

Project Acronym: **Me-Mind**

Grant Agreement no: **101008704**

Project Title: **Museum Events - Measuring Impact on local eNvironment with Data analytics**



## D2.3 – Business Canvas Model

**Revision:** v.1.0

**Date:** 23.06.2022

**Authors:** Elena Coli (UNIPi), Pille Pruulmann Vengerfeldt (ERM)

**Abstract:** This document structures a new CCIs Impact Canvas and provides a set of guidelines useful for CCIs to compile it. The canvas and the guidelines are the result of work conducted in the project (see [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#)) and in two workshops held in IF and ERM use cases.

**Revision History and contributions**

<b>Version</b>	<b>Status</b>	<b>Name, organisation</b>	<b>Date</b>	<b>Changes</b>
v.0.1	First version draft	Elena Coli (UNIFI)	16.05.2022	Full draft of all text
v.0.2	Second version draft	Elena Coli (UNIFI) Pille Pruulmann Vengerfeldt (ERM)	13.06.2022	Revision on the basis of FST and ERM comments and suggestions

**Review and approval**

<b>Action</b>	<b>Name, organisation</b>	<b>Date</b>
Reviewed by	Marzia Cerrai and Davide Cetrulo (FST)	14/06/2022
Reviewed by	Daniele Mazzei (UNIFI)	22/06/2022
Approved by	Marzia Cerrai (FST)	23/06/2022

**Distribution**

<b>No.</b>	<b>Date</b>	<b>Comment</b>	<b>Partner</b>
1	23/06/2022	Submitted to the EACEA	Fondazione Sistema Toscana

**Application area**

This document is a formal output for the EACEA, applicable to all members of the Me-Mind project and beneficiaries. This document reflects only the author's views and the European Union is not liable for any use that might be made of information contained therein.

**Copyright notice**

“Copyright © Me-Mind Consortium, 2021-2022”

**Table of abbreviations**

<b>Abbreviations</b>	<b>Description</b>
Dx.x	Deliverable x.x
Mx	Month x
v x.x	Version x.x
GA	Grant Agreement
FST	Fondazione Sistema Toscana
DDS	Domestic Data Streamers
UNIFI	Università di Pisa
ERM	Eesti Rahva Muuseum
WP	Work Package
CCI	Cultural and Creative Industry
IF	Internet Festival

## Table of Contents

<b>1. Executive Summary</b>	6
1.1 Short Description of the project	6
<b>2. Introduction</b>	7
2.1 Scope of the deliverable	7
2.2 Relation to other deliverables	7
2.3 Structure	7
<b>3. What is a Business Model Canvas: potential and limitations in CCIs context</b>	8
<b>4. Guidelines for CCIs to compile their own CCIs Impact Canvas</b>	9
Audience segments (1) and Beneficiaries (1.1)	11
Social Challenge (2) and Needs (2.1)	12
Solution (3)	12
Unique value proposition (4) and Existing Alternatives (4.1)	13
Channels (5)	14
Cost structure (6) and Financial sustainability (7)	15
Impact (8)	16
Impact measures (9)	17
Data (10)	18
Data sources (11)	19
<b>Appendix A. Methodological Note - how CCIs Impact Canvas has been built</b>	20
<b>References</b>	22

## List of Figures

<b>N.</b>	<b>Description</b>	<b>Page</b>
1	The CCIs Impact Canvas	10
2	The schema of the Unique value proposition	13
3	Stages of the impact process	17

# 1. Executive Summary

This document addresses how Cultural and Creative Industries (CCIs) can integrate impact assessment, data collection and analysis as part of the institutional development, and activities planning with the help of CCIs Impact Canvas.

## 1.1 Short Description of the project

The main goal of the Me-Mind project is to provide a methodology for Cultural and Creative Industries (CCIs) for making better business decisions based on the measurement and analysis of their activities' impact, combining several data sources, implementing Data/Computer Science to enrich the set of information and Data Visualisation.

Specifically, it aims to facilitate CCIs to have more efficient impact measurement and to make benefits more evident towards public administrations, potential public and private sponsors as well as the general audience.

Me-Mind identifies two main vertical groups into the cultural and creative sector: museums and events, representing two different models of the same phenomenon (Internet Festival of Pisa and the Estonian National Museum use cases).

Based on the two in-depth studies of cultural organisations, the project aspires to combine data analysis and quality principles creating a replicable pattern to transfer the acquired knowledge.

## 2. Introduction

This deliverable, entitled D2.3 – Business Canvas Model, aims at proposing a revised Business Model Canvas to fit the unique needs of CCIs.

In this respect, Section 3 presents what is a Business Model Canvas and its limitations in CCIs context. Then, Section 4 presents the guidelines to be used by CCIs to compile a revised version of Business Model Canvas we developed to fit their needs.

In the final part of this document, Appendix A containing a methodological note has been added to explain how the classic canvas has been revised according to the needs of CCIs and to the previous results of the project in terms of data collection and analysis.

### 2.1 Scope of the deliverable

The scope of this deliverable is building a business canvas model adapted to CCIs' needs based on the results of the impact analysis conducted on FST and ERM use cases. The two use cases have been helpful to clarify which kind of actions have to be implemented to make the canvas fitting with CCIs needs to be used effectively for audience development, new business strategies and management.

### 2.2 Relation to other deliverables

This deliverable is strongly linked to the [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#), which aims at providing a system of key performance indicators to conduct the impact measurement of events (and specifically of IF) and of cultural venues (and specifically of ERM). This deliverable helps CCIs to put into practice part of the recommendations given in [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#).

### 2.3 Structure

This document is divided into the following main sections:

- Section 1 provides the executive summary of this deliverable;
- Section 2 provides the introduction of the deliverable and outlines its scope;
- Section 3 presents what is a Business Model Canvas and its limitations in CCIs context;
- Section 4 gives the guidelines to be used by CCIs to compile a revised version of Business Model Canvas we developed to fit their needs and to which we refer to as CCIs Impact Canvas;
- Appendix A contains the Methodological Note that clarifies how we revised the classic canvas according to the needs of CCIs and to the previous results of the project in terms of data collection and analysis.

### **3. What is a Business Model Canvas: potential and limitations in CCI context**

Business Model Canvas is a strategic tool used for mapping the complexities of enterprises functioning and CCIs are not an exception as all organizations must generate enough revenue to survive (Qastharin, 2016).

In fact, at least according to its authors, the Business Model Canvas is not only designed to frame for-profit companies, but also to analyze those organizations that “have strong non-financial missions focused on ecology, social causes and public service mandates” (Osterwalder and Pigneur 2010, 264).

However, one of the main barriers in the effective adoption of Business Model Canvas by CCIs is due to the fact that the word business can be challenging to be used by CCIs that are often operating on the principles of cultural ideals and societal values. CCIs may generate profits, but they are not their focus but a possible means to achieve sustainability in providing a social benefit (Dees, 1998). For this reason, the word business often evokes more negative feelings than the Business Model Canvas tool warrants.

Moreover, since the Me-Mind project aims to unveil the intangible value produced by CCIs and so to measure their socio-economic impact, the new canvas we want to build will be based on data lifecycle (from data collection in data sources, to data analysis, to impact measures) to make organizations able to capture data full potential.

To overcome this barrier, this document aims to provide a social-oriented and data-driven canvas, that we refer to as CCIs Impact Canvas, to help every CCI to capture its own specificities, to focus on the impact it wants to have, and to systematize in advance a way to collect and structure data.



## 4. Guidelines for CCIs to compile their own CCIs Impact Canvas

The goal of this section is to provide CCIs with a handy guide to compile their CCIs Impact Canvas effectively and efficiently. The instructions provided in this guide have been abstracted from UNIFI following a series of workshops conducted with the two case study groups of the Me-Mind project (IF and ERM) and for this reason they meet the specific needs of a CCI.

The developed canvas is practical to compile: the best way is to print it out on a large surface and compile it during a participatory workshop using post-it notes, peeling them off, modifying them, moving them around as needed. It is essential that the work be a team work, so that ideas are shared and discussion stimulated. The recommended duration for the workshop is a maximum of one hour and the recommended number of participants is a maximum of 12, furthermore these should be heterogeneous from each other in terms of role, skills and expertise, so as to cover the different aspects of the organization (strategy, product, market, technical side, finance).

A general note concerns the dual objective of the CCIs Impact Canvas: it can in fact be used to model the architecture of an organization to understand how it generates value, but also to understand, once defined, how to improve this architecture. Thus, when filling the canvas, it is more than welcome that you come up with some ideas that you actually do not implement (i.e., you think that an audience segment could be the retirees but actually you do not consider it as an audience segment, you do not explore its problems and you do not offer a solution). In this case, it is useful to take note of this by putting a post-it outside the canvas to remember potential improvements. Moreover, since a whole CCI is often too complex to be summarized in a canvas, the tool could be adopted as a strategic planning tool, where the organization/data/impact circuit (see [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#)) can be implemented through this action element.

The following tips refer to the different blocks of CCIs Impact Canvas graphically represented in Figure 1.

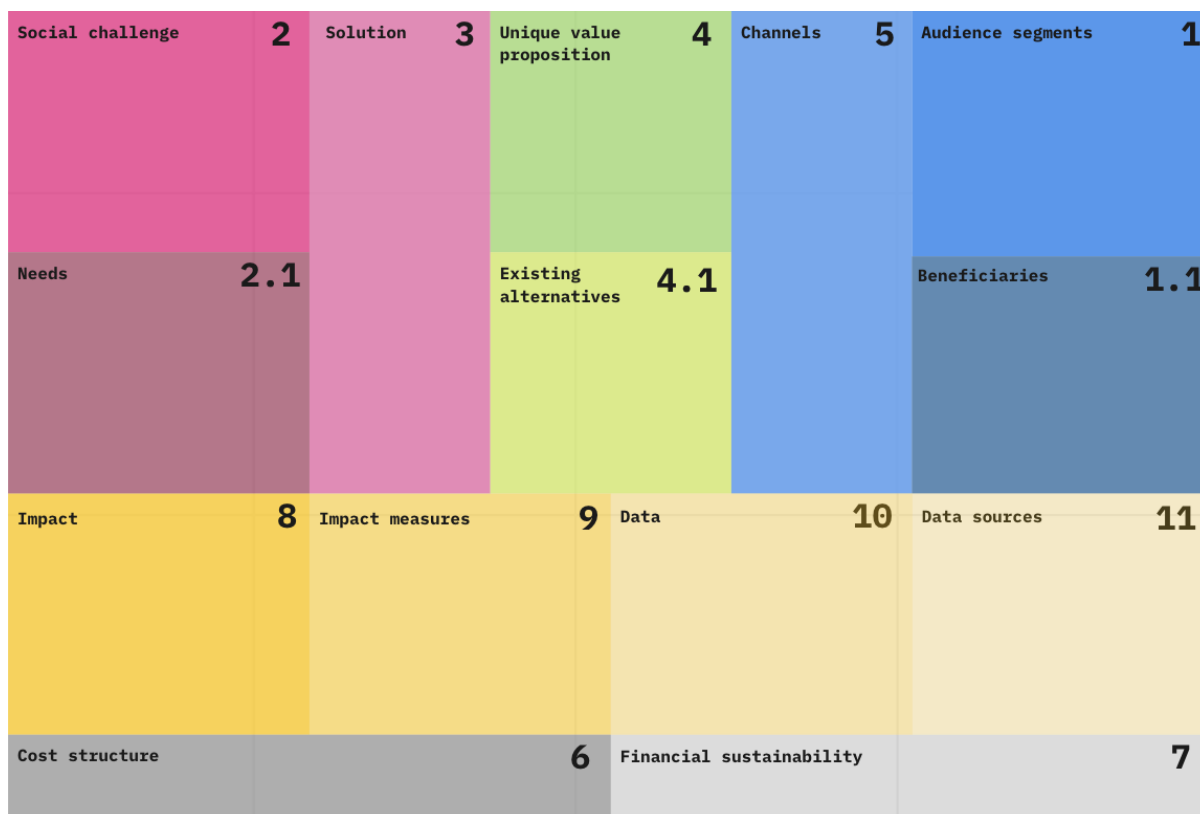


Figure 1: The CCI's Impact Canvas

Our proposed CCI's Impact Canvas is divided, like the traditional one, into two parts: the right side is focused on the environment surrounding the organization and, as the right part of our brain, is the creative one, that the one to address which it is necessary to use skills such as emotions, problem solving and creativity since it is not fully controllable and dependent from us; the left side instead is focused on the product/service and related activities and, as the left part of our brain, is the logical one for which it is necessary to use analytics since it is constituted by factors that we can influence.

As you may have noticed, the numbers don't follow a common logical pattern. Instead, they follow the logic of the canvas, inviting you to consider different elements in a particular order. It is clear that the final canvas will need to be considered as a whole but the invitation hereby is to consider the boxes in a particular order (i.e., after having defined the audience segments on the right side, then you should intuitively skip to the left side for defining the social challenge and the needs of the segments you identified) and then look at the final canvas, reading it from left to right.

The logic with which to compile the canvas is that of distinctiveness, highlighting the factors that are truly distinctive for your organization.

The following subsections guide you in detail in filling each of the 14 blocks of the CCI's Impact Canvas.

## Audience segments (1) and Beneficiaries (1.1)

The first block to start with is that of **Audience Segments (1)**. Here it is essential to understand first that Beneficiaries (who benefit of the product/service/event), and Audience Segments (who pay for the product/service/event) often do not coincide and this is the reason why this block should be filled in synergy with **Beneficiaries (1.1)** block. For example, the beneficiary of an interactive science exhibition could be a child between 6 and 10 years old, but the audience segment are the parents. Therefore, for the canvas of a CCI organizing this exhibition, the children and the parents belong to two different groups that also have different needs and problems. Who are the target segments and beneficiaries of your organization? The answer should not be “everyone”, you should segment and see “what kind of shoes the segment wears”. Probably, without ever having put it down on paper, every product, every event, every service, etc. is designed to meet a specific target group of customers and beneficiaries.

### “For whom are you creating value?”

Some examples of potential customers and beneficiaries for CCIs:

- Students
- Educators
- Artists
- Experts
- Retirees
- Children
- Families

Usually, 6 Audience Segments and Beneficiaries are already a high number to be addressed even by a big and complex organization. Try putting them in the block sorted by priority (who would you pitch first if you could only pitch one?). Take into consideration also that you could fill several canvases for mapping different kinds of societal needs you address in your CCI, on the basis of your actual interest and of the specific aspects people participating in canvas filling are able to cover.

**EXPECTED OUTPUT: one post-it for each audience segment and beneficiary.**

**TIP 1: The partners, donors and sponsors are not audiences or beneficiaries.**

**TIP 2: If the customers and beneficiaries match, then put them in only one of the two blocks and leave the other one empty.**

**TIP 3: Indirect beneficiaries can also be included in the block of beneficiaries if they are considered to be fundamental users of the value created. To give a practical example, an organization might hold a music**

**event that has teenagers as direct beneficiaries, but which also has such an impact on the economy of the city in which it is held that it feels the need to also include among the beneficiaries the restaurants and hotels that benefit from the city's revaluation during the period of the event.**

## Social Challenge (2) and Needs (2.1)

Once a draft of the audience segment(s) and beneficiary(ies) has been drawn up, the **Social Challenge (2)** block is used to validate the customers and beneficiaries you identified. In this block, 1 to 3 social challenge(s) should be identified for each customer/beneficiary you identified before. If the same challenges are identified for two different audience segments, the segmentation is probably wrong because those two segments are probably only one as they have the same challenge(s).

**EXPECTED OUTPUT: one post-it for each social challenge.**

Then, you should identify the audience and beneficiary's **Needs (2.1)** in relation to the social challenge(s) identified. Needs are the grounding of challenges and for that reason are more tangible. A need should be considered as the manifestation of a problem of your beneficiaries and audience segments. In this block, 1 to 3 needs should be entered for each audience segment and beneficiary you identified before. If the same needs are identified for two different audience segments/beneficiaries, the segmentation is probably wrong because those 2 segments are probably only one as they have the same needs.

**EXPECTED OUTPUT: one post-it for each need.**

## Solution (3)

Now, it's time for **Solution (3)** block: for each challenge of block 2, you have to identify the solution you provide to face the challenge. The solution is a high-level solution (i.e., not "temporary exhibition with paintings by famous cartoonists", but "temporary events held by people of importance to the young world"). The solution could be only one for more than one challenge. This block also helps to validate the choices made in the previous two blocks: when exploring solutions, one may realize that he/she has mapped audience segments and beneficiaries incorrectly or has not identified relevant challenges.

**EXPECTED OUTPUT: one post-it for each high-level solution.**

**TIP: If you're spending a lot of time on blocks 1, 2 and 3, it's not only ok, but it's good! These three blocks will drive all the other blocks of your canvas. Don't be afraid to go back, edit, add, delete! Take your time because getting these three blocks right means getting the whole canvas right.**

## Unique value proposition (4) and Existing Alternatives (4.1)

In the **Unique value proposition (4)** block you have to identify one Unique value proposition for each audience and beneficiary.

**“Why do audiences and beneficiaries come to your events/organizations/exhibitions etc. and participate in the activities? Why do they want to spend their time here and not somewhere else?”**

You have to be in the winning area of Figure 2!

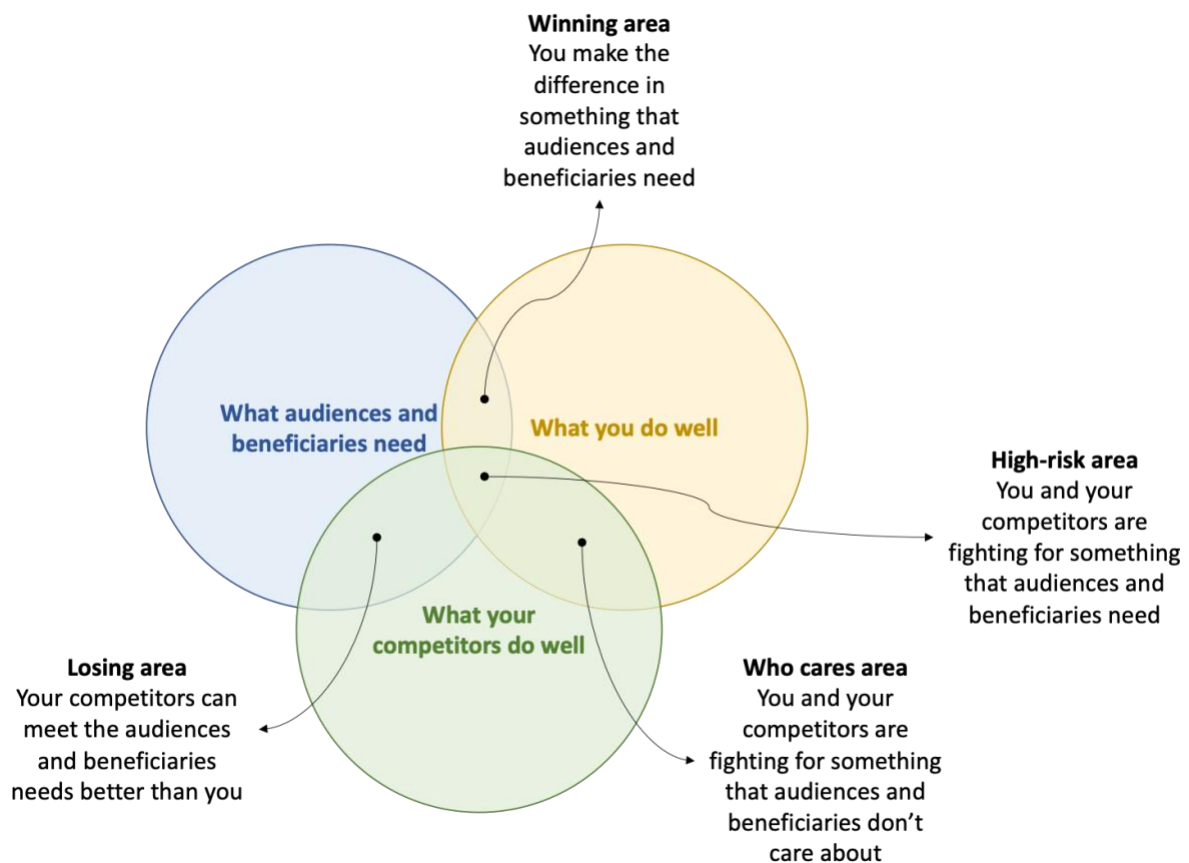


Figure 2: The schema of the Unique value proposition (adapted by the authors on the basis of the figure available here: <https://socialimpactarchitects.com/value-proposition/>)

The Unique value proposition is a sentence that defines:

- the product or service from the point of view of the person buying it;
- the benefits it offers to those who use it;
- why what you offer is better than what others offer.

There are different schemas that can help you to formulate the unique value proposition, the most used is that of Geoff Moore:

For \_\_\_\_\_ (your audience segment) that \_\_\_\_\_ (problem definition), our \_\_\_\_\_ (product/service name) is \_\_\_\_\_ (product category) for \_\_\_\_\_ (the benefit).

Example of Unique value proposition of Internet Festival in Pisa:

For primary and secondary school teachers who want to get up to speed on current issues and innovative teaching tools, Internet Festival is an event in which they can get a varied and authoritative offering of innovative teaching formats.

**NOTE: this is only a suggested structure, feel free to modify it to express in the best way you can your Unique value proposition!**

**EXPECTED OUTPUT: one post-it for each Unique value proposition.**

**Existing alternatives (4.1)** block should be filled with the existing solutions to the challenges you identified. The solutions here are those on the market (not your solution!). When thinking about the existing alternatives, take into consideration your contribution to the identified challenges through the Unique value proposition to understand the differences with the existing alternatives.

**EXPECTED OUTPUT: one post-it for each alternative solution.**

## Channels (5)

The next step is answering the questions:

**“Using which channels I am able to promote, sell and deliver the unique value propositions I identified? How do I reach and retain my customers?”**

When reflecting, it could be useful to think which channels you use in three different moments:

- before purchase (when you promote your product/service)
- during purchase (when you sold and deliver your product/service)
- after purchase

Some examples of channels:

- word of mouth
- social media (Facebook, Twitter, LinkedIn, etc.)
- PR articles
- mailing lists
- phone calls
- newspapers and flyers
- radio and TV news
- your own website

- third party websites
- catalogs
- sales managers chat
- customer feedback surveys
- advertising posters
- white papers and scientific papers

**EXPECTED OUTPUT: one post-it for each channel.**

## Cost structure (6) and Financial sustainability (7)

In order to fill in these two blocks of the canvas, it is necessary to take the economic balance of the organization. We don't want to know the numbers, you have only to firstly focus on block 6, trying to address the question:

**“What are the major organization's costs?”**

The costs allow the organization to sustain its activities. Try to focus on the costs that are peculiar to the organization. Some examples:

- staff
- architectural works
- renting stuff
- buying furniture
- marketing
- buying gadgets

Then, you can focus on block 7, trying to understand how these costs are covered by the organization to be sustainable in financial terms. The question to be answered is:

**“How can the organization be sustainable in financial terms when delivering its value propositions?”**

Some examples:

- ticket sales
- gadget sales
- grants
- sponsorships

**TIP: don't put in block 6 all the costs of the company, but take into consideration only those that characterize it and are essential to differentiate it from other**

**EXPECTED OUTPUT 1: one post-it for each element of financial sustainability (7)**

## EXPECTED OUTPUT 2: one post-it for each type of cost (6)

### Impact (8)

After having defined your beneficiaries and the challenges, your unique value propositions and how to deliver them, and how to economically sustain your organization, we are ready to clarify the impact that our organization aims to have. According to the [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#), the impact can be defined as the outcomes or benefits of organisational actions (cultural, business related) that demonstrate a change. When defining your impact, try to be specific, based on the impact you aim to have to address the social challenge and needs: this specificity will make this block much more valuable for you!

As suggested in the [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#), compared to other sectors, CCIs have additional dimensions and roles, which create both direct and indirect impact addressing such wide-scale impact areas as identified in the UNESCO framework of Culture for Development Indicators (CDIS). You can use these 7 macro-areas for taking inspiration when defining your impact:

1. Economy, both direct and indirect (“Does your activity contribute to the promotion of the image of the city”)
2. Education (“Does your activity have an effective educational role?”)
3. Governance (“Does your activity contribute to promoting and strengthening the public sector’s involvement in the development of cultural-themed and innovation-themes policies?”)
4. Social (“Does your activity strengthen the so-called third sector (voluntary sector, no-profit, NGOs)?”)
5. Gender (“Does your activity increase attention from a gender perspective and towards the vulnerable/weakest target audiences (e.g. children, the elderly, the disabled, migrants)?”)
6. Communication (“What is the value generated by the communication of your activity?”)
7. Heritage (“Does your activity impact the cultural fabric of the city and beyond (e.g. do they represent a trigger for further activities)?”).

In addition to these 7 dimensions, you can also consider the environmental area (“Does your activity minimize environmental degradation due to human activities?”) and the well-being area (“Does your activity contribute to increasing the longevity of people?”).

Moreover, oftentimes it cannot be expected that a particular process, service or activity in the organisation has a clear causal link with the impact on these generalised impact areas, so you are carrying out a not-easy task!

For example, in IF use case, one of the most relevant impacts is educational and in particular the event aims to have an effective educational role disseminating knowledge and skills that are appreciated and remembered.



**TIP:** as described in detail in the [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#), understanding the impact has several challenges, it is easy to confuse data coming from different parts of the process. The diagram in Figure 3 can help you in having a clear view of the different stages of the impact process, including the possible points of data collection at each stage.

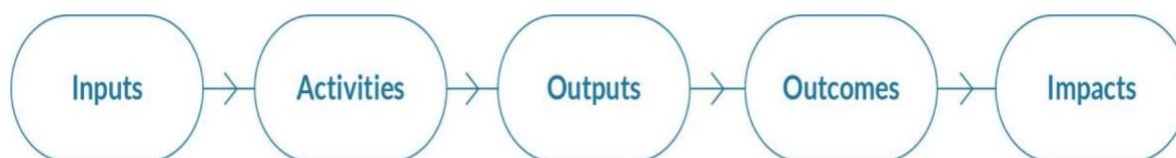


Figure 3: Stages of the impact process

**EXPECTED OUTPUT:** one post-it describing your impact on the society.

## Impact measures (9)

This block aims to answer to these questions:

**“Which metrics to understand if you are building strong customer relationships?”**  
**“Which metrics indicate how well your reality is doing?”**  
**“Which metrics best underline the opportunity for development?”**

Answering these questions means answering also to a broader one:

**“Which metrics for measuring the impact identified in block 8?”**

Only a clear understanding of the mission and vision and values of your activity could provide you the key to identify the crucial metrics of your organization (see the recommendations provided in the [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#)). In a CCI you need (more than everyone else) to identify your own metrics for assessing the impact you aim to reach!

If you have already defined within your organization some key metrics, the suggestion is to start from them and take those with the higher relevance. Then, try to identify among them 5 indicators that are the most critical to the value propositions you want to deliver!

Keeping the example of IF use case, having an effective educational impact disseminating knowledge and skills that are appreciated and remembered, its impact measures are:

- training credits provided
- number of teachers reusing knowledge and skills acquired during the event

**TIP 1: The metrics you will define should be SMART (specific, measurable, achievable, relevant, and time-limited).**

**TIP 2: The 5 most useful metrics you will identify should provide a great deal of insight and spur short-term, low-cost action.**

**EXPECTED OUTPUT: 5 post-it with the 5 key metrics.**

## Data (10)

We have almost reached the end of the canvas compilation, and it is time to draw conclusions. In compiling the canvas, you will surely have referred to some data available to the organization. This block's aim is mapping and keeping track of what data is needed by the organization to make sure it is offering a data-driven value proposition, that is, a value proposition based on real data and not assumptions and hypotheses, to customers and beneficiaries.

To fill this block, you can take inspiration from some useful insights provided in detail in the [Guidelines report - Data and Impact. Guidelines on how data helps to understand the impact of the CCIs](#). According to it, each organization has:

- Internal data, that is produced within the organization;
- External data, that is sourced from external stakeholders.

Moreover, each organization also has:

- Primary data that is purposefully collected, concerning a specific challenge of understanding the impact of the organization;
- Secondary data that is produced to understand other aspects of CCIs, but that can still be meaningfully (re)interpreted for understanding impact.

Additionally, data could be:

- Qualitative, typically a few and rich detail;
- Quantitative, typically a lot and in numbers.

Finally, data can be texts, numbers, visual and audiovisual material and other forms. All these require different kinds of data collection and analysis skills.

Keeping the example of IF use case, we can link the impact measures identified in block 9 to the data IF needs:

- for the training credits provided, the total number of training credits distributed
- for the number of teachers reusing knowledge and skills acquired during the event, the teachers' feedback

**TIP: If you realized while compiling the canvas that you would need some data but never collected and analyzed it, it means that those data are needed for your organization, and it is time to start planning how to**

**collect them. Without this data, some parts of the canvas remain subjective.**

**EXPECTED OUTPUT: one post-it for each data.**

## Data sources (11)

Once we have identified the data that can support us in compiling the building blocks of our canvas and thus to model the organization in its entirety, we need to define for each of these data where it can be found or collected inside or outside the company.

The data source could be different according to the type of data defined in block 10: it can be a database, a textual document, real-time measurements from physical devices, scraped Web data, or any data service that could be found on the Internet.

For the data brought as example for IF use case for block 10, we should identify the data source:

- for the total number of training credits distributed, the internal data repository of IF containing dossier with credits distributed and signed by the beneficiaries and the organization
- for the teachers' feedback, the questionnaires administered to the audience of IF

**TIP: The same data could be found in different sources and collected using different methods.**

**EXPECTED OUTPUT: one post-it for each data defined in block 11 containing the related data source(s).**

## Appendix A. Methodological Note - how CCIs Impact Canvas has been built

Given the specificities of social enterprises and therefore of the two case studies addressed within the Me-Mind project, we aim to design, develop, and provide the CCIs with a new model of lean canvas, which is designed according to their needs and characteristics, and which is easily applicable in a social context different from the strictly business-oriented one. Not only that, the model we designed is also in line with the Me-Mind project's goal of using data to capture the often-intangible value produced by cultural activities. Our revised Lean Canvas therefore also contains some of the data lifecycle elements necessary to compile it in a data-driven perspective.

To elaborate the CCIs Impact Canvas, some authoritative works present in the scientific literature have been taken as reference (Osterwalder & Pigneur, 2010; Sparviero, 2019; Vial, 2016).

The original structure of the Lean Canvas has been maintained, by keeping in the right side of the canvas the dimension linked to the market and in the left one the dimension linked to the product. The two sides convey into the central and core part of the canvas, the Unique Value Proposition, that is the match between market dimension and product dimension.

However, some additions and modifications have been made to the original Lean Canvas blocks. Analyzing the right side, the Customer Segments block has been changed to **Audience Segments (1)** to better reflect the CCIs context in which we talk more of audiences than of customers, while what was the Early Adopters block has been changed to **Beneficiaries (1.1)**. This choice is due to the fact that, while the definition of early adopters in the original Lean Canvas was linked to its use for startups and the consequent need to define among potential customers the first ones to be addressed, the need for CCIs is to clearly distinguish Audiences (in block 1), i.e. those who pay for the product or service, from Beneficiaries, i.e. those who benefit from the value created by the product or service offered, without necessarily paying for it.

The **Channels (5)** was retained as in the original version as well as it represents a key part to model for CCIs, while Unfair Advantage block was removed since it is considered not relevant in a socio-cultural context.

Moving to the left side, the Problem block of the original canvas has been changed to **Social Challenge (2)**: CCIs in fact can better reason on this block thinking about social challenges, demanding tasks that affect their Audiences and Beneficiaries, before focusing on their problems and needs. Then, the block that in the classic lean canvas was used for Existing Alternatives was replaced by the **Needs (2.1)** block so that once larger challenges were identified, they could be grounded by making more detailed problems explicit.

The **Existing Alternatives block (4.1)**, on the other hand, was kept unchanged as it is important for CCIs to be aware of alternative solutions that address their same challenges but it was moved to the place of the High-Level Concept, considered not so useful for CCIs.

The **Solution (3)** block representing the solution offered to face the social challenges was kept as in the original version, since it is crucial for CCIs, while the original Key Metrics block has been moved and renamed (as explained below) to be replaced by the **Impact (8)** block.

Impacts that were not present in the classic Lean Canvas instead become a key component for the CCIs to model. In fact, once the social challenges have been understood and one or more solutions have been identified, it is necessary to define what impacts in terms of benefits are expected from the adoption of the proposed solutions.

The **Unique Value Proposition (4)**, the key block of the Lean Canvas, has been kept unchanged for clearly expressing the value the CCIs offer.

The lower part of the canvas, which models the costs that the company incurs to bring value and how it then obtains revenue thanks to its value proposition, has been kept the same for the **Cost Structure (6)** part, while the original Revenue Streams block has been renamed **Financial Sustainability (7)**, to focus not only on revenues, but also on all those sources of funding typical of CCIs such as grants, donations, sponsorships, etc.

Finally, a completely new part has been added to the lower part of the canvas, consisting of three additional blocks: **Impact Measures (9), Data (10) and Data Sources (11)**. This part of our new canvas is that related to the data-driven perspective and aims to map the data the organization should collect and analyze for having a clear view of its company as a whole, the related data sources (where to find the data), and the measures of impact, the indicators that should be monitored to be sure that the value of the organization has the desired impact on customers and beneficiaries.

## References

Dees, J. G. (1998). *The Meaning of Social Entrepreneurship*. [Online] Available from: [http://www.caseatduke.org/documents/dees\\_sedef.pdf](http://www.caseatduke.org/documents/dees_sedef.pdf)

Osterwalder, A., & Pigneur, Y. (2010). *Business model generation: a handbook for visionaries, game changers, and challengers* (Vol. 1). John Wiley & Sons.

Qastharin, A. R. (2016). Business model canvas for social enterprise. *Journal of Business and Economics*, 7(4), 627-637.

Sparviero, S. (2019). The case for a socially oriented business model canvas: The social enterprise model canvas. *Journal of Social Entrepreneurship*, 10(2), 232-251.

Vial, V. (2016). A business model canvas for social enterprises. *Sains Humanika*, 8(1-2).