

DIVA Cooperation model

Executive summary

The aim of the DIVA Cooperation model is to define the main ways in which creative and cultural industries (CCIs) and small and medium-sized enterprises (SMEs) can collaborate through highly innovative interactions.

In particular, are presented the results of the research work, as part of Work Package 3.1 carried out by the Iuav University of Venice, in the role of coordinator of a partnership of institutions belonging to the territories of Veneto, Friuli-Venezia Giulia and Slovenia.

The document consists of five main sections.

1. The first section is dedicated to the recognition of the economic, legal and strategic context relating to the three survey areas; in particular, the criteria by which each territory has implemented, in recent years, a set of policies specifically aimed at supporting and sustaining the development of the CCIs are highlighted.
2. The second section presents the main theoretical reference models identified regarding the opportunity to activate good collaboration practices between CCIs and SMEs with particular reference to the fields of art and design, in order to identify the most suitable interaction methods to generate innovation processes.
3. The third section makes explicit reference to the theme of cross-innovation, highlighting how the set of conceptual and implementation tools referred to it can be profitably applied within the DIVA project, with particular reference to the establishment of regional HUBs aimed at promoting the dialogue between CCIs and SMEs.
4. The fourth section provides empirical feedback on the issues previously introduced, presenting a repertoire of good collaboration practices between CCIs and SMEs activated at regional level, and reporting the results of a series of interviews aimed at documenting experiences of virtuous interaction between artists and designers and entrepreneurs.
5. The fifth section summarizes the path that, through the investigation process illustrated above, made it possible to reliably verify and validate the theoretical reference models adopted, finally introducing a series of operational recommendations aimed at encouraging the occurrence of virtuous cooperation experiences between CCIs and SMEs.

In essence, the research activity led to the identification of two main possible ways of interaction between CCIs and SMEs: the first referred to the world of the arts (based on the model proposed by Roberta Comunian), the second referred to the world of model proposed by Roberto Verganti).

These two different, but not necessarily divergent, modes of interaction can be applied in relation to an extremely wide range of potential cooperation experiences between the sectors of the creative and cultural industry and the context of traditional business.

It is of primary importance the preparation of opportunities for comparison capable of triggering collaboration processes that also include a marked component of replicability of individual experiences.

The main recommendations developed are summarized below:

- 1) Take into account each other's points of view (CCI and SME).
- 2) Optimize organisational learning through art and design.
- 3) Encourage “bottom-up” approaches for the dissemination of culture and knowledge at all company levels.
- 4) Make medium and long-term investments in art and design.
- 5) Favoring approaches oriented to the production of new sense and meaning.
- 6) Enhance the role and presence of intermediaries to encourage the activation of collaborative processes.
- 7) Reposition the involvement of creative and cultural operators within the entrepreneurial ecosystem.
- 8) Implement scientific research activities on a permanent basis.

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Progetto strategico co-finanziato dal Fondo europeo di sviluppo regionale
Strateški projekt sofinancira Evropski sklad za regionalni razvoj

Sviluppo di ecosistemi e catene di valore dell'innovazione:
supportare l'innovazione transfrontaliera attraverso le Industrie
Creative.

Razvoj inovacijskega ekosistema in verig vrednosti: podpiranje
čezmejnih inovacij s pomočjo ustvarjalnih industrij

DIVA Cooperation Model

presentation

Iuav University of Venice

Coordinators

Maria Chiara Tosi
Fiorella Bulegato
Alberto Bassi

Researchers

Silvia Cacciatore
Giulia Ciliberto
Claudia Faraone

Iuav University of Venice, 16 December 2020



ACTIVITY 9 - DIVA COOPERATION MODEL

Goal: cross-fertilization

«**Cross-fertilization**» should be understood as a process that facilitates the interdisciplinary mix of products, services and trends or, in other words, that fosters the contamination of complementary knowledge;

The DIVA cooperation model aims to facilitate the **transfer of techniques, concepts or general principles** from the sector of CCIs to that of "traditional" SMEs in order to identify opportunities or solve problems;

Regional SWOT analysis have shown that CCIs are very **open to collaboration** along the entire value chain and **strongly customer and service oriented** which can undoubtedly contribute to cross innovation with other industrial sectors.



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Art & Design Thinking

Art and Design Thinking are not very well known and practiced. However, both SMEs and CCIIs seem to be aware of the potential inherent in creative thinking, that is new ways of knowing and doing emerging from the interaction, and occasionally the clash, between different ways of doing the things.

Collaboration & cross-fertilization

Both CCIIs and SMEs are oriented towards mutual collaboration but the real opportunities in reality are few. The occasions for which the collaborative experiences remain isolated depend essentially on two reasons: poor knowledge of CCIIs and their potential by SMEs and few opportunities for encounters between these two worlds.

ACTIVITY 9 - DIVA COOPERATION MODEL

- **LITERATURE REVIEW**
- **CASE STUDIES**
- **THEORETICAL FRAMEWORK**
- **RECOMMENDATIONS**

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ACTIVITY 9 - DIVA COOPERATION MODEL LITERATURE REVIEW

Why should CIs work with SMEs?

- Development of **new mentalities** (Zomerdijk & Voss, 2010);
- Search for **new sources of funding** (Nesta, 2014);
- Acquisition of **managerial and business skills** (Helmig et al., 2004);
- Orientation towards **digital transformation** (Nesta, 2015);
- Creation of **new forms of partnership** (Ostrower, 2004; Schiuma, 2011; Schiuma & Lerro, 2013 ; Smagina & Lindemanis, 2012);
- Understand how to **manage** and **innovate** their **business models** (Schiuma & Lerro, 2017).

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Why should SMEs work with CCIs?

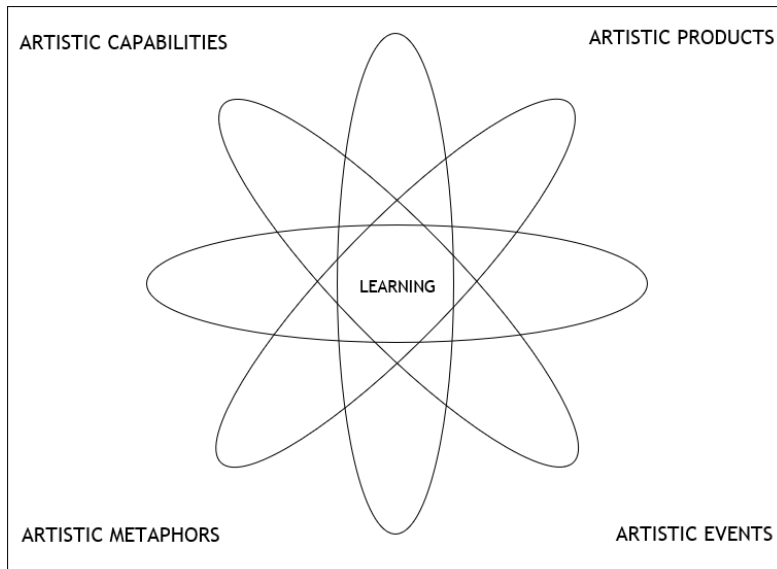
- Creating **new inspiration for management** (Adler, 2010; Austin & Lee, 2010; Nissley, 2010);
- Introduction of **new aesthetic dimensions** within organizations (Strati, 2000);
- Fostering **teamwork** and **organizational learning** (Darsø, 2004; Boyle & Ottensmeyer, 2005; Nissley, 2010);
- Start a **dialogue with stakeholders** on different levels (Berthoin Antal, Taylor & Ladkin, 2014);
- Impact on **business performance** and on **economic and symbolic value** (Schiuma, 2011);
- Increase **creativity and innovation** in organizations (Schiuma 2011; Sköldbberg, Woodilla & Bertoin Antal, 2016).

ACTIVITY 9 - DIVA COOPERATION MODEL LITERATURE REVIEW

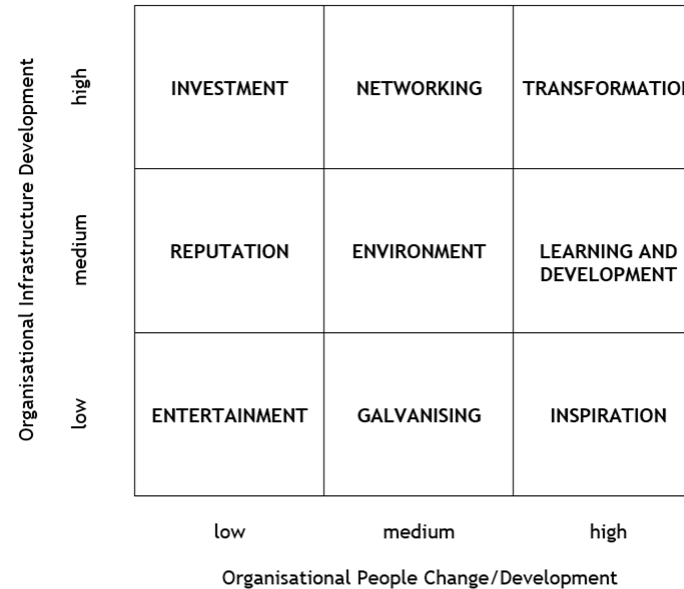
The impact of cross-fertilization

- The development of **individual skills** and **greater creativity** in business processes can bring **process** and **product innovations** (Darsø, 2004);
- The corporate space as a **place of creative production** and diffusion of new practices (Berthoin Antal, 2009);
- CCIs: **Financial benefits and new inspiration** (Berthoin Antal et al. 2011);
- SMEs: **Operational performance improvement and value creation** (Schiuma, 2011);
- Employees: Development of **technical skills**; better **understanding of themselves and colleagues**; improvement of **motivation and commitment**; greater **passion**; more **energy**; more **creativity** (Stockil, 2004, Styhre & Eriksson, 2008, Nissley, 2010, Biehl-Missal & Berthoin Antal, 2011, Schiuma, 2011).

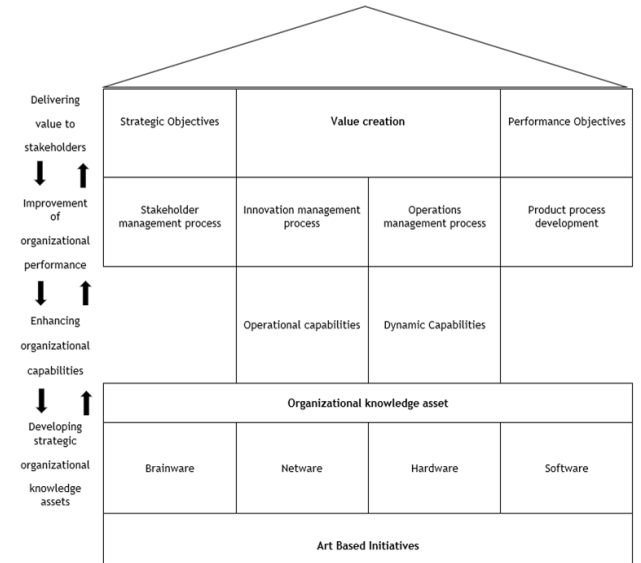
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The Arts-in-business matrix
 (Darsø & Dawids, 2002)



The Art Value Matrix
 (Schiuma, 2011)



The Arts Value Map
 (Schiuma, 2011)



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PHASES

1

DISCOVERY



I have a challenge.
How do I approach it?

2

INTERPRETATION



I learned something.
How do I interpret it?

3

IDEATION



I see an opportunity.
What do I create?

4

EXPERIMENTATION



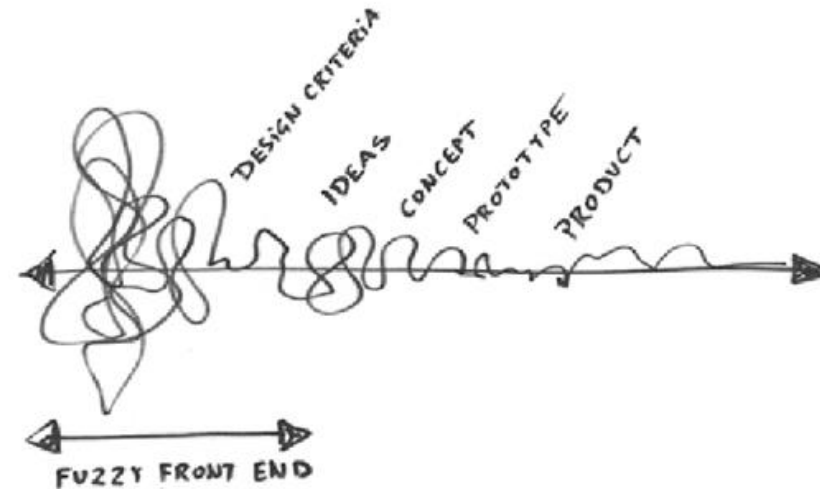
I have an idea.
How do I build it?

5

EVOLUTION



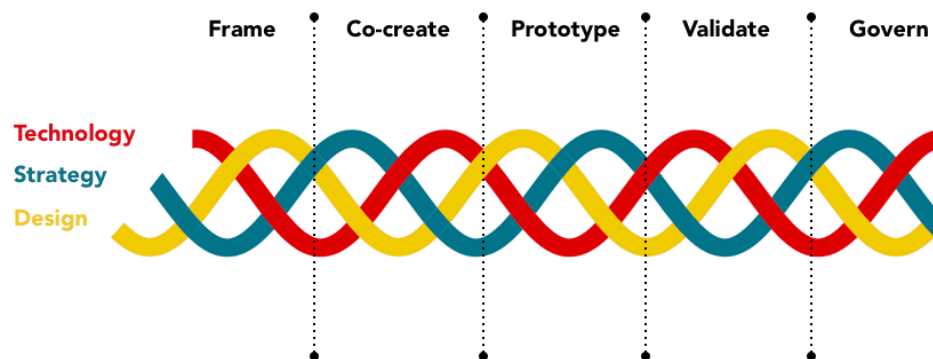
I tried something new.
How do I evolve it?



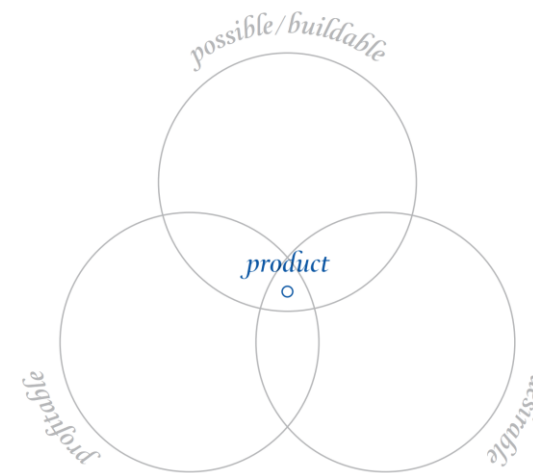
Design Thinking
 (IDEO, 2012)

Co-Design
 (Studiolab, 2008)

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Design Research
 (McKinsey, 2015)



Speculative Design
 (Near Future Laboratory, 2011)

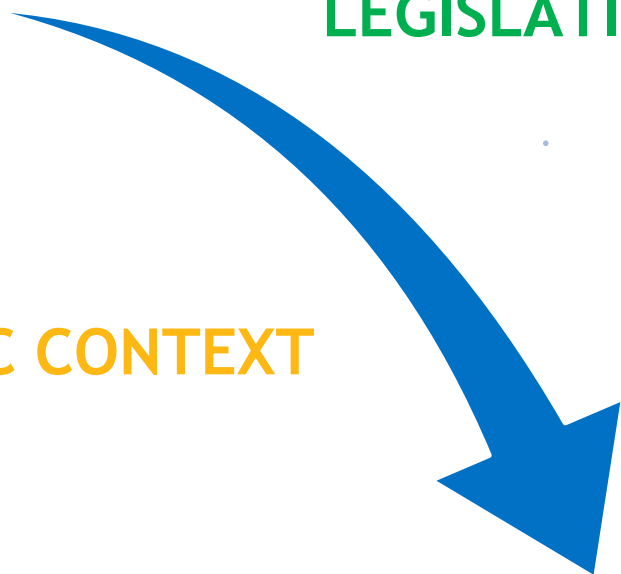
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ACTIVITY 9 - DIVA COOPERATION MODEL CASE STUDIES

LEGISLATIVE CONTEXT AND SUPPORT POLICIES

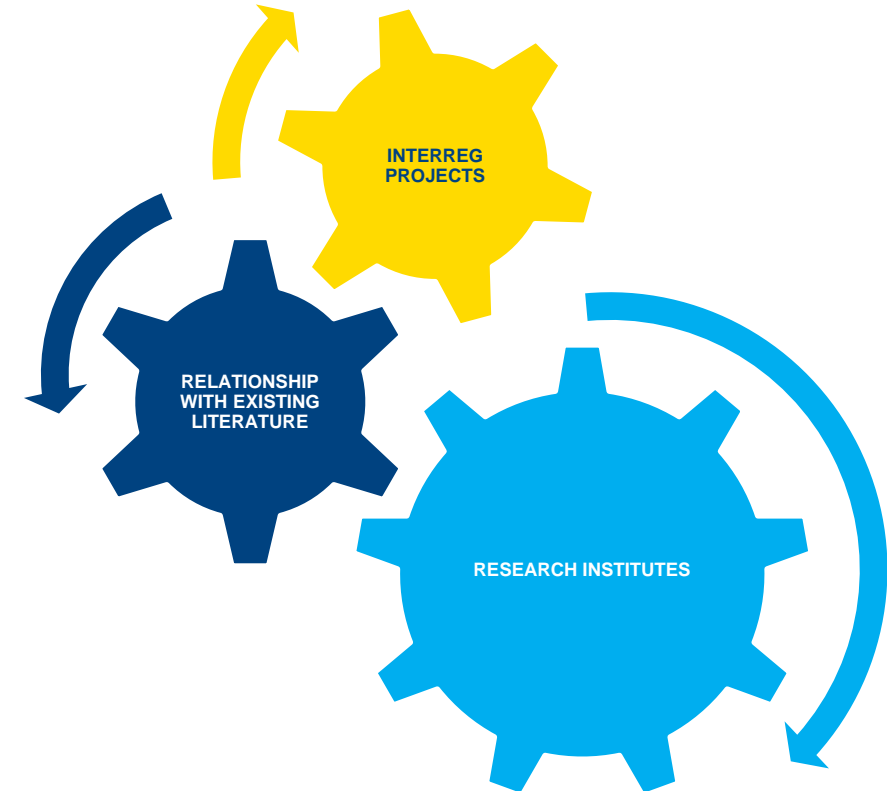
REGIONAL ECONOMIC CONTEXT



STRATEGIC IMPORTANCE OF THE SECTOR

ACTIVITY 9 - DIVA COOPERATION MODEL CASE STUDIES

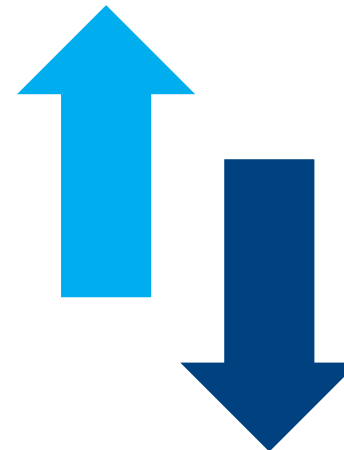
BEST PRACTICES OF COLLABORATION BETWEEN CCIs AND SMEs



ACTIVITY 9 - DIVA COOPERATION MODEL CASE STUDIES

24 CASE STUDIES OF INTERACTION BETWEEN CCIs AND SMEs

2 LEVELS OF CROSS-FERTILIZATION:



OPTIMAL
BASIC

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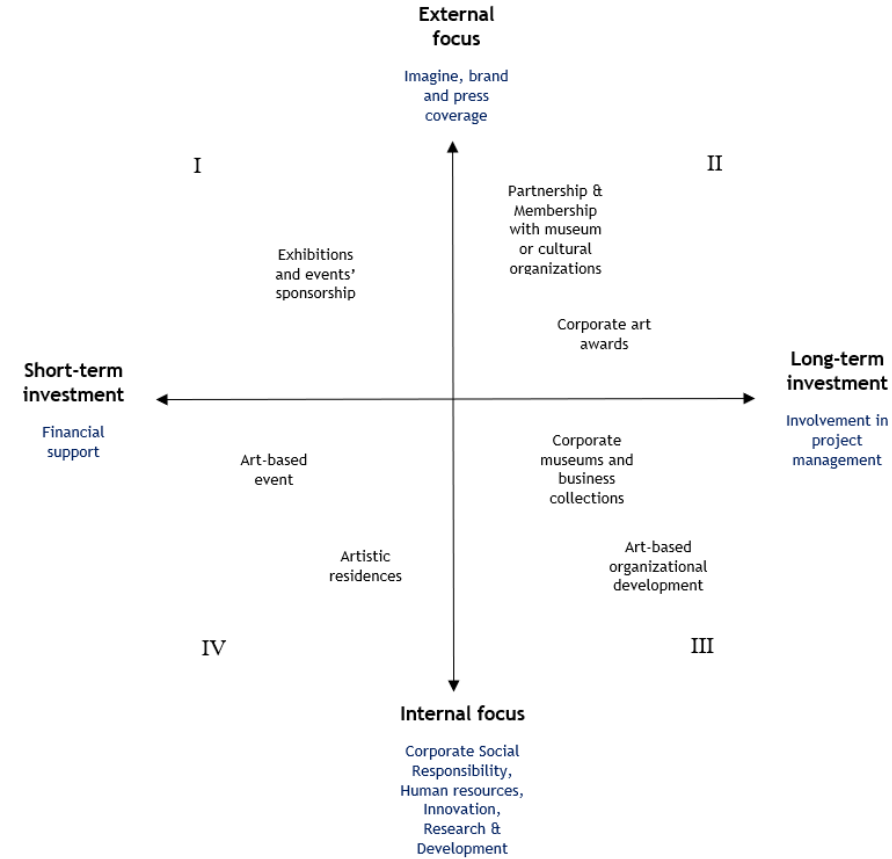
ACTIVITY 9 - DIVA COOPERATION MODEL LITERATURE REVIEW

Framework 1: Art-Based Innovation

- This approach offers a very useful scheme for positioning the various practical tools that can be activated to generate **cross-fertilization** in traditional businesses thanks to contacts with the cultural-artistic sphere;
- It also responds to that transfer of technologies, systems, concepts and general principles between different industrial contexts;
- The processes and relationships attributable to the link between **CCIs and business** are influenced by two important factors: **space and time**.

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Art-Based Innovation (Comunian, 2010)



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Art-Based Innovation (Comunian, 2010)

Involvement in the public arena; Lobbying and networking; Press coverage; Corporate image and reputation.	Promotion, Stores, Advertising, Brand and imagine, Product design, Values and brand policies.	Social image, Corporate citizenship, Participation in local regeneration.
<i>Public relations</i>	<i>Marketing</i>	<i>Corporate Social Responsibility</i>
	EXTERNAL AREA	
Strategy	Business Structure	Vision
Profit		Mission
	INTERNAL AREA	
<i>Manufacturing</i>	<i>Innovation, research and development</i>	<i>Human resources</i>
Creative industries, Cultural products, product diversification.	Product innovation, creativity, Research and design, Artists commissions.	Management involvement, Education, Access to culture for employees, Quality of the working environment, Greater participation and loyalty.

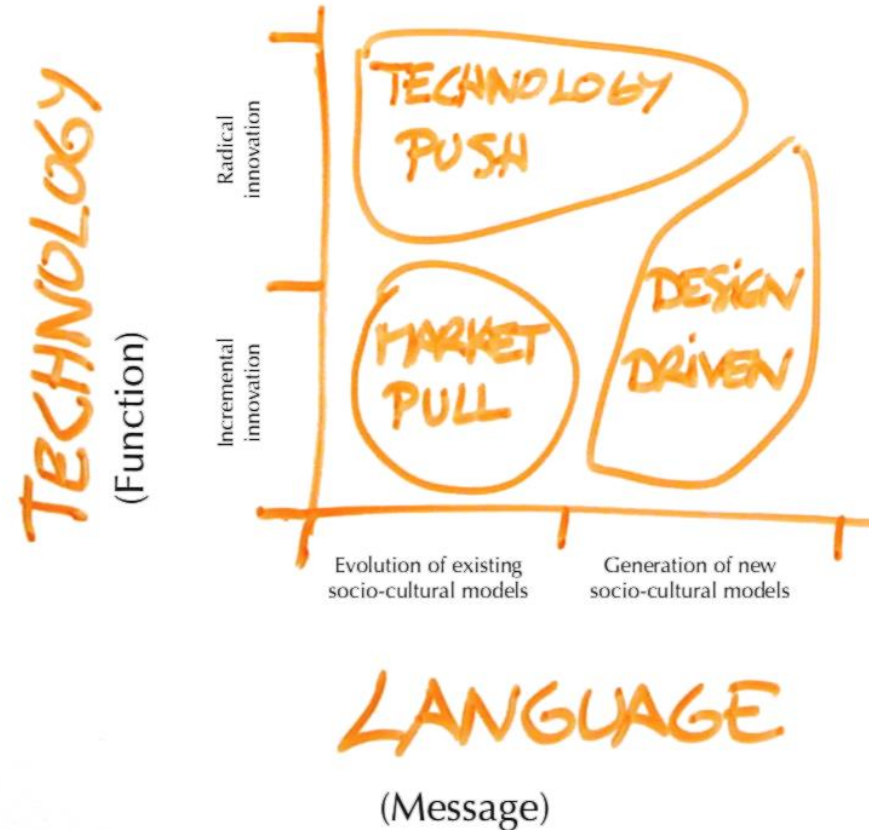
ACTIVITY 9 - DIVA COOPERATION MODEL LITERATURE REVIEW

Framework 2: Design Driven Innovation

- This approach offers a very useful scheme for positioning the interaction processes between **designers** and **companies** within a framework capable of simultaneously involving the dimensions of **design**, **technology** and **market**
- It also responds to that transfer of technologies, systems, concepts and general principles between different industrial contexts of **cross-innovation**;
- The processes and relationships attributable to the link between **design** and **business** are influenced by two important factors: **function** and **meaning**.

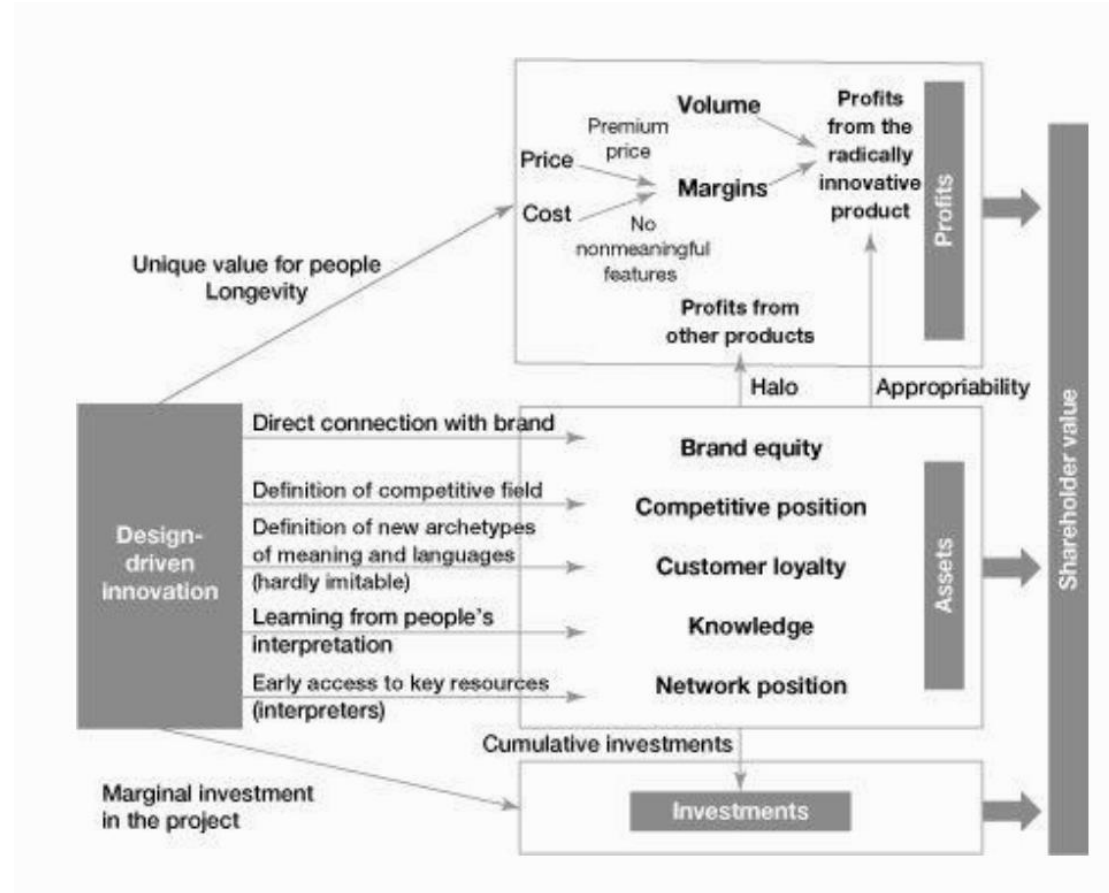
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Design Driven Innovation (Verganti, 2009)



ACTIVITY 9 - DIVA COOPERATION MODEL THEORETICAL FRAMEWORK

Design Driven Innovation (Verganti, 2009)



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ACTIVITY 9 - DIVA COOPERATION MODEL RECOMMENDATIONS

The creative approach can be applied to any type of **collaboration** between **CCIs** and **SMEs**:

- Incorporating **creative thought** into the corporate sphere through **product and process innovation**;
- Development of **knowledge assets**;
- Strengthening **leadership** and **team building**;
- **Organizational learning**;
- **Spillover effect** on individuals, communities, organizations, the public sphere.

ACTIVITY 9 - DIVA COOPERATION MODEL RECOMMENDATIONS

To improve cooperation between CCI and SMEs might be useful:

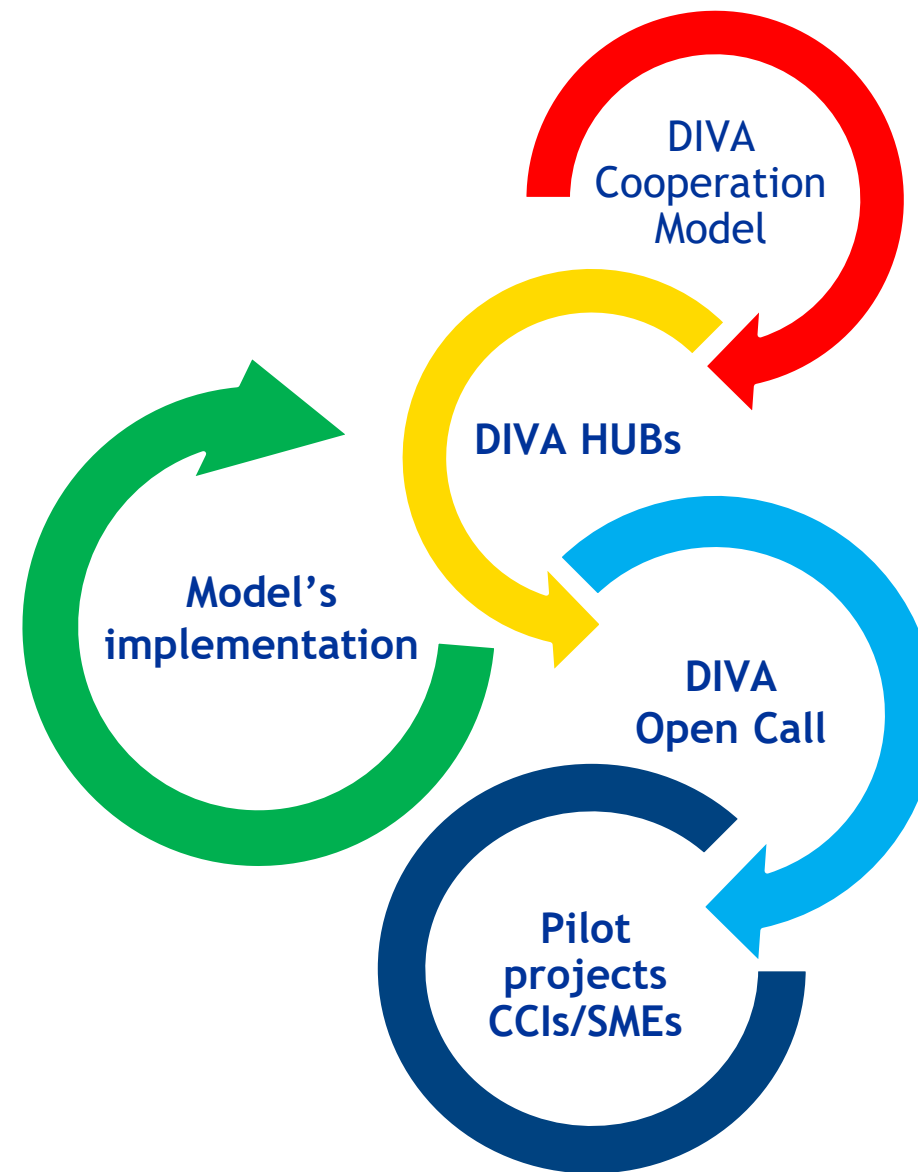
- 1) Respecting the **point of view** of both sides;
- 2) Improving **organizational learning** through art, design & culture;
- 3) Favoring **top-down approaches** and **dissemination of knowledge** at all company levels;
- 4) Creating interventions and investments in **art & culture on medium to long term**;
- 5) Privileging **meaning-oriented approaches** to foster market-oriented innovation;
- 6) Expanding the role and presence of the **intermediary/interpreter/innovation catalyst**;
- 7) Repositioning the **involvement of the designer** in the corporate ecosystem;
- 8) Implementing **scientific research**;
- 9) Creating **real possibilities for artists, designers and creatives** in businesses;
- 10) Disseminating **cultural value** in organizations.

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Intermediary / Interpreter / Innovation Catalyst

- **Accepting new challenges:** New products and services, creation of socio-cultural ecosystems, learning and organizational change;
- **Leading a team:** Artists, designers, researchers, entrepreneurs;
- **Generating innovative thinking:** Art thinking, Design thinking, business prospects;
- **Prototyping and creating:** Experimentation, impact assessment, organizational knowledge assets.

An open call for cross-fertilization: an opportunity for innovation in businesses



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Thank you for your attention!

Coordinators

Maria Chiara Tosi
Fiorella Bulegato
Alberto Bassi

Researchers

Silvia Cacciatore
Giulia Ciliberto
Claudia Faraone

www.ita-slo.eu/diva