



GAP ANALYSIS

**GAP Analysis for Cultural-led Development of
Small and Medium Sized Cities**

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1. Introduction

- 1.1 Purpose
- 1.2 Technical Information & Deadline
- 1.3 Format
- 1.4 Research Methods

1.1. Purpose

The purpose of the GAP analysis, according to the application and its original intention is, to sensitize the partners towards the new topic of Cultural and Creative Industries and their role in economic and social development in small cities. Based on fundamental knowledge about CCI and its particular role in urban development already provided and initially discussed during the Kick-Off Workshop, the partners are expected to carry out a GAP analysis at each location.

The GAP analysis shall provide a rather rough overview about the current state of CCI from a bird view perspective by identifying relevant visible, and obvious gaps. A gap can be defined as the difference between the actual situation and an ideal state of the CCI ecosystem seen from the point of view of the local stakeholders including ideas about obstacles that may have hindered the development of CCI in the past and that may still be in operation.

In this way, the GAP analysis is intended to define the actual situation of your City with respect to its cultural resources at the one hand and to identify potentials for a future site-specific, culture-led development of your City at the other hand.

In the upcoming WP 2 all project partners are called upon to conduct a CCI mapping. The difference between the two types of analyses is in their different depths and their different foci. The GAP analysis focuses on the visible gaps of CCI using a qualitative approach and resulting in a report that is quickly and efficiently produced. The GAP analysis will partly orient the local foci of the following detailed analyses of the CCI mapping. The different depths of analysis are reflected in the different workloads and resources dedicated to the respective activities in the application.



1.2. Technical Information (Deadline)

The lead partner has set a new deadline: We expect you to deliver the local GAP Analysis Reports by 15th October 2019. Please, send the final reports to both the lead partner and RUNI.

1.3. Format

Write in English **and** in your national language.

Please, use this template for your report.

The instructions are written in *Italics*, serve as a guideline for each chapter and subchapter. Please adhere to these instructions as much as possible, and delete them in the final report.

Lengths: The local-level GAP analysis should be 25-30 pages.

These instructions are just the minimum requirements. Please provide more information where you think it is necessary.

1.4. Research Methods and Tools

- Literature, document and website analysis: seeking information in existing literature in the topics of the GAP analysis
- Desk research of existing statistical data (use data for your region or if it does not exist one statistical level higher)
- List of research tools:
 1. Eurostat
 2. National statistical offices
 3. Labor offices, social insurance statistics, health insurance statistics
 4. Municipalities, counties, regions.
 5. Chambers of Commerce
- Qualitative data collection from interviews with key decision makers or focus group discussions

2. Structure of Gap Analysis Reports

2.1. Urban Identity/Town's profile

What defines your city best in terms of cultural resources in comparison to other cities in your country (neighboring cities or cities of your size and structure). Cultural resources refer to a broad range of possible resources, including f.e.: a city's atmosphere, the attitudes of its citizens, culinary or intellectual traditions, cultural heritage sites, products, traditional trades and crafts.

2.2. Cultural and Creative Industries and the creativity of the economic sector

- 2.2.1 Activity level of the producers of cultural and creative products
- 2.2.2 Activity level of the producers of traditional trades and crafts
- 2.2.3 Level of creativity in the traditional economic sectors



2.2.1. Activity level of the producers of cultural and creative products

2.2.1 Describe the activity level of the producers of cultural and creative products in your city in each of the following subsectors: music, book market and publication, fine and visual arts, film, radio, performing arts, design, architecture, press market, advertising, software and games, others (museums, ...). Refer in your discussion to the economic and aspiration level of their activities: hobby level (not enough income to make a living), single actors who run economically viable businesses, group of actors and businesses who cater for a local/regional market until saturation, cluster of producers with some of them catering for national or international markets.

2.2.2. Activity level of the producers of traditional trades and crafts

2.2.2. Describe the activity level of the producers of traditional trades and crafts in your city in relation to the economic and aspiration level of their activities: hobby level (not enough income to make a living), a single or a few actors who run economically viable businesses, group of actors and businesses who cater for a local/regional market until saturation, cluster of producers with some of them catering for national or international markets.

2.2.3. Level of creativity in the traditional economic sectors

2.2.3 What is the level of creativity in the traditional economic sectors? Are there any patents coming from businesses in the city? Are there business firm start-ups located in the city that have innovative or disruptive business models? What is the level of entrepreneurial activity in the city's economy in terms of the number of start-ups and the start-up rate in the overall economy over the last ten years?

2.3. Consumption of cultural and creative products

2.3.1 Level of consumption of locally produced cultural and creative products

2.3.2 Presence of patrons, collectors, or wealthy persons and families

2.3.3 Level of consumption of locally produced traditional craft products

2.3.1. Level of consumption of locally produced cultural and creative products

2.3.1 In your city, what is the level of consumption of those cultural and creative products that are produced locally, taking into account both local purchasing power and purchasing power flowing into the city from outside? Does the consumption level enable viable businesses in the cultural and creative industry in your city?

2.3.2. Presence of patrons, collectors, or wealthy persons and families

2.3.2 Are there patrons, collectors, or wealthy persons and families present in your city who buy cultural and creative products on a regular basis from local economic actors and/or from regional or international actors?

2.3.3. Level of consumption of locally produced traditional craft products

2.3.3. In your city, what is the level of consumption of those traditional craft products that are produced locally, taking into account both local purchasing power and purchasing power flowing into the city from outside? Does the consumption level enable viable businesses in the traditional craft sector in your city?



2.4. Enabling environment

- 2.4.1. Awareness of political decision makers for CCI
- 2.4.2. Awareness of the CCI actors for CCI
- 2.4.3. Technical Infrastructure
- 2.4.4. Role of Educational Institutions

2.4.1. Awareness of political decision makers for CCI

2.4.1. Are the decision makers in local government and administration aware of the Cultural and Creative Industries? Do they support their development? What measures do they use for support? Which department is responsible for the support of culture and creativity?

2.4.2. Awareness of the CCI actors for CCI

2.4.2. Are the actors in the field of Cultural and Creative Industries aware that they belong to a sector and form a cluster? Are there networks existing that connect actors in the CCI within sub-sectors, between sectors, and the CCI cluster with the traditional economy? And if so, what forms have those networks (informal, formal like associations, regular networking events)?

2.4.3. Technical Infrastructure

2.4.3. Is there a technical infrastructure existing that supports the CCI, especially easy access to fast internet, meeting points for the creative class, and easy access to cheap commercial rents.

2.4.4. Role of Educational Institutions

2.4.4 What role do private or public educational institutions of the primary, secondary, and tertiary education play for the development of individual creativity of the city's citizens of all ages?

2.5. Potentials for a cultural led social and economic development and its obstacles

- 2.5.1. Untapped Potentials
- 2.5.2. Best Practice for Untapped Potentials
- 2.5.3. Obstacles
- 2.5.4 Bad Practice

2.5.1. Untapped Potentials

2.5.1 In relation to the insights gathered below, where do you see the biggest potentials for a cultural led social and economic development of your city? Think about untapped cultural resources, already existing activities in production and consumption, and the infrastructure for creativity, and try to come up with new combinations.

2.5.2. Best Practice for Untapped Potentials

2.5.2 Can you think of a best practice in your city where cultural resources have been tapped by creative and entrepreneurial efforts in the past?



2.5.3. Obstacles

2.5.3 What obstacles have been holding back the development of individual creativity in general, and of the CCI in particular in your city in the past decade? Think about possible obstacles at least in terms of the following problem fields: social problems, financial problems, problems with institutional structures, and individual competences, while this is not an exhaustive list.

2.5.4. Bad Practice

2.5.4. *Can you think of a bad practice or a lost case in your city where the economic activation and entrepreneurial dynamic of cultural resources have been prevented by certain obstacles? Describe this practice in more detail.*

2.6. Conclusions: Gaps and chances

Try to draw a conclusion for your city: Where is the biggest untapped potential for a cultural led social and economic development? What can your city do to tap this potential? What are the obstacles that your city will probably have to remove in order to become successful? What are your cities biggest capabilities to make the project successful?