



# NETWORKING METHODOLOGY



in the framework of the cross-border territorial cooperation project **Bavaria –  
Czech Republic**

**No. 336**

**Creative Borderland / Grenzland kreativ**

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## 1. INTRODUCTION

The aim of this methodology is to support the creation of a coherent network of existing entities operating in the cultural and creative sector and other important tourism entities. Furthermore, the methodology aims to contribute to the promotion of the development of the creative sector by all actors, who will know their exact role in the system of planning, networking and increasing the efficiency of the added effect of the cultural and creative sectors in the South Bohemia region and in the border region defined on the territory of the South Bohemia region and Lower Bavaria.

## 2. CURRENT SITUATION IN THE CZECH REPUBLIC

The National Research and Innovation Strategy for Smart Specialisation of the Czech Republic 2021-2027 (hereinafter referred to as the “National RIS3 Strategy”) ensures effective targeting of European, national and regional resources to support oriented and applied research and innovation. The National RIS3 Strategy directs support to selected priority areas that have a high potential for creating a long-term competitive advantage for the Czech Republic based on the exploitation of knowledge and innovation. The identification and development of these promising areas, i.e. “smart specialisation”, builds on the strengths of the Czech Republic and individual regions. It seeks to make targeted “smart” use of the unique combination of opportunities offered by our economic base and research and innovation capacities. At the same time, the strategy identifies and addresses weaknesses in the innovation system that ultimately represent obstacles to the development of smart specialisation and the innovation environment as a whole.

These shortcomings are summarised in the analytical part of the National RIS3 Strategy, which is based on a number of background analyses. The analysis identifies low value added and a focus on lower-order innovation as a significant general problem of the Czech economy compared to advanced economies that focus on knowledge-intensive activities. This is largely due to the type of manufacturing activity prevalent in the Czech Republic, which is located at lower levels of value chains. Moreover, the Czech Republic has a weak endogenous business sector and, despite its industrial tradition, technical competence and creative population, does not have a broader base of technologically advanced firms located at higher levels of global value chains. Moreover, instead of diversifying its product base, the country is concentrated in a few sectors, which increases the vulnerability of the whole economy to external shocks.

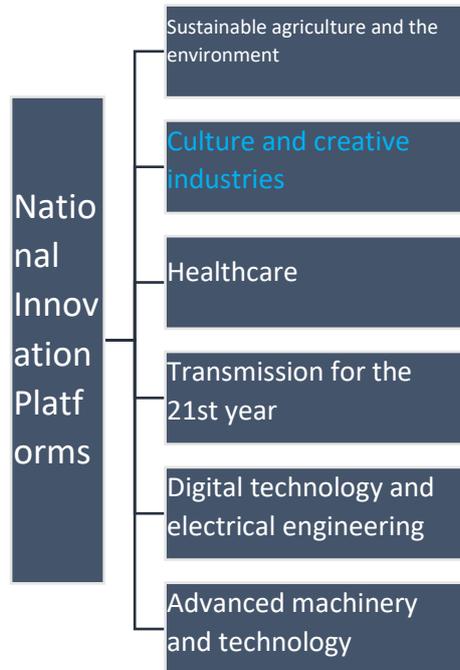
The development of the economy towards higher innovation and added value is also hampered by the lack of skilled people and the absence of a stable, predictable and motivating business environment. A functioning public R&D system that delivers quality results can make a significant contribution to the development of an economy based on knowledge, added value and the ability to respond to current technological and societal trends. Despite the considerable potential of some domestic research organisations and infrastructures, the overall quality and performance of public R&D in the Czech Republic still has reserves. A key





problem in terms of RIS3 is also the insufficient use of public R&D results for the needs of companies and society.

Figure 1: Thematic areas / national innovation platforms and areas of specialisation



Elaborated: Štemberková, 2021

It should be noted that the Cultural and Creative Industries thematic area has two application areas – traditional cultural and creative industries (traditional industries for short), and new cultural and creative industries (new industries).

R&D expenditure in the business sector is relatively high in both application sectors and continues to grow. R&D expenditures are particularly high in the Traditional Industries application sector. Here, both SMEs and large enterprises are involved in R&D, but more than half of R&D expenditures are in foreign-controlled enterprises. Research active enterprises are active in all regions of the Czech Republic, with the highest regional R&D expenditure in Prague and the Central Bohemia and Zlín regions. The concentration of R&D expenditure is not very high.





### Traditional cultural and creative industries

- Fine art
- Theatre
- Music
- Dance
- Literature
- Museums
- Design
- Architecture

### New cultural and creative industries

- Animation
- Film
- Media
- Television and radio
- Advertisement
- Digital platforms
- Intermedia
- Computer games

### Synergistic industries (wider economy)

- Tourism
- ICT
- Digital economy
- Social media
- Healthcare sector
- Manufacturing (furniture, toys, glass,...)
- Service sector

It is expected to be complemented by other areas such as the development of advanced materials and technologies and their use in a range of areas including traditional craft techniques, art, design, heritage conservation and other cultural and creative professions among other possibilities, including the use of natural, renewable and recycled materials, reducing environmental impact; the development of digital technologies (including information and communication technologies and artificial intelligence) and their wider use in all fields, including media production, performing arts, architecture, archives, libraries and other cultural and creative industries; open access to data, databases and other information.





### 3. CURRENT SITUATION IN LOWER BAVARIA

#### The current situation in Lower Bavaria

For the definition of cultural and creative economy (CCE) as a sector, the following paragraphs use the definition of the so-called “Wirtschaftsministerkonferenz” as well as the definition of the German Federal Government: “The cultural and creative economy includes cultural and creative companies that are commercially active and are engaged in the creation, production and (media) distribution of cultural/creative goods and services”. The definition further illustrates the division of the sector into 11 sub-sectors (music industry, book industry, visual arts, film industry, broadcasting, performing arts, design, architecture, printing, advertising, software and games).

1. Aligning European, national and regional resources in the cultural and creative industries in Lower Bavaria

Given the granularity and the resulting structural disadvantages of the sector, a network structure such as Lower Bavaria's is necessary, which enables institutions including business incubators, associations, organisations, cultural authorities, chambers of industry and commerce, as well as chambers of craftsmen to support CCIs at regional and municipal level. Another source of support and stabilisation for KCIs is the qualification and consultancy offer at national or federal level. The central contact point is the Federal Competence Centre for KCIs with regional offices in Munich. Since 2015, when the Bavarian centre for KCI took over operations, numerous consultancy and qualification seminars have been held in Lower Bavaria. In addition, the non-profit innovation platform “Silicon Vilstal” operates in Lower Bavaria. The platform promotes open social innovation and makes digital opportunities in rural areas tangible. These activities are made possible through a social network. “Silicon Vilstal” has received numerous awards and is the only German organisation recognised by the EU Commission as a social economy cluster.

2. Strengths and weaknesses of the current cultural and creative sector in Lower Bavaria (or Bavaria)

As a proportion of total employment in Lower Bavaria, 4% are employed in the cultural and creative industries. Overall, the region of Lower Bavaria is relatively weak compared to other Bavarian regions. This is despite the fact that some sub-sectors, such as the art industry, printing, performing arts and architecture, are above the Bavarian average. Future potential is detectable in the university towns of Landshut, Deggendorf and Passau, as well as in the spatial proximity of other industries such as tourism in Eastern Bavaria. In addition, the proximity of the Czech border and Upper Austria allows for a great variety of cross-border projects.





### 3. General level of innovation in Lower Bavaria (or Bavaria)

The innovation level of Lower Bavaria is determined by the presence of universities, research centres and incubators in the region. The software and games sub-sectors are thus experiencing a nationwide boom.

According to the European Commission's "Regional Innovation Scoreboard" 2021, the region of Lower Bavaria (DE22) is rated as a "Moderate Innovator+" and ranges between 90 and 100% of the EU average. The RII lies at 98.2, ranking 111, change 6.5. In contrast, the region of Upper Bavaria shows an RII of 151.1, rank 3, change 9.1, and is therefore ranked as a "Leader+-Innovator". Overall, Upper Bavaria (DE21) is the most innovative region in Bavaria and the third most innovative region in Europe.

### 4. Diversity of production in Lower Bavaria (or Bavaria)

Lower Bavaria is a stable business location with a balanced ratio of branches. Only the automotive industry is over-represented. This is measured by the low unemployment rate and high turnover.

### 5. General economic situation of Bavaria and CCI classification in Lower Bavaria (or Bavaria)

The Bavarian Chamber of Culture and Industry is of vital importance to the overall economy of Bavaria. This is also true at national level. The Bavarian CCI generates 22.4% of the turnover, 22.5% of the gross value added and 18.6% of the employees of the national CCI.

One in thirteen companies in Bavaria is part of the KCI. Approximately 340,000 employees, or 47,700 companies and tradesmen, generate a total turnover of EUR 38.2 million (3.3% of Bavaria's turnover) and a gross value added contribution of EUR 20.7 million. 4.1% of employees work in Bavaria's cultural and creative industries. This percentage is almost as high as that of the engineering sector.

Compared to other regions in Bavaria, Lower Bavaria accounts for only 4% of the workforce. With 11,610 employees, it ranks last among the Bavarian regions. Upper Bavaria ranks first and is therefore of great importance in the CCI area. The Upper and Lower Franconia (18,040 and 15,120) and the Upper Palatinate (12,770) are at a similar level to Lower Bavaria. Middle Franconia (34,170) and Swabia (29,550) are in the lower middle region.

In terms of the number of employees in the various sub-sectors of the cultural and creative industries, the art, printing, performing arts and architecture industries are higher in Lower Bavaria than in the overall Bavarian comparison.

The COVID-19 pandemic has hit the Bavarian CCI hard. This is according to an analysis carried out by the Bavarian CCI / Bayern Innovativ GmbH. In 2020, turnover fell by EUR 5.7 million, or 14%, to EUR 34 million. However, the impact of the pandemic varies. Due to measures to limit





the spread of the virus, the cultural economy is particularly affected. Art and culture are largely physically affected. These physical events are perceived as areas of interaction. Due to restrictions and lockouts, these physical events were (and still are) limited. The decline in the turnover of Bavaria's cultural economy is 22%. This reduces turnover from EUR 22.2 million in 2019 to EUR 17.4 million in 2020. In contrast, the 5% decline in turnover in the creative economy with sub-sectors of software and games, as well as in the advertising industry, is relatively low. This is mainly due to the strong position of the creative economy in digital business.

#### 6. Research and development expenditure in Lower Bavaria (or Bavaria)

It is worth noting that R&D expenditure is of limited relevance to the cultural and creative industries because of their different structure. CCIs do not usually have their own R&D departments. Research and development is considered to be an everyday activity. In contrast, the purpose of cultural and creative work is the continuous, progressive production of new outputs.

As regards the regional distribution of expenditure, Lower Bavaria invested EUR 562 million in R&D. This corresponds to 1.18% of GDP in 2017. In addition, 3,552 full-time jobs were counted in R&D in 2017. In contrast, Upper Bavaria invested EUR 7.926 million in R&D and counted 53,004 full-time employees in R&D.

#### 4. NETWORKING PROCEDURE

Networking is based on the importance of cooperation at all levels. Actor networking fulfils expectations and representation in policy deliberations and is therefore an important partner of public administration, ensuring interdisciplinary communication, sharing and distribution of contacts, as well as sharing of information and resources.

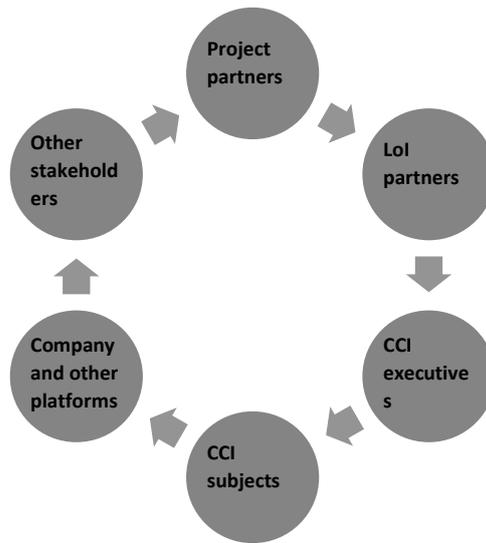
The cross-border network of key actors in the two defined regions will be established through the following hierarchy of actors involved.

- I. At the core of the network are the project partners**
- II. LOI\_partners level**
- III. Leaders for each national and cross-border CCI area – in both regions** (once the search is complete, these CCI sector representatives will be approached to join the emerging cross-border network).
- IV. The snowball method, i.e., linking subjects in individual fields within the CCP – structuring working groups according to the field of focus – identification of needs** – following the previous step, other subjects operating in the given fields will be identified relationally through the heads of individual CCP fields.



- V. **Roundtables as a functional tool for creating an effective network of concrete cooperation and links – both national and cross-border** – identifying the activities and needs of sub-actors and network members will lead to the realisation of a multiplier effect.
- VI. **Open Network** – for all other interested parties
- VII. **Private networks**

Figure 2: Creating a network



Elaborated: Štemberková, 2021

We chose the snowball sampling method, which refers to the method of selecting respondents or informants, as the most appropriate for this project. This method is suitable for research on hard-to-reach or undetected populations for which there are no lists or other reliable sampling frameworks. The method is designed to recruit new contacts through a process of gradual nomination by those already in the sample. The selection process starts with persons known to meet the criteria. They are then asked during the interview process to nominate other persons who meet the criteria and allow the researchers to contact these persons. The sample is thus expanded by linking with other mediated social contacts. Respondents or informants are thereby continuously ‘packaged’.

## 5. MAPATHON

Mapathon was used as the basic tool for the initial mapping of the two delineated regions. As many cultural and creative industry (CCI) actors as possible were mapped in Lower Bavaria and South Bohemia within Mapathon for the “creative borderlands” project. The PUBInPLAN platform was used as a basis for Mapathon. This documenting map is in the archive of the



Technische Hochschule Deggendorf, which has covered, organised and will continue to archive the entire activity.

Topic	Mapping of CCI entities in Lower Bavaria and South Bohemia
Location	Deggendorf
Date	06.05.2022

The mappers were mainly prospective individuals with mapping experience and/or also those interested in the topic of cultural and creative industries in a regional framework without mapping experience. The partners were invited through the regional press, mailing lists and also the social media accounts of the project partners. The last group of participants were professionals from the (regional) cultural and creative sectors. The presence of these particular experts facilitated the discussion of the general topic and specific points for the cultural and creative sectors in rural regions. In addition, it allowed direct contact and networking between participants.

As a basis for the mapping activities, the project members have set some preliminary points that will serve as inspiration, examples and motivation for the mappers. These preliminary pins can be obtained from either the IHK (Lower Bavaria) or CSO (southern Bohemia) datasets. The mappers mapped as many entities belonging to the CCI as possible within a limited time according to its definition, but also according to their own assessment. The mappers not only collected the geo-referenced data (coordinates) of the entities, but also additional information such as contact details, legal form of the entity, etc. A certain entity was mapped in the PUBInPLAN platform by setting a location pin on the map and entering additional information in a given table. The mappers were free in their research methods. This map is in the possession of THDeggendorf.

During and after the Mapathon, introductory and motivational speeches by experts and project partners were planned. First, the project and the Mapathon objectives were introduced. The experts and partners then presented more detailed information and experiences. During the Mapathon there was space for discussions, presentation of preliminary results and for interviews with experts. After the event, the results were presented. The produced map was shown to all participants. Overall, it can be summarised that the event was conducted in an interactive manner. Opportunities for discussion were provided.

## 6. NETWORKING COORDINATOR

A networking guarantor has been appointed in each border region. Within the South Bohemian region it is the Office of Technology Transfer of the University of South Bohemia





together with the JVTP. For the Lower Bavaria region, the Technische Hochschule Deggendorf is responsible.

Selected members of the newly created network of cultural and creative industries will be included in the Mapathon activity.

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