Canvas for corporate stories:
identify your narrative proposition

Text version of the LM3

What is a model canvas in business modeling and why is it a replicable system to identify storytelling needs?

The business model canvas is a great tool to help you understand a business model in a straightforward, structured way. Using a canvas will lead to insights about the customers you serve, what value propositions are offered through what channels, and how your company makes money. You can also use the business model canvas to understand your own business model or that of a competitor. The most famous business Model Canvas was created by Alexander Osterwalder but counts many different variations and evolutions.

The narrative needs of a company can be structured in a similar way to the more business-related needs. For this reason, it was decided to reuse the logical mechanisms at the basis of the business model canvas to develop a collaborative tool that allows companies to identify their internal needs, once the decision to develop a narrative product has been taken.

The canvas model offers two main advantages:

Corporate Storytelling Canvas	Designed for: STORYLINES project	Designed by: Gianluca Vagnarelli	Date: 24.04.2021	Version: 1

Key Partners	**Key Research and Activities**	**Story Value Propositions**	**Communication Channels**	**Target Audience**
	Key Narrative Resources		**Audience Relationships**	

Additional Resources	**Corporate Storytelling Outcome**

1) It is a tool that allows at the same time to brainstorm and share information throughout the team without having to organize specific moments for these two phases of creation and elaboration.

2) A structured model is a fluid system where different elements influence each other and must be taken into account at the same time to design a coherent structure. So, it is possible for a team to start from any section of the framework and then move on to other points. After completing the model, it is possible to rework each section toward a general coherence of the system.

These characteristics apply very well to the creation of a storytelling product.

Of course, it will be necessary to replace the core elements of a business model with the fundamental points of a narrative structure, the elements that compose it, the people and skills involved, and the resources needed to finalize the storytelling product.

When looking at the structure of a Storytelling Model Canvas, it should be noted that, although theoretically it is possible to start from any section and then readjust the work to make the system completely coherent, it is advisable to start having in mind what the Story Value proposition and the type of final product are.

Let 's see what the main elements of a Storytelling Model Canvas are and how they can be described to improve the planning of a storytelling product.

1) Key partners.

Key partners are the individual or collective subjects with technical competences (both intellectual and technical) with whom one has to relate to start the production process of the storytelling product. Our project has the ambition to place side by side with the figures that are normally associated with this type of activity (photographers, directors, authors, writers etc.) that of the professional corporate storyteller, a figure able to identify the narrative needs of a company and manage the entire process of elaboration and management of the production effort of a corporate storytelling product. Key partners should also include institutional and non-institutional actors who will participate in the dissemination of the product itself.

2) Key research

Research activities are at the basis of the production of the storytelling product. This type of activity encompasses all that concerns the research of documentary or audiovisual materials, the design of the structure of the object and the methods of physical production. Research activities are of course particularly linked to the nature of the storytelling product which will require different approaches depending on whether it is a book, an exhibition or a film. (Examples: research in archives, interviews, script draft, etc.).

3) Story value proposition

We define Story Value Proposition as the set of values that the company wants to convey through the storytelling object being developed. The storyteller has to ask himself what value he wants to connect to the brand name or the specific product. What is the vision of the world that the company wants to transmit or even what values underlie its mission for the future (Strength of tradition, Capacity for innovation, Success from humble origins. etc.). The story value proposition is certainly a central element on which the whole narrative must pivot, otherwise it loses sight of its main objective, to have a relevant impact on an audience. Of course, also the audience types have to be taken into account when constructing a story value proposition and one will therefore have to pay attention to other sections of the canvas to correctly derive this information.

4) Key narrative capital.

The Key Narrative Capital consists of the raw material that will be reworked, reshaped or discarded according to the type of object and value proposition that has been set. It is essential, first of all, to have the deepest possible awareness of the quantity and quality of the raw narrative material you have at your disposal. It is only then that it is possible to act as an active filter, trying to understand which elements to enhance and which to put in the background or even ignore in order not to weigh down the narrative. The 'raw' sources must be analyzed on the basis of the other elements of the canvas and in particular the story value proposition, the target audience and the audience relationship that is to be generated. The task of the corporate storyteller will be to understand which aspects should be given greater strength and which should be reduced in size or discarded altogether, based on the objectives and means that are gradually defined in the canvas.

5) Communication channels:

Fundamental is the choice of media through which the storytelling product outlined in the canvas will be disseminated. In order to orientate this choice, decisions must be made based above all on the nature of the object (video, images, written in print, etc.) and the types of audience to be reached. Naturally, products based on film or video will have different distribution channels from those based on audio (such as podcast, for example) or printed publications.
It is essential to pay attention to the type of audience to be reached with one's storytelling product, as has become clear today even with regard to social networks that have different users according to the demographic segment to be reached.

6) Target Audience:

The target audience consists of the different groups of people we want to reach with our storytelling work. Of course, the choice of the audience influences and is influenced by the value proposition. Different targets must correspond to different value propositions. The target audience also depends on the objective of our storytelling product. For example, a storytelling product that wants to trigger internal change should be designed for employees and collaborators while a product designed to promote a service will be different from one designed to interest a group of investors.

7) Audience Relationship

The Audience Relationship is the type of relationship you want to establish with your target audience, also based on the feeling/reaction/type of activation you want to arouse in the groups of people you want to stimulate with your narrative.
The relationship must be two-way and is closely related to the type of emotional content in the story value proposition. Of course, it is necessary to identify expectations of relationship with the audience appropriate to the type of target audience, as well as to understand the most suitable communication channels to convey an effective connection with the audience.

8) Corporate Storytelling Outcome

The final corporate storytelling product describes the final object of the storytelling process. A final product can be e.g. a museum, a book, a documentary, a film or can take hybrid forms of different media types.

9) Additional resources

Additional resources are any kind of tangible or intangible resource useful to achieve the Corporate Storytelling Outcome. Additional resources are related to the all of key elements of the process, and can be collected and cataloged from sources outside the company (institutional sources, journalistic sources etc.). They are necessary to enrich the story with external elements that do not necessarily come from the history of the product or the company itself but help to define a historical, geographical and cultural context that enriches the narrative product and facilitates its fruition.