

# Creative potential in the cities and its exploitation in the sustainable development in Slovakia

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## Abstract:

Creativity has become crucial in the new trends in local and regional development. Together with innovations, not only traditional technological innovations, but particularly social, ecological or design innovations in the territory, they are considered the essential resource of development. Creative and cultural industries can help to boost economies, stimulate new activities, create new and sustainable jobs, have important spill over effects on other industries and enhance the attractiveness of territories (Communication from the EC to the EP, 2010). The creative potential is the maximum possible upgrading of the socio-economic performance of a township, by the introduction of the creative inputs (human capital, high-investment, creative class). Creativity and knowledge concentrated in cities and regions have led to perception of cities as economic development focal points of regions in which are cities located. Cities are becoming laboratories that provide genuine technological, organizational, legal and social solutions for their further growth (Hall, 2010).

The paper reflects the insufficient exploration of creativity and innovations in cities of Slovak Republic as a key factor of endogenous growth (e. g. job creation, higher added value, etc.) and their implications in relation to building local competitive advantage. Nowadays, the Slovak local authorities in planning process pay only partial attention to these aspects, and there absent also the strategical approach to its exploitation in further local development. The paper has an ambition to cover partially this gap.

The aim of the paper is to present the selected results of mapping the creative potential and its exploitation in development of the selected Slovak cities (Košice, Banská Bystrica, Banská Štiavnica) and defining the recommendations how to improve it based on the experience from the French cities. The paper will be in a form of case study with the recommendations suitable to be implemented in the real conditions of Slovak cities.

The paper is an output of international project SK-FR-2017-0001 Creative potential in the cities.

## Points for Practitioners

The paper has an ambition to provide the real solutions/recommendations for the better exploitation of the creative potential in the cities of the Slovak Republic (and similar cities in size and social and economic conditions). The recommendations will be proposed based on the best practices and experience of Slovak and French cities. The paper is valuable for the representatives of public policy, especially in cities, that are responsible for the local development, because it is a source of new ideas how to use the creative potential more effectively.

## Keywords:

Culture and creative industries. Cities. Slovak Republic. France. Development.

## 1 Introduction

Culture and creative industries have been during last ten years seen as a leading sector for economic growth and job creation. The best evidence on spill over effect of creative and culture industries is demonstrated at the city level. The cities as a geographical clustering have been always places where human creativity flourished, are at the lifelike centre of innovation and are an integral part of socio-economic development. They are able to address better specific opportunities and challenges. Moreover, the cities generate positive externalities contribution to the greater social pride and revitalised local economy (European Commission, 2018). Ever since cities became large and complex enough to present problems of urban management, they also became urban

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laboratories developing the solutions – technological, organisational, legal and social – to their own problems of growth (Hall, 2009). In this context, the creative potential (including cultural potential) can be defined as a maximum possible upgrading of the socio-economic performance of a township by the introduction of the creative inputs (human capital, high-investment, creative class).

The aim of the paper is to present the selected results of mapping the creative potential and its exploitation in development of the selected Slovak cities (Košice, Banská Bystrica, Banská Štiavnica) and defining the recommendations how to improve it based on the experience from the French cities.

The paper is divided into three main parts. The first part refers to the theoretical sources on creative potential and its role in the cities, including the implementation of new “smart” technologies. The second part of the paper presents the selected research results on mapping and utilization of creative potential in Slovak cities – Košice, Banská Bystrica, Banská Štiavnica. The final part of the paper present inspirational examples of French cities. Conclusions summarize the strengths and weaknesses in the current state of art in mapping and exploiting the creative potential in the Slovak cities and present recommendations for the future local development.

## 2 Creative potential as a factor of Smart City development

The concept of use and development of creativity is examined for a several decades in terms of different territorial units that mean districts, cities, regions. Particularly the term creative city appears for the first time in the literature in the 80-ties of the last century (Landry, Bianchini,1995; Hall, 1998; Bradford, 2004; etc.). Creativity and knowledge concentrated in cities and regions have led to perception of cities as economic development focal points of regions in which are cities located (Hall, 2010).

The new trends on cultural heritage exploitation in the development are composed by its valorisation and its integration to the contemporary life. The valorisation trend is not referring only to the values of the heritage itself. It refers to the values of the heritage capital gain. Dominant attention is given to the economical connotation leads its valorisation. This new trend is now under the profitability signal, which has been developed with the aim to valorise the cultural heritage: conservation and restoration, staging, animation and modernization of the heritage into a valuable exchange and its presentation. The cultural industry, directly or indirectly, represents an important part of the countries income, the valorisation of the cultural heritage becomes an important corporation. The capacity for the design of new cultural heritage management models that could include a comprehensive and inclusive understanding of the cultural heritage, which in the practice really involves the social and cultural functions (Ferraro, 2012). “These new trends have benefited from the increasing power of cities in terms of public policy implementation, but also from the post-industrialisation of urban economies, in which culture is part of territorial showcasing.” (Ambrosino, Guillon, Sagot-duvaouroux, 2016, p. 116).

Cultural and creative industries can help to boost economies, stimulate new activities, create new and sustainable jobs, have important spill over effects on other industries and enhance the attractiveness of territories (Communication from the EC to the EP, 2010). The creative potential in combination with globalisation, ICT revolution and developing experience economy strengthens the relationships between local and global dimensions of culture and put them into centre of cultural legacy innovation (Della Lucia, Trunfio, Go, 2017).

By the European Commission (2018) “the Cultural and Creative Cities of tomorrow have the capacity to launch new waves of local development that:

- aligns the cities’ economies with their historical and cultural identities (authentic development);
- empowers culturally diverse people to be the key agents of innovation, entrepreneurship and job creation (people-centred development);
- promotes social interaction and inclusion by fostering the collaborative culture typical of the cultural and creative sectors and by developing accessible cultural infrastructure and public spaces that help connect diverse people, including migrants (inclusive development)”.

Also, the creative and cultural cities are strongly influenced by new dimension of using ICTs integrated into local infrastructure and services. Smart city cannot develop without the support of cultural heritage and innovation to promote cultural events (Mešková, 2017). The initiatives of making a city smart have recently emerged as a model to mitigate and remedy current urban problems and make cities better as places to live in sustainable way (Pardo, Nam, 2011). However, there is still lack of definition of the strategic relationship between urban ‘smartness’ and cultural heritage (Angelidou, Karachaliou, 2017). Vatanno (2014) explains that the relationship between smart city and culture heritage derive from big data management and augmented reality. Optimising technological use (including data storing and administration, monitoring of the life cycle conservation, etc.) in cultural heritage management reduces costs in terms of maintenance and could allow citizens and visitors to access their historical values by easier way. For culture heritage hybridization with creativity, smartness and knowledge in order to achieve sustainable, smart and competitive urban development is inevitable to involve a wide variety of stakeholders who share authority and responsibility for envisioning and implementing smart culture-based development and regeneration paths (Della Lucia, Trunfio, 2018).

To exploit effectively the creative potential in local development it is necessary to identify and evaluate it. During last decades, at first, the research on creative potential has been usually in the form of description of the economic structure of businesses and creative activities in the territories (e.g. documents and analyses of Urban Community Development; Inspired by Culture: The Potential of Creative Cities in East Asia, 2008; Creative Metropolises, 2011; Potentials of Creative Urban Regeneration - Ljubljana Urban Region, 2011; Creative cities: The Potential of Portuguese Cities, 2011; Lisbon Creative city, 2013). Gradually, also many different indexes were constructed that deal with the specific features of creative and cultural cities (e.g. Global city indicator, 2008; Landry's creative city index, 2009; European digital city index, 2016; Creative capital index, 2016 etc.). However, there was no any specific methodical approach to map complexly the creative and cultural potential in the cities with identifying potential scenarios of their future cultural and creative-led development. Nonetheless, mapping creative potential based on expert judgment and measuring its impacts allows next decisions about the conceptual use of creative potential as a part of an integrated and balanced smart local and regional development. The significant progress in the mapping creative potential in the European cities is presented by the Cultural and Creative cities Monitor published in 2017 by European Commission (<https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor>, cit. 13.3.2019). This edition includes 168 cities (93 European Capitals of Culture (ECoCs); 22 UNESCO Creative Cities (UCCs) and 53 cities hosting international cultural festivals). The key factor of cities's selection was their demonstrable engagement in the promotion of culture and creativity. Evaluation of the cities includes 29 indicators dividing into three main fields – cultural vibrancy, cultural economy and enabling environment. The cultural vibrancy includes the data on cultural venues and facilities, and cultural participation and attractiveness. The field creative economy maps the contribution of creative and cultural sectors to the employment, innovation development and generally to the economic growth in the city. The enabling environment identifies tangible and intangible assets that help cities attract creative talent and stimulate cultural engagement (e.g. universities, graduates in ICT, humanities, arts, openness of the cities to other nationalities, international exchanges of artists, ideas, institutional and financial support of cultural and creative sectors, etc.). (European Commission, 2018). The monitor works with the qualitative and quantitative data on cultural and creative potential in cities, so it provides a holistic and actionable measurement framework for development of culture and creativity-related policies cities. Currently, the evaluation includes also four Slovak cities (Bratislava, Košice, Nitra, Prešov) and ten French cities (Paris, Avignon, Lille, Marseilles, Bordeaux, Lyon, Toulouse, Saint-Étienne, Montpellier and Nantes).

### **3 Methodology**

The paper presents the partial research results of the international research project Creative potential in the cities and its exploitation in the sustainable development. The paper deals with the issue of cultural and creative cities based on exploitation of mapped creative potential. This issue is researched on the example of selected Slovak cities - Banská Bystrica, Banská Štiavnica, Košice. The analysis presents data collected by the desk research (strategic planning documents, cultural strategies, official statistics) and information from own experience during the visits in cities, from interviews with local representatives of cultural and creative sectors. Following the research results and identified gaps in the mapping and exploitation of the creative potential we propose suitable recommendations based on the best practices in Slovak and French cities in context of smart local development.

### **4 Mapping and exploitation of creative potential in smart local development in Slovakia**

The cultural policy as well as the creative sectors development in the Slovak Republic is coordinated by the Ministry of Culture of Slovak Republic, the managing of cultural heritage is in hands of Monuments Board of the Slovak Republic. A set of documents establishes the vision, strategical aims and priorities in cultural and creative development, but only partially oriented at the local development. To the most important belong Strategy of culture development in the Slovak Republic 2014 – 2020, Development strategy for culture for the years 2014 – 2020, Concept of focusing and supporting research in the culture sector for 2016-2020. The priorities of these documents should be integrated into the policy documents at the regional and local level.

At the local level, the basic development-planning document is a program of economic and social development. It includes usually the analysis of culture in the cities and priorities of future development as a part of comprehensive city development. There are no special strategical documents on cultural or creative potential in the Slovak cities. The mapping of creative potential of cities and its exploitation in the local development is also a weakness of the strategical documents. It appears only in the programs of county cities (but not in all).

In the Slovakia, we can identify this situation as a gap in mapping and exploitation of cultural and creative potential in the local development There absents recommended methodology who and how to do it and the cities do not pay enough attention to this issue in the development documents. Almost no city in the Slovakia has a special development program of cultural and creative sectors in the city.

In field of culture heritage, in Slovakia, nowadays, the fond of monuments and landscape heritage include 9702 cultural properties and 14.676 movable cultural monuments, 28 monument reservations and 83 monument zones (<https://www.pamiatky.sk/sk/page/evidencia-narodnych-kulturnych-pamiatok-na-slovensku>, cit. 20.3.2019). Two-thirds of the monuments in SR are owned by the state and territorial self-governments. The rest of them are in hands of private subjects (mainly natural persons, legal entities, civil society organizations and political parties). Because of the high financial burdens connected with the monuments, the owners are often not able to protect and preserve the monuments in appropriate state. Especially, in city centres, they are in bad technical conditions on the prestigious land fields therefore, they become the interest of developers. In Slovakia, there are reported a few examples of monument's demolition and rebuilding by the new modern buildings. The unclear property ownership and the activities of developer companies are serious negative factors for the future exploitation of cultural heritage in Slovakia.

In the next text, we present examples of three Slovak cities – Banská Bystrica, Banská Štiavnica and Košice with aim to characterise current situation in mapping the cultural and creative potential in cities and their exploitation in the local development. Special attention is paid to implementation of smart technologies in cultural and creative sectors.

#### *Case of Banská Bystrica*

The city of Banská Bystrica is the centre of the Mid-Slovakia region with administrative, economic, and cultural significance. It lies in the middle of Europe on the banks of the river Hron surrounded by wonderful scenery of Low Tatras, Kremnicke vrchy and Slovenske Rudohorie mountains. Banská Bystrica's prosperity used to be derived from copper mining in the distant past. Now is becoming more service and trade-oriented destination. The most important sectors of the local economy are services, mainly education, health and tourism. Two of the largest employers in Slovakia, Slovenská pošta and Lesy SR have their headquarters in Banská Bystrica. Banská Bystrica is the 6th biggest city in Slovakia with 78 484 inhabitants.

Banská Bystrica is rich in culture with a lot of cultural events and cultural activities that create and develop urban life. According to the survey of the National Center of Culture Bratislava is a range and diversity of offer of cultural activities in Banská Bystrica second widest in the Slovak Republic. There are professional bodies and cultural institutions in the city and many civic associations that cover an independent scene.

The mapping of cultural and creative potential is implemented in Banská Bystrica only partially, as a part of program of economic and social development for 2015-2023. In the part - analysis of Banská Bystrica the culture is described by two paragraphs without some statistics on cultural heritage, events or creative potential. Cultural potential is researched as a part of human sources development field including also education, sport, youth and leisure time. In the part - overall evaluation of the current situation in Banská Bystrica are in more details defined problems in researched sectors and defined key problems (e. g. a lack of premises for cultural events with big capacity, poor technical conditions of buildings of cultural institutions, etc.). These problems mirrored the suggested actions in the strategic part of the document. The analysis does not cover creative potential. However, the development of creative industries is a priority of entrepreneurship development and inflows of investment in the cities. The activities in this field aims at building policy of creative and cultural industries development and establishing of creative centre as a supporting institution for the creative economy development. These activities are included also in the work plan of Cultural Commission (advisory body of local parliament) for 2018-2022. By the official city documents, the city has an ambition to gain the title Creative City UNESCO. Despite the fact that the program of economic and social development should have been implemented from 2015, there absents monitoring of strategy implementation in Banská Bystrica. Therefore, it is difficult to evaluate if there is some progress in the implementation of planned activities in cultural and creative sectors. By personal experience, the process of creative centre establishing has postponed a few years (the first discussion were realised in 2015), but no real steps were done. In 2018, the coordinator of the activities became the Museum of Slovak National Uprising.

In culture, the positively can be evaluated the rich offer of various cultural events realised systematically during whole year. To the most important and most famous events belong Radvanský jarmok (Radvaň fair) from 2011 a part of the national intangible heritage. The city as a main organiser of this even has strengthened image of the fair as the biggest fair of craft and hand-made products in Slovakia. Even, in 2018 there were presented the highest number of craftsmen (306) in the fair history as well as at fairs in the whole Slovak Republic.

The city by the support of EU funds rebuild in 2015-2016 the "Worker's house" as a cultural institution suitable for performances, concerts and exhibitions. During last three year, a lot of attention was paid also to restoration of old cemeteries and tombs from first and second World War as well as the tombs of famous persons of Banská Bystrica (e. g. Slovak poets Andrej Sládkovič, Ján Botto) as an important part of Slovak historical heritage.

In the cultural and creative development play important role also independent organizations in the city as well as the cultural institutions in hands of regional self-government or state situated in the city. There are situated 3 museums (parts of Museum of Central Slovakia) administered by the regional government, but the level of new

creative interactive presentation and implementation of smart technologies is quite poor. On the other hand, the good example of active citizen work in independent culture is a nonprofit organization The Garden, which firstly existed as an informal community of artists, cultural managers and volunteers. The premises where the Garden is located went through several phases of reconstruction, mostly managed by volunteers. Renovated premises in the historical town centre serve as a multifunctional theatre studio with an open dramaturgy as well as a relax zone in form of the town park in care of volunteers. The garden park offers the possibility of organizing various events and leisure outdoor activities. The main organizational objective of The Garden is to provide the space for recent local art in form of theatre and dance performances, concerts, festivals and exhibitions as well as own artistic production (The Theatre in the Garden) and education. The Garden is also the home scene for the town theatre the Theatre from the passage working with mentally disabled people (and recently also with minorities, Roma minority, immigrants and people coming from socially disadvantaged environment, etc.). (Borseková, Vaňová, Vitálišová, 2016).

The gradual progress in smart technologies implementation influences also the activities of cultural institutions in cities. The pioneer in new IT technologies utilization in culture is a Museum of Slovak National Uprising. It introduced the first smart zone in areal of museum four years ago. The zone provide the data for mobile application presenting interactively the exposition in indoor and outdoor areal of museum that is free downloadable for all tourists. Beside this, the mobile application includes the data on prepared events, museum history and interactive map with all info points. The application is available in Slovak and English. (<http://www.muzeumsnp.sk/oznamy/mobilna-aplikacia-muzeum-snp/>, cit. 21. 3. 2019). The museum is also a partner in the project of digitalisation of cultural heritage in the Slovak Republic. The aim is to create a depository of digital representatives of the most important museum collections, which can be used for further scientific appreciation of cultural objects, education, cultural relaxation or representation and promotion of the country. (<http://www.muzeumsnp.sk/digitalizacia/projekt-digitalne-muzeum/co-je-digitalne-muzeum/>, cit. 21.3.2019). As we mentioned, the Museum should be leader in the establishing of regional creative city during next years realised within the project of European funds, what is quite unusual in comparison with foreign trends.

#### *Case of Banská Štiavnica*

The town of Banská Štiavnica, the oldest mining town in Slovakia, was established in the 13th century, although evidence of mining dates to the late Bronze Age. It used to be called “Silver Town”. The property’s distinct form was created by the symbiosis of the industrial landscape and the urban environment resulting from its mineral wealth and consequent prosperity. For centuries, it had been the centre of mining and education in Europe. The urban and industrial complex of Banská Štiavnica is an outstanding example of a medieval mining centre of great economic importance. The inscription of this site as a WHS take place in 1993. Since 11. December 1993 Banská Štiavnica is the UNESCO World Cultural Heritage site. Banská Štiavnica is firmly anchored amongst established tourist destinations of Slovakia. Tourism has become one of the key economic sectors in the town and region. It continues progressing for several years. The number of inhabitants is 10 225 (to 31.12.2016).

Nowadays, Banska Stiaivnica is a picturesque town with still emerging small guesthouses and events. It is famous for its stylish cafés and pubs the quality and quantity of which exceed the standard of small towns. No other town of similar size has such an offer of cultural actions, events, and supportive marketing activities. Culture found its place in the town. It is a backdrop of film and music festivals, craft markets and workshops. For Banska Stiaivnica are typical small craft shops situated in the city center. They offer mainly the hand-made products (e. g. art costume jewellery; pictures; dresses, etc.). Here is situated also the art gallery presenting painting, drawing and graphics works of current generation.

The great historical and cultural heritage in Banská Štiavnica is a key component of spatial development. As in other Slovak cities, the main planning document is a program of economic and social planning 2015-2024. It includes quite exhaustive part of cultural analysis in a descriptive form and the strategic part defining the priorities in the cultural development of the city. However, there absent any data on creative potential and its exploitation in the city. Because of the UNESCO World Cultural Heritage site in the city, the cultural policy and mainly the policy of its care, protection and presentation is regulated also by the rules of UNESCO and special document “Management of the UNESCO site – Historical city Banská Štiavnica and technical monuments of surroundings”. The document was published in 2005 and it is updated each 6 years regarding the regular monitoring of UNCESCO sites.

The last current document for cultural development in Banská Štiavnica was the documentation for the competition City of Culture 2019 announced by Fund for the Support of Arts (FPU) and the Ministry of Culture of the Slovak Republic, that Banská Štiavnica won. The main idea of the activities during 2019 is to renovate the city identity and identity of Banská Štiavnica citizens as its inhabitants. The partial activities include the collection of stories on citizen, from the local companies with long tradition (Pleta, Tabaco factory) and to embody them into culture events, as well as spreading cultural events to the city neighbourhoods (<https://www.banskastiavnica.travel/59221/>, cit. 21.3.2019). Banská Štiavnica within this project in cooperation

with destination management organisation, Mining museum and Slovak Environment Agency develops also the smart solution – Project Story of Banská Štiavnica that deals with the historical development of Banská Štiavnica, as a multimedia presentation in a form of website. The presentation will be available at the website of Banská Štiavnica, project partners and at infokiosks. It will present nine stories of Banská Štiavnica from the history as well as from current attractiveness of city and region. The stories will combine the facts with local myths and legends (e.g. permons, elves, etc.) ([http://www.banskastiavnica.sk/stranka\\_data/subory/transparentne/verejne-obstravanie/zznh20181116-vyzva-multimedialna-prezentacia-pribeh-bs.pdf](http://www.banskastiavnica.sk/stranka_data/subory/transparentne/verejne-obstravanie/zznh20181116-vyzva-multimedialna-prezentacia-pribeh-bs.pdf); cit. 21.3.2019).

Strength of the cultural development policy in Banská Štiavnica is an annual evaluation of realised activities as a part of Report on state of art of city Banská Štiavnica. The report summarizes all activities in renovation of cultural premises, realised cultural events, activities of all cultural institutions (established by city, but also state, regional, private and non-profit) as well as the financial budget for the activities realised by the city.

Although, there is no data on creative potential, by our personal experience Banská Štiavnica has become a centre of creative class, especially artists, musicians, hand-made craft producers. They usually move here or buy here a weekend house because Banská Štiavnica is for them a source of new ideas and inspirations.

Banská Štiavnica as an important Slovak tourist destination looks for new ways of cultural and historical heritage presentation. For the tourists is available the mobile application – Smart Guide – Banská Štiavnica tourist guide. It provides the interactive map with the various interest points, information, photos and audio comments.

To the innovations in cultural development belongs also presentation in the House of Marina (the love of famous Slovak poet Andrej Sládkovič) now known as Bank of Love. The love story Marina was written as a longest love poem on the world by Sládkovič 173 years ago. The presentation of this poem talks the love story between Marina and Andrej in new creative way with support of visualisation, filming and history. There is possible also to leave a message from lovers in safety boxes as a symbol of their love in a bank of love, what is a part of museum presentation. The exhibition includes various interactive tools as talking pictures, love meter or interactive revival of poem by new IT technology. Because of the museum uniqueness, also the foreign media have been interested in this presentation.

### *Košice*

Košice is a second biggest city of Slovakia, situated in the eastern part of the country, only 20 km from Hungary, 80 km from Ukraine and 90 km from Poland. The city is an administrative centre of the Košice Region (NUTS3 level). Košice has a strong economic background, and the city creates employment opportunities for the population of the surrounding region as well as its own. The city is divided into four districts and has 239 095 inhabitants (31.12.2017). The city plus its conurbation has almost 390,000 inhabitants.

The city has a strong tradition in steel industry, currently represented by the company US Steel Košice which is the biggest employer in eastern Slovakia with more than 12,000 employees and an annual production capacity of 4.5 million tons. Besides steel industry, the IT sector is growing, as evidenced by the IT Valley cluster and BITERAP cluster.

Košice has an extensive cultural infrastructure, including theatres, museums, galleries, libraries, cultural houses, concert halls, local cultural centres, state philharmonic orchestra, culturpark etc. Construction of this infrastructure was included into the project activities within the “Košice Interface 2013”, the winning proposal of Košice in the competition European Capital of Culture (ECC) for 2013. The core of “Košice Interface 2013” was a long-term transformation of the city in cultural, social and economic environment, characterized by creativity, new ideas and projects in culture with aim to establish the favourable environment for culture and creativity.

From 2017 Košice is a member of UNESCO Creative Cities Network in field of media art. (<http://www.cike.sk/sk/novinka/481-kosice-ziskali-miesto-v-sieti-kreativnych-miest-unesco-co-to-znamena-pre-mesto>; cit. 15. 10. 2018). The exploitation of cultural and historical heritage of Košice is strongly connected with the potential of the whole region, where it is possible to visit 10 of the 15 Slovak cultural sites listed by UNESCO, including the famous wine region Tokaj, and two nature sites.

Košice presents a good example of city that systematically maps and exploits cultural and creative potential in its development. The key steps were done in preparation the ECC. The activities did not stop after finishing the governing year. The strategic document – program of economic and social development 2015-2020 includes the analysis of culture and creative sectors in Košice as well as the settled priorities for their future development. Moreover, from 2013 Košice has special documents – Strategy of cultural development 2014-2020 and Strategy for creative industries till 2020 (Master plan for creative economy). The implementation of strategical documents is evaluated annually and the activities are updated at regular basis.

The main actor of creative and cultural potential development in Košice is Creative Industry Košice, a non-profit organisation that was established as coordinator ECC activities in Košice. After the implementation of project Interface the organisation has transformed and is more oriented at development of human capital, building

condition for talented peoples in the city and building image of Košice at local, national and international level (<http://www.cike.sk>; cit. 15. 10. 2018). Creative Industry Košice realises the projects with the wide public participation, namely City of Košice, regional cities, foreign partner cities, tourism organisations, Ministry of Culture, Technical University of Košice, Higher Territorial Unit Košice, US Steel Košice, local clusters as BITERAP, Klaster AT+R, Košice IT Valley, etc. To the other supporting institutions belong creative centres Tabačka, KulturFabrik, Eastcubator and Halmiho Dvor with own programmes for the new entrepreneurs.

Košice was included also in the Creative cities monitor 2017. From the evaluation of all 29 indicators within the cultural vibrancy (CV), cultural economy (CC) and enabling environment (EE), the best evaluated were: quality of governance (EE), potential road accessibility (EE), graduates in ITC (EE), integration of foreigners (EE) and theatres (CV). The worst evaluated were average appearances in university rankings (EE), passenger flights (EE), foreign graduates (EE), tourist overnights stays (CV) and ITC patent applications (CE). By summarisation of indicator's evaluation, the best evaluation field was enabling environment (23.5 points), then cultural vibrancy (11.5 points) and cultural economy (10.7 points) (<https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/cities/SK002C1>; cit. 25.3.2019).<sup>5</sup>

Because of the progressive development of cultural and creative sectors in Košice, there can be identified many good examples how to exploit the creative and cultural potential as an inspiration for the other cities in Slovakia or Europe. One of them is a cultural event White night/ Nuit Blanche from 2010. It is a special cultural project combining light shows, sculptures, animations, architectures, performances, etc. "It originally started in Paris in 2002 and has been celebrated in Rome and other European capital cities. The event involves street performers and various artists performing throughout the whole night. Košice is the only city in Slovakia and neighbouring V4 countries that has the licence from Paris to organize this prestigious international arts project." (Šebová, et. al., 2014). Currently, it is the biggest and the most visited festival of modern art in the Slovak Republic. In 2018, it was spread also to Bratislava, which linked symbolically the east and west of the country. The event is organised usually in the first Saturday in October, the night before the Peace marathon in Košice. This combination of cultural and sport event is very attractive and causes the increase of visit's number significantly. On the special website of White night are available all useful information as a map of exhibition, price of ticket with availability to buy them online, as well as special prepared application for mobile phone on event. The exhibition points are usually placed around the historical centre of the city and in creative centres. The light presentation at the public space is free, in the interiors is paid.

Other example of good practice in the exploitation of creative and cultural potential is a renovation of old army barracks into the cultural centre - Kultur Park. The Kultur Park was established by city with aim to create area for presentation and support of art and modern creative, authentic and experimental culture in cooperation with the partners involved into ECC 2013. The dominant partners were the University of P. J. Šafárik, the Slovak Academy of Science and the Technical University. The complex consists of 8 buildings, 3 main with the names from army terminology (Alfa, Beta, Gama). The cultural centre includes the premises for ateliers, workshops, studios, classrooms, two big multifunctional halls for concerts, theatre performances, lectures, conferences and two smaller halls for dancing and with special sound and video equipment. The part of cultural centre areal is known as Steel Park (park of science). It is devoted to the interactive exhibition of steel production funded by the metallurgical company, U.S. Steel Košice – the largest steel producer in Central Europe. The exhibition offers visitors the chance for interactive play with the exhibits – operating an electromagnetic crane, operating a forklift platform or constructing a car on the production line using 3D technology. The target audience is children and youth (<https://www.k13.sk/o-nas/centra/kasarne-kulturpark/>; <https://steelpark.sk/>; cit. 27.3.2019).

#### **4 Inspirational examples from France**

Different examples of French creative cities could be mentioned, but two urban trajectories appear particularly interesting in the literature: the cases of Nantes and Saint-Etienne, which have been studied in detail by Charles Ambrosino, Vincent Guillon and Dominique Sagot-Duvaurox (2016); a third case - the city of Lyon - will be briefly mentioned because of its specificity in terms of the development of digital challenges.

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<sup>5</sup> For comparison, evaluation of Paris - cultural vibrancy - 56.6 points, cultural economy- 77.4 points and enabling environment – 47.9; evaluation of Prague - cultural vibrancy – 44.1 points, cultural economy- 40.6 points and enabling environment – 22.8; evaluation of Bratislava - cultural vibrancy – 21.7 points, cultural economy- 50.7 points and enabling environment – 26.3 points.

Nantes is a city in western France, with a population of about 300,000 (900,000 for the entire urban area); Saint-Etienne is an eastern city with a population of about 170,000 (and 520,000 for the entire urban area). These are two cities, strongly affected by deindustrialization, which have built their creative city strategies very gradually, drawing on their local cultural resources.

From the end of the 1980s, the city of Nantes, marked by industrial decline (shipping industry), focused its development strategy on a multitude of cultural projects (Folles journées festival, Royal de Luxe street performing art company, Biennale de l'Estuaire contemporary art festival). Developed under the mandate of Socialist Mayor Jean-Marc Ayrault, this strategy is based on numerous international partnerships that are gradually making Nantes a form of "cultural hub"; it is being extended, following the city's integration into the European Centre for Creative Economy (ECCE), by the creation of a cluster, whose ambition is to develop cultural, economic and social activities while strengthening the city's tourist appeal. This cluster, located on the "Ile de Nantes", has a dual function of *cultural* and *creative* production and attractiveness. According to Ambrosino, Guillot and Sagot-Duvaurox (2016), "over the past 25 years, stakeholders in Nantes have thus been successful in fostering the creative awakening of a provincial city which was until then visited by few tourists, by basing their approach on an original tourism-oriented narrative in which the urban atmosphere plays an important role as heritage resources".

By following this strategy, the city of Nantes has become a particularly attractive destination for cultural and creative industries: a study carried out by the urban planning agency of the Nantes region in 2014 showed that these sectors accounted for around 36,600 jobs, or 9% of the city's employment, up 15% in five years, making Nantes the second French city for the growth of creative jobs (AURAN, Les industries culturelles et créatives en région Pays de la Loire, 2014); the city also organizes events, such as Web2days, which are very popular for start-ups and digital players. The city of Nantes has also joined the ECIA (European Creative Industries Alliance). From the tourist point of view, the "Machines" of the Island of Nantes attract around 500,000 visitors per year.

The city of Saint-Etienne has also been deeply affected by industrial deindustrialisation (metallurgy, coal mines, etc.); it has also structured its development strategy in a progressive way, since the 1980s, based on a creative activity: design. Following initial contacts between the School of Fine Arts and the industrial world, the city's development plan aims to bring systematically together designers, architects and artists. A Design Biennale was then organized by the Director of the School of Fine Arts in 1998; according to Ambrosino, Guillon and Sagot-Duvaurox (2016), "The Biennale had several aims: to strengthen local skills in design, to support the local production system, urban marketing and promoting Saint-Etienne as a destination for tourists. It was the first step in bringing tourism and cultural industries closer". Finally, a cultural facility bringing together all design skills is created - the Cité du design - before the city obtains, in 2010, the label of creative city from the UNESCO network for design.

In Saint-Etienne, the International Design Biennale attracted more than 200,000 visitors in 2015 and the Protourisme research firm estimated the economic benefit for the city's merchants at around 3.3 million euros. However, the share of jobs strictly related to the design sector seems more difficult to assess: it is estimated to be around 2% of paid jobs. As geographer Camille Mortelette (2014) points out, the creation of companies in this sector is growing rapidly, particularly since the 2000s, and some companies, such as Thales Angenieux, are able to take advantage of this new creative ecosystem; however, companies in the sector are generally small (or even very small) and their sustainability appears difficult to achieve.

Thus the cases of Nantes and Saint-Etienne show that these two cities "have been able to overcome their constraints and lack of natural heritage assets in order to design development strategies that are based not on existing tourism or on a new iconic building as was the case in Bilbao, but rather on an image or an ambience supported by a narrative rooted in the city's history which allows it to renew itself" (Ambrosino, Guillon, Sagot-Duvaurox, 2016).

In terms of technology, there is a whole series of digital practices in many cities and in cultural practices that tend to reconfigure the field of cultural policies. One of the most advanced local authorities in this respect is the city of Lyon (513,000 inhabitants, 2,300,000 for the urban area), which has been participating in UNESCO's network of creative cities for the digital arts since 2008. The city of Lyon has adopted a transversal approach in this area: as the Deputy Mayor of Lyon points out, its main objective is to "carry out innovative projects highlighting the impact of digital technology on cultural policies" (programmes for the digitisation of almost all the printed collections of the Lyon public library, creation of a free digital dance video library, considered as a tool for artistic education, creation of a shared digital space at the École des Beaux Arts dedicated to the capture of movements, 3D modelling, augmented reality, space open to students, artists and amateurs); secondly, the city "must allow the development of major events integrating digital cultures (Nuits sonores, Fête des Lumières)";

thirdly, the city "supports the development of the digital arts scene at the local level (Mirage festival)". – (Réseau des villes créatives Unesco, Rapport périodique d'activités, janvier 2017).

Beyond this appearance of unity and coherence of the city's strategy, the research of Charles Ambrosino and Vincent Guillon (2018) shows, however, that the relationships between city officials, actors in the world of digital arts in Lyon and city officials and representatives of the digital leisure industries, while not totally non-existent, are not obvious at the local level, due in particular to differences in values, sometimes opposing collaborative forms to the commercial logic. Understanding this diversity of issues at the local level appears to be one of the fundamental prerequisites for creative policies.

## **5 Conclusions and recommendations**

The mapping and exploiting creative and cultural potential in the Slovak Republic are still underdeveloped issues at the local level. The strategic support is defined at the national level, however, there miss some interconnection with the regional and local level, not only in the strategic framework, but also in implementing relevant actions. There absent recommended methodology for cities what to research and how to do it, especially in the field of creative potential. To the mapping and exploiting of cultural potential as a core of creative potential is paid enough attention in the bigger cities or cities with special or dominant cultural heritage (e. g. UNESCO heritage). It is usually included in the plan of economic and social development (Banská Bystrica) or in own documents – strategy of culture (e. g. Košice, Banská Bystrica). The weakness is that the documents not often reviewed annually and updated regularly. The gap we can identify in the mapping and exploiting creative potential in cities. Except Košice and Bratislava, is almost impossible to find the special document devoted to this issue at the local level. More often, it is partially included into the plan of economic and social development. But there absent usually data in analysis (oriented are only on businesses and creative employers) and the importance is given to the recommended actions. So their real implementation is questionable, if it does not reflect the current state of art in the research field. The good example, what to include in the research of creative and cultural potential and compare between cities, present the cultural and creative city monitor which covers 3 main areas – cultural vibrancy, cultural economy and enabling environment (29 indicators), it could be a first step in uncovering of this hidden potential and creating suitable methodology how to do it.

In the paper, we present three Slovak cities with different levels of mapping and exploiting the creative potential. The best example is a city Košice, where the great development as a creative city was strongly supported by the participation in the competition European Capital of Culture. It can be an example of best practices also for other Slovak cities in all aspects of exploiting the creative potential (e.g. establish creative cluster, modern creative and cultural centre, interactive presentation in museums, modern types of various events). Banská Štiavnica, a city rich in UNESCO cultural heritage, elaborates a quality cultural strategical documentation with dominant interest in protection and care about the UNESCO heritage as well as other important monuments (churches, mansion houses etc.). However, it spends also a big part of municipal budget even in case of special funds from UNESCO. Moreover, the municipality is very limited in restoration process of locality by the rules of Monuments Board of Slovak Republic. There are some attempts to implement also the smart solution in the culture, but only in private exhibitions (House of Marina) yet. In Banská Bystrica, there absent some special documents on cultural or creative sectors in the city. It is included in the plan of economic and social development (more cultural sector as creative). The activities in exploiting of creative potential coordinated by cities absent even though in the city have seats three Slovak universities that cover various fields of creative jobs. Predominance of activities are realised independently from the city based on the voluntary principles (e. g. community centre Garden, co-working centres). The utilisation of smart technologies within the culture is at the low level except the Museum of Slovak National Uprising but there also absent a bit more interactive presentation with 3D projection that bring more authentic experience for visitors. There is a great space for development based on creative potential but the cooperation of all stakeholder from public, private and non-profit sector is necessary, as well as between the local, regional and national government.

The trajectories of French cities mentioned above make it possible to identify some elements for reflection on the creative potential of cities and on how to make it sustainable. The case studies show in particular the great diversity of resources that can be mobilized at the local level, and the possibility for cities, whatever their size, to define what could be called "autonomous trajectories of creativity". These trajectories do not consist simply in the reproduction of models and do not necessarily require the existence of an important cultural heritage; however, the sustainable activation of the creative potential of cities lies partly in the ability of local elected officials to define sufficiently broad objectives that are embedded in the city's culture or in institutions to bring together projects led by very diverse actors. From this point of view, the strategy of the city of Saint-Etienne,

centred on design, is found in many other medium-sized French cities, such as the city of Limoges, which recently joined the network of creative cities of UNESCO for its policy developed around porcelain and the arts of fire, or the city of Angoulême, which has focused its development around animated images and comic strips (Centre national de la Bande Dessinée et de l'Image, Festival...).

To conclude, it should be recalled that these creativity policies are complex because of the diversity of actors, projects and challenges (cultural, economic, digital, tourism, social, urban...) present at the level of cities. In this respect, unlike the first approaches to the creative city, which postulate a relatively natural interdependence between creation, production and technology (Florida, 2002; Throsby, 2001), it seems more interesting - as shown, for example, by Ambrosino and Guillon's above-mentioned research on the digital arts scene in Lyon (Ambrosino, Guillon, 2018) - to analyse the local conditions for bringing these actors with diverse interests and values together. The sustainability of creativity policies depends very much on it.

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