



STIMULART STRATEGY PAPER

Strategy Paper for the Development of Amberg's
Cultural and Creative Industries
within the Framework of Culture-led Urban
Development

COMMISSIONED BY
Stadt Amberg
Project Manager: Florian Gröninger

CREATED BY:
FELDSTÄRKEN
Society for the Promotion of
Creative Industries Ltd.
Thieboldsgasse 15
50676 Köln

AUTHOR:
Christof Schreckenber (Diplom-Kaufmann)



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1. INITIAL SITUATION

This paper aims to present and prioritise the strategic goals and measures for Amberg's cultural and creative industries (CCI) that were developed in the participation process of the EU-INTERREG project StimulART together with numerous stakeholders. The objectives and proposed measures are not set in stone, but should be understood as recommendations and a basis for discussion for further steps.

1.1. The StimulART project: Objectives and strategy development process

Brief description of the Interreg Central Europe project StimulART

"The main objective of StimulART is to improve the cultural and creative industries in medium-sized Central European cities, to strengthen production and high-quality services, and to create new opportunities for skilled professionals through tailor-made capacity building and strategy and know-how development.

Project partners of the City of Amberg are the City of Jászberény (project management as lead partner) and Jászkerület Non-profit Ltd. in Hungary, the Municipality of Kamnik and the Institute for Tourism, Sport and Culture in Kamnik in Slovenia, the City of Vittorio Veneto and Bclever srls from Italy as well as the University of Regensburg and the City of Naumburg an der Saale, Germany.

*StimulART is a project funded by the European Union through the Interreg Central Europe programme, part of the European Regional Development Fund (ERDF). It was launched on 1 April 2019 and has a duration of 36 months and a total budget of €2.52 million."*¹

¹ <https://www.amberg.de/stimulart>



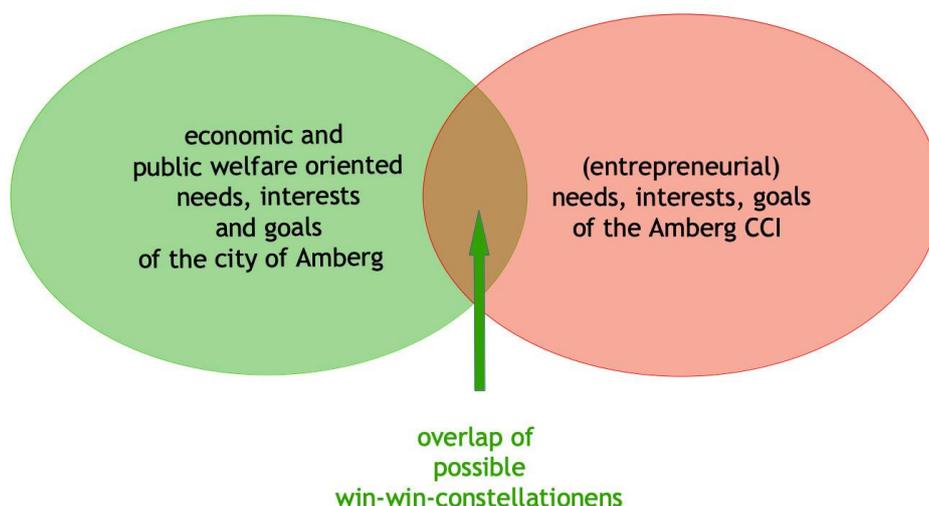
Methodology and objectives of the strategy development process

Project partners are called upon to develop a "tailor-made", site-specific and smart specialisation strategy for their local CCI sector by making concerted efforts of all stakeholders "to identify, develop and apply both the NON-UTILISED HUMAN/INSTITUTIONAL CREATIVE CAPACITIES and the obvious source of creativity: LOCAL CULTURE, but also other assets such as vacant urban infrastructure".²

The theoretical framework for this process was developed by the University of Regensburg for the StimulART project. It is designed to be flexible. Nevertheless, the question arises to what extent it can actually represent the current corona dynamics. Therefore, findings from current studies on the cultural and creative industries (CCI) and regional and urban planning are consulted and their relevance for Amberg is examined.

The first step is to link the entrepreneurial needs, interests and goals of Amberg's CCI in a meaningful way with the economic and public welfare-oriented needs of the city of Amberg. Clearly identified win-win constellations form a good prerequisite for sustainable effects of the formulated goals and measures, which ideally can also generate a positive leverage effect for other areas that are of interest for municipal and regional development.

FIG. 1.1: WIN-WIN CONSTELLATIONS FOR THE TOWN AND CCI



² Kranz, Olaf - RUNI 2020 p. 3



The current high economic, social, cultural and ecological dynamics can influence the expected win-win constellations in the short term. The results of the StimulART planning process should therefore not be interpreted as rigid long-term goals and measures. Instead, it is advisable to regard them as objectives that are to be checked for coherence at regular intervals and adjusted if necessary. Extensive adjustments would have to be renegotiated and decided upon at the local political level. Concrete goals and measures are set for an initially relatively short period of time, success indicators are determined and targets are monitored. In the medium and long term, they can be fine-tuned, flexibly adjusted or, if necessary, completely changed after the completion of individual project cycles. The prerequisite for this is a transparent, constructive and continuous exchange between the participants (e.g. self-employed persons and companies of the CCI as well as their associations, employees of the city administration, members of the city council, chamber of commerce and industry, etc.). This reflects the character of a pilot project or prototype development with an experimental character, in which new ways are tried out and corrections can be made quickly ("trial and error").



1.2. What is it about? Basic information on the German cultural and creative industries (CCI)

1.2.1. The German concept of culture and creative industries

The German concept of cultural and creative industries is based, among other things, on the definition adopted by the Conference of Ministers of Economic Affairs, the so-called **creative act**, the **sectoral breakdown** and the **three-sector model** with a **special focus on artists**.

German definition of the cultural and creative industries:

"Cultural and creative industries are defined as those cultural and creative enterprises which are predominantly profit-oriented and which deal with the creation, production, distribution and/or media dissemination of cultural/creative goods and services.

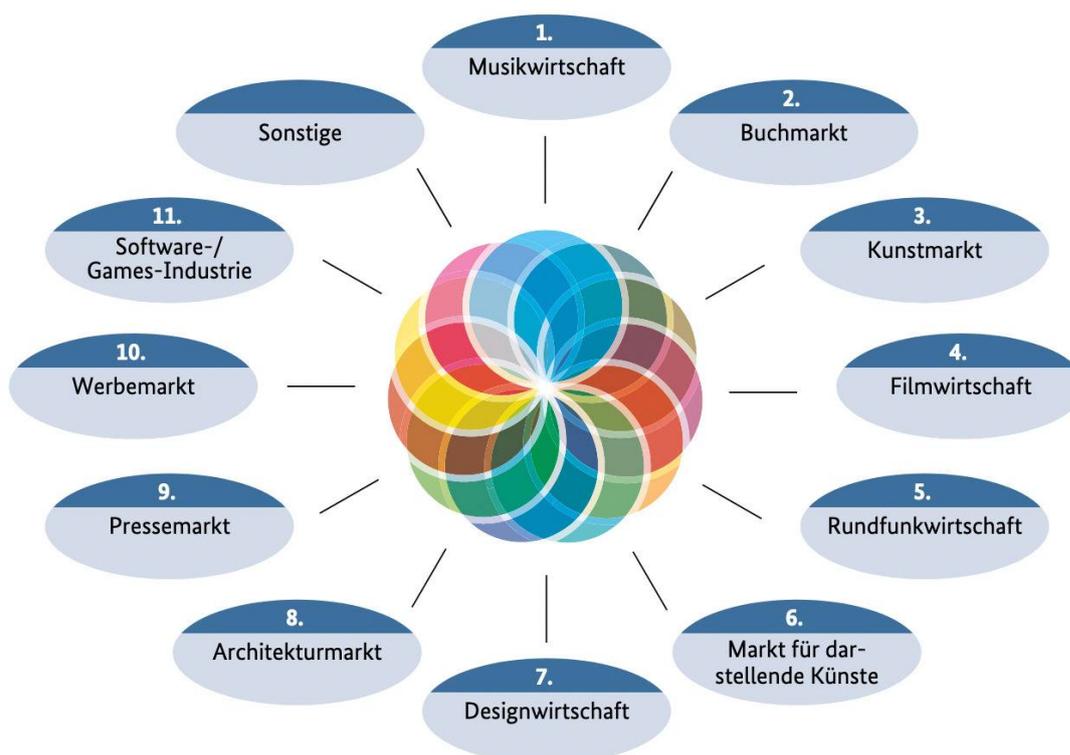
The essential criterion of the definition is the commercial character of the enterprises. Accordingly, this group of enterprises includes all market-economy enterprises that finance themselves via the market, are subject to value-added tax or simply want to earn money with art, culture and creativity.

This group does not include all those enterprises, institutions or other association-like forms that are largely not financed by the market, but are supported by public funding, maintained by fee financing or supported by non-profit funds or private donors. Such a distinction between commercial or market enterprises on the one hand and non-market enterprises on the other is of particular importance for the situation in Germany for reasons of regulatory and control policy." ³

³ BMWi 2009a. S. 22; Wirtschaftsministerkonferenz. 2008. Beschlussammlung der Wirtschaftsministerkonferenz am 9./10. Juni 2008 in Regensburg, Band 143, Bundesrat, Berlin, Tagesordnungspunkt 5



FIG. 1.2.1: THE SUB-SECTORS OF THE CULTURAL AND CREATIVE INDUSTRIES AS DEFINED BY THE FEDERAL GOVERNMENT



Source: BMWi 2015, p. 3

The branch orientation:

"The nine sub-markets music industry, book market, art market, film industry, broadcasting industry, performing arts, design industry, architecture market and press market are summarised under the term "cultural industries".

In addition, the two submarkets of the advertising market and the software/games industry are included as so-called creative industries.

With the eleven sub-sectors, the economic field of culture and creative industries is delimited as a whole." ⁴

In the later statistical breakdown, an additional category "Other" was introduced. It serves

⁴ BMWi 2009, p. 22/23



special statistical purposes, for example to take into account regional characteristics of the CCI or to include new economic sectors. In Bavarian cultural and creative industries reports or also the most recent report of the Nuremberg Metropolitan Region, creative crafts, among others, are recorded here.

The creative act:

"The unifying core of every cultural and creative economic activity is the creative act of artistic, literary, cultural, musical, architectural or creative content, works, products, productions or services.

*All creative acts, whether in the form of a unique analogue work, a live performance or a serial or digital production or service, are included. Likewise, the creative acts may be protected by copyright (patent, copyright, trademark, design rights) in the broad sense."*⁵

Other aspects of the German concept of culture and creative industries are the **special focus on artists** and the **internal segmentation**, which distinguishes three relevant types of actors in the CCI:

- Self-employed artists and micro-enterprises (usual type: sole proprietorship, GbR, cultural and creative scene).
- Small and medium-sized enterprises (mostly commercially organised in GmbH form and grouped together in economic chambers)
- large enterprises (the so-called majors and large enterprises)⁶

In contrast to other economic sectors, the CCI has a particularly high proportion of medium-sized, small and micro enterprises. *"For a long time, the official economic statistics did not record taxpayers with an annual turnover of less than 17,500 euros. Accordingly, the group of freelancers, solo self-employed or microentrepreneurs remained unconsidered in economic research."*⁷ This shortcoming was remedied with the new statistical guide for the German cultural and creative industries from 2016. It also covers in the so-called mini sector the 'marginally' self-employed up to € 17,500 annual turnover as well as dependent employees with little activity (Mini-Jobber).

5 BMWi 2009, p. 24

6 cf. BMWi 2009, p. 27-29

7 Bayerisches Zentrum für Kultur- und Kreativwirtschaft (Hrsg.), 2018, p. 15



FIG. 1.2.2: CORE AND MINI SECTORS OF THE CULTURAL AND CREATIVE INDUSTRIES



Source: Own representation acc. Bayerisches Zentrum für Kultur- und Kreativwirtschaft (Hrsg.), 2018, S. 15

Looking at the figures at the national level for 2019, 599,511 of the 1,835,278 total employed persons were marginally employed (32.7%). This is divided into 16.3% marginally employed and 16.3% mini-self-employed. The German CCI generated €106.4 billion in gross value added, just behind mechanical engineering and well ahead of financial services.⁸ In terms of turnover, the CCI in the Nuremberg Metropolitan Region is just behind the transport industry (with € 4.4 billion) and well ahead of the hospitality and tourism industry (€ 2.8 billion).⁹ The share of the mini sector in the total number of employed persons was 33.0% in the Nuremberg Metropolitan Region in 2016. Table 1.2.1 provides an overview.

TABLE. 1.2.1: GENERAL OVERVIEW OF THE CCI IN THE NUREMBERG METROPOLITAN REGION

	Kernbereich 2016	Minibereich 2016	Kern- und Minibereich 2015/2016	Veränderung 2015/16
Anzahl Selbständige und Unternehmen (1)	8.650	6.847	15.497	1,0 %
Anzahl Beschäftigte (2)	33.239	13.756	46.994	4,2 %
Anzahl Erwerbstätige (3)	41.809	20.603	62.411	3,4 %
Umsatz in Mio. Euro (4)	4.321	46	4.367	2,3 %

Source: Own representation according to Bayerisches Zentrum für Kultur- und Kreativwirtschaft (ed.), 2018, p. 17; "Figures for 2016 are estimates or provisional; (1) including mini-self-employed; (2) employees subject to social security contributions and marginal part-time employees including employees in the public cultural sector; (3) = (1) + (2); (4) including mini-revenue; incl. district of Sonneberg (Sources: Bayer. Landesamt für Statistik; Bundesagentur für Arbeit; own calculations, Büro für Kulturwirtschaftsforschung)".

⁸ BMWi 2020, p. 12

⁹ cf. Bayerisches Zentrum für Kultur- und Kreativwirtschaft (Hrsg.), 2018, p. 18

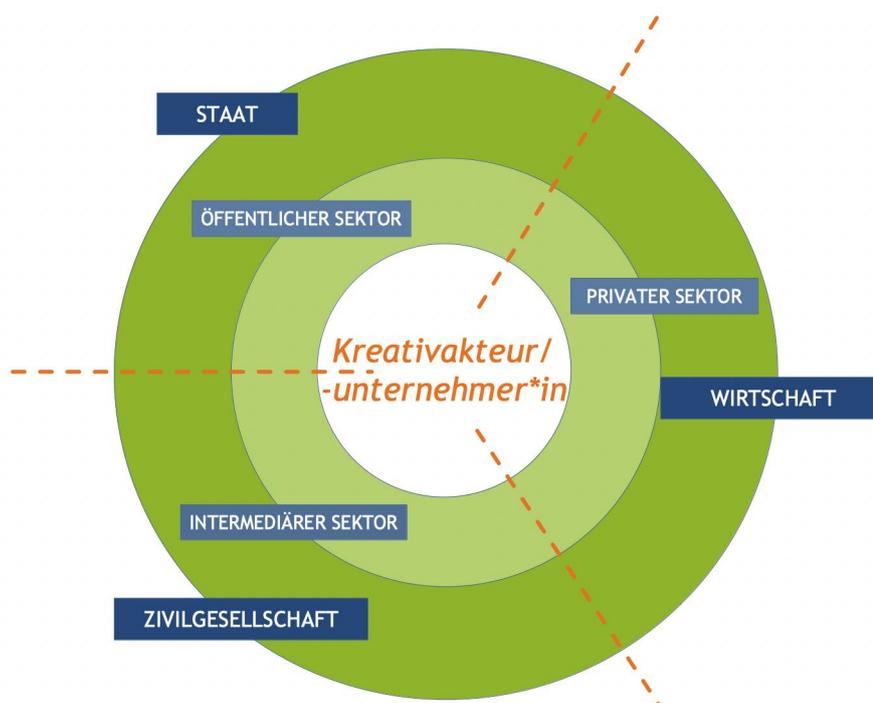


1.2.2. The three-sector model according to Söndermann/ Weckerle

The three-sector model is also part of the German definition of the culture and creative industries. To this day, however, misunderstandings and confusions keep arising in the interpretation of the three sectors, which is why we would like to present the model in detail once again at this point. It is helpful to take a brief look at the history of German cultural industry statistics.

The three-sector model aims to capture differences and interdependencies of the state, business and civil society sectors and is, according to its authors, applicable across Europe. A major advantage is seen in the fact that the cultural and creative sector is considered as a whole. At the same time, the model should make distinctions, interdependencies and interactions visible.

FIG. 1.2.3: THE THREE-SECTOR MODEL ACCORDING TO SÖNDERMANN/WECKERLE



Source: Own representation based on: German Bundestag 2007, p. 344, Cultural Industries Report Switzerland 2003, Zürcher University of the Arts



There is also a protective function for public cultural funding behind this. With the introduction of the term cultural and creative industries, there were great fears on the part of the cultural scene and public cultural funding that this would provide a new reason to cut public cultural funding more and more. However, the model emphasises that the budgets for public cultural funding are the result of a cultural policy decision-making process that is made within the framework of the state's public cultural mandate. Budgets for public cultural funding should remain the result of cultural policy decision-making processes. Likewise, the budgets available in the intermediary sector are the results of a socio-political decision-making process. They must not be determined by private market mechanisms. Thus, the term refers primarily to the private sector.

"The cultural and creative industries are the market economy part of the cultural sector. All enterprises and economic activities of the profit sector are assigned here. The remaining two non-market sub-sectors - the public and intermediate sectors - include all non-profit institutions and activities that are not geared towards commercial goals." ¹⁰

In this context, a self-employed artist or creative person can be active in several sectors at the same time or alternately and still have to set himself up as an entrepreneur. He or she then operates partly as a self-employed person in a publicly funded market that follows the guidelines of public cultural funding or civil society. This is why the CCI definition mentioned in chapter 1.2.1 also includes the terms "predominantly profit-making" or "largely financed by the market". There are ambiguities.

The three-sector model, which appears so clear-cut, needs quite a bit of explanation when looked at closely. That is why there is a more detailed explanation in the appendix.

¹⁰ BMWi, 2009, p. 21; for a more detailed description of the three-sector model, see Appendix under A.2



1.2.3. Commonalities of the actors in the CCI sub-sectors

FIG. 1.2.4: COMMONALITIES OF THE STAKEHOLDERS IN THE CCI SUB-SECTORS



Source: BMWi (2009), Research Report 577: Macroeconomic Perspectives of the Cultural and Creative Industries, long version, p. 142. and Creative Industries, long version, p. 142.)

At first glance, the CCI consists of very different sub-sectors and one wonders what a musician, a digital game developer, an actor, a designer or an architect could have in common. But contrary to expectations, there are many similarities. This was already credibly demonstrated in a research report by the BMWi in 2009. Self-employed people in the CCI, for example, are often highly qualified, innovative, willing to take risks, active in networks, integrated in scenes, capable of suffering and intrinsically motivated. Intrinsic motivation means from one's own, inner drive. New ideas, products, services or works of art arise from an artistic or innovative impulse. This is often accompanied by the desire to develop solutions to problems that develop a social, cultural or ecological added value. Entrepreneurial profit is often not the focus. However, with all the positive skills mentioned, there is often a lack of business knowledge or market access. The latter is often due to a lack of visibility.



1.2.4. Offers in the breadth and the area have proven themselves

Practical experience over the past 12 years throughout Germany has shown how productive networking events, workshops and exchange meetings can be that address all sub-sectors of the CCI at the same time.¹¹ This is particularly important in rural regions where there is a lack of 'critical mass' of actors in the CCI as a whole, but especially in the sub-sectors. Examples would be a seminar on copyright for designers or one on tour management specifically for musicians. These would only appeal to a few creatives in Amberg and might have to be cancelled. The target group can be enlarged by expanding the catchment area or by advertising the offer in a wider geographical area.

Other training formats and topics can address actors from several sub-sectors of the CCI. Such workshops on business model development, self-marketing or entrepreneurial self-positioning always lead to mutual exchange of views and the realisation that many of the actors have similar problems and that one can support each other. The common understanding of the CCI sector is promoted and it is not uncommon for cooperation for new projects and business ideas to emerge, precisely because people do not come from the same sub-sector. This also means that fewer competitive situations arise during the events. If, for example, only visual artists or fashion designers sit at a table, competitive thoughts quickly play a role in the background and the atmosphere is less constructive.

Cross-sectoral offers are especially important in the start-up phases of CCI networks. While motivational boosts can regularly be seen among creative practitioners in early phases, care must be taken that networking does not become an end in itself. Participation should generate real added value for CCI actors.

¹¹ The author refers to years of his own experience, among other things, as project leader for Northrhine-Westphalia in the of the Federal Government's Centre of Excellence for Cultural and Creative Industries or as project leader of the Interreg project "Creative Drive" in the Euregio Meuse-Rhine. All partners of Feldstärken GmbH have comparable experience, as they know each other from the start-up phase of the Federal Government's Centre of Excellence for for the CCI. As regional contact persons, they have carried out thousands of consultations in 11 federal states (including Bavaria) during this time, helped to establish or support numerous networks and initiated or accompanied various event and further education formats. This was done in each case in cooperation with the participating federal states in coordination with cooperation partners in public cultural and economic promotion at regional and municipal level. The findings from this have also been incorporated into the development and expansion of the existing CCI support programmes of the federal states, as well as into the further development of the German CCI statistics.



Every event should be consistently used to gather feedback. This concerns both the recording and updating of contact data, but also the request for topics, counselling needs and suggestions for topics and possible improvements.

In this way, the data on the CCI and its needs can be gradually expanded. This is standard practice for events organised by business development agencies and the Chamber of Industry and Commerce or in the cultural sector, among others. What may be new is the targeted collection and bundling of information under the CCI theme.

In later phases, the findings will be used to be able to place special topics or sub-sector-specific further education in a targeted manner, for example for the music industry or the film industry. Here, however, cooperation with the respective sectoral associations in interaction with existing offers of public cultural and business promotion is advisable. The catchment area for this should be sufficiently large (for example, one or more districts).

1.2.5. Innovation within the cultural and creative industries and beyond

The sub-sectors of the CCI have an extremely small-scale structure. There is a high start-up dynamic with comparatively little need for financing. This results in a high willingness to cooperate. Research and development activities are often little or not at all formalised. This is why exchange and cooperation in networks play such an important role.

Importance of CCI innovations for the economy as a whole

A study by the Federal Ministry of Economics and Technology on the innovation impact of CCIs in the overall economic value chain highlighted the following special features as early as 2012:

- their pioneering role for new business processes, work design, media technologies, open collaborative innovation and new markets,
- their high share of "soft innovations" ¹² (which are distinct from purely profit-oriented

¹² Cf. CCI soft innovations have a symbolic-cultural, emotionally experienceable, aesthetic and thus immaterial value. The motivation behind them is not primarily profit-oriented. Cf. BMWi 2021, p. 34



business models): "If value creation is based on social and cultural rather than material values, then the cultural and creative industries can also act as initiators or amplifiers of social change."¹³ This then forms the transition to social innovation, or to social innovations from which business models with social added value can also emerge.

- their spillover effects along the entire value chain.¹⁴ "Spillover effects" refer to the "spilling over" from one industry to another. This can be the effects of innovations that, for example, spill over from the games industry into the film industry. Especially through the targeted cooperation of different sub-sectors, new products and services are repeatedly created here. But it can also be about the effects of CCI on other industries, for example when innovations in the design industry have an impact on the IT industry or the logistics industry.

At this point, the universities are also important. *"In addition, knowledge transfer takes place through cooperation with universities and research institutions. The high level of personal contacts with universities is likely to play an important role here. These spillovers (...) contribute to the fact that internal company blind spots can be overcome by the external, creative perspective. Thus, cultural and creative enterprises are predestined as partners for open collaborative innovation in all sectors."*¹⁵

This is often referred to as "cross innovation".

The current significance of "cross innovation" in urban planning

CCI "cross innovation" means that creative professionals collaborate with other industries or the public sector in innovation processes. *"The cultural and creative industries bring innovative and intelligent solutions to other industries, the public sector and society at large. (...) Cross innovation is, in a nutshell, the new things that emerge from cooperation with creative people, whether in form of products, processes, experiences, networks, places or ways of thinking."*¹⁶

¹³ BMWi 2012, p. 34

¹⁴ BMWi 2012, p. 32 -35

¹⁵ BMWi 2012, p. 35

¹⁶ <https://www.kreatives-sachsen.de/2020/02/28/cross-innovation/>



In order to be able to fully grasp the multifaceted results of innovations for the city of Amberg, it is therefore important to start from a broad, holistic concept of innovation.

Holistic definition of innovation:

"Developing new methods, ideas or products and establishing them in a market, society, culture or ecosystem, thereby generating a monetary gain and/or a benefit for the common good. This also includes the further development of existing methods or products (e.g. technical innovation, services related to methods or products)." ¹⁷

17 Christof Schreckenberg, 2021, p. 9; This definition corresponds to a current state of international scientific discussion in the field of cultural and creative industries. A major reason for such a holistic view is that the concept of innovation at national and international level is still very much shaped by technology. This includes the internationally best-known definition of the OECD (OECD Oslo Manual). As a result, innovation support programmes based on this definition inevitably focus too strongly on technological innovation. Under these circumstances, funding programmes for non-technological innovation remain a marginal phenomenon. This is strongly criticised internationally, especially in the context of sustainability and the need for social innovations, for example, in order to cope socially with the consequences of digital change or the effects of pandemics. This is where the CCI's particular strengths lie. An opening up of the concept of innovation has also been urged in Bavaria for years. In 2013, for example, the Bavarian parliament discussed opening up the concept of innovation in order to better tailor existing funding instruments, including start-up funding, to the needs of creatives.



1.3. The initial situation for small and medium-sized towns in rural regions

Certain generally formulated needs of the cultural and creative industries (CCI) often apply: higher visibility, adequate access to financing and funding, suitable office and work spaces or better networking opportunities. Existing in-depth analyses, however, focus primarily on metropolises and conurbations. The resulting recommendations for action cannot be universally valid. They must therefore be reviewed locally and adapted to the circumstances. Here, the participation processes are important in order to tailor the goals and measures for the respective municipality or region beyond metropolitan areas. The use of best practice examples is similar. They can be used as inspiration, but should not be copied, but adapted to the existing framework conditions if necessary.

The problem of statistical recording

The collection, the mapping of CCI, is one of the biggest challenges, especially in rural areas and small and medium-sized cities.

Quantitative secondary analyses often show discouraging results, especially for rural communities. In doing so, one falls back on existing statistics. They can be researched, are available through private-sector providers or through public agencies (e.g. the statistical offices of the federal states). Federal or state-wide data are usually easy to obtain. Often, however, these statistical data are incomplete for smaller or medium-sized cities, or they cannot be passed on or published by the responsible authorities due to data protection laws. In the case of data queries, they are then anonymised.¹⁸ In many cases it is hardly possible to determine from these sources how much turnover or gross value added the music industry in Amberg generates.¹⁹

Subsequently, this makes an intensive CCI mapping process necessary. Data needs to be

¹⁸ Such difficulties were also encountered when creating the mapping of the Amberg CCI. This plays an essential role in chapter 3.1 in the context of the present StimulART findings.

¹⁹ In such cases, the statistical guide for the CCI of the federal government recommends resorting to the next higher statistical level. But how meaningful is it really to fall back on the cultural and creative industries report of the administrative district or the metropolitan region of Nuremberg to characterise Amberg's music scene? The figures or sector descriptions mentioned there cannot be easily broken down to Amberg.



collected on the ground. Qualitative research methods are added (e.g. surveys, group interviews, expert interviews or workshops and their evaluation). Such a "bottom-up approach" ²⁰ starts at the grassroots and includes participation processes. In this way, micro-enterprises, freelancers and the self-employed can also be included and involved. Especially in small and medium-sized towns, there is often a relatively high proportion of freelancers and micro-enterprises that offer their products and services mainly for the local or regional market. Many of them live on hybrid incomes and can be classified as marginally self-employed whose CCI turnover is not covered by regular VAT statistics.²¹

Many of the creatives are intrinsically motivated - not only in terms of their cultural and creative profession. They often make valuable contributions to socio-cultural and social activities with a positive impact on the local community. Unfortunately, their economic and social contributions often remain under the official radar. Capturing these contributions can contribute to a more complete picture of local and regional attractiveness. The reasons why creative professionals choose a medium-sized city or a small town can also shed light on new aspects of specific local attractiveness. Cheap real estate or rents²² compared to agglomeration areas, direct personal contacts and a sense of community can be examples of this. In addition, online information and communication create new opportunities for decentralised work and location choices. They reinforce these developments and thus increase the individual quality of life.²³

Larger CCI companies are less common in non-metropolitan areas. Family-run small and medium-sized enterprises (SMEs)²⁴ are more typical. They find good location conditions here

20 To explain this, we describe two approaches: "bottom-up" and "top-down" describe opposite directions of action in processes, which are used for analyses and the resulting conclusions. They are different perspectives. With bottom-up, one looks at the basis in detail and draws conclusions from the detail to the generality or higher levels, e.g. higher-level goals (induction). With "top-down" one draws conclusions from something general to something specific (deduction). In our case, this would be, for example, the needs of small groups or individual actors in the CCI. Cf.: https://de.wikipedia.org/wiki/Top-down_und_Bottom-up

21 A whole series of published economic key figures is based on the VAT statistics, whereby micro-entrepreneurs and solo self-employed persons below the VAT threshold are then not taken into account in each case.

22 The Amberg StimulART mapping determined comparatively favourable rents for rental flats and commercial properties for the reference period under consideration, as well as rising building land prices, which were, however, slightly below the Bavarian state average. Cf. City of Amberg 2020 b), pp. 39-44

23 Cf. Gnad, Ebert, Kunzmann 2016, p. 201

24 The term SME covers micro, small and medium-sized enterprises, which are classified according to annual turnover and number of employees (micro enterprises up to 9 employees and up to 2 million euros turnover, small enterprises up to 49 employees and up to 10 million euros turnover, medium-sized enterprises up to 249 employees and 50 million euros turnover). Euro turnover, medium-sized enterprises up to 249 employees and



based on lower location and factor costs than in larger cities. This can also be closely linked to the image of the city. In Amberg, for example, this would be the agency *bewegewas*, the innovation workshop or *Büro Wilhelm*. Other examples are companies with family ties that have been located there for generations due to local company histories. Their products and services can also be present on international markets.²⁵ In the non-industrial area of Amberg, *Frischmann Druck* or the *sign factory Moedel* can be mentioned at this point.

A general tendency is recognisable: the more rural and smaller the area under consideration, the more important it is to take a holistic approach. The inclusion of interactions between private, public and intermediate sectors is particularly important in rural regions, with small and medium-sized towns. The interfaces between the sectors are usually more pronounced. Volunteer work in particular has an even higher status here. This includes volunteer work as well as emerging issue-related networks of enthusiasts. This leads to integrative challenges within the city administration.

Cultural and creative industries as a cross-sectional task in city administrations

Metropolitan cities, such as the state capital of Munich, have had good experiences in defining CCI as a cross-sectional task within their city administration and better coordinating activities in economic development, urban development and public cultural promotion. Insights derived from this cannot be transferred across the board to smaller and medium-sized cities. However, they can serve as a suggestion. In smaller municipal administrations with shorter official channels, this should at first glance be easier and more efficient to implement. Amberg's self-image as a location for research, science and teaching further suggests that the city administration takes on the role of communicator and moderator between OTH, CCI, the regional economy and public welfare orientation.

The ongoing cooperation between the Cultural Office and the Economic Development Agency (WifAm) in Amberg already points in this direction. Nevertheless, it is necessary to review internal administrative responsibilities, coordination processes and workflows that affect the

50 Mill. Euro turnover), cf. <https://www.destatis.de/DE/Themen/Branchen-Unternehmen/Unternehmen/Kleine-Unternehmen-Mittlere-Unternehmen/Glossar/kmu.html>

25 Cf. Gnad, Ebert, Kunzmann 2016, p. 201



local CCI. Who addresses whom, when and with what? This also reflects an appreciative approach to the actors of Amberg's cultural and creative scene, whereby it is not primarily a matter of financial support, but of well-designed communication and processes. The aim should be to minimise frictional losses when cultural and creative-economic or voluntary commitment has to be reconciled with administrative logic. The CCI scene in Amberg is characterised by the fact that a considerable number of the actors like to act fast in order to develop and try out concrete measures quickly. This can be seen as a strength of the local CCI scene, which should be met with swift and sometimes unconventional administrative action.



1.4. The specific starting situation in Amberg

Much has already been achieved. In the area of CCI, Amberg 2021 is at a relatively high starting level compared to other cities of this size. Opportunities lie here in the play between modernity and tradition.²⁶

For example, the CCI scene has noteworthy, self-initiated networks such as the *Kultur- und Kreativwirtschaft Mittlere Oberpfalz e.V.*, the *A.K.T. Kunstverein* or the *Amberger Kulturverein*. The local cultural associations and artists cooperate well with each other.²⁷ The interaction with public offers from the cultural office, city marketing and the business development company *Amberg mbH (WifAm)*, with the involvement of the retail trade, opens up further opportunities for cooperation. With the *East Bavarian Technical University Amberg-Weiden (OTH)*, Amberg is an education and research location. Points of contact with development potential exist.

However, acute effects of the pandemic also raise questions about "resilience"²⁸ of the Amberg CCI and overall economy. Particular challenges are vacancies, restrictions in the event industry and the stabilisation of income (not only) in the Amberg CCI. However, there are also opportunities here through networks and their location with the design of new win-win situations and synergies through cooperation. The more the perception of city centres as shopping and supply destinations declines, the more important the role of the CCI becomes for their attractiveness.

Furthermore, current developments that could not yet be taken into account by the time the report was completed in March 2020 must be taken into account:

²⁶ City of Amberg 2020 a), IUDC, p. 33

²⁷ This is similarly described in the ISEK Amberg. Findings from the StimulART stakeholder workshops and individual discussions with creative people involved and the cultural department confirm this assessment.

²⁸ The term resilience is used in different areas, e.g. in management: "*Entrepreneurial resilience is the ability of a company to withstand external shocks or distortions in the social, economic or political environment and to adapt to the new conditions*". (<https://wirtschaftslexikon.gabler.de/definition/resilienz-52429>) In regional and urban planning, it refers to the resilience of the regional or local economy, society and ecosystem to crises and external shocks (such as the pandemic). This includes the ability to recover quickly from such shocks. The paradigm shift towards resilience in regional planning is explained in the appendix under A.1.3.



1. Changed initial situation and framework conditions: The impacts of Corona, have not yet been adequately considered in the ISEK Amberg. This leads to the need to give greater consideration to resilience factors in strategic planning. On the one hand, the CCI, like many other economic sectors, is strongly affected. On the other hand, the CCI itself can act as a driver, thus contributing to the diversity and diversification of the local economy, which can increase the resilience of the local economy to external shocks. Current international research findings in regional and urban planning focus on this aspect. A paradigm shift has already been emerging here for several years, away from a focus on "efficiency" towards a focus on "resilience".
2. The Amberg Economic Development Agency has reacted quickly to the acute corona needs of the local economy. Among other things, it initiated and implemented the digital platform Amberg-Blog.de. In the Amberg Blog, the Economic Development team shares current information on new openings, leisure tips, dream jobs, construction projects, innovations and pioneers from the region. The pilot project of a digital platform actually planned for StimulART is thus obsolete. In consultation with the local stakeholders, a change to the planned pilot project was therefore applied for and approved at the EU General Secretariat in Vienna. Needs, findings and ideas were taken into account by StimulART in the course of the project. The modified pilot project CCI MAL was successfully implemented from 11 to 25 November.

A general trend can be seen in the fact that a greater awareness of the interactions between CCI, economic promotion, urban development, public cultural promotion and a functioning social fabric is developing at the municipal level. This speaks in favour of defining CCI as a cross-sectional task within the Amberg city administration as well. This requires regular interdepartmental coordination with a clear internal division of labour. The cooperation between the *Cultural Office* and the *Business Development Agency* within the framework of StimulART points in this direction. The Smart City goals and activities that the city of Amberg continues to strive for also require good coordination with the building department, as the position of a Smart City Manager was established there. She took office in September 2021. Smart City activities have strong interfaces with the CCI. The service providers who design and programme digital applications and services come from the cultural and creative industries. The strong customer and user orientation in the design industry as well as software and games can provide valuable impulses, for example in the creation of a virtual city tour with playful elements.



1.5. Macro and Micro Analysis of the CCI / Stock Analysis

The problem of incomplete data

Even after mapping, the data situation for the Amberg CCI is still very unsatisfactory. The system used by the *University of Regensburg* was based on the statistical guidelines of the federal government for recording the CCI, for example using employment figures, company figures, turnover and gross value added as a total as well as for the individual sub-sectors. In the StimulART project, it should be examined on a scientific level to what extent such a guideline can also be broken down from the federal and state level to the municipal level of small and medium-sized cities. Numerous municipal economic reports show that this is possible at the level of large cities. For small and medium-sized cities, this is considerably more difficult. Data available from a secondary analysis as well as figures provided by the public sector, such as the State Statistical Offices, show significant gaps at this point. One reason for this is that the figures for individual sub-sectors in this geographical level of detail (at the municipal level) have to be anonymised for data protection reasons. Otherwise it would be possible to draw conclusions about individual companies.

This is a problem for many small and medium-sized cities, which has already been described in chapter 1.3. This problem also occurred in both German StimulART project partners in Amberg and Naumburg. Amberg had the best starting position for this, because Bavaria has excellent state statistics compared to other states. From a scientific point of view, this was an opportunity to find out which findings could be obtained from existing statistics in small and medium-sized towns in the best case. This would have required a service provider with extensive sector expertise in the cultural and creative industries. On the one hand, this is necessary in order to adequately bring together the existing data sources and to implement qualitative approaches, for example using surveys and interviews, in a target-oriented way. On the other hand, it is also a matter of interpreting these results correctly through the existing knowledge of the sector, with a focus on economic development. The results of the mapping and the GAP analysis show that in the case of Amberg, the commissioned service



provider either lacked detailed sector knowledge or did not go into the analysis in greater depth for budgetary reasons.

In order to nevertheless obtain usable results, it is necessary to collect the data empirically on site and to supplement it with qualitative research. This in turn means a considerable amount of additional work. However, the StimulART budget did not include sufficient funds for this by German standards. The fee rates used as a basis were obviously oriented towards Central/Eastern European conditions. Such an in-depth survey was thus not carried out to the necessary extent. The Stimulart mapping also addresses this lack of data and recommends *"to initiate a systematic data collection for important indicators related to the Amberg area or the district of Amberg-Sulzbach"* with the definition of an individual monitoring concept with a systematic collection of data for the next three years and subsequent evaluation together for the cultural and creative industries and evaluation of the CCI strategy, which is being developed within the framework of StimulART.²⁹

Empirical data has been collected and evaluated in the mapping to a certain extent. However, this has been poorly implemented even considering the given circumstances. A revision and supplementary qualitative measures to address the existing gaps cannot be additionally undertaken in the preparation of this policy paper. This would require a budget that considerably exceeds the available budget of StimulART. This makes it difficult to set well-founded, concrete goals. The methodology of strategy development is based on participation procedures and exchange with stakeholders. This exchange was made extremely difficult by Corona and could not be conducted with the desired intensity and depth. However, it was clearly sufficient to meet the requirements of the EU.

All in all, this is a very poor starting point for the preparation of the strategy paper. Furthermore, the data collection methodology of the University of Regensburg is very broad and demanding. This demand either overwhelmed a considerable part of the international project partners or there was a lack of motivation to delve deeply into the subject matter. In the Amberg mapping, there was obviously a very strong focus on capturing the general framework conditions in Chapters 1 to 4, but not to a sufficient extent on the analysis and presentation of the CCIs themselves in Chapter 5. This also applies to the qualitative profile of the individual CCI sub-sectors. A contractor with more sector experience in the CCI would

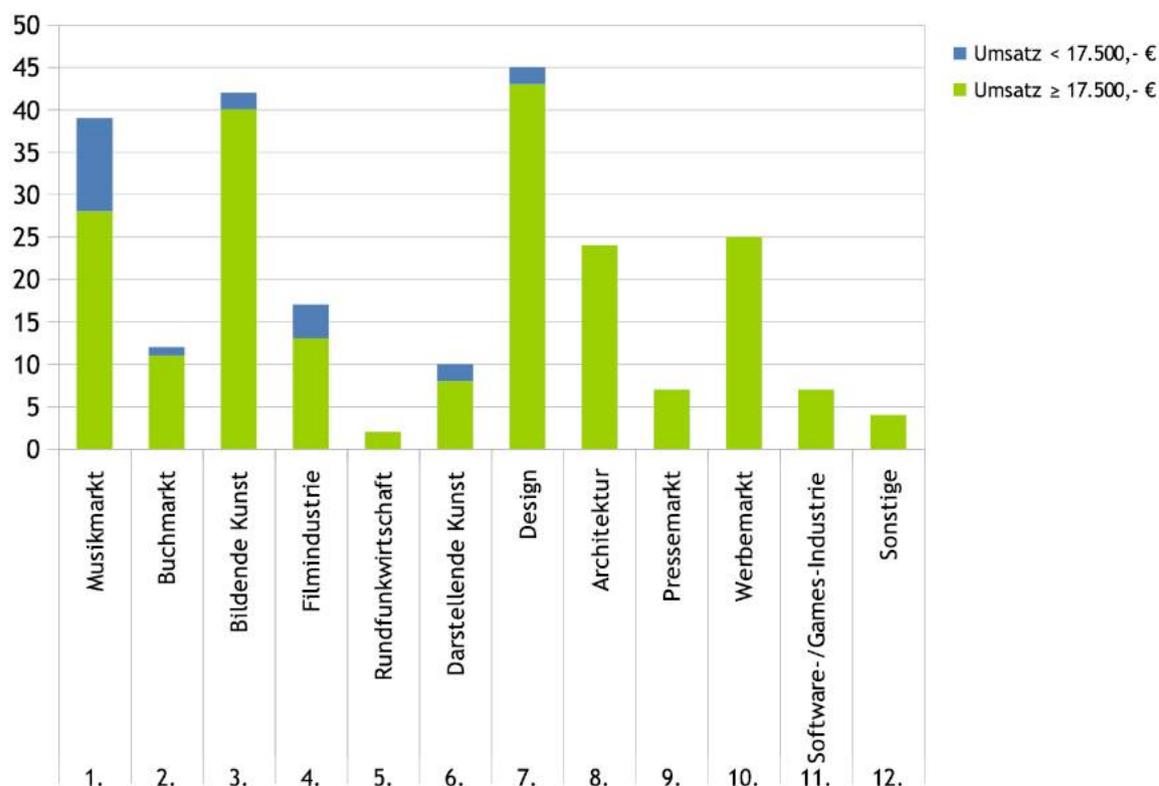
²⁹ Stadt Amberg 2020 b), S. 112



have set different priorities early on.

A look at available data from the Amberg CCI

FIG. 1.5.1 : NUMBER OF AMBERG COMPANIES AND SELF-EMPLOYED PERSONS BY SUBBRANCHES



Source: Own representation according to research by the city of Amberg

In Amberg's cultural and creative industries (CCI), 234 companies and self-employed persons have been counted so far for 2019. The StimulART mapping for Amberg determined a figure of 265 employees subject to social security contributions for 2019. This results in a number of 499 persons, which approximates the number of employed persons. (The mini-jobbers, among others, would have to be added, which were not determined within the framework of the mapping).

In fact, the CCI consists of a very diverse, small-scale sector mix with many "lone fighters" without connections to networks and greater visibility. An approximate complete coverage is



a challenging task and takes time.

Fig. 1.5.1 shows that the design sector is most strongly represented, followed by the visual arts, the music market, advertising and architecture. The exact figures are shown in Table 3.1.1.

FIG. 1.5.1: NUMBER OF AMBERG COMPANIES AND SELF-EMPLOYED PERSONS BY SUB-SECTOR AND TURNOVER TAX THRESHOLD

		Turnover ≥ 17.500 €	Turnover < 17.500 €	Total
	Music market	28	11	39
	Book market	11	1	12
	Visual Arts	40	2	42
	Film industry	13	4	17
	Broadcasting	2	0	2
	Performing Arts	8	2	10
	Design industry	43	2	45
	Architecture	24	0	24
	Press market	7	0	7
	Advertising	25	0	25
	Software & Games	7	0	7
	Other (creative handicraft)	4	0	4
	TOTAL	212	22	234

The still incomplete data situation tends to underestimate the relevance of the local cultural and creative industries for the overall economy and the cultural and socio-cultural offer of the city.

With regard to the number of companies and self-employed, we refer in this strategy paper to the figures researched so far in the context of StimulART in Amberg with the self-assigned allocation to the individual submarkets. With further, more in-depth research, the number



would probably increase. There is personal contact with a large part of these enterprises, so that the classification according to the turnover tax threshold in Table 1.5.1 below € 17,500 annual turnover and above € 17,500 annual turnover have been estimated by the StimulART team. This may contain inaccuracies. However, looking at the available data, we estimate that this is closest to reality. For an extrapolation of the analysis from 2020 onwards, the current VAT threshold of € 22,000 would of course have to be taken into account here. This subdivision corresponds to the statistical guideline for recording the culture and creative industries of the Federal Ministry for Economic Affairs and Energy (BMWi).³⁰

It is striking that the number of enterprises and self-employed below an annual turnover of € 17,500 is quite low here at 9.4%. This contradicts the general empirical values in the German culture and creative industries very clearly. In 2018, for example, the share of the mini-sector in the Bavarian CCI was 41.6%. 26.9% of the employed were mini-self-employed.³¹ The large difference to Amberg could indicate that a considerable part of the local mini-self-employed have not yet been recorded. Even if this group does not seem so relevant in terms of turnover at first glance, they generally form a substantial group in the CCI. They often have several financial pillars, test out new business models or make important cultural and socio-cultural contributions, which are often only slightly remunerated or provided on a voluntary basis. The contribution of this group of people to the intact social fabric of a city should not be underestimated.

In addition, the question arises as to whether creative craft enterprises should be included under "others". The four companies mentioned include mainly carpenters and upholsterers. The StimulART GAP analysis also named three glassblowers and two stonemasons, but in individual cases they could also be classified under design and architecture (possibly as restorers).³² The second report on the cultural and creative industries of the Nuremberg Metropolitan Region counts a total of 5,020 culturally relevant craft enterprises in the metropolitan region for 2015 that can be attributed to the CCI.³³ Carpenters are particularly well represented here, followed by photographers, stonemasons and stone sculptors, goldsmiths and silversmiths, ceramists, glassblowers and glass apparatus makers, woodturners

³⁰ Essential cornerstones of the statistical guideline were described in chapter 1.2.

³¹ Own calculation based on employment figures according to the Bavarian State Ministry of Economic Affairs, Regional Development and Energy. 2021, p.19

³² Cf. Stadt Amberg, 2020 c), p. 23

³³ Bayerisches Zentrum für Kultur- und Kreativwirtschaft (Hrsg.), 2018, p. 98



and wooden toy makers, and violin makers/bookbinders/metalworkers. Some of these CCI craftspeople may not yet have been recorded by StimulART in Amberg. They would have to be assigned to the category "Other". Furthermore, it would have to be examined individually whether traditional breweries can be included in the CCI under the aspect of brewing culture, because in individual cases it can be a matter of "preserving traditional cultural techniques".

It would be desirable to establish more reliable figures on the turnover of the cultural and creative industries in the long run. A software and games company, an advertising firm or an architect's office is likely to generate significantly more turnover on average each year than a designer, composer or visual artist, which will once again present the overall picture of Amberg's CCI differently. This is also shown by comparisons with the European Metropolitan Region of Nuremberg (EMN). According to the number of companies in the core area of the CCI, the design industry is clearly in first place here, ahead of architecture, software/games, the advertising market and the press market. However, if one looks at the turnover, software and games in the EMN is in first place (22%), closely followed by the press market (21%), followed by the music industry (15%), the design industry (11%) and the performing arts (5%). The book, art and film submarkets are only represented with 2% and broadcasting with 1%.³⁴

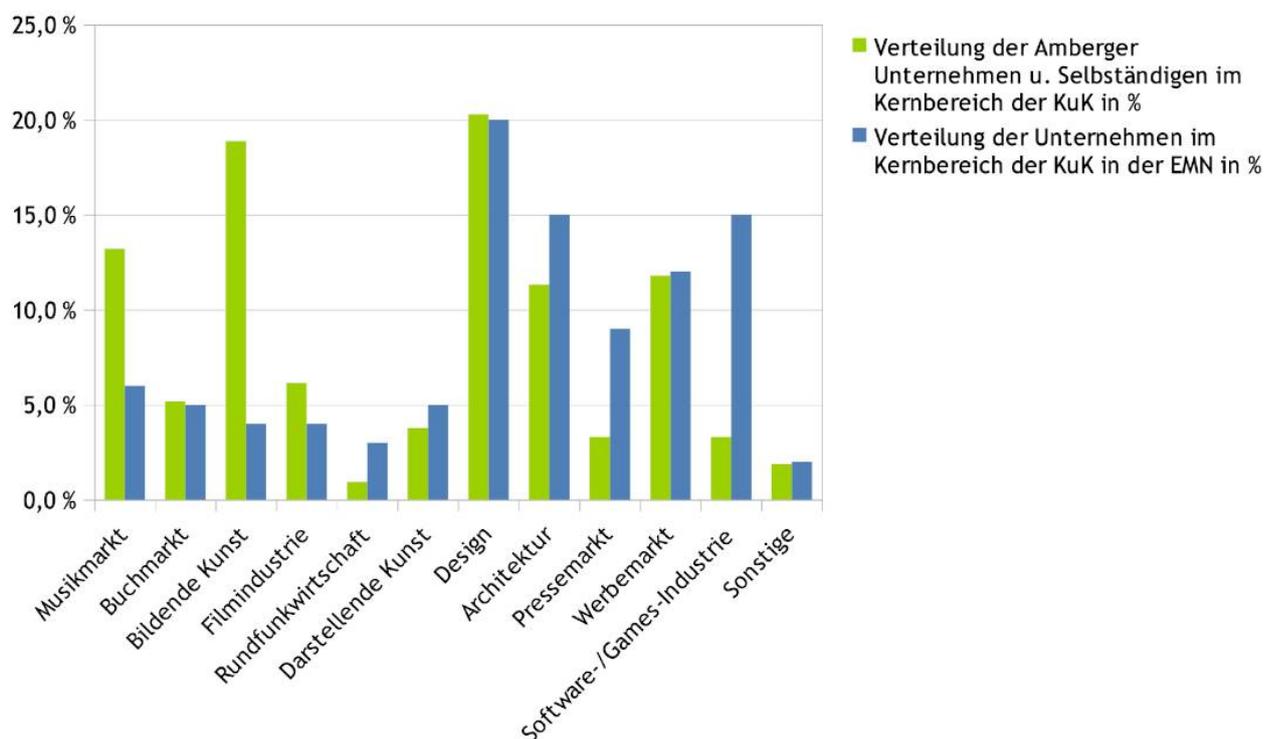
The profile of the Amberg CCI compared to the European Metropolitan Region of Nuremberg (EMN)

In order to present the profile of the Amberg CCI in a regional context, it is first advisable to roughly describe its structure in comparison to the European Metropolitan Region of Nuremberg (EMN) based on the second Cultural and Creative Industries Report of the Metropolitan Region from 2015.

³⁴ Bayerisches Zentrum für Kultur- und Kreativwirtschaft (Hrsg.), 2018, S. 26



FIG. 1.5.2: STRUCTURAL COMPARISON OF THE CCI IN AMBERG AND THE EMN ON THE BASIS OF COMPANIES AND SELF-EMPLOYED PERSONS IN THE CORE SECTOR (TURNOVER \geq € 17,500)



Source: Own representation based on data of the city of Amberg, as of 2020, in comparison to figures according to the 2nd Report on the Cultural and Creative Industries in the European Metropolitan Region of Nuremberg of 2018 (based on 2016). Cultural and Creative Industries in the European Metropolitan Region of Nuremberg from 2018 (based on 2016).

The comparison in Figure 3.1.3 clearly shows that Amberg's share of the sub-sectors design, advertising market, book market and other is almost on a par with the values for the EMN at the current data status. In comparison, the visual arts are much more pronounced in Amberg, followed by the music market and the film industry. Of considerably less importance in Amberg are the software/games industry, the broadcasting industry and the press market. In architecture and the performing arts, the values are also below those of the EMN. However, the differences are not as marked.



1.6. Faces of a city - Opportunities of five interaction fields with three main focuses

The five fields of interaction are included in the strategy development for two reasons:

1. They shape the image and external impact of the city: The CCI can set very significant impulses for the external perception. In exceptional cases, it can even put small, unknown cities on the world map (e.g. through the "Wacken Open Air", "Ravensburger Spiele", "Augsburger Puppenkiste", "Hohner Musikinstrumente" in Trossingen). This facilitates the integration of the CCI into the city's promotional strategy with associated measures, e.g. campaigns.
2. The added value of future pilot projects and promotional measures of the CCI for the city of Amberg can be easily assigned and presented here in the future (even after the completion of StimulART). Chapter 1.2.4 already referred to possible innovations beyond the cultural and creative industries. These can be so-called "spillover effects" or "cross innovations" with other economic sectors or the public sector. The Amberg CCI has the potential to provide innovative solutions to problems or creative impulses, which can result in added value for the city and earning opportunities for the CCI. An integration of the OTH should expand the options.

Five fields of interaction with interfaces to the CCI are described below:

1. Business and research location Amberg
2. Traditional city / Amberg steeped in history
3. City of culture and education Amberg
4. Tourist town Amberg
5. Residential town Amberg

All of the above-mentioned areas can also benefit from planned smart city activities of the city of Amberg. In September 2021, a Smart City Manager was hired, whose position is located at the city's building department in the focus area of urban development.



1.6.1. Business and research location Amberg

*"Every year, the city of Amberg performs as a strong location in the Prognos Future Atlas. In 2019, Amberg is ranked 159th out of 401 places and has been able to improve this position every year."*³⁵

*"One of the strengths of Amberg as a business location is the mixture of medium-sized companies, some of which operate internationally. In the area of manufacturing, leading companies can be found at the location, such as the electronics plant of Siemens AG, which operates worldwide and, with more than 370,000 employees, around 5,000 of which are in Amberg, plays an important role in the development of Industry 4.0."*³⁶

Furthermore, DEPRAG is one of the world's leading suppliers of screwdriving technology, automation, air motors and air tools with production sites in Germany, the Czech Republic and China. It has service companies in France, Sweden, the USA, Mexico and the United States.¹ Baumann Automation develops and produces turnkey automation systems for customers in the international automotive supplier, electronics and household appliance industries. From the individual robot cell to the completely automated production line, customers receive everything from a single source.³⁷

In addition to these *"big companies, rather smaller medium-sized companies from the fields of information technology, metal industry and mechanical engineering are located in the city. Another important factor supporting Amberg as a business location is the campus of the "Ostbayerische technische Hochschule Amberg-Weiden" (OTH). Amberg has thus been able to develop into an important location for digitalisation and Industry 4.0 in the region through the focused settlement of future-oriented companies and the technical university"*.³⁸

Among the local companies and self-employed in the CCI, the area of industrial innovation seems to be represented only to a small extent. It is likely that the interaction with the OTH will play a key role here.

Apart from this, Amberg has increasingly developed into a service and retail centre for the

³⁵ Stadt Amberg, 2020 a), p. 98; cf. Prognos AG Berlin, Prognos Zukunftsatlas 2019

³⁶ Cf. GRAMMER AG 2022, <https://www.grammer.com/standorte.html>

³⁷ <https://www.baumann-automation.com/>

³⁸ Stadt Amberg, 2020 a), p. 3



region. In this respect, the ISEK Amberg recommends, among other things, "close networking of the various areas of action (retail, gastronomy, services, culture, tourism)." ³⁹

Since vacancies do not enhance the cityscape and the number of vacancies has been stagnating for years, the topic of vacancies was taken up in the StimulART stakeholder workshops, discussed and solution approaches formulated in which synergies and win-win situations play a central role. They can contribute positively to the attractiveness of the city centre and at the same time strengthen the local CCI.

The Business Promotion Amberg (WifAm) initiated the new *Stadtlabor / City lab Amberg* in the centre of the old town as early as spring 2021. Unfortunately, it could only open belatedly in July 2021 because a Corona test centre had been housed here in the meantime. The pop-up project is intended to improve the chances of success and innovative capacity of young Amberg companies and also provide an interface to the OTH. A showroom serves as an exhibition space for start-ups, artists and creatives, a workshop room for lectures and training sessions for local entrepreneurs and creatives. Two further office spaces are intended as temporary workplaces and for coworking.⁴⁰ The adjacent outdoor area is also suitable for cultural evenings with e.g. open-air cinema and concerts as well as various after-work network meetings. The project was initially planned to run for six months and has already been extended. In December 2021, the *Stadtlabor* and the *Amberg Blog* were awarded the "Kommunalentwicklungsaward" by the regional chamber of commerce / IHK. In addition, Verena Fitzgerald, as City Manager and "Altstadtkümmerein" / "Old Town Caretaker", presented her work with the Amberg Economic Development team in an article entitled "Neue Impulse für die Altstadt" (New Impulses for the Old Town). She made it onto the cover of "Tell Your Story". The magazine reports on how entrepreneurs from all over Germany are using the opportunities of digitalisation.¹ The Amberg resident describes her approach to work as follows: "Combining love of home with digital progress. And linking analogue worlds

³⁹ Stadt Amberg, 2020 a), S. 96

⁴⁰ "Definition of coworking: The term coworking comes from English and literally means "working together". Various start-ups, creatives, freelancers, etc. work in larger open spaces and thus share a common workplace. With coworking, a single desk is rented instead of an entire office.
Definition of coworking space: Coworkers work independently and freely on different projects, but usually in the same space and can thus complement each other. Everyone can benefit from the knowledge of others and thus come up with creative and diverse ideas. In addition to workplaces, coworking spaces also offer infrastructure (such as network, printer, meeting rooms) and thus enable independent working, but also the formation of a community."
<https://www.startplatz.de/startup-wiki/coworking/>



of experience of our traders, restaurateurs and craftsmen with the online world." ⁴¹ This also requires constructive cooperation with the *Amberg WifAm*, the CCI and the *city's cultural department*. Promising interfaces between economic and cultural promotion already exist here. This becomes even clearer in the concept of the pilot project KUK MAL between *Stadtlabor*, *Spitalkirche* and *Ringtheater*, which could become the nucleus of an old town creative quarter.

1.6.2. Traditional, historic Amberg

"Amberg is still strongly identified with its well-preserved medieval town centre, which is characterised by many historic and listed buildings and an intact town fortification with a green belt. In the Middle Ages, Amberg an der Vils was an important transshipment centre for the salt trade as well as for iron and iron ore. The heyday of iron ore mining in the Upper Palatinate was between the 14th and 17th centuries. In addition, Amberg was an important garrison town for centuries with several barracks locations." ⁴²

"Amberg's listed old town, which has particularly beautiful buildings, is also home to many of the city's cultural institutions at the same time, such as the municipal and provincial libraries, the municipal museum with the 'Alte Feuerwache' municipal gallery, municipal theatre and municipal archives." ⁴³

"Amberg's listed old town, which has particularly beautiful buildings, is also home to many of the city's cultural institutions at the same time, such as the municipal and provincial libraries, the municipal museum with the 'Alte Feuerwache' municipal gallery, municipal theatre and municipal archives."

"Amberg, like many other cities in Bavaria, can look back on a very long and distinctive tradition of brewing beer, which has also shaped the city culturally. In 1860 there were 40 breweries in the city, today there are still six breweries." ⁴⁴

41 Haufe-Lexware GmbH & Co. KG 2021

42 Stadt Amberg, 2020 a), S. 3

43 Stadt Amberg 2020 b), p. 52

44 Stadt Amberg, 2020 a), p. 54



1.6.3. City of culture and education

Between tradition and modernity:

*"The Stadttheater Amberg is one of the most beautiful small theatres in Germany. Theatre has been performed at this historic site since the 19th century, and even today it offers a rich programme for a wide audience with over 100 events every year. Modern classics and contemporary plays are on the programme, as are fast-paced musicals, lively comedies and expressive dance theatre. A top-class classical concert series, a selection of musical entertainment in a wide variety of genres from jazz to Latin, unusual studio concerts in the stage space, puppet theatre and much more round off the programme. For young audiences, there is children's theatre, family concerts and the Youth Club+, where young people and young-at-heart adults aged 16 and over become actors themselves."*⁴⁵

At present, the municipal theatre has no ensemble of its own, although the city's cultural office has recently taken over the season planning itself. The area of children's and youth theatre in particular is being expanded.

Amberg has two museums in the old town: the city museum mentioned above and the *air museum*. The latter reflects the interplay of history and modernity particularly well. It was founded in 2006 on the initiative of the graphic designer and artist *Wilhelm Koch*.

In the 14th-century building called *Engelsburg*, the contemporary is combined with the technical. Temporary exhibitions are held on design, architecture, art, technology and everyday art. In addition, lectures, readings, guided tours and concerts are offered.

An online vote by the digital platform *oberpfalz.de* awarded the *Air Museum* the title of *Most Beautiful Museum 2021*. In the visual arts, Amberg can also boast eight galleries and 31 art exhibitions in 2018.⁴⁶

The *Amberger Congress Centrum (ACC)* serves as a venue for larger events of a more commercial nature such as musicals, shows, theatre, but also for balls and product presentations. The *Musikomm-Amberger Kulturwerk* organises itself and rents out rooms for cultural events (mainly concerts) as well as for business events, conferences, seminars, lectures, company celebrations, weddings and other family celebrations.⁴⁷

45 Website Stadttheater Amberg, <https://stadttheater.amberg.de/>

46 Cf. Stadt Amberg 2020 b), S. 53

47 Website Musikomm - Amberger Kulturwerk, <https://www.musikomm.de/>



The Amberg Cineplex cinema with 1,030 seats has been showing both mainstream cinema and programme cinema since 2015. The smaller *Ringtheater* could offer interesting prospects for an alternative, less commercially oriented programme here in the future.

Within the framework of its offerings, the city also sees itself committed to a democratic, holistic, modern concept of culture that focuses on the participation of all population groups living in the city. This is evidenced by the programme priorities for social affairs, education and culture named in the IUDP, namely the promotion of identification with the city of Amberg, the cultural scene, club culture, OTH Amberg-Weiden University (as a central educational location), care and education services as well as cross-generational offers.⁴⁸ Amberg has three very good libraries. The Provinzialbibliothek is the oldest library in Amberg with a historical book collection. There is also the municipal library and the OTH university library, which is located on the edge of the old town.⁴⁹

The *JUZ* (Youth Centre Klärwerk) offers open meetings for children and young people in its café, provides a low-cost rehearsal room for bands, organises concerts and flea markets, offers holiday camps and rents out games and equipment.

Bars for concerts round off Amberg's leisure activities. The *Beanery Café* also organises an open stage and concerts. Amberg's Intercultural Garden creates opportunities for culinary, creative and communicative exchange with refugees and migrants.

Further impulses are to come from, among other things, locating cultural activities with relevance to the cultural economy in the centrally located Spitalkirche. The StimulART pilot project CCI MAL appropriately staged the 14th century building. The two exhibitions with associated fringe events were successfully carried out.⁵⁰

The Amberg "Glass Cathedral", marks a notable example of Bauhaus architecture. It is actually "only" a factory building, but architect *Prof. Walter Gropius* created an industrial monument with it. Today it is listed as one of the most important industrial buildings of the

48 Vgl. Stadt Amberg, 2020 a), S. 212/213

49 Vgl. Stadt Amberg, 2020 b), S. 54

50 Siehe Kapitel 3.4



1960s.⁵¹

1.6.4. Tourist town Amberg

"The tourist offer is mainly limited to the old town. This is where most of the gastronomy and accommodation is located. There are also numerous cultural offerings, such as the air museum or the town museum. The old town hall with the market square is a popular destination for visitors. The tourist information office of the city of Amberg is located in the immediate vicinity. A special attraction for tourists are the boat trips that are possible on the Vils from the State Garden Show grounds to the old town. The municipal theatre is located in the northern part of the old town. On the north-eastern ring road of the old town there is a multiplex cinema with eight cinema halls and adjoining restaurants. Numerous churches also characterise the townscape. Most of them are located directly in the old town. The Franciscan monastery on the Mariahilfberg is a destination of national importance. The 'Kurfürstenbad' and the 'Hockermühlbad' are also a magnet for visitors in the vicinity of the old town, both for residents and tourists.

The green old town ring directly adjacent to the old town offers an area for local recreation and, with the town wall, significantly shapes the character of the medieval old town. The railway station is located at the eastern entrance to the old town and thus in a central position for visitors arriving by train. There are also several parking facilities along the old town ring road".⁵² "The city centre is characterised by a good tourism infrastructure."⁵³

Amberg also uses the "Bierstadt Amberg" label to promote the tradition of brewing beer "also in tourism marketing under the label 'Bierstadt Amberg'. The remaining five medium-sized family-run breweries and one 'home brewery' offer a wide variety of traditional beers or also engage in other activities besides pure beer brewing (e.g. the production of beer brandy). (...) It is thanks to its beer culture that the city of Amberg was awarded the title of 'Genussort' / 'town of delight' by the Minister of Agriculture in 2018."⁵⁴

Historical brewery tours with actors and numerous concerts in brewery pubs combine history,

⁵¹ Cf. <https://tourismus.amberg.de/index.php/kultur/gebaeude/walter-gropius-glaskathedrale.html>

⁵² Stadt Amberg, 2020 a), p. 69

⁵³ Stadt Amberg, 2020 a), p. 199

⁵⁴ Stadt Amberg, 2020 b), p. 54



culinary delights and culture. They are particularly popular with tourists who want to discover the beer city.

"The number of overnight stays in Amberg has risen continuously since 2014, with the exception of a small dip from 2016 to 2017, and reached a value of just under 88,000 overnight stays from Germany and abroad in 2018. (...) In terms of bed occupancy, Amberg was far ahead in 2019 compared to nearby cities, but below the average value for the whole of Bavaria.

A comparison with the statistics of the Bavarian State Office regarding the number of overnight stays per district in 2017 also shows that Amberg, with less than two overnight stays per inhabitant, was in the bottom third in a Bavaria-wide comparison. In order to continue the positive development and increase the number of overnight stays, it would make sense to intensify the marketing of the city's sights, especially those that have not yet been in the foreground, e.g. Amberg's Bauhaus architecture, the so-called 'Glass Cathedral'. In addition, there would be room and need for new ideas and event formats involving the cultural and creative sectors. Examples would be open-air theatres, workshops or webinars on social topics, virtual general or thematic city tours etc." ⁵⁵

1.6.5. Amberg as place of residence

The theme of the residential city was added in this strategy paper to ensure a good representability of the quality of life for the citizens. This creates additional attraction (a so-called "pull factor"). With the increasing shortage of skilled workers, one can already ask to what extent the CCI can contribute to Amberg's attractiveness as a place to live. It is not so much about the pilot projects and measures proposed now. It is about the long-term perspective. Here, too, there are of course interactions between the individual fields of interaction.

What measures in the cultural offerings contribute to university graduates staying in Amberg or returning here? What can persuade a young, up-and-coming top-class designer in the field

⁵⁵ Stadt Amberg, 2020 b), p. 57. There are various thematic city tours in Amberg, for example "with hangman". These could either be supplemented by further guided tours or made even more attractive through digital / smart application.



of Industry 4.0 to stay at Siemens in Amberg not just for 2 or 3 years, but for much longer - and not to move so quickly to Munich, Hamburg or Paris?

"For a strong foundation and a relaxed, balanced lifestyle, the historically grown old town stands with its qualities. The city embodies the image of a smart future-oriented city, taking into account people's aspirations (state of mind)." ⁵⁶ "It promotes education, research and development in the area of schools and universities. (...) The city offers its inhabitants attractive spaces, places of tranquillity in the midst of acceleration (places of longing, places of retreat) in which they find clear manageability and distinctiveness". ⁵⁷

Amberg is characterised by three natural areas: *"The Middle Franconian Alps in the west of the city, the Hirschauer Bergländer in the north and east of the city and the Freihöls-Bodenwöhrer Depression, which is a small part in the south-east of the city. The town is topographically characterised in particular by the slopes of the Mariahilfberg in the east and the Erzberg in the north of the town. These are used extensively by residents and visitors. The church on the Mariahilfberg and the Erzbergweg are popular excursion destinations and local recreation areas. (...) A large part of the sports and recreational areas with city-wide significance, such as the swimming pool or the pirate playground on the garden show grounds, which is very popular with families, are located along the Vils. The south-western part of the Vils was part of the State Garden Show in 1996. (...) The northern part of the Vils is characterised by the herb meadow. Here, too, there is a playground and a basketball court. (...) The other playgrounds and sports fields are well distributed throughout the town. (...). "* ⁵⁸

In the city area there are 14 crèches, 17 kindergartens, seven other child and youth care facilities, five primary schools, three secondary schools, two intermediate schools, four grammar schools, one special school, seven vocational schools, two other schools, seven nursing and old people's homes, two music schools, one youth centre, one university and other community needs such as a hospital.⁵⁹

⁵⁶ Stadt Amberg 2020 a), p. 34

⁵⁷ Stadt Amberg 2020 a), p. 35

⁵⁸ Stadt Amberg 2020 a), pp. 64/65

⁵⁹ Cf. Stadt Amberg 2020 a), p. 72



In 2019, 42,207 people lived in Amberg with an average age of 45.7 years.⁶⁰

*"In the long term, the population trend for Amberg is expected to continue to decline. decrease. According to the demography report of the Bertelsmann Foundation, the natural population trend is expected to decrease by 11.2% from the number of inhabitants in 2012 (41,578 persons) to only 36,921 persons in 2030."*⁶¹

Amberg's geographical location between Nuremberg and Regensburg is echoed in the existing commuter flows.

*"The values of the relative commuter balance of the last 10 years are almost constant between 22.2 and 23.8%. This speaks for Amberg's versatile location potential as a place to work. According to an article in Oberpfalznetz from 2018, the majority of daily commuters travel between Amberg and the district. However, there are also daily commuter flows to Nuremberg, Regensburg, Weiden i.d. Opf. or Cham."*⁶²

This demonstrates the attractiveness of Amberg as a place of residence within commuting distance for people in employment to the major cities mentioned.

Amberg's centrality index serves as a measure of its attractiveness for shoppers from the surrounding area. Before the pandemic, this was relatively high in a regional comparison, ranking third after Weiden i.d. Opf. and Regensburg. Amberg is therefore regionally attractive as a shopping town, which indicates a good level of supply for everyday needs as well as its attractiveness as a place to live and work.⁶³ The cumulative net migration rate was positive in 2018 at 0.99%, only slightly below the national average.⁶⁴ Overall, Amberg is an attractive place with a comparatively high quality of life. While rental space is available at prices that are not excessive, available real estate and building sites are currently in short supply.

60 Bertelsmann Stiftung, 2020 b), p.4

61 Stadt Amberg 2020 b), p. 4; Bertelsmann Stiftung, 2020 b), p. 7

62 Stadt Amberg 2020 b), p. 16; Onetz Oberpfalz, 2020

63 Stadt Amberg 2020 b), p. 15

64 Cf. Stadt Amberg 2020 b), p. 33

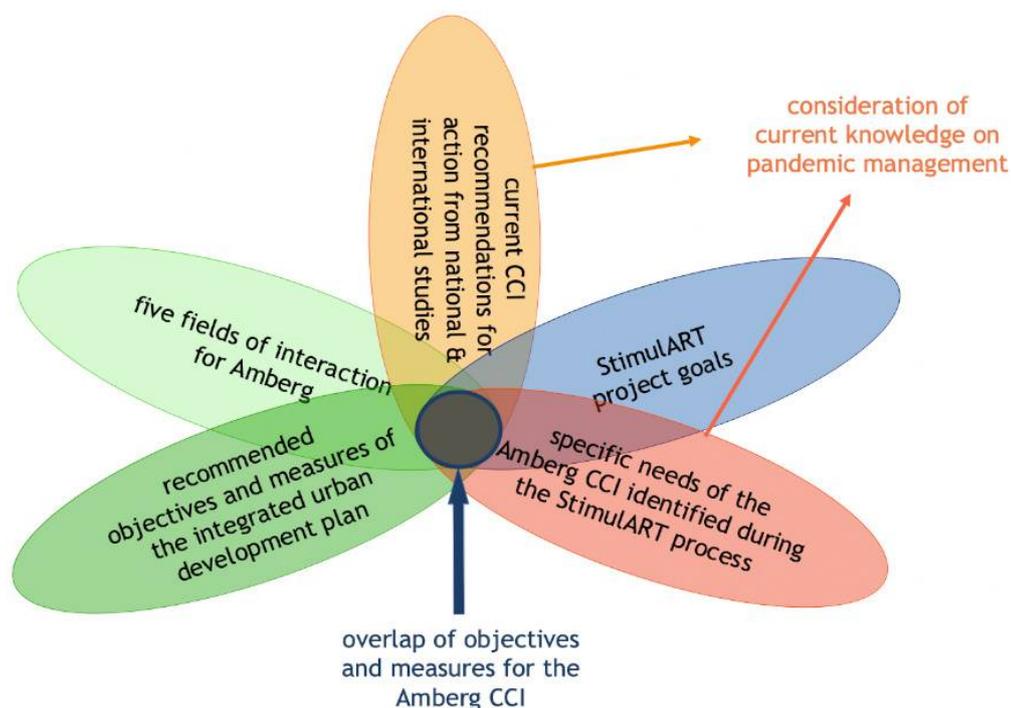


2. APPLIED METHODOLOGY AND ITS RELATION TO PRACTICE

From an overarching perspective, findings from different sources will be compared with those of the StimulART process.

These are the StimulART project goals according to the EU Interreg funding application, the findings of the Amberg IUDP and the identified fields of interaction for cross-innovation from Chapter 1.5. In addition, there is a comparison with the results of national and international studies, which include current recommendations for action to deal with the pandemic.⁶⁵

FIG. 2.1: OVERLAPS OF DIFFERENT SOURCES TO DETERMINE TARGETS AND MEASURES FOR THE AMBERG CCI



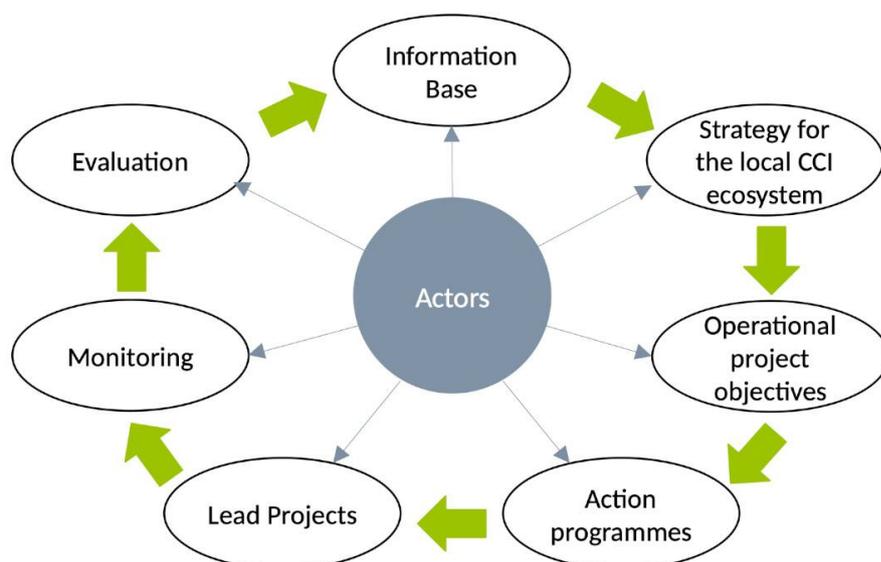
The further identification of specific needs and the resulting strategy for the Amberg CCI is based on a system developed by the University of Regensburg. It combines cultural and

⁶⁵ These are discussed in more detail in chapter 4.



creative economic findings with the system for integrated urban development of the German Association of Cities and Towns as well as aspects of design thinking.⁶⁶ The increasing dynamics of the economic, social and ecological framework conditions with rising planning risks require more flexibility in urban development. Flexible thinking and action in shorter planning periods, including the corresponding adjustments of goals, measures and strategies, are becoming indispensable. Figure 2.2 shows such a repetitive planning cycle of urban development planning in relation to local cultural and creative economy ecosystems.⁶⁷

FIG. 2.2: STRATEGIC CONTROL CIRCUIT IN URBAN DEVELOPMENT PLANNING AND MANAGEMENT



Source: Presentation Dr Olaf Kranz, RUNI, 3rd StimulART Partner Meeting, 30.06.2020

66 In design thinking, design principles and methods are applied to other problems. It is about how you would approach and develop this problem solution from a designer's point of view. Thus, it is an open-ended, experimental design process in the sense of prototype development. The prototypes are improved and refined step by step in the working process, in repetitive loops. The best solution is approached step by step. Design thinking has become increasingly important in the last 10 years in the context of innovation processes, even in large industrial companies. "Design thinking is a special approach for dealing with complex problems. The underlying procedure is based on the work of designers and architects. Design thinking is at the same time a method, a set of principles, a special mindset and a process with a variety of supporting tools. The essential characteristic is the focused user orientation." <https://wirtschaftslexikon.gabler.de/definition/design-thinking-54120>

67 The term "ecosystem" is increasingly used in this context at national and international level and is found in related EU funding programmes. Here, the focus is very much on the so-called innovation ecosystems.



The "stakeholders" at the centre are initially involved in StimulART through stakeholder workshops and steering group meetings. These are relevant local and, if applicable, regional partners. These include stakeholders of the local CCI scene (self-employed people, representatives of CCI companies, or networks / associations / clubs), IHK, OTH, representatives of the city administration, Stadtmarketing Amberg e.V., representatives of local politics (mayor, members of the city council), regional partners of public business development for the CCI (Bayern Kreativ).

The evaluations of the workshops and the meetings of the steering group are incorporated into the strategy development. Added to this are the findings from the pilot projects carried out.

In this case strategic urban development planning and management is understood as an open process that is repeatedly adapted and corrected along the way. In this way, the cycle presented emerges as a repetitive routine that knows neither a starting point nor an end point. It can be continued even after the StimulART project has been completed.

From a pragmatic point of view, a strategic control cycle could be embedded in the concrete planning process of the city administration per financial year. This would then also include monitoring and evaluation of pilot projects as a basis for the corresponding budget decisions.

For the respective evaluation of the pilot projects, the following questions should be answered:

- Does the review of data and indicators support a continuation or expansion of the pilot project?
- Does the monitoring procedure prove to be suitable? Can it be maintained?
- What data is missing? Where is different data and better indicators needed?
- Do the current measures still fit the field of interaction in question and the strategic objectives?
- Are the objectives and measures still legitimate?
- Do new fields of interaction arise from the findings?
- If so, do other priorities need to be set and new pilot projects developed?
- Do certain action programmes or pilot projects need to be redesigned?



- Do the pilot projects still fit the vision of the city, its strategic goals and the city profile?
- Does the current CCI strategy still fit with the Integrated Urban Planning Development Concept (ISEK)?⁶⁸

Furthermore, an update of the uncertainty/risk profiling per project should be part of it. The higher the level of uncertainty or risk, the faster and more flexibly it must be possible to react. The higher the degree of uncertainty, the more important it is to define not only the project goals, measures and success indicators, but also the scope for action of those involved and the rules of cooperation that go with it. Not least, the pandemic has shown us how strongly the demands for flexibility and speed in administrative action have increased.

Current timing with project adjustments in Amberg:

At the time of finalising this strategy paper, the Amberg StimulART pilot project "KUK MAL" had been completed and evaluated. This expands the information base for the strategy of the local CCI ecosystem with consequent operational goals.

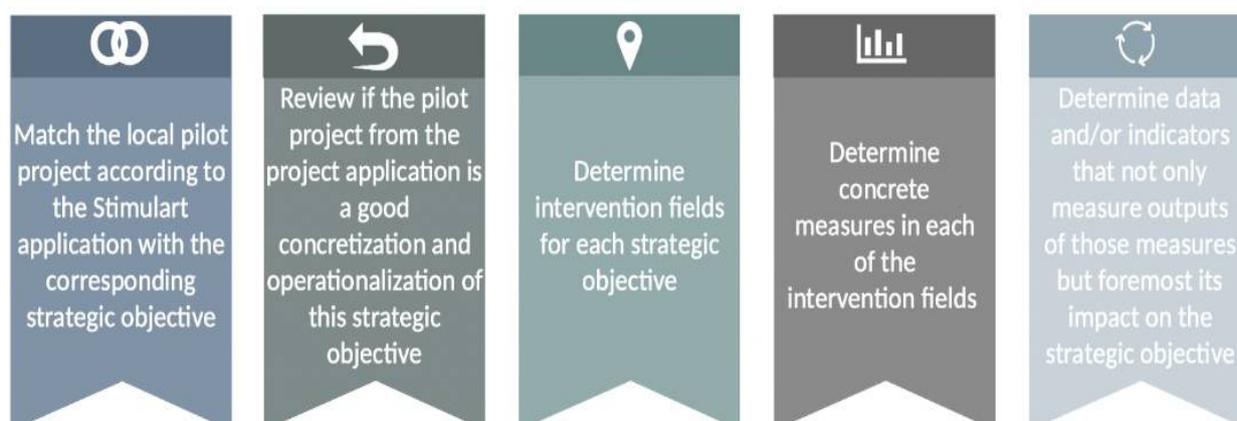
The originally envisaged pilot project of an internet platform proved to be obsolete due to the reactions already made by the city of Amberg to the Corona crisis. The idea for the planning change was first discussed in numerous bilateral telephone calls with local stakeholders and then presented, discussed and deepened in the third and fourth stakeholder workshops. The response to the change was extremely positive. However, the EU formalities for amending the measures proved to be lengthy with several feedback loops. The amendments were only approved by the EU at a very late stage. Therefore, the new pilot project "KUK MAL" had to be implemented at very short notice, with high time pressure, under Corona conditions. Its main focus was the use of the empty *Spitalkirche* space for the exhibitions "12 X CREATIVE CULTURE" and the vernissage and exhibition of the *Amberg Art Symposium*. These are integrated into the concept of a "triad" of the three buildings *Spitalkirche*, *Stadtlabor* and *Ringtheater*, which also form a triangle geographically.

⁶⁸ Cf. Kranz, Olaf - RUNI 2020, p. 24



The pilot project has already taken up, implemented and evaluated a number of ideas from the third and fourth stakeholder workshops. The findings, together with further prioritised results from the stakeholder workshops, can now be assigned to the selected fields of interaction and goals according to the StimulART system. Figure 2.3 illustrates this approach.

FIG. 2.3: FIELDS OF INTERVENTION, MEASURES, INDICATORS



Source: Presentation Dr. Olaf Kranz, 3rd StimulART Partner Meeting, 30.06.2020

In terms of philosophy, the modification of the pilot project corresponds exactly to the flexibility described above in the strategic control loop of urban development planning. A further requirement was to align the local pilot project with strategic goals of the integrated urban development of the city of Amberg, to assign suitable fields of intervention, to determine concrete measures and to name success indicators.

Linking scientific findings from the federal level and the international level with joint findings of the StimulART partners

The StimulART methodology combines insights from the cultural and creative industries with a current state of research in urban and spatial planning of the German Association of Cities. However, such high corona dynamics could not have been foreseen when the methodology was created. This is one reason why approaches of regional and spatial planning were included, current knowledge of the pandemic was taken into account or the aspect of



resilience was given a higher priority beforehand. We discuss their relevance for Amberg.

Further reasons for a complementary regional consideration lie in the findings from the StimulART project itself, which are shared by several of the international StimulART project partners.⁶⁹

1. It has been shown that an EU project of this nature places excessive demands on the capacities of small and medium-sized municipalities due to an extremely high (incomprehensible) administrative burden.
2. Certain measures for networking and bundling activities for the CCI in more rural regions only make sense at the regional level.

For the reasons mentioned above, the inclusion of the regional perspective is extremely relevant for the Amberg strategy development.

⁶⁹ Compare: Stimulart Cultural and Creative Industries Repository for Small and Medium Sized Cities. Handbook explained, see: Kranz, Olaf (ed.) (2022), pp. 18/19. This was unanimously confirmed by several project partners at a StimulART online meeting on 12 January 2022.
<https://www.interreg-central.eu/Content.Node/STIMULART/CCI-handbook-stimulart-FINAL.pdf>



3. STRATEGIC APPROACH AND DEFINITION OF OBJECTIVES

3.1. Strategic approach

Due to the current extremely difficult framework conditions that are difficult to predict, including the pandemic, this paper first recommends a resource and action-oriented strategy approach developed for framework conditions that are difficult to plan.

Lack of plannability due to the economic framework conditions

Already the high market dynamics before Corona required increasingly flexible planning methods, which is also taken into account in the StimulART methodology. As an external factor, the pandemic has already had such a major impact that many processes could no longer be reliably planned over the past two years. Now the Ukraine crisis has been added to this. Its effects on the European and German economy are hardly calculable so far. This increases many planning risks to a considerable extent. We are dealing with an uncertain market development in several economic sectors. It is almost impossible to make reliable statements about what public budgets will look like in the next three years. Cultural and economic development will definitely be affected.

This requires a strategic planning approach that takes this into account. Classical planning methods, which are designed for stable framework conditions with a truly calculable risk, can only be applied to a limited extent. This would mean setting rigid targets that cannot be forecast precisely at all. They would hardly be resilient.



Solution approach to strategy development

To overcome crises, successful innovative entrepreneurs recommend swift pragmatic action in small steps. They do not dwell on long-term market research and analyses, for which there is no time and often no money in a crisis anyway.

Fundamental questions are: How do we get into action quickly with the resources we have? So you start with what you have, concentrate on what you can control and move forward step by step until you have solid ground under your feet again. You bring strategic partners on board and ideally increase the resources available. Along the way, you may have to quickly vary and redirect your goals. This is done until the framework conditions have improved or until you have gained so much surefootedness that you can return to classical management planning. But don't think that no goals are defined at all. You don't define them too narrowly and you consider them as "imagined ends" - not as a fixed target. An „imagined end“ is easier to adapt than a milestone "cast in concrete". At this point, it is to a considerable extent a matter of personal inner attitude. Under current framework conditions we might prefer to try to go on a journey like an explorer instead of falling into a fearful paralysis like a frightened rabbit.

The underlying logic of action in uncertain market situations has been researched for over 20 years under the term "Effectuation".⁷⁰

"Effectuation" comes from "effect". Translated into German, it is about achieving effect. From the above-described ways of thinking and acting of successful innovative entrepreneurs, five principles of action were developed that lead to better solutions in entrepreneurial start-up phases and uncertain market situations than classical management. This has been shown in numerous international studies and practical examples (prominent examples are 3M, Geox shoes, Cirque du Soleil, the globally active NGO Ashoka and others). A very recent example

⁷⁰ Faschingbauer, Michael, 2017;

The leading German-language author on "Effectuation" is Michael Faschingbauer. He is a regular guest at events on innovation, entrepreneurship and also cultural and creative industries (also at state and national level). For more information, see www.effectuation.org or <http://www.effectuation.at/>. The contractor Feldstärken, especially author Christof Schreckenber, has been using Effectuation for 8 years in seminars, in entrepreneurial coaching, in project consultations, project management and in seminars and lectures at universities - from Kiel to Starnberg, from Cologne to Berlin, to workshops and block seminars in Beirut and Karachi.



can be found on the website of the leading German-speaking author in the field of "Effectuation", Michael Faschingbauer. It describes how *Uğur Şahin* intuitively used Effectuation principles to develop and launch *BioNTech's* Covid-19 vaccine.⁷¹ Back in 2011, the Rheinisch-Westfälische Technische Hochschule Aachen (RWTH Aachen University) surveyed 523 managers from the research and development departments of German companies about their latest project. They wanted to find out to what extent Effectuation actually proves itself in practice. The result: the higher the degree of innovation of a project, the stronger the influence of Effectuation on its success.⁷² In the meantime, the importance of effectuation has also been recognised for strategic organisational development. The associated approach in strategic planning is called PAVE analysis. It is described in the appendix under A.5.

Many companies, artists and creative workers intuitively applied Effectuation during the pandemic without having heard of it before. However, those who know the principles of action mentioned - and use them consciously - get through crises or entrepreneurial start-up phases better. There are also strong parallels to the so-called "agile planning methods", which were developed in the digital economy and are also becoming increasingly important in industrial innovation processes. The methodology has been used by the contractor Feldstärken for years and shows strong parallels to artistic and creative work processes and start-up processes in the cultural and creative industries. In other words, creative workers are good at using it.

This approach is compatible with the StimulART methodology. It can be integrated into the control loop in urban development planning and management shown in chapter 2. (Figure 2.2). If this process is continued beyond StimulART, it may be that in one or two years it will be noticed that the framework conditions are again much more predictable or that a clear vision for the CCI or for the entire city of Amberg has emerged. Then it may be advisable, for example, to switch to classic management planning or to a visionary strategy. Whether, how and when exactly this will happen cannot be predicted at present.

This is why this strategy paper first defines relatively broad strategic goals of the Amberg CCI, which are then aligned with the goals of Amberg's Integrated Urban Development Concept (ISEK) according to the StimulART methodology.

⁷¹ See <https://www.effectuation.at/biontech-und-der-corona-impfstoff-effectuation-in-lightspeed/>

⁷² Salewski, Christian, 2011, p. 10



3.2. Strategic objectives

The overall objective is to improve the income situation of Amberg's cultural and creative workers.

The needs assessment, taking into account current Corona impacts, resulted in **several strategic goals:**

1. Increase CCI visibility (as a prerequisite for market access).
2. Expand and intensify CCI networks and bundle activities
3. Professionalise sub-markets of the CCI (entrepreneurially)
4. Locate CCI: create or develop spaces for CCI
5. Improve interaction of public administration with local and regional stakeholders

These goals are partly interwoven and are deliberately kept relatively broad at this point. With the identification of fields of intervention in the creation of pilot projects according to the StimulART methodology, the goals are made more concrete and suitable measures are proposed. Furthermore, they will be compared with the goals of the Integrated Urban Development Concept of the City of Amberg (ISEK), which was presented in March 2020. We want to focus on one overarching objective (abbreviation in the IUDC: Z.Ü.1) and four further objectives formulated for the area of social affairs, education and culture (with the abbreviations for objective social affairs as Z.S.1. to Z.S.4):

"Z.Ü.1 The coordinated positioning of the city has established itself as a "red thread" for the future development of Amberg and is reflected in the external advertising of the city as a residential and business location and in tourism.

Z.S.1 The image-building events and strong networks of various kinds promote the identification of the population with Amberg and form a positive concept of home.

Z.S.2 The cultural scene in the city of Amberg is well networked among each other and in the region and offers a wide range of events for all age groups. The theme of air is a supporting pillar here.

Z.S.3 The range of associations and organisations in Amberg for social commitment is varied. The association culture and good social interaction bring the city's residents together and



create strong social networks.

P.S.4 The OTH Amberg-Weiden is regionally and nationally significant. It forms an innovative research and training location and is of central importance for a local, qualified labour supply." ⁷³

The first overarching goal (Z.Ü.1) was included here because the CCI can contribute greatly to the image building of the city and generate creative impulses for outdoor advertising. In this context, the five fields of interaction of the city described in 1.6 have also been named. From the point of view of image building for the city, the goals and effects of future measures of the CCI (after the completion of StimulART) can be assigned here in a very comprehensible way.

What may sound quite confusing at this moment becomes clearer in the allocation in the tables 4.1.1. to 4.1.3. created for this purpose.

⁷³ Stadt Amberg, 2020 a), p. 198



4. MEASURES

4.1. Three Pilot Projects with assignment of strategic objectives for the CCI, fields of intervention, measures and indicators according to RUNI-StimulART systematics

In the following, the three pilot projects are first presented in text form. This is followed by a tabular presentation with keywords for a better overview and overall coordination.

First, we describe and evaluate the StimulART pilot project "KUK MAL", which has already taken place, and then place it in the scheme.

Subsequently, the two other pilot projects that could follow StimulART are proposed. This is to ensure a continuous development of the Amberg KuK and to bring it in line with other strategic goals of the city and the region. In fact, the individual projects and measures are strongly interwoven.

Es handelt sich um

- CCI MAL
- CCI REGIONAL with measures for regional networking and further development
- CCI MEDIA as a cross-innovation project for Amberg's media industry



4.1.1. Pilotprojekt 1: CCI MAL

4.1.1.1. Three Pilot Projects with assignment of strategic objectives for the CCI, fields of intervention, measures and indicators according to RUNI-StimulART systematics

The workshop first consisted of a brainstorming session on goals and measures in the context of the "triad" between Stadtlabor, Spitalkirche and Ringtheater. Ideas were collected and placed in a "space of opportunities"t by means of guardrail planning. This included a rough chronological classification. The purpose of this procedure was to initially concentrate on goals and measures that could be implemented relatively quickly under the given framework conditions and the available resources. This formed one of the bases for the concrete planning and implementation of the pilot project "KUK MAL", which is described in detail in the next chapter 5.1.

4.1.1.2. Evaluation of the pilot project 1: "KUK MAL"

First of all, one has to pay a big compliment to all those involved in CCI MAL. Possible points of criticism thus go out on a qualitatively high note. Despite such a change in measures at such short notice, it was possible to carry out the project successfully and on time under the aggravating pandemic conditions. The fact that the Corona regulations had to be tightened in Bavaria, at the very start of KUK MAL, could not be absorbed organisationally. The number of visitors on site was lower than expected. On the other hand, there was a remarkable response in the social media. This speaks for a good team performance, especially considering the change in the project management of StimulART Amberg. Furthermore, a high degree of consistency with the results of the StimulART stakeholder workshops can be seen in the measures implemented.



4.1.1.3. Objectives, measures and implementation of the pilot project "KUK MAL"

By appealing to a broad audience with a corresponding variety of events in a short period of time, KUK MAL was able to contribute to all strategic goals for the Amberg CCI and also to all goals of the IUDP (field of action social, education and culture) mentioned so far.

The StimulART EU funding application identifies several key strategic objectives. It is about building up capacities for the CCI on site in a tailor-made way. This means, on the one hand, further education and training measures with the development of specialist knowledge through mutual exchange. On the other hand, it addresses the localisation and visibility of the CCI. How can empty spaces, which can also be cultural heritage, be used for this purpose? KUK MAL has contributed to all of the above.

With regard to the formulated strategic goals for the Amberg CCI, the measures implemented were aimed at improving the visibility, networking and qualification of the Amberg CCI, coupled with a meaningful location in the "triad" of the buildings "Spitalkirche", "Stadtlabor" and "Ringtheater".

These are the first impulses for improving the attractiveness of the city centre, both in terms of tourism and cultural history, as well as for the cultural leisure activities of the citizens of Amberg. Individual programme items were also addressed to a young and student audience. This can be seen, among other things, in the cooperation with the OTH. Innovative and media-oriented working methods found their place here and were also illuminated under the aspect of entrepreneurial professionalisation.

The following objectives and measures of the IUDC Amberg were taken up within the framework of "KUK MAL":

- *Z.Ü.1 Overarching urban development: Strengthen the attractiveness of the city centre and tourism, strengthen Amberg as a business location (through the use of vacancies), deepen the identity of the citizens with the city.*
- *Z.S.1: Network and strengthen the cultural scene*



- *Z.S. 2: Network the cultural scene locally and regionally, offer a wide range of cultural activities for all age groups,*
- *Z.S.4: Integrate OTH* ⁷⁴

Another measure proposed in the IUDP was considered by CCI MAL:

- *M.S.1.4: Expansion of existing and promotion of new events and cultural events, e.g. staging "Monuments in the Light", "Night of the Galleries and Museums" (cf. Blue Night), Air Night* ⁷⁵

A number of ideas that emerged in the stakeholder workshops on 7 and 8 July 2021 on the theme of "Dreiklang/Triad" (between Spitalkirche, Stadtlabor and Ringtheater) were also taken up and tested in the programming of KUK MAL from 11 to 25 November 2021. It should be noted that the new StimulART pilot project was still treated under the title "triad" in the stakeholder workshop. Highly prioritised were the first four objectives. The measures associated with them were mostly considered to be quickly implementable.

Fulfilment of concrete goals defined in the stakeholder workshop for the project "Dreiklang" / KUK MAL

Objective 1: Make the "triad" visible by means of

- a) light projections and**
- b) walkable connecting lines of the three places**

The light projections were attractively realised. Without a direct connecting line, the illuminations of the buildings in the "triad" / "Dreiklang" area nevertheless created an aesthetic link. The digital livestream window in the "City Lab" / "Stadtlabor", which broadcast the "12xKreativ-Kultur" exhibition in *Spitalkirche*, formed another connecting element and at the same time served to creatively deal with corona limitations.

Objective 2: Engage the *Ring Theatre* through

- a) films and lectures**
- b) musical events**

⁷⁴ Stadt Amberg, 2020 a), p. 198

⁷⁵ Stadt Amberg, 2020 a), p. 214



c) film art performances

The programme "SCHAU MAL" ("have a look") on 18.11. was dedicated to the Amberg film industry and presented various Amberg film projects, followed by a panel discussion with guests from the Amberg film industry, including *Oberpfalz TV* and representatives of the *OTH University Amberg-Weiden* (Department of Media Production & Media Technology, AKUT Short Film Competition) in the *Ringtheater*. The closing event also took place here on 25 November. Films were shown documenting the production of the works of art presented in the *Spitalkirche*. The musicians *Michael Dandorfer* and *Leif Wiesmeth* created a life performance including an interactive virtual installation by *Georg Fruth* from the art symposium. Finally, there was an open discussion on the topic of cultural and creative industries in Amberg.

Objective 3: Make the conceptual potential of the triad clear through

- a) Further training (skills, business methods, peer-to-peer format, possibly with IHK and university cooperation)
- b) cross-generational use
- c) art itself, including art colloquia for grammar schools (longer-term)

The entrepreneurial aspect in the peer-to-peer format took place on 18.11. through the programme item "MACH MAL" ("just do it"). Open workshops from the Amberg CCI provided realistic insights. *Michael Golinski* gave insights into his work as a photographer. With *beatAM*, he broadcasted live from the *Spitalkirche* starting 7 pm. The recording and broadcasting studio is currently located in the *City Lab / Stadtlabor*. *Martin Frey* presented the *Physical Computing Project* of the *OTH University Amberg-Weiden*. Thus, the concrete involvement of the university was also given. A cross-generational approach was evident at "THE YOUNG CULTURE AND CREATIVE ECONOMY" in *Spitalkirche*. Musical contributions by *Felix Gleixner*, *Simon Braun* and *Eggplant Circus* alternated with readings by *Tobias Sichelstiel* and *Jörg Fischer*.

Objective 4: Use existing resources to increase visibility, improve networking, and to increase town centre attractiveness

The central goal of "KUK MAL" was to use existing resources to improve the visibility and networking of the CCI (KuK) and at the same time to increase the attractiveness of the town



centre through creative use of vacant spaces through a sensible distribution of roles at the three locations, with the focus on the *Spitalkirche*. At the same time, a sensible distribution of roles and related measures between the three locations should be tested.

In an online workshop to evaluate the findings from "KUK MAL" on 22.12.2021, the participants agreed that the pilot project went very well under the given circumstances. The pandemic restrictions had a very negative impact on visitor numbers. The online response and qualitative feedback, on the other hand, were remarkable.

4.1.1.4. Further measures to promote the sub-sectors with a focus on the art market, music industry and design

In the print sector, 300 posters (200 posters in DIN A1 and 100 in DIN A 3), 3000 flyers (DIN long) and a banner (700 x 100 cm) were used for advertising. The billposting and flyer distribution was done by TNT Productions. In this way, "KUK MAL" was visible in good time in the area of the core city of Amberg and also in the outlying districts. The event was promoted digitally via the *Amberg Blog*, Instagram and Facebook.

Due to the tightened Corona regulations at short notice, the maximum number of visitors had to be restricted even more than expected. This also caused additional uncertainty among the target audience.

The occupancy rates on the various event evenings were as follows:

- 11.11. in the *Spitalkirche*: 70 % (approved capacity: 50 people).
- 11.11. in front of the *City Lab / Stadtlabor*: outdoor running audience, not recorded
- 18.11. in the *Spitalkirche*: 130% (due to fluctuation over 2 hours, approved capacity: 50 people)
- 18.11. Workshops in *Stadtlabor*: 75% (approved capacity: 20 people)
- 18.11. at *Ringtheater*: 30% (approved capacity: 50 persons)
- 25.11. in *Spitalkirche*: 70% (approved capacity: 50 persons)
- 25.11. at *Ringtheater*: 70% (approved capacity: 50 persons)



The extent of the reactions achieved in the social media can be assessed as very positive overall:

- Through the Instagram stories, 3,368 people were already reached by "life:am:berg" during the first day of action. During the second day of action, 3,344 people were reached and on the third day of action, 756 people were reached. Posts from other accounts such as *Amberg Blog* and *TNT Productions* were not counted. In total, there were 14,620 impressions and 126 reactions to posts about the "KUK MAL" action series on Instagram.
- On Facebook, the three events reached 5,267 people, with 95 pledges or "I'm interested" clicks. Most of the interested people came from Amberg, with women on average being slightly more interested in the events than men. Young people (people under 18) did not pledge or otherwise interact with any event on facebook.
- The age group of people who generated the most interactions (pledges, "I am interested") was between 25 and 34 years old for the first two actions, closely followed by 35 to 44 year olds. In the third action, on the other hand, the majority of people interested in the events on Facebook were 25 to 55 years old.

4.1.1.5 Identifying future pilot projects and strategic approaches through "KUK MAL"

The findings confirmed the chosen approach to focus and division of labour in the "triad":

1. The *Spitalkirche* appears to be suitable as a venue for staging art and culture with the presentation of art exhibitions, the art symposium, works from the Kaolinbahn site, for concerts or even student films and media art projects.

The exhibition "*12xKreativ-Kultur*" and the opening event / "*Vernissage des Kunstsymposiums*" can be regarded as very successful and professionally realised, both aesthetically and artistically. The further programme design by the cultural department seems coherent.



2. The *City Lab / Stadtlabor* once again proved its suitability as a place for creative and digital experiments coupled with predominantly entrepreneurial professionalisation measures - precisely tailored to the tasks of municipal economic development. The connection to the *OTH University Amberg-Weiden* and local creative companies became clear in the context of "KUK MAL". Their public visibility and perception was increased by both the pilot project and the city lab itself.

3. The involvement of the **Ringtheatre** has worked well with the possibilities that currently exist. Nevertheless, the future role of the Ringtheater cannot be clearly determined at present. The property is neither owned by the city nor is it a municipal project. This is a big difference to Stadtlabor and Spitalkirche. However, the municipality should support the owner of the Ringtheater in developing a business model that is feasible for all sides, takes into account the interests of the common good and is nevertheless economically viable. In the current constellation, however, the municipality sees no room for manoeuvre for itself, as the property is privately owned.

4. Network effects and cooperation within "KUK MAL":

A good overall cooperation can be observed between the cultural department of the city of Amberg, the business development department, the city marketing department, the *AKT Art Association*, the *OTH University Amberg-Weiden* and *Ringtheater*. Visual artists, musicians and filmmakers were involved, some of them addressing a young audience. Artists, actors from the *OTH* and *OberpfalzTV* exchanged ideas directly with each other. All in all, StimulART has had a positive effect on the 12 sub-sectors getting to know each other. It is recognisable that the local associations and cultural workers work well and constructively together.

A little disappointment was expressed in the meantime about the manageable participation of CCI Mittlere Oberpfalz e.V. Members of the association were engaged in StimulART stakeholder workshops and regularly communicated StimulART activities to their network. Although some members were present at KUK MAL events, they failed to take on the role of a cooperation partner and the first point of contact for the higher-level Bavarian Association of the Cultural and Creative Industries (BLVKK) within the framework of KUK MAL in a representative manner and thus to show public commitment. However, this may be related to



the very short-term change of measures within the framework of StimulART as well as the general conditions of the pandemic. The *KuK Mittlere Oberpfalz* network is largely made up of CCI entrepreneurs who are involved here free of charge in addition to their everyday business. Many of them have been severely affected economically by the pandemic and have to react to it in an entrepreneurial way, which probably left less time to get involved in a representative way for the *KuK Mittlere Oberpfalz* in November 2021.

Currently, the number of members of *KuK Mittlere Oberpfalz* is slowly but steadily increasing and further activities are being planned. In addition to its monthly networking events, some of which had to be cancelled due to the pandemic, the association held its first "*KuK/Artist in Residence*" in February 2022 and is planning several creative workshops to promote young talents in cooperation with the *JUZ Youth Centre* (in film editing and photography, among other things), which will be run voluntarily by professionals.



4.1.1. Pilot project 1: KUK MAL ⁷⁶					
<p>Specific strategic objective at the level of the integrated urban development concept Promote overarching urban development and infrastructure</p> <p>Z.Ü.1 The coordinated positioning of the city has established itself as a "red thread" for the future development of Amberg and is reflected in the external advertising of the city as a residential and business location and in tourism</p> <p>Z.S.1: Network and strengthen the cultural scene Z.S. 2: Network the cultural scene locally and regionally Z.S.4: Integrate Amberg-Weiden University (OTH)</p>					
<p>Corresponding strategic objective at the level of the urban development plan for the CCI sector</p> <ol style="list-style-type: none"> 1. Create, expand and intensify CCI networks. 2. Increase CCI visibility (create market access). 3. Locate CCI: create and open up spaces for the CCI. 4. Professionalise CCI (entrepreneurially) 5. Improve the interaction of the city administration with local and regional stakeholders. 					
Intervention field 1		Interventions field 2		Intervention field 3	
Better use of cultural and creative resources, improvement of the start-up culture, bundling of actors, increasing the attractiveness of the city centre, strengthening the city's image		Improving start-up culture, professionalisation through linking OTH and CCI activities		Improve stakeholder interaction	
Measures 1.1 Staging Spitalkirche	Measures 1.2 Vitalise City lab / Stadtlabor	Measures 1.3 Incorporate Ringtheatre	Measures 2.1 Participation of OTH in workshops	Measures 2.2 Participation of OTH in the discourse	Measures 3.1 Exchange administration, with CCI scene
Exhibition "12 X Creative Culture" 11.11. - 25.11. The young CCI 18.11. Vernissage of the Art Symposium 25.11. Coordination: Cultural Department	DURCHBLICK digital live stream window with view into the Spitalkirche from 11.11. DO IT / MACH MAL Workshops with insights into the CCI on 18.11. Coordination: Cultural Department and WifAm (Business Promotion Amberg)	SCHAU MAL Evening of the Amberg Film Industry with discussion on 18.11. CLOSING EVENT with film, music, interaction, discussions and exchange between CCI stakeholders, esp. CCI scene and city administration 25.11. Coordination: Cultural Department	Participation of the OTH in MACH MAL, Workshops with insights into the CCI on 18.11. (Measures 1.2) Coordination: Cultural Department and WifAm	Participation of OTH in discussion rounds on SCHAU MAL and the FINAL EVENT (Measures 1.3) Coordination: Cultural Department	Planning and organisational implementation: Coordination of event activities between stakeholders (under pandemic conditions). Formats for exchange and discussion at SHOW (18.11.) and FINAL EVENT (25.11.) Coordination: Cultural Department
Connecting elements of measures 1.1 - 1.3: Making the "triad" of the three buildings visible through light projections and digital live-stream window in the city laboratory - Coordination: Cultural Department and WifAm					
Success indicators Measure 1.1	Success indicators Measure 1.2	Success indicators Measure 1.3	Success indicators Measure 2.1	Success indicators Measure 2.2	Success indicators Measure 3.1
Viewer numbers, response in social media (Facebook, Instagram) as well as in the Amberg Blog	DURCHBLICK: Duration of the streams Reactions from passers-by Response in the press and social media MACH MAL: Number of events, number and feedback of participants, response in social media	Audience figures, response in the press and social media (Facebook, Instagram) as well as in the Amberg Blog	Participants from the university, Number of participants from the CCI, Participant feedback, Social media reactions, Number of workshops with OTH participation	Number of spectators / participants or representatives of the OTH (students, professors and lecturers)	Number of CCI actors involved in the overall programme Number of participating municipal employees and departments Commissions to the CCI in the course of the programme Sales as part of the Amberg Art Symposium exhibition Qualitative feedback from the participants

⁷⁶ Chart according to StimulART methodology: Kranz, Olaf, RUNI 2020, p. 22



4.1.2. Pilot project 2: "KUK REGIONAL"

KUK REGIONAL responds, among other things, to the findings of all StimulART project partners. They conclude that Interreg Europe projects of this kind should be located at regional rather than municipal level. This also makes it easier to implement actions that are difficult to implement in Amberg, for example (due to the lack of a critical mass of stakeholders belonging to the sector), by expanding the area and thus the target group. In Chapter 1.2.4 it was already described that offers across the board and in the area have proven successful.

Cross-sectoral networking and training events make sense for the CCI, especially in the early phases of regional network development. Of course, digital communication channels, platforms and social media offer opportunities for improved exchange and regional and national awareness. However, they can in no way replace personal contact and direct exchange.

On the urgency of networking in rural regions:

1. *"It is more difficult for creatives to become known in the countryside than in the city and to make a name for themselves through their own work. On the one hand, this is due to the greater need for explanation: in the countryside, fewer people (and customers) are used to the economic and social significance of the creative industries than in the metropolises. On the other hand, the opportunities for presentation and networking through appropriate events are fewer and more sparse. As a result, it is more difficult for creatives in rural areas to become visible and thus seemingly more difficult to network.*
2. *In rural areas, distances are naturally greater and so creative people also travel further for their networking. The spatial distance, which as in the city cannot be bridged with a tram ride, leads on the one hand to more targeted, i.e. planned, networking with the necessary bodies and on the other hand to having to create greater liabilities than in the rather freer oversupply of the city.*
3. *Due to the rather long-term planning of creative businesses in rural areas, networks also have to be planned and maintained for the long term: if you mess up in the countryside, you mess up for a long time.*
4. *Netzwerkarbeit will gelernt sein. Gehört das 'sich vernetzen' im urbanen Raum zum*



guten Ton der Kreativen, ist dies im ländlichen Raum eine Kompetenz, die nicht von sich heraus zum gesellschaftlichen Leben dazu gehört und vor allem nicht in dieser Häufigkeit ausgebildet werden kann.“⁷⁷

In order to advance coordinated regional cooperation in the CCI, the following is hereby proposed a cooperation of the independent city of Amberg with the administrative district of Amberg-Sulzbach, the administrative district of Schwandorf and the administrative district of Weiden in der Oberpfalz is hereby proposed.⁷⁸ If at least three counties participate, the district level with associated funding options should be reached.

Phase 1: Sounding out the willingness of regional partners to cooperate

First, representatives of the participating districts and, if applicable, of the municipalities discuss a possible cooperation. The pilot project is presented and discussed.

Who joins in?

In phase 1, or measure 1.1 as shown in the table below, the first step is to quickly clarify the cooperation interest of the public partners. Who is involved? The municipal economic development agencies and the Regensburg Chamber of Commerce and Industry for the Upper Palatinate/Kelheim are involved. Once the cornerstones of a possible cooperation have been clarified, the universities/OTH are involved with existing formal and informal networks and sector associations of the CCI, including the *KuK Mittlere Oberpfalz* and the *BLVKK* (measures 1.2). The focus here is clearly on business promotion. Publicly funded cultural institutions and measures can be included if they are related to the CCI (e.g. art exhibitions with sales options for artists, touring exhibitions, readings, etc.) as well as other regional educational institutions or event formats.

⁷⁷ u-institut für unternehmerisches Denken und Handeln e. V. 2013, p. 60/61

⁷⁸ A positive example of cooperation between several districts within one administrative district would be the cooperation between the districts of Herford and Minden-Lübbecke in North Rhine-Westphalia / East Westphalia-Lippe to create an inter-communal cultural development plan 2018/2019. the process included corresponding participation processes and could be extended to the cultural and creative industries. https://www.muehlenkreis.de/media/custom/3147_663_1.PDF?1615964952



Who can contribute what at short notice? And how quickly?

Initial coordination could take place within a few weeks. The first planned measures can be planned in such a manageable way (regulars' table formats) that they only cause relatively low costs. Network formats of a somewhat larger scale can follow. Such measures can be coupled with smaller, low-threshold continuing education formats and probably financed from on-board funds. In other words, these regional cooperation formats can be quickly tested and evaluated with very manageable resources (finances, personnel, contributions in kind). This can and should be done quickly in order to send out motivating new start signals to the regional CCI as the pandemic (hopefully) nears its end. There is also the possibility that the BLVKK and Bayern Kreativ see opportunities to support the events financially.

What do the first empirical values say?

Based on initial feedback and experience, the next steps can be planned. If, in the worst case, the feedback and experience are poor, the project can be discontinued. However, little has been invested and in any case there will be a gain in knowledge. By autumn 2022, it should be possible to generate the first significant empirical values. This forms the basis for decisions on further steps that can lead to the development of a project for the regional CCI. In this way, even very experimental approaches can be tested. Their financial planning is extremely down-to-earth with little risk. In the difficult-to-plan framework of a (hopefully) endemic disease the risk is reduced by testing measures in small steps, spreading the risk over several shoulders. The cost of error is kept small. It also makes it possible to react flexibly to new findings and unexpected situations if appropriate rules of the game are agreed between the partners involved about when and how formulated goals can be adjusted. The point here is to avoid complicated, lengthy coordination processes. In other words: Dare to do something new, plan extremely down-to-earth and be able to react quickly to new findings.

Third-party funding? Need for coordination? Who? Cluster management required?

By the end of 2022, it could become clear to what extent the cooperation can be continued



and, if necessary, intensified (measures 3.1). It is expected that it will then be possible to demonstrate much more clearly whether the establishment of a cluster management at regional level seems appropriate and what the exact design of such a position should look like. The fact that the BLVKK is currently being funded at the state level to establish CCI networks in the area, i.e. also in rural regions, is a signal from state policy. Such projects are obviously politically desired and also correspond to the current philosophy of EU funding programmes. Even if the stakeholders involved are not interested in an EU project at regional level, the EU guidelines are nevertheless reflected in national and regional funding programmes.

The second Culture and Creative Industries Report of the Nuremberg Metropolitan Region also takes up the aspect of regional orientation and coordination:

"For the development of the regional and local cultural and creative industries, individual solutions are therefore desirable that address the needs and potentials of local creative workers. One possible approach to this is the creation of regional and municipal concepts for the promotion of the cultural and creative industries that are directly tailored to the individual requirements of the regions. In view of the different challenges of the individual structures and regions, the exchange among each other offers an ideal starting point for mutual learning and further development into successful solutions of the individual regions. In this sense, the creation and implementation of a municipal contact point and possibly an advisory centre is recommended. The advantage of this is obvious: the contact point can both provide advice and support to creative practitioners and be responsible for and drive forward the development of regional concepts." ⁷⁹

What is the scope of work of such a regional contact person / cluster manager?

A typical structure of a cluster management may include the following areas of responsibility:

- Interface and translation function between administration, culture, economy, urban and regional planning.
- Establishment and expansion of the regional municipal network
- Support networking of "creative places" within the region and beyond
- Supporting the development and expansion of formal and informal CCI networks

⁷⁹ Bavarian Centre for Cultural and Creative Industries (ed.), 2018, p. 114



- Planning and implementation of interactive event formats
- Identifying and preparing the needs of regional CCIs
- Press and public relations work
- Programme design, conception and organisation of participation formats, sub-projects and cooperation with internal and external project partners (e.g. CCI sector associations) and service providers
- Representation at internal, regional and supra-regional working groups
- Project management/execution (budget planning, tendering, procurement, controlling, maintenance and expansion of the database, etc.)
- Development and conception of future pilot projects including application for third-party funding
- Supporting other departments of the city administration in the preparation of funding applications with interfaces to the CCI

This is an exemplary representation. The exact design of such a position would have to be worked out with the project partners.

Phase 1 to 4 of KUK REGIONAL follow a "bottom-up approach". From this, further steps can be planned for the development of a coherent strategy for the "Innovation Ecosystem Middle Upper Palatinate".

The Amberg CCI could benefit significantly from such a project. The discussion about the necessity of a cluster management for the CCI is sensibly shifted to the regional level. The administrative effort for the city of Amberg to promote the local CCI would thus be considerably lower and probably affordable. At the same time, Amberg's profile as an innovative and creative location can be sharpened.

Bundling regional activities with aligned "antennas" to Regensburg and Nuremberg

According to WifAM's assessment, the majority of the CCIs here concentrate their activities on the central Upper Palatinate. According to this, connections to Nuremberg or Regensburg do not currently play a strong role. The regional scenes here obviously define themselves through their home identities - a breeding ground for self-identification. The cultural identity



has been strongly shaped by the district topic. So it is not surprising that several creatives from Amberg have stated very clearly that they feel more connected to Regensburg and less to Nuremberg. Nevertheless, the importance of the Nuremberg Metropolitan Region for the Amberg CCI should not be lost sight of and should be pursued strategically. However, the chances of short-term success in terms of significant networking and cooperation are considered to be low.

In any case, supraregional networking should also be promoted. CCI entrepreneurs from the Middle Upper Palatinate could act as examples of good practice at events in other regions and in return CCI companies from other regions could be invited to the Middle Upper Palatinate. In this way, project cooperations can also be initiated. In other words, these relationships can grow organically without the public and private sector stakeholders involved having to overburden themselves organisationally. This has positive effects on the visibility, networking and qualification of the Amberg CCI, which favours improved market access. The above-mentioned measures focus on business promotion. However, synergy effects with cultural events can also arise here (e.g. touring exhibitions, reading tours, performance or concert series).

Building a training programme in manageable steps

The objectives and measures described link the local with the regional level. The focus is predominantly on practice-oriented entrepreneurial further education and thus in the priority area of business promotion. They should include both didactic and catalytic aspects:

- Didactic aspects: Imparting specialised knowledge, know-how, information as well as technical advice and, if necessary, assessments by experts.
- Catalytic aspects: Activation of self-control mechanisms, which helps CCI entrepreneurs to use their own competences to open up new perspectives and concrete action steps for themselves.⁸⁰

Peer-to-peer formats can also be effective in this context, in which CCI actors exchange experiences among themselves, discuss examples of good practice (possibly in the context of moderated workshops) or provide each other with collegial advice.

⁸⁰ Cf. Grüner, Konrad (Hrsg.) 2011, p. 92



Appreciative interaction at eye level is a must. Mentoring and coaching processes can fulfil the function of "training on the job".

Further training can also take place within the framework of future pilot projects with the following guiding questions: What does the project need? What knowledge is missing among the participants to advance the project?

Pilot projects on cross-sectoral innovation can contribute to efficient training as well as to mutual understanding between the participants.

A concrete time sequence for certain further education topics and individual measures should deliberately not be given at this point. The content and timing should be based on a concrete survey of the needs in the regional CCI scene as well as on the given resources of the (institutional) partners and networks involved. The first step should therefore be a survey or enquiry of the CCI needs, which should be compared with the given further education resources.

Basic questions:

- What professionalisation measures can be integrated into the partners' current programme? (These can then be financed from existing budgets / on-board funds).
- Where are additional activities needed?
- Which sub-sectors need more attention?
- Which measures seem particularly promising?
- Where are there options for third-party funding, for example through state, federal or EU funds?

Programmes of other educational institutions can also be integrated if necessary. The BLVKK and Bayern Kreativ can be essential interfaces for recommending suitable content and speakers. Among others, they are in contact with the individual sector associations of the CCI (e.g. design associations, associations of the book trade, music industry, film industry, software & games etc.).



4.1.2. Pilot project 2: CCI REGIONAL ⁸¹					
<p>Specific strategic objective at the level of the integrated urban development concept Promote overarching urban development and infrastructure</p> <p>Z.Ü.1 The coordinated positioning of the city has established itself as a "red thread" for the future development of Amberg and is reflected in the external advertising of the city as a residential and business location and in tourism</p> <p>Z.S.1: Network and strengthen the cultural scene Z.S. 2: Network the cultural scene locally and regionally Z.S.4: Integrate Amberg-Weiden University (OTH)</p>					
<p>Corresponding strategic objective at the level of the urban development plan for the CCI sector</p> <p>1. Create, expand and intensify CCI networks. 2. Increase CCI visibility (create market access). 3. Locate CCI: create and open up spaces for the CCI. 4. Professionalise CCI (entrepreneurially) 5. Improve the interaction of the city administration with local and regional stakeholders.</p>					
Intervention field 1 Improve the framework conditions of the CCI, promote innovation within and beyond the CCI, bundle and channel activities.		Intervention field 2 Test event formats regionally		Intervention field 3 Develop a regional project vision, bundle measures, cluster KuK	
Measure 1.1 Starting point: Exchange of ideas (public) business promoters	Measure 1.2 Stakeholder Workshop CCI regional	Measure 2.1 CCI Regulars' table (short term)	Measure 2.2 Regional Roadshow (medium-term) possibly based on EDoMo format	Measure 3.1 Project concept for regional KuK - Bundling of activities	Measure 3.2 Funding applications for three-year project CCI in the three counties / districts
Exchange of ideas / workshop of economic development agencies Amberg, Amberg-Sulzbach County, Schwandorf County, Weiden County, and Chamber of Commerce IHK (Office Amberg-Sulzbach?) HWK (?), possibly Bayern Kreativ 3-4 counties Survey on the training needs of the regional CCIs (via the distribution lists of the institutions, networks, KuKMO, BLVKK)	Exchange (public) sponsors of CCI, KuKMO, possibly BLVKK, OTH Topics: Cooperation in event formats, Discussing the needs of entrepreneurial professionalisation (if necessary, first broadly based, later special topics) Test offers to the regional CCI, in the form of coordinated network events and training measures	Participation of the local scene, KuKMO, possibly BLVKK, local/regional business promoters, Regulars' tables on specific topics (for exchange, knowledge transfer, identification of relevant regional topics and needs) at several locations Workshops / seminars at several locations Evaluation of the response and, if necessary, planning Phase 4	Establishing contact with possible cooperation partners Conclusion of cooperation agreements First events "on tour", e.g. : Three roadshow events for the CCI stakeholders in the three districts, if necessary in the "EDoMo format" or in another "Pecha Kucha format". First peer-to-peer formats for further training: Collegial counselling hackathons on concrete topics / problems Mentoring and counselling: CCI mentors and mentoring	Evaluate findings of the regional measures, incl. option Cluster Management KuK for the Middle Upper Palatinate Which formats make sense? Clarification: To what extent is it advisable to set up a regional CCI cluster management? Where would it be located? Clarify financing options through third-party funds. Funding options: 3 districts = research and of district funding, state, federal, EU an funding application	Approval period: 2023 to 2026 Optional funding content: Bundling and promoting regional CCI activities in professionalisation, networking, visibility and market access. Managed possibly by CCI Cluster Management Middle Upper Palatinate Location: Create / define centre with spaces for regional CCI Innovation pilot projects in cross-innovation including social innovation. with: Companies (technology-no, service-no, CSR, sustainability, health economy) or institutions. Professionalisation cross-sectoral and sector-specific

81 Chart according to StimulART methodology: Kranz, Olaf, RUNI 2020, p. 22



Indicators for Outcome Measure 1.1	Indicators for Outcome Measure 1.2	Indicators for Outcome Measure 2.1	Indicators for Outcome Measure 2.2	Indicators for Outcome Measure 3.1	Indicators for Outcome Measure 3.2
<p>Meetings and their participants</p> <p>Result protocol as basis for extended stakeholder workshop</p>	<p>Cooperation resolution</p> <p>Division of responsibilities and participation</p> <p>Adopted start-up budget</p> <p>Schedule for regular meetings, roadshow if necessary</p>	<p>Three regulars' tables in Amberg, Amberg-Sulzbach county, Schwandorf county (low-threshold, low costs, probably affordable from the partners' own funds)</p>	<p>Number of events , audience and participant numbers, press and social media response, the successful co-funding itself (from on-board funds or through initial district/state grants).</p> <p>Press and social media response</p> <p>The successful co-financing itself (from on-board funds or through initial district/state grants)</p>	<p>Completion of cooperation agreements and funding applications, application</p> <p>Approval, e.g. for a three-year pilot project with regional CCI network events</p> <p>-Professionalisation workshops</p> <p>Establishment of a cluster management for three years</p>	<p>Timely completion of funding application until....</p> <p>Application partners and application volume</p> <p>Response and approval of the funding application</p>



4.1.3. Pilot project 3: "KUK MEDIA"

Innovation partnerships with and for Amberg media companies

Triggering cross-innovation processes in interaction with the CCI is a challenging task. In this respect, it is essential to highlight the existing synergy effects and win-win options right from the start. In order to be able to better imagine such a project, we first describe current good-practice examples.

A good practice example from Hamburg:

The Hamburger Kreativgesellschaft (the business development agency of the CCI in Hamburg) brings students from different disciplines together with Hamburg business enterprises in its "Cross Innovation Class".

The topic of the current Cross Innovation Class 2022 is "Resilient Cities".⁸² Students from the departments of IT engineering, design, urban planning and computer science are undergoing a study project lasting several months together with companies. They are developing innovative prototypes for the city of tomorrow. One of the methods used is design thinking.⁸³

In the completed "Cross Innovation Class #2", solutions were developed in the smart city context. Starting question: How can road safety in Hamburg be increased so that local companies also benefit by developing new products and services to solve problems?

In cooperation with the company VITRONIC, for example, solutions were sought on how to increase the safety of weaker road users (pedestrians, cyclists, scooter riders, children, senior citizens) in road traffic. They developed an "Intelligent Light System" in which a street lamp recognises pedestrians by sensors and can thus increase the brightness. The second prototype was the "Silent Guide", a new type of cane for the blind, which was developed in cooperation with an organisation for the blind. With the company Dataport, a team

⁸² The topic of "resilient city" is not primarily about how to set up the economy of a municipality as efficiently as possible. Rather, it is about making the city more resilient so that it can better withstand or recover more quickly from so-called external shocks (for example, from a pandemic, economic impacts of a Ukraine conflict or environmental disasters). The current importance of resilient urban and regional planning is also referred to in the appendix under A.1.3.

⁸³ <https://kreativgesellschaft.org/innovation/cross-innovation-class/>

The term design thinking has already been explained in a footnote in chapter 2 on p. 44.



developed a handle for bicycle handlebars that warns of particularly dangerous intersections with many accidents through vibration. The data basis for this was provided by the accident atlas of the statistics portal of the federal and state governments.

A good-practice example from the Zweckverband Region Aachen:

The project "Care and Mobility Innovation" of the Zweckverband Region Aachen is currently initiating innovation partnerships for the healthcare and mobility of the future. Twelve regional partners support the project and the first projects have been launched. Among other things, they are working on a model for medical teleconsultation in pharmacies and on a service robot for city cleaning companies. The organisation is done via a competition. The ten best submissions will receive prize money and the selected teams will be advised on their way in business model development, funding and financing.

CCI MEDIA: Innovation partnerships for Amberg

What could such a project look like? And which topics would be suitable?

Here, too, we start with a resource-oriented approach. The topic area of media business is suggested because several sub-sectors of the Amberg CCI can be included and because there is a suitable course of study at the OTH with media production and media technology.

Which topics lend themselves to Amberg in the media sector?

If we look at the five fields of interaction for Amberg described in chapter 1.6, we see a large, wide-ranging potential of possibilities. This implies a certain agony of choice, also for the external presentation. The most recent image film of the city combines attractive images, but would also fit many other cities. This seems interchangeable and thus does not do justice to Amberg.

CCI MEDIA could provide impulses that help to sharpen Amberg's profile. In fact, there is (still) a lack of a strong vision for the brand of the city of Amberg. Although the IUDP has developed the new slogan "creative, innovative, safe" with Amberg, it recommends a more



precise, comprehensive elaboration of the brand in the form of a "brand book". A continuation of the strategy development is considered necessary (status March 2020).⁸⁴ This takes time and should not be forced under time pressure. But it also needs impulses to make sure that a sharper, authentic profile can crystallise.

Such a media project could improve the attractiveness of Amberg's image by emphasising its qualities as an innovative location with a high quality of life. What other added values are created?

Who are the possible stakeholders and why should they participate?

For those involved in the project, there are added values that also have a positive effect on this and increase Amberg's attractiveness.

- The advantage for the city lies first of all in the positive effects on its image.
- Those involved in the CCI can further professionalise themselves in the sense of "training-on-the-job" and establish new contacts with potential customers and cooperation partners. Perhaps they will also expand their own product or service portfolio on the basis of the experience gained.
- Participating students increase their problem-solving skills in a challenging project, get to know the working methods of creative professionals and gain an impression of the innovation processes in established Amberg companies. This puts them in contact with potential employers.
- The university can highlight its own qualities in education with another creative project, in cooperation with the local economy. In addition, scientific monitoring of the processes is an option, whereby new research findings can be gained, for example in the field of cross-innovation.
- The participating industrial companies receive impulses through cross-innovation, as local creatives and students bring other perspectives and methods to the cooperation. The companies get to know new service providers and possible future employees. In tackling a challenging, meaningful task, they can give the participants a realistic

⁸⁴ Cf. Stadt Amberg, 2020 a), p. 33



impression of their company's philosophy and working methods and how problems are solved in their own company. In doing so, they signal openness for creative methods. In addition, the industrial companies get a concrete impression of the students' skills during the course of the project and thus also have the opportunity to build a personal bond with potential future employees. Cross-innovation projects of this quality can also be used well for the external presentation of the company at the Amberg location. In this way, the project can provide impetus for addressing the shortage of skilled workers.

The activities during the project as well as its results can be used in the media and provide good fodder for stories from Amberg, which can be communicated multi-medially. This in turn radiates back to the city and proves its innovative strength and economic power. If, in parallel, the quality of life is creatively highlighted (possibly through further pilot projects), Amberg's attractiveness for well-educated, highly qualified employees can also be increased.

Initial questions:

How can a more authentic image of Amberg be created in the media?

What new products could be created from this?

What kind of know-how could be created from this that could become a new service offer or a new business model for CCI companies or the project partners involved?

What are the burning issues for Amberg's industrial companies that a good image of the city and/or concrete project results in the form of products and services could contribute to solving? (The example of the lack of skilled workers has already been mentioned).

What conclusions can be drawn from this for Amberg's city branding?

Who joins in?

Which companies and self-employed people in the Amberg media industry could be interested in such a project?

Which public institutions or which companies from other industries would be interested?

Who among them is willing to participate?



Determine project participants / define target group

The first step is to clarify who is potentially interested in such a project. It seems to make sense to first approach promising partners directly and obtain initial feedback before transparently addressing the entire target group.

Possible candidates are, for example:

- MOVIAQ - Moving Picture
- TymClyps
- Innovationswerkstatt GmbH
- Bewegewas
- Büro Wilhelm
- beatAM
- Das Team Werbeagentur
- Amberg-Weiden University OTH (Students and professors / if applicable, a corresponding seminar / university project)
- City marketing
- Photographers
- Designers
- Musicians / composers
- City of Amberg Press Office
- Amberg Business Promotion (WifAM)

Examples of Amberg companies from other industrial sectors as potential partners:

- Siemens AG
- DEPRAG SCHULZ GMBH u. CO.
- GRAMMER AG
- Luitpoldhütte GmbH
- Lüdecke GmbH



Who wants to and can participate on this basis?

Criteria for participation and selection of project partners should be determined at an early stage.

Who can contribute what at short notice? And how quickly? What are the expectations?

- What can and do the participants want to contribute?
- What do the individual participants expect from it (added value, synergies, win-win)?
- Which expectations of the project seem realistic and feasible? Which are not?
- What are the options for third-party funding?
- What can the public sector contribute (including WifAM) and what of this can be achieved from on-board funds?

Who still wants to participate after these questions have been clarified?

Following on from this, it is of course important to examine options for third-party funding.

Examples of optional third-party funding:

1. Innovation Voucher Bavaria

Should the first pilot project relate to cooperation with small enterprises/craft enterprises, possibly involving external research and development institutions, the Bavarian innovation vouchers, for example, can be applied for.

- The innovation voucher standard supports technical and technological innovations with eligible expenses of €4,000 to €30,000 (funding rate 40% to a maximum of 60%). A maximum of three innovation vouchers can be approved per applicant within 24 months.
- The Innovation Voucher Special opens up more possibilities for projects with increased financial requirements that need highly specialised support (by a university or research institution). In this case, the eligible expenditure must amount to at least €30,000 and a maximum of €80,000 (fixed funding rate 50%). Companies that join forces for a larger project can cumulate their innovation vouchers. A maximum of 4



innovation vouchers can be cumulated. All participating companies must be directly involved in the innovation process and aim to exploit the product innovation.⁸⁵

2. Innovation Programme for Business Models and Pioneer Solutions (IGP) of the BMWi

"The IGP aims to broaden the focus of innovation policy and strengthen the innovative strength and creativity of the German economy. Targeted support is given to developments and innovations in the non-technical area as a supplement to established, primarily technical innovations. In particular, the development capacity and innovative strength of small and medium-sized enterprises (SMEs), including the self-employed, is to be improved. (SMEs), including the self-employed and young companies." ⁸⁶

Further options in case of a competition or application procedure for the project

Catchment area: Is it an Amberg competition or a regional competition?

Individual requirements (e.g. belonging to the CCI, working professionally, people with a CCI start-up idea, students and graduates of the OTH).

If necessary, they can be adjusted later. A low response would facilitate the selection process. If this is greater than expected, clear selection criteria should be determined, on the basis of which a jury can make the selection.

85 Cf.: <https://www.bayern-innovativ.de/innovationsgutschein-bayern/seite/innovationsgutschein-voraussetzungen> under the mentioned link you can also find reference projects/success stories

86 Bayerisches Staatsministerium für Wirtschaft, Landesentwicklung und Energie. 2021, p. 63, <https://www.bmwi.de/Redaktion/DE/Artikel/Innovation/igp>



4.1.3. Pilot project 3: CCI MEDIA⁸⁷				
<p>Specific strategic objective at the level of the integrated urban development concept Promote overarching urban development and infrastructure</p> <p>Z.Ü.1 The coordinated positioning of the city has established itself as a "red thread" for the future development of Amberg and is reflected in the external advertising of the city as a residential and business location and in tourism</p> <p>Z.S.4: Integrate Amberg-Weiden University (OTH)</p>				
<p>Corresponding strategic objective at the level of the urban development plan for the CCI sector</p> <ol style="list-style-type: none"> 1. Create, expand and intensify CCI networks. 2. Increase CCI visibility (create market access). 3. Locate CCI: create and open up spaces for the CCI. 4. Professionalise CCI (entrepreneurially) <p>5. Improve the interaction of the city administration with local and regional stakeholders.</p>				
<p>Intervention field 1 Stimulate innovation partnerships, Create opportunities for joint problem solving</p>			<p>Intervention field 2 Contribution to the image and authentic branding of the "City of Amberg"</p>	
Measures 1.1	Measures 1.2	Measures 1.3	Measures 2.1	Measures 2.2
<p>Identify partners for cross-innovation in the media sector</p>	<p>Start dialogue with the partners Clarify key points</p>	<p>Cooperation agreements Fundraising, Third-party funding</p>	<p>Create content / contents that can be used in multimedia</p>	<p>Focus, conclude, disseminate</p>
<p>Resources: Resources of the OTH, involvement Stadtlabor</p> <p>Participating CCI actors - e.g. MOVIAQ - Moving, Picture, TymClyps, Innovationswerkstatt GmbH, Bewegewas, Büro Wilhelm, Das Team Werbeagentur, OTH (Students and teachers / if applicable, a corresponding seminar / university project), Amberg photographers, Amberg designers, Amberg musicians, Amberg composers</p> <p>City marketing, Press Office City of Amberg, Amberg Business Development Agency (WifAM)</p> <p>Amberg companies in other industrial sectors: Siemens AG DEPRAG SCHULZ GMBH u. CO. GRAMMER AG Luitpolthütte GmbH Lüdecke GmbH</p>	<p>Which problem (of the city of Amberg or of an Amberg company)? should be covered by the media?</p> <p>Getting to know each other and initial exchange, e.g. in the context of visits to the participating companies / partners</p> <p>Vision workshop</p> <p>Workshop on focussing topics</p> <p>Determination of goals</p> <p>Cooperation between Stadtlabor WifAM, OTH and Amberg companies</p> <p>Question: Restriction in the first cross-innovation project to a small enterprise or cooperation with industrial companies?</p>	<p>Fixing the contributions of the partners</p> <p>Cooperation finalise cooperation agreements</p> <p>Preparing and submitting applications for third-party funding in due time</p>	<p>Implementation:</p> <p>Concrete ideas for the further development of the defined pilot project in interdisciplinary teams (in the city lab, possibly at the university or at other "creative places")</p> <p>Create test pilots / least valuable product (e.g. an image film, youtube video, digital game, etc.) and test reactions (analogue and digital presentation).</p> <p>Determine multimedia starting points of a campaign, for projects such as: - Amberg Smart Heimat 4.0 - Smart Tourism Amberg - Representative smart /</p> <p>Aesthetic products or services with social added value for a traditional Amberg, innovative Amberg or also an "airy" Amberg.</p> <p>Ideally, further business models from the projects / services / products</p>	<p>Project result / Present the prototype of the product or service to the public and communicate it via multi-media.</p> <p>Further develop business model(s) if necessary</p> <p>Check image effect for Amberg</p> <p>Evaluate impulses and suggestions for follow-up projects</p>

⁸⁷ Chart according to StimulART methodology: Kranz, Olaf, RUNI 2020, p. 22



Indicators for Outcome Measure 1.1	Indicators for Outcome Measure 1.2	Indicators for Outcome Measure 1.3	Indicators for Outcome Measure 2.1	Indicators for Outcome Measure 2.2
<p>Meetings and their participants</p> <p>Result protocol as basis for extended stakeholder workshop</p>	<p>Determination of topics</p> <p>Cooperation decision</p> <p>Distribution of roles</p> <p>Dossier on the contents of the project with service descriptions and expectations of the partners with rough time planning</p>	<p>Cooperation agreements</p> <p>Division of responsibilities and participation</p> <p>Adopted start-up budget</p> <p>Schedule</p>	<p>Produced media product (image film, Amberg Game, smart application for or similar)</p> <p>Visitor numbers</p> <p>User numbers of the prototype</p>	<p>Media response, Feedback from citizens</p> <p>Sales figures / user figures</p> <p>Feedback from the partners involved</p>



4.1.4. Further measures to promote the sub-sectors with a focus on the art market, music industry and design

In order to develop a separate strategy for the individual sub-sectors, a certain critical mass of creatives in the respective sub-sector is needed. Large cities such as the state capital of Munich have a corresponding critical mass of creatives in the individual sectors, so that a sub-sector-specific participation process makes sense. There, individual hearings and workshops were conducted for the strategy development of the individual sub-sectors. The process took two years. But also Munich started with a cross-sectoral focus in order to bring actors from the different sub-sectors together and to create sector awareness, while still maintaining a continuous exchange with the sector associations of the sub-markets.

For the reasons mentioned above, the sub-sector-specific participation processes within the framework of StimulART were neither planned nor budgeted for. This cannot be achieved with the planned scope of StimulART workshops. If the activities were extended to the regional level in accordance with the KUK REGIONAL pilot project, the circle of CCI actors could be expanded and the needs of individual sub-sectors could be queried within the framework of the CCI events. In this way, tailor-made offers can be made in subsequent steps.

However, the available data on Amberg clearly shows which sectors are particularly well represented here, namely the design industry, the visual arts and the music industry.⁸⁸ This could be followed by sector-specific events to clarify the needs situation. In addition, some sub-sectors are well organised in their own chambers and the political representation of interests is also established through them. This applies to architects as well as to creative crafts. Accordingly, a lower priority can be set here for Amberg. So let's concentrate on the design industry, the visual arts and the music industry.

⁸⁸ Cf. Chapter 1.5., FIG. 1.5.1



Design industry

The 45 recorded businesses and self-employed in Amberg include 12 photographers (including two photo shops), eight fashion/textile designers, five web/multimedia designers two goldsmiths, three restorers, and five interior designers.⁸⁹ It is not difficult to see that the group of designers is already quite diverse in itself. Nevertheless, common interests can be explored. The recommendations of the relevant design associations can also be consulted or joint events organised with individual associations. One question arises: Which of the eight German design associations would you like to involve? Who could be a good speaker or guest.⁹⁰ The example should demonstrate why cooperation with *Bayern Kreativ* or the BLVKK makes sense at this point. Events can be organised on design-specific topics, for which funding is certainly available.

An example of this: the 2nd Bavarian Cultural and Creative Industries Report of 2021 mentions funding for business-related events and design talks (with a lump sum of €2,000) or business forums (with a lump sum of €5,000). Studies, conferences, workshops or trade fair participations can be subsidised with up to 50%.

Art market

The 40 recorded businesses and self-employed persons in the Amberg art market include 31 artists, six galleries, two museum shops⁹¹ and one art mediator.

Two artists of these were estimated to have an annual turnover of less than €17,500, which again seems extremely low here compared to other cities and regions.

In the StimulART stakeholder workshop on the topic of networks, the needs for the visual arts in Amberg were simply named as "money and material". Due to time constraints, it was not possible to go into this in depth. However, the topic of the Amberg KUK MAL pilot project also highlighted the need for exhibition opportunities, for example for the Amberg Art Symposium, which was successfully implemented in the Spitalkirche. Likewise, more

⁸⁹ This raises the question of why the city administration did not classify interior architects as architects. This may be due to the fact that the boundaries between interior architecture and interior design can sometimes be blurred or that interior architects also offer interior design.

⁹⁰ BMWi, 2018, p. 69 ff.

⁹¹ Museum shops could also be assigned to the sub-market "Other". In the current Culture and Creative Industries Report of the Nuremberg Metropolitan Region, for example, this is how it is handled.



opportunities for smaller exhibitions were desired in the stakeholder workshop on the topic of vacancies, for example in an art school. For the interface with cultural education, art colloquia for grammar schools were suggested in the workshop on the pilot project KUK MAL.

Further specific needs for the Amberg art market also need to be clarified and solutions formulated. The AKT art association is certainly a good and suitable contact for this.

Music industry

A total of 39 companies and self-employed persons have been counted in the Amberg music industry so far. 28 of them were estimated to have an annual turnover of more than € 17,500 and 11 below that. They were assigned to the following categories: 34 musicians, two disc jockeys, eight companies and self-employed persons in musical instrument manufacturing and trade, four sound/production/music studios, two providers of music services (event technology, music box rental), two music schools, two music teachers and two agencies. The latter figures include double counts in order to make the diversity of sources of income clear. A number of actors in the music industry have several financial pillars. For example, they are musicians in a band or ensemble, also give music lessons or additionally run a music studio. Therefore, the sum of companies and self-employed persons from the above categories is larger than 39.

For the Amberg music industry, a more in-depth enquiry into sector-specific needs and ideas is also a good idea. In the StimulART workshop on CCI MAL, more music events were desired, more options for concert performances and musical cross-over projects including production.⁹² In the StimulART workshop on the topic of vacancies, a need for music rehearsal rooms was mentioned in connection with offers for young target groups and a pop-up club with 8 to 10 concerts a year (from classical to rock) was mentioned as an idea.⁹³ This results in a reference to longer-term urban planning.

⁹² See appendix A.3.3.

⁹³ See appendix A.3.2.



Use of vacancies in relation to longer-term urban development planning

At the StimulART workshop on the topic of vacancies, several vacant properties were pointed out that could also be used for the Amberg CCI, for example for music rehearsal spaces and for the further location of cultural and creative businesses and networks. *Leopoldkaserne*, *Alte Hutfabrik* and *Schlachthof* were mentioned in this context. In the context of existing or planned urban development plans, it would be important to take the Amberg CCI into account and involve them at an early stage.

4.1.5. Identifying future pilot projects and strategic approaches

Seismographic function of the measures described so far

The measures presented so far, especially in KUK REGIONAL, also fulfil a seismographical function. They can serve as a source of existing or emerging CCI needs and specifically map regional conditions and trends. This corresponds to a flexible system that is also compatible with the existing StimulART methodology. New topics, cooperation and innovation potentials can be identified more quickly. This can be as much about identifying non-profit concerns as it is about cooperation with science or industrial companies in other sectors.

At the regional events and training courses, it is also possible to gradually test formats for connecting CCI and other industrial sectors for joint problem solving. In this way, interfaces with possible win-win constellations can be identified and used, for example with tourism or the health industry.

Furthermore, the experiences of KUK MAL, among others, have shown the following: If the Amberg CCI scene is involved in very concrete projects and measures, innovative, realisable ideas can quickly emerge. Many of the involved creatives like to start action quickly. This can



be seen as a great strength of the Amberg CCI. The challenge is to transform this into fair win-win situations that generate real added value for the city of Amberg and at the same time represent adequate earning opportunities for the CCI.

Continuation of the circular strategic planning approach

In order to ensure a clear allocation of future innovation options for Amberg, the five fields of interaction were introduced in Chapter 1.6. In the long term, the strategic control loop of urban development planning can be continuously continued within the framework of the annual municipal planning processes with a review of Amberg's priorities, projects, measures and budgets.⁹⁴ Monitoring and evaluation provide the conclusions on which projects and measures are to be continued. New pilot projects and individual measures can be added. In the fourth stakeholder workshop, Prof. Martin Frey from the OTH, for example, explicitly pointed out how important it was to continue this circular planning approach even after the conclusion of StimulART.

This also applies to the focus of the strategic approach chosen in this paper. Due to the current high dynamics with framework conditions that are difficult to predict, a resource and action-oriented approach was chosen. With a stable and clearly predictable budget situation, one could proceed less pragmatically and return to a classical planning approach. If a strong "vision for Amberg" crystallises, operational goals and measures can be stringently aligned with it.⁹⁵

94 See chapter 2, figure 2.2

95 Cf. chapter 3.1, Strategic approach



APPENDIX:

A1. NATIONAL AND INTERNATIONAL: COMPARISON WITH CURRENT RECOMMENDATIONS FOR ACTION

The current findings of international studies are listed here because they are also relevant to Amberg and have been taken into account. This allows the recommendations to be placed in an international context and also makes it easier to integrate them into international projects and funding programmes that tie in with these findings (also at federal, state and regional level). In possible future funding applications, they can be used directly as a basis for argumentation and as a source.

Current international trends in regional and urban planning

The following trends are currently determining the discussion in the field of regional and urban planning at international and especially European level:

- From globalisation to glocalisation with strong orientation towards Sustainable Development Goals (SDGs)
- From value chains to value networks
- From technological innovation to innovation ecosystems (including social innovation)
- From cluster strategy to process-oriented strategy with action orientation
- From a focus on efficiency to a focus on resilience



A.1.1. Creating opportunities: Current recommendations for action from the perspective of innovation-oriented regional research

In order to justify Amberg's claim to be an innovation location, a concept is to be outlined here that follows the guiding principle of innovation-oriented regional planning.

The Concept of „Open Region“

The *Leibniz Institute's "Open Region concept"* is based on years of research and summarises the results of several studies.

The conceptual starting point for *Open Region* was a change of perspective in research. *Porter's cluster concept* was very successful internationally, but can no longer sufficiently take into account the current dynamics, which is why process research has greater relevance here.⁹⁶

First of all, the process of the emergence of an idea up to its implementation is placed in the centre and the question is asked: What spatial references exist within innovation processes?

The main results of this realignment can be summarised as follows:

- **Innovations are mobile**, i.e. ideas move as they unfold their effect. They are not bound to the place of their origin. Innovation processes often cross territorial boundaries of regions and nations over time.
- **Innovations are multilocal**, e.g. in the course of innovation processes it is common for work on different areas of an innovation to take place in different places at the same time.
- Innovations can use both **close and distant relationships** to their advantage. Multi-layered relationships characterised by the simultaneity of closeness and distance are typical (example: cooperating professional colleagues working for different companies)

⁹⁶ cf. Boris Braun 2019 p. 15



are close to each other professionally but distant organisationally).

This leads to the following conclusion:

Regions can no longer be understood as permanent constructs that limit innovation relations, which in turn is expressed in regional economic clusters.

Rather, they can be understood as

- starting points,
- transit stations and
- (temporary) end points

of mobile, multilocal processes.

Behind this is also the demand not only to focus on the innovative capacity of companies and organisations, but also to place greater emphasis on the innovative talents and abilities of individuals. "The main thing here is to mobilise expertise (spatially) and then anchor it in the region. From this perspective, the migration of young, well-educated people from a region is not fundamentally problematic. If it is possible to win back these people, who are then even better educated due to their experience abroad, this can be of considerable value for the local economy (brain circulation instead of brain drain). Accordingly, regions should not primarily try to prevent the emigration of young, well-educated people, but rather promote the mobility of these population groups. Further proposals for an "Open Region" concern measures to promote local entrepreneurship and the establishment of open creative laboratories, but also, for example, support for the exchange of personnel between companies and between companies and public institutions".⁹⁷

This approach can open up further exciting perspectives in the discussion with stakeholders in the Burgenland district (innovation networks, innovators, supporters).

Likewise, the understanding of the role of regional politicians is constructively questioned in this way. They will still be obliged to follow municipal and regional interests in their competence and thinking. So far, one criterion for success has been the settlement of new industries or companies that act as suppliers for other companies located in the region and

⁹⁷ Boris Braun, 2019, p. 18



thus promote the regional formation of clusters, which overall increases efficiency and fosters innovation. But what does it mean for innovation locations when this spatial relationship diminishes? What constitutes successful regional policy in this case?

It could focus on the creation and use of new opportunities for innovation: How to create more opportunities to start innovation processes or to be involved in individual phases of innovation processes. This points to a regional environment that allows free space or scope for experimentation at different levels, such as in the aforementioned open creative labs. However, these can also be central places that combine cultural offerings and social offerings, in the sense of a socio-cultural centre or a "laboratory for social innovation". In certain phases of new projects and experiments, a shelter is needed for protected experimentation and trusting exchange. In other phases, there is a need for openness in order to capture reactions to the work done / the interim results and possibly develop this further with a larger circle of participants, which is currently also often referred to as "co-creation".

So this is also about the alternation or interplay between opening and closing, cooperation and temporary closure, whereby the concept of the open region also transfers this idea to a higher level.

"With the term "Open Region", we name proactive political measures to reshape the dialectic of territoriality, which results from the interplay of opening and closing and focuses on the systematic creation and exploitation of opportunities for innovation. These measures aim to strengthen the innovative capacity of regional actors and innovation-driven regional developments." ⁹⁸

"The systematic creation and exploitation of opportunities for innovation are essential. Under this guiding principle, measures pursue the goal of strengthening the innovative capacity of regional actors (including social actors outside companies, research and development institutions and administrations) and regional development. The mission statement recognises the diversification of innovation logics (see e.g. von Hippel 2005, Müller/Ibert 2014) and takes into account not only their monetary but also non-monetary values (Nickerson, et al. 2007, Pike 2009). Financial goals and incentives can serve as an

98 IRS, Leibniz Institute for Regional Development and Structural Planning 2015, p. 2



incentive for innovation, but intrinsic, non-monetary motives are always involved in every innovation, if not even decisive. Accordingly, innovation policy must also address the ideational content of innovations. At the same time, the boundary between technological and social innovation becomes more permeable this way." ⁹⁹

The conclusions for Amberg and the Burgenlandkreis from this approach are initially of a long-term strategic nature. In turn, they do not only refer to Amberg itself, but pose questions about positioning and interaction within the region.

⁹⁹ IRS, Leibniz Institute for Regional Development and Structural Planning 2015, p. 10



A.1.2. Successful establishment and expansion of networks: Current recommendations for action from the EU perspective

A policy brief of the *European Regional Development Fund* from September 2020 identifies the following recommendations for action regarding the establishment and expansion of regional networks:

- *"Use Social Network Analysis (SNA) to map network interactions.*
- *Structure innovation networks around societal challenges.*
- *Create information systems for innovation networks.*
- *Build innovation infrastructure to promote informal networking opportunities.*
- *Create formal innovation networks around S3 priorities (smart specialisation: Smart, Specialised, Strategic)".¹⁰⁰*

These recommendations for action also point to the direction of future EU funding programmes in the field of regional development, which are usually echoed in federal and state funding programmes.

It is clear that Amberg is already well positioned in areas 3. to 5. The corresponding course was also set in the formulation of the objectives and measures of the IUDP. These include measures to establish smart city elements (M.Ü.3.1) including digital offers in tourism and for online-based citizen services (M.Ü.3.3.2). Cooperation with the OTH Amberg-Weiden is being sought, among others, whereby there are clear interfaces to the CCI.

When it comes to building innovation infrastructures, point 4 above, the OTH and the establishment of the *City Lab / Stadtlabor* are clearly worth mentioning. Informal networking also takes place in Amberg via the regional CCI network *KuK Mittlere Oberpfalz*, especially within the framework of the monthly *EDoMo* events. *EDoMo* stands for the "Erster Donnerstag im Monat" / "first Thursday of the month". These networking activities could be flanked by complementary measures or cooperations.

A challenge for the municipality could be the involvement of and dealing with lay and enthusiast networks.

¹⁰⁰A. Morisson & M. S. Pattinson, 2020, p. 11-14



A.1.3. Increasing resilience: Current recommendations for action from the perspective of European regional research

For some years now, the topic of resilience has gained importance in the international discourse, which has clearly intensified with the Corona impacts.

The Bertelsmann Foundation (2020), with reference to ESPON¹⁰¹ research findings, defines several success factors of resilient regions.¹⁰² The authors use the term resilience here according to the OECD definition as the ability of an economy to reduce vulnerabilities, withstand shocks and recover quickly.

They emphasise very generally the importance of

- economic diversity (through horizontal diversification)
- high skill levels of the workforce
- high innovation capacity and
- good governance

This includes current study findings by the Bertelsmann Foundation and the European Observation Network for Territorial Development and Cohesion (ESPON), which focus on the resilience of European regions and were partly developed during the Corona crisis. These in turn correspond with the recommendations of the German Association of Cities already mentioned, which are echoed at European level in the Eurocities network and the new Leipzig Charter.¹⁰³

101 ESPON 2014;

The acronym ESPON stands for the European Observatory Network on Territorial Development and Cohesion. It is a European funded programme under the European Territorial Cooperation Objective of the European Union's Cohesion Policy. It is co-financed by the European Regional Development Fund - Interreg.

102 Bertelsmann Stiftung, Natascha Hainbach 2020 b; ESPON 2014

103 The New Leipzig Charta - The transformative power of cities for the common good, 2020



A.2. SUPPLEMENTS TO THE THREE-SECTOR-MODEL OF SÖNDERMANN/WECKERLE

Excursus on German cultural industry statistics with reference to the three-sector model

Early reports at the federal state level, at least until 2007, showed both statistical-quantitative and content-qualitative differences in the concept of cultural industries.

With regard to the statistical-quantitative inconsistency, even today the sources of cultural statistics are usually *"the microcensus of the Federal Statistical Office, the employment statistics of the Federal Employment Agency (often supplemented by the data of the Artists' Social Insurance Fund/ "Künstlersozialkasse") as well as the turnover tax statistics of the Federal Statistical Office. These official statistics have several weaknesses, [.....]. To fill the gaps in statistical coverage, supplementary - non-official statistics - from professional associations and interest groups are often used. It is obvious that the quantitative statements of the cultural industries reports depend on the extent to which and the way in which the statistical sources have been used and combined with each other."*¹⁰⁴

With regard to the lack of uniformity in terms of content and quality, the *Enquete Commission on Culture in Germany* of the German parliament / *Bundestag* particularly emphasised the way public and private sponsorship are dealt with. The majority of the studies available until then had separated the two. However, the complex relationships and interdependencies between the two areas remain unclear.

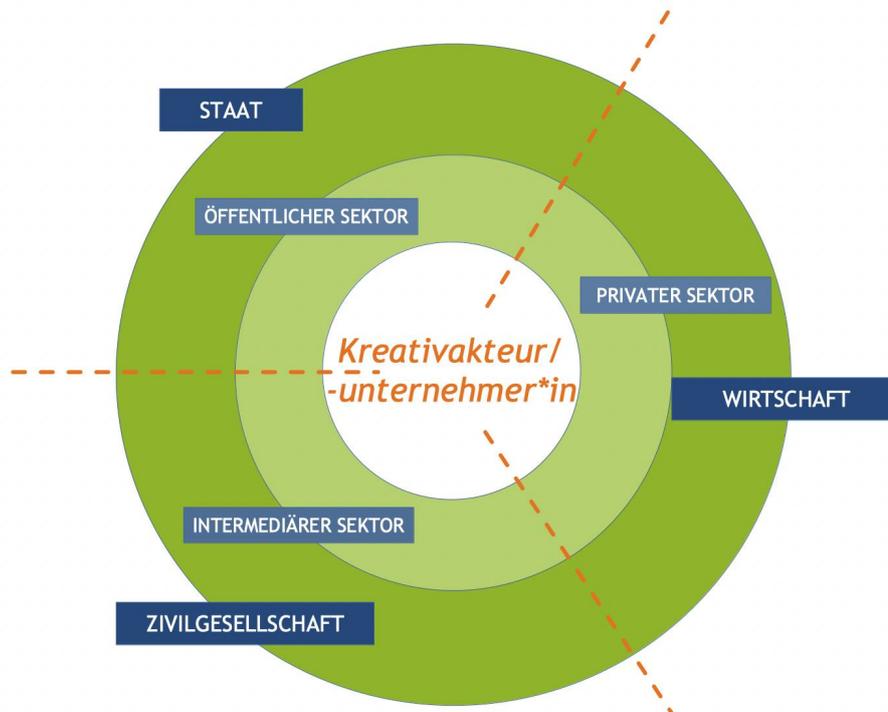
The Commission recommended a separation of consideration, but with a clear awareness of the interdependencies between public and private sector sponsorship.¹⁰⁵ To clarify this, the Commission recommended the use of the three-sector model by Söndermann / Weckerle already developed for the Swiss Cultural Industries Report 2003.

104 Deutscher Bundestag 2007, p. 343

105 cf. Deutscher Bundestag 2007, p. 343/344



FIG. A.2.1: THE THREE-SECTOR MODEL ACCORDING TO WECKERLE/SÖNDERMANN



Source: Own representation based on: German Bundestag 2007, p. 344, Cultural Industries Report Switzerland 2003, Zurich University of the Arts

A study commissioned by the Federal Commissioner for Culture and the Media in 2012 aimed to deepen this analysis. Here the sectors are described as follows:

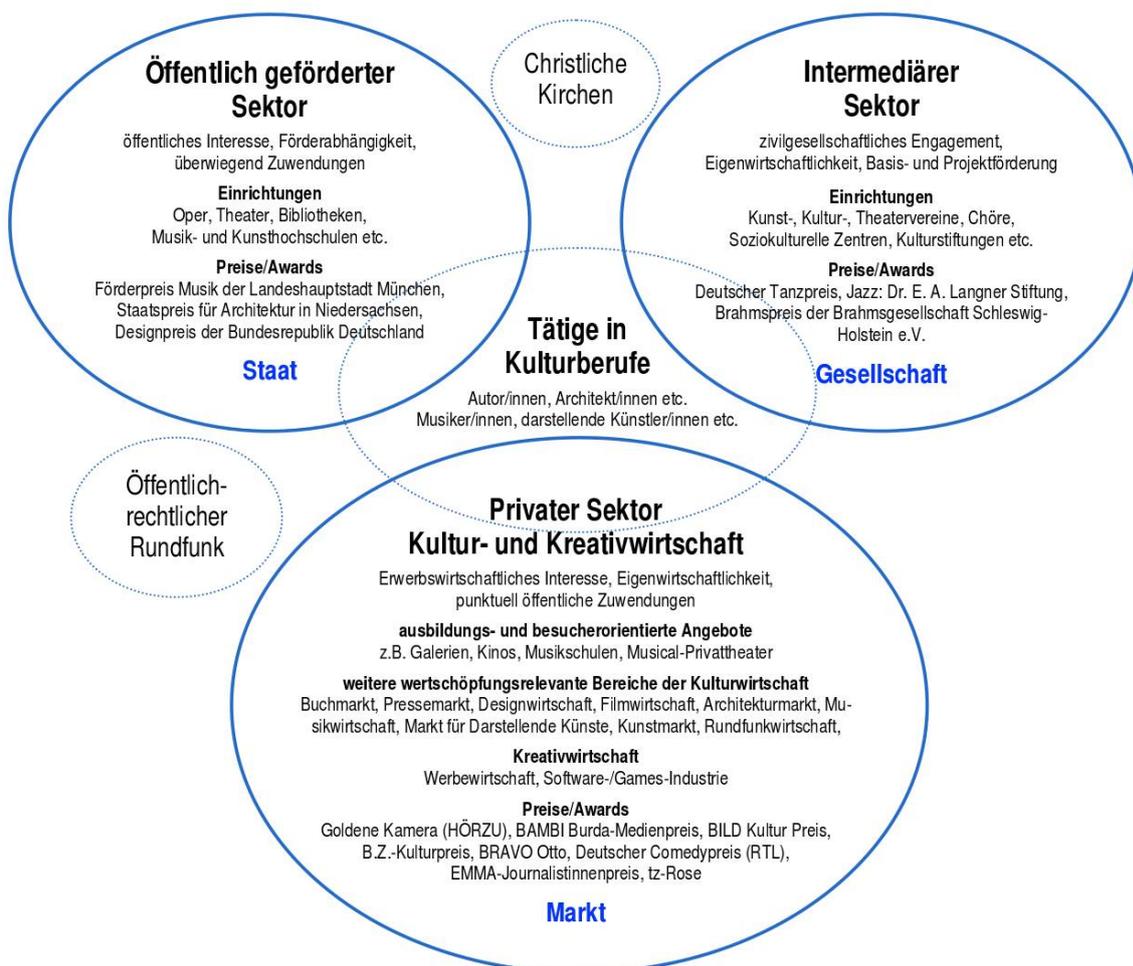
"Publicly Funded Cultural Sector:

Traditionally, this sector includes cultural institutions, programmes and projects under the responsibility of the municipalities, the federal states and the federal government in various organisational forms (as an office, as a public-law institution, foundation or limited liability company), which are essentially financed by taxes and levies from the state. In addition to public funding and the public-law organisational structure, the characteristics of this sector are its non-profit and non-commercial orientation as well as its commitment to a public cultural mandate. This can be traced back to the goals of the state, state laws and local constitutions. In addition, concepts such as safeguarding the provision of cultural services of general interest or basic cultural services play a certain role because they involve a social consensus. The focus is on a predominantly qualitatively demanding and diverse cultural



offer as well as the safeguarding of cultural heritage. The publicly funded cultural sector can also include public broadcasting and, to a certain extent, the Christian churches, since both, with a certain special status, are financed by legally defined levies/taxes. The culture-related education and training sector is also largely publicly funded." ¹⁰⁶ Political responsibility in this sector is thus clearly assigned to cultural policy.

FIG. A.2.2: CULTURAL SECTORS AND WORKERS IN CULTURAL PROFESSIONS



Source: BKM 2012, p. 4

106 BKM 2012, p. 3



Intermediary Cultural Sector:

"This cultural sector includes, among other things, cultural institutions such as studios, socio-cultural centres, civic institutions and cultural programmes under private law (predominantly associations, foundations, gGmbHs), which are located between the markets of the cultural and creative industries and public services of general interest. The organisations of this "third sector" are predominantly financed by their own funds, public subsidies, the commitment of patrons and self-generated income. In addition, voluntary work plays a major role in many organisations of the intermediate sector. The corporate actors of the intermediary sector are thus characterised by a financing mix that requires very demanding management, because both the rules of the market, public funding law and those of a non-profit organisation have to be taken into account. In this context, one also speaks of "hybrid organisations". As non-profit organisations, they act in accordance with their own objectives and tasks, which are recognised as charitable, and are often subsidiarily supported by the state. They are represented in all areas of culture, but especially in the socio-cultural field and in popular culture." ¹⁰⁷

Private Cultural Sector:

"This cultural sector encompasses the commercial and market-oriented cultural and creative industries, such as the art market, the music industry and the design industry. This cross-sectoral industry with its eleven submarkets includes artists, designers, as well as large, medium, small and micro enterprises and self-employed persons. These are also supported selectively, for example within the framework of programmes for business start-ups or through the provision of micro-credits. Today, the sector defines itself above all through an understanding of creativity oriented towards art and culture. (...) Across the sub-market structure, a distinction can be made within the private cultural sector between visitor- or education-oriented cultural institutions (e.g. cinemas, art galleries, private music schools), other value-creation-relevant areas of the cultural industry or the creative industries and the awarding of prizes." ¹⁰⁸

107 BKM 2012, p. 3

108 BKM 2012, p. 3/4



A.3. DOCUMENTATION OF THE THIRD AND FOURTH STAKEHOLDER WORKSHOP

The third stakeholder workshop with the topics of networks, vacancies and "triad" (spaces and location) was started as an online workshop and deepened in three subsequent analogue workshops on 7 and 8 July 2021.

The fourth stakeholder workshop took place three weeks later on 28 July 2021, where Christof Schreckenberg from Feldstärken GmbH once again summarised the results on the core topics of the third stakeholder workshop. This was followed by an intensive, very constructive discussion on the results. The preliminary structure of the strategy paper was also presented and discussed.

Als relevante Stakeholder wurden in den Workshops Vertreterinnen und Vertreter der Stadtverwaltung und des Stadtrats mit Netzwerkrepräsentanten und -repräsentantinnen der Amberger CCI-Szene zusammengeführt. Dabei handelte es sich um Mitglieder des CCI Mittlere Oberpfalz, des AKT Kunstvereins, der Musikszene und des Ringtheaters. Hinzu kamen weitere Repräsentantinnen und Repräsentanten des Stadtrats, der *IHK*, der *OTH*, vom *Hotel Brunner* und *bayernkreativ*, dem *Bayerischen Zentrum für Kultur- und Kreativwirtschaft* mit Sitz in Nürnberg.



were estimated. In addition, it was asked with whom one already cooperates particularly well and what current needs exist. This exercise can be continued at any time and the results completed.

Was können wir beitragen?						
Netzwerk	Ansprechpartner	Rolle	mit leistbarem Aufwand	bis wann?	mit wem besonders gut?	Was brauchen wir?
Kulturreferat ++	Dr. Fabian Kern	Netzwerker, Veranstalter, Förderer		kontinuierlich	Stadtmarketing, Theater, KUK, A.K.T.	
Wirtschaftsförderung Stadt Amberg ++	Karlheinz Brandelik	Netzwerker, Veranstalter, Förderer		kontinuierlich	Stadtmarketing, Kulturamt, Gastronomen, Welttheater, OTH	
Stadtmarketing e.V. ++	Vorstand & Geschäftsstelle	Netzwerker, Auftraggeber, Ideen/Impuls, Veranstalter	Veranstaltung, Projekte	kurz-, mittel-, langfristig je nach Projekt	Wifö, Serviceclubs, Kulturamt, Touri, Einzelpers. Handel Gastro, e.V.s	
KuK Mittlere Oberpfalz e.V. ++	Sebastian v.d. Recke Markus Rebmann Andreas Wörz	Dach f. Netzwerker, Interessenvertretung	Vernetzung, Anbindung BLVKK, Bereitstellung v. Informationen	ab sofort	mit allen	Räumliche Basis (Ringtheater), Netzwerkmanager
AKT Kunstverein ++	Markus Trepesch	Vorsitzender	Ausstellungen, Kontakte zu Künstlern, Events, „Werke“	relativ schnell	- KR - HB - Stadttheater - SMV	Geld, Material
Kulturverein Amberg ++						
Ringtheater ++						
Hotel Brunner ++	Konstantin Schatz	Ideen, Veranstaltungen	Ausstellungen, Konzerte			
OTH +	Frau Dr. Klug Martin Frey, Herr Müller, Studierende	Auftraggeber, Projektkoordinator				
Digitale Gründerinitiative Oberpfalz						
Luftmuseum +						

Accordingly, the following have a relatively high relevance

- *City Cultural Department of Amberg*
- *Business Development of the City of Amberg (WifAm)*
- *City Marketing Amberg*



- *KuK Mittlere Oberpfalz e.V.*
- *AKT Kunstverein*
- *Kulturverein Amberg*
- *OTH University Amberg-Weiden*
- *Ringtheater*
- *Hotel Brunner*
- *Digitale Gründerinitiative Oberpfalz (digital start-up initiative)*
- *Luftmuseum / Air Museum*
- *Amberger Kunstsymposium*
- *Performers of the AmPuls Performancenacht*

In addition

- *Amberg Galerists*
- *Kramer Artists*
- *TNT Productions*
- *Amberg tanzt*
- *GAK - Gruppe Amberger Künstler*
- *Filmmaschine / Film Michine*
- *Service-Clubs (Lionsclub and others)*
- *Amberger Welttheater*
- *Amberg Medieval scene*
- *Amberger Kaolinbahn e.V.*

Two relevant supra-regional networks in Bavaria were mentioned:

- *City theatre with casino hall*
- *Winnie Steintl / Theater Youth Club / AMsemble*
- *the youth centre JUZ and*
- *the sponsoring association Michael M. Prechtl*

Zwei relevante überregionale Netzwerke in Bayern wurden genannt:

- *Bayern Kreativ*
- *der Bayerische Landesverband der Kultur- und Kreativwirtschaft (BLVKK)*
- *Metropolregion Nürnberg*

The list described can be extended, for example to include the responsible chamber of commerce. However, it can serve as a starting point for further network development. In the long term, the aim will be to gradually involve more and more network partners in mutual exchange as well as in the concrete planning and implementation of projects and measures in



order to create new opportunities and synergies in the cultural and creative industries. The workshop initially focused on which stakeholders can be used to implement pilot projects and measures quickly and with limited effort based on experience and existing relationships. The next step is to improve relations with other stakeholders or to approach further networks.

The following persons, initiatives and places with a network function should be approached more specifically about cooperation with StimulART:

- The Digital Founders Initiative Upper Palatinate,
- the Amberg gallerists,
- the Service Clubs,
- the film machine,
- the municipal theatre with casino hall,
- the Friends of the Municipal Theatre,
- Winnie Steinkl with the youth club theatre,
- the youth centre JUZ and
- the Amberg medieval scene.

The latter was represented in the 4th stakeholder workshop after the 3rd workshop. In addition, the health region was mentioned as a possible network or cooperation partner with relevant interfaces to the CCI.

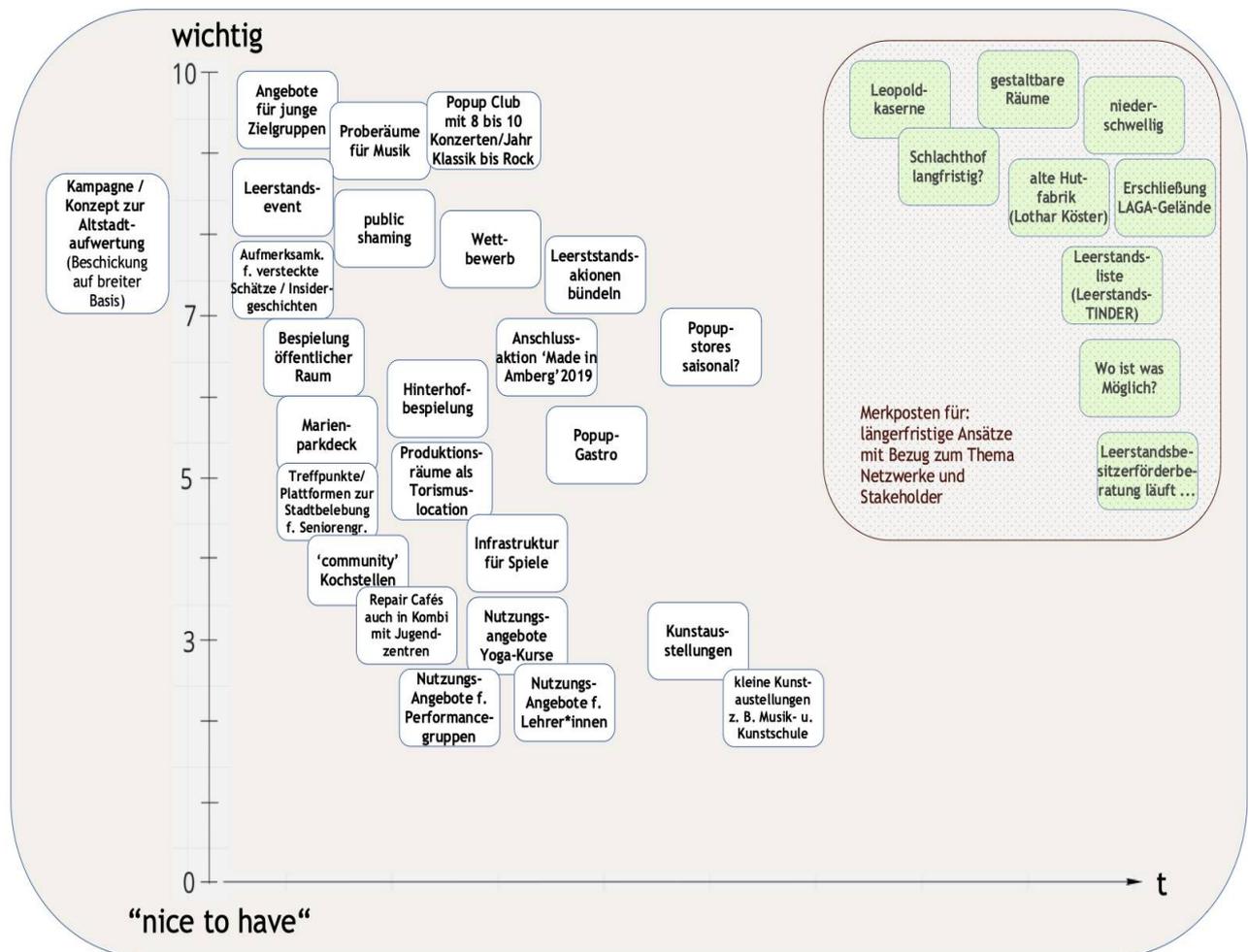


A.3.2 Workshop results on networking: Relevant actors, stakeholders and networks of the Amberg CCI

At the time of the workshop, the city of Amberg recorded 70 commercial vacancies. This offers possible options for temporary or long-term use by the Amberg CCI. Some ideas from the workshop initially seem like components of a cultural policy and socio-cultural wish list. From a cultural and creative economy perspective, the proposals that generate actual win-win constellations between municipal interests on the one hand and entrepreneurial interests of the CCI on the other must first be filtered out or further developed. What contributes to making business models of artists and creative people more sustainable?

Ideas and measures on the topic of vacancies were collected, prioritised and clustered in a brainstorming session.





Die folgende Liste gibt die Priorisierung wieder, die von den Workshopteilnehmern gemeinsam festgelegt wurde, beginnend mit höchster Priorität:

1. Offers for young target groups,
2. rehearsal rooms for musicians,
3. a pop-up club with 8 to 10 concerts a year ranging from classical to rock,
4. a vacancy event,
5. actions in the sense of "public shaming",
6. a competition on the subject of empty spaces,
7. bundling of vacancy activities,
8. a campaign for the upgrading of the old town,
9. Attracting attention to hidden treasures and insider stories,
10. a public space campaign, e.g. on the Marienpark deck,
11. a follow-up campaign to "Made in Amberg 2019",
12. seasonal pop-up stores,
13. backyard performances,



14. pop-up gastronomy,
15. Opening up production spaces as tourism locations,
16. providing infrastructure for games,
17. setting up "community cooking places",
18. repair cafés (also in cooperation with the youth centre),
19. art exhibitions
20. offers of use for yoga courses, performance groups and teachers
21. smaller art exhibitions, e.g. by art schools

The Leopold barracks, the abattoir, the old hat factory and the State Garden Show grounds were mentioned as points of reference for possible longer-term projects for low-threshold vacancy revitalisation of designable spaces. The creation of an app for vacancy lists (Vacancy TINDER) was suggested, with the aim of quickly identifying what is possible at which locations. However, targeted advice for vacant property owners is already provided by the city's business development agency (WifAm).

From the perspective of the city administration, it seems essential which proposals actually contribute to solving Amberg's vacancy problem, either temporarily or permanently. Of course, the associated measures must be affordable with the existing resources of the municipality. Approaches to solving commercial vacancy problems clearly lie in the area of responsibility of the Business Development Agency for Commercial Construction. Acquiring third-party funding in the area of Bavarian urban development funding could expand the scope for action, for example from the special fund "Revitalise inner cities".¹⁰⁹

Other ideas are aimed more at the needs of public cultural and youth promotion, which in itself does not belong to the promotion of culture and creative industries. However, there are interfaces and interdependencies between public cultural promotion and the private and intermediary sectors. They can bring about positive effects between the community and CCI. Where the cultural office is involved through public funding, it would be necessary to work out what positive effects this has, for example, on stabilising the income of Amberg artists. Can a good, affordable win-win situation be created here that increases the efficiency of public funding, for example, and at fair fees for the artists and creative people involved? This could be, for example, freelance musicians or visual artists who give music or art lessons.

¹⁰⁹ <https://www.innenstaedte-beleben.bayern.de/>

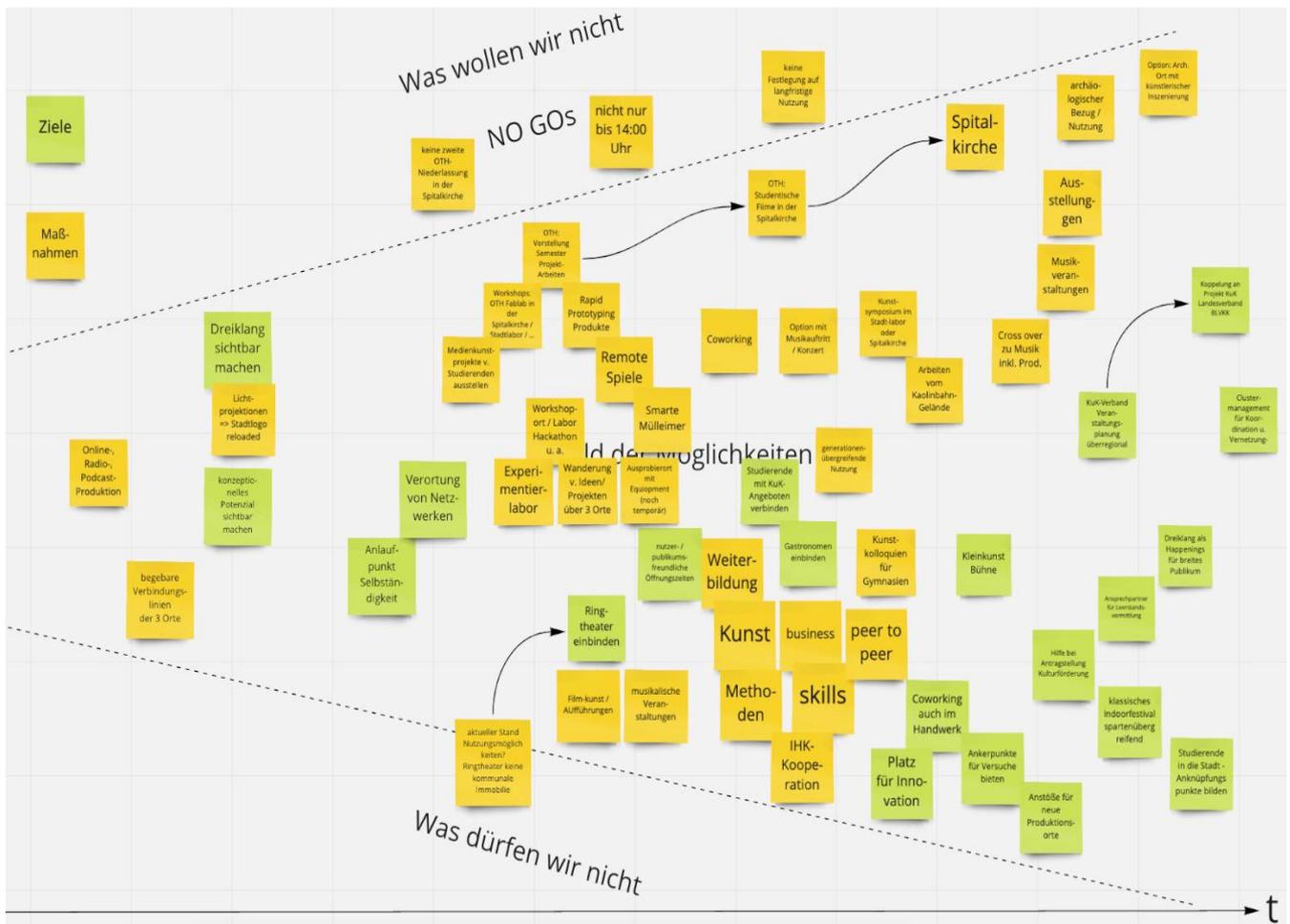


These would be examples of improving cultural offerings to young target groups.

In view of a budget situation that is difficult to forecast under pandemic conditions, the city administration must act very cautiously with financial promises and commitments, especially from the cultural budget. A possible third-party funding of pilot projects, e.g. through a state funding for cultural education with the participation of independent artists, could open up additional possibilities.



A.3.3. Workshop results on the theme "Triad" / KUK MAL



Restrictions:

What we don't want - No Go's:

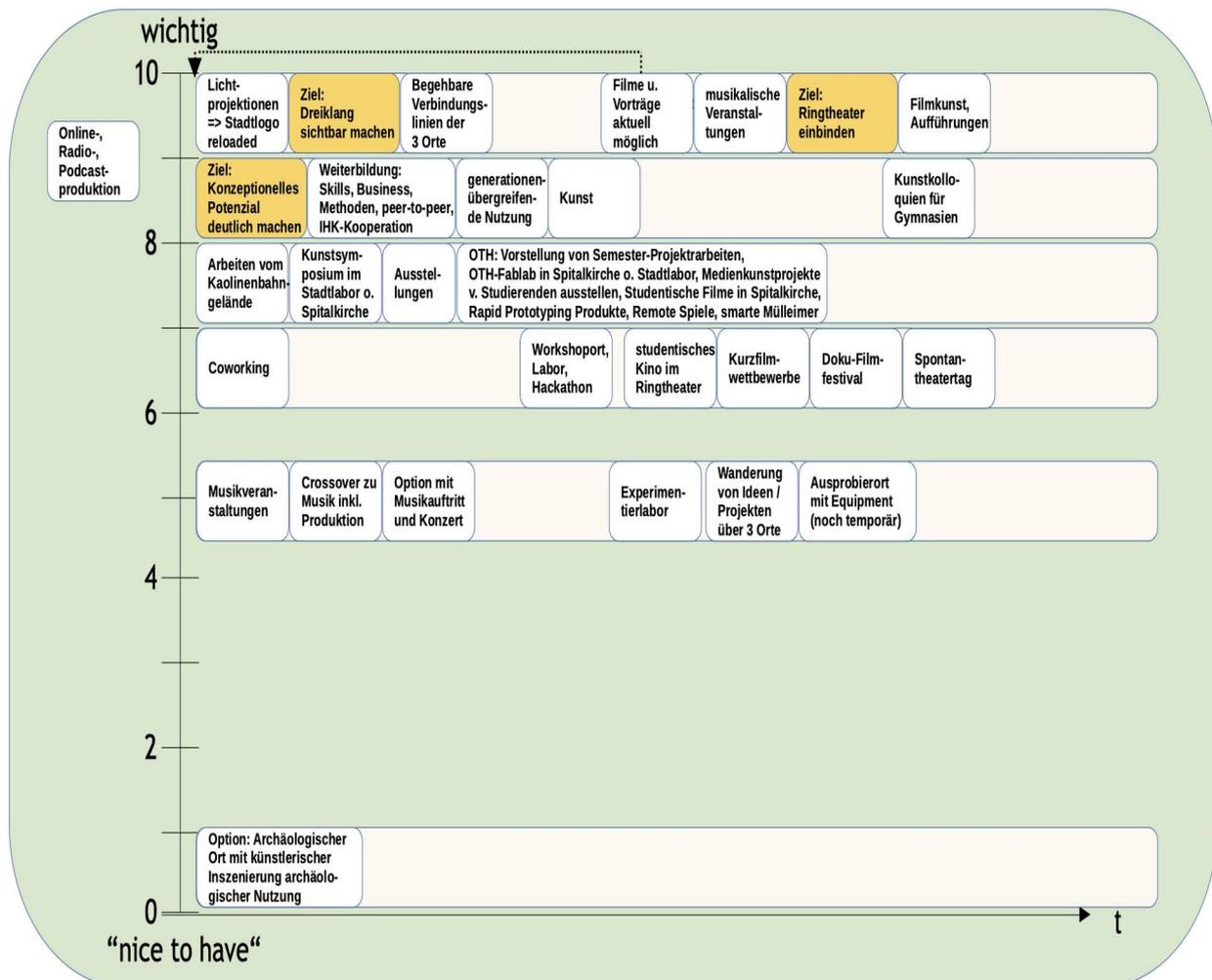
- No second OTH / university branch in the hospital church
- Not only open until 14:00
- No commitment to long-term use

What we are not allowed to do:

- Restriction of the current possibilities of use of the Ringtheater:



Ringtheater is not a municipal property.



Objectives:

List according to time feasibility:

- Making the triad visible (can be implemented short-term)
- Making conceptual potential visible
- Point of contact for self-employment
- Locating networks
- Integrate the Ringtheater
- User-/audience-friendly opening hours
- Connecting students with KuK offers



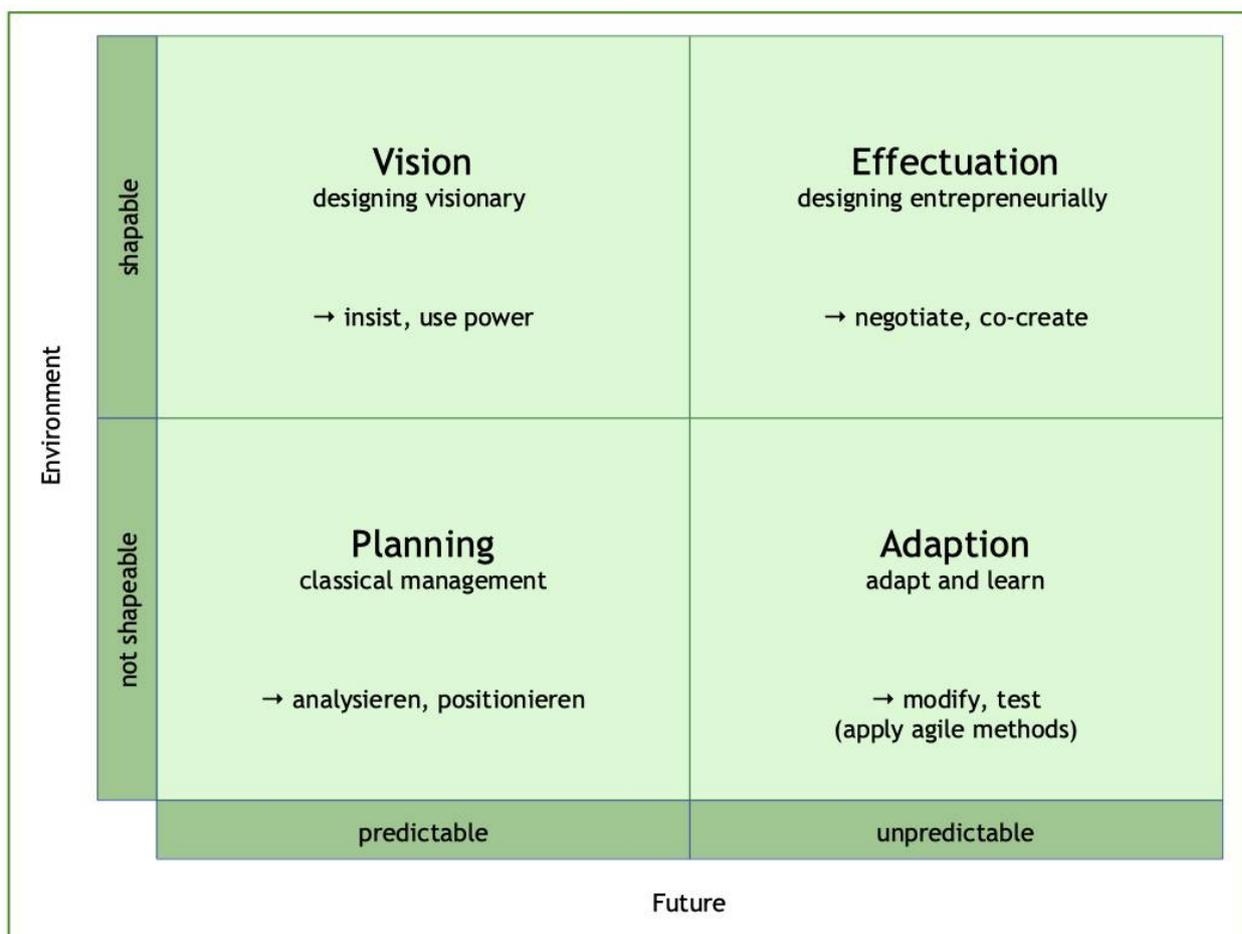
- Involve restaurateurs
- Space for innovation
- Coworking also in the crafts sector
- Offer anchor points for experiments
- Impetus for new places of production
- Cabaret stage
- Help with applications for cultural funding
- Classical indoor festival across all genres
- Contact person for vacancy mediation
- CCI Association Event planning supra-regional
- Linking to the CCI project of the BLVKK regional association
- Triad as happenings for a broad audience
- Students in the city - creating points of contact
- Cluster management for coordination & networking (can be implemented longer-term)



A.4. STRATEGIC PLANNING WITH PAVE

PAVE is an outcome of entrepreneurship research (research on innovative entrepreneurship) in the Effectuation research field.¹¹⁰

FIG. A.4.1: STRATEGIC NAVIGATION WITH PAVE



Source: Own representation according to Faschingbauer 2017, p. 151

¹¹⁰ Cf. Faschingbauer 2017, S. 146 und S. 151: Bereits 2006 wurden die hier dargestellten Strategien im renommierten *Strategic Management Journal* (SMJ) im Artikel "What to do next? The case of non-predictive strategy" veröffentlicht (Wiltbank/Dew/Sarasvathy & Read 2006). Eine Gruppe des internationalen Beratungsunternehmens *Boston Consulting Group* (BCG) um *Martin Reeves* folgte dem Ansatz und baute darauf das Buch "Your Strategy needs a Strategy: How to choose and Execute the Right Approach" auf (Reeves, Haanes & Sinha, 2015).



There are two key questions within PAVE:

1. How is the future assessed? Can it be predicted or not?
2. Can we shape the environment?
 - a) Are we helplessly at the mercy of the "market" or current developments?
If so, we can hardly or not at all shape the environment and have to position ourselves as position ourselves.
 - b) We can (at least partially) shape the environment.

This results in four possible strategies:

- Plan
- Adapt
- Vision
- Effectuation

abbreviated PAVE. ¹¹¹

Kurzbeschreibung der vier PAVE-Strategien:

- Plan (classically manage) as taught in classical business administration: Good analyses help with effective positioning for the future.
- Adapt (opportunistically adapt and learn quickly): If the environment changes very quickly or is so complex that we cannot see through it, then quick adaptation is suitable. This is also referred to as agile adaptation. The agile methods developed for this purpose, such as Scrum, come from the software industry. Short learning loops with trial-and-error are used to react quickly, in line with the motto: *"It is not the big that eat the small, but the fast that eat the slow"*. ¹¹²
- Vision (shaping visionary): Visionaries shape the world according to their own ideas. They shape the future according to their own ideas. Here you also need a corresponding portion of power, stubbornness, perseverance and not least luck to be successful. For this, you need a foreseeable future and an environment that can be shaped. For visionary urban planning, this would probably be a consistently pronounced and resilient political will with good financial resources and stable framework conditions.

¹¹¹ Faschingbauer, Michael, 2017, pp. 147 ff.

¹¹² Faschingbauer, Michael, 2017, p. 148



- **Effectuation (shaping entrepreneurially):** Here you cannot predict the future, but you can still shape it. Entrepreneurial shaping in this sense does not require much prediction and leads quickly to action without risking too much. "Entrepreneurs negotiate the future with those who join in early and bring new things into the world while others are still tinkering with their Excel spreadsheets and PowerPoint slides. The strength of the effectuator is the interaction with other stakeholders. By agreeing on rules with them, they also shape the environment of their project. Who takes what place in his project is a matter of negotiation. The effectuator's strategy is therefore based much more on cooperation than on demarcation and competition. If his strategy is successful, a network and sometimes an entire ecosystem is created. "List according to time feasibility: ¹¹³

113 Faschingbauer, Michael, 2017, p. 149



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A.7. LIST OF ABBREVIATIONS

BMW	Bundesministerium für Wirtschaft und Energie / Federal Ministry for Economic Affairs and Energy
CCI	Culture and Creative Industries
EMN	European Metropolitan Region Nuremberg
ESPON	European Observatory Network on Territorial Development and Cohesion
EDoMo	Erster Donnerstag im Monat / First Thursday of the Month - monthly networking event of the “KuK Mittlere Oberpfalz e.V.“
e.V.	eingetragener Verein / registered charity
HWK	Handwerkskammer / chamber of crafts
IHK	Industrie- und Handelskammer / chamber of industry and commerce
ISEK	Integriertes städtebauliches Entwicklungskonzept
KuK	Kultur- und Kreativwirtschaft / Cultural and Creative Industries
KuKMO	Kultur- und Kreativwirtschaft Mittlere Oberpfalz e.V. / regional CCI network
OTH	Ostbayerische Technische Hochschule Amberg-Weiden / East Bavarian University of Technology Amberg-Weiden
RUNI	University of Regensburg
UNPD	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
WifAm	Municipal Business Promotion Amberg