R. 1997. Supermarket futures. In: P. Falk & C. Campbell (eds.). *The Shopping Experience*. London: Sage Publications, pp. 92-110.
- Bridgeland, D.M. & R. Zahavi. 2009. *Business Modeling: A Practical Guide to Realizing Business Value*. Amsterdam: Morgan Kaufmann.
- Brown, S. & J.F. Sherry (eds.). 2003. *Time, Space, and the Market: Retrospectives Rising*. New York, London: M.E. Sharpe.
- Brussee, R., G. Wouter, P. De Groot, T. Haaker & H. Van Vliet. 2014. *Casusbeschrijving. Een gestructureerde inventaris van vragen voor de beschrijving van een casus in de mediasector*.
- Casadesus-Masanell, R. & J.E. Ricart. 2010. From strategy to business models and onto tactics. *Long Range Planning*, 43, pp. 195-215.
- Chesbrough, H. 2010. Business model innovation: Opportunities and barriers. *Long Range Planning*, 43, pp. 354-363.
- Clarke, I. & R.A. Schmidt. 1995. Beyond the servicescape: The experience of place. *Journal of Retailing and Consumer Services*, 2, 3, pp. 149-162.
- D'Astous, A. 2000. Irritating aspects of the shopping environment. *Journal of Business Research*, 49, pp. 149-156.
- De Haan, J. 2010. *De trage acceptatie van snelle media*. Amsterdam: AUP.
- DigitasLbi. 2014. *Connected Commerce: Comparative Analysis*. Advance/DigitasLbi, March.
- Doganova, L. & M. Eyquem-Renault. 2009. What do business models do? Innovation devices in technology entrepreneurship. *Research Policy*, 38, pp. 1559-1570.

- Donovan, R.J., J.R. Rossiter, G. Marcoolyn & A. Nesdale. 1994. Store atmosphere and purchasing behavior. *Journal of Retailing*, 70, 3, pp. 283-294.
- Dorf, D. 2010. Stop saying "multi-channel!" Commerce Anywhere Blog, 27 December. [https://blogs.oracle.com/retail/entry/stop\\_saying\\_multi-channel](https://blogs.oracle.com/retail/entry/stop_saying_multi-channel) (accessed 25 July 2014).
- Dorf, D. 2011. Commerce, anyway you want it. Commerce Anywhere Blog, 15 March. [https://blogs.oracle.com/retail/entry/commerce\\_anyway\\_you\\_want\\_it](https://blogs.oracle.com/retail/entry/commerce_anyway_you_want_it) (accessed 25 July 2014).
- Erich, M. 2014. *Winkelgebied 2025. Samen in beweging*. ING.
- Eroglu, S.A. & K.A. Machleit. 2008. Theory in Consumer-Environment Research. In: C.P. Haugtvedt, P.M. Herr & F.R. Kardes (eds.), *Handbook of Consumer Psychology*. New York, London: Psychology Press, pp. 823-835.
- Ezeh, C. & L.C. Harris. 2007. Servicescape research: A review and a research agenda. *The Marketing Review*, 7, 1, pp. 59-78.
- Faber, E. & H. de Vos. 2008. *Creating Successful ICT Services: Practical Guidelines Based on the STOF Method*. Enschede: Telematica Instituut.
- Falk, P. & C. Campbell. 1997. *The Shopping Experience*. London: Sage Publications.
- GfK. 2013. *Dé shopper bestaat niet*. [www.shopping2020.nl](http://www.shopping2020.nl).
- Goffman, E. 1974. *Frame Analysis: An Essay on the Organization of Experience*. London: Harper & Row.
- Google. 2013. *Mobile In-Store Retail. How In-store Shoppers Are Using Mobile Devices*. Google Shopper Marketing Council.
- Gras, H., P.H. Franses, H. Van Vliet & B. Pratasik. 2011. *Theatre as a Prison of Longue Durée*. Frankfurt: Peter Lang Verlag.
- Grassmann, O., K. Frankenberger & M. Csik. 2013. *Geschäftsmodelle entwickeln. 55 innovative Konzepte mit dem St. Galler Business Model Navigator*. München: Carl Hanser Verlag.
- Haaker, T. (ed.). 2012. *Creating Robust Business Models: Practical Tools to Harness Your Business*. Enschede: Novay.
- Hewer, P. & C. Campbell. 1997. Research on shopping: A brief history and selected literature. In: P. Falk & C. Campbell (eds.). *The Shopping Experience*. London: Sage Publications, pp. 186-206.
- Hofste, M. & W. Teeuw (eds.). 2012. *Winkel van de toekomst, toekomst van de winkel?* Enschede: Saxion, Kenniscentrum Design en Technologie.
- Holt, F. 1995. How consumers consume: A typology of consumption practices. *Journal of Consumer Research*, 22, June, pp. 1-16.
- Houtgraaf, D. & M. Bekkers. 2010. *Businessmodellen: Focus en samenhang in organisaties*. Culemborg: Van Duuren Management B.V.
- Hutter, K. & S. Hoffmann. 2014. Surprise, surprise: Ambient media as promotion tool for retailers. *Journal of Retailing*, 90, 1, pp. 93-110.
- Huysmans, F. & J. De Haan. 2007. *Het bereik van het verleden. Ontwikkelingen in de belangstelling voor cultureel erfgoed*. Den Haag: Sociaal en Cultureel Planbureau.
- INRetail. 2014. *De nieuwe winkelstraat*. Zeist: InRetail/NRW.
- Johnson, M.W., C.M. Christensen & H. Kagermann. 2010. Reinventing your business model. In: *Harvard Business Review on Business Model Innovation*. Boston: Harvard Business Review Press, pp. 47-70.

- Kega. 2013. *The Cross-Channel Challenge: A Guide to the Future of Retail*. Sassenheim: Kega.
- Kega. 2014. *Facing the New Retail Reality. How to Become a Cross-Channel Champion?* Sassenheim: Kega.
- Kilcourse, B. & S. Rowen. 2014. *Mobile in Retail: Reality Sets In: Benchmark Report, 2014*. Retail Systems Research.
- Kleverlaan, E. 2014. Interview met Joris Merks van Google: het beste aanbod op het juiste moment. *Tijdschrift voor Marketing*, 4, April, pp. 30-33.
- Kwakman, F. & R. Smeulders (ed.). 2013. *Groot Innovatie Modellenboek*. Culemborg: Van Duuren Management B.V.
- Lambert, S. 2006. Do we need a "real" taxonomy of e-Business Models? *School of Commerce Research Paper Series: 06-6*. Adelaide: Flinders University, School of Commerce.
- Lehtonen, T.-K. & P. Mäenpää. 1997. Shopping in the East Centre Mall. In: P. Falk & C. Campbell (eds.), *The Shopping Experience*. London: Sage Publications, pp. 136-165.
- Lesser, J.A. & P. Kamal, P. 1991. An inductively described model of the motivation to shop. *Psychology Marketing*, 8, Fall, pp. 177-191.
- Levy, R. 2012. Ensuring your brand gets on the shopping list. In: M. Stahlberg & V. Maila (eds.). *Shopper Marketing: How to Increase Decisions at the Point of Sale*. London: Kogan Page, pp. 117-124.
- Loken, B., L.W. Barsalou & C. Joiner. 2008. Categorization theory and research in consumer psychology: Category representation and category-based inference. In: C.P. Haugtvedt, P.M. Herr & F.R. Kardes (eds.), *Handbook of Consumer Psychology*. New York, London: Psychology Press, pp. 133-163.
- Magretta, J. 2010. Why business models matters. In: *Harvard Business Review on Business Model Innovation*. Boston: Harvard Business Review Press, pp. 1-17.
- Malone, T.W., K. Crowston & G.A. Herman (eds.). 2003. *Organizing Business Knowledge*. Cambridge, MA: The MIT Press.
- McGrath, R.G. 2010. Business models: A discovery driven approach. *Long Range Planning*, 43, pp. 247-261.
- McGrath, R.G. & I.C. MacMillan. 2010. Discovery driven planning. In: *Harvard Business Review on Business Model Innovation*. Boston: Harvard Business Review Press, pp. 99-120.
- Molenaar, C. 2011. *Het einde van winkels? De strijd om de klant*. Den Haag: SDU Uitgevers.
- Nava, M. 1997. Modernity's disavowal: Women, the city and the department store. In: P. Falk & C. Campbell (eds.). *The Shopping Experience*. London: Sage Publications, pp. 56-92.
- Novak, T.P., D.L. Hoffman & Y.-F. Yung. 2000. Measuring the customer experience in online environments: A structural modeling approach. *Marketing Science*, 19, 1, pp. 22-42.
- O'Dell, T. 2005. Experiencescapes: Blurring borders and testing connections. In: T. O'Dell & P. Billings (eds.), *Experiencescapes: Tourism, Culture, and Economy*. Copenhagen, Business School Press, pp. 11-33.
- Osterwalder, A. & Y. Pigneur. 2010. *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*. Hoboken, NJ: John Wiley & Sons.
- Osterwalder, A., Y. Pigneur & C.L. Tucci. 2005. Clarifying business models: Origins, present, and future of the concept. *Communications of the Association for Information Systems*, 15, May, pp. 1-40.
- Peck, J. & T.L. Childers. 2008. Effects of sensory factors on consumer behavior: If it tastes, smells, sounds, and feels like a duck, then it must be a .... In: C.P. Haugtvedt, P.M. Herr

- & F.R. Kardes (eds.), *Handbook of Consumer Psychology*. New York, London: Psychology Press, pp. 193-219.
- Peters, S. & E. Witte. 2013. *De consument in 2020*. Ede: GfK.
- PWC. 2007. *Convergence Monitor: The Digital Home: Understanding the Customer in the New Converged World*. PriceWaterhouseCoopers.
- PWC. 2013. *Ecology: What Are Sustainability-Related Retail Future Trends in 2020 that Affect Environment, Dutch Society and Businesses?* www.shopping2020.nl.
- PWC. 2014. *Innovate or Die*. www.shopping2020.nl.
- Rangaswamy, A. & G. Van Bruggen. 2005. Opportunities and challenges in multichannel marketing: An introduction to the special issue. *Journal of Interactive Marketing*, Spring, 19, 2, pp. 5-11.
- Rappa, M. 2004. *Business Models on the Web*. <http://digitalenterprise.org/models/models.html> (accessed 02/03/2011).
- Reisberg, D. 2007. *Cognition: Exploring the Science of the Mind*. New York: W.W. Norton.
- Rijlaarsdam, B. 2013. Wek die winkelstraat tot leven. *NRC*, 23 January, pp. 24-25.
- Sansolo, M. 2012. Illogic inside the mind of the shopper. In: M. Stahlberg & V. Maila (eds.). *Shopper Marketing: How to Increase Decisions at the Point of Sale*. London: Kogan Page, pp. 39-43.
- Schrandt, B., J. Riester & H. Van Vliet. 2014. *Fashion's Retail Future: resultaten*. Presentatie voor VvFb projectgroep, maart 2014, Deventer. Amsterdam: Hogeschool van Amsterdam.
- Schut, G., L. Josten, A. Beek, L. Heinemans, S. Selimi & B. Jansen. 2014. Consument organiseert in 2020 zijn eigen gemak. Postnl/Capgemini Consulting. www.shopping2020.nl.
- Shafer, S.M., H.J. Smith & J.C. Linder. 2005. The power of business models. *Business Horizons*, 48, pp. 199-207.
- Shankar, V., A. Venkatesh, C. Hofacker & P. Naik. 2010. Mobile marketing in the retailing environment: Current insights and future research avenues. *Journal of Interactive Marketing*, 24, pp. 111-120.
- Sharma, A. & A. Mehrotra. 2007. Choosing an optimal channel mix in multichannel environments. *Industrial Marketing Management*, 36, pp. 21-28.
- Sherry, J.F. (ed.). 1996. *Servicescapes*. Chicago: NTC Business Books.
- Shopping2020. 2013. *Shopping2020 synthese – de e-ambitie voor nederland*. www.shopping2020.nl.
- Shopping2020. 2014a. *De business modellen van de toekomst*. www.shopping2020.nl.
- Shopping2020. 2014b. *A Changing Future of Retail Touchpoints*. www.shopping2020.nl.
- Solaimani, S. 2014. *The Alignment of Business Model and Business Operations within Networked-Enterprise Environments*. Ph.D. diss., Delft University of Technology.
- Sorensen, H. 2012. The three shopping currencies. In: M. Stahlberg & V. Maila (eds.), *Shopper Marketing: How to Increase Decisions at the Point of Sale*. London: Kogan Page, pp. 51-64.
- Stahlberg, M. & V. Maila (eds.). 2012. *Shopper Marketing: How to Increase Decisions at the Point of Sale*. London: Kogan Page.
- Stobart, J. 2008. *Spend, Spend, Spend! A History of Shopping*. Stroud: The History Press.
- Stone, M., M. Hobbs & M. Khaleeli, 2002. Multichannel customer management: The benefits and challenges. *Journal of Database Marketing*, 10, 1, pp. 39-52.

- Takx, F. 2014. Vluchten kan niet meer. Maakt versnippering in mediagebruik multichannel noodzakelijk? *Marketing Tribune*, 31, 8 April, pp. 20-23.
- Teece, D.J. 2010. Business models, business strategy and innovation. *Long Range Planning*, 43, pp. 172-194.
- Teerling, M., E. Huizingh & P. Leeflang. 2007. De effectiviteit van informatieve websites. *MAB*, pp. 429-437.
- Ter Haar, J. 2014. *The Retail Roadmap: Navigating a New Landscape in Which Technology Fuels Tomorrow's Human Needs*. Studio by Judith ter Haar.
- Toonen, A. 2014. Minder winkels, wen er maar aan. *NRC*, 24 June, pp. E6-E7.
- Turley, L.W. & R.E. Milliman. 2000. Atmospheric effects on shopping behavior: A review of the experimental evidence. *Journal of Business Research*, 49, pp. 193-211.
- Van Ameijden, D., J. Huismans, J. Van Vulpen, R. Wenting, A. Krawczyk & J. Weltevreden. 2012. *Selling to the Multichannel Consumer: Strategic and Operational Challenges for Multi-Channel Retailers*. Amsterdam: PWC/Hogeschool van Amsterdam.
- Van Galen, T. 2012. The missing link: Turning shopper insight into practice. In: M. Stahlberg & V. Maila (eds.). *Shopper Marketing. How to Increase Decisions at the Point of Sale*. London: Kogan Page, pp. 131-136.
- Van Heusden, I. 2013. Appletrucje werkt niet overal. *NRC*, 18/19 April 2013, p. 31.
- Van Vliet, H. 1991. *De Schone Schijn*. PhD thesis, Amsterdam.
- Van Vliet, H. 2008a. *Idola van de crossmedia*. Utrecht: Hogeschool Utrecht.
- Van Vliet, H. 2008b. *Bright Lights, Blind Spots*. Deventer: Plan B Publishers.
- Van Vliet, H. 2009. *De Digitale Kunstkamer. Cultureel Erfgoed en Crossmedia*. Cell Cahier #1. Utrecht: Hogeschool Utrecht.
- Van Vliet, H. 2012a. *The Future Now*. Utrecht: Hogeschool Utrecht.
- Van Vliet, H. (ed.) 2012b. *Festivalbeleving. De waarde van publieksevenementen*. Cell Cahier #3. Utrecht: Hogeschool Utrecht.
- Van Vliet, H. 2013a. *Analyse eerste programmaregeling Digitale Innovatie bij Musea SNS Reaal Fonds*. Utrecht: SNS Reaal Fonds.
- Van Vliet, H. 2013b. Werken aan permanente vernieuwing van de professionele praktijk. In: C. Dohmen, M. Kroon, M. Lansu & R. Slotman. *Een beroep op kennis. Op weg naar de professionele praktijk van 2023*. Den Haag: SIA, pp. 28-31.
- Van Vliet, H. 2014a. *The Fashion Retailscape*. White paper. Amsterdam: Hogeschool van Amsterdam.
- Van Vliet, H. 2014b. *The Added Value of Business Models*. White paper. Amsterdam: Hogeschool van Amsterdam.
- Van Vliet, H., C. Van Nus, J. Nobel & N. Veldhoen. 2013a. *Mediastراتيجiespel. Werkboek*. Utrecht: Hogeschool Utrecht/Center of Expertise Creatieve Industrie.
- Van Vliet, H., R. Brussee, D. Swart, E. Hekman & M. Rovers. 2013b. *Crowdsourcing*. Utrecht: Hogeschool Utrecht/Center of Expertise Creatieve Industrie.
- Veenstra, M. 2012. De toekomst van retail: focus op bezoeker en experience. 21 February. [www.frankwatching.nl](http://www.frankwatching.nl).
- Velti. 2013. *Mobile Marketing Monitor 2013*. [mobilemarketing.nl/Velti](http://mobilemarketing.nl/Velti).
- Venkatesh, A. 1996. Cyberculture: Consumers and cybermarketspaces. In: J.F. Sherry (ed.), *Servicescapes*. Chicago: NTC Business Books, pp. 343-375.
- Weltevreden, J. 2012. *De evolutie van online winkelen in Nederland*. Amsterdam: Hogeschool van Amsterdam.

- Westbrook, R.A. & W.C. Black. 1985. A motivation-based shopper typology. *Journal of Retailing*, 61, 1, pp. 78-103.
- Wetenschappelijke Raad voor Regeringsbeleid (WRR). 2008. *Innovatie vernieuwd. Opening in viervoud*. Amsterdam: Amsterdam University Press.
- Wijman, E. 2014. Dat autodelen gebeurt alleen in Amsterdam. *NRC*, 28-29 June, p. 9.
- Williams, G. 2014. E-commerce is history. *Wired*, March, pp. 110-117.
- Wolters, M. 2013. *Hoe shopt uw klant in 2020?* GfK expertonderzoek shopping2020. GfK.
- Zook, C. 2010. Finding your next core business. In: *Harvard Business Review on Business Model Innovation*. Boston: Harvard Business Review Press, pp. 147-171.
- Zott, C., R. Amit & L. Massa. 2011. The business model: Recent developments and future research. *Journal of Management*, 37, 4, July, pp. 1019-1042.

## Curriculum vitae

Harry van Vliet (1962) studeerde Psychologie en Film- en Televisiewetenschap in Utrecht aan de Universiteit Utrecht (1981-1986), en promoveerde in 1991 aan de faculteit Letteren van de Universiteit Utrecht. Zijn onderzoek betrof de emotionele beleving van film en televisie. Na een aantal jaren les te hebben gegeven aan de Universiteit Utrecht is hij van 1993 tot 1999 werkzaam geweest als business consultant op het gebied van nieuwe media, onder andere bij Reed Elsevier. In de periode 1999-2009 werkte hij als senior wetenschappelijk onderzoeker en business developer bij het Telematica Instituut te Enschede, één van de Technologisch Top Instituten. Zijn speciale aandachtsgebied was interactieve media en cultuur, onder andere in het GigaPort programma. Vanaf 2002 is Van Vliet betrokken geweest bij de ontwikkeling en oprichting van de Stichting Innovatie Alliantie (SIA) en het ontwerp en invoering van de zogenaamde RAAK-regeling voor het Hoger Beroepsonderwijs. Hij heeft enkele jaren vanuit SIA als adviseur opgetreden aangaande de RAAK-regeling en de commissievergaderingen ondersteund met analyses van de ingediende voorstellen.

Vanaf 1 februari 2007 combineerde hij zijn werk bij het Telematica Instituut met het lectorschap 'Beleid en business modellen nieuwe media' (Lectoraat Crossmedia Content) aan de Hogeschool Utrecht, Faculteit Communicatie & Journalistiek. Hij heeft daar het Crossmedialab opgezet ([www.crossmedialab.nl](http://www.crossmedialab.nl)), de werkplaats waar onderzoek wordt verricht naar crossmedia op de gebieden media en cultureel erfgoed. Van daaruit heeft hij diverse initiatieven opgestart, publicaties geschreven en producten ontwikkeld, onder andere in de projecten PACE, Museumkompas, Cultuurwijsheid, Centrumondernemers en The Future Now. De publicaties betroffen onder andere onderwerpen zoals digitale ontwikkelingen (*Bright Lights, Blind Spots*, 2008), digitale innovaties bij musea (*De Digitale Kunst-kammer*, 2009), mediawijsheid (*Wijs met Media*, 2009) en festivalbeleving (*Festivalbeleving*, 2012).

Op 1 januari 2013 werd hij benoemd als wetenschappelijk directeur van het Center of Expertise Creatieve industrie te Utrecht en heeft daar mede zorg gedragen voor de ontwikkeling van het business plan en de inhoudelijke onderzoeksagenda. Tegelijkertijd heeft hij in februari 2013 de overstap gemaakt als lector van Hogeschool Utrecht naar de Hogeschool van Amsterdam om daar een nieuwe onderzoeksgroep op te zetten op het gebied van crossmedia binnen het domein Digitale Media & Creatieve Industrie. Zijn meest recente publicaties gaan over mediastrategie (*Mediastrategiespel*, 2013) en crowdsourcing (*Crowdsourcing*, 2013).