



Košice 2020

# **Creative Economy Master Plan**

2013 - 2015



# Contents /

<b>Foreword</b>	<b>3</b>
<b>Košice: 2020 – A Vision for Future Success</b>	<b>4</b>
<b>01 / Introduction</b>	<b>5</b>
What are Creative and Cultural industries and Creative Economy?	6
The Master Plan's Strategic Themes	8
<b>02 / Part one: The Opportunity for Change</b>	<b>10</b>
Why Creativity Matters – the importance of Creative Economies	11
Creative Industries - Global Growth & Competitiveness	14
Košice – The City, The Region, Facts & Figures	14
SWOT Analysis	17
Challenges & Opportunities	18
<b>03 / Part two: The Strategy for Change</b>	<b>22</b>
Programme 1 / Talent & Skills Development	27
Programme 2 / Business Support	29
Programme 3 / Infrastructure	31
Programme 4 / Marketing	33
Programme 5 / Partnerships	35
Programme 6 / Research & Development	37
<b>04 / Part three: Delivering the Strategy</b>	<b>39</b>
Implementation Strategy	40
Management and Coordination	40
Evaluation & Review	41
Key stakeholders	41
<b>Master Plan 2013-2015 timetable</b>	<b>42</b>
<b>Sample detailed project plan</b>	<b>45</b>
<b>Escalator 2013-2015 timetable</b>	<b>47</b>
<b>Appendix</b>	<b>48</b>

The ambitions and strategies set out in the plan are intended to describe how the future vision will be achieved, and to encourage a wide-range of public and private sector partners to join and work together in building the shared vision, activities and investments required to deliver it.

# Foreword /

The Košice Creative Economy plan sets a broad agenda for its sustainable growth, improved performance and the region's central city transformation from being known primarily as "the Steel City" to becoming recognised as "a Creative City" by 2020.

**The Master Plan is for the city and the region of Košice.** Throughout the plan, Košice means the region and the city combined unless one or the other is specified.

This Master Plan is for all stakeholders across the region and city - public, private and community, and is intended to be a bold, challenging, and forward looking strategy to **place Košice at the centre of the Knowledge and Creative economy in the Carpathian Region of Europe.**

The Plan is intentionally ambitious but achievable, detailing why and how Košice can become a world-class creative city and region by 2020, seizing the many opportunities this would bring for its residents and particularly, its young people.

Košice 2013, working with and supported by a wide-range of partners that include the City, the Region, the Business Community and Košice's Universities, has led the process of producing the Master Plan. The plan has been informed by the views of a wide range of leaders, experts and practitioners.

The Master Plan's has set **a target of 2020 to realise its full vision** that is described on page 4. This will be achieved through delivering the plans strategies and programmes in phases, the first being **phase 1 from 2013 to 2015**, whose programmes and projects are included in part two of the Master Plan.

The Creative Economy Master Plan is divided into an introduction and three sections:

## INTRODUCTION

This explains WHAT are Creative and Cultural industries and Creative Economy, the Master Plan's Strategic Themes and describes the Future in Figures.

## PART ONE: THE OPPORTUNITY FOR CHANGE

This explains WHY this plan has been created and WHY Kosice should develop a creative economy, WHAT the current situation is and WHAT the challenges and opportunities are.

## PART TWO: THE STRATEGY FOR CHANGE

This details WHAT strategic programmes together with their projects will be delivered during the three-year period covered by Phase 1 of the plan. It also indicates WHO will deliver them and WHERE income streams will be sourced to finance them.

## PART THREE: DELIVERING THE STRATEGY

The final section details HOW the plan's strategies, programmes and projects will be delivered, by WHO, WHERE & WHEN. It then concludes with explaining the roles of all the key Stakeholders and makes recommendations for WHAT the NEXT STEPS should be.

"Innovation is creativity with a job to do"

/ JOHN EMMERLING

Košice 2020

# A Vision for Future Success /

It is 2020. Košice has successfully implemented its Creative Economy Master Plan launched in 2013 as a key strand of its year as European Capital of Culture. It has just been awarded the title of **UNESCO City of Media Arts**.

For the past four years, Košice has been **internationally recognised as the centre of the Knowledge and Creative economy in the Carpathian Region of Europe**, synonymous with innovation, vibrancy, excellence, talent and an excellent quality of life for all those who work, study and live here.

6 Through the **creation of 5,000 new and converted/retained jobs** in the creative, cultural and other industries, a **5% reduction in unemployment** and a **2% increase in GDP**, Košice is now a region where its young people can imagine their future. The brain drain of the past has been reversed with graduates, artists, budding entrepreneurs and professionals migrating to Košice from Slovakia and beyond. This has resulted in a **5% increase in the Region's population to 820,000**.

Košice's culture infrastructure, initially developed in 2013, has been further enhanced by the **construction of highly acclaimed, European centres for Design and New Media**. Working closely in partnership, the Region's cultural organisations and artists deliver a high-quality, popular and sustainable all-year-round programme that celebrates Košice's heritage and presents its new contemporary edge. An **international New Media Festival**, launched in 2016, now attracts cutting-edge and critically acclaimed artists. The development, support for and nurturing of a highly innovative cultural sector over the past six years has been a key factor in the successful implementation of the Master Plan.

The Region's **four Creative Hubs** have been instrumental in supporting Košice's creative entrepreneurs, producing goods and services that are exporting across the globe, known for their quality and innovation. The excellent support and mentoring programmes centred in the Hubs have enabled the Region's Small to Medium Business's to grow, maximising their potential and seen the **establishment of 500 new Creative Economy start-up's since 2013**. There is now increased creativity in other sectors of the region's economy, made possible by the many partnerships and collaborations that have been developed and now exist between the public, private, commercial, educational and NGO sectors.

**The region's tourist industry is thriving with a 20% increase in visitors** compared to 2012, attracting interest from Europe and beyond. This success is primarily due to the **re-branding of Kosice** and its tourism campaign launched in 2014, the airport's development of **direct, regular flights to major European cities** and the customer care programmes for tourism industry providers.

The wide-ranging and forward-thinking **Education programmes** have been a key factor in transforming Kosice to a region with a **dynamic and thriving knowledge economy**. The development of Culture Management studies at the Technical University is just one of the educational success stories since 2013. Investment in talent, skills, professional development, research, cross-sector partnerships and the formal education sector has **benefited the whole community** as well as the economy, increasing capacity, aspirations and achievements.



# 01

## **Introduction /**

WHAT ARE CREATIVE AND CULTURAL INDUSTRIES AND CREATIVE ECONOMY?	6
THE MASTER PLAN'S STRATEGIC THEMES	8

# WHAT ARE CREATIVE AND CULTURAL INDUSTRIES AND CREATIVE ECONOMY?

## Definition of Creative and Cultural Industries

The term **Cultural industries** refers to industries which combine the creation, production and commercialization of creative contents, which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service. Cultural industries generally include printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions as well as crafts and design.

The term **Creative Industries** encompasses a broader range of activities, which **include the Cultural Industries plus all cultural or artistic production**, whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavour and include activities such as architecture and advertising.

### Creative Industries

**Creative industries are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs, they;**

- Constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- Comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- Stand at the crossroads of the artisan, services and industrial sectors;
- Constitute a new dynamic sector in world trade.

8

“Creativity is intelligence having fun” / ALBERT EINSTEIN

### Creative industries Include:

#### HERITAGE

Cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries. It is the starting point of this classification. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities. This group is therefore divided into two subgroups:

- Traditional cultural expressions: art crafts, festivals and celebrations;
- Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.

#### ARTS

This group includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning. This group is divided into two large subgroups:

- Visual arts: painting, sculpture, photography and antiques;
- Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.

#### MEDIA

This group covers two subgroups of media that produce creative content with the purpose of communicating with large audiences (“new media” is classified separately):

- Publishing and printed media: books, press and other publications;

- Audio-visuals: film, television, radio and other broadcasting.

**FUNCTIONAL CREATIONS**

This group comprises more demand-driven and services-oriented industries creating goods and services with functional purposes. It is divided into the following subgroups:

- Design: interior, graphic, fashion, jewellery, toys;
- New media: architectural, advertising, cultural and

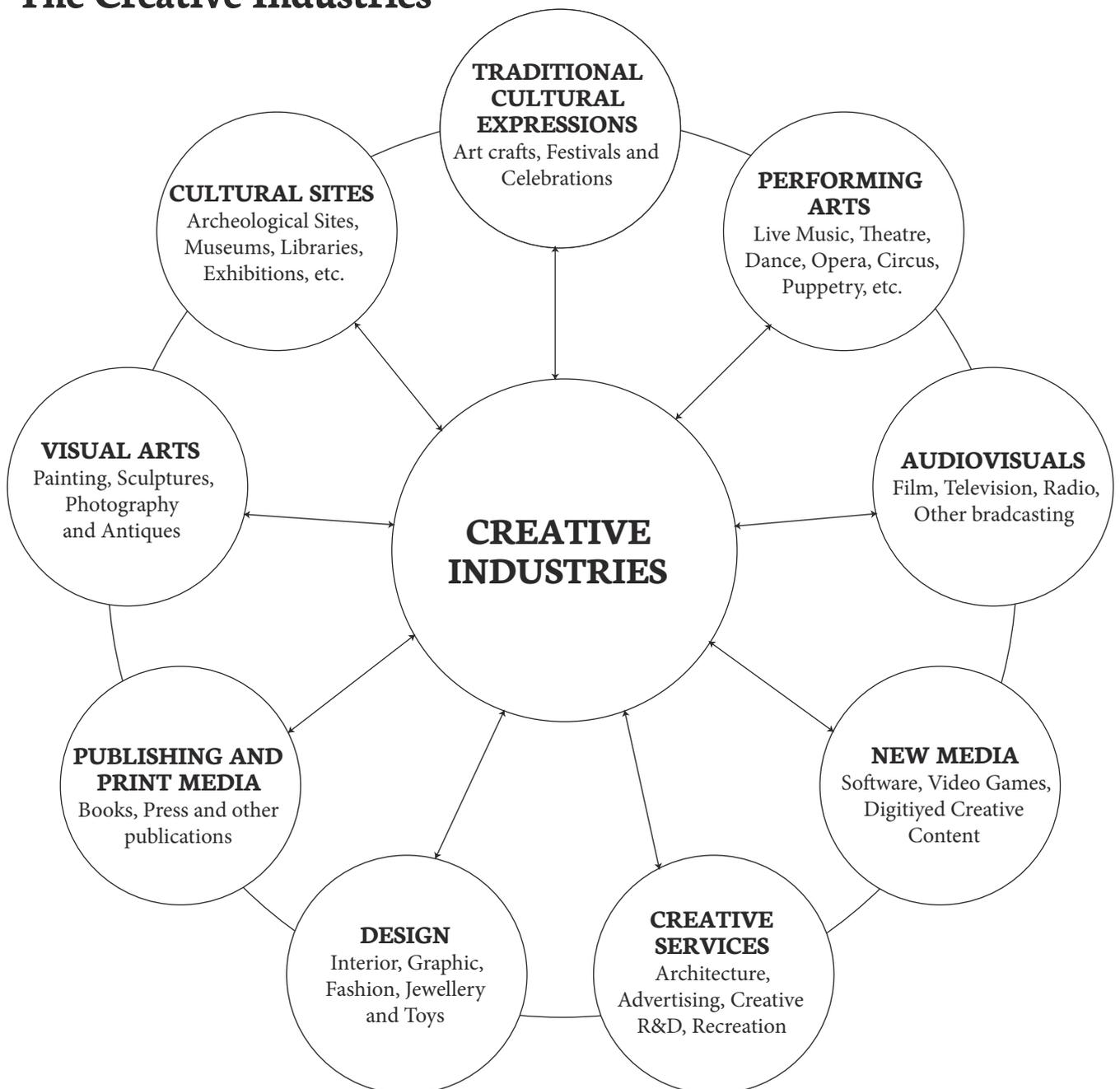
recreational, creative research and development (R&D), digital and other related creative services.

- Creative services: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.

“Creativity takes courage”

/ HENRI MATISSE

**The Creative Industries**



## UNESCO definition of Creative Economy

The “creative economy” is an evolving concept based on creative assets potentially generating economic growth and development.

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.

- It is a set of knowledge-based economic activities with a development dimension and crosscutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option calling for innovative, multidisciplinary policy responses and interministerial action.
- **At the heart of the creative economy are the creative industries.**

“A Creative Economy is the fuel of magnificence”

/ RALPH WALDO EMERSON

## THE MASTER PLAN'S STRATEGIC THEMES

10

There are three key elements that have been identified as being essential to realising the plan’s vision. These are expressed as the **three Master Plan Themes**, which provide the strategic rationale that underpins the plan and its corresponding strategies, programmes and projects. These are:

### 1. PLACEMAKING

international recognition / freedom to be creative / unesco city of media arts / attractive for tourists / creative identity / improved quality of life / rejuvenation & regeneration / increased self-confidence /

### 2. PEOPLE

attracting and retaining talent / unlocking potential / community cohesion / cultural diversity / inward migration / increase of ‘creatives’ / social inclusion / improved quality of life

### 3. ECONOMY

new jobs created / new businesses / innovation / increase in gdp / increase in tourism / spillover effect on other industries / sustainable growth /



“ The key to economic growth lies not just in the ability to attract the creative class, but to translate that underlying advantage into creative economic outcomes in the form of new ideas, new high-tech businesses and regional growth ”

**/ RICHARD FLORIDA**

# 02

## Part One: The Opportunity for Change

WHY CREATIVITY MATTERS	11
CREATIVE INDUSTRIES - GLOBAL GROWTH & COMPETITIVENESS	14
KOŠICE - THE CITY, THE REGION, FACTS & FIGURES	14
SWOT ANALYSIS	17
CHALLENGES & OPPORTUNITIES	18

“People who don’t take risks generally make about 2 big mistakes a year, people who do take risks generally make about 2 big mistakes a year”

/ PETER DRUCKER

## WHY CREATIVITY MATTERS

### The importance of Creative Economies

“The cultural and creative sectors offer great potential to boost jobs and growth in Europe. EU funding also helps thousands of artists and cultural professionals to reach new audiences. Without this support, it would be difficult or impossible for them to break into new markets.”

/ Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth - introducing the Creative Europe Programme

Creating jobs, growing businesses and improving wellbeing represent a major challenge for Europe over the coming years. **This Creative Economy Master Plan for Košice must seek to address this challenge by unlocking the potential of the Creative Industries to grow, diversify and invigorate the economy for the city and wider region.**

This is part of a longer-term strategy for Košice to become a major creative city for the Carpathian region of Europe and a UNESCO City of Media Arts.

This is important because:

**01 / The Creative Industries has grown faster than other sectors, created many jobs and generated significant value to the wider economy; yet so much potential remains unlocked.**

The EU Green Paper - ‘Unlocking the potential of the cultural and creative industries’ – recognises the contribution the sector can make to the competitiveness, prosperity and cohesion of Europe, and the forthcoming Creative Europe programme introduces unprecedented investment and strategic clarity to support the growth of the European Creative Economy.

However, the Creative Industries has continuously failed to make the most of the diverse and often very young talent available across Europe, with multiple barriers to entry preventing many people from accessing sustainable employment in the sector or creating their own businesses.

**This Master Plan aims to address this through a package of interventions in employment generation, business support, skills and clustering. This will include a targeted approach to small and micro creative enterprises – which make up the majority of the creative sector in Košice and provide significant opportunities for growth and for a value-adding role for the rest of the economy.**

**02 / Europe's future is in its cities and city-regions but our cities and their regions are not as effective as they could be in nurturing talent and supporting creative businesses to flourish.**

Over 70% of Europe's population lives in urban areas, and this figure is set to rise. But **employment opportunities for creative talent in Europe's cities are scarce** – and particularly scarce in smaller 'non-metropolitan' cities. **This is particularly an issue for young creative talent:** the youth unemployment rate in the EU-27 is more than double of the total unemployment rate, and it is particularly

challenging for young people to make the transition from education to creative business/employment. **This is a major issue in Košice, which struggles to retain and attract talent.**

Moreover, if Košice is to innovate and develop a new generation of high value products and services, which re-balance the economy, generate wealth, engender confidence and improve wellbeing, then **the enabling conditions to develop the right mix of skills, attitudes and expectations amongst its young people must be created.**

**It is critical for Košice to develop the enabling conditions for creative talent to prosper in business and then play a more central role in economic restructuring, regeneration and sustainable growth. If Košice is to be competitive, prosperous and cohesive, then it needs to make the most of its number one resource: TALENT.**

## Creative Spillovers

The high levels of innovation in the creative industries supports the idea that, in addition to contributing directly to regional innovation processes through the innovative activities in which they engage, they could also do so indirectly, by generating spillovers that benefit the wider economies of the places where they are located.

**The highest concentration of jobs in the Creative Industries and those places with the greatest potential for sector growth are cities and city-regions.** There are many reasons for this, but the most widely accepted is that creative individuals and businesses thrive best within the 'agglomeration economies' that cities only offer – the flow of talent, ideas, capital, multiple institutions and connections that only the density of cities can offer .

However, this relationship is not just one-way: just as Creative Industries flourish in cities, so cities with a thriving creative sector flourish too. **It is estimated that**

**for every job created in the 'innovation economy' (which includes the Creative Industries), another five are generated elsewhere** in other professions and services . This is one part of the multiplier effect that the sector has for the wider economy - boosting other key sectors including manufacturing, ICT, tourism and finance.

It is generally acknowledged that innovative sectors and activities such as R&D are an important source of spillovers with benefits that spread across the economy. These spillovers occur where the knowledge activities of one firm or industry result in economic benefits for another one that the former is not able to fully capture.

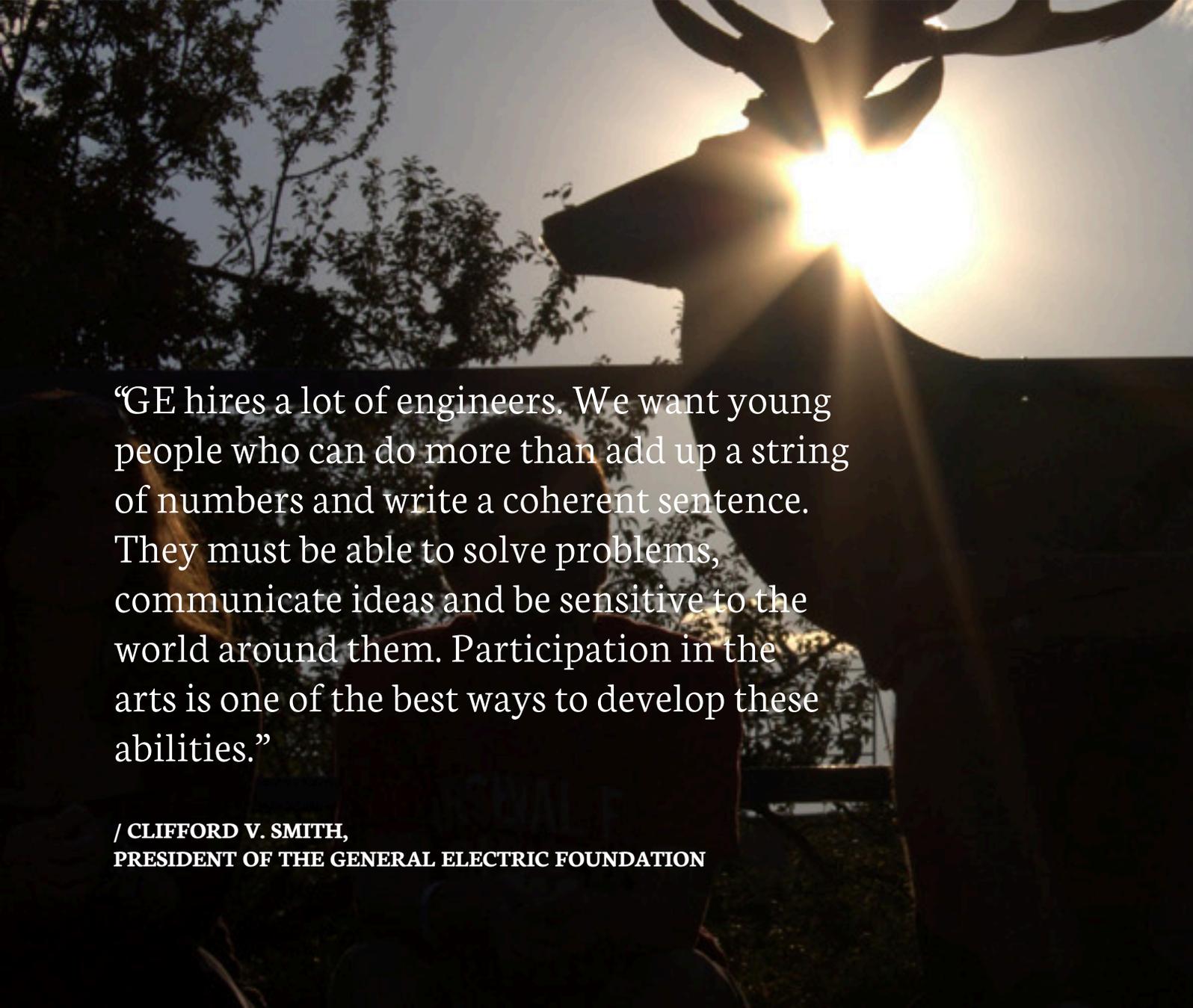
• **Knowledge spillovers** occur when new ideas and technologies developed by creative businesses are fruitfully applied elsewhere without compensation: for example, the use of social networking features originally developed by digital media companies to manage communications in

businesses. Knowledge spillovers can also be embodied in labour flows. Creative professionals such as designers, advertisers or software developers may be employed outside the creative industries, bringing with them new techniques, ideas and ways of working. Or, they may start spin-off companies in a different sector.

- **Product spillovers** take place when creative goods and services increase demand for complementary goods in other sectors, or are adapted to other markets.
- **Network spillovers** occur where the mere presence of creative businesses in a given place benefits other local firms. Richard Florida's 'Creative Cities' noted how a thriving cultural scene attracts knowledge workers, who can then be employed by other local businesses.

## Identity and Place Making

**The Creative Industries have another significant effect on cities and regions: as key drivers of identity and place making.** Through the 'value-laden' goods and services they produce, they are often uniquely associated with and derivative of place (think of china from Delft or the Manchester music scene). They are drivers of regeneration - through occupying spaces that other more traditional businesses have left or pioneering the development of run-down areas. The rise of 'set-jetting' (people visiting film locations) is just one example of how **the creative industries are now vital in the marketing and creation of destination or cultural tourism.**



“GE hires a lot of engineers. We want young people who can do more than add up a string of numbers and write a coherent sentence. They must be able to solve problems, communicate ideas and be sensitive to the world around them. Participation in the arts is one of the best ways to develop these abilities.”

/ CLIFFORD V. SMITH,  
PRESIDENT OF THE GENERAL ELECTRIC FOUNDATION

# THE CREATIVE INDUSTRIES – GLOBAL GROWTH & COMPETITIVENESS

The Creative Industries are recognised as a major growth sector for the global economy. Although growth has slowed in some regions through the global economic crisis and subsequent downturn, overall the sector continues to grow – especially in core emergent markets.

- In the UK, the Creative Industries contributed 2.9% of the UK's Gross Value Added in 2009: an increase from 2.8% in 2008. 1.5 million people are employed in the creative industries or in creative roles in other industries - 5.1% of the UK's employment. Exports of services by the creative industries accounted for 10.6% of the UK's exports of services (DCMS 2011).

- In Europe, the creative industries make a significant contribution to the economy, creating about 3% of European Union GDP - corresponding to an annual market value of €500 billion - and employing about 6 million people.

- Globally, UNCTAD (2010) estimate the growth in creative services at 7.5% for 2006-10.

16

## KOŠICE - THE REGION, THE CITY, FACTS & FIGURES

### The Region

The Košice Region (Slovak: Košický kraj) is one of the eight Slovak administrative regions. With 792,000 inhabitants it is Slovakia's second largest region. It was first established in 1923 and its present borders have existed since 1996. It consists of 11 districts (okresy) and 440 municipalities, from which 17 have a town status. About one third of the region's population lives in the conurbation of Košice, which is its main economic and cultural centre.

The population density in the region is 117 inhabitants per km<sup>2</sup>, which is very similar to the country's average (110 per km<sup>2</sup>).

The Košice Self-governing Region (Slovak: Košický samosprávny kraj, KSK) or the Košice Higher Territorial Unit (Slovak: Košický vyšší územný celok, KVÚC) is one of Slovakia's eight „self-governing regions” whose territory is identical with that of the administrative Košice Region.

The largest towns in the region are Košice, Michalovce, Spišská Nová Ves, Trebišov and Rožňava. According to the 2011 census, there were 766,012 inhabitants in the region, with a majority of Slovaks (81.8%), but there is a numerous Hungarian minority (11.2%) in the south, and there are minorities of Roma (3.9%) and Czechs (<1%).

### The City

Košice is the second largest city in Slovakia with a population of 235 000 inhabitants and covers an area of 244 square kilometres. It is the economical social and cultural center of Eastern Slovakia. It lies in the eastern part of Slovakia, not far from the borders with Hungary (20 km), Ukraine (80 km) and Poland (90 km).

The first written reference to the Hungarian town of Košice (as the royal village - Villa Cassa) comes from 1230 and the city has a well-preserved historical centre, which is

the largest among Slovak towns. There are many heritage-protected buildings including Slovakia's largest church: the St. Elisabeth Cathedral. The long main street is a thriving pedestrian zone with many boutiques, cafés, and restaurants. The city is well known as the first settlement in Europe to be granted its own coat-of-arms.

The Košice Peace Marathon is the oldest marathon in Europe and the third oldest in the world, with the first race being held in 1924. The marathon takes place each year on the first October Sunday. The first women's race was held in 1980.

### **Economy**

Košice is an important industrial centre of Slovakia, and it accounts for about 9% of the country's GDP but has a slower rate of growth than Slovakia's other regions. It is the second most important region in Slovakia in terms of export capacity and GDP per capita. The most developed areas are the four districts of Košice City. The region is particularly important for its production base, which is of key importance for the economy of the whole country. Industry is concentrated predominantly in the districts of Košice, Michalovce and Spišská Nová Ves, represented by all sectors, from food processing to metallurgy.

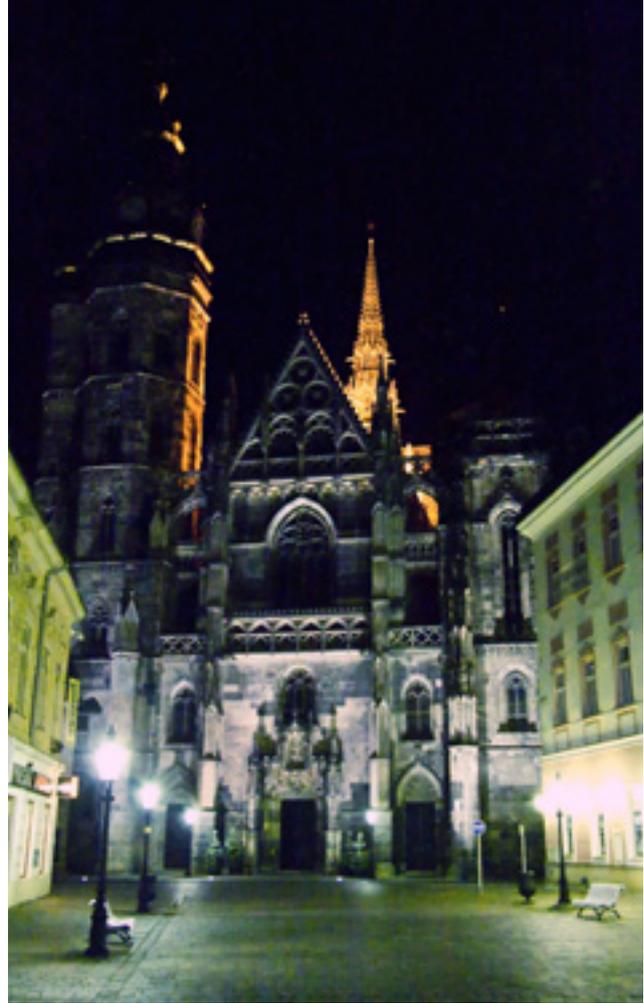
The Main sectors include metallurgy and the, chemical and electro technical industry. The most dominant industry is metallurgy, which accounts for 60% of the region's industrial production and 50% of its exports.

The U.S. Steel Košice steel mill, with 16,000 employees is the biggest employer in the region. Other major sectors include mechanical engineering, food industry, services, and trade.

Agriculture is the key sector of in the southern parts of the region, where the fertile soil of the East Slovakia lowlands provides good conditions for growing crops.

### **Infrastructure**

Košice railway station is a rail hub of eastern Slovakia. The city is connected by rail to Bratislava, Prešov, Čierna nad Tisou, Humenné, Miskolc (Hungary), and Zvolen. There is a broad gauge track from Ukraine, leading to the steel mill southwest of the city. The D1 motorway connects the city to Prešov and more motorways and roads are planned around the city. The Košice international airport is located south of the city. Regular direct flights from the airport are



available to: Bratislava, Vienna, and Prague. At its peak in year 2008, it served 590,919 passengers but the number has since declined.

17

### **Labour Market**

30% of all employees in the region work in industry, 14% in education, 11% in the public sector and 11% in transport, storage, post and telecommunications. The unemployment rate in the region is 20% and 14% in the city.

### **Education and Research**

The region has over 150,000 students and pupils, 50% of these are elementary school pupils, 30% attend high schools and 20% universities. Košice is the second university town in Slovakia, after Bratislava. The Technical University of Košice is its largest university, with 15,000 students. A second major university is the Pavol Jozef Šafárik University, with 7,500 students. Other universities and colleges include the University of Veterinary Medicine in Košice (1,400 students) and the private Security Management College in Košice (1,100 students). The Technical University conducts a wide-range of research work and projects including international research and development cooperation. It is currently a partner in 69 international and in 2010, delivered 260 Slovak research projects.

It operates a Division of Science and Research with the Office of Science, Research and Doctoral Study, as well as the Office of Informatics and the Office of European Projects. Their main activities include coordinating science and research, providing methodical guidance for the preparation of proposals, facilitating dissemination of information, and implementing progressive IT.

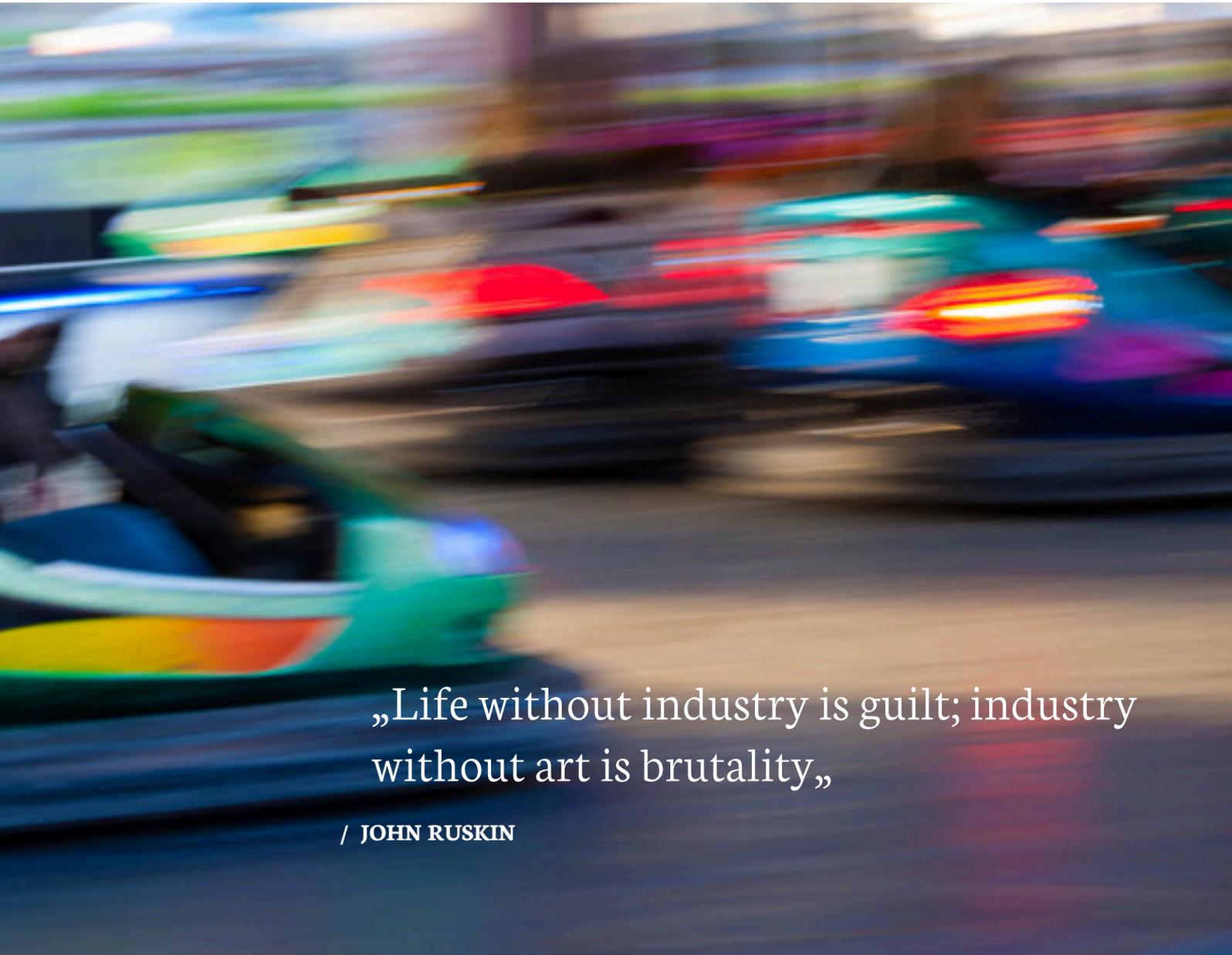
Support for R&D and innovation activities in the Košice region is one of the key priorities of the city, region, and the central government. About 61% of expenditure for the sector is funded by the state with over €52,000,000 spent annually.

There are over 5,370 employees involved in R&D jobs across the region. The majority of them are involved in the field of technical sciences.

## 2013 European Capital of Culture

In September 2008 the City of Košice was awarded the title European Capital of Culture 2013. This was a strong impulse for the city and region in terms of reconsidering Culture and creativity as driving force for their economy and growth.

**Project Košice Interface 2013** has an ambition to create and implement a strategy which will enable the city to attract, retain and generate talent and help to make more competitive. With the title European capital of culture 2013 the city identified two main areas of development. The first was the development in the field of creative industries as one of the economic driving forces for the city and region. The second was community development as a crucial part of the civic society and basic social driver for post-communist countries.



„Life without industry is guilt; industry without art is brutality,,

/ JOHN RUSKIN

# SWOT ANALYSIS

<b>INTERNAL</b>	
<b>STRENGTHS</b>	<b>WEAKNESSES</b>
ECOC (EUROPEAN CAPITAL OF CULTURE)	TRANSPORTATION
POLITICAL SUPPORT	LACK OF CRITICAL MASS
UNIVERSITIES	LACK OF ENTREPRENEURSHIP
ICT CLUSTER	TECHNOLOGICAL TRANSFER OF RESEARCH AND DEVELOPMENT INTO BUSINESS
HERITAGE	LACK OF CREATIVE COURSES
NATURE	LACK OF INTERNATIONAL RECOGNITION
WORKSPACE	LACK OF SME SUPPORT, ACCESS TO FINANCE OR SME

19

<b>EXTERNAL</b>	
<b>OPPORTUNITIES</b>	<b>THREADS</b>
RISE OF CREATIVE ECONOMY	GLOBAL RECESSION, CRISIS
DIGITAL SHIFT OF CREATIVE INDUSTRIES	EC FUNDING DEPENDENCY
EC FUNDING	AGING POPULATION
ECOC (EUROPEAN CAPITAL OF CULTURE)	COMPETITIVE MARKET
SOCIAL INNOVATION	GOVERNMENT INTERVENTIONS
SCHENGEN BORDER	NOT WORKING IN PARTNERSHIP
TOURISM	RESISTANCE TO CHANGE

# CHALLENGES & OPPORTUNITIES

## Challenges

Košice region faces several societal challenges – some of which are Europe-wide issues. Those detailed below – and more – need to be addressed by the Master Plan.

### Economic crisis and Brain Drain

Providing pathways and reducing barriers to entering the labour market, improving skills and lifting levels of entrepreneurialism (and ensuring the higher and further education sector plays a more effective role), and diversifying the types of jobs available (such as in the Creative Industries and wider Knowledge Economy; and in self-employed as well as employed positions), are all critical challenges in rapidly evolving and modernising economies.

20

The global crisis and shrinking economy has strongly hit the Košice region. Although the remaining industrial sector has shown some resilience, it is in need of rejuvenation to spur innovation, build capacity and ensure sustainability.

**Coupling Košice's industrial strength with the latest developments of the digital age would lead to a strong role in fast-growing industries** as, with the CCIS a major sector in their own right, plus a value-adder and innovator for other sectors such as Nano & Biotechnology. **This would lead to the creation of more attractive high value jobs to halt and reverse the current brain drain.**

### Social inclusion and Talent Development

The region has big differences in its development and participation. **A systemic talent development and skills programme would function as search engine and accelerator for (entrepreneurial) talent** and route this talent to the right educations, jobs and start-up programmes.

## Industrial Fragility

Košice region has some industrial strengths and success stories – for example, it houses the headquarters of large companies such as US Steel and T-mobile. Košice already has several winners in the global world of transformative service innovation, such as Antik and T-systems. But the industrial base is fragile; it lacks diversity and balance, and is ultimately vulnerable to economic, technical and social shifts – as is the rest of the European economy. Here **a growing and diversifying creative economy would generate real energy in the region's innovation ecology, add to the competitiveness of existing businesses and spark start-ups in new and emerging industries.** In turn, these would be nurtured and incubated to grow quickly and to create structural change - exploiting the transformative power of services innovation.

## Micro Business Sector

Generating employment and new jobs in this dynamic and complex sector is far from easy. One particular challenge is that the Creative Industries are for the most part a 'small' and in many cases 'micro' business sectors. Growth for these small businesses, as for any small businesses, is rarely smooth.

Such businesses are vulnerable to shifts in technology or taste, often have to fail to succeed, and require constant exposure to new ideas and skills if they are to retain the agility required for innovation and growth.

Creative businesses also face challenges in balancing their creative and management skills, negotiating intellectual property concerns, and establishing cash flow for the development of often-intangible assets.



Collectively, these challenges can be understood as **challenges of creative entrepreneurialism**. Success in fostering creative entrepreneurialism varies hugely across Europe and even within nations and regions.

In the Creative Industries, because of the uncertainty and fragility of small businesses, coupled with the specific skills required to deliver growth, the sector is falling short of its full potential. This is particularly the case for smaller cities such as Košice, where it has proved very difficult to create jobs for young people

and most acutely for young people of disadvantaged backgrounds.

If Košice is to innovate and develop a new generation of high value products and services, which re-balance the economy, generate wealth, engender confidence and improve wellbeing, then **the enabling conditions to develop the right mix of skills, attitudes and expectations amongst its young people must be created.**

„The recent economic crisis has no precedent in our generation. The steady gains in economic growth and job creation witnessed over the last decade have been wiped out – our GDP fell by 4% in 2009, our industrial production dropped back to the levels of the 1990s, and 23 million people – or 10% of our active population – are now unemployed „

**EUROPE 2020 - A EUROPEAN STRATEGY FOR SMART, SUSTAINABLE AND INCLUSIVE GROWTH**

## Opportunities

Europe 2020, the EU's growth strategy for the next decade, makes it clear that jobs will primarily be created through smart, sustainable and inclusive growth. It places particular emphasis on innovation:

### Supporting the Creative Talent of Košice

Central to delivering success will be unlocking the creative potential of cities and regions like Košice. Therefore it is **vital to provide better support for the Creative Industries.**

As outlined in the Creative Europe programme, the sector is expected to lead growth in the post-crisis European economy, leveraging its strengths in innovation, digitalisation and collaboration across the wider knowledge economy.

“With an ageing population and strong competitive pressures from globalisation, Europe's future economic growth and jobs will increasingly have to come from innovation in products, services and business models”

/ [http://ec.europa.eu/research/innovation-union/index\\_en.cfm](http://ec.europa.eu/research/innovation-union/index_en.cfm)

**Put simply, the Creative Industries are critical for Košice if it is to develop a competitive advantage as a city and region.**

“We are entering a new global reality. The Creative Industries are respondent to digitisation, convergence, piracy, the fragmentation of the mass media and changing business models that challenge traditional forms of value creation”

/ JOHN NEWBIGIN, CHAIR - CREATIVE ENGLAND

### The Spillover Effect

Additionally, Košice, where the Creative Industries is relatively small and under-developed, the sector can play a formative role in generating innovation and lifting productivity across the wider economy – such as providing goods and services to other sectors (e.g. in tourism and manufacturing).

The Creative Industries can also lead changes to the structure and profile of businesses in the city and region: with a rich mix of flexible micro-businesses and individual entrepreneurs working across dynamic portfolios in a highly networked way, the sector represents the future world of work for so many people.

# There is a growing body of evidence that those regions and cities with a strong Creative Industries sector are also those with the brightest economic prospects

/ The European Cluster Observatory Priority Sector Report: Creative and Cultural Industries.

## Requirements for Success

Yet the Creative Industries is not a 'panacea', working equally effectively in all places. Nor is the sector simply a big city phenomenon. Report after report shows that for the Creative Industries to flourish and grow, a set of infrastructural conditions needs to be in place. These include:

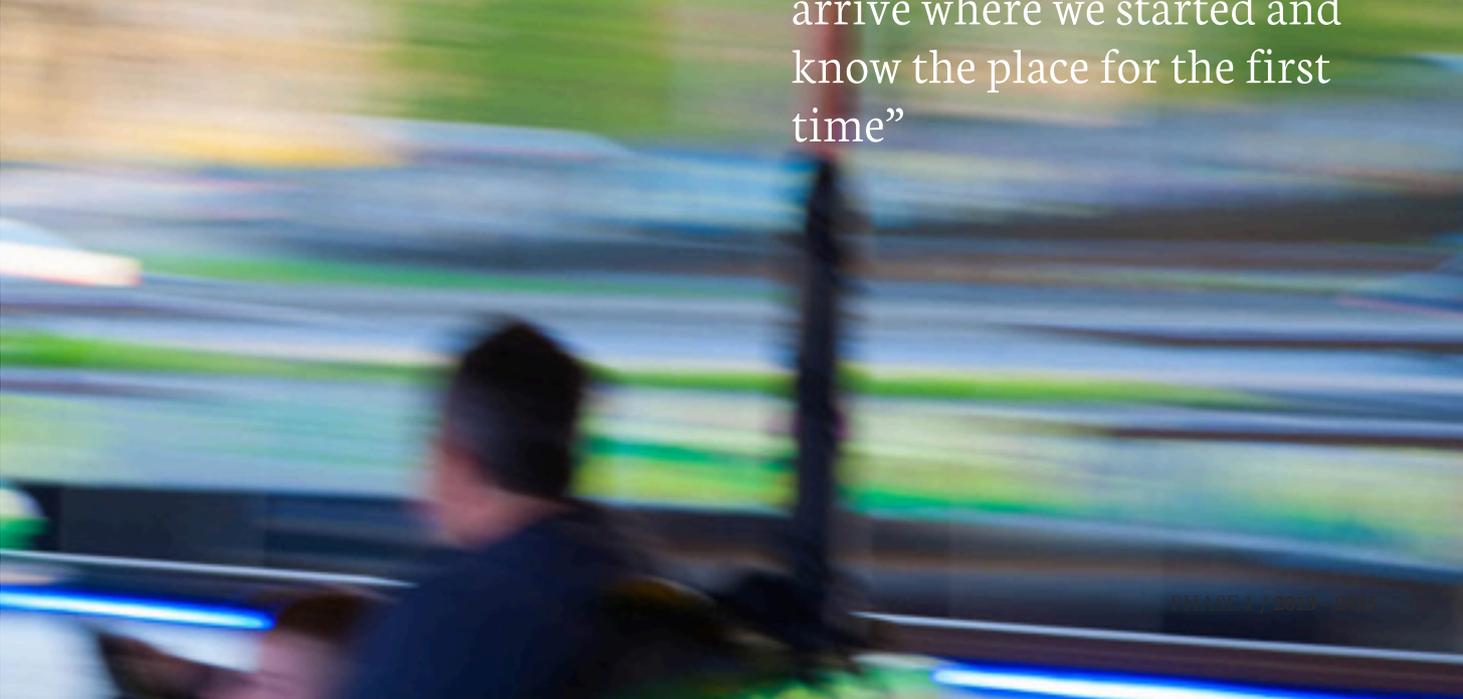
- A fit-for-purpose learning and skills offer
- An excellent arts and cultural sector
- Appropriate workspace

- High-speed broadband
- Access to markets and supply chains
- Availability of highly-skilled workers
- Effective business support
- Access to finance
- A supportive legal framework

Put simply, cities that can deliver these infrastructural conditions and do so by working closely with the (young) talent they are seeking to support, tend to build successful Creative Economies.

**Therefore, the Master Plan focuses on establishing the infrastructural conditions for the Creative Industries to develop and grow in the city and region of Košice**

Part Two of the Creative Economy Master Plan for Košice, sets out a strategic and practical way forward for change. It addresses a systemic issue through a coordinated, partnership driven approach, which will drive wider strategies for recovery, sustainability and growth.



“We shall not cease from exploration, and at the end of all our exploring will be to arrive where we started and know the place for the first time”

# 03

## Part Two: The Strategy for Change

PROGRAMME 1 / TALENT & SKILLS DEVELOPMENT	27
PROGRAMME 2 / BUSINESS SUPPORT	29
PROGRAMME 3 / INFRASTRUCTURE	31
PROGRAMME 4 / MARKETING	33
PROGRAMME 5 / PARTNERSHIPS	35
PROGRAMME 6 / RESEARCH & DEVELOPMENT	37

“Creativity is a great motivator because it makes people interested in what they are doing. Creativity gives hope that there can be a worthwhile idea. Creativity gives the possibility of some sort of achievement to everyone. Creativity makes life more fun and more interesting”

/ EDWARD DE BONO

The Master Plan's vision and strategic themes will be realised through 6 strategic Programmes that will be delivered through 40 Projects and Activities in the period 2013-2015.

25

## **SIX STRATEGIC PROGRAMMES**

1 / TALENT & SKILLS DEVELOPMENT

2 / BUSINESS SUPPORT

3 / INFRASTRUCTURE

4 / MARKETING

5 / PARTNERSHIPS

6 / RESEARCH & DEVELOPMENT

# FORTY PROJECTS & ACTIVITIES (2013-2015)

## A / CORE PROJECTS AND ACTIVITIES

## B / SUPPORTING PROJECTS AND ACTIVITIES

The core projects and activities are either those that will run through all three years of phase 1 of the plan or/and are critical to delivering the plan's vision. The supporting projects and activities are those that either may run for a limited time period during phase 1 of the plan or are designed to support the core projects and activities.

A summary of all of the Projects and Activities are listed in Table X. The rationale, aims, outcomes, details, delivery partner(s) and potential income streams for the projects, in each of the six strategic programmes, follow this.

The recipients, target groups and areas of the programmes, projects and activities are divided in **Five Segments. These are:**

1. CREATIVE INDUSTRIES
2. INFORMATION & COMMUNICATIONS TECHNOLOGY
3. OTHER INDUSTRIES
4. TOURISM
5. THE COMMUNITY

„ Creativity is just connecting things"

/ STEVE JOBS

# Summary of Core Projects 2013-2015

CORE PROJECT / ACTIVITY	BRIEF DESCRIPTION	PROGRAMME
CP.1 Escalator	Talent nurturing, support and development for artists and arts organisations	Talent & skills development
CP.2 Eastcubator	Talent nurturing, support and development for entrepreneurs, start-ups & SME's	Talent & skills development
CP.3 Culture Management	Skills training and practical experience for culture management students	Talent & skills development
CP.4 CI Conference	International Creative Industries and Branding conference	Talent & skills development
CP.5 Business Angels	Developing a Network of Business Angles for Start-ups and SME's	Talent & skills development
CP.6 Small Loans	Advice, expertise and support on acquiring loans from EC and other sources	Business Support
CP.7 Coaching & Mentoring	Professional advice to businesses for managing their growth and achieving goals	Business Support
CP.8 Ready for Investment	Support for start-up's and SME to become 'investment ready'	Business Support
CP.9 Creative Hubs	Multipurpose places for co-working that provide a range of support services	Infrastructure
CP.10 Information Services	Legal, professional, funding, etc. information & advice services	Infrastructure
CP.11 Identity Branding	Developing and promoting Kosice internationally	Marketing
CP.12 Audience Development	Increasing existing and developing new audiences for culture and tourism	Marketing
CP.13 Market-Making	Support for start-up's and SMEs to develop markets for goods & services	Marketing
CP.14 Krea(k)tiv	A one-stop, on-line, information resource for the regional creative industries	Marketing
CP.15 Central Database	Creating and managing a database of regional creative industries 'actors'	Marketing
CP.16 Creative Industries Clusters	Development of a regional Creative Industries clusters as a legal entitys	Partnership
CP.17 Culture Network	A regional network of cultural organisations – collaboration, joint projects	Partnership
CP.18 'Konnected Kosice'	A regional network for entrepreneurs, Start-up's and SME's	Partnership
CP.19 Mapping Creative Economy	Comprehensive mapping of the current status of regional Creative Industries	Research & Development
CP.20 Region CCI Studies	Studies on identifying opportunities and barriers for the Creative Industries	Research & Development

# Summary of Supporting Projects 2013-2015

SUP. PROJECT / ACTIVITY	BRIEF DESCRIPTION	PROGRAMME
SP.1 Talent Campus	3-day workshop for young filmmakers to work with industry professionals	Talent & skills development
SP.2 Creative Careers	Creative industries careers advice, support and information for 15-18 year olds	Talent & skills development
SP.3 E-Learning	Online access to Talent and Skills development programmes.	Talent & skills development
SP.4 Opening Universities	Open access programmes for creative people in a wide range of subjects	Talent & skills development
SP.5 Access For All	Support to enable socially excluded groups to access all programmes	Talent & skills development
SP.6 Matchmaker	Search service for start-up's and SME's to find relevant partners	Business Support
SP.7 I.P.	Legal advise service IP issues for creative industries	Business Support
SP.8 Crowdfunding	Web based fundraising for individuals and companies to support projects	Business Support
SP.9 Project Management	Project management and production services for creative industry customers	Infrastructure
SP.10 Soft Landing	An induction programme for new Creative Industry arrivals to the region	Infrastructure
SP.11 City Card	A unified ID system to be utilised as a ticketing purchase system	Marketing
SP.12 Marketing Campaigns	Centralised marketing campaigns for different sectors and sub-sectors	Marketing
SP.13 Marketing Co-operations	Co-operation on joint and joined-up marketing and promotion projects	Marketing
SP.14 Cross Faculties Collaboration	Brokering links between disciplines and departments of the 3 Universities	Partnership
SP.15 Arts For Business	To introduce and explore the value of arts for business for other industry sectors	Partnership
SP.16 'Mash-Up"	Networking event for media, visual arts, graphics, Games, Online, web. 'actors'	Partnership
SP.17 Volunteering	Developing volunteering in the Creative Industries and training for organisations	Partnership
SP.18 Unbundling C.I's	Research on defining data for evaluation of interventions in creative industries	Research & Development
SP.19 Creative Spin	Research on the Spillover effect of creative industries on and for other sectors	Research & Development
SP.20 University led R&D projects	R&D projects on a range of relevant areas for creative Industries	Research & Development

„The future belongs to young people with an education and the imagination to create“

/ PRESIDENT BARACK OBAMA



## PROGRAMME 1: TALENT & SKILLS DEVELOPMENT

### Rationale and strategic aims

Kosice must address the supply of skilled, creative workers and artists through a comprehensive talent and skills development, support and nurturing programme. It must also attract more skilled labour to migrate to the Kosice Region. Kosice must aim to become the most innovative region in Slovakia for skills provision, education, and training in the creative and cultural sectors.

The cultural sector can play a general and specific role in improving skills acquisition across the region. First, it can have a powerful impact on overall attendance, attainment and aspiration levels during early years and secondary education. Second, the cultural partners have a specific role through educational partnerships to help fashion the skills required for a successful knowledge-based economy.

### Outcomes

Successful delivery of these aims will produce the following key outcomes:

- A core of highly talented creative individuals, many of who have the capacity to commercialise innovative ideas
- A transformation in the relationship between universities and cultural institutions in the region

- A clear strategy to identify the key creative economy skills required to maximise the future success of the city's economy
- Kosice becomes the Carpathian regional hub for cultural and creative economy skills training with a world-class reputation for nurturing creative talent

### • CORE PROJECTS AND ACTIVITIES

#### CP.1 ESCALATOR

A long-term talent development programme for regional artists, culture operators and arts organisations that will have three main programme strands:

- Sourcing, supporting and investing in emerging and developing artists that have the potential and desire to produce high quality professional work
- Professional Development in culture management for artists, cultural workers and organisations designed specifically in response to their real needs and situations including workshops, seminars and residencies.
- Production and dissemination of development and capacity building programmes in a format(s) that will enable Europe-wide access.

Escalator will be open to artists at the start of, and those wishing to develop their careers, Cultural professionals, from volunteers to mid-career and Cultural organisations. Artists can enter the programme at different levels, and move up the Escalator as their development aims are achieved. The project will also support producers, curators and promoters, offering advice, training opportunities and capacity building programmes.

## **CP.2 EASTCUBATOR**

A long-term programme to build confident, entrepreneurial, digitally literate, collaborative talent through start-up programmes, bar camps and inspiring role models. Eastcubator will support fast-growing and ambitious entrepreneurs to grow their companies.

## **CP.3 CULTURE MANAGEMENT STUDIES**

Combining theoretical studies in culture management with extended, practical working experience. Students will be 'employed' as volunteers in a range of jobs and roles by culture organisations and institutions in the region such as the Tabacka and Kasarne culture centres. They will be able to test and examine the theories and models they are learning in a real environment as well as gaining invaluable work experience. Some of the students may then build strong and long-term relationships with organisations in the region, leading to permanent employment at the conclusion of their studies.

## **CP.4 CREATIVE INDUSTRIES & BRANDING CONFERENCE**

The central event of the Kosice 2013, Creative Industries programme. A two-day, international conference with workshops on Creative industries and Branding.

### **DELIVERY PARTNERS**

Kosice 2013, ICE , Universities, Kosice Region, Culture organisations, Business Sector.

### **POTENTIAL INCOME STREAMS**

Earned income > Tuition fees, membership fees. EU > EC Culture & Creative Europe, LLP , Youth programme. Foundations. National > Ministry of Culture, Ministry of Education, Foundations. Regional > Universities. Kosice Region, Business Sector, Sponsorship.

## **• SUPPORTING PROJECTS AND ACTIVITIES**

### **SP.1 TALENT CAMPUS**

This project brings young filmmakers, producers, documentary filmmakers and film marketers together with professionals. During three days, lectures, motivation speeches and workshops take place where people can obtain information about film markets, film festivals and best practice.

### **SP.2 CREATIVE CAREERS**

Creative industry careers fairs and workshops for secondary school students, aged 15-19 that tour around the region to its key towns and cities. Industry professionals and artists from the region and beyond will provide students with creative industry careers information a unique opportunity to speak one-to-one with actors, writers, designers, programmers, filmmakers, musicians, producers, painters and culture workers.

### **SP.3 E-LEARNING**

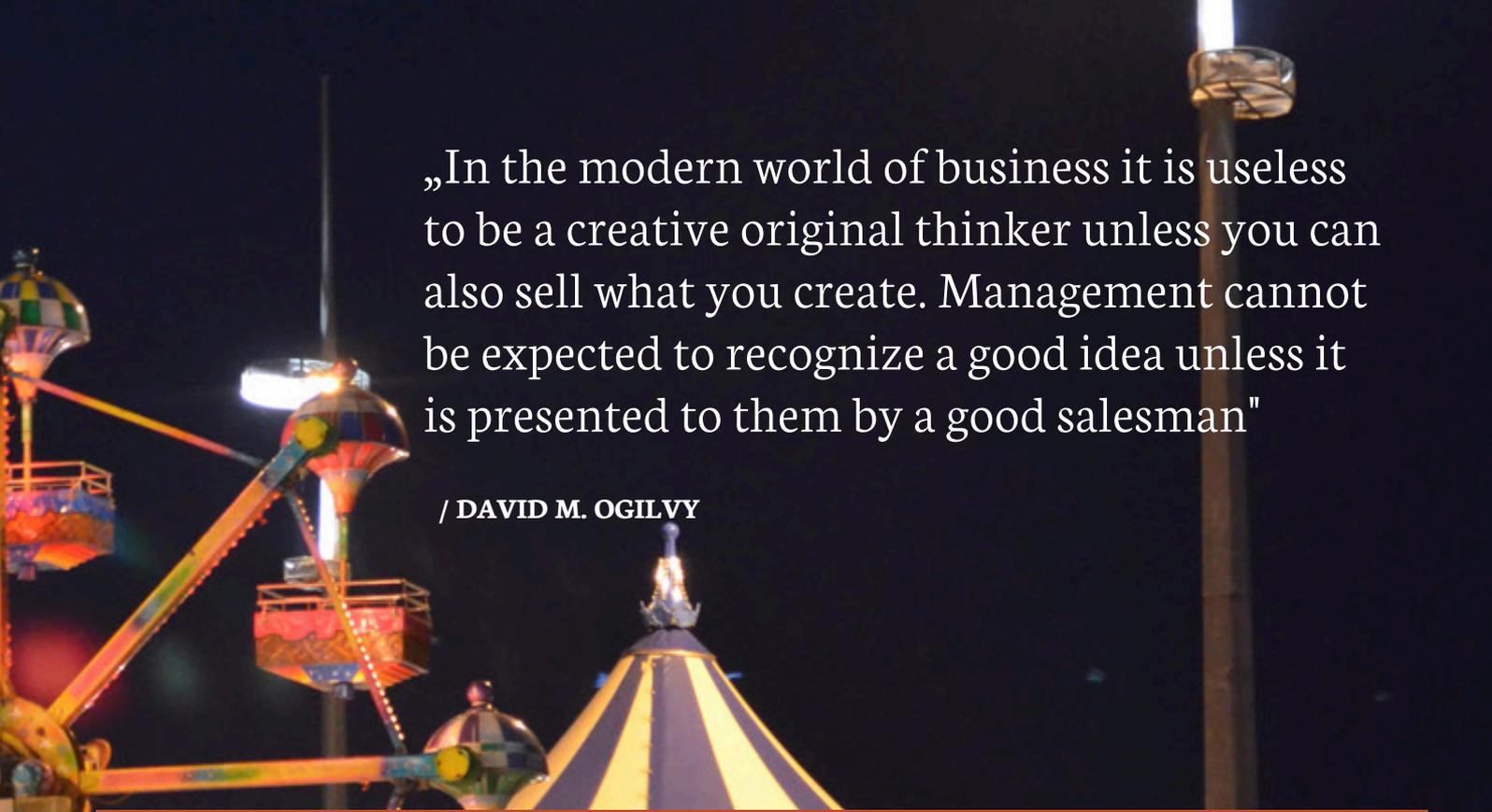
As an integrated part of a one-stop portal, e-learning will provide online, anytime access to knowledge and best practices covered by the Talent and Skills development programme. Step by step guides, real world examples of How-to and the ability to share experiences with other users is essential for sharing knowledge and unlocking potential on a wider level.

### **SP.4 OPENING UNIVERSITIES**

Create partnerships with universities to provide open enrolment programmes (for 1 day, a weekend or 2 weeks) for creative people. This can drive new creative tourism and provide motivation for people to come to Kosice to update their skills in creative topics.

### **SP.5 ACCESS FOR ALL**

A programme to provide bursari es and grants for the socially excluded to access all projects and activities of the Talent & Development programme.



„In the modern world of business it is useless to be a creative original thinker unless you can also sell what you create. Management cannot be expected to recognize a good idea unless it is presented to them by a good salesman"

/ DAVID M. OGILVY

## PROGRAMME 2: BUSINESS SUPPORT

### Rationale and strategic aims

Over the past decade there has been a significant growth in the Creative, Digital and New Media sectors. The development of the city's creative economy can be the foundation for the region's future economic success and its potential to be a catalyst for innovation and growth for the broader regional economy.

### Outcomes

Successful delivery of these aims will produce the following key outcomes:

- A transformation in the commercial performance and international profile of the region's creative economy
- An x% increase in the economic contribution of the creative economy over the three-year period of phase 1 of the Master Plan
- An increased spillover effect and partnerships between the city's creative businesses and its broader economy
- An increase in the depth and quality of international relationships in the city's creative economy over the next three years.

### • CORE PROJECTS AND ACTIVITIES

#### CP.5 BUSINESS ANGELS

Developing a Network of Business Angles. Investment for the early 'seed stage' of business start-ups that have good ideas but have problems to obtain initial funds. In this „seed“ stage it is important to find a sustainable business model for entering markets. This would be on similar lines to EBAN – European Network of Business Angels (investors that are willing to invest into companies without a history, product or maybe even a plan. Just because of a good idea). Then later on in the start-up stage, venture capital investment is given as private equity.

The network would first seek the views of the Angles to ascertain what they need and how they together, can attract start-up ideas that would be worth investing in.

#### CP.6 SMALL LOANS FOR SME PROGRAMME

There will be new leverage opportunities in the new EC Creative Europe programme (2013-2020) for creative industries to obtain guarantees for loans. Advice, expertise and support would be provided for those wishing to apply for such loans.

## **CP.7 COACHING AND MENTORING**

Professional advice to businesses helping them to manage growth and achieve goals.

## **CP.8 READY FOR INVESTMENT**

A programme that will include business planning, forecasting, risk management, investor's negotiations and due diligence services for becoming investment ready for SME's.

### **DELIVERY PARTNERS**

Chamber of Commerce, IT Valley , Business sector, ICE

### **POTENTIAL INCOME STREAMS**

Earned income > Fees by recipients of services (B2B services).

## **• SUPPORTING PROJECTS AND ACTIVITIES**

### **SP.6 MATCHMAKER**

A search service for start-up's and SME's to find relevant partners utilising the Partnership programme.

### **SP.7 INTELLECTUAL PROPERTY ADVICE**

A legal advise service on the protection and handling of IP issues for creative industries.

### **SP.8 CROWDFUNDING**

Community supported projects, where individual people and companies can support projects with a donation, or prepaid products or services if they like the project. Integration with world leaders in Crowdfunding such as KickStarter will help Kosice reach a critical mass and stay focused on projects that benefit local communities.

„My work is the only ground I've ever had to stand on. I seem to have a whole superstructure with no foundation but I'm working on the foundation"

/ **MARILYN MONROE**



## **PROGRAMME 3: INFRASTRUCTURE**

### **Rationale and strategic aims**

For the talent and skills development, entrepreneurial and other strategic programmes to have the best chance of success, enabling and supporting conditions should be provided. Working together in a supportive and creative environment is preferred by most 'creative people and linked together with training, facilities and services, has been shown to allow for the best chance of success.

### **Outcomes**

Successful delivery of these aims will produce the following key outcomes:

- A year-on-year increase in the number of people moving to Kosice to work in Creative industry start-ups
- Partnerships developed between and across creative industry sectors
- Creation of a thriving, professional services sector for the Creative and other industries.
- Kosice becomes a model of best practice in developing and managing Creative Hubs in Slovakia and beyond.

### **• CORE PROJECTS AND ACTIVITIES**

#### **CP.9 CREATIVE HUBS**

Two Creative Hubs will be developed in the city that will serve as multipurpose places for co-working that provide a range of support services to the tenants and users. This will include:

- Access to technology – sharing infrastructure
- Access to space – sharing studio's, etc.
- Professional rentals – for a reasonable price
- Training workshops and courses
- Advice and support

Hubs are currently planned to be created in Tabacka and Kasarne culture centers in the city.

#### **CP.10 INFORMATION AND ADVICE SERVICES**

A centrally coordinated information and advice service for the creative industries in the region, providing access to expertise, knowledge and know-how in areas such as legal, financial, tax, employment and IP.

## • SUPPORTING PROJECTS AND ACTIVITIES

### SP.9 PROJECT MANAGEMENT & PRODUCTION SERVICES

A portfolio of tried and tested; regionally based professionals and organisations will be created, offering project management and production services to creative industry customers. This service will be centrally coordinated.

#### DELIVERY PARTNERS

Kosice 2013, Business sector, ICE

#### POTENTIAL INCOME STREAMS

Earned income > Membership fees, fees for services.

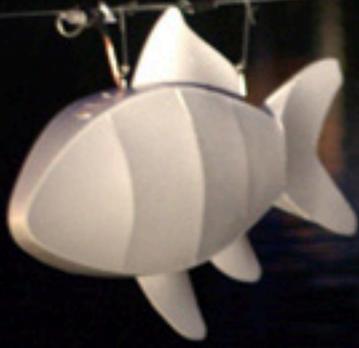
EU > EC Culture & Creative Europe, ROP Regional Operational Program - structural funds, LLP. National > Ministry of Education. Regional > Universities, Kosice Region, Sponsorship.

### SP.10 SOFT LANDING

An induction programme for new Creative Industry arrivals to the region, Soft Landing will provide information, advice and support on sourcing work and living space, access to and inclusion in relevant Master Plan projects and activities together with opportunities for city and regional networking. The project will operate a 'buddy' system where an individual working in a relevant area will become the 'buddy' of the new arrival.

„Being good in business is  
the most fascinating kind  
of art, making money is  
art and working is art and  
good business is the best  
art „

/ ANDY WARHOL



„ Before you create anymore ‘great content’,  
figure out how you are going to market it first”

/ JOE PULIZZI & NEWT BARRETT  
AUTHORS OF GET CONTENT GET CUSTOMERS.

## PROGRAMME 4: MARKETING

### Rationale and strategic aims

The city and region need to raise awareness of their many attributes at home and internationally if they are to attract skilled workers and visitors. Audiences for arts and culture, visitors for tourism and customers for creative goods and services must be increased to retain existing and develop new Creative Industries.

In order to ‘smartly’ use the many marketing, networking and communications benefits of ICT, a comprehensive database of the region’s Creative Industries should be constructed, to facilitate and enable the development of a strong community of creative ‘actors’.

### Outcomes

Successful delivery of these aims will produce the following key outcomes:

- Increased international awareness of the city and region
- Building of a positive and recognised Kosice brand
- Stimulating demand for products and services of creative economy
- An increase in audiences for arts and culture
- An increase of tourists night stays in the region
- A Creative industry database of regional ‘actors’ by 2015

### • CORE PROJECTS AND ACTIVITIES

#### CP.11 IDENTITY & BRANDING

Kosice is competing on a global scale for investment, people, knowledge and talent. If it is to achieve higher levels of economic growth the city will need to capture a bigger share of external investment. This will require a much more effective and better-coordinated approach to marketing the city and region.

#### CP.12 AUDIENCE DEVELOPMENT

A phased, long-term project to develop existing and create new audiences / visitors for culture activities and tourism. Phase 1 would include training and the development of both individual organisation / business and group strategies. Phase 2 would see the implementation, evaluation and review of the strategies.

#### CP.13 MARKETMAKING

A range of projects to support start-up’s and SMEs develop markets for their goods and services through:

- Showcasing successes of local actors
- Pop-up’s – showcasing the work of creative people
- Lobbying for collaborative projects of multiple SMEs

together (e.g. for Slovak Television, or producing a documentary or feature film.

#### **CP.14 KREA(K)TIV - ONE-STOP PORTAL**

A One stop, on-line, information resource that will include:

- The centralised database of all local 'actors' in the creative industries (see SP.15)
- Integrated e-learning
- A Quarterly e-magazine about the Creative Economy
- Becoming a centre for the creative community through use of social networks

#### **CP.15 CENTRAL DATABASE**

The development and maintenance of a comprehensive creative industry database for and of the region.

Incentives will be provided to encourage all practitioners and operators to join the database and only those registered with it will be able to access the majority of the programmes projects and activities.

#### **DELIVERY PARTNERS**

ICE, Kosice 2013, Kosice Region, Kosice Tourism (VisitKosice), Culture Network.

#### **POTENTIAL INCOME STREAMS**

Earned income > Membership fees. EU > EC Culture & Creative Europe, LLP, Tourism. National > Ministry of Culture, Ministry of Education. Regional > Universities, Kosice City, Business sector.

## **• SUPPORTING PROJECTS AND ACTIVITIES**

#### **SP.11 CITY CARD**

A unified ID system to be utilised as a ticketing purchase system, enabling the evaluation of participation and providing special discounts and promotions for audiences and users of creative services.

#### **SP.12 MARKETING CAMPAIGNS**

Centralised marketing and promotion campaigns for different sectors and sub-sectors of the region's Creative industries.

#### **SP.13 MARKETING CO-OPERATION**

Co-operation between organisations, institutions and company's on joint and joined-up marketing projects that will pool their resources, skills and budgets for maximum impact and provide economies of scale.

„ The innovative cities of the coming age will develop a creative union of technology, arts and civics"

/ SIR PETER HALL, GEOGRAPHER



## PROGRAMME 5: PARTNERSHIPS

### Rationale and strategic aims

The Master Plan will only succeed in realising its Vision through effective and close partnership working between and across sectors. Collaboration and joined-up-thinking are essential to implement the Plan and ensure that ‘the left hand knows what the right hand is doing’. Effective partnerships should be developed at an international, national, regional and local level to combine and exchange skills, knowledge and experience, attract investment, produce economies of scale, increase participation and ensure all of the Plan’s programmes are socially inclusive and accessible to all.

### Outcomes

Successful delivery of these aims will produce the following key outcomes:

- The development of four regional Creative Clusters by 2015
- A transformation in the relationships and collaborations between the region’s culture organisations and operators
- New Creative industries based projects delivered in partnership between two or more of the city’s three Universities by 2015
- An increase in the number of volunteers working and active in the region’s Creative Industries

### • CORE PROJECTS AND ACTIVITIES

#### CP.16 CREATIVE INDUSTRIES CLUSTER

A planned creative clusters will be an important delivery platform for Kosice’s ambition as a Creative Region, and it would also be a critical and tangible demonstrator of what is possible with coordinated delivery and action across the Creative Economy. The Cluster will play a vital role in Kosice’s future success. Here, at the heart of the programmes, creative businesses and institutions from across the supply chain will work together as part of a curated mix of activities to develop spikes of activity and ‘sticky places’ for collaboration, production/consumption.

#### CP.17 CULTURE NETWORK

A regional network of its culture organisations and operators will boost collaboration and entrepreneurship within and outside of cultural institutions and centres, develop new business and organisational models to improve skills-leadership, develop collaborative practice and projects, digital capacity across arts and cultural organisations and visibility to industry.

## CP.18 'KONNECTED KOSICE'

An informal network for creative business's, start-ups and 'creatives' majoring on business-to-business connections from the local to the global, within the creative industry and towards other sectors.

### • SUPPORTING PROJECTS AND ACTIVITIES

#### SP.14 UNIVERSITIES CROSS FACULTIES COLLABORATION

Opening up the three City based universities, unlocking their research and technical knowledge, brokering links between disciplines and departments.

Creating a platform for exchange & convergence meetings at least twice a year at University board level and operating in a minimum of three working groups with representatives of the (fast growing) sectors in the region.

#### DELIVERY PARTNERS

Kosice 2013, Coalition 2013, Business sector, ICE, Universities, Kosice Region

#### POTENTIAL INCOME STREAMS

Earned income > Membership fees. EU > EC Culture & Creative Europe, LLP, Tourism. National > Ministry of Culture, Ministry of Education. Regional > Universities, Kosice City, Business sector.

## SP.15 ARTS FOR BUSINESS

Although business's providing support in various forms for arts organisation's has been in existence for some time, the value artists and arts organisations can have for business is an area less well-known and understood. The Arts For Business project will partner artists and arts operators with regional business from outside of the Creative industries in a programme that will include workshops, seminars, residencies and professional development. The goal is to introduce business to arts and artist's processes, ways of thinking, problem solving, communicating and working.

## SP.16 NEW MEDIA 'MASH-UP'

A networking event for those who work in media, visual arts, new media, graphics, Games, Online, Web. etc. It will include lectures, a presentation fair, workshops and a 'Game' competition. It will also be a social event that will not take itself too seriously.

## SP.17 VOLUNTEERING

A healthy, vibrant and well-managed volunteering culture can have produce benefits for individuals, organisations, communities and developing talent. If volunteering programmes are well planned and delivered they can increase active participation by the public and particularly, by those who may have had little exposure and access to culture activities. Volunteering can lead to participation in a workshop or training course, which could then lead to unknown 'talent' being discovered, that could be nurtured and supported. Working with the region's culture organisations and institutions, the Volunteering project will develop training programmes and strategies for the recruitment, management and development of volunteers using best-practice models and tools.





„ To raise new questions, new possibilities, to regard old problems from a new angle, requires creative imagination and marks real advance in science"

/ ALBERT EINSTEIN

## PROGRAMME 6: RESEARCH AND DEVELOPMENT

### Rationale and strategic aims

Creative industries are still relatively unknown in many parts of Europe. Lack of data, the use of new digital technologies, changes in the cycles of creation, distribution and dissemination in a dynamic industry, all requires extensive research and development. Therefore, the region should invest in a wide-range of R&D projects to develop new Creative industry markets, models and best practices.

### Outcomes

Successful delivery of these aims will produce the following key outcomes:

- Better understanding of the market and economy
- New models for creative entrepreneurship fostered by digital technologies
- Better collaboration mechanisms and processes for all key stakeholders

### • CORE PROJECTS AND ACTIVITIES

#### CP.19 MAPPING OF THE CREATIVE ECONOMY

Research and mapping of creative professionals on a regional level will help to evaluate the concentration of creative zones within the region. Participation of creative professionals on updating data and their portfolio will help to evaluate current and past activity.

#### CP.20 STUDIES OF THE CREATIVE ECONOMY

Kosice Regional studies on identifying opportunities, potentials and barriers for the Creative Industries. Using comprehensive research techniques for the target audience including focus group for qualitative research should assist with prioritising the actions to be taken to support the local economy. Studies will include a definition of structure and processes of creative clusters, marketing strategies and a study of increasing attractiveness and effectiveness of cultural centres connected with creative industries.

## • SUPPORTING PROJECTS AND ACTIVITIES

### SP.18 UNBUNDLING CREATIVE INDUSTRIES

A research project on defining the appropriate data for evaluation of interventions in creative industries.

#### DELIVERY PARTNERS

Business sector, ICE, Universities, URBACT

#### POTENTIAL INCOME STREAMS

EU > FP7, EC Culture & Creative Europe LLP.  
National > Ministry of Education programme APVV, KEGA - Cultural and educational Grand Agency, VEGA - Science and educational Grand Agency. Regional > Kosice Region, Universities.

This will provide for a deeper understanding of particular sectors and its processes can provide insights into important KPI's (key performance indicators) to measure quality and quantity on inputs and outputs.

### SP.19 CREATIVE SPIN

A Project focused on advanced research on the spillover effect of creative industries on and for other sectors.

### SP.20 UNIVERSITY LED R&D PROJECTS

The Technical University has conducted several research projects in the Creative industries such as the Faculty of Economy's evaluation of Kosice 2013 (Impact study). It could lead to further R&D projects alone or in partnership with others on a range of subjects, issues and topics that could assist with the successful delivery of the Master Plan.

## The Collective Outcomes of the 6 Programmes

<sup>40</sup> By successfully delivering the 6 strategic programmes, Košice will double the size of its creative sector in the years 2013 - 2018.

But the biggest impact will be on its other sectors across the wider economy, and on the confidence, capacity and connectivity of the region as a whole.

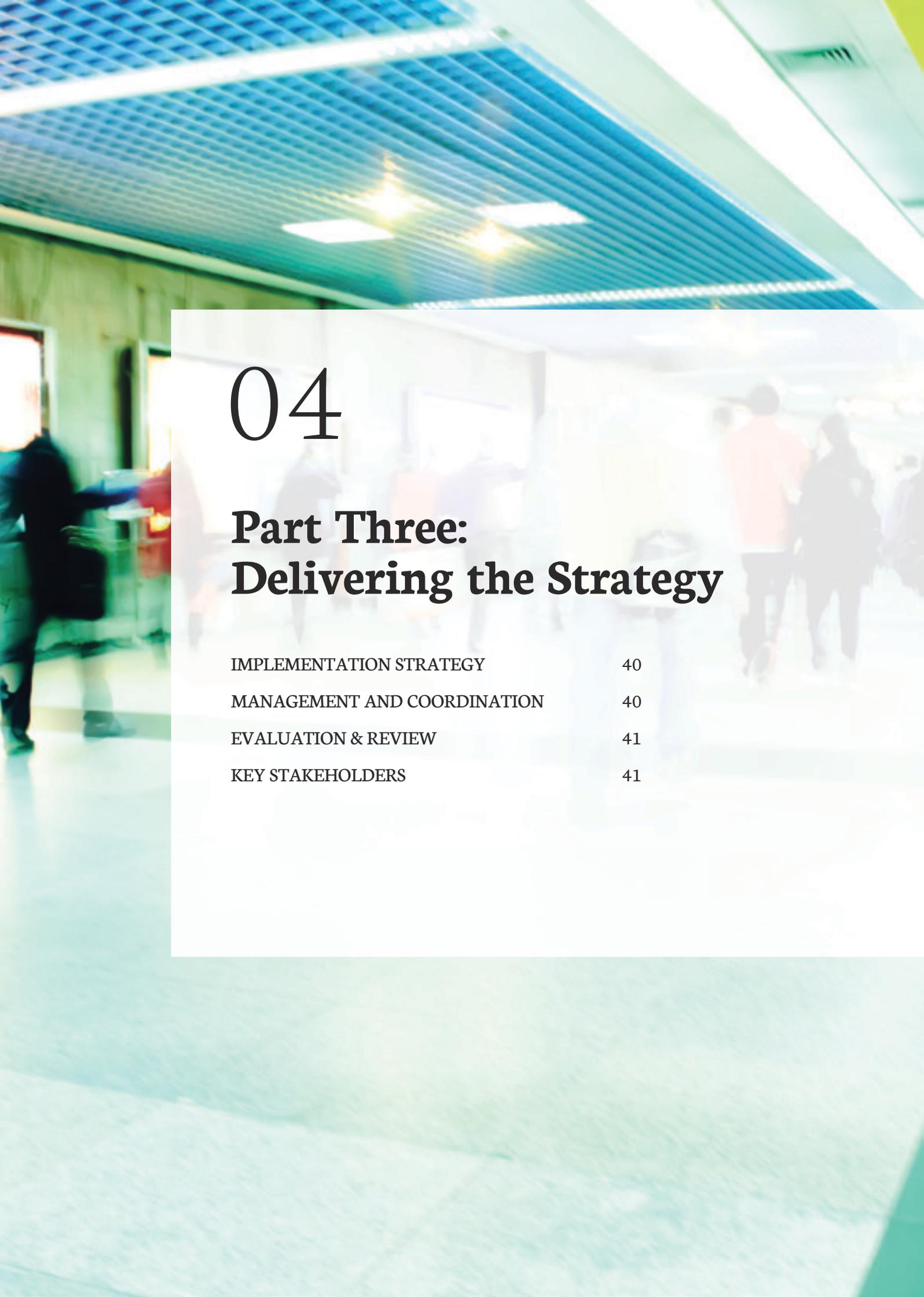
The growth in companies and entrepreneurship will halt the brain drain of (young) talent, will show concrete opportunities for business and boost entrepreneurialism.

The Master Plan's 6 programmes will contribute to rebalancing the economy and maximizing the impact of creativity and design in the value chain of other sectors, through innovation, interactive customer engagement, smart product and process design and effective (online) marketing.

“Imagination is the beginning of creation. You imagine what you desire, you will what you imagine and at last you create what you will”

/ GEORGE BERNARD SHAW

**The whole community will benefit from the Master Plan through its talent development and other programmes that reaches out to cities and villages throughout the region.**



# 04

## **Part Three: Delivering the Strategy**

IMPLEMENTATION STRATEGY	40
MANAGEMENT AND COORDINATION	40
EVALUATION & REVIEW	41
KEY STAKEHOLDERS	41

# IMPLEMENTATION STRATEGY

Achieving the ambitious outcomes set out in the Kosice Creative Economy Master Plan will require the concerted effort of all stakeholders and will involve both the public and private sectors.

Some of the Master Plan's projects and activities may in principle be implemented relatively quickly. This is because of the inclusion of plan's 12 of the 40 projects in the Kosice 2013 and the region's complimentary Terra Incognita programmes. **But the full delivery and realisation of the Master Plan cannot happen without the necessary decisions, investment and 'buy-in' by the plan's key stakeholders**, the most important of which are the city, the region and the universities.

Preparation and initiation of the plan's projects and activities will also require the leadership of a network of participants. Research indicates that lack of leadership is one of the main problems of regional development operations. **Successful performance of each project and**

**activity of the Master Plan will require the assumption of responsibility for leading the project, i.e. for making the change happen.**

Many of the projects and activities in the Master Plan will require co-operation between organisations, and this will not occur without active further preparation. For example, with the universities, securing the commitment of upper echelons to the plan's strategic objectives is essential.

**The recently established NGO, the Institute of Creative Economy (ICE) is prepared to assume responsibility for co-ordinating the implementation of the Master Plan and for monitoring and reporting the outcome of its programmes to the key stakeholders.**

42

# MANAGEMENT AND COORDINATION

ICE would coordinate the successful implementation and delivery of the Master Plan, based in the city. It should operate on as low an overhead cost as is possible to ensure that the majority of investment and funds secured for the plan's execution is spend on its projects and activities and not on excessive personnel and overhead costs.

There should initially just be just one permanent, full-time employee of ICE, a manager whose role would be to co-ordinate the delivery, fundraising, evaluation and review of the Master Plan, assisted by a part-time assistant / secretary. All other staff should be employed on a free-lance

or temporary basis. ICE could also consider employing a young person from the creative industries sector funded through the EC's European voluntary Service (EVS) programme.

A small office would be required, which could be located in either Tabacka or Kasarne culture centres. Start-up costs would be low and kept to a minimum. It is estimated that the first year costs for co-ordinating the plan would be in the region of €30,000, ideally rising to €50,000 in years two and three of phase 1 of the plan.

# EVALUATION & REVIEW

The Master Plan will be comprehensively evaluated and this should ideally be done independently.

A portfolio of evaluation tools and strategies that are both rigorous and creative, and can produce high-value qualitative and quantitative data should be utilised, that are based on sound research principles, and are those that have been tried and tested as working well in practice in a variety of evaluation contexts that include education, economy, arts and culture.

The evaluators should engage with the Master Plan coordinators and partners close to the beginning of the process. Being able to engage in useful discussions about success criteria and to develop and agree the evaluation process with all stakeholders and partners is a core ingredient for success. Web-based technologies should be

used to assist evaluation as a means of data gathering and analysis, and also for creative dynamic reporting during the lifetime of a project that goes beyond written reports.

The Master Plan's programmes and individual projects should contain concrete measurable objectives and key performance indicators (KPI's).

The Master Plan will be reviewed on an annual basis, prior to the confirmation of the following year's programme, targets and goals. This will include the production of detailed annual budgets, income targets and a fundraising strategy.

# KEY STAKEHOLDERS

Košice 2013			
Košice City			
Košice Region			
Košice Tourism			
Coalition 2013+			
Univesitites TUKE, UPJŠ			
Chamber of commerce			
Košice IT Valley			

# Master Plan 2013-2015 timetable

Project	Coordinator	2013											
		J	F	M	A	M	J	J	A	S	O	N	D
CP.1 Escalator	K 2013												
CP.2 Eastcubator	TBD												
CP.3 Culture Management	UNI/Ka/Ta												
CP.4 CI & Branding Conference	K 2013												
CP.5 Business Angels	CC/IT/CS												
CP.6 Small Loans	CC/IT/CS												
CP.7 Coaching & Mentoring	CC/IT/CS												
CP.8 Ready for Investment	CC/IT/CS												
CP.9 Creative Hubs	K2013/Ta												
CP.10 Information Services	ICE												
CP.11 Identity Branding	TBD												
CP.12 Audience Development	K 2013/ICE												
CP.13 Market-Making	CC/IT/CS												
CP.14 Krea(k)tiv	ICE												
CP.15 Central Database	ICE												
CP.16 Creative Industries Clusters	C 2013												
CP.17 Culture Network	K 2013												
CP.18 'Konected Kosice'	TBD												
CP.19 Mapping Creative Economy	ICE												
CP.20 Region CCI Studies	Region												
SP.1 Talent Campus	K 2013												
SP.2 Creative Careers	ICE/Region												
SP.3 E-Learning	ICE												
SP.4 Opening Universities	UNI/ICE												
SP.5 Access For All	ICE												
SP.6 Matchmaker	CC/IT/CS												
SP.7 I.P.	CC/IT/CS												
SP.8 Crowdfunding	CC/IT/CS												
SP.9 Project Management	ICE												
SP.10 Soft Landing	ICE												
SP.11 City Card	ICE/City												
SP.12 Marketing Campaigns	TBD												
SP.13 Marketing Co-operations	TBD												
SP.14 Cross Faculties Collaboration	UNI												
SP.15 Arts For Business	ICE												
SP.16 'Mash-Up''	K 2013												
SP.17 Volunteering	ICE												
SP.18 Unbundling C.I's	TBD												
SP.19 Creative Spin	URB/KEA												
SP.20 University led R&D projects	UNI												



## KPI'S (key performance indicators)

NUMBER OF NEW START-UPS	
INCREASE IN GDP	
INCREASE IN ARTISTS LIVING AND WORKING IN THE REGION	
NEW JOBS CREATED IN CREATIVE AND CULTURAL INDUSTRIES	
NEW JOBS CREATED IN OTHER SECTORS	
NUMBER OF NEW SOCIALLY INCLUSIVE JOBS CREATED	
INCREASE IN STUDENTS STUDYING IN KOSICE	
NUMBER OF NEW CREATIVE AND CULTURE UNIVERSITY COURSES CREATED	
INCREASE IN TOURIST VISITORS TO THE REGION	
NUMBER OF INTERNATIONAL, CULTURAL ANNUAL EVENTS	
INCREASE IN PARTICIPATION IN CREATIVE ACTIVITIES	
REDUCTION IN UNEMPLOYMENT	
INCREASE IN CULTURE ORGANISATIONS	
NUMBER OF REGIONAL CREATIVE HUBS	
INCREASE OF EXPORTS IN CREATIVE GOODS AND SERVICES	
INCREASE IN YOUNG PEOPLE STUDYING AND WORKING IN THE REGION	
NUMBER OF REGIONAL CROSS-SECTOR PARTNERSHIPS AND COLLABORATIONS	
INCREASE IN THE REGIONAL POPULATION	
NUMBER OF INTERNATIONAL CULTURE AND CREATIVE INDUSTRIES AWARDS	
INCREASE IN NUMBER OF SKILLED WORKERS	
NUMBER OF REGULAR INTERNATIONAL FLIGHTS TO KOSICE	
NUMBER OF INTERNATIONAL PARTNERSHIP PROJECTS	

# SAMPLE DETAILED PROJECT PLAN

## ESCALATOR TALENT DEVELOPMENT EXAMPLE PROJECT SUMMARY

### WHAT?

Professional Development and capacity building for artists, culture workers and organisations in the form of training, coaching, action learning, sharing and exchange of best-practices and international working.

The programmes and their participants in different countries will be linked through training together and sharing their experiences and knowledge. The Escalator programmes and methodology will then be published and made accessible to a wider audience via an online toolkit, 'rolling out' the project on a wider European scale.

ESCALATOR will have three main programme strands:

1. Supporting emerging artists.
2. Professional Development and capacity building for cultural workers and organisations.
3. Dissemination of the project's programmes

### WHY?

In these times of financial austerity and unemployment, young people with talent and motivation who wish to work in culture must be encouraged and supported as the future generation of Europe's culture workers. Escalator will identify, develop and support them and their projects, assisting them to produce realistic and long-term, sustainable processes and models for culture production and exchange.

### WHO?

Working initially in four European countries, Escalator will be open to emerging artists and cultural workers at the start of their careers, and young cultural organisations in the first three years of their existence.

### HOW?

Each artist and organisation will receive a 'stock take' by two experienced, European professionals. This will be a 'snapshot', identifying issues, needs and future ambitions. An 'Escalator plan' will then be produced that could include, commissioning, coaching, training, showcasing, R&D, business planning and partnerships. A 'mentor' will provide guidance and support for each artists and organisation during the Escalator programme.

### WHERE?

Slovakia, Hungary, Czech Republic and Poland. European festivals, culture network meetings and residential training locations.

- The project will run from May 2013 to Dec 2014 for 20 months.
- 30 emerging Artists, organisations or groups participate in total. 12 from Kosice, 7 from Lodz & Plzen and 4 from Miskolc. They can be from the region as well as the city and will be selected by each partner. They can be individual artists, groups or companies in the first 3 years of their professional careers (post studies so not students). They can also include producers, curators, choreographers, etc. May/ June 2013
- Each Escalator participant will first receive a 3-day 'stock take' (workshop) by a culture management professional, and where required, also by a specialist stock taker, these to take place between June-October 2013. The stock takers will also then be the mentors for the Escalator participants throughout the project period.
- A development plan is produced for and agreed with each Escalator participant after the stock take, which will include the needs, training, goals, aims, etc, of each of them.

- All 30 Escalator participants then meet together for 3-days of training / meetings / social events and possible collaboration in Kosice in October 2013.
- The development plan options for the 30 Escalator participants can include training, production of plans and strategies, study visits, visits to relevant European Culture Network meetings/events, exhibitions in another country, performances at a festival for young artists or venue in another country, etc. The 4 partners will decide the exact details and budget of the development programmes for all of the Escalator participants at the second PM meeting once the stock takes and development plans are completed by October 2013.
- The budget allows for 20 participants to go on a study visit, 25 to present work at a festival, 15 to present work at 3 x exhibitions and 10 to a European cultural network meeting. Ideally artists from more than one country would join together for some of these activities, such as the exhibitions, which will be for five artists presenting at each exhibition.
- Lodz will be responsible for coordinating the visits to European Culture Network and Plzen for the Study visits.
- There will be a total of 31 x 1 day workshops in the four partner cities from November 2013 to November 2014, 10 in Kosice, 8 in Lodz and Plzen and 5 in Miskloc. The topics will primarily relate to the Escalator participants development and training needs, but can also be made wider in terms of their topics. Additional participants can be invited to take part in workshops by the partners. They can be both managerial and artistic workshops and can be located wherever the partners wish.
- The Escalator participants 'journey' will be documented through film and interviews. This work will be primarily subcontracted out to a professional company but some filming of interviews will be the responsibility of all of the partners.
- All materials for the stock take process, workshops and trainings, resources to support emerging artists, etc, will be put on-line in a Toolkit that would also contain the film and interviews with participants, project managers, mentors, trainers, etc.
- All 30 artists then come together again after a year, at the end of the project, for a final 3-day meeting / Next-steps / evaluation in Kosice. October 2014.

48

## NEXT STEPS

The next steps to implement the Master Plan for 2013 are:

- Negotiation with identified delivery managers & partners
- Confirmation of all year 1 programmes, delivery managers and partners
- Obtaining the resources required for the plan's coordination costs
- Recruitment of an ICE coordination manager
- Establishment of the ICE coordination office
- Launch and implementation of the Master Plan
- Agreeing and then establishment of an evaluation process
- Local, national and European Fundraising for the plan's future years projects and activities
- Delivery of all year one programmes



## APPENDIX

# Master Plan compiled by /

## Paul Bogen /



Paul has thirty years experience in arts/culture management and since 2001 he has worked as a consultant, project manager, researcher, fundraiser, writer and trainer. In 2008 he established Olivearte Culture Agency with a colleague from Ireland.

Work areas include visioning and change management, business and strategic planning, finance, fundraising, feasibility studies, building projects, research, audience development, market appraisals, programming, regional strategies and creating and managing projects.

Paul's specialities and main interests are finance, buildings, strategy and alternative business models to public funding. Clients have included Cambridge University, The EC Culture programme, The Arts Council of England, The Marcel Hicter Foundation, The Asia Europe Foundation, Culture Action Europe, Melkweg, Amsterdam and Trans Europe Halles, Sweden.

Currently Paul is the project manager for Engine Room Europe, a three-year, €2 million, budget project on

independent culture in Europe and The Business of Art, a capacity building project in St.Petersburg. He is also editor of the fundraising and finance section of the European Culture Foundations new web resource, ECFLabs.

From 1989 to 2006 Paul was the Artistic and Executive Director of The Junction in Cambridge, the first 'Youth Culture' music, theatre and media arts venue in the UK with an international programme and a strategy of successfully combining commercial with subsidized cultural and educational activities. 80% of The Junction's income was self-generated, it had a budget of €4 and employed 150 staff.

During his 17 years at The Junction, Paul created the organization and delivered its vision that resulted in it being a nationally and internationally recognized arts organization. This was achieved through developing successful artistic, capital and commercial strategies including fundraising for, leading, managing and delivering an €10 million expansion and development project that included constructing the first new theatre/concert hall in Cambridge for seventy years.

In the early part of his career Paul managed three theatre companies, a London theatre and was a commercial theatre producer, a DJ, an actor, a theatre director and a stand-up comedian. He has also lived and worked in Israel and Poland. Paul was President of Trans Europe Halles (The European network of independent cultural centers) from 1999-2007, is a board member of UK based, Hoipolloi Theatre and is a fellow of the Royal Society of Arts.

## Tom Fleming /



Dr. Tom Fleming is a leading international thinker and strategist on the creative economy, city-making and arts and cultural policy. As director of Tom Fleming Creative Consultancy, Tom works with national, regional and local governments, plus multiple NGOs, to introduce positive and innovative change.

His work focuses on: Creative clusters and innovation ecosystems, linking creativity to innovation. Examples: Over 30 creative cluster strategies worldwide, including a Creative Cluster Strategy for Lebanon, a Creative Economy Green Paper for the 5 Nordic countries, a Regional Creative

Industries Strategy for Northern Portugal; a Culture and Creativity Action Plan for Syria; and ongoing thought leadership to the European Commission and several governments.

This includes creative city projects in over 40 cities – in Russia, across Europe, Brazil, Dubai, China, USA and Africa. Tom is lead consultant to European Capital of Culture programmes in Guimaraes, Portugal and Warsaw, Poland; and has driven Sheffield's bid to become UK City of Culture in 2013.

Tom is currently developing a creativity and innovation toolkit for cities – to be launched with his new book in 2011.

Speaking & Persuading: Tom is an active public speaker and writer. He works internationally to develop dialogue and broker partnership. He has spoken at events in over 20 countries. He is also adviser to the Council of Europe, European Commission, Alliance of Civilizations, UNESCO, British Council and Nordic Council of Ministers. Tom is a founding Board Member of Dialogue Café and Trustee to the charity Arts for All.

## Leo van Loon /

Leo van Loon was born in Wageningen, Holland in 1976. He studied business economics at Erasmus University. Already during his studies he started a company with two partners. After his graduation this grew into a company with 14 team members. The name of the company is PopVox, which stems from the Latin Vox Populis: voice of the people.

Leo's ambition is to make society more democratic, by making it possible for everybody to contribute his or her opinion and talent. This is why he specializes in research, advice and construction of alliances between governments and their (most difficult to reach) target groups. His main work areas are talent development, entrepreneurship and creative industries.

Leo van Loon (MSc) is the co-founder and owner of Creative Factory Rotterdam. A creative incubator with over 70 companies (3.500m<sup>2</sup>) with club and event halls (1.600m<sup>2</sup>) in an old grain silo with a wonderful view over the skyline of Rotterdam. The Creative Factory is a private initiative in



close cooperation with partners from business, education and government. Together with 11 agencies from 8 countries Leo van Loon is Founding Partner of European Creative Business Network. The main purpose of the European Creative Business Network is to contribute to establishing the EU as an accessible, effective and rewarding single market for creative and cultural entrepreneurs. His agency PopVox is the agent who executes the activities of the European Creative Business Network (ECB Network).



## Michal Hladký /

Was born in Košice, Slovakia in 1981, graduated architecture in 2007 at the Technical University of Košice, Faculty of Arts. He is working in several fields. He is teaching at the Faculty of Arts, TU Košice where he also does his PhD. He is author of the concept of the Interface project and he also collaborated on the winning bid document of Košice 2013 European Capital of Culture. From 2008 works for Košice 2013, NGO where he was responsible for investment projects and creative industries development projects. In 2009 has cofounded civic association Východné Pobrežie which operates in the field of culture, urban life and development running such events like Pecha Kucha Night Košice, Think Tank, published alternative guide for Košice KSC. He runs his own practice /ninj.arch and company 32 C, s r.o.



## Jozef Ondáš /

After graduating from Mathematics, logic and set theory from the University of Pavol Jozef Šafárik in Košice, Jozef Ondáš (56) began working in information technology and maintenance for the East-Slovakian Ironworks. After 1990 he worked for IBM and SAP. From 2006 to 2001 he works as CEO of T-System Slovakia and manage growth from 0 to 2100 employees. As an adviser to the Ministry of Finance during 2003 to 2005 he provided his valuable insight in the field of use of information technology in managing public finances. Currently, he Works as a Managing Director at Košice IT Valley. Awards: 2007 IT Personality of the Year (ITAS and PC Revue) | 2010 Person of the Year HR Gold | 2010 Manager of the Year (Trend) | 2004 Award of the Ministry of Labour, Social Affairs and Family for „The social act of 2004“.



## Vladimír Kmeť /

Vladimir has been working in online marketing since 1996 when he launched the network of websites related to technology, sports and lifestyle. As the CEO of privately owned company OneClick he is responsible for all major projects, related primarily to online marketing for major companies such as SkodaAuto or KIA Motors. Vladimir is active member of Digital Analytics Association (DAA) founded by Google, Yahoo and other key industry players. Vladimir is active supporter of Creative Industries, collaborating on many European projects such as European Creative Business Network members portal of “Košice 2013, European Capital of Culture”.

# Cooperation /

Richard Raši	-	Mayor of a Košice City
Renáta Lenártová	-	Vicemayor of Košice City
Jana Kováčová	-	Culture, Košice Region
Ján Sudzina	-	Director of Košice 2013
Vladimír Beskid	-	Art director Košice 2013
Jakub Urík	-	International relations Košice 2013, Košice City
Peter Sokol	-	Marketing director Košice 2013l
Jozef Marko	-	Coalition 2013+
Imrich Fulop	-	Head of Regional Developmnt
Melinda Sasáková	-	Referent RD, author of Concept of support Creative Economy
Nataša Matulayová	-	Agency for Regional development (established by KSK)
Jana Sásfajová	-	Project department, City of Košice.
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Oto Hudec	-	Faculty of Economy, Technical University of Košice
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Ján Bača	-	U.S. Steel
Andrea Danihelova	-	RWE
Thomas Bogdain	-	T-Systems
Marek Antal	-	Ness
Eduard Szattler	-	Vojčík & Partners
Ludovít Korotnoký	-	Chamber of Commerce

Košice 2020

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