

RECONSTRUCTING A MUSEUM BUSINESS MODEL THROUGH AN EMIC PERSPECTIVE: A CASE STUDY OF THE SBY–ANI MUSEUM AND GALLERY

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Abstract:

Background: Museums play an important role in delivering inspiration, education, and cultural preservation. The SBY–ANI Museum and Gallery is the first private presidential museum in Indonesia, aimed at inspiring visitors through the life journey of the 6th President of the Republic of Indonesia. However, there are still challenges in increasing visitor numbers and conveying the values that are intended to be shared.

Purpose: This study aims to reconstruct the Business Model Canvas (BMC) of an inspirational museum by integrating an emic perspective.

Design/methodology/approach: This study was conducted at the SBY–ANI Museum and Gallery in Pacitan, East Java, from October 2024 to February 2025. It employed the BMC framework and an emic approach to evaluate and redesign the museum's operational strategy. The emic perspective, gathered from five figures closely associated with President SBY as respondents, was integrated to develop an improved BMC that aligns more deeply with his values and legacy.

Findings/Results: The study finds that the museum's initial BMC requires adjustments in customer segmentation, key activities, and key partnerships. The museum initially targeted high school students, but data indicate that most visitors are kindergarten to junior high school students attending school edutourism programs. Additionally, the museum's revenue still relies heavily on ticket sales, highlighting the need for diversification through partnerships, memberships, and sponsorships.

Conclusion: Integrating BMC with an emic perspective results in a more relevant and sustainable business model. Strengthening marketing strategies and engagement with cultural communities, youth organizations, and educational institutions is essential to enhancing its appeal, encouraging repeat visits, and expanding its market reach.

Originality/value (State of the art): This study demonstrates that the BMC, when reconstructed through the integration of an emic perspective, can address gaps in business management within the cultural education sector. This approach fills a strategic void in museum planning, which often suffers from misalignment between operational activities and the cultural values intended to be conveyed. However, empirical studies that integrate emic perspectives into formal business model frameworks in museum governance remain limited.

Keywords: business model canvas, emic approach, museum strategy, educational tourism, operational strategy

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INTRODUCTION

Museum preservation has gained increasing global attention, as reflected in UNESCO's commitment to safeguarding world heritage. UNESCO (2021) recorded a global increase in the number of museums from 22,000 in 1975 to 104,000 in 2021. The ICOM also supports the transformation of museums into pillars of sustainable development (Etges & Dean, 2022; Legget & Labrador, 2023). In line with this, modern museums function not only as exhibition spaces but also as social and economic institutions that contribute to cultural heritage branding, tourism growth, and economic development (Gustafsson & Ijla, 2017; Qi, 2023). In Indonesia, museum existence is supported by policies such as Law No. 11 of 2010 on Cultural Heritage and Government Regulation No. 66 of 2015 on Museum, 2015, which emphasize the role of museums in economic development and public welfare. By 2024, there were 442 museums in Indonesia that not only preserve history but also support the tourism sector. In 2022, this sector contributed IDR 729,14 billion to the national GDP and employed 22,90 million workers (Kemenparekraf, 2022).

Modern museums are required to have a unique value to attract tourists and support the regional economy (Zubitashvili, 2024). The inspiration provided by museums can create emotional and intellectual appeal, encouraging repeat visits and positive recommendations (Bedigan, 2016; Juan & Thani, 2023). Presidential museums in the United States have demonstrated the success of utilizing these strategies to effectively enhance tourism and contribute positively to community well-being (Dangi & Petrick, 2021; Horrocks, 2023; Wernecke, 2021). In Indonesia, the SBY-ANI Museum and Gallery is the first museum to comprehensively document the life journey of President Susilo Bambang Yudhoyono (SBY) while also showcasing the artistic and cultural contributions of Ani Yudhoyono. Inaugurated on August 17, 2023, the SBY-ANI Museum and Gallery is expected to be a tourism destination focused on art, culture, and inspiration.

As a new museum, the SBY-ANI Museum and Gallery (SAMG) has strong visitor potential, but faces the common challenge of low repeat visits, which can limit long-term tourism growth (Preko et al. 2020). Furthermore, in practice, cultural tourism business models often suffer from a misalignment between

operational aspects and the cultural messages intended to be conveyed (Bakir et al. 2017; Gustafsson & Ijla, 2017; Li, 2024). This misalignment often arises because business models are predominantly designed from a managerial perspective, with limited incorporation of emic viewpoints. In fact, the emic perspective is capable of deeply uncovering the values, meanings, and cultural messages conveyed by those who understand the identity of the subject. This can become a unique attraction for tourists, as it influences their motivation to seek a deep cultural experience (McKercher, 2020), ultimately encouraging them to revisit (Rasoolimanesh et al. 2022).

Considering that the SAMG focuses on culture-based educational tourism aimed at commemorating the life journey of President SBY, it is important to integrate the emic perspective into the museum's business model. The emic perspective will help to reconstruct and adjust the business strategy to better align with the cultural values that need to be conveyed and enrich the visitor experience. The emic perspective is crucial because this museum is not merely a physical facility or exhibition space, but also a representation of the life journey and contributions of President SBY.

This study uses an emic perspective to reconstruct the museum's Business Model Canvas (BMC) and provide inspiration for its future development. The emic perspective allows the museum's business model to be enriched with the values upheld by SBY that have yet to be reflected. The integration of the initial BMC with the emic perspective is expected to result in a more relevant strategy to enhance the appeal of the SAMG.

METHODS

The study utilizes both primary and secondary data. Primary data were collected through direct observation and in-depth interviews with purposively selected informants who are intimately connected to the museum's operations and values. Interviews related to the BMC were conducted with museum managers, while emic insights were gathered from the founder, the museum manager, the Regent of Pacitan Regency, the Chairperson of the Indonesian Museum Association, and a Member of the Indonesian House of Representatives from the East Java VII Electoral District. Secondary data, such as visitor statistics and relevant documents, were used to assess the

performance of targeted customer segments in the BMC.

The data collection process involved three main stages. First, direct observation was conducted at the SAMG to understand its current operations and customer engagement strategies. Second, interviews were held with key informants using purposive sampling to gather detailed insights and emic perspectives, which are views grounded in the participants' cultural context. Third, secondary data were collected, particularly visitor statistics, to provide a quantitative basis supporting the BMC analysis. During the interviews, probing techniques were employed to deepen understanding and clarify responses, ensuring that the emic perspective was thoroughly captured. Probing techniques were used to clarify responses and deepen insights (Robinson, 2023).

This study was conducted at the SAMG in Pacitan, East Java, from October 2024 to February 2025, using BMC analysis and an emic approach. The BMC is a tool used to help design and understand how a business operates through the breakdown of nine elements of business foundation (Sibalija et al. 2021; Wiranti et al. 2024). The emic perspective foregrounds participants' own meanings and interpretations, positioning the researcher as a cultural mediator who facilitates contextual understanding to facilitate deep understanding of the context (Sasiwongsoj et al. 2024).

Figure 1 illustrates the research framework that integrates the BMC with the emic approach. This study applies the BMC analysis in two stages. First, BMC is used to evaluate the existing operational strategy of

the museum (referred to as BMC 1 or Origin). Second, BMC is reconstructed (BMC 2 or New) by incorporating emic insights. The emic approach emphasizes the insider's viewpoint and contextual understanding, with the researcher acting as a cultural mediator. This dual application of BMC provides a comprehensive and culturally grounded strategic framework for the museum.

RESULTS

Business Model Canvas

The SBY–ANI Museum and Gallery (SAMG) is an educational tourism destination that showcases the leadership journey of Mr. SBY and the role of his wife, Mrs. Ani. To understand the business model applied, the BMC is used as an analytical framework to identify the nine fundamental elements of the SAMG (Figure 2). Customer segments are generally specified by age (Dzulfikar et al. 2022), but this museum aims to target students while remaining relevant to a wide range of age groups. The customer segments of the SAMG include students (from kindergarten to university level), which is in the general public at the local, general, and national levels. According to records from the SAMG, the order of visitor numbers from highest to lowest is as follows: elementary school students (11.467), kindergarten students (7.607), junior high school students (6.170), and senior high school students (1.759) from August 2023 to December 2024. These visits are generally made due to events either organized by the museum or study tours from schools.

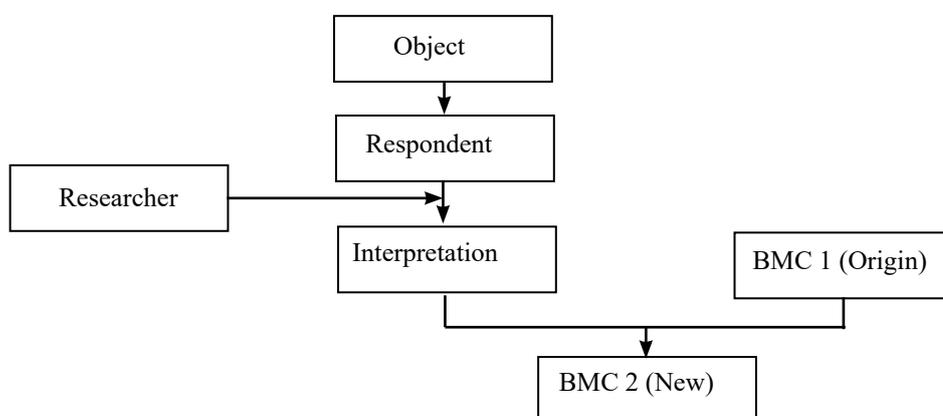


Figure 1. The Process of Integrating BMC 1 with Emic Perspectives

Key Partnerships <ul style="list-style-type: none"> • SBY Family • Local Government of Pacitan Regency • Schools around the SBY–ANI Museum and Gallery 	Key Activities <ul style="list-style-type: none"> • Operation Wednesday – Monday • Organizing competitions, arts and educational events 	Value Propositions <ul style="list-style-type: none"> • Educational tourism, local culture, and inspiration from SBY’s life journey from childhood to post-presidency 	Customer Relationships <ul style="list-style-type: none"> • Information update through social media • Tour Guide: Assisting visitors in exploring the museum • Establishing partnerships with travel agencies and educational institutions 	Customer Segments <ul style="list-style-type: none"> • Students (Kindergarten, Elementary, Junior High, Senior High, University) • Local, General, and National Community
	Key Resources <ul style="list-style-type: none"> • Permanent and Intern Staff • Museum conceptors and management • Tour Guide • Assets • Museum land and building • Memorabilia and collections from SBY’s childhood, military career and presidency • Paintings and photographs by SBY and Ani • Paintings by another artist • Solar panels 		Channels <ul style="list-style-type: none"> • Mass media • Social Media: Youtube, Instagram, X (Twitter), dan TikTok • Contact Platform: Whatsapp 	
Cost Structure <ul style="list-style-type: none"> • Management of cost of goods sold (COGS) for tickets, cafeteria, store, and others 		Revenue Streams <ul style="list-style-type: none"> • Ticket sales • Food sales through the cafeteria • Souvenir sales through the store • Others (venue rental and events) 		

Figure 2. BMC 1 (Original) of the SBY–ANI Museum and Gallery

In general, museum visits are dominated by residents or those from Pacitan Regency. The trend in the number of visitors from the museum’s opening (August 2023) to December 2024 is shown in Figures 3 and 4. The number of local visits briefly exceeded 8,000, which was the target threshold for visits to the SMAG, peaking in September 2023 and gradually declining until February 2024. Local visits then sharply decreased in March 2024. Visitors from outside Pacitan or from other regions in Indonesia consistently remained below 8,000, with the highest number occurring in July 2024. Cumulatively, the total number of visitors, both local and national, did not meet the target from March 2024 to December 2024, except for April 2024.

The value proposition of the SAMG lies in its integration of educational tourism, cultural heritage, and inspirational storytelling from SBY’s life, spanning from childhood to his post-presidency. This is supported by a diverse collection that includes childhood memorabilia, military artifacts, presidential

documents, and diplomatic gifts. The gallery also features paintings by SBY and Ani, along with a theater, souvenir store, cafeteria, and multipurpose hall. With a well-organized layout, the museum serves as a meaningful edutourism destination. Channels play a key role in the SAMG’s strategy to attract and engage visitors. Online mass media and social media platforms such as YouTube, Facebook, Instagram, X (Twitter), and TikTok are used for promotional purposes.

Operational details, ticketing, program schedules, and facility information are shared through official channels, while WhatsApp and email support conversational commerce and customer service. To strengthen interaction and encourage repeat visits, SAMG actively updates content and applies a cross-channel integration strategy, especially through Instagram. SAMG manages customer relationships through a mix of online and offline approaches. Online engagement is maintained with regular content updates, while offline, tour guides enhance visitor experiences by providing informative,

interactive tours. SMAG also runs a partnership program offering discounted tickets to travel agents and educational institutions. Since its opening on August 17, 2023, revenue streams have included ticket sales, the cafeteria, merchandise, and event room rentals. Ticket sales dominate, contributing 87.73% of the total net income, followed by the cafeteria (2.35%), store (6.48%), and other sources (3.43%) (Figure 5).

Key resources of the SAMG include physical assets such as land, buildings, SBY memorabilia, artworks, and solar panels, as well as human resources like the management team and interns. Since its opening, the museum has hosted four internship programs. The design team, knowledgeable about the collections and operations, plays a key role in educating visitors. Strong product knowledge contributes to service excellence, enhancing visitor satisfaction. The museum benefits from brand advocacy, with visitors sharing positive experiences on social media. Key activities focus on providing educational and cultural experiences, such as art programs, competitions, and events like batik workshops, storytelling, bilingual education,

exhibitions, and cultural performances. In 2024, the museum won the Educational Tourism Destination Award at the Pacitan Awards. The museum's key partnerships include the SBY family through the Yudhoyono Foundation as the managing entity, the Pacitan local government, which frequently rents the multipurpose hall, and educational institutions (high schools and universities) that send interns. In this way, relationship-based marketing will be created, namely maintaining long-term relationships with stakeholders and the community (Suwaryono et al. 2022).

The museum collaborates with travel agencies through a tiered discount scheme, offering a 15% discount for purchases of at least 101 tickets, along with additional free tickets based on the purchase amount. The museum applies the volume discounts strategy, which provides cost savings for customers when purchasing in bulk through a tiered discount system (Iranmanesh et al. 2017). In its educational cooperation scheme, institutions receive a 20% discount on entrance fees if they bring fewer than 7,000 visitors per year and a 30% discount if they exceed that number.



Figure 3. Visitor trend of the SBY–ANI museum and gallery



Figure 4. Visitor Trend of the SBY–ANI Museum and Gallery (Continued)

The cost structure at the SAMG is primarily based on the cost of goods sold (COGS) (Figure 6) and expenses items (Figure 7). The largest monthly COGS is for the cafeteria (57.49%), despite generating the smallest revenue. Ticket sales have a COGS of 0.01%, while the store and other categories have COGS of 32.97% and 9.53%, respectively. Expenses include salary payments, electricity costs (20.63%), routine expenses (10.76%), non-routine expenses (5.83%), and expenses for 3 and 6 months (1.89%). Electricity costs can be reduced by installing 200 solar panels, covering half of the museum’s roof, which has been implemented since January 2025.

Emic Concept and BMC Reconstruction

The emic approach in managing the SBY–ANI Museum and Gallery (SAMG) reflects the internal perspectives of key actors, including the museum’s founder, museum manager, the Regent of Pacitan Regency, the Chairman of the Indonesian Museum Association, and a Member of the Indonesian House of Representatives from East Java Electoral District VII. In addition to functioning as a preserver of historical artifacts, the museum also serves as an educational and inspirational space that illustrates the leadership journey and personal life of SBY. The management emphasizes the importance of narrative-based engagement to help visitors understand SBY’s contributions and values during his leadership period.



Figure 5. Revenue Streams of the SBY – ANI Museum and Gallery

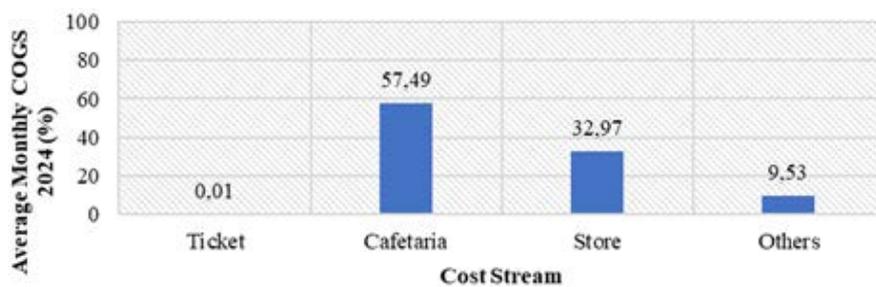


Figure 6. COGS of the SBY – ANI Museum and Gallery

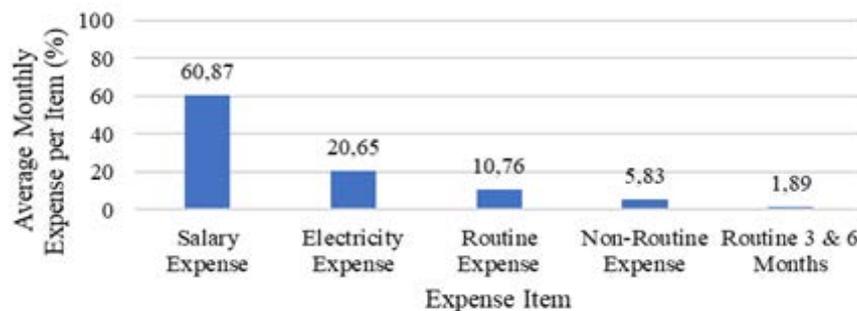


Figure 7. Expense Item of the SBY – ANI Museum and Gallery

The SAMG enhances its value through diorama themes, which should be integrated into promotional efforts and education to attract visitors, especially younger audiences. The museum’s role as a national service inspiration emphasizes the need to expand customer segments to youth and cultural communities. Key activities should focus on service, leadership, arts, and education. When positioned as a public cultural asset, the museum requires institutional support, including subsidies and policy backing. A Board of Trustees should be recruited to provide donations, creating a new revenue stream and offering patron recognition. Strengthening ties with cultural, artistic, and youth communities for positioning the museum as a center for discussion and learning.

For long-term sustainability, key partnerships with patrons, including individuals, groups, or corporations, need to be established. Their contributions to preserving both tangible and intangible heritage can be acknowledged through name recognition inside the museum. It is also recommended that the SAMG include key activities that promote cultural tourism by actively engaging in political discourse and advocating for cultural policy. In the context of the ongoing discussion of the Cultural Omnibus Law Bill, the museum can contribute to policy discussions, implementation, and regulatory advocacy for cultural preservation and the sustainability of museums (Al Afhani, 2023). The emic perspective enriches and updates several elements, as reflected in Figure 8. Based on these emic insights, the revised BMC includes updates to customer segments, key activities, revenue streams, cost structure, and key partnerships, as shown in Figure 9.

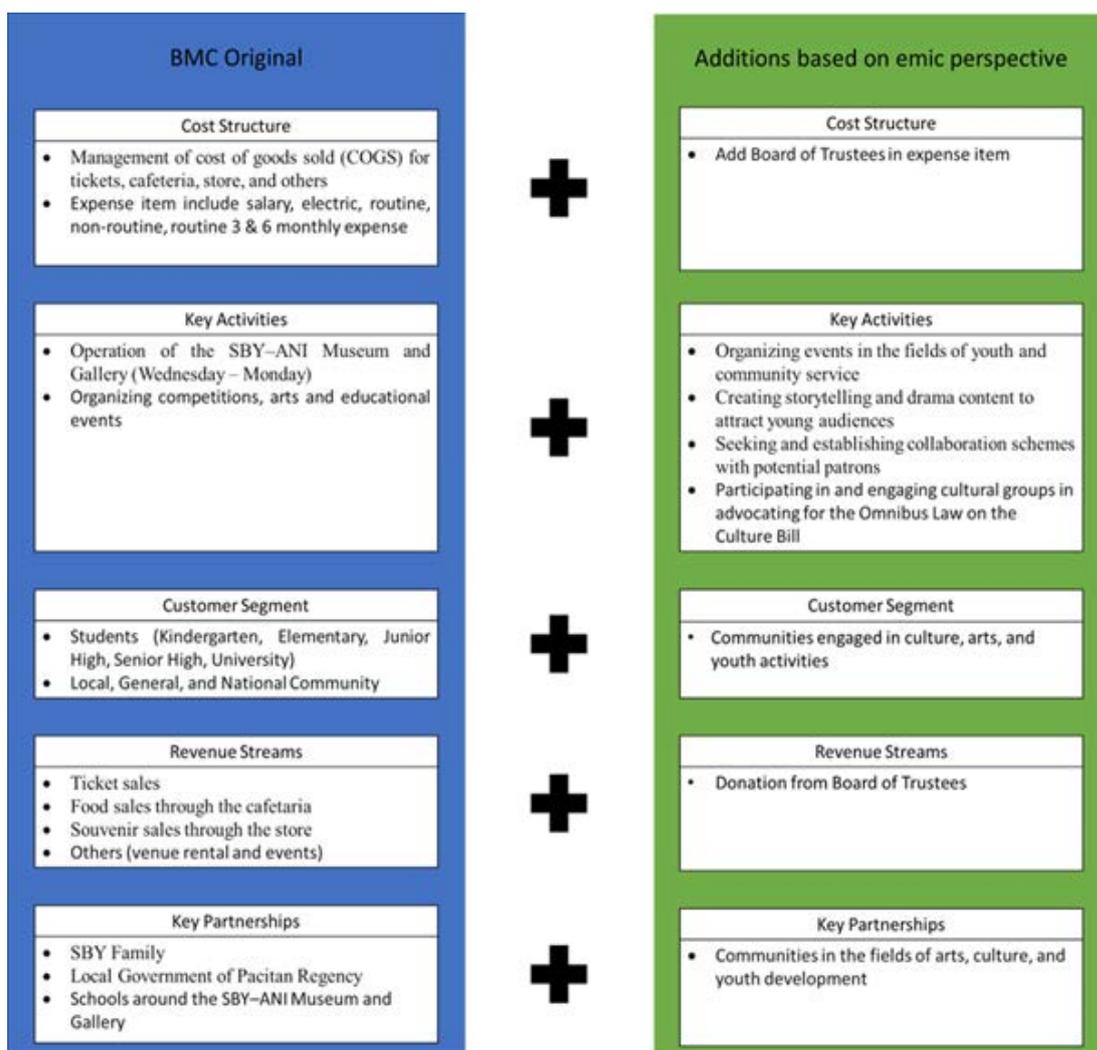


Figure 8. Original BMC and Additions Informed by Emic Insights

Key Partnerships <ul style="list-style-type: none"> • SBY Family • Local Government of Pacitan Regency • Schools around the SBY–ANI Museum and Gallery • Communities in the fields of arts, culture, and youth development 	Key Activities <ul style="list-style-type: none"> • Operation Wednesday – Monday • Organizing competitions, arts and educational events • Organizing events in the fields of youth and community service • Creating storytelling and drama content to attract young audiences • Seeking and establishing collaboration schemes with potential patrons • Participating in and engaging cultural groups in advocating for the Omnibus Law on the Culture Bill 	Value Propositions <ul style="list-style-type: none"> • Educational tourism, local culture, and inspiration from SBY’s life journey from childhood to post-presidency 	Customer Relationships <ul style="list-style-type: none"> • Information update through social media • Tour Guide: Assisting visitors in exploring the museum • Establishing partnerships with travel agencies and educational institutions 	Customer Segments <ul style="list-style-type: none"> • Students (Kindergarten, Elementary, Junior High, Senior High, University) • Local, General, and National Community • Communities engaged in culture, arts, and youth activities
	Key Resources <ul style="list-style-type: none"> • Permanent and Intern Staff • Museum conceptors and management • Tour Guide • Assets • Museum land and building • Memorabilia and collections from SBY’s childhood, military career and presidency • Paintings and photographs by SBY and Ani • Paintings by another artist • Solar panels 		Channels <ul style="list-style-type: none"> • Mass media • Social Media: Youtube, Instagram, X (Twitter), dan TikTok • Contact Platform: Whatsapp 	
Cost Structure <ul style="list-style-type: none"> • Management of cost of goods sold (COGS) for tickets, cafeteria, store, and others • Expense item include salary, electric, routine, non-routine, routine 3 & 6 monthly expense and appreciation for Board of Trustees 		Revenue Streams <ul style="list-style-type: none"> • Ticket sales • Food sales through the cafeteria • Souvenir sales through the store • Others (venue rental and events) • Donation from Board of Trustees 		

Figure 9. BMC 2 (Updated) of the SBY–ANI Museum and Gallery

Managerial Implications

The SBY–ANI Museum and Gallery must enhance its marketing strategies and program differentiation to attract more visitors, particularly teenagers and youth communities. Although the museum initially targeted high school students, data indicates that most visitors are from kindergarten to junior high school due to school tours. The museum relies heavily on ticket

sales, while revenue from the cafeteria, souvenir store, and venue rentals remains inconsistent. Strengthening cultural and youth collaborations, along with support from the Board of Trustees. Expanding the business model through membership programs, sponsorships, and donation schemes can boost financial stability. Additionally, reinforcing the volume discount strategy for travel agencies can help attract more domestic and national tourists.

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

This study demonstrates that operational gaps in the business practices of cultural institutions can be bridged through the integration of an emic perspective. By combining the BMC with emic approach, this research offers a culturally rooted strategic framework that enhances planning effectiveness. The SBY–ANI Museum and Gallery holds great potential as an educational and inspirational destination that reflects the life and leadership of Indonesia’s 6th President. However, its initial business model requires optimization to become more appealing, encourage repeat visits, target the right visitor segments, and operate in closer alignment with the values articulated through President SBY’s legacy. Practically, the reconstructed BMC emphasizes the need to adjust the cost structure, revenue streams, customer segments, key partnerships, and key activities to align with cultural values and visitor expectations. These adjustments aim to strengthen the museum’s position for educational tourism destination and center of leadership inspiration and cultural discourse. Although this study successfully reconstructed the BMC from an emic perspective, the results have not been empirically tested over a longer period.

Recommendations

Future research can analyze the impact of implementing the recommended BMC strategies for the SBY–ANI Museum and Gallery, focusing on visitor retention and revenue diversification. Studies can also explore the effectiveness of digital marketing in attracting teenagers and youth and assess the impact of partnerships with cultural communities on the museum’s finances.

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