

Growing potential and role of creative industries in Europe and Slovakia

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Abstract: Since the end of the 1990s, in several European countries there has been conducted a focused mapping process related to the creative industries. Thanks to this effort, not only their aesthetic and cultural levels have been evaluated, but also their contribution to economic indicators of the countries. However, the collected data highly exceeded expectations and thus, besides technologies, industry and services, creative industries have been considered the fourth pillar of the knowledge society. Their importance has become European countries concern not only due to their significant GDP contribution, but also the increasing capacity of employment rate as well as revitalization of regions and cities. Moreover, creative industries deserve a special attention in terms of their innovations, creativity and a vast growing capacity. The goal of this paper is to present several successful projects of creative regions and cities in Europe, as inspiration for Slovakia, in which creative industries in relatively short time period contributed to the obvious social and economic revitalization.

Key words: creative industries, innovation, creativity, cultural institutions, revitalizing, knowledge society.

1 Introduction

Not long time ago almost incompatible connection of industry, art and culture has become a crucial and frequently used term through the entire spectrum of the recent society. However, for the last two decades the term creative industries has been in the center of attention of individuals, organizations, municipalities, and governments. Almost unknown expression nowadays represents a global phenomenon significantly contributing to the GDP growth, job creation, self-employment and revitalization of cities and regions.

Creativity itself provides individuals and/or groups with the possibility to develop their talents, to grow professionally, satisfy themselves and what is more - please the others. At the same time, besides being the engine of economy, creativity influences social development and participates in creating tolerant, open and well-functioning society. Numerous studies have pointed at a vast potential of creative industries and proved that investments on local, regional and national level together with Structural Funds support innovation, foster their development and the spill-over effects on the wider economy (Policy Handbook, 2012).

The process mapping the impact of creative industries starting in the late 1990s in the Great Britain and revealing their significant contribution was soon followed by systematic mapping procedures in other European countries (British Council, 2010). Received data have enabled to understand the capacities of particular industries, cities and regions, to define the potential of people and to decide about concentration of resources and assistance for sustainable development. Crucial activity in such effort is monitoring and identifying related policies, documents and studies as well as recognizing successful examples of creative projects in Europe (Jaurová, 2011).

Successful projects like European Capitals of Culture, urban regenerations activities of such cities as Rotterdam, Bilbao, Ghent, Birmingham or protection and revitalization of historical buildings and natural areas have brought great inspiration not only for Slovakia but also for the rest of the world – Australia, Africa or South America. Supporting of cultural and creative industries has become an integral part of economic growth acceleration together with leading Europe out of the crisis (Vassiliou, 2010).

2 Creative Economy

2.1 Creative industries

Florida and Howkins (2002) as ones of the first authors defined the terms as „creative economy“ with its contribution and „creative class“ presented by unconventionally and innovatively thinking people related to

architecture, design, movies, music, theatre, media, fashion, sciences, and IT. Creative industries not only represent one of the most rapidly growing sectors of the world economy as a whole, but they also provide feasible development options (UNDP-UNCTAD, 2010).

Vasiřová (2010, s. 191) states that the subject of creative industries is dealing with goods or services having cultural, artistic or entertaining content while an integral part of it is also architecture, design, music, media, fashion, advertising, electronic services, book publishing, together with tourism, gastronomy, handicrafts. Following the European Commission Green Paper, “creative industries are those which produce and distribute goods and services which at the time they are developed are considered to have a specific tribute, use or purpose which convey certain cultural expressions”. In the context of UNESCO Convention related to “the protection and the promotion of the cultural diversity, creative industries use culture as an input and have a cultural dimension, although their outputs are mainly functional” (<http://ec.europa.eu/culture/documents>).

Recently, the term creative industries belongs to one of the most frequently used expressions and all herein presented characteristics are in “a strategic position to promote smart, sustainable and inclusive growth in all EU cities and regions with a visible contribution and impact to the European 2020 Strategy for the coming decades” (Policy Handbook, 2012, p.5).

Upon the of European Commission findings in 2006-2011, “creative industries do not only significantly contribute to the GDP, but have also visible impact on employment and the confirming figures offer interesting results of analyses - employment in cultural industries increases faster than total employment; however, it is of an “atypical nature”, possessing specific requests like flexibility, mobility and high qualifications and skills” (Policy Handbook, 2012, p.11).

2.2 Creative society

According to A. J. Scott (2010), at present, more than half of labor power of the most developed countries participates on intellectual, creative and cultural activities which reflect the fact that culture together with technologies, industry and services has become the fourth essential pillar of economy. At the same time all abovementioned observations result into creation of new, so called “cognitive-cultural society”. “More inventively and politically a society regards culture and its consumption, more attention it will receive and as a result, creativity will be transformed into its integral part instead of being an abstract entity (Scott, 2010).

The phenomenon of creativity was the key term of the EU Committee Chairman speech Manuel Barroso announcing French Marseille and Slovak Kořice as European Capitals of Culture in 2013. He emphasized the irreplaceable role of cultural and creative cities in gaining „green, inclusive and sustainable growth“ of European Strategy 2020, while heading to a new era of society based on „economy of creativity, knowledge and innovations“. It has been crucial that bidding cities fulfill the following criteria: „ to integrate real European dimension, to encourage cooperation of EU member states and prove city significance in cultural forming and developing Europe“(Barroso, 2010).

3 European Strategy supporting Creative industries

Pioneering project related to mapping specific creative activities and their contribution in the Great Britain in 1997 conducted by the former head of the Department of Culture, Media and Sports – Lord Chris Smith together with following analyses not only proved, but exceeded all expectations about their contribution to the GDP and huge crowd of highly professional workers. Soon, more monitoring activities followed in other parts of Europe and the European institutions suggested and submitted supportive projects.

Announcing the year 2009 as the European year of creativity and innovations clearly demonstrates the importance of the role of creative industries. The intention of this support resulted also in the document “Manifest of creativity and innovations in Europe”, focusing on European Union strategy heading to the support of creative and innovating activities in the coming years. The team of the people participating represented the leading personalities from such areas as culture, education, design, sciences and entrepreneurship in order to create the EU strategy assisting development of creativity and innovations in the future decades (Salajová, 2011). As a consequence of this growing effort, the “Green Paper” was published in April 2010, the aim of which was to discuss the set of motivating tools and stimulating environments.

In spite of the fact that Slovakia did not possess particular economic policy focusing on development of creative industries at the same time as the rest of Europe, certain movements have been noticed thanks to international and national institution involvement together with so called bottom-up organization and individual activities on a regional level. The first initiative intentions on the national level in Slovakia were defined in the Government Program Announcement covering the period of 2010-2014, including the activities of the Ministry of Culture. It is also necessary to mention certain initiatives following the EU trends as mapping processes of creative industries impact on Slovak economy conducted by the Statistic Office and presented at the conference – “Freedom of Creativity in Bratislava”, November 2009. Irreplaceable role in defining and promoting this process belongs to the British Council and this involvement should result in the development of the first national strategy to support creative industries in cooperation with the Ministry of Culture (www.euractiv.sk).

The opportunities of the Easter Slovak region development were outlined during the international conference “Shaping the Future”, held in Košice, September 2010 (Salajová, 2011). Concentrated effort in this part of the country, positioning creative industries as an essential pillar of the future development, was also included in the project “Košice INTERFACE 2013“. The elaborated concept was so impressive that Košice, as the first city in Slovakia, won the title of European Capital of Culture.

3.1 European Capital Cities of Culture

Annually, since 1985 European cities have applied to become the Capitals of Culture. So far, more than 40 of them have had the honor to receive such a status thanks to their unique cultural wealth and diversity and were given an opportunity to develop and manage various projects, preserve and enlarge their cultural heritage and introduce it to the wide public both in the local and European context (Tropeano/Labkultur.tv).

The following benefits of such project are the entire city and region regeneration, cultural life, improvement of infrastructure and the city profile as well as support of local and foreign tourism together with fostering „European citizenship bonds“. Recently, besides Košice also Marseille enjoy the mark of European Capital of Culture for 2013, which is considered the most prestigious event in Europe and is particularly promoted by media and enjoyed by the public.

Androulla Vassiliou, the European Commissioner for Culture, Education, Multilingualism and Youth, in her speech during the Opening ceremony in Košice clearly declared the message - “Culture unites people and makes them happy“, the content of which is even more significant in the period of crisis and challenged the institutions in Brussels not to reduce their financial support for culture (<http://euractiv.sk>).

The leading idea of bidding Košice project was inspired by Richard Florida – „One of the main goals of cities is to generate, attract and keep creative and innovative talent. “ It is necessary to mention the project itself was by far the most significant and detailed cultural program in Slovakia ever. Among its aims are sustainable development, creativity and talent support, regeneration of the public space, active citizen involvement together with revitalization of communities’ life, tourism and international cooperation via investment or non-investment projects, emphasizing ecological approach (<http://euractiv.sk>).

3.2. Creative cities

Considering the question why cities play such important role in the 21st century, we have to keep in mind such strong facts as annual urban population growth by 65 million, concentration of half global population in cities, generation of 80% of global GDP by cities and contribution of urbanization to world economic growth (Lord G., Jimenez, J. 2012, p. 10).

All above mentioned findings are convincing evidence to continue support of pulsing metropolis like Paris, London, Berlin, Madrid, Barcelona, Warsaw, Krakow, Prague, Brno, etc. However, the destiny of other cities was/is not that optimistic. In order to demonstrate a few examples how some cities lost their status and with lots of effort succeeded in their regeneration and how inspiring their creative struggles can be, let us briefly present amazing stories behind such places as Bilbao, Vienna or Rotterdam, just to select a few.

Bilbao

Originally prosperous industrial city, taking advantage of a busy port and mining industry, gradually started to suffer from decaying industry in the 1980s and turned to abandoned place whose inhabitants were losing jobs and reasons to live in the city. Bilbao, today as the city of culture and services, had to undergo through serious urban restructuring and transformation processes. The following „massive investments into civic infrastructure“ in the 1990s and the opening of the Guggenheim Museum, (fully paid by the Basks Government), in October 1997 resulted in the fact that almost five thousand of new jobs were created and more than 1 million attracted tourists visit the city annually (Lord G., Jimenez, J., 2012, p. 21).

Moreover, the Museum repaid itself in 3 years and this „extraordinary and photogenic“ great American architect Frank Gehry’s masterpiece was later followed by such projects as Metro Bilbao, revitalized Tram Line, building of Mining and Industrial Technical Engineering School or renewed Mercado de la Rebera the role of which is to coordinate trading activities. Famous French designer Phillippe Starck was a coordinator of another unique project – Alhondiga, which was revitalized and opened in 2010 in order to host satellite schools of Architectural Association, support education and creativity and deal with local urban problems (www.bilbaointernational.com).

120 years old building in the city center, a former hotel and later financial institution, serves now as Bilbao-Bizkaia (Basks) Tourist Office and another attraction driving thousands of tourists is Bilbao BBK Live music festival belonging to the top European cultural events, being nominated for its excellence five times in a row to the „European Festival Awards“ (www.bilbaointernational.com).

The city with its Bilbao Art District, roofing galleries, auction houses, antique shops and booksellers stands in a position of „international benchmark of arts and culture, supported by the city cultural stakeholders - Bilbao City Council and Bizkaia Provincial Council. It also includes Fine Arts Museum possessing one of the best collections in Spain providing a rich overview of Spanish and European classical artists (Stanford, 2008).

Vienna

Austria with its capital city belongs to one of the most visited countries in Europe and indeed deserves the title – a premium creative city. Besides having highly developed sport resorts with high level of nature protection, mostly visited in winter, all year around art lovers are pleased with a great number of attractive classical and modern exhibitions, professional cultural performances and events. The country represented by such impressive cities as Salzburg, Innsbruck, Linz and mainly Vienna can also surprise with numerous traditional regions full of historical sightseeing and customs. „Picturesque landscapes, culinary delights and genuine hospitality are among many traits Austria possesses and together with a wide range from traditional to modern music festivals, wine and food festivals, Christmas and seasonal markets, lots of sport related activities are provided too (www.niederoesterreich.at).

Austria, the homeland of great composers, musicians, architects and painters and its capital – Vienna has been for years a center of arts and crafts and positioned itself to a role of a significant contributor to the Western culture (The World Book Encyclopedia, 1996). However, the post-war image of Vienna, as the city of waltz and opera lovers representing older conservative generation, required a set of tools and activities heading to its modification. Attention was focused on the tasks how to combine traditions with liveliness and to attract both tourists and local young people. One of the successful projects to mention is The Museumsquartier, „the 8th largest cultural cluster in the world, covering the area of 60.000 m² and including art museums, architecture museum, children theatre and children museum (Lord G., Jimenez, J. 2012, p. 23).

„Green oasis located in its heart - the Prater Park, enabling jogging paths edged with trees, volleyball beach in summer or ice skating venue in winter, playgrounds, areas for skateboarding - all enjoyed by both adults and children makes Vienna a proud city. To satisfy more active locals and/or visitors, it is also possible to explore Vienna or surroundings by bike on 1.200 km long cycling paths. Increasing popularity belongs to sailing on the Danube either to the Danube Canal or by the Twin City Liner even to Bratislava, the capital of Slovakia. The cruise lasting three hours can include meal and drink refreshment with live music bands (Enjoy Vienna, 2013).

Vienna also gets the credit for having the opportunity to host numerous exhibitions, concerts, balls and seasonal events not only in traditional institutions but also in magnificent aristocratic palaces like Palais Lobkowitz, Palais Pallfy or Palais Schonborn – whose garden hosts the summer open air concert by Vienna Philharmonic for free and is highly appreciated by crowds of visitors. Younger, pop oriented generation enjoys the summer Popfest Wien located at Karlsplatz, providing local talents with a chance to present themselves and visitors with four days full of music for free. The international ImPulsTanz festival of contemporary dancing is proud of much longer tradition – it has been on the summer schedule for 30 years with the best of the best of the world dance scene (Enjoy Vienna, 2013).

Traditionally organized the Vienna Design Week every September was this year focused on broadly discussed topic „Urban Life in the Future“ and its goal, besides the others, is to bring together the design and technology experts with politicians. To demonstrate its creative potential and invention Vienna has been proud of organizing for the fifth times a very popular MQ Vienna Fashion Week, which places the Austrian capital on the international stage of fashion, together with cities like Paris, London, Milan or New York (www.viennadesignweek.at, www.mqviennafashionweek.com).

Rotterdam

The city of Rotterdam not only stands for „the symbol of after-war economic resurrection“, but it has also gradually become one of the cultural centers in the Netherlands. For many years the largest and the busiest port in Europe, it directly or indirectly employs 300.000 people and contributes with up to 10% to the national GDP. Rotterdam, together with Porto, was selected the European Capital of Culture in 2001 (A Dorling Kindersley Book, 2007). Rotterdam as multicultural city indeed has a lot of attractions to offer in order to satisfy art hungry people. As stated Schields (2008), „just wandering around the city without entering a gallery surrounds a person with the art and makes it obvious the city is undergoing dramatic renaissance“. „The city of/on water“ is rich in extraordinary constructions, historical sightseeings, modern art installations, plenty of cultural events and hosts attractive film, art and sport festivals.

Rotterdam, the largest Dutch city, possesses „the oasis of history and culture – Delfshaven, in the middle of modern commercial city, the part of which are also old former warehouses, now transformed to museums, antique shops, bookstores, restaurants“. The highest building – Euromast Tower – is the significant symbol of the city, along with others like Kunsthal, Museum Boijmans van Beuningen, the Rotterdam Philharmonic, the Ahoy Rotterdam complex to hold activities like exhibitions, pop concerts or tennis tournaments. Among more attractions also the Diergaarde Blijdorp Zoo and very popular thematic park the Oceanium can be found (Gerard, 2007).

Rotterdam also became the first European youth capital in 2009, cumulating a lot of energy focused on the effort to convert the city to more „attractive, young and creative place“, which was quite symbolic since the city had registered a significant increase related to youth unemployment in the recent years. “Between July 2009 and July 2010, youth unemployment went up by 11% and between March 2010 and March 2011 it went up by 18%, while the overall unemployment rate only increased by 3.1% (Dooghe, 2009).

Therefore, the greatest challenge for the city was to react to not very optimistic findings. In order to solve the situation about “€22 million of EU funding was spent on around 500 youth projects of all sizes, designed by young people, demonstrating that young people want to be approached in a positive and inclusive way” (www.eurocities-nlao.eu).

Rotterdam has participated in various projects “to achieve a better match between young school-leavers looking for jobs and the opportunities available in the labor market”. These projects and policies “include subsidizing wages for job placements, reducing the drop out level in secondary schools, developing special training courses, and on-the-job training schemes”. Future supporting activities should focus on “promoting the active inclusion of young people, it will be important for the city to focus primarily on the following aspects:

“ 1. career guidance of young people into economically important sectors with sustainable and growing potential, e.g. the port and related logistics industry, creative sector of computer games and graphics or the medical and care sector, 2. young entrepreneurs to promote and develop the entrepreneurship skills and abilities of unemployed young ones and 3. creating partnerships between the education and business sector”.

Thanks to the fact that initiatives toward youth unemployment in Rotterdam became a key concern for the city and also a part of the Dutch National Reform Program focused on preventing youth unemployment. Therefore, the situation will not head to creation of so called “lost generation” (www.eurocities-nlao.eu).

4 Slovakia

4.1 Creative incubators

In the era of increasing significance of creative industries, which support innovation, talents and skills of individuals and groups, culture as essential contributor to economic growth plays irreplaceable role. However, creative workforce has to be identified, inspired, advised, supported and protected and for such purposes specific tools like co-working spaces, creative incubators and clusters need to be provided. One of the options for Central Europe is the initiative of the Vysegrad Funds and its project “V4 Creative Incubators”. As stated in the Guidebook Creative Incubators in V4 countries, “creative incubators combine the functions of business incubators and creative ateliers in order to simulate creative ideas and to make the best commercial use of them”. They are able to provide creative people/groups with “spaces, office equipment, access to knowledge, expertise, technology, money, markets, business networks and advice. Incubators can be both public or private, cooperating also with “universities, regional and national government agencies” and even successful corporations (Jurová, 2011).

The last decades of major industrial changes in Europe and North America together with revolutionary development of digital technologies resulted in a new situation requiring creative potential combining the territory of culture, technologies and business. Incubators around Europe have become successful instruments in the process of revitalizing lots of cities and their abandoned industrial zones, using empty warehouse, factories and showrooms and transforming them to ateliers, workshops, galleries or event venues” (Jaurová, 2011).

Nevertheless, the focus on creative industries has already become the part of the “Industrial and social development plan of the capital of Bratislava 2010-2020” and the future positioning of Bratislava was defined as the city of culture and creative industries and more projects related to development of other Slovak cities and regions should appear.

4.2 Bratislava

KC Dunaj/Cultural Club Danube

For years abandoned “former large department store placed at the one of the main Bratislava squares was partially transformed to a cultural venue, occupying one floor”. The intention of creative group of professionals was not only to organize cultural events as concerts, talk shows, debates, but also within the tailored project “QuickKancle” provide “offices, trainings in PR and marketing to some creative NGOs”. The growing reputation of this completely bottom-up activity turned the place to a popular meeting point. Among its future plans is remodeling of another entire floor to serve as “artists ateliers, working space for creative industry companies and a public garden on the building roof (Jaurová, 2011).

Cvernovka/Thread Factory

The complex of several buildings of original thread factory with belonging warehouses and dye-house from the beginning of the 20th century reduced its production after 1989 till it closed down completely and was sold. Developing activities of the private owner were held thanks to crisis and meanwhile, one of the buildings in the complex was resuscitated by a group of creative enthusiasts. Affordable rent and meaningful projects have formed this unusual industrial space into a very creative meeting point for designers, architects, photographers and public for a few years. The venue also hosted interesting lectures, workshops, Christmas and seasonal markets (Jaurová, 2011).

A unique life story of this venue was able to survive despite of various obstacles as the example of manageable and sustainable project, which now can disappear at any moment, once the developer original intentions start to become reality. Thus, unfortunately, Bratislava will definitely lose one “genius loci” complex and creative people their inspiring environment (Brix, 2012).

Stará tržnica/Old Market Hall

The most recent activities connected to Stará tržnica come from the project “City center Old Market Hall” formed thanks to effort of 10 professionals representing NGO “Aliancia Stará tržnica”, who convinced the mayor of Bratislava Milan Ftáčnik to sign a 10-year rental contract in June 2013. The building needs a massive reconstruction which is planned to gradually happen during the full operation of the venue, with the financial support of so far 19 companies and organizations and 18 embassies as well as from rental fees and events (<http://bratislava.sme.sk>).

The main idea is to revitalize the historical building, for years closed and unused, and open it to locals and tourists with the aim to use the venue for the original purposes it was constructed for – market for local producers, but at the same time, to transform it to a multipurpose venue, including a restaurant, a cafe, bike rental, an information point, an area for children, and a cooking workshop (<http://novastaratrznica.sk>). The idea of full operating capacity is to organize yearly 80 markets – promoting mainly local producers, more than 200 various events, including conferences, classical and pop concerts, theater performances, dancing workshops or movie projections.

The mission of the project is to make Stará tržnica accessible place for the public, creative meeting point for artists and related community together with a transparent, self-supportive cluster. Some of the first activities of a new provider were the 1st Volunteers Day, (focused on cleaning the building and surroundings), the 1st Saturday

Local Producers Market, Honest Conference, (related to creative and innovative problem solving approaches and hosting distinguished speakers) and the Night of Researchers, highly appreciated by the public (<http://novastaratzrnica.sk>).

4.3. Žilina

Stanica Žilina-Záriečie/Train Station Žilina-Záriečie/Cultural Node

Marek Adamov, a founder of the civil association „Truc Sphérique“, was the leading personality in effort to pursue an unusual project – creating a cultural point “focused on contemporary culture at still operating small train station in Žilina-Záriečie in 2003. The innovative intention based on courageous and nontraditional ways of the venue development – “theatre and dance facilities were built from beer and hay bales while the gallery and ateliers used ship containers”, have caught the attention not only on regional and national , but also international level (Jurová, 2011).

Therefore, the organized workshops, exhibitions and other events were able to host significant foreign and local artists and experts.

The most recent plan is related to the Neological Synagogue in Žilina with the intention to repair it and transform to the Arts Hall, in which numerous creative individuals participate. Despite the fact it is the extraordinary architectural sightseeing, which is on the list of DOCOMOMO, even such a prestigious project needs to struggle for financial subsidies. Since it recently did not gain the support by the Norwegian Funds or private sponsors, all hopes turn to the Slovak Ministry of Culture, medium-size companies and individuals willing to assist cultural development in the region. All energy and effort related to the project of the Arts Hall is an outstanding example of creative activities of the third sector, which more and more actively replaces insufficient role of the state and business sector and individuals who care and want to be included in modification of city life (Jaroš, 2012).

4.4 Košice

Thanks to the bidding project Košice INTERFACE 2013, „based on the holistic concept of the city development focused on culture and creative industries“, the city of Košice successfully became European Capital of Culture 2013. Košice, the second largest urban area in Slovakia, is the metropolis with rich history and perspective future, is the center of industry, IT sector, technological development, education and culture also stands for an important employer of the region.

Despite rich business, scientific, sports and cultural events, some parts of the city, namely certain post-industrial and post-military complexes and buildings remained abandoned and unused. However, since being included in the abovementioned courageous project, they have been the subject of renovation, reconstruction and inclusion into a broader city center. Among other significant projects is transformation of “the indoor swimming pool into a modern multi-use center Kuntshalle/Arts Hall, creation of artistic quarter Ulička remesiel/Crafts Lane or restoration and reconstruction of the St. Elizabeth’ s Cathedral, Košice Castle, the State Science Library and several museum and galleries” (<http://spectator.sme.sk>).

Tabačka/Tobacco Factory

The revitalizing project of this industrial building is a successful evidence of civic activities leading to its transformation to the “multi-genre venue for contemporary arts and experimental artistic events”. Partially it will also serve as an “incubator for young creative entrepreneurs interested in starting small businesses” (Jurová, 2011).

Kasárne/Military Warehouse Kulturpark

Originally a military complex of significant historical value from the end of the 18th century, consisting of barracks and warehouses, expects the „refurbishing estimated up to 25 million euros to become a modern landmark and serve as a venue for art related communities, contemporary arts, experimental artistic productions and various music events “ (<http://spectator.sme.sk>).

Both projects represent abandoned and unused complexes suitable for their conversion into cultural venues and used for creative purposes. However, so called “conversion architecture” has still been “a marginal topic in Slovakia despite the fact that in Western Europe it has become quite common practice” (Garaj, 2011). Presented intentions have become an integral part of the city life and all involved participate in accomplishing the goals stated in the bidding project, including the municipality, business sector, universities, cultural institutions and of course its inhabitants, lots of whom assist as volunteers. Jaurová, who participated in preparation of the herein mentioned bidding program, stated that „culture serves as a transforming factor requiring development in many areas. Besides creating cultural infrastructure also transportation network should be included result and both initiatives will result in visible job creation (<http://spectator.sme.sk>).

5 Conclusion

Without any exaggeration it is apparent we have been living in historical and revolutionary period with significant social shifts and processes both in the global and local context. Experts discuss the transformation of information society to knowledge and/or creative society as well as creation of a new conjunction among sciences, technologies, arts and culture. Moreover, enforced position of the third sector including the civil society has been more intensive, visible and irreplaceable and together with the state and private contribution the desired balance is achievable.

Another obvious shift of the 21st century is represented by the term “century of cities or creative cities” which possesses the power of forming, cultivating and strengthening their economic base thanks to innovations and creativity. Moreover, we have been a part of the era in which “industrial cities” are developing to a new type – “creative cities” with their “creative class” with specific preferences, mainly “cultural diversity, nice amenity and tolerance (Florida, R. in Sasaki, M). However, “attracting people of the so called creative class does not automatically make a creative class” (Sasaki, M).

According to Allen Scott, “in order to develop creative industries, functioning as engines of economy, it is crucial to create workforce with specific skills and to build the educational and research network which will guarantee such workforce” (in Sasaki, M.). As Sasaki concludes there are two imperative issues – “1. to consider the movement away from a mass production industrial society to a cultural based production society, in which cultural and economic value are in accordance and 2. to realize that we are obliged to appreciate and preserve both the tangible and intangible cultural capital” (Sasaki, M.).

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