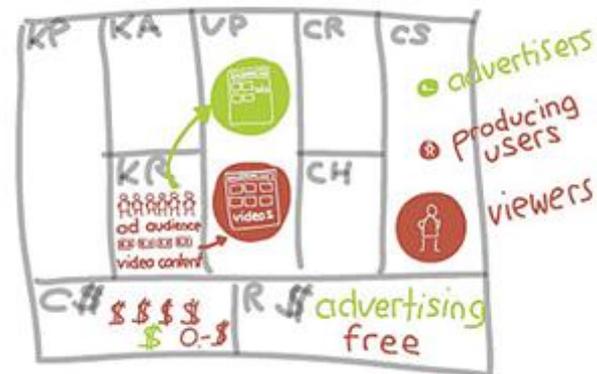


# Innovar en Modelos de Negocios

Diseño de modelos de negocios  
(Business Model Design)

Utilizando la metodología de Alex Osterwalder



# ¿Magia en tiempos de crisis?

2012

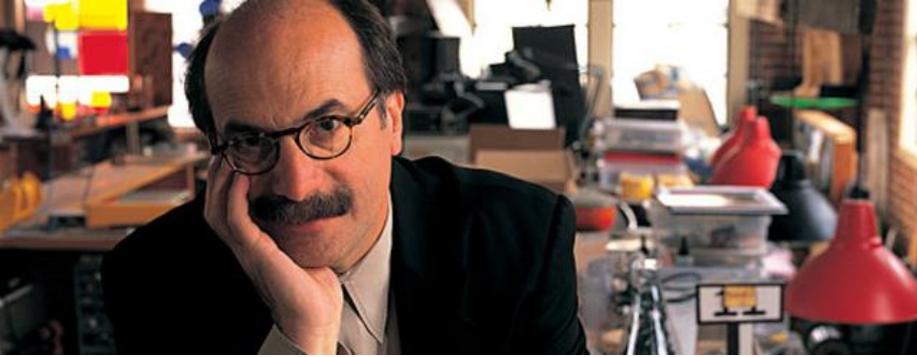


*Pensar como un diseñador  
puede transformar la forma  
en la que desarrolla sus*

- *Productos,*
  - *Servicios,*
  - *Procesos*
- e incluso su Estrategia*

# Thinking

by Tim Brown

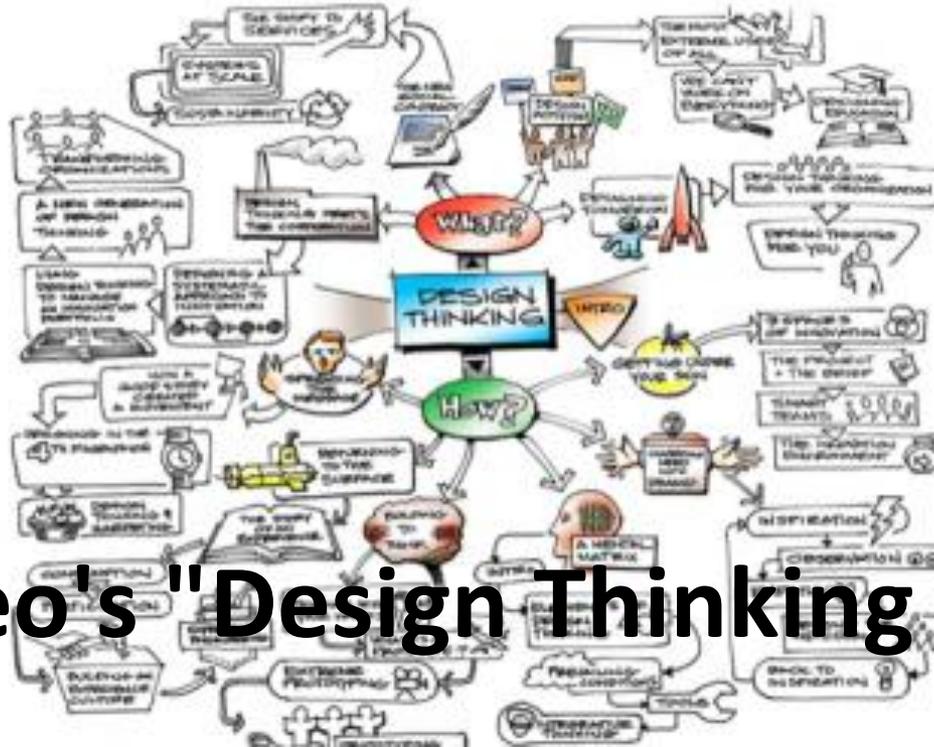


# Ideo's David Kelley & Tim Brown on "Design Thinking"

# IDEO



Tim Brown



# Ideo's "Design Thinking MindMap"



2008

# Harvard Business Review

[www.hbr.org](http://www.hbr.org)

---

*Thinking like a designer can transform the way you develop products, services, processes—and even strategy.*

## Design Thinking

by Tim Brown

said, "[This is the] first time I've ever made it out of here at the end of my shift."

That did a group of nurses significantly improve their patients' experience while also improving their own job satisfaction and productivity by applying a human-centered design methodology, they were able to create a relatively small process innovation that produced an outside impact. The new shift changes are being rolled out across the Kaiser system, and the capacity to reliably record critical patient information is being integrated into an electronic medical records initiative at the company.

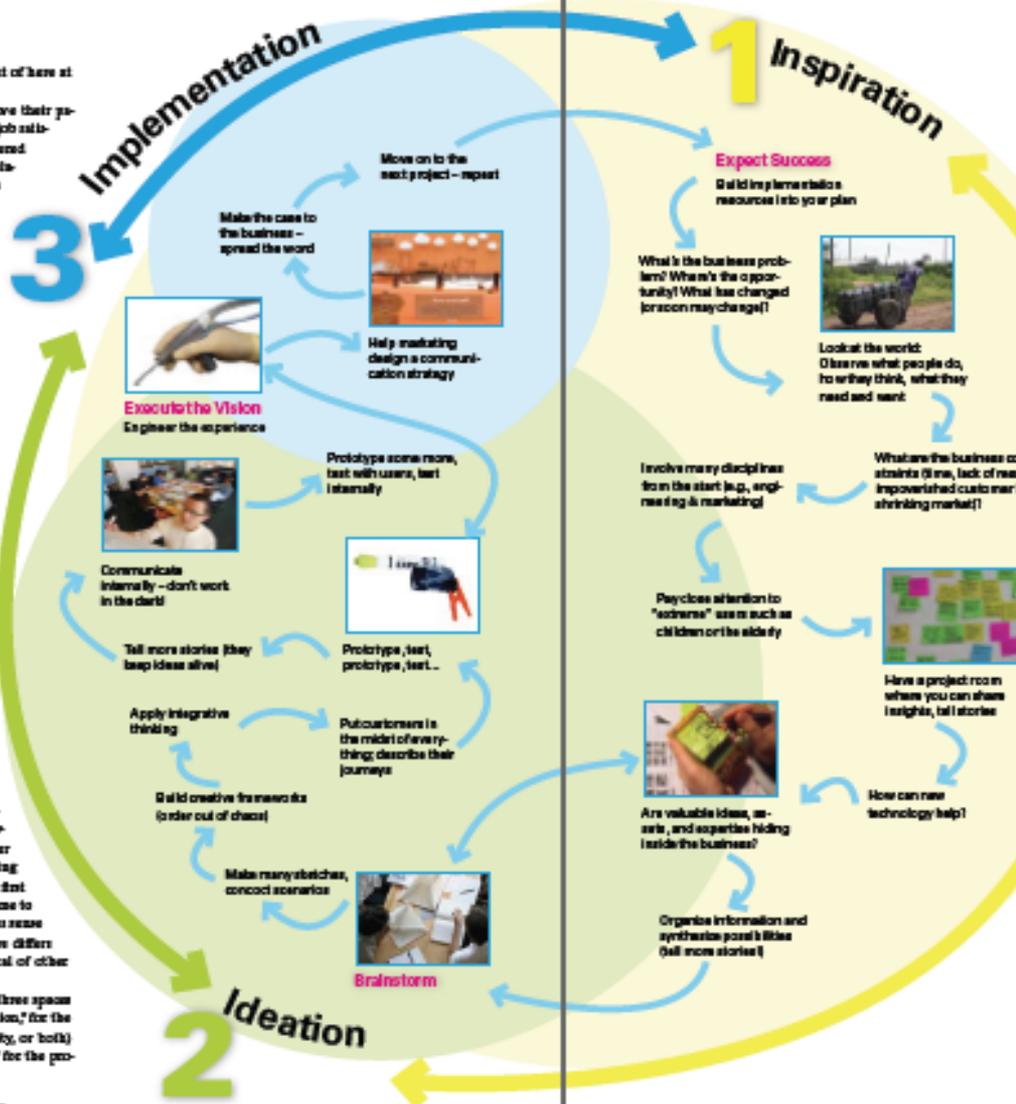
What might happen at Kaiser if every nurse, doctor, and administrator in every hospital felt empowered to tackle problems the way this group did? To find out, Kaiser has created the Garfield Innovation Center, which is run by Kaiser's original core team and acts as a consultancy to the entire organization. The center's mission is to pursue innovation that enhances the patient experience and, more broadly, to envision Kaiser's "hospital of the future." It is introducing tools for design thinking across the Kaiser system.

**How Design Thinking Happens**

The myth of creative genius is resilient: We believe that great ideas pop fully formed out of brilliant minds, in fits of imagination will beyond the abilities of mere mortals. But what the Kaiser nursing team accomplished was neither a sudden breakthrough nor the lightning strike of genius; it was the result of hard work augmented by a creative human-centered discovery process and followed by iterative cycles of prototyping, testing, and refinement.

The design process is best described metaphorically as a system of spaces rather than a predefined series of orderly steps. The spaces demarcate different sets of related activities that together form the continuum of innovation. Design thinking can feel chaotic to those experiencing it for the first time. But over the life of a project participants come to see — as they did at Kaiser — that the process makes sense and achieves results, even though its architecture differs from the linear, milestone-based processes typical of other kinds of business activities.

Design projects most ultimately pass through three spaces (see the exhibit at right). We label these "inspiration," for the circumstances (be they a problem, an opportunity, or both) that motivate the search for solutions; "ideation," for the pro-



cess of generating, developing, and testing ideas that may lead to solutions; and "implementation," for the charting of a path to market. Projects will loop back through these spaces — particularly the first two — more than once as ideas are refined and new directions taken.

Sometimes the trigger for a project is leadership's recognition of a serious change in business fortunes. In 2004, Shimano, a Japanese manufacturer of bicycle components, shed the long growth in its traditional high-end road-racing and mountain-bike segments in the United States. The company had always relied on technology innovations to drive its growth and naturally tried to predict where the next one might come from. This time Shimano thought a high-end casual bike that appealed to boomers would be an interesting area to explore. IDEO was invited to collaborate on the project.

During the inspiration phase, an interdisciplinary team of IDEO and Shimano people — designers, behavioral scientists, marketers, and engineers — worked to identify appropriate constraints for the project. The team began with a hunch that it should focus more broadly than on the high-end market, which might prove to be neither the only nor even the best source of new growth. So it set out to learn why now of American adults don't ride bikes. Looking for new ways to think about the problem, the team members spent time with all kinds of consumers. They discovered that nearly everyone they met rode a bike as a child and had happy memories of doing so. They also discovered that many Americans are intimidated by cycling today — by the retail experience (including the young, lycra-clad athletes who serve as sales staff in most independent bike stores); by the complexity and cost of the bikes, accessories, and specialized clothing; by the danger of cycling on roads not designed for bicycler; and by the demands of maintaining a technically sophisticated bike that is ridden infrequently.

This human-centered exploration — which took insights from people outside Shimano's core customer base — led to the realization that a whole new category of bicycling might be able to reconnect American consumers to their experience as children while also dealing with the root causes of their feelings of intimidation — thus revealing a large untapped market.

The design team, responsible for every aspect of what we envisioned as a holistic experience, came up with the concept of "Coasting." Coasting is a return to earlier beloved bikes and



- Since 1952, more than **50** Stanford faculty, staff, and alumni have won the **Nobel Prize**, including 19 current faculty members.
- Stanford has the largest number of **Turing award winners** (dubbed the "Nobel Prize of Computer Science") for a single institution.
- Stanford is the alma mater of 30 living **billionaires**,
- **17 astronauts**, and one of the leading producers of members of the United States Congress



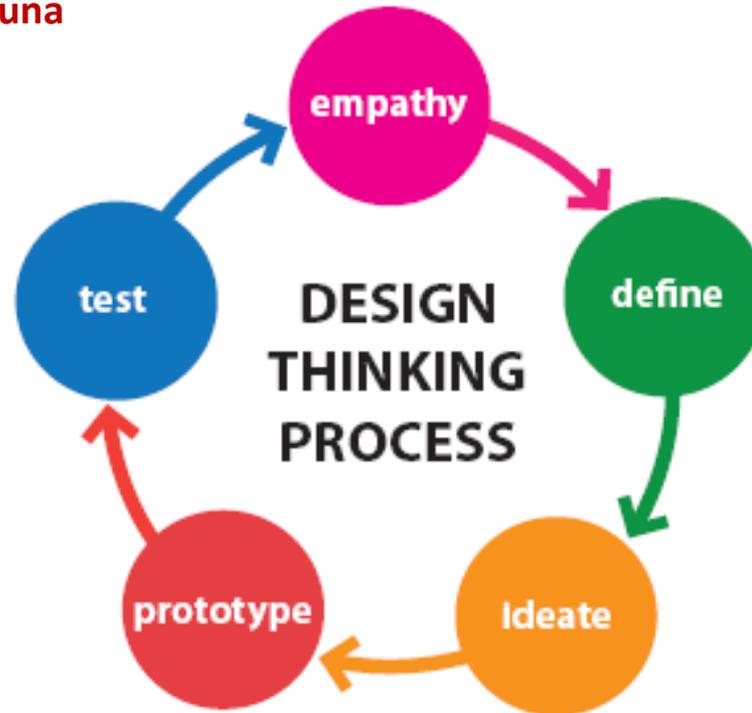
**ME310** is a course where **Students** from **Stanford University** and **Leading Global Universities** tackle **Design Innovation Challenges** posed by **Global Corporations**.

El proceso de “Design Thinking” comienza con empatía y utiliza métodos colaborativos y participativos, repitiendo las cinco etapas del proceso tantas veces como sea necesario hasta lograr una solución completa

Observar y escuchar el problema o situación sin prejuicios ni ideas preconcebidas

Aplicar el prototipo de ejemplo a la situación o problema original

Definir el problema basándose en la evidencia de las observaciones



Investigar y construir ideas de trabajo

Generar muchas ideas para las soluciones potenciales del problema definido (brainstorming)

STANFORD UNIVERSITY

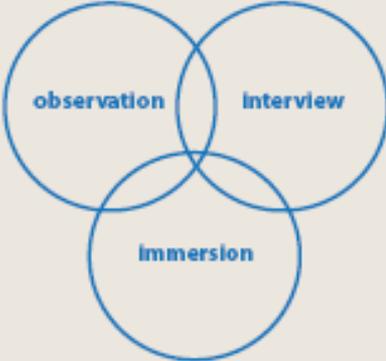




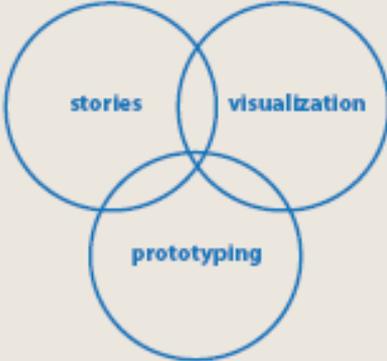
**Expertise**



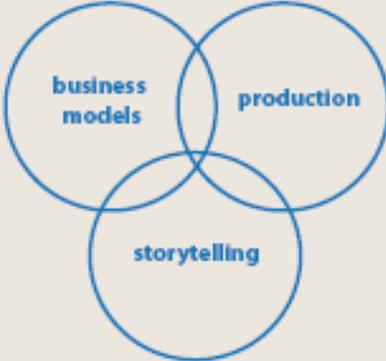
**Empathy**



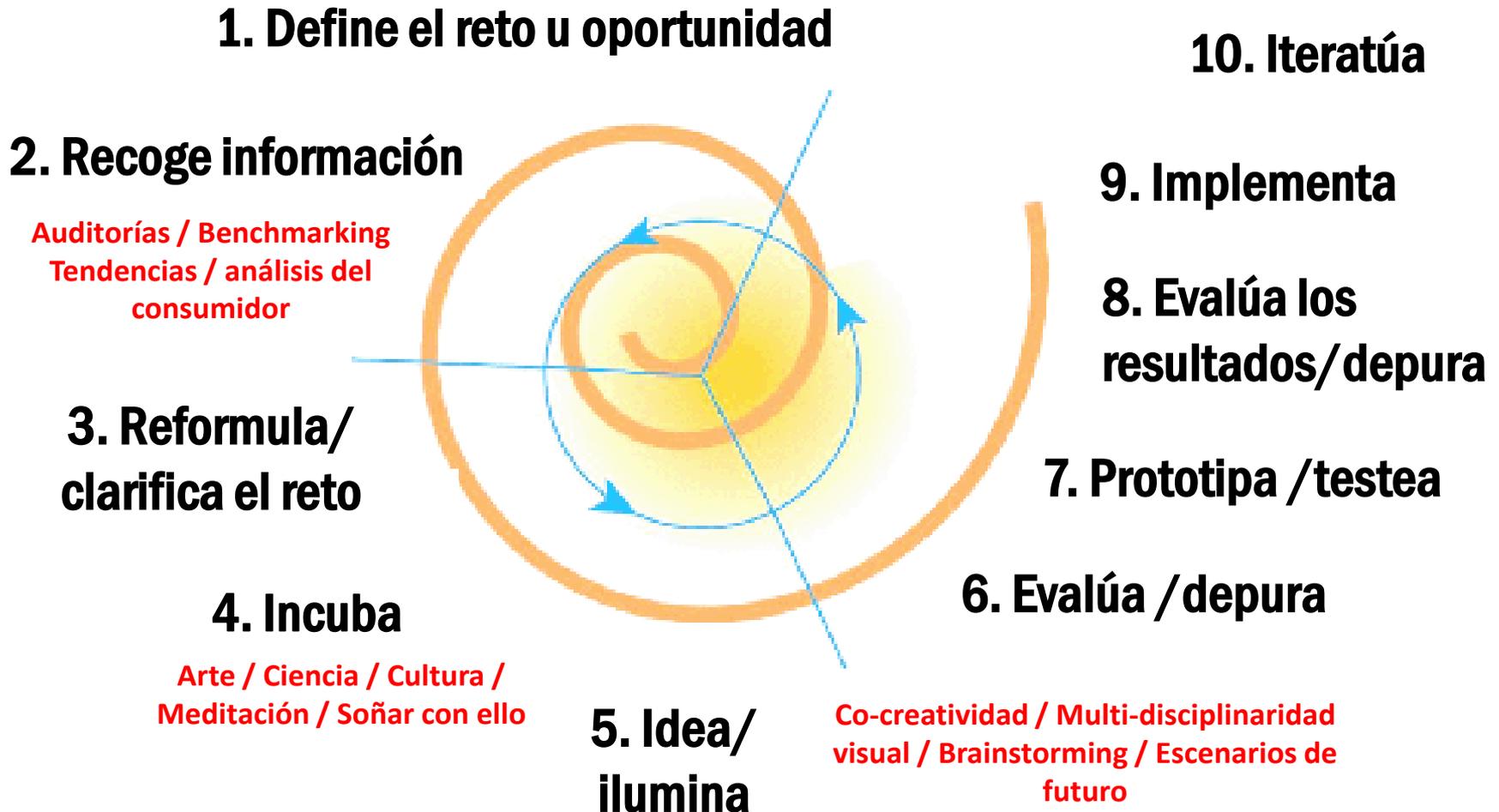
**Exploration**



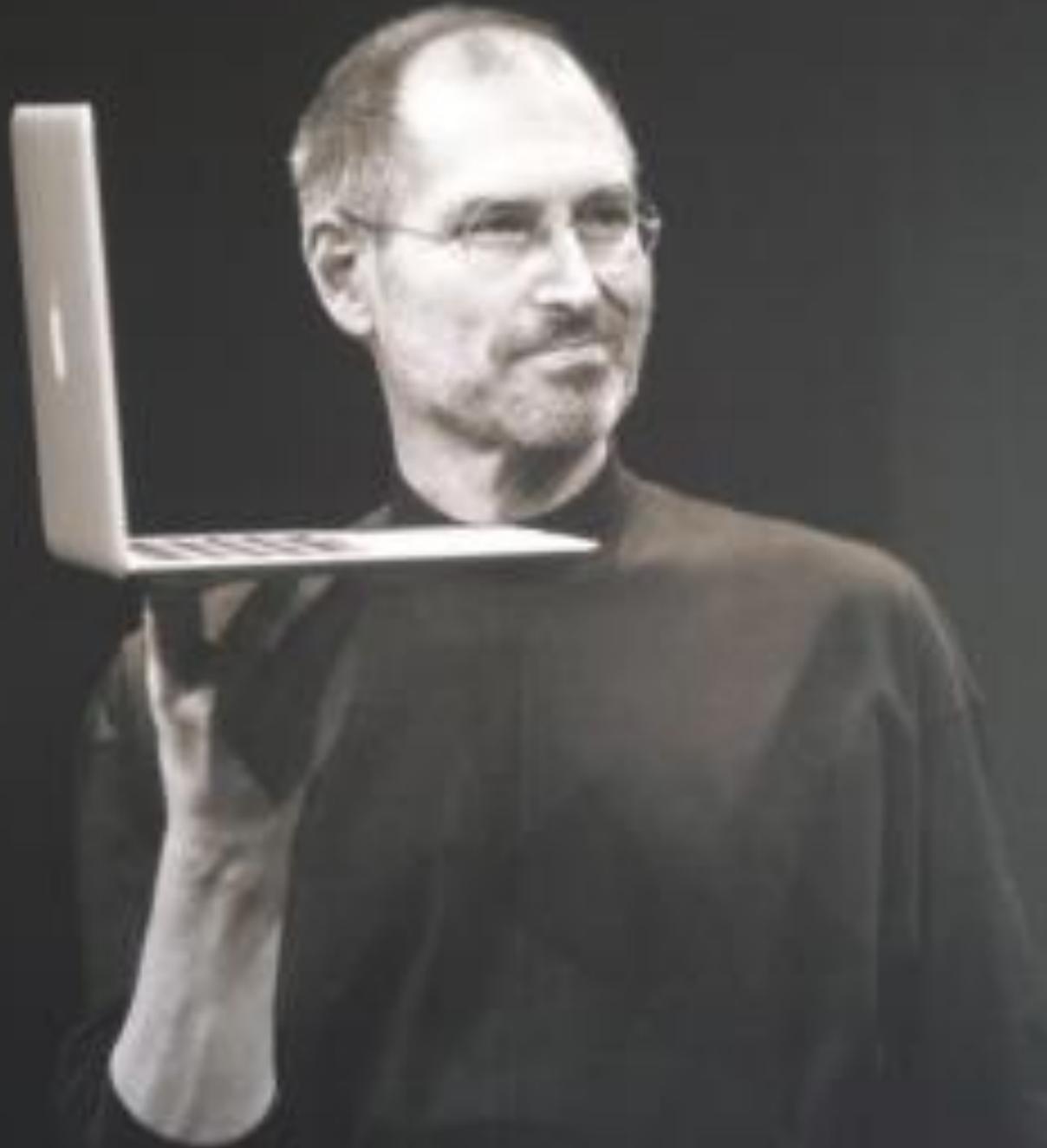
**Execution**



# Design Thinking para la Innovación



Según  
FORTUNE,  
Steve Jobs el  
emprendedor  
más grande  
de nuestra  
época



1984



2010

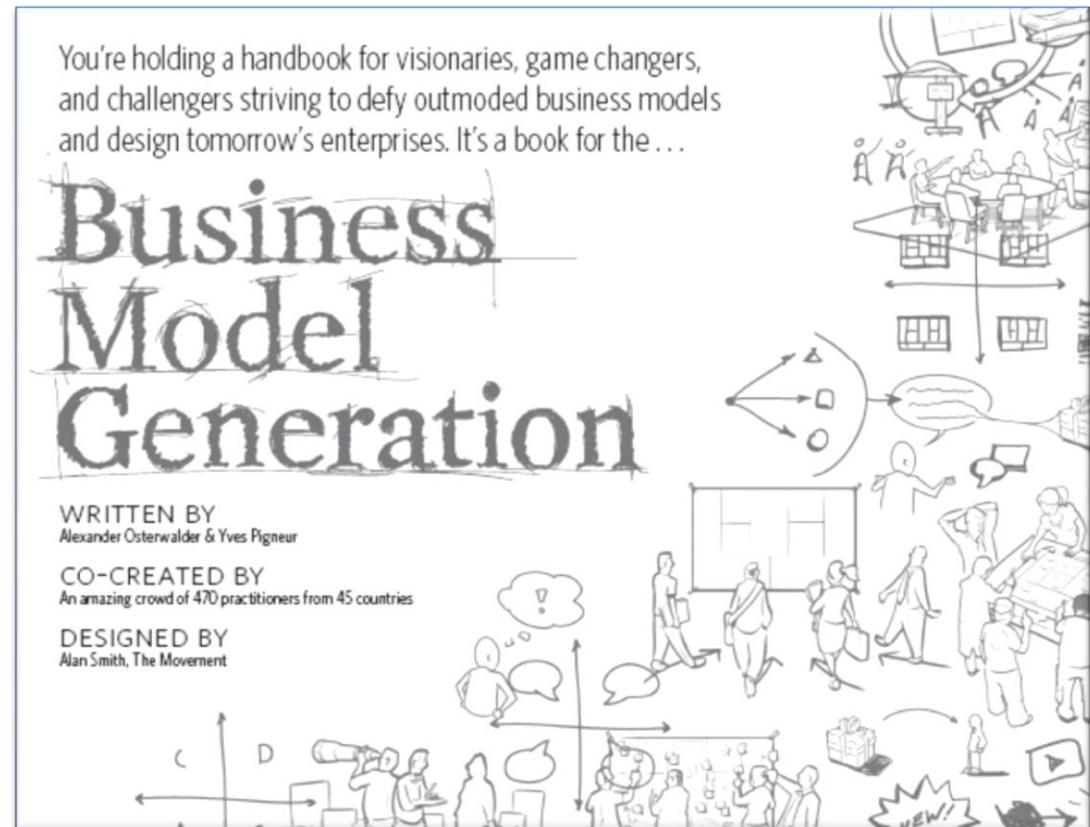
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Published simultaneously in Canada.

Para Visionarios que:

- Quieran **cambiar** las reglas del juego
- **Desafiar** los antiguos modelos de negocio
- **Diseñar** las empresas del futuro





YVES PIGNEUR

# Business Models and their Elements

Position Paper for the International Workshop on Business Models, Lausanne, Switzerland,  
4-5 October 2002

Alexander Osterwalder & Yves Pigneur  
alexander.osterwalder@hec.unil.ch  
yves.pigneur@hec.unil.ch

2002

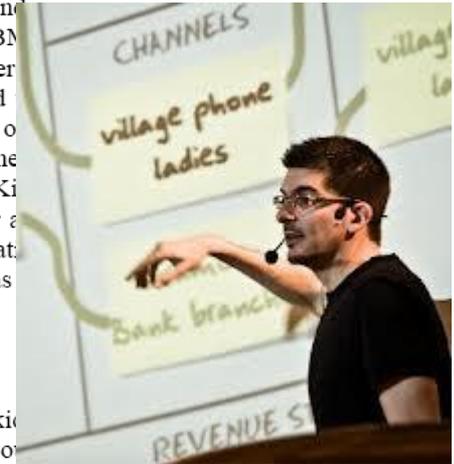


## 1 WHAT IS A BUSINESS MODEL?

In our view the term Business Model (BM) stands for a conceptual tool that contains a set of elements and their relationships and allows to express the business logic of a specific firm. Slywotzky (1995) calls this business design and understands it as *the totality of how a company selects its customers, defines and differentiates its offerings, defines the tasks it will perform itself and those it will outsource, configures its resources, goes to market, creates utility for customers, and captures profit. It is the entire system for delivering utility to customers and earning a profit from that activity.* This definition illustrates very nicely that most people speak about BMs when they really only mean parts of a it (Lind and Cantrell, 2001). When some authors speak of the "auction BM", the "advertising BM", the "subscription BM" and so on, they are wrong in the sense that these are mere instances of a specific (but dominant) element of a BM, in this case the *pricing and revenue model*. But by using such a narrow view of BMs, most of the advantages of a more conceptual and global approach are lost. By using a theoretical and general framework to describe BMs, one can easily capture, understand, share (Petrovic and Kijer, 2001), observe over time, and, maybe even measure and simulate BMs (Osterwalder and Pigneur, 2002;). They are a new unit of analysis and interesting tool for innovation (Stähler, 2001). A company's intrinsic Business Model (BM) must be understood as an instance of the more theoretical idea of the concept of BMs.

## 2 BUSINESS MODEL FRAMEWORK

Slywotzky's description can be broken down in few simple pillars outlined by Markides (1999), which are the "what", the "who" and the "how" of a business, to which we would also add the "how much". In other words, these pillars allow to express *what* a company offers, *who* it targets with this, *how* this can be realised and *how much* can be earned by doing it. Such a schematic description of the company's business system can serve as a basis for discussion or as a plan for implementation. The Business Model Framework (BMF) outlined in this paper is a generic model with which companies can express the business logic of their firm or even the one of their competitors. The framework we subsequently present is composed of a set of objects that relate to each other and that can be classified among the four categories mentioned above.



ALEXANDER  
OSTERWALDER







**YVES PIGNEUR**



---

UNIVERSITE DE LAUSANNE  
ECOLE DES HAUTES ETUDES COMMERCIALES

---

**THE BUSINESS MODEL ONTOLOGY  
A PROPOSITION IN A DESIGN SCIENCE APPROACH**

THESE

Présentée à l'Ecole des Hautes Etudes Commerciales  
de l'Université de Lausanne

par

**Alexander OSTERWALDER**

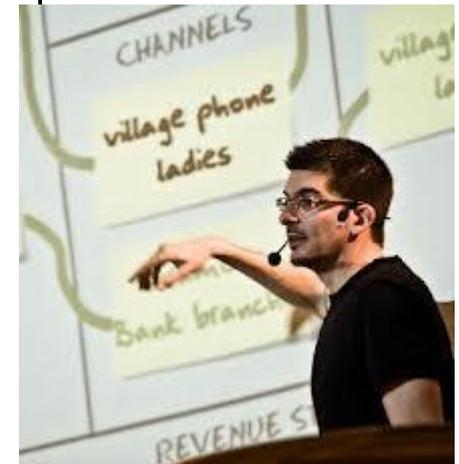
Licencié en Sciences Politiques de l'Université de Lausanne

Diplômé postgrade en Informatique et Organisation (DPIO)  
de l'Ecole des HEC de l'Université de Lausanne

Pour l'obtention du grade de  
Docteur en Informatique de Gestion

2004

2004



**ALEXANDER  
OSTERWALDER**

- **Analicemos** nuestro propio modelo de negocio.
- **Diseñemos** nuevos modelos,
- **experimentemos**,
- **ideemos**,
- **juguemos**.

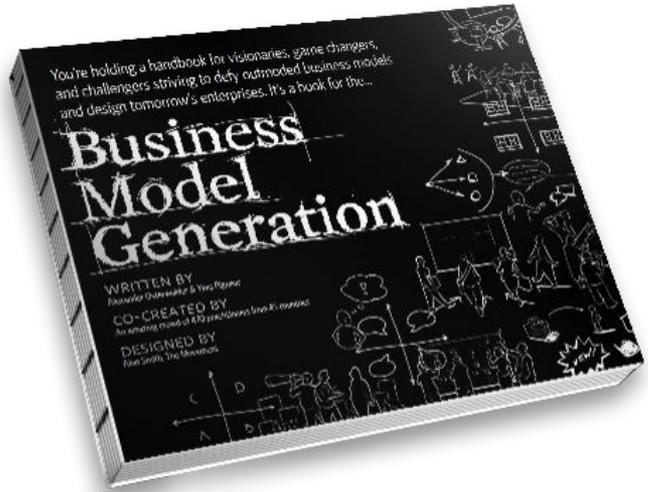




# Como?

## Utilizando métodos de diseño

El método de lienzo de Alex Osterwalder

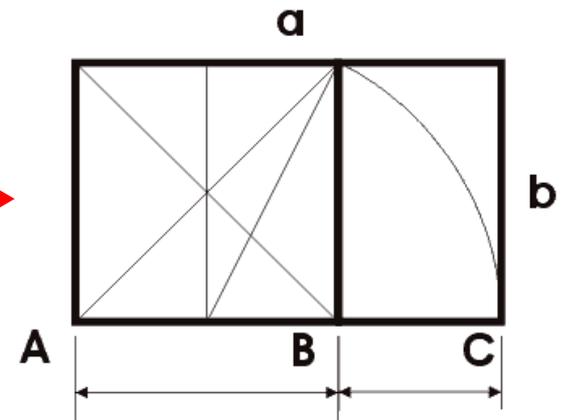
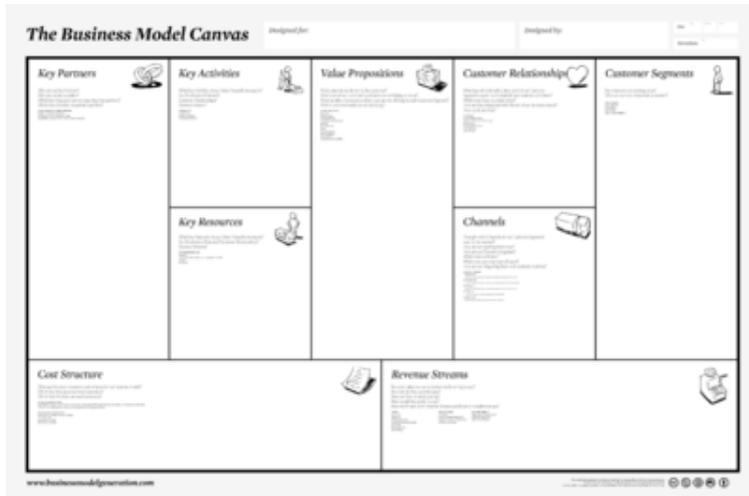
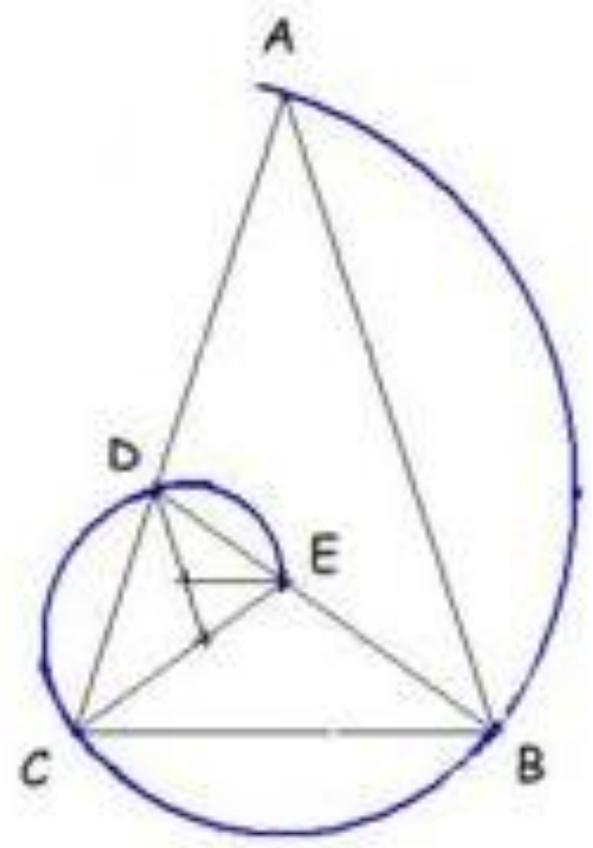
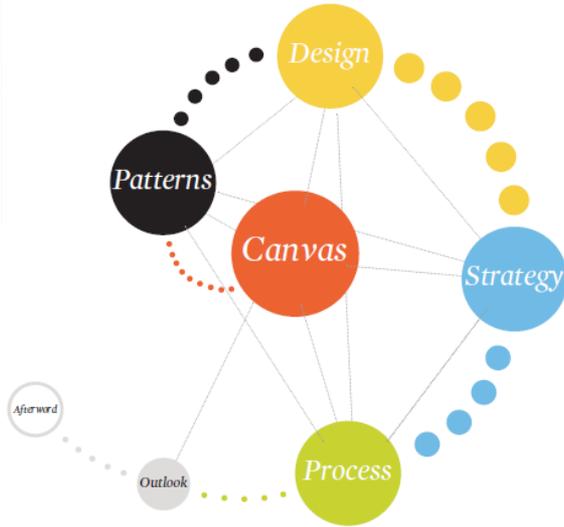
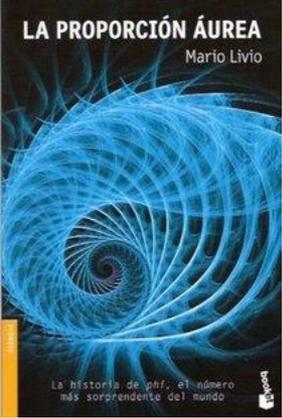


# El número de oro



$\Phi$   $\varphi$

1,6180339

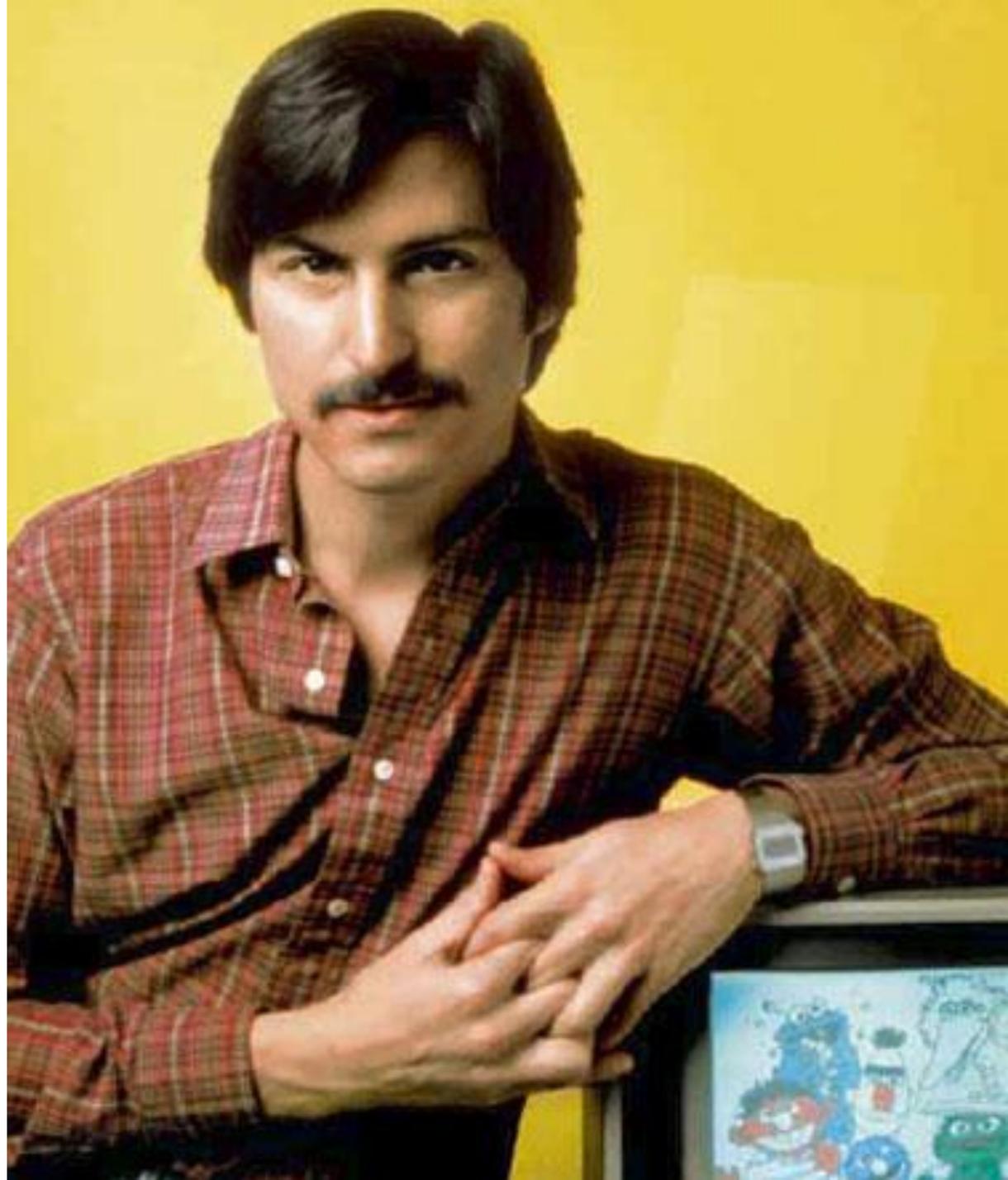


# LAS TRES PREGUNTAS

April 1, 1976



¿Tienes  
espíritu  
emprendedor?



¿Piensas constantemente en cómo crear valor y construir nuevas empresas o en cómo mejorar o transformar tu empresa?



¿Buscas formas innovadoras de hacer negocios para dejar atrás los modelos anticuados?





the

# BUSINESS MODEL CANVAS



**SUPERFICIE**

*Canvas*

**PATRONES**

*Patterns*

*Strategy*

*Process*

**MANOS A LA OBRA**

**ANALISIS E  
INSPIRACION**

*Design*

**DISEÑO**

# PINTAR NEGOCIOS

SUPERFICIES



GENERO PICTORICO



ANALISIS E  
INSPIRACION



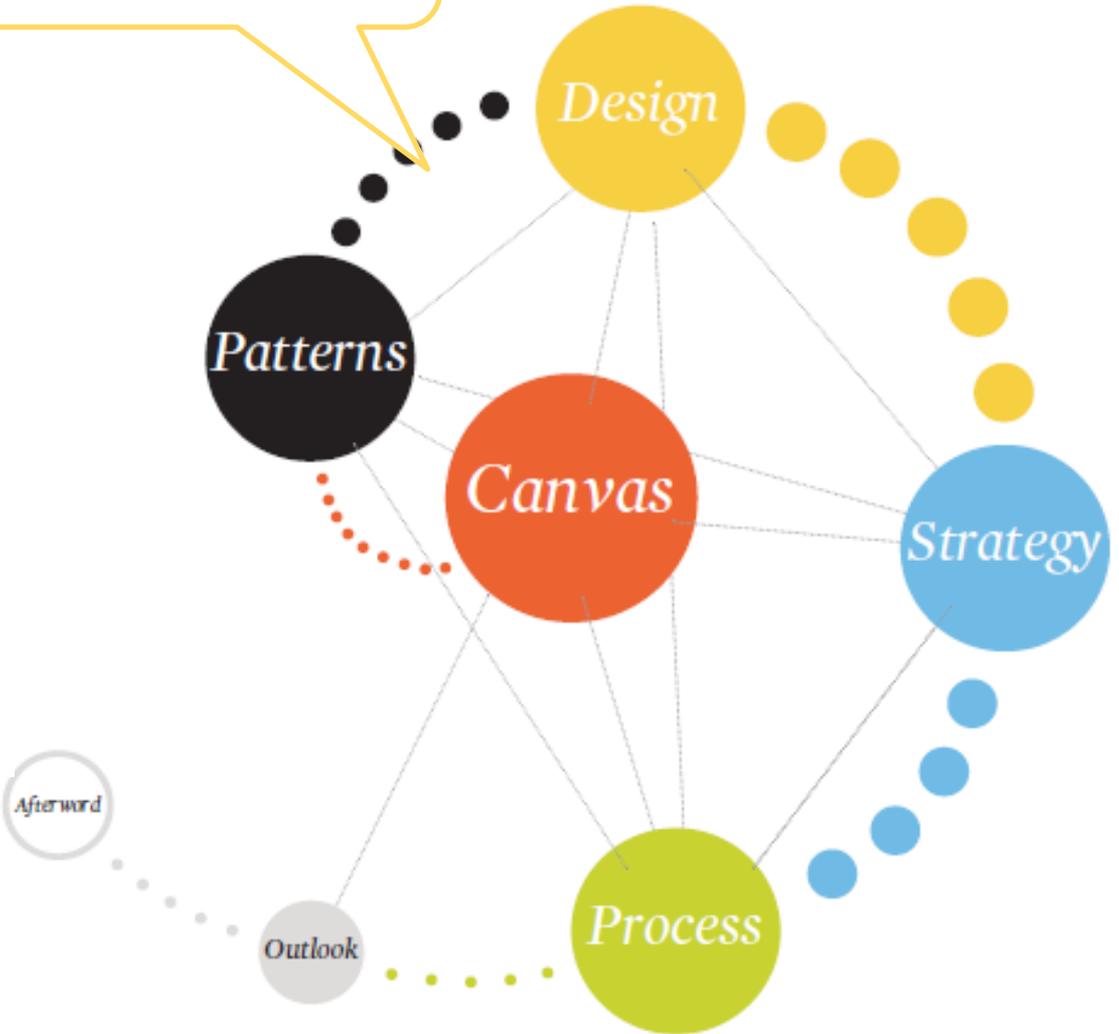
MANOS A LA OBRA

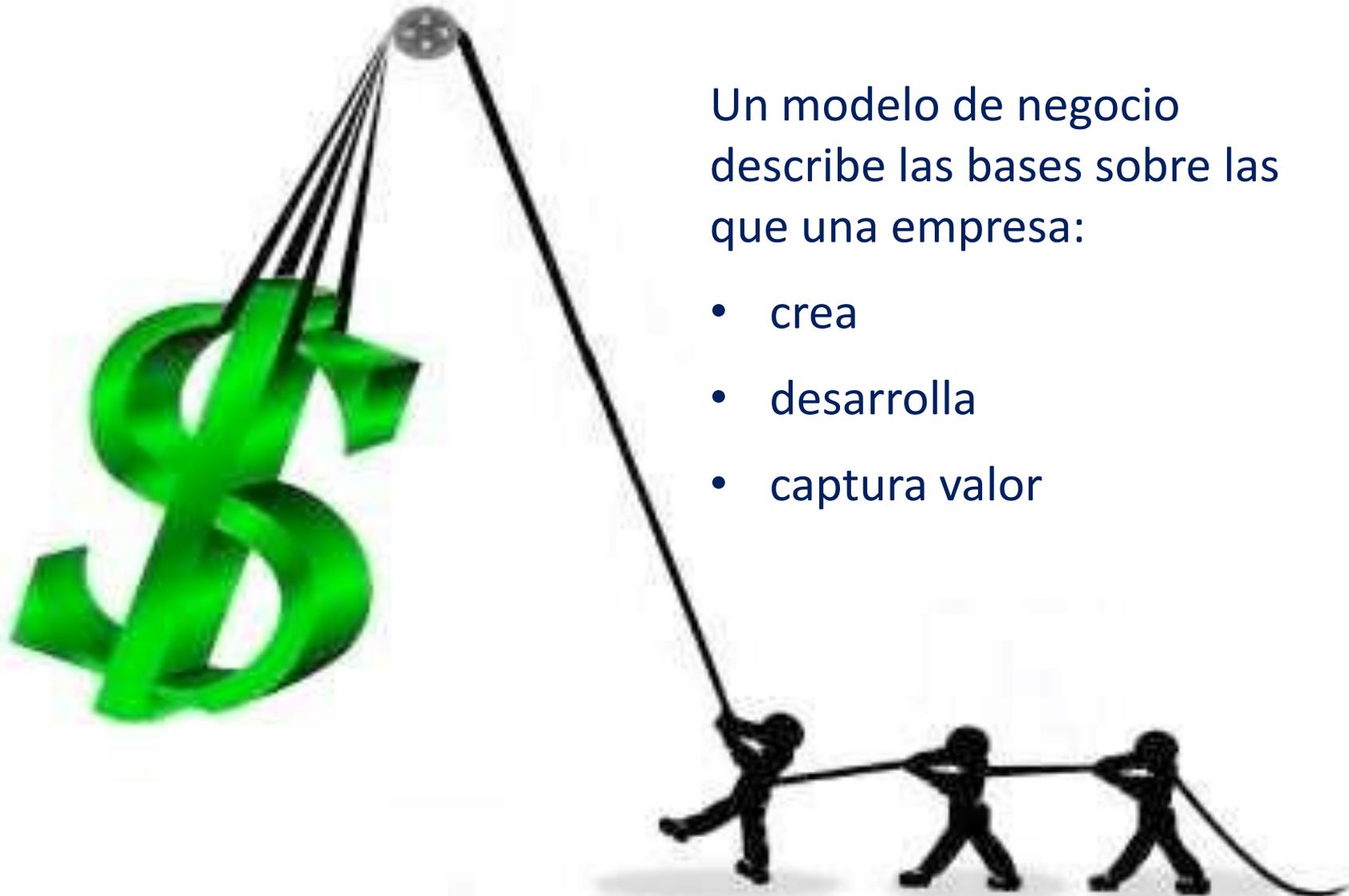


PINCELES Y PINTURAS

# LOS CINCO PUNTOS

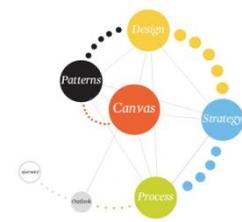
## CANVAS





Un modelo de negocio describe las bases sobre las que una empresa:

- crea
- desarrolla
- captura valor



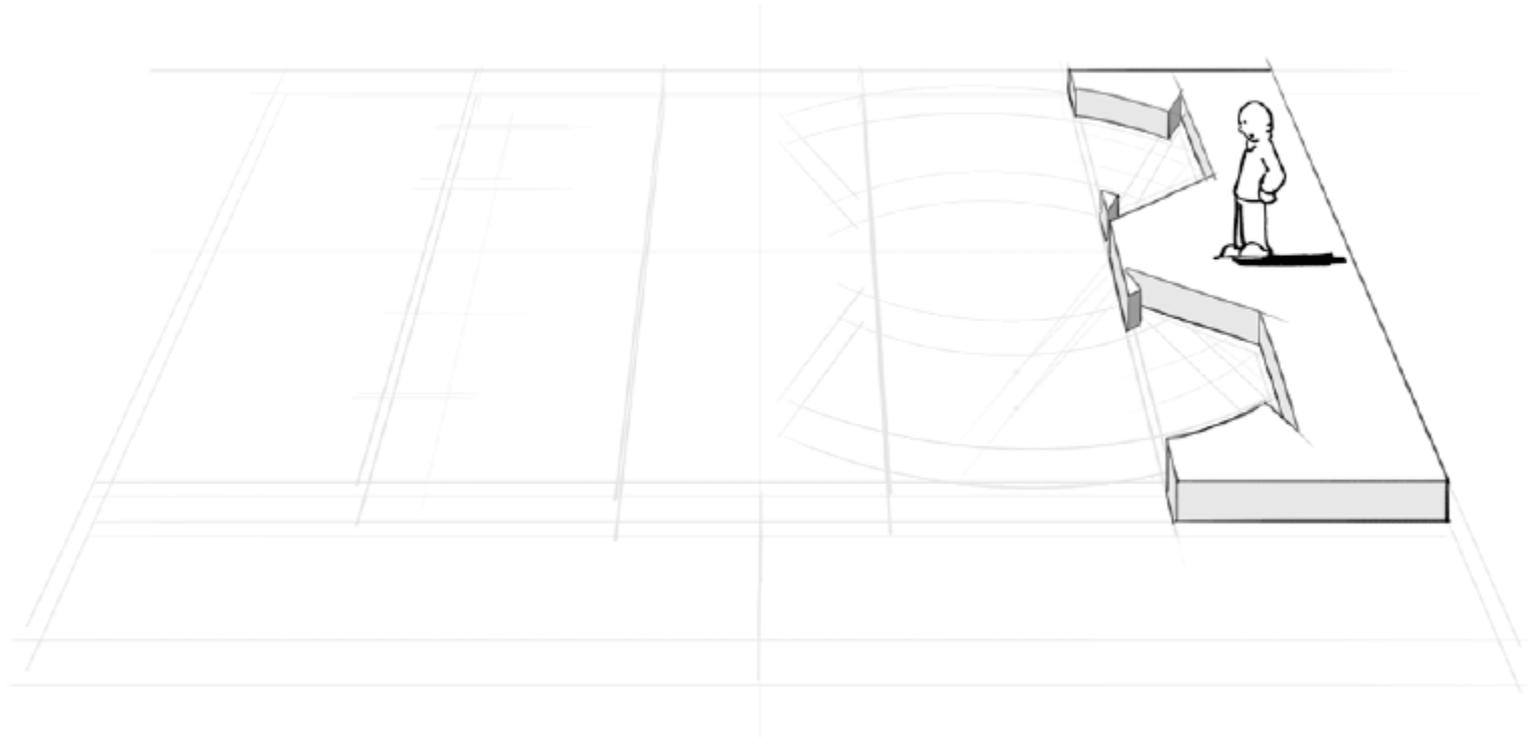
# Canvas

# 9

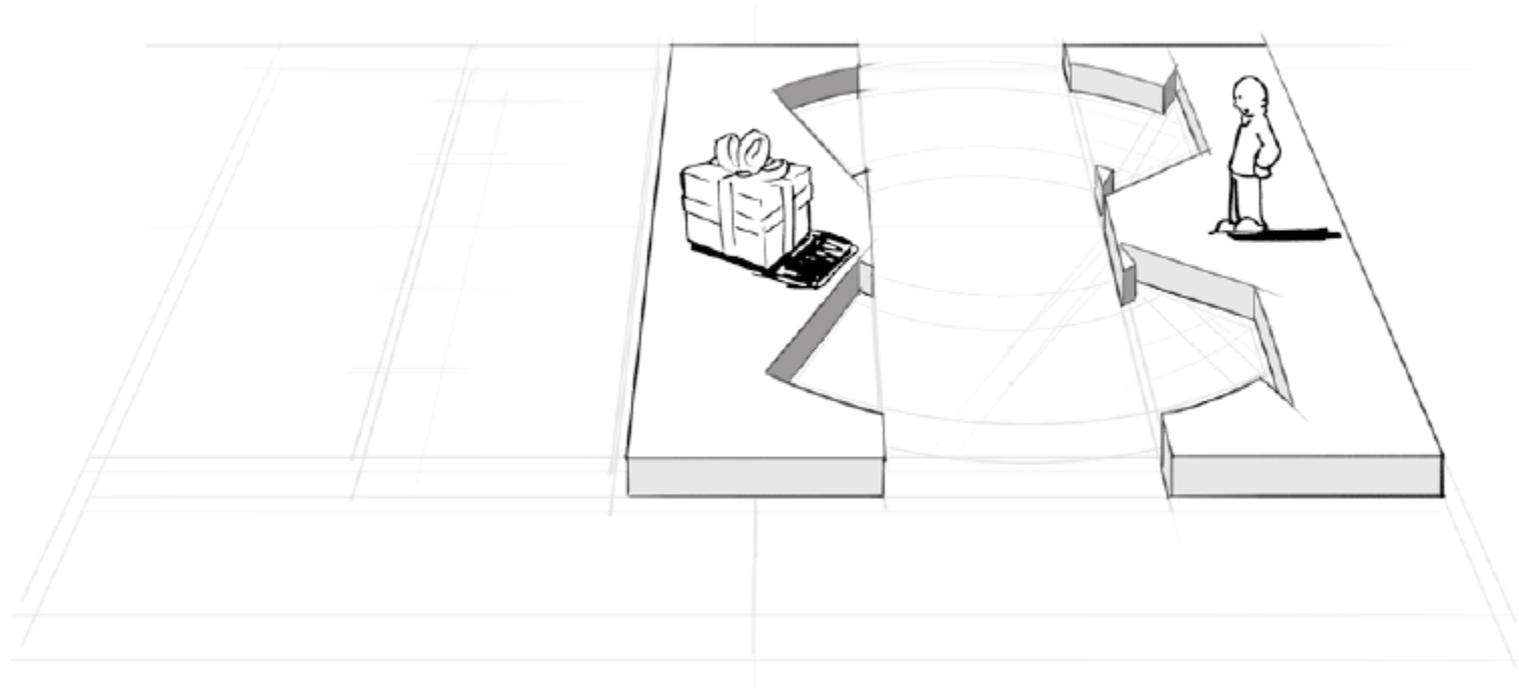
## Bloques de construcción



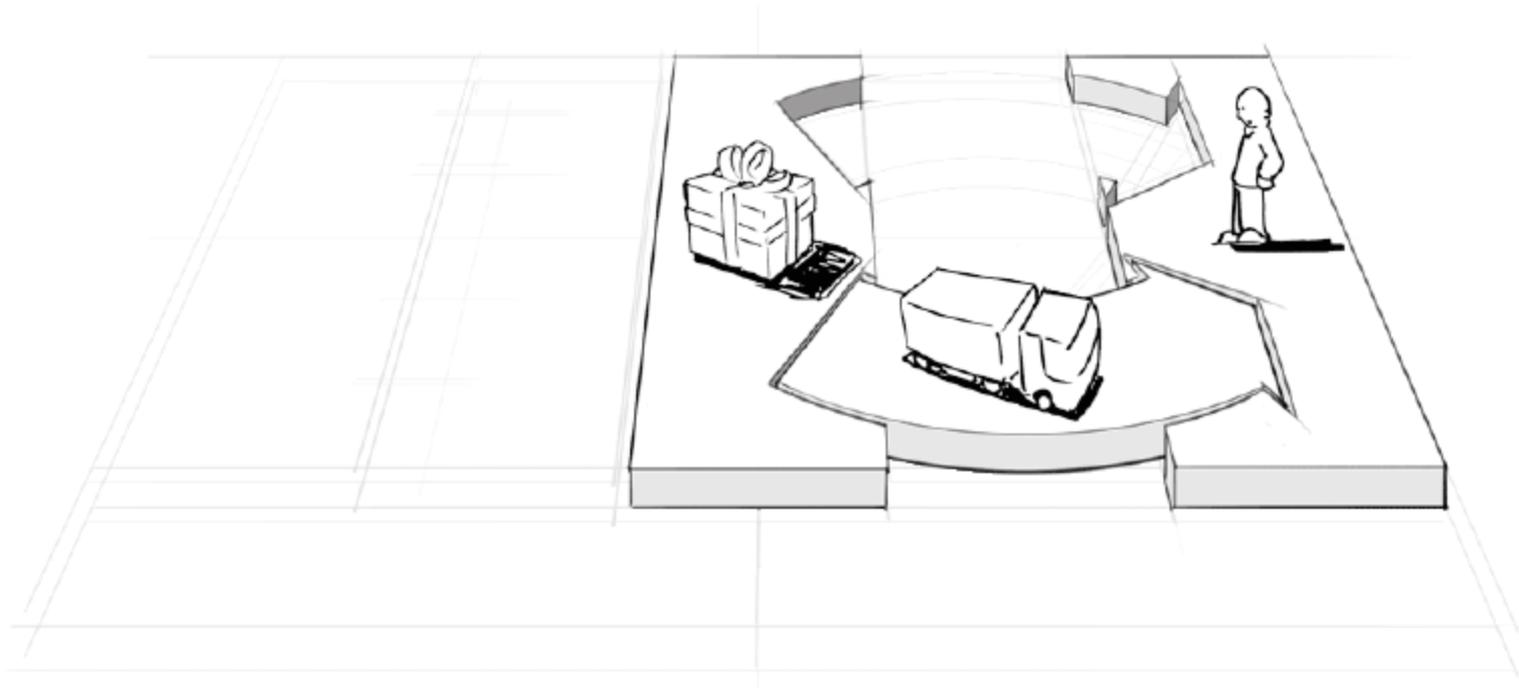
# Segmentos de clientes



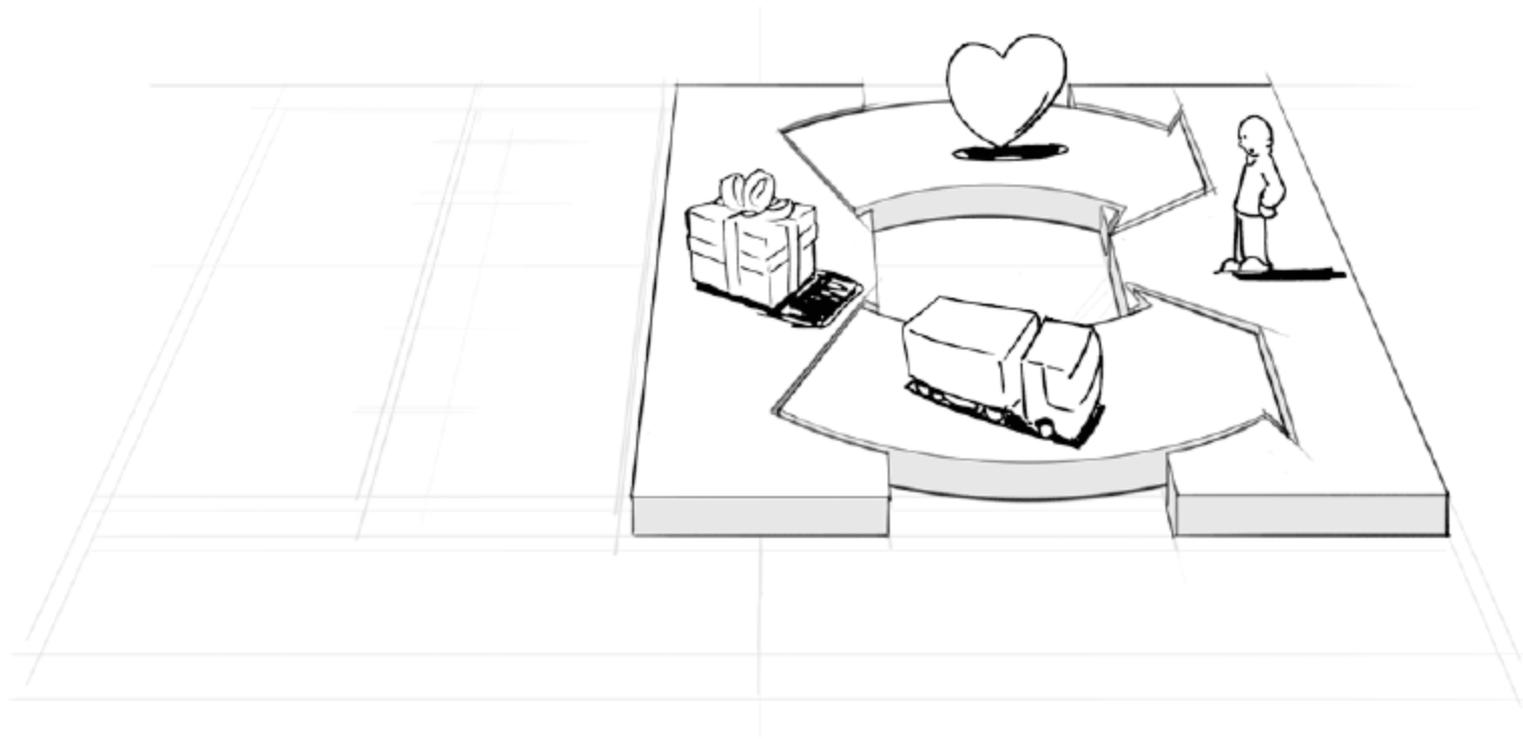
## Propuestas de valor (Propuestas únicas de venta)



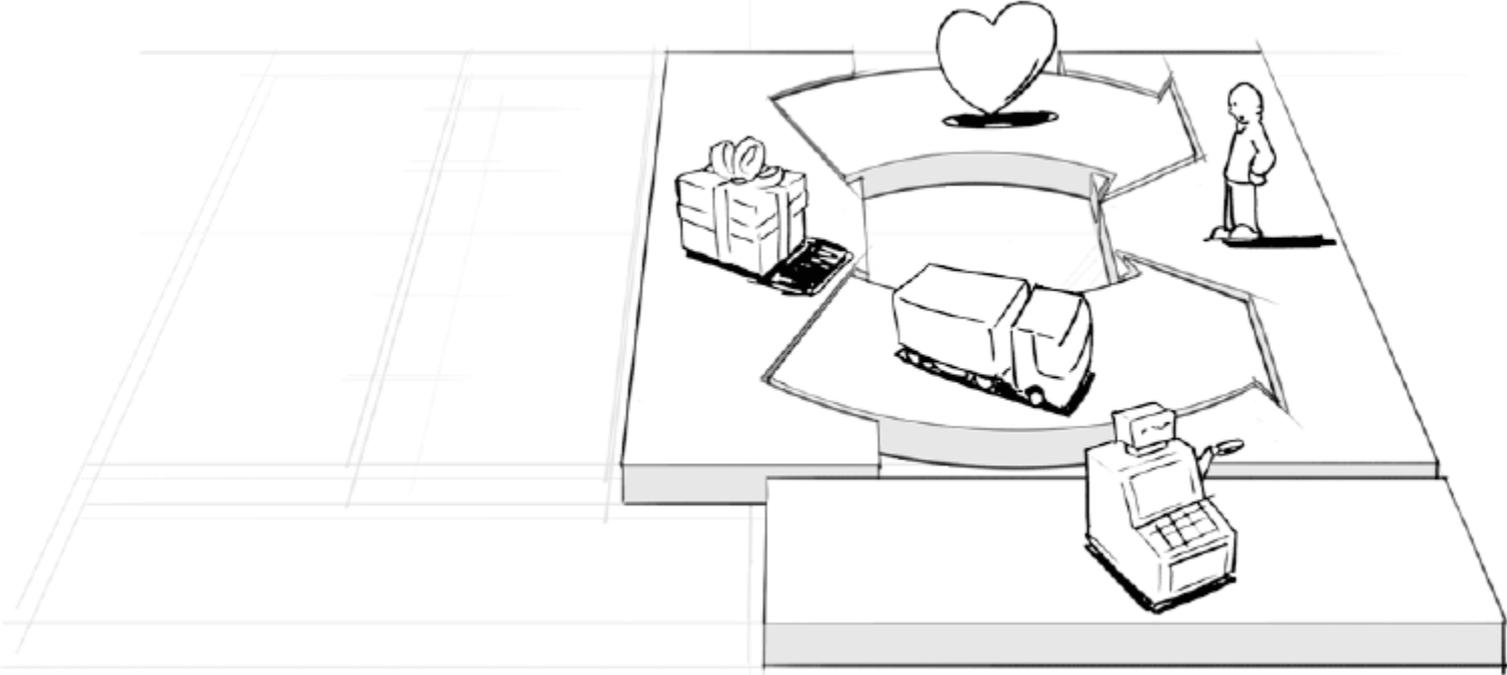
## Canales de distribución y comunicación



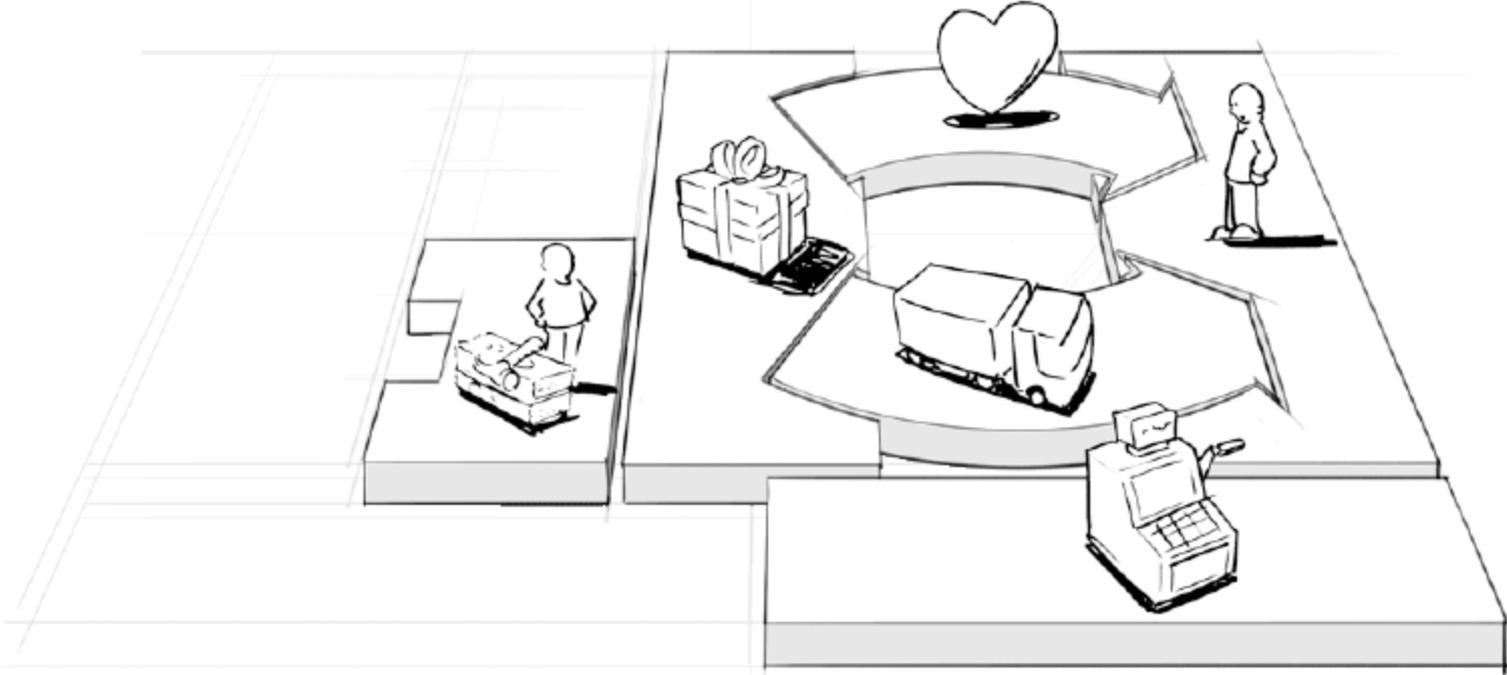
## Relación con el cliente



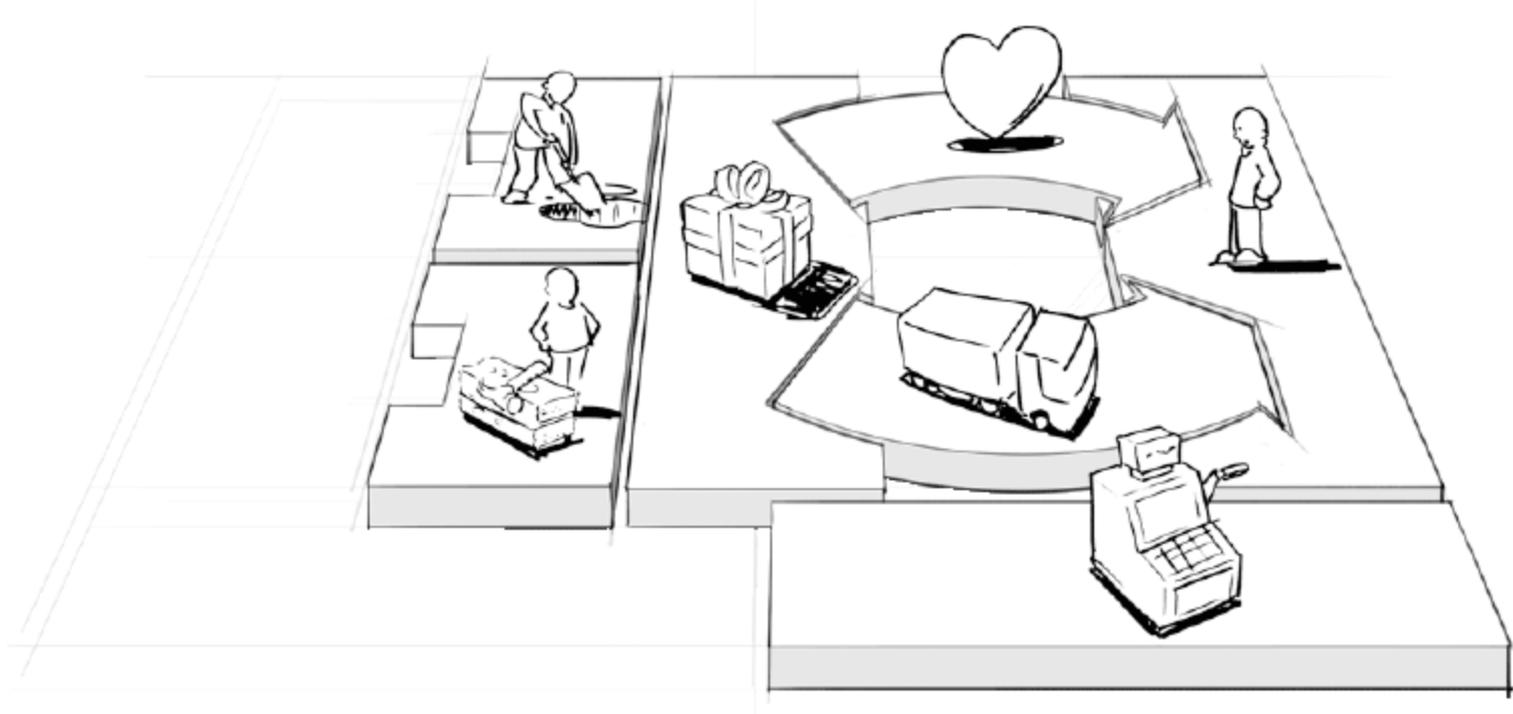
# Flujos de ingreso



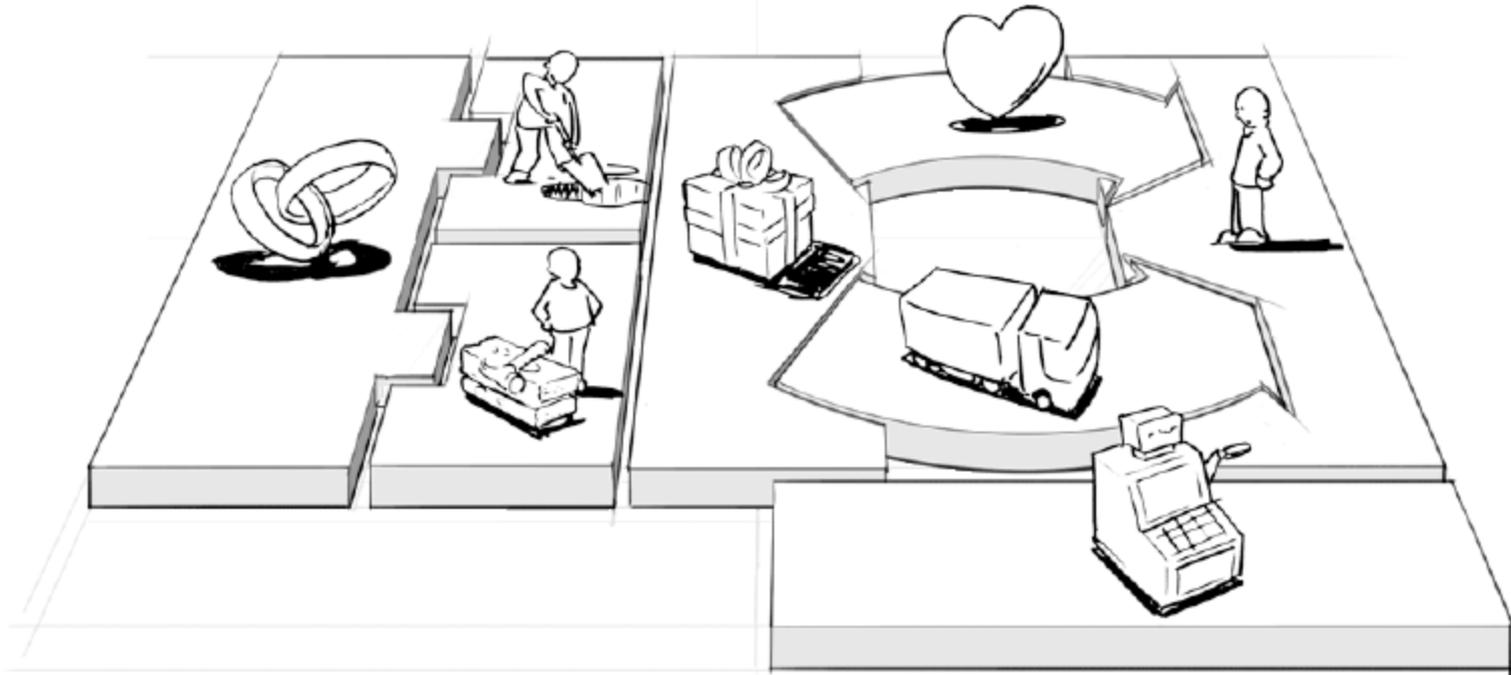
# Recursos clave



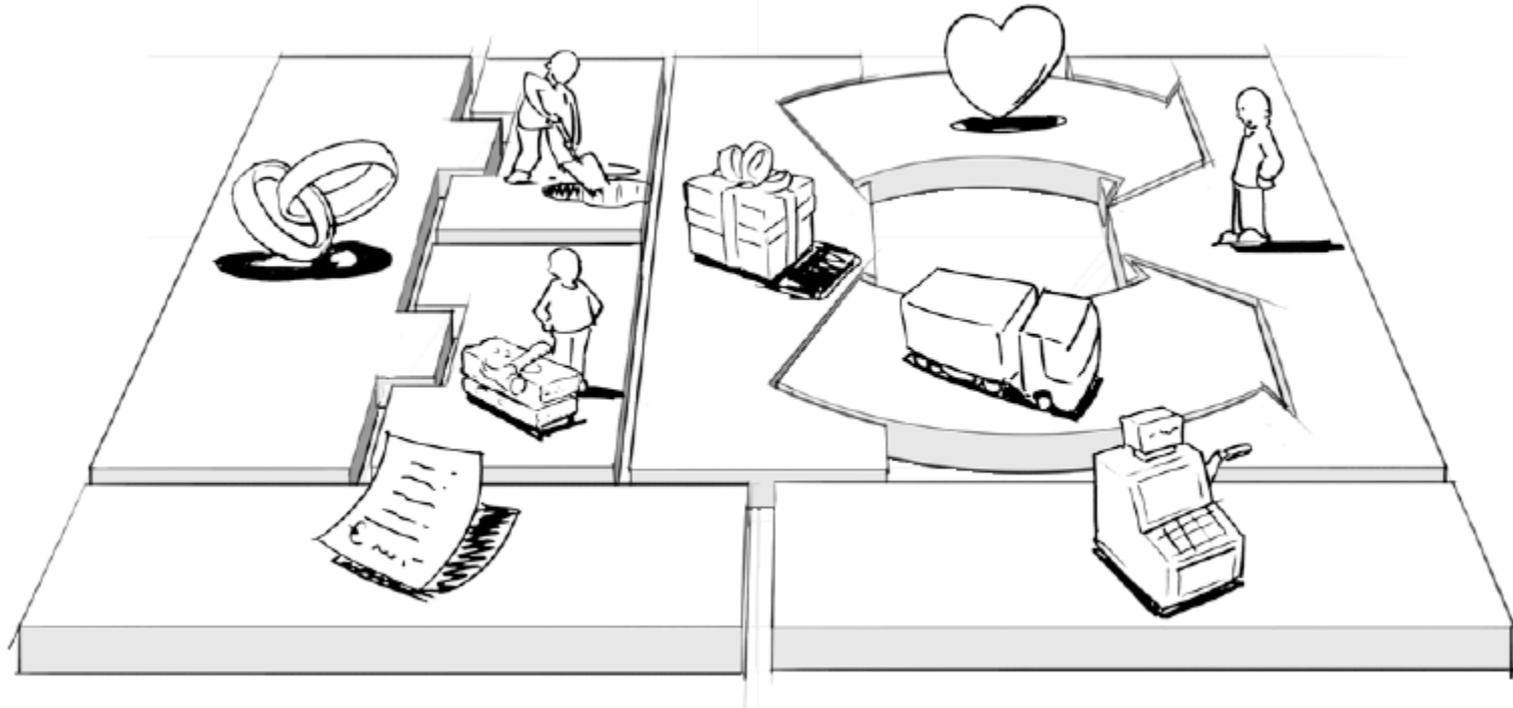
## Actividades clave

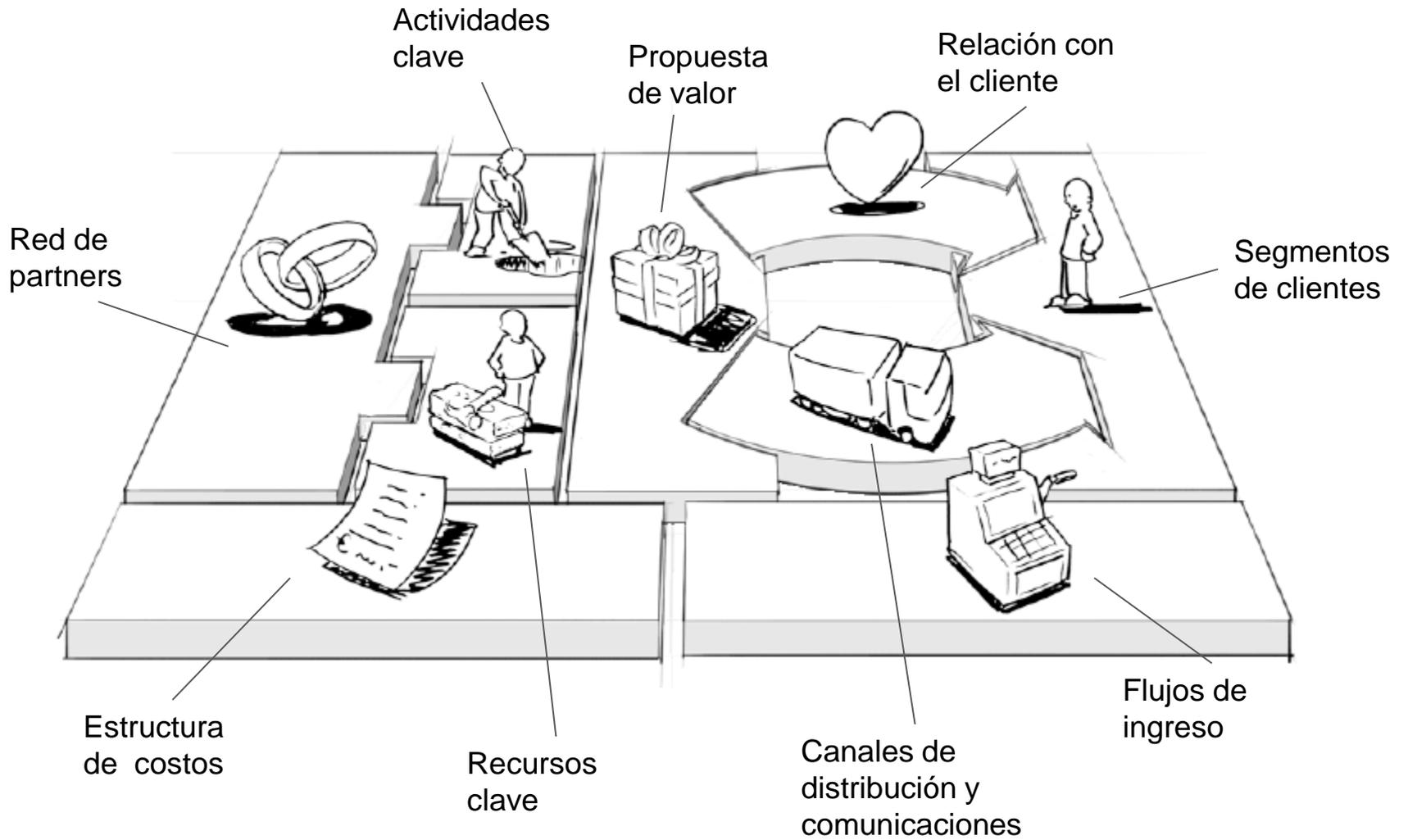


## Red de Partners (socios estratégicos)



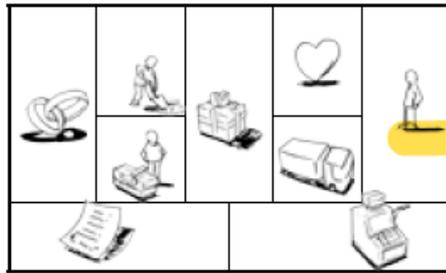
## Estructura de costos



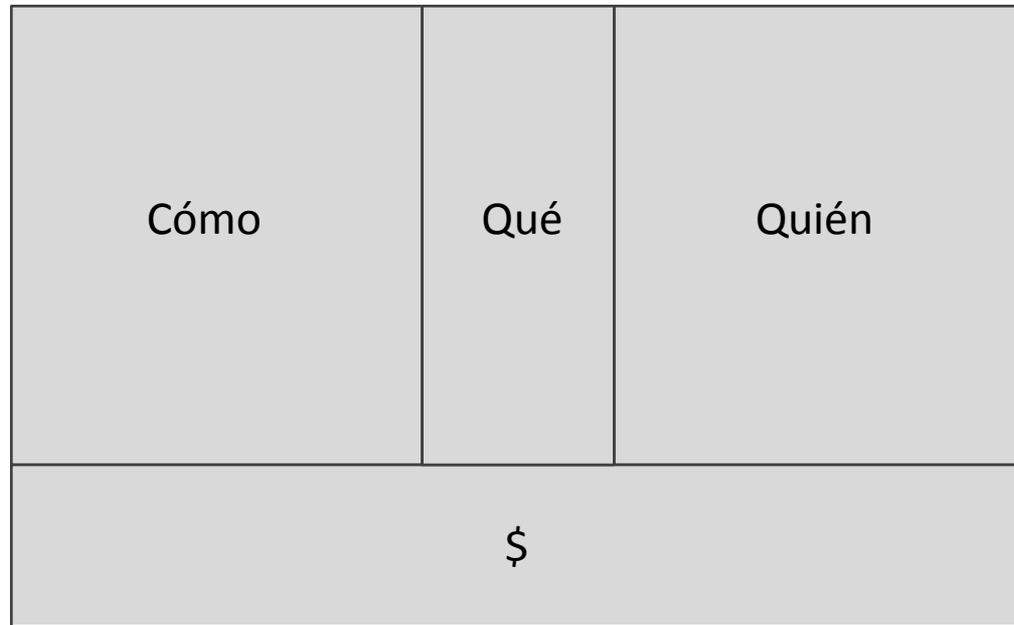
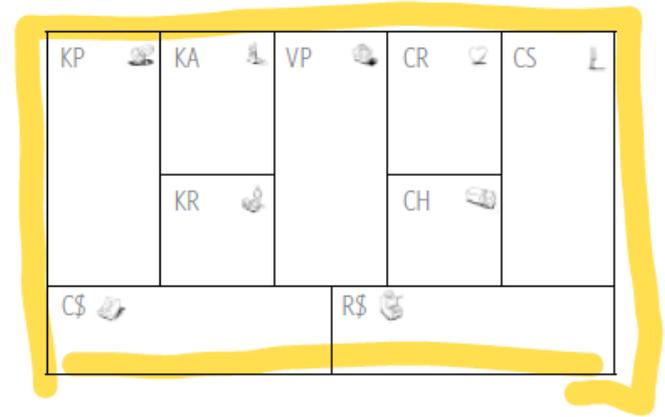


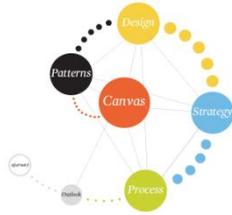
# 4

## ÁREAS

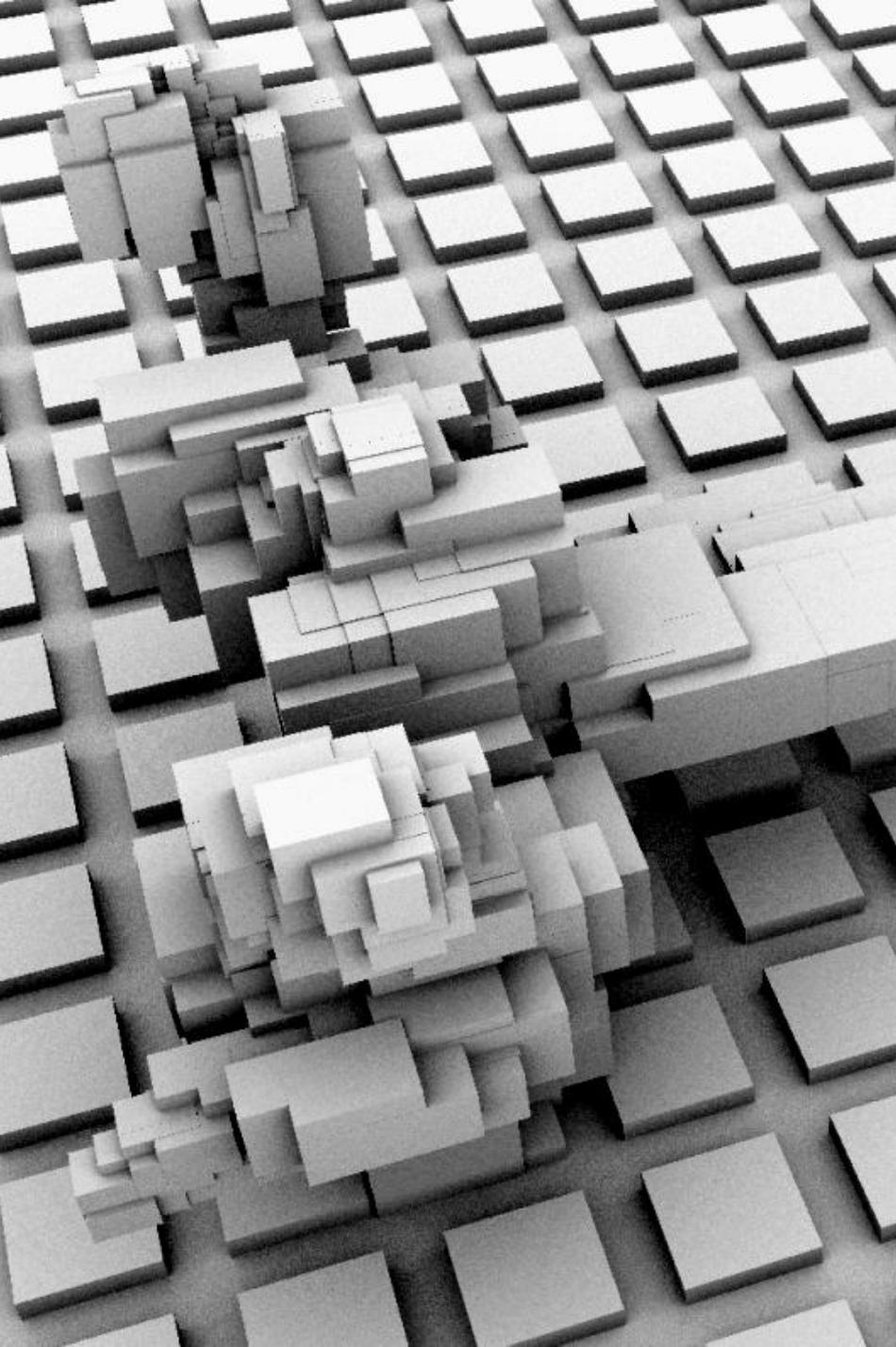


### The Business Model Canvas





# *Patterns*



# 5

## Patrones

modelos de negocios  
con características,  
comportamientos ,  
funcionamiento y  
diseño similares.

# 5

## Patrones

1. Desagregación:
  - Producto innovador
  - Cliente fidelizado
  - Costes bajos
2. Long Tail
3. Multiplataforma
4. Gratis:
  - Publicidad gratuita: patrón de plataformas multilaterales
  - Patrón Freemium
  - Cebo y anzuelo
5. Abierto:
  - De fuera adentro
  - De dentro a fuera

John Hagel y Mark Singer, que acuñaron el término «empresa desagregada», creen que las empresas están formadas por tres tipos de actividades empresariales distintas con imperativos económicos, competitivos y culturales diferentes :

- Relaciones con los clientes
- Innovación de Productos
- Infraestructuras

A su vez, Treacy y Wieserma sugieren que las empresas deberían centrarse en una de las tres disciplinas de valor que proponen:

- Excelencia operativa
- Liderazgo de producto
- Intimidad con el cliente



Bundled

Según Hagel y Singer, la función de las empresas que se centran en las relaciones con los clientes consiste en buscar y conseguir clientes y en establecer relaciones con ellos.

Asimismo, la función de las empresas que se centran en la innovación de productos es desarrollar nuevos productos y servicios que resulten atractivos.

Por último, la función de las empresas basadas en infraestructuras consiste en construir y gestionar plataformas para tareas repetitivas y volúmenes elevados-

Hagel y Singer sugieren que las empresas deberían separar estas actividades y centrarse únicamente en una de las tres



Unbundling

En el bloque  
“Patrones” se  
muestra cómo se  
procede al análisis  
de los modelos de  
negocio utilizando  
desagregación



Unbundled!

## ACTIVIDADES EMPRESARIALES

### IMPERATIVOS

	Innovación de productos	Gestión de relaciones con los clientes	Gestión de infraestructuras
Economía	Una entrada temprana en el mercado permite cobrar precios altos y hacerse con una cuota de mercado. La velocidad es esencial	El elevado coste de captación de clientes obliga a conseguir una elevada cuota de gasto. Es esencial contar con una economía de campo	Un elevado nivel de costes fijos requiere grandes volúmenes para conseguir un coste por unidad bajo. Es esencial contar con una economía de escala
Cultura	La lucha se centra en el talento. Pocas barreras de entrada. Prosperan muchas empresas pequeñas	La lucha se centra en el ámbito. Consolidación rápida. Dominan unos cuantos jugadores importantes	La lucha se centra en la escala. Consolidación rápida. Dominan unos cuantos jugadores importantes
Competencia	Se centra en los empleados- Se mima a los talentos creativos	Orientación a servicios. "El cliente es lo primero"	Se centra en los costes. Hace incapié en la estandarización, la previsibilidad y la eficiencia

# 1 Desagregar (deshacer el ovillo)

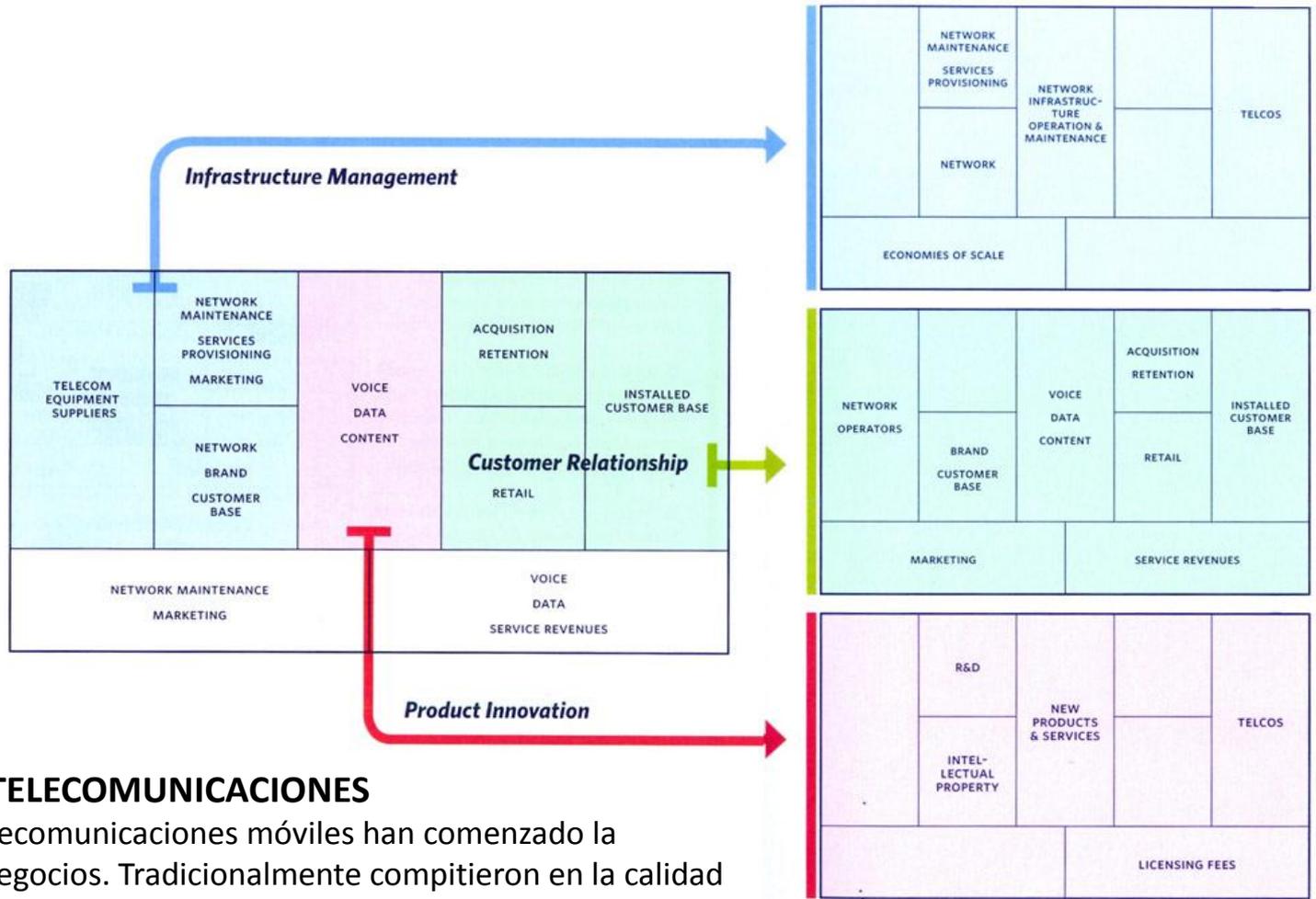
Hay tres ejes fundamentalmente de negocios:

- Basados en las relaciones con los clientes
- Basados en las innovaciones de productos
- Basados en la infraestructura

Los tres tipos pueden coexistir en una sola empresa, pero lo ideal sería que subdividan en entidades separadas, generando tres modelos de negocios en uno, con el fin de evitar conflictos o compromisos comerciales no deseados.



# 1 Desagregar (separar)



## COMPAÑÍAS DE TELECOMUNICACIONES

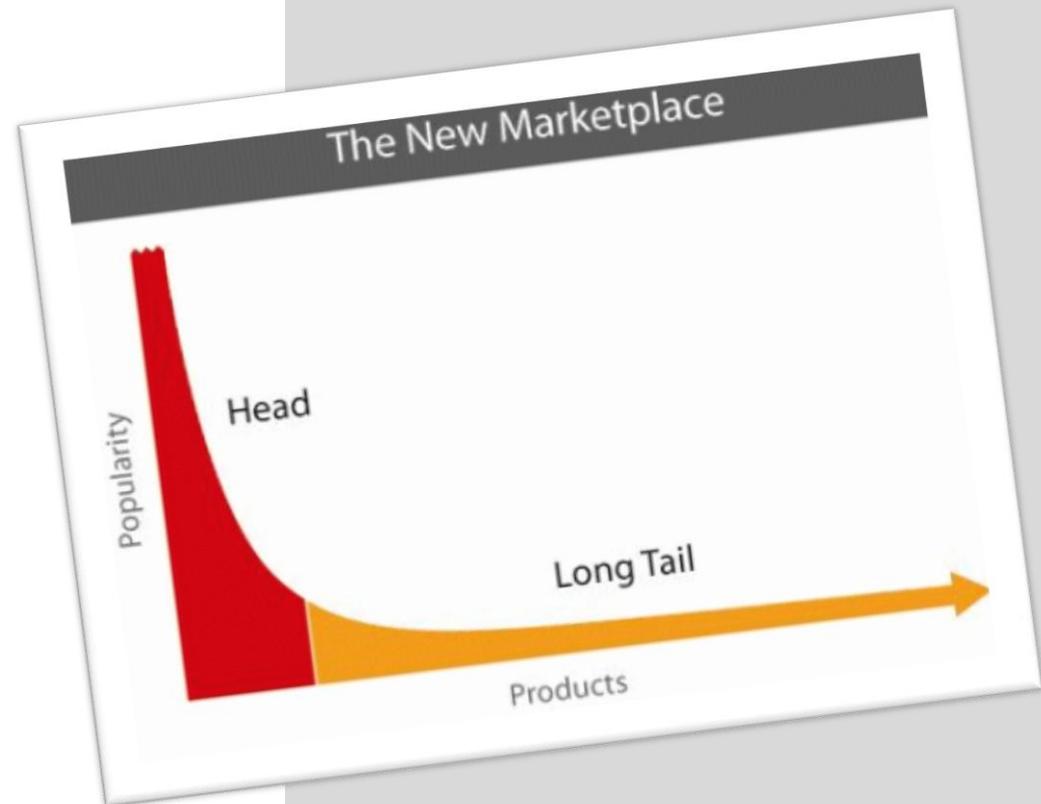
Las empresas de telecomunicaciones móviles han comenzado la separación de sus negocios. Tradicionalmente compitieron en la calidad de la red, pero ahora están alcanzando acuerdos compartiendo la red con sus competidores, externalizando operaciones en conjunto con los fabricantes de equipos, etc.

# 2 Long Tail

El modelo de negocio de larga cola (Long Tails) es simplemente *vender menos de más*.

Se centra en ofrecer una gran cantidad de productos nichos, los cuales se venden en menores volúmenes.

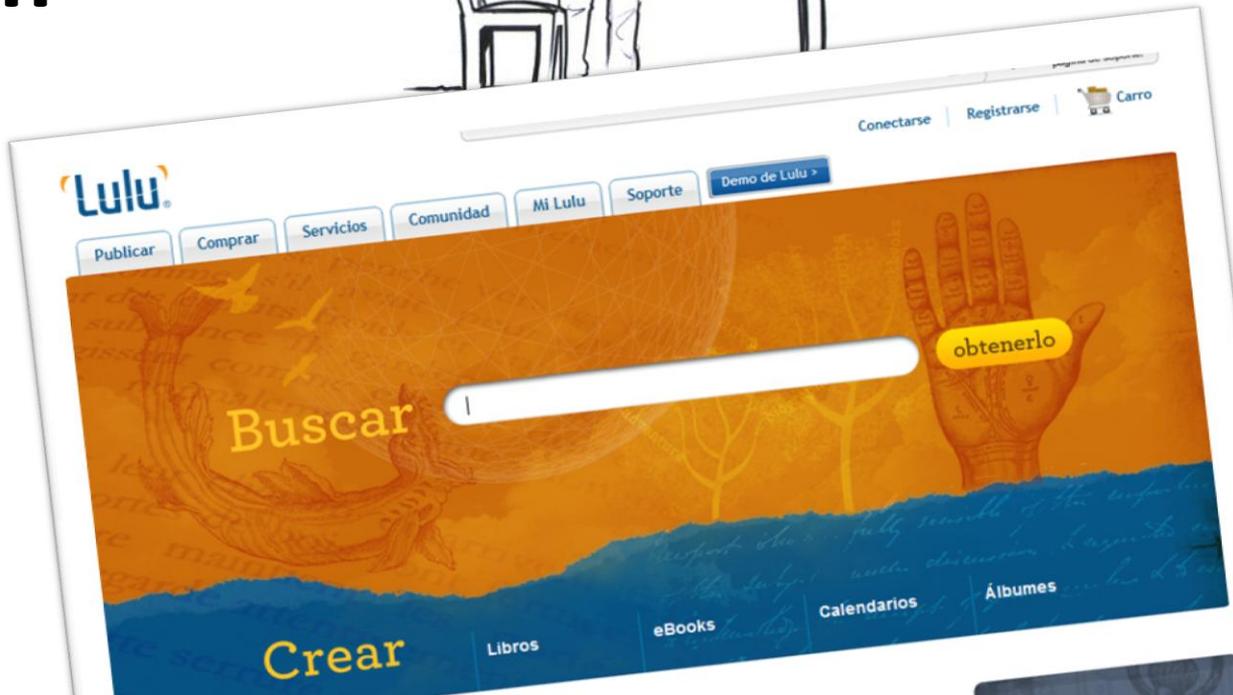
Requieren de bajo costo de inventario y de robustas plataformas productos de nicho disponible a los compradores interesados



# EJEMPLO



## 2 MODELO DE NEGOCIO Long Tail



New on Lulu [see more >](#)



Universidad, escuelas de diseño y tecnologías de la comunicación  
Por Javier Covarrubias C.  
Tapa blanda: \$10.75



Universidad, escuelas de diseño y tecnologías de la comunicación  
Por Javier Covarrubias C.  
Descarga de archivo: \$5.00



Motivación y Refuerzo (Spanish)  
Por Robert Schramm, MA, BCBA  
Tapa blanda: \$44.95



Las elecciones del personal [see more >](#)



Universidad, escuelas de diseño v



SONRISAS DEL MUNDO



SONRISAS DEL MUNDO

**EJEMPLO**

# 2 MODELO DE NEGOCIO Long Tail

	PLATFORM DEVELOPMENT  LOGISTICS	SELF-PUBLISHING SERVICES  MARKETPLACE FOR NICHE CONTENT	COMMUNITIES OF INTEREST  ONLINE PROFILE	NICHE AUTHORS  NICHE AUDIENCES
	PLATFORM  PRINT-ON-DEMAND INFRASTRUCTURE		LULU.COM	
PLATFORM MANAGEMENT & DEVELOPMENT		SALES COMMISSIONS (LOW) PUBLISHING SERVICE FEES		

# 3 plataformas múltiples

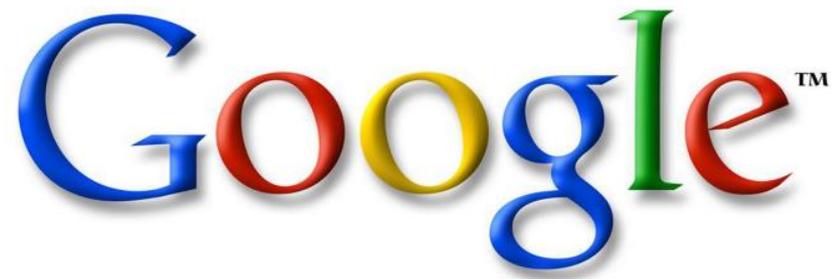
Estos modelos de negocios basados en plataformas múltiples, tienen como fin reunir a dos o más grupos interdependientes y distintos de clientes. Estas plataformas son de valor para un grupo determinado de personas sólo si los otros grupos de clientes también están presentes.

La plataforma crea valores, facilitando la interacción entre los diferentes grupos.

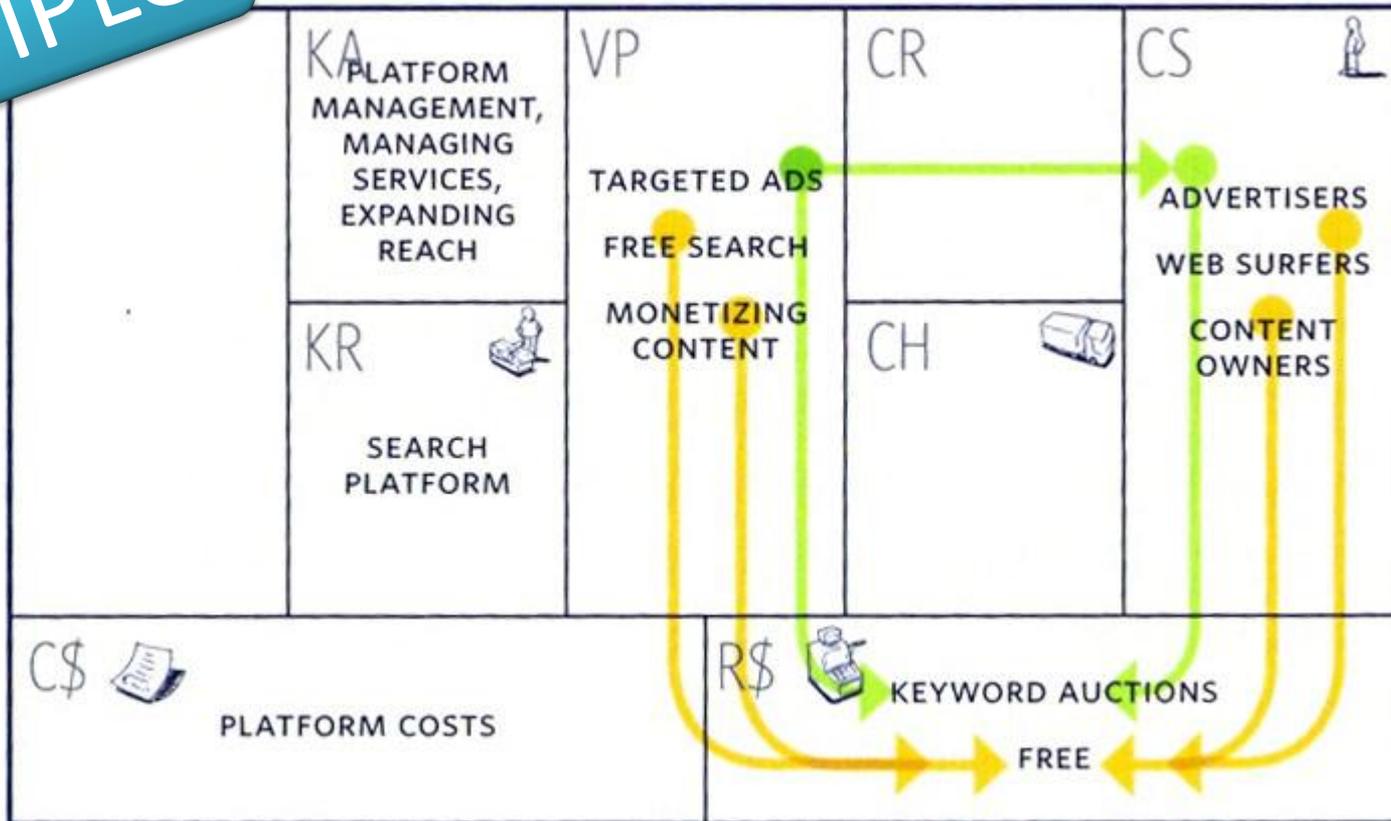
A su vez éstas plataformas se robustecen cuando se extiende atrayendo más usuarios, (efecto Red)



# 3 MODELO DE NEGOCIO multiplataforma



EJEMPLO



# 3

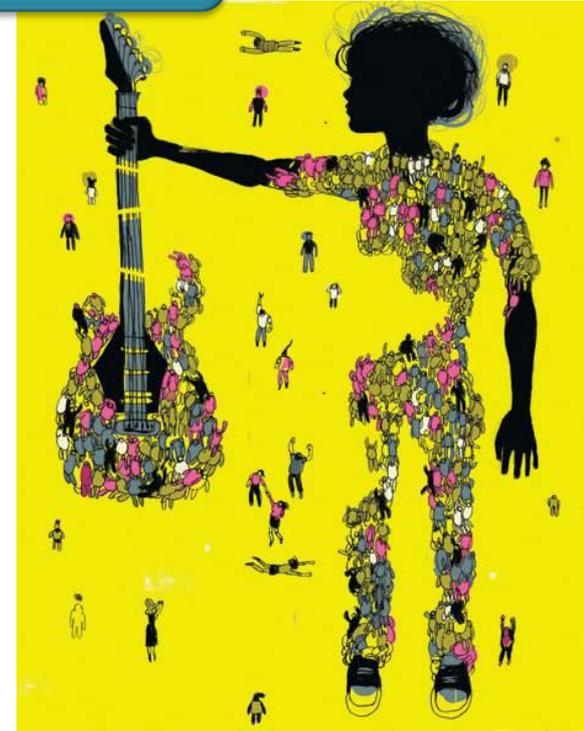
MODELO DE NEGOCIO

# multiplataforma

EJEMPLO

**SELLABAND**

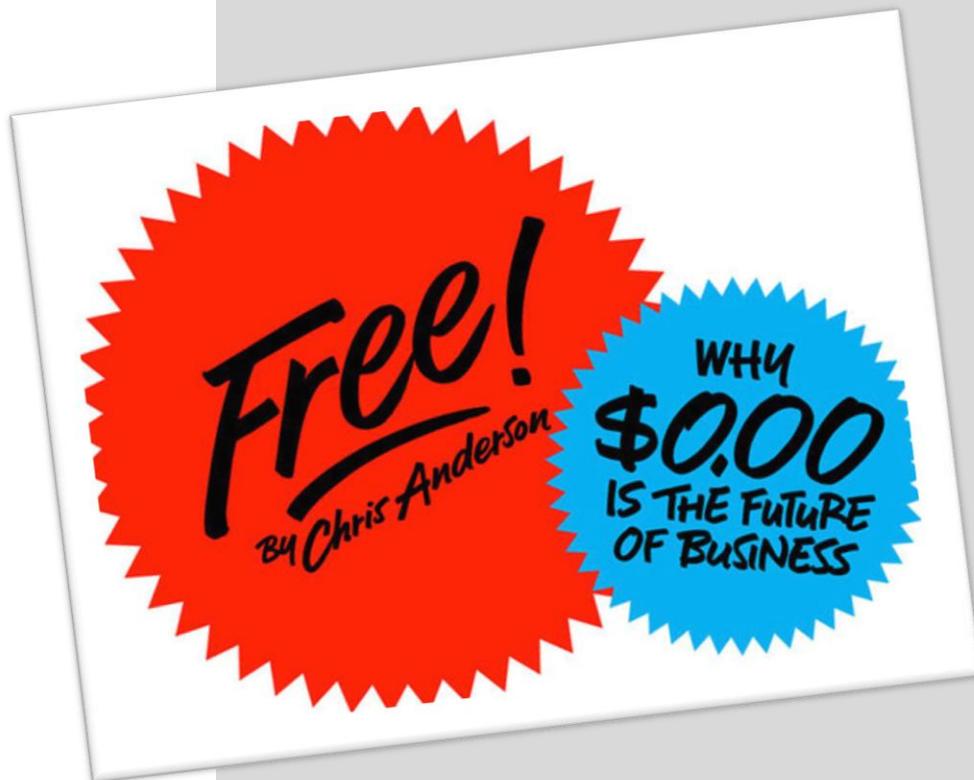
**Bands funded  
by their fans**



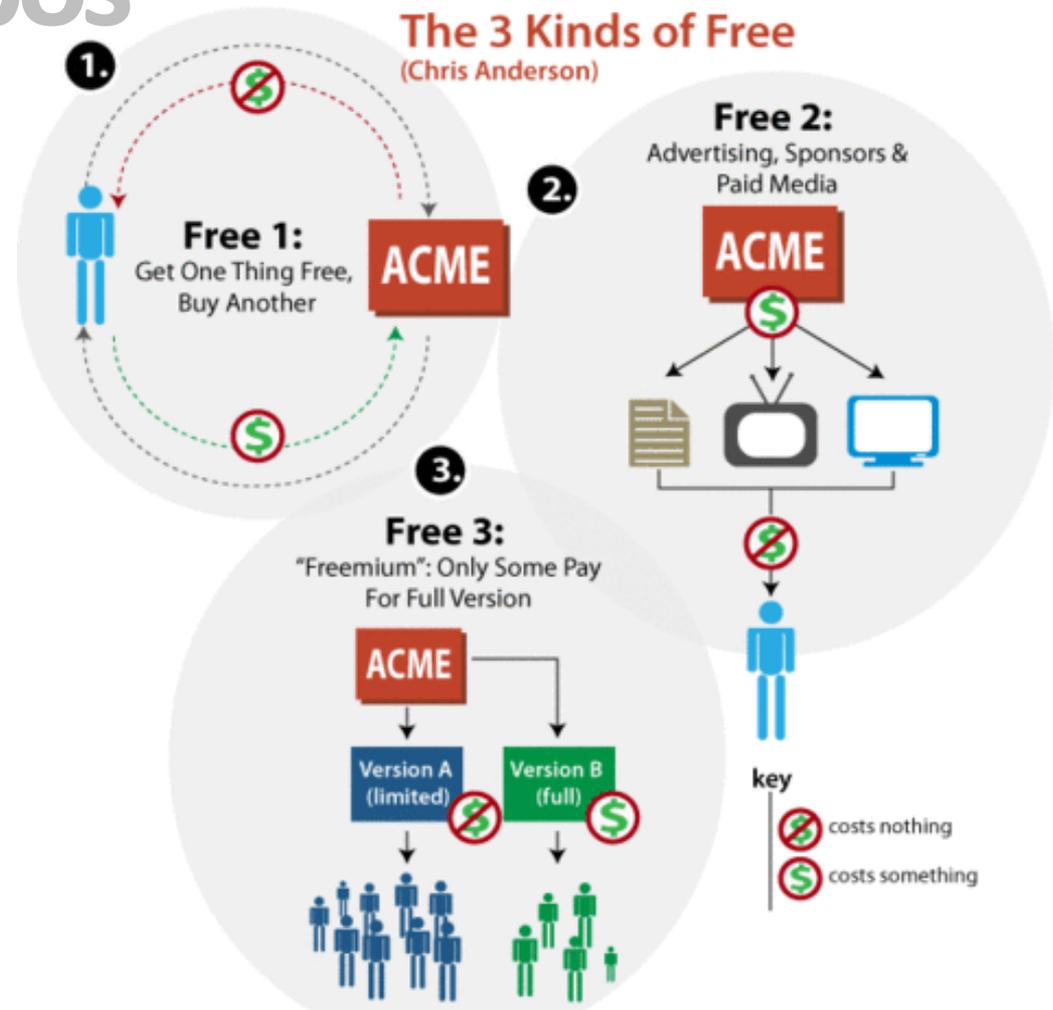
# 4 Gratis

Los modelos de negocios "Gratis" están basados en que un segmento importante de clientes pueden beneficiarse del producto o servicio de manera gratuita continuamente.

Diferentes modelos hacen posible la oferta gratuita, y los clientes que no pagan son financiados por un menor segmento de clientes.



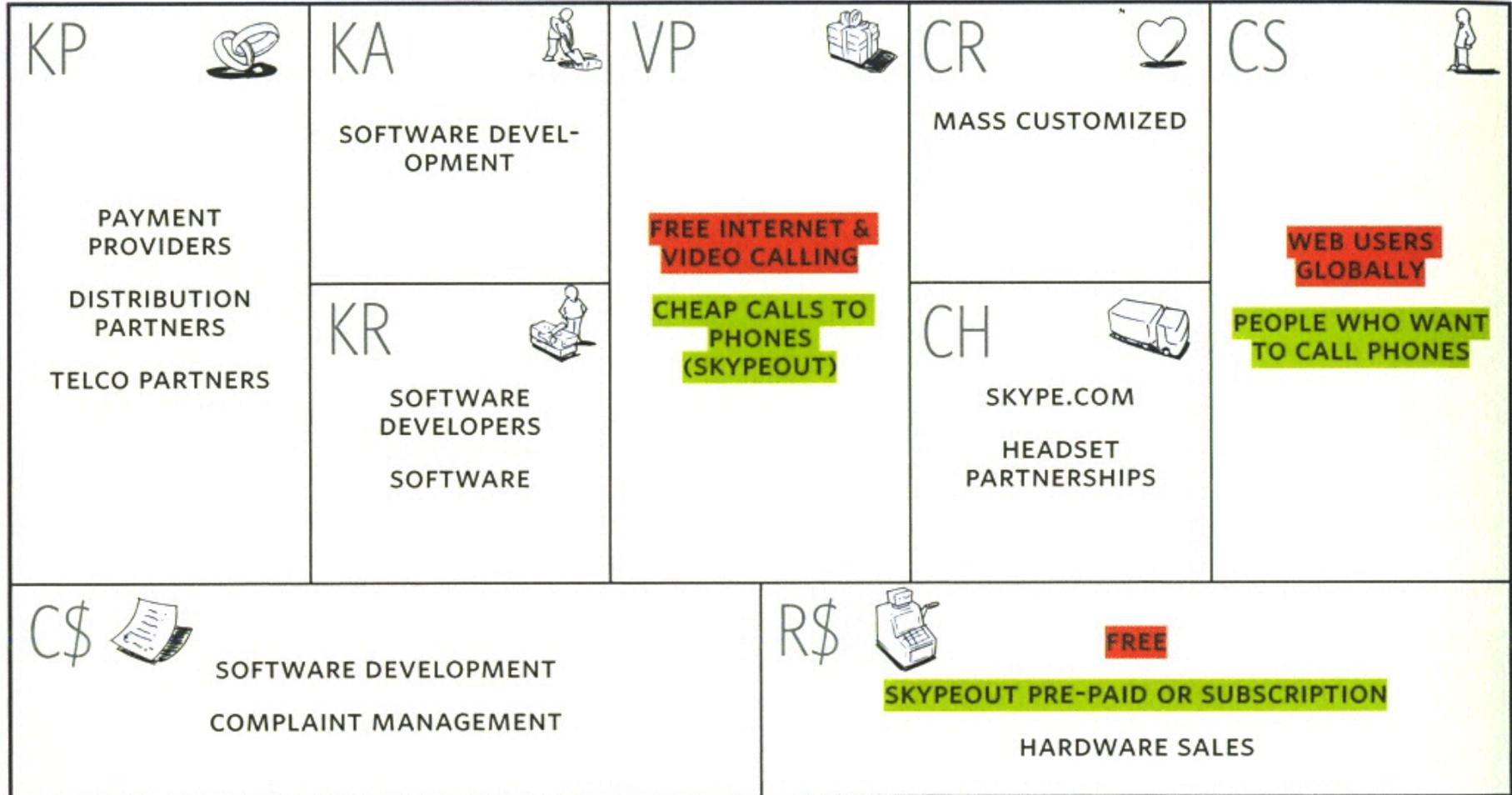
# 4 gratis / 3 tipos



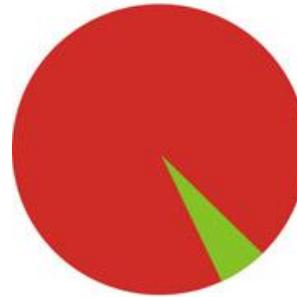
# 4

MODELO DE NEGOCIO

# gratis / freemium



# 4 gratis / freemium



---

*Más del 90% de los usuarios de Skype se suscriben por el servicio gratuito*

---

*Menos del 10% del total de los usuarios pagan por el servicio SkypeOut*

5 años en el mercado  
400 millones de usuarios  
100 billones de llamadas gratis realizadas  
Los ingresos del 2008 fueron de U\$S 550 millones



“Todos los sectores que se hacen digitales,  
acaban convirtiéndose en free”

Chris Anderson

“La demanda que se obtiene al precio de cero  
es inmensamente mayor que la que se puede  
conseguir con un precio low cost”

Kartik Hosanagar



# 4

MODELO DE NEGOCIO

## gratis / cebo y anzuelo

### Modelo del cebo y el anzuelo

(también llamado el de los productos atados).

Consiste en ofrecer un producto básico a un precio muy bajo, a menudo con pérdidas (el cebo) y entonces cobrar precios excesivos por los recambios .

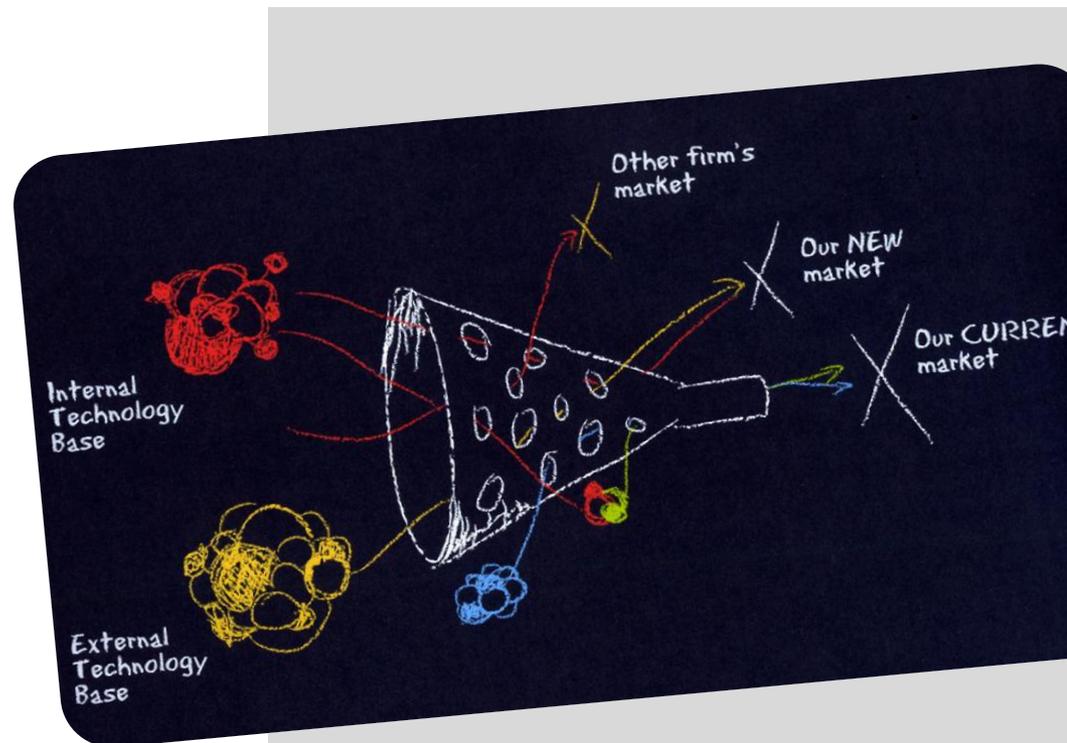
Ejemplos : Gillette, Epson, HP (impresora y cartuchos)



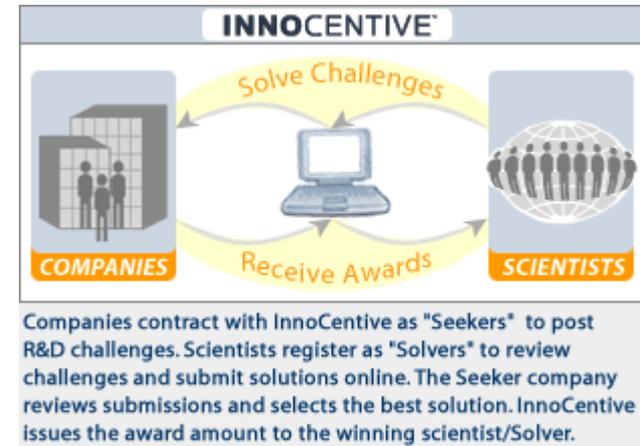
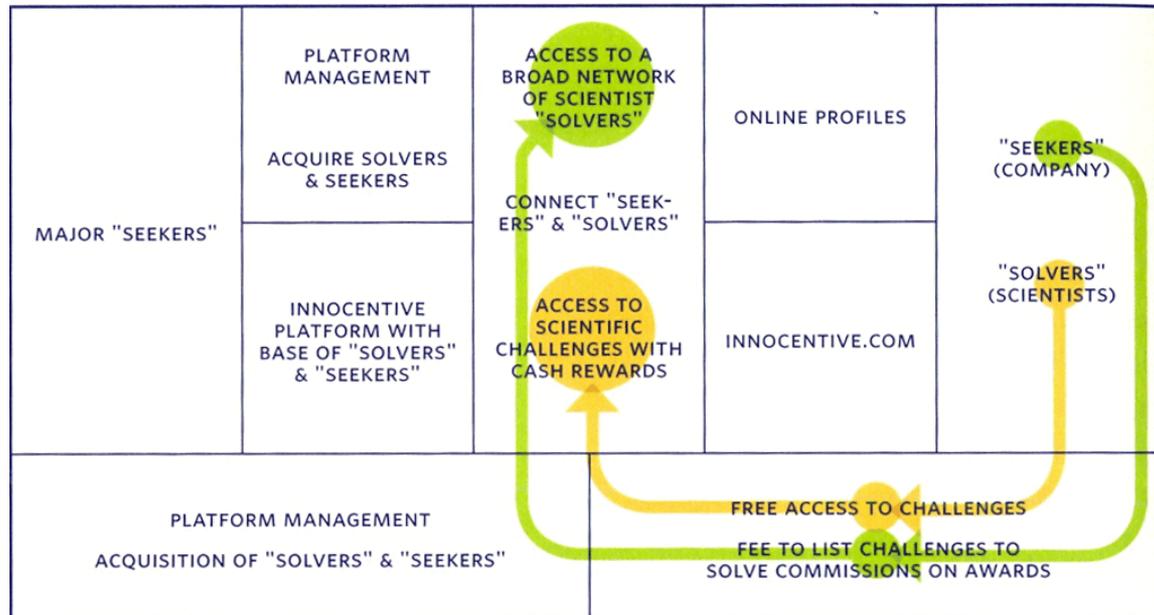
# 5 Abiertos

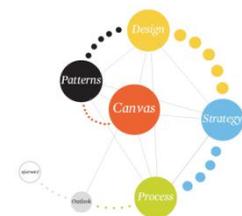
Los modelos de negocios abiertos, están siendo aplicados por las empresas para crear y capturar valor a partir de la colaboración con los clientes y socios externos.

Este proceso puede darse tanto desde adentro hacia afuera, explorando nuevas ideas propuestas por la empresa en conjunto con sus clientes y partners. O de afuera hacia adentro aplicando dentro de la empresa ideas externas.



# 5 Abierto





*Design*

## 3 **Diseño**

1. **Inspiración de los clientes**
2. **Ideación**
3. **Pensamiento visual**
4. **Creación de prototipos**
5. **Narraciones**
6. **Escenarios**

Técnica nº 1:

**Inspiración de los clientes**



## 3 **Diseño**

1. Inspiración de los clientes
2. Ideación
3. Pensamiento visual
4. Creación de prototipos
5. Narraciones
6. Escenarios

Técnica nº 2:  
**Ideación**



## 3 **Diseño**

1. Inspiración de los clientes
2. Ideación
3. Pensamiento visual
4. Creación de prototipos
5. Narraciones
6. Escenarios



## 3 *Diseño*

1. Inspiración de los clientes
2. Ideación
3. Pensamiento visual
4. Creación de prototipos
5. Narraciones
6. Escenarios



Técnica nº 4:

Creación de prototipos

## 3 **Diseño**

1. Inspiración de los clientes
2. Ideación
3. Pensamiento visual
4. Creación de prototipos
5. Narraciones
6. Escenarios

Técnica nº 5:

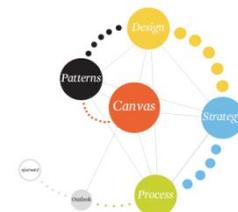
**Narraciones**



## 3 **Diseño**

1. Inspiración de los clientes
2. Ideación
3. Pensamiento visual
4. Creación de prototipos
5. Narraciones
6. Escenarios

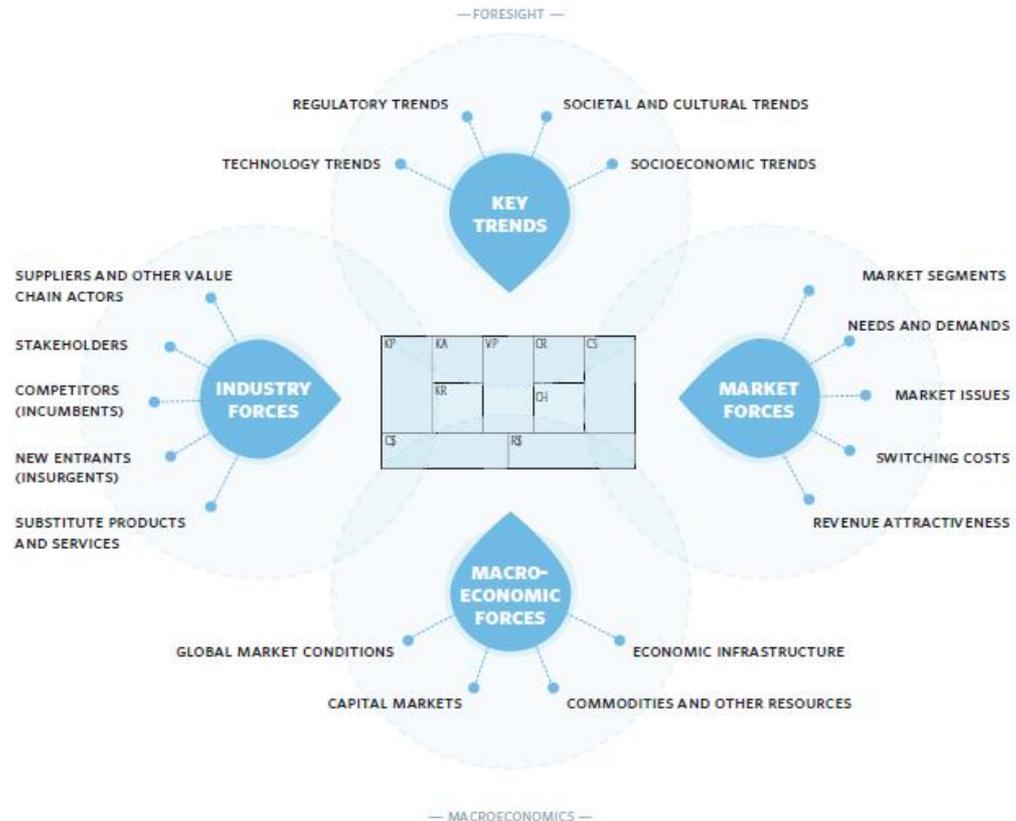




# *Strategy*

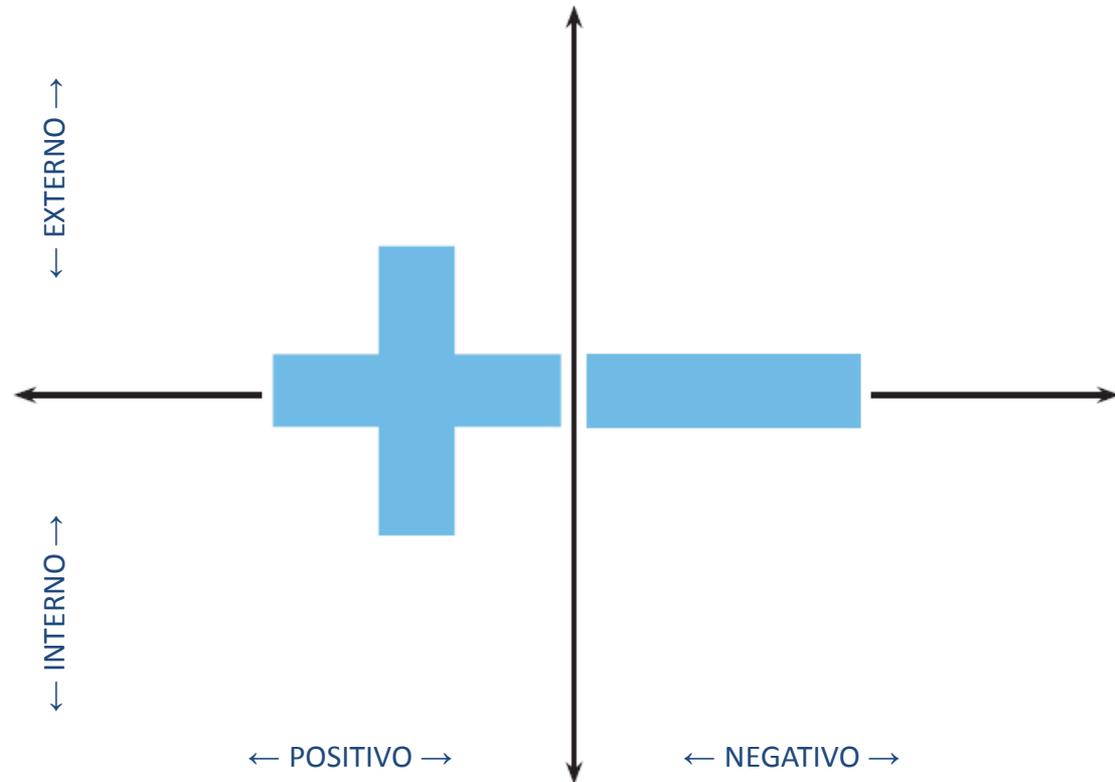
## 4 Estrategia

1. Entorno del Modelo de Negocio
2. Evaluación del Modelo de Negocio
3. Perspectiva de los Modelos de Negocio sobre la Estrategia del Océano Azul
4. Gestión de múltiples Modelos de Negocio



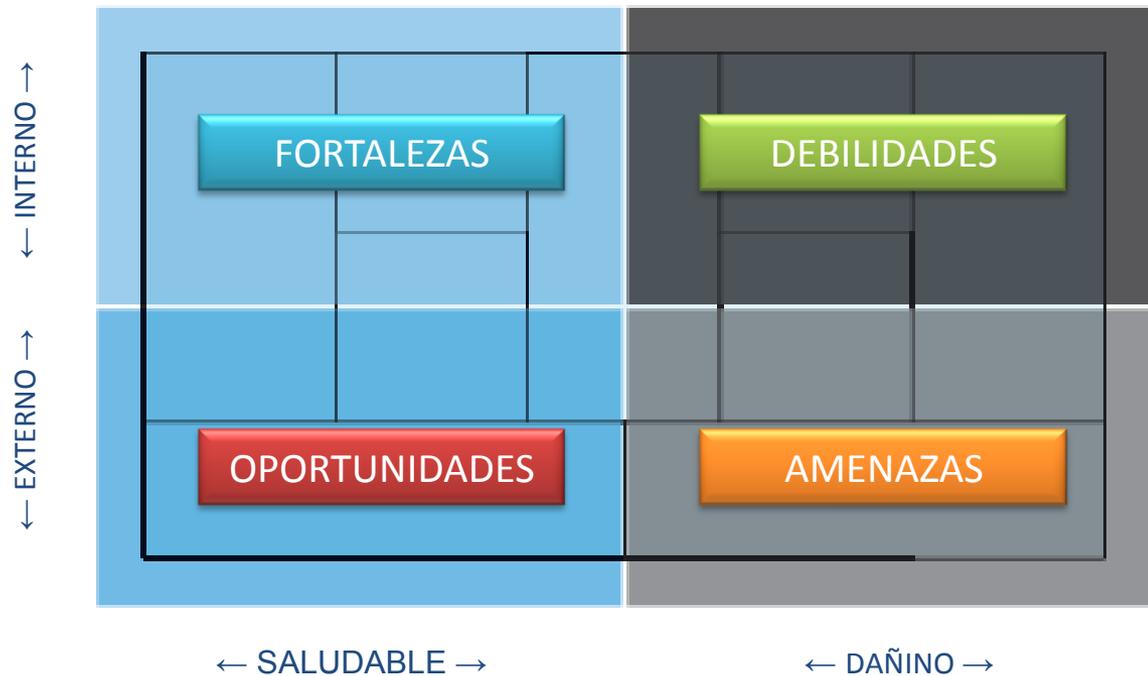
## 4 *Estrategia*

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4. Gestión de múltiples Modelos de Negocio



- Estrategia**
- Entorno del Modelo de Negocio
  - Evaluación del Modelo de Negocio
  - Perspectiva de los Modelos de Negocio sobre la Estrategia del Océano Azul
  - Gestión de múltiples Modelos de Negocio

¿Cuáles son en tu Modelo de Negocio ...



Value Proposition Assessment

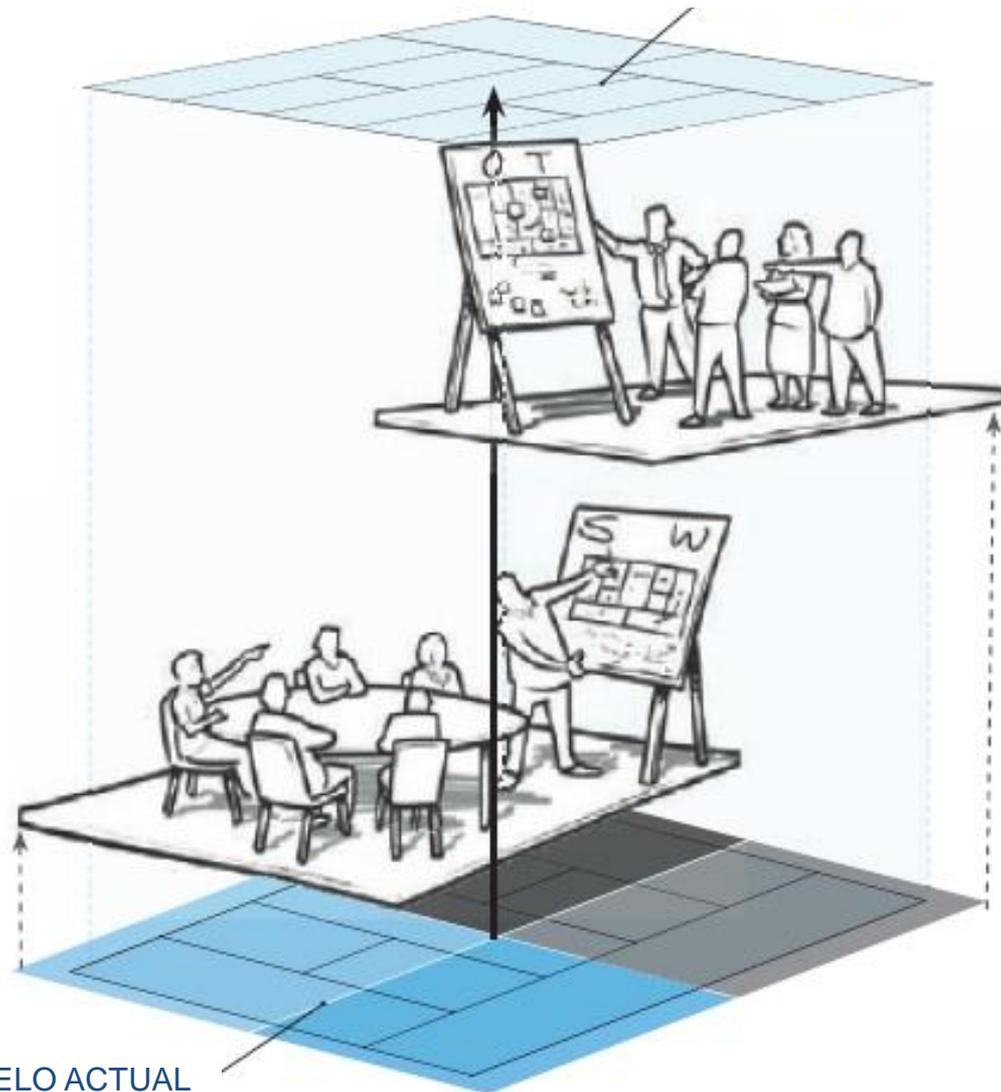
	Our Value Propositions are well aligned with customer needs	(5) (4) (3) (2) (1)	(1) (2) (3) (4) (5)	Our Value Propositions and customer needs are misaligned
	Our Value Propositions have a strong network	(5) (4) (3) (2) (1)	(1) (2) (3) (4) (5)	Our Value Propositions have negative effects
	There are synergies between our products and services	(5) (4) (3) (2) (1)	(1) (2) (3) (4) (5)	There are no synergies between our products and services
	Our customers are very satisfied	(5) (4) (3) (2) (1)	(1) (2) (3) (4) (5)	We have frequent complaints
← POSITIVO →		← NEGATIVO →		



MODELO FUTURO

## 4 *Estrategia*

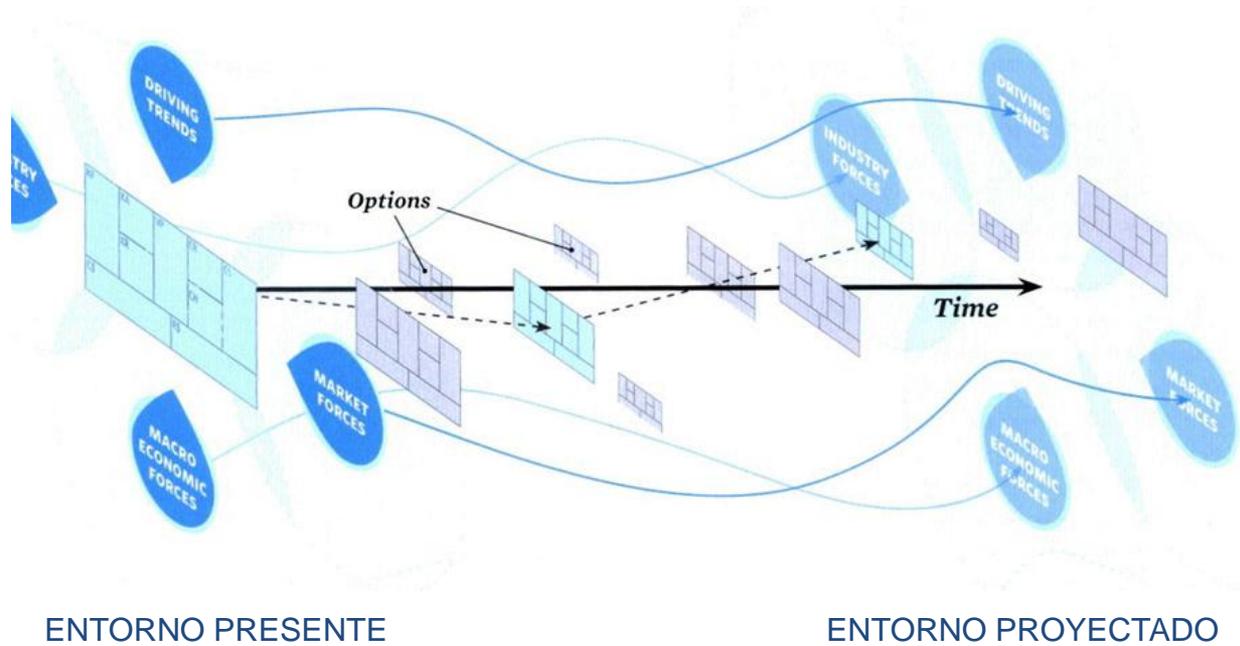
1. Entorno del Modelo de Negocio
2. Evaluación del Modelo de Negocio
3. Perspectiva de los Modelos de Negocio sobre la Estrategia del Océano Azul
4. Gestión de múltiples Modelos de Negocio



MODELO ACTUAL

## 4 *Estrategia*

1. Entorno del Modelo de Negocio
2. Evaluación del Modelo de Negocio
3. Perspectiva de los Modelos de Negocio sobre la Estrategia del Océano Azul
4. Gestión de múltiples Modelos de Negocio



## 4 Estrategia

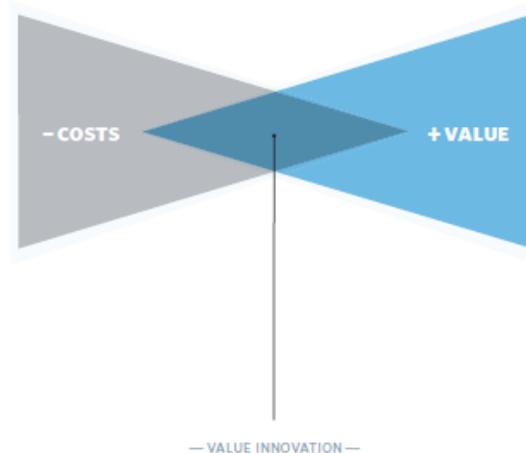
1. Entorno del Modelo de Negocio

2. Evaluación del Modelo de Negocio

3. Perspectiva de los Modelos de Negocio sobre la Estrategia del Océano Azul

4. Gestión de múltiples Modelos de Negocio

## PERSPECTIVA DE LOS MODELOS DE NEGOCIO SOBRE LA ESTRATEGIA DEL OCEANO AZUL



## 4 Estrategia

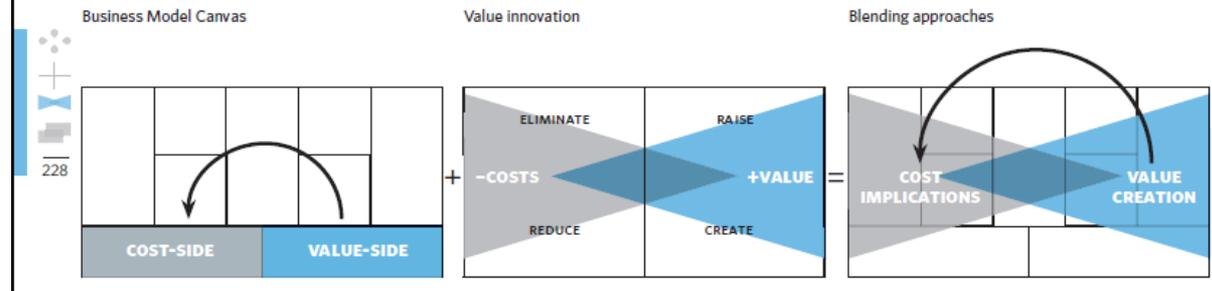
1. Entorno del Modelo de Negocio

2. Evaluación del Modelo de Negocio

3. Perspectiva de los Modelos de Negocio sobre la Estrategia del Océano Azul

4. Gestión de múltiples Modelos de Negocio

# COMBINACION DEL ESQUEMA DE LA ESTRATEGIA DEL OCEANO AZUL CON EL LIENZO DEL MODELO DE NEGOCIO



## 4 Estrategia

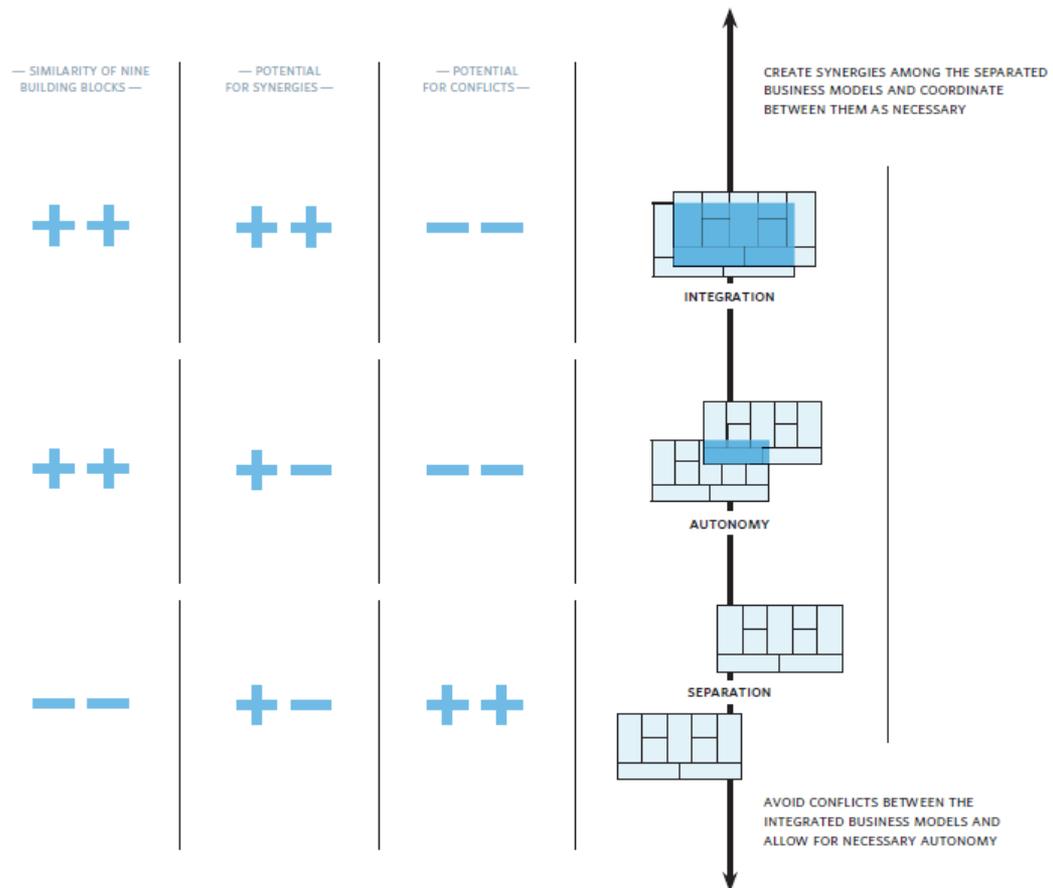
1. Entorno del Modelo de Negocio

2. Evaluación del Modelo de Negocio

3. Perspectiva de los Modelos de Negocio sobre la Estrategia del Océano Azul

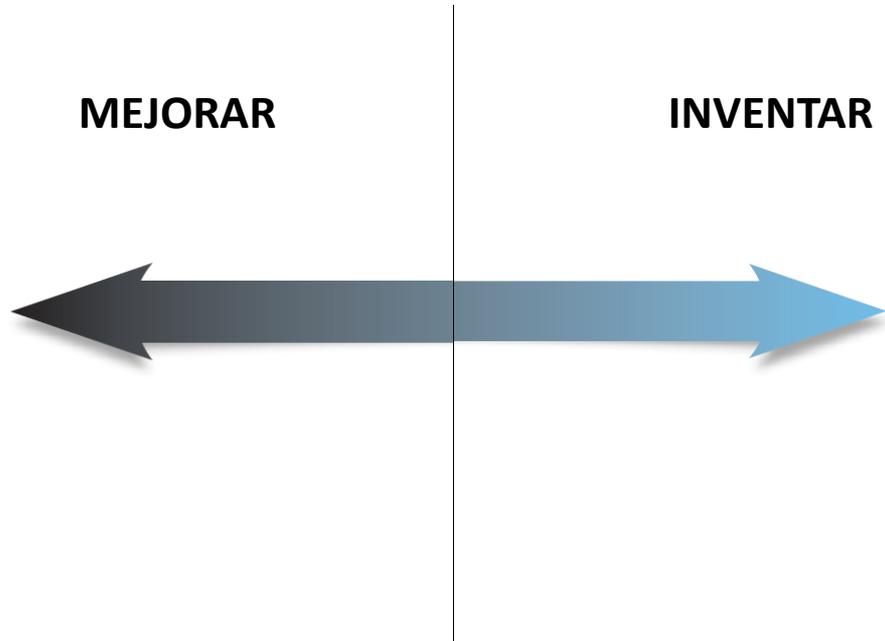
4. Gestión de múltiples Modelos de Negocio

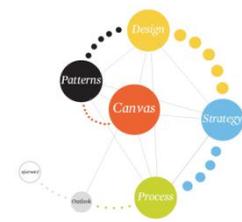
# GESTIONANDO MÚLTIPLES MODELOS DE NEGOCIO



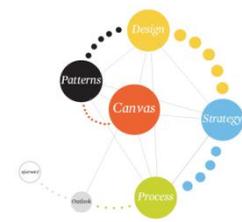
## 4 *Estrategia*

1. Entorno del Modelo de Negocio
2. Evaluación del Modelo de Negocio
3. Perspectiva de los Modelos de Negocio sobre la Estrategia del Océano Azul
4. Gestión de múltiples Modelos de Negocio





# *Process*



## 5 Phases

The business model design process we propose has five phases: Mobilize, Understand, Design, Implement, and Manage. As previously mentioned, the progression through these phases is rarely as linear as depicted in the table on the right. In particular, the Understanding and Design phases tend to proceed in parallel. Business model prototyping can start early in the Understanding phase, in the form of sketching preliminary business model ideas. Similarly, prototyping during the design phase may lead to new ideas requiring additional research—and a revisiting of the Understand phase.

Finally, the last phase, Manage, is about continuously managing your business model(s). In today's climate, it's best to assume that most business models, even successful ones, will have a short lifespan. Considering the substantial investment an enterprise makes in producing a business model, it makes sense to extend its life through continuous management and evolution until it needs complete rethinking. Management of the model's evolution will determine which components are still relevant and which are obsolete.

For each process phase we outline the objective, the focus, and which content in Business Model Generation supports that phase. Then we outline the five phases in more detail, and explain how the circumstances and focus can change when you are working with an existing business model in an established organization.



### Mobilize

Prepare for a successful business model design project



### Understand

Research and analyze elements needed for the business model design effort



### Design

Generate and test viable business model options, and select the best



### Implement

Implement the business model prototype in the field



### Manage

Adapt and modify the business model in response to market reaction

#### OBJECTIVE

#### FOCUS

#### DESCRIPTION

#### BOOK SECTIONS

#### Setting the stage

Assemble all the elements for successful business model design. Create awareness of the need for a new business model, describe the motivation behind the project, and establish a common language to describe, design, and analyze and discuss business models.

- Business Model Canvas (p. 44)
- Storytelling (p. 170)

#### Immersion

You and the business model design team immerse yourselves in relevant knowledge: customers, technology, and environment. You collect information, interview experts, study potential customers, and identify needs and problems.

- Business Model Canvas (p. 44)
- Business Model Patterns (p. 52)
- Customer Insights (p. 126)
- Visual Thinking (p. 146)
- Scenarios (p. 180)
- Business Model Environment (p. 200)
- Evaluating Business Models (p. 212)

#### Inquiry

Transform the information and ideas from the previous phase into business model prototypes that can be explored and tested. After an intensive business model inquiry, select the most satisfactory business model design.

- Business Model Canvas (p. 44)
- Business Model Patterns (p. 52)
- Ideation (p. 134)
- Visual Thinking (p. 146)
- Prototyping (p. 160)
- Scenarios (p. 180)
- Evaluating Business Models (p. 212)
- Business Model Perspective on Blue Ocean Strategy (p. 216)
- Managing Multiple Business Models (p. 242)

#### Execution

Implement the selected business model design.

- Business Model Canvas (p. 44)
- Visual Thinking (p. 146)
- Storytelling (p. 170)
- Integrating Multiple Business Models (p. 252)

#### Evolution

Set up the management structures to continuously monitor, evaluate, and adapt or transform your business model.

- Business Model Canvas (p. 44)
- Visual Thinking (p. 146)
- Scenarios (p. 180)
- Business Model Environment (p. 200)
- Evaluating Business Models (p. 212)

# Fase nº 1: Movilizar



**OBJECTIVE**

## Mobilize

Prepare for a successful business model design project

**FOCUS**

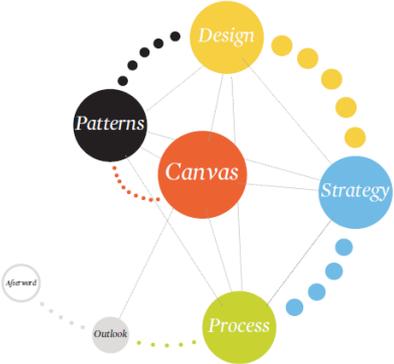
### Setting the stage

**DESCRIPTION**

Assemble all the elements for successful business model design. Create awareness of the need for a new business model, describe the motivation behind the project, and establish a common language to describe, design, and analyze and discuss business models.

**BOOK SECTIONS**

- Business Model Canvas (p. 44)
- Storytelling (p. 170)



Fase nº 2:

# Comprender



## OBJECTIVE

### Understand

Research and analyze elements needed for the business model design effort

## FOCUS

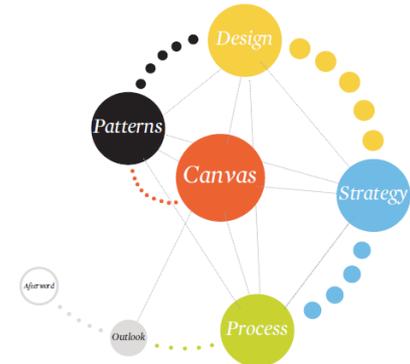
### Immersion

## DESCRIPTION

You and the business model design team immerse yourselves in relevant knowledge: customers, technology, and environment. You collect information, interview experts, study potential customers, and identify needs and problems.

## BOOK SECTIONS

- Business Model Canvas (p. 44)
- Business Model Patterns (p. 52)
- Customer Insights (p. 126)
- Visual Thinking (p. 146)
- Scenarios (p. 180)
- Business Model Environment (p. 200)
- Evaluating Business Models (p. 212)



# Fase nº 3: Diseñar



## OBJECTIVE

### Design

Generate and test viable business model options, and select the best

## FOCUS

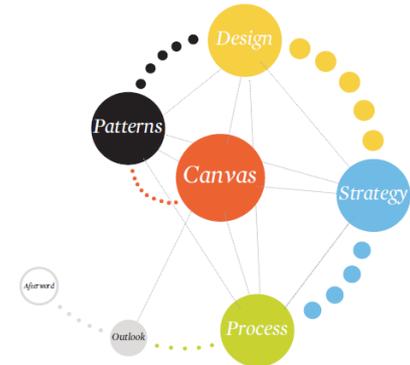
### Inquiry

## DESCRIPTION

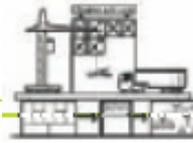
Transform the information and ideas from the previous phase into business model prototypes that can be explored and tested. After an intensive business model inquiry, select the most satisfactory business model design.

## BOOK SECTIONS

- Business Model Canvas (p. 44)
- Business Model Patterns (p. 52)
- Ideation (p. 134)
- Visual Thinking (p. 146)
- Prototyping (p. 160)
- Scenarios (p. 180)
- Evaluating Business Models (p. 212)
- Business Model Perspective on Blue Ocean Strategy (p. 226)



# Fase nº 4: Implantar



## OBJECTIVE

**Implement**  
Implement the  
business model prototype  
in the field

## FOCUS

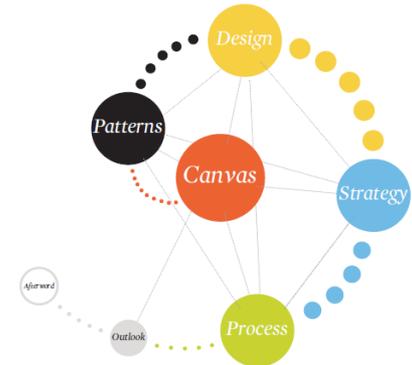
**Execution**

## DESCRIPTION

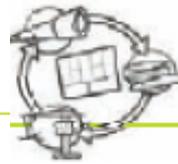
Implement the selected business  
model design.

## BOOK SECTIONS

- Business Model Canvas (p. 44)
- Visual Thinking (p. 146)
- Storytelling (p. 170)
- Managing Multiple Business Models (p. 232)



# Fase nº 5: Gestionar



## OBJECTIVE

### Manage

Adapt and modify the business model in response to market reaction

## FOCUS

### Evolution

## DESCRIPTION

Set up the management structures to continuously monitor, evaluate, and adapt or transform your business model.

## BOOK SECTIONS

- Business Model Canvas (p. 44)
- Visual Thinking (p. 146)
- Scenarios (p. 180)
- Business Model Environment (p. 200)
- Evaluating Business Models (p. 212)

