

Leadership for the Creative and Cultural Economy

CREATIVE
CENTRAL
ASIA

—
ASTANA
FORUM

Report 2017

The British Council would like to thank Dr Tom Fleming, UK creative economy consultant for his contributions to this report.

CONTENTS

Forewords	02
Overview	06
A Framework for Development	08
An Agenda for the Future	18
Annex 1: Creative Central Asia – Astana Forum Programme	20
Annex 2: List of Participants	24

FOREWORDS

The first meeting of The Astana Forum/Creative Central Asia, which took place in November 2017, was both remarkable and highly enjoyable for two reasons especially.

First, with 20 participants taking part from the UK, this was one of the largest groups of cultural managers, educationalists, artists and creative entrepreneurs ever to have been assembled for an overseas British Council creative economy event of this kind. I have been involved in many comparable conferences over the last ten years or so but this was the most ambitious and satisfying event that I have attended. Although, as one would expect, there was plenty of discussion around issues of public policy on the 'creative industries', and several fruitful conversations on 'mapping', it was also an event which was notably strong on the showcasing of practical, creative business experience and the exchange of cultural and commercial best practice across a range of creative genres and sectors.

Secondly, the participants from the host country, Kazakhstan, as from neighbouring Uzbekistan and Kyrgyzstan, collectively exuded a wonderful sense of sustained optimism and enthusiasm. There was talent and ambition aplenty on display. The discussions were uniformly constructive throughout and the energy level was almost as high at the end of the two days as at the beginning of the first, which is itself almost unheard of!

One sensed throughout the event that this was an important moment - a moment of hope and perhaps the beginning of something big for Central Asia. It was therefore a joy to take part.

I am grateful to Prof. Andy Pratt and Jill Miller, my colleagues on the advisory board, and also to John Newbiggin and to the British Council team in Almaty, for all their contributions and for their unflagging enthusiasm in helping to put together what was a genuinely uplifting event.

Dr. Martin Smith

Chairman of Creative Central Asia

I was delighted that Astana was able to host the first Creative Central Asia international leadership conference and it was a pleasure to welcome cultural leaders from the UK, Kazakhstan, Uzbekistan and Kyrgyzstan. It sent a very clear message about the importance that the city attaches to international engagement and the role of the creative economy in driving forward development.

Astana has grown rapidly in the past twenty years and we have made great progress but our work is far from complete. As we build on the legacy from Expo we recognise the contribution that a dynamic cultural and creative economy can make not just to the liveability of the city but also to its economy.

In this regard Creative Central Asia was an important moment for us on our journey to transform Astana into a world class regional hub. It allowed us to make important new connections, share experience and plan for new collaborative work. Astana is open for business and has much to offer. I look forward to welcoming our international visitors back again in future to continue our partnership and support for the new creative economy.

Asset Issekeshov

Mayor of Astana

CREATIVE CENTRAL ASIA

Reflections on the Astana Forum

Vision

Creative Central Asia was set up to stimulate a new type of leadership conversation between the UK and Central Asia, a conversation focussed on the creative and cultural economy. It aims to build an influential and engaged leadership network through a series of international, annual conferences, supported by new partnerships and collaborative action with the UK, so as to drive forward the development of the region's 'new economies'.

Launched by the British Council in Astana in November 2017, Creative Central Asia brought together 100 leaders from across Kazakhstan, Uzbekistan, Kyrgyzstan and the UK, representing different parts of government, the private sector and civil society. These creative sector leaders were engaged in lively debate and dynamic conversations designed to build new relationships and plan future collaborative work. A further 100,000 people followed the conference through live streaming and other digital technologies.

Why develop the cultural and creative economy?

The cultural and creative economy is one of the global success stories of the past 20 years. Not only does this 'new economy' create cultural and economic value for the societies and communities it serves; but it has also shown itself to be remarkably resilient as one of the few areas of the global economy to continue growing despite the global financial crash of 2008 and subsequent periods of recession and austerity. This stems from an increased demand for distinctive goods and services, including those for leisure. This rising demand can be attributed to the world's expanding middle-classes with their increased disposable incomes and interests in wellbeing. Another major contributing factor is the expansion of digital technology which is changing the landscape of content development, distribution and sales.



“The cultural and creative economy has for over a decade grown annually more than twice that of the service industries overall and more than four times that of manufacturing in many OECD and developing countries”.

Source: UN Creative Economy Report 2013.

“In the UK, a country which has pioneered a long-term strategic approach to policy, partnership and investment, the creative industries are worth almost £10 (\$14) billion an hour to economy. The Government estimates the UK’s creative industries to be worth over £84 (\$115) billion per year to the UK economy. In London, over 16% of all employment is in the creative industries”.

Source: Department for Digital, Culture, Media and Sport.

“With revenues of US\$2,250 billion, Cultural and Creative Industries account for 3% of world GDP and employ 29.5 million people (1% of the world’s active population)”.

Source: Ernst & Young 2015: Cultural Times. Published by CISAC and UNESCO.

For many, the cultural and creative economy is still an emerging concept. But as it finds its place at the interface between culture, economics and technology, it is demonstrating that it has real value and potential. Major nations and cities around the world are developing strategies for their creative economies which they see not only as competitive growth sectors for the economy but also as unique factors to promote cultural identity and enable social capital. This balance is critically important balance for leaders and policymakers to ‘get right’ especially at a time of rising inequalities and exclusion. The social and enriching character of culture with its unique forms of productivity cannot be reduced to economic measures alone.

The countries of Central Asia have clear potential to develop their own high value cultural and creative economies. With the right partnerships in place supported by new dynamic networks and hubs together with rigorous use of statistical data and research evidence, the creative industries can spearhead economic and social change. The region’s workforce is increasingly well educated and skilled and with growing markets, both regionally and internationally, the creative industries can provide a way forward at a time of technology-intensive development where consumers hunger for new creative experiences.

The sectors making up the cultural and creative economy are typically high growth, resilient and intensively skilled. Driven by original creative ideas, they are also transformational for people, places and economies. The benefits from this transformation often accrue to associated sectors such as tourism, financial services and manufacturing helping them to diversify, innovate and become more productive. It would appear therefore that the countries of Central Asia have much to gain from developing their cultural and creative economies and very little to lose.



**Professor
Andrew
Pratt**
City University
London
#CCA2017

OVERVIEW

‘Unlocking the potential of the creative economy involves promoting the overall creativity of societies, affirming the distinctive identity of the places where it flourishes and clusters, improving the quality of life where it exists, enhancing local image and prestige and strengthening the resources for imagining diverse new futures’.

Source: UN Creative Economy Report, 2013, p.15.

The Astana Forum for Creative Central Asia was a platform for leaders from Kazakhstan, Kyrgyzstan, Uzbekistan and the UK to exchange perspectives on what makes for a successful cultural and creative economy. By bringing together a wide range of interests from civil society organisations, private businesses and government agencies, the forum was able to stimulate a new joined-up conversation amongst leaders that crossed national and sectoral boundaries. This dynamic helped to forge a sense of shared purpose amongst participants in their efforts to collaboratively develop a future agenda for a thriving cultural and creative economy.

A thought-provoking and interactive programme was developed for forum participants and animated by a rich mix of speakers and participants sharing experience from both the UK and Central Asia. The programme was structured in such a way as to help participants identify and share good practice, enhance their understanding of the complex landscape that makes up the cultural and creative economy (and the eco-system needed for it to thrive) and to better

assess the potential of cultural goods and services in support of national and local development ambitions.

Participants then used this clearer understanding nurtured at conference to agree priorities for future development – a future agenda – in respect of Central Asia’s cultural and creative economies – e.g. the role of cities, communities and local government; the place of data, evidence and research; and the wider enabling environment for investment, legislation and infrastructure that supports the skills and education needs of the sector etc.

A summary of conference sessions (the ‘building blocks’), immediate priorities and suggested next steps are set out in table “A Framework For Development” below, followed by the ‘Future Agenda’ that was agreed at conference. These serve as a call to action for strategic partners and ‘communities of interest’ who wish to provide investment, support policy and/or strengthen capability for the creative and cultural economies of Central Asia through new collaborative partnerships.

It is anticipated that partners and creative sector will come together again in November 2018 for the second Creative Central Asia leadership conference to review progress. In the meantime, partners in government, the private sector and civil society are encouraged to continue talking, extending dialogue in their own countries and cities and to take a lead by piloting activities in support of Creative Central Asia.





A FRAMEWORK FOR DEVELOPMENT

1 The Building Blocks	2 Early Stage Priority	3 Potential Next Steps	4 Exemplar from Astana Forum
<p>THE OPPORTUNITY</p> <p>Focusing on the role and significance of the cultural and creative economy:</p> <ul style="list-style-type: none"> - as a high growth, high value contributor; - as a driver of innovation and competitiveness; - as an enabler for distinctive places to attract talent, visitors and investment; 	<p>Tell the story of the cultural and creative economy by city, country and region:</p> <ul style="list-style-type: none"> - to develop a clear narrative on what makes these places special and how the cultural and creative economy can make a difference; - to develop a campaign or support for sector networks and showcase activities; can also be linked to place-making activities such as festivals, special events and wider tourism 'offer'; - to position creativity at the heart of the 'offer' and support communities to participate so that they feel culturally and creatively engaged in both the economy and the place; 	<p>Set-up working group to collaboratively develop a cultural and creative economy narrative for selected cities i.e. one group per place:</p> <ul style="list-style-type: none"> - to underpin this narrative with the baseline research proposed in Building Block 2; - to position this as a pilot for a national and regional approach; <p>Trial programme of creative sector networking and showcasing events eg. part of an existing festival:</p> <ul style="list-style-type: none"> - to nurture a stronger creative community; - to start a process which identifies key elements that could contribute to a cultural and creative economy brand for the city/nation/region; <p>Coordinate advocacy and case-making with a strategic approach to government briefings:</p> <ul style="list-style-type: none"> - engage UK and other international experts and exemplars to support advocacy and strategy in helping to shape government policy development; <p>Publish content that demonstrates and raises the profile of the creative sector's strengths:</p> <ul style="list-style-type: none"> - develop a Creative Central Asia web presence with associated social media content and / or short publication(s) to showcase contributions of the creative and cultural economy to development and wellbeing; 	<p>Andrea Stark, Director Employment, Skills and Culture, Islington</p> <p>Presentation is available here</p> <p>Link to the video of the presentation</p> <p>Andrea discussed the role of creative hubs and why we need to be much more ambitious and radical in how we conceptualise and develop them. Andrea used to be Chief Executive of High House Production Park (HHPP). It situated in Thurrock, a small borough located between the English county of Essex and in commuting distance of London. The area's economy was traditionally based on industry and other low-skill jobs, covering sectors such as construction, retail, transport and logistics.</p> <p>The challenge of a low-skilled and high unemployment economy meant that creative infrastructure needed to be ambitious, open, inclusive and relevant to both industry and local needs. HHPP was established to support an international centre of excellence for the cultural and creative industries in Thurrock, with a focus on large-scale cultural production (making the most of the relatively low cost of land to enable activities such as set construction which were prohibitively expensive in central London).</p> <p>HHPP is still a work in progress, with new infrastructure planned, as partners work toward achieving a level of critical mass which is both locally relevant and regionally significant.</p> <p>To achieve this, partners have worked to gather evidence on the role and impact of HHPP; and to devise a compelling story which enables further support and investment and helps to connect local needs to regional creative economy development.</p> <p>Andrea highlighted the importance of clarity of vision – what do you want to do and the types of partnership which will make it happen. She talked of the importance of a 'DIY mindset' – you might not have sufficient budget or resources, but demonstrate your passion and appetite and partners will begin to value your vision and work with you.</p>

1 The Building Blocks	2 Early Stage Priority	3 Potential Next Steps	4 Exemplar from Astana Forum
<p>CURRENT PICTURE</p> <p>Focusing on the cultural and creative economy baseline for Central Asian countries and cities including:</p> <ul style="list-style-type: none"> - current evidence and understanding of the sector's strengths and weaknesses; - emergent hubs, networks and clusters; - approaches to mapping and evidence gathering; 	<p>Build a stronger evidence base on the role and value of the cultural and creative economy in Central Asia:</p> <ul style="list-style-type: none"> - determine the baseline as a tool for advocacy and evidence-based policy and investment; - bring partners together for collaborative action as a precursor for future programme and strategy development. 	<p>Initiate a process of mapping the cultural and creative economy in Central Asia, commencing with a pilot in Kazakhstan:</p> <ul style="list-style-type: none"> - establish a baseline using standardised methodology that is internationally comparative i.e. draw on secondary sources of publicly available census and employment data, support with consultations among key stakeholders from government, private sector and civil society; - pilot can be driven by independent network of local academics following an action learning approach with support from UK partner; - mapping output will provide a first look at current state of the sector in Kazakhstan and can be fed into the narrative task of the Creative Economy Working Group (building block one) and serve as a methodological guide for an enhanced approach to mapping which can be used across the region; <p>Paint a richer picture of selected areas of region's creative and cultural economy to complement baseline mapping:</p> <ul style="list-style-type: none"> - develop case studies through a more visual or dynamic mapping style 'to bring creative economy to life' eg. value chain in film, theatre or museum sectors <p>Disseminate learning and good practice and share insights from mapping exercises and other related research:</p> <ul style="list-style-type: none"> - use members of the network established at conference as a critical constituency for spreading the word; can be done via formal or informal mechanisms, both digitally and face-to-face; 	<p>Dr. Andy C Pratt, Professor of cultural economy, Director centre for culture and creative industries, City University of London</p> <p>Andy's presentation is available here</p> <p>Link to the video of the presentation</p> <p>Andy talked about the importance of establishing a robust data and evidence baseline to ensure policy and investment is evidence-based and as a way of demonstrating the importance and potential of the creative economy.</p> <p>Overall, global trade in creative products more than doubled from 2002 to 2011. The average annual growth rate during that period was 8.8 per cent. Growth in developing country exports was stronger still, averaging 12.1 per cent annually for the period. Such exports of creative goods and services reached US\$ 227 billion in 2011, or 50 per cent of the global total (Creative Economy Report 2013).</p> <p>Andy described some of the definitional challenges – e.g. between cultural industries and creative economy. He also described the challenges of establishing clear industrial and occupational classifications for sectors which are fast-changing and powered in many instances by digital technology. He recommended using the UNESCO framework for Cultural Industries as a starting point – to develop tailored methodologies for mapping the local sector.</p> <p>Although difficult to establish a clear methodology for sector mapping, Andy made it clear that without data, the potential of the creative economy will not be realised. Where it has been measured, the creative economy has been shown to be high growth, resilient, and a provider of spillover effects across the economy. Detailed mapping and analysis enables partners including government to understand the distinctive profile of the creative industries sector. The process of mapping is also an excellent way of building sector partnership and supporting creative businesses and cultural organisations to develop a shared sense of and responsibility for the opportunity ahead.</p>

1 The Building Blocks

RE-IMAGINING CITIES: CULTURAL TOURISM AND PLACE-MAKING

Focusing on the relationship between cities, their residents and visitors and the cultural and creative economy:

- role of hubs and clusters in driving economic growth and urban renewal through creative and cultural activity in cities;
- role of distinctive creative environments that give cities a unique identity and help transform the cultural tourism 'offer';

2 Early Stage Priority

Position culture and creativity at the heart of city-making:

- understand what makes your city special and maximise it as a resource to develop a distinctive and engaging cultural and creative sector;

3 Potential Next Steps

Pilot interventions which support artists and creative businesses to develop their practice and to actively animate the city:

- support development of the festival sector where the city is the stage or canvas for creative activity;
- build a strong and distinctive identity for the city in a way that engages a diversity of the city's cultural expression and activities;

Incentivise development of the creative sector by setting up new hubs, clusters and networks:

- promote and enable the creative use of space to support affordable and shared workspace;
- champion the role of the 'creative classes' as change-makers for the city;
- invest in capacity-building for managers of creative hubs and clusters;

Pilot a curated cultural tourism itinerary:

- this can include visits to the main sites of cultural infrastructure as well as contact with less visible but equally engaging aspects of the contemporary creative and cultural scene eg. new galleries, music venues, pop-up stores, local eateries, hackathons;

4 Exemplar from Astana Forum

Jill Miller OBE, Director of cultural services, Glasgow Life, Scotland

Jill's presentation is available [here](#)

[Link to the video of the presentation](#)

Jill described the process of cultural renewal and transformation in the city of Glasgow over the last 20 years: *"We wanted to create a city where people want to return"*.

Glasgow has a growing reputation as a city of culture and as a place with a thriving creative economy. Glasgow has always had a very strong cultural offer and identity, but in the 1970s and 1980s, the city was struggling economically and socially with the decline of its traditional industries. Culture was positioned to reinvigorate the city and help shape new economic and social development opportunities. This was catalysed in 1990 when the city was European Capital of Culture,

Jill described the cultural assets of the city – where 70% of Scotland's artists are based. She described how the city has put culture to the heart of its strategy and is constantly evaluating outcomes of culture-led investment to ensure that strategy is adjusted over time.

Glasgow attracts over two million tourists per year, spending £482 million. On an annual basis, the city also attracts 20 million day visitors with an expenditure of approximately £1 billion.

Glasgow also positions sporting activities as a key part of the overall cultural offer; and the cultural sector plays a starring role at sporting events – such as at the 2014 Commonwealth Games. This is to ensure culture sits to the heart of place-making and the overall feel of the city.

Glasgow's future strategy is to put culture to the heart of development. This includes a focus on Celtic connections, contemporary art, heritage and museums, and the brand of Glasgow Mackintosh:

"Our vision is for Glasgow to be a world class city, with thriving and resilient communities where everyone can flourish and benefit from the city's success".

1 The Building Blocks

INNOVATION AND TRANSFORMATION

Focusing on ways that innovation takes place across the cultural and creative economy and its impact on economic development and society at large:

- role of design-led solutions in how we live, work and innovate from inflecting traditional craft with contemporary design to 'smart cities' where design and technology are transforming urban life;
- role of digital technology in transformation from the 'internet of things' to augmented reality, virtual reality and artificial intelligence;
- reflections on how 'applied creativity' changes how we develop both economic and social value; this includes cross-sector collaboration to generate new trajectories for content development;

2 Early Stage Priority

Champion creative practice as a catalyst for innovation across the wider economy, with design and digital to the fore:

- encourage the new 'creative class' to develop new approaches to multi-disciplinary work as these can transform cultural experience and have practical applications for new start-ups;

3 Potential Next Steps

Bridging initiatives that connect technology hubs and programmes to creative and cultural entrepreneurs:

- develop new pilot projects via makerspaces and hackathons that bring tech and creativity together to make a more creative city;
- connect contemporary design and technology firms to more traditional craft and manufacturing firms to explore how and whether they innovate;

Pilot a digital capacity and enterprise project for the museums sector:

- look to open museums up through new connections with digital and creative pioneers; helping museums become more relevant, participatory and innovative centres of culture and learning;

4 Exemplar from Astana Forum

Bean Eaton, Technical Director, Invisible Flock

[Link to the presentation](#)

Invisible Flock are an interactive arts studio based in Leeds, making innovative artworks to be experienced & participated in by thousands all over the world. Invisible Flock are multi-platform makers, their technologically driven practice seeks to redefine & disrupt traditional perceptions & models of global art practice. Their mission is to create & foster relevant & contemporary practices that have a long lasting transformative effect.

Digital and Culture are now interchangeable and it has become impossible to consider culture (or indeed Culture) without digital being intertwined within it. In his presentation Ben suggests it is time to reconsider our classifications of where the limits of the digital and cultural exist, moving beyond digital marketing and broadcast and instead into considering the possibilities of the digital as a prime material for art and culture. If the digital is now culturally everywhere (even in the Oval Office) then it presents us with the opportunity for art also to be everywhere. New forms of digital practice allow us greater proximity to audiences but also greater hybridity, art becoming, science, architecture, environmentalism, design and much much more.

1 The Building Blocks	2 Early Stage Priority	3 Potential Next Steps	4 Exemplar from Astana Forum
<p>PEOPLE</p> <p>Focusing on the main resource for the sustainable development of a thriving cultural and creative economy:</p> <ul style="list-style-type: none"> - the nurturing of skills and talent required for an agile, entrepreneurial and creative workforce; - importance of creative education and critical thinking from an early age; - need for technical, managerial and entrepreneurial skills to help facilitate success; - role of schools, universities and industry to ensure that skills are relevant that professional development is ongoing; - role of policymakers in ensuring an inclusive approach so that the cultural and creative economy is not just the domain of a privileged few; 	<p>Recognise and support creative and cultural education as vital for long-term competitiveness and key to a flourishing civil society:</p> <ul style="list-style-type: none"> - target capacity-building in creative and cultural management and entrepreneurship; 	<p>Undertake a series of round table discussions on the role and value of creative education:</p> <ul style="list-style-type: none"> - enable joined up discussions involving relevant government officials, educationalists and employers as part of an invited audience; - explore the different meanings of creative education in Central Asia and seeks to build a shared understanding that can underpin practical and collaborative efforts to take this agenda forward; <p>Pilot a set of creative entrepreneurship activities e.g. with the UK's Nesta:</p> <ul style="list-style-type: none"> - build entrepreneurship 'literacy' and capability for representatives of existing creative businesses; - advocate for a more industry-relevant approach from the university sector; <p>Develop a pilot programme of creative and social enterprise support e.g. a set of advisory and mentoring activities for young people:</p> <ul style="list-style-type: none"> - target young people in relatively marginal situations (economically, culturally, geographically) as participants to influence career choices through learning and action; 	<p>Dr. Gerald Lidstone,</p> <p>Goldsmiths, Director of the Institute for Creative and Cultural Entrepreneurship</p> <p>Gerald's presentation is available here</p> <p>Link to the video of the presentation</p> <p>Gerald talked expansively about education at Goldsmiths University in London and the work they do in nurturing creative entrepreneurs and intrepeneurs.</p> <p>The latest Independent Review of the Creative Industries 2017 asks "How can the... Creative Industries help underpin our future prosperity, focussed on developing new technology, capitalising on intellectual property rights and growing talent pipelines?"</p> <p>The creative talent focus at Goldsmiths is on:</p> <ul style="list-style-type: none"> - developing creative content - developing people who can manage policy, strategy and infrastructure (multidisciplinary thinkers and brokers) - developing people who can manage and lead creative and cultural organisations - developing people who can create new creative and cultural businesses - Developing intrepeneurs - broadly those working within existing organisations but in a creative and entrepreneurial way. <p>Gerald also discussed the need to give all children a creative education, support research and innovation, fostering and protecting IP, supporting creative clusters, and promoting Britain as one of the world's most important creative hubs.</p> <p>It is important, however, to make clear that investment in creative skills and education does not necessarily have an immediate impact. It will though over time make an enormous difference to the innovation capacity and competitiveness of the economy; as well as enhancing the quality and distinctiveness of society and place.</p>
<p>SECTOR-SPECIFIC CONVERSATIONS</p> <p>Additional sector-specific conversations took place focusing on the development needs and opportunities for selected creative industry sectors and based on the particular interests of conference participants present. These included a session on skills required for the fashion, design and audio-visual industries and a session on the role of film heritage, identity and place-making and particularly the impact of digitalisation in opening-up opportunities to show film from the past to generate new film-based stories based on our sense of place in the present. There was also a session on the role of art in transforming our cities looking at how it opens up new perspectives, questioning who benefits from urban regeneration, and how collaborative approaches can enable the city to be 're-imagined'.</p>			

AN AGENDA FOR THE FUTURE

Cities

In response to group discussion on: a creative vision for cities, their role in driving forward the creative and cultural economy in Central Asia and key outcomes for 5 years time.

- Connectivity and Connectedness – networks and joint efforts by the sector itself plus government commitment and leadership; both physical networks and online platforms for culture to engage residents and attract visitors;
- Attract Investment – thriving, livable cities attract investment because people want to live, work and visit there;
- Clear Story from the Ground Up – the city narrative must be authentic to the city eg. uniqueness of nomadic culture is the story for Astana; this offers possibilities for reinventing/reinterpreting tradition through fashion, jewelry etc.
- Engage the community – for there to be pride in the city, there must be local ownership of the creative agenda;
- Enable creativity with the right spaces – green spaces, shared spaces, maker spaces, start-up spaces etc. This will engage young people and families;

Evidence

In response to group discussion on: identification of key building blocks for an effective and tailored creative economy e.g. baseline mapping, hubs/networks, education/skills etc.

- Map the cultural and creative economy in Kazakhstan first – use publicly available data to establish a baseline; important to understand employment within the sector especially in cities like Astana and Almaty; follow this with mapping of Uzbekistan and Kyrgyzstan;
- Mobilize an academic network – set up a mini ‘task force’ involving UK and Central Asian academics and institutions to exchange methodology on research evidence and data collection and then agree collaborative action on the ground;
- Engage business in the creative economy agenda such as one of the ‘big four’ global accounting firms because of the link to academic and business development;
- Use tried and tested assets such as NESTA toolkits for building management capability and creative enterprise capacity; could be used to deliver ‘light touch’ training to members of the Creative Central Asia network and help sustain momentum;



Partnership

In response to group discussion on: identification of the types of partnership, investment and governance structures which can drive sector development.

- Start with the Creative Central Asia conference network by ensuring contact list is up to date and has photos of participants. Also use conference microsite or similar as mechanism to ensure group stays usefully networked;
- Look to facilitate and set up association of arts managers as a critical constituency for spreading information, learning and good practice for future cultural and creative economy entrants. There are also particular interests around sponsorship, fundraising and commercial investment for the sector;
- Capitalise on the 20th anniversary of Astana by showing the dynamism and value of the creative sector and what it is capable of e.g. develop a programme, make an offer to the city. It's important to build confidence with government authorities, especially local government;
- Grow the network - look for new opportunities to engage with a) business – both local and global businesses in the region and b) with schools and community organisations; this will raise awareness of the economic and cultural value generated by the sector for future partnership and job prospects;
- Repeat the forum, engaging existing members of the network and bringing in new ones; and do not forget other cities in the region;
- A 'design thinking' course, possibly in Almaty in partnership with a relevant private sector provider, would also benefit several members of the current Creative Central Asia network.



ANNEX 1: CREATIVE CENTRAL ASIA – ASTANA FORUM PROGRAMME

24 November

9.00 9.30 Registration of participants

10.00	12.00	<p>BLOCK 1. THE OPPORTUNITY Chaired by Dr Martin Smith, Chair of Creative Central Asia Strategy Group, Special Adviser, Ingenious Group. Visiting Fellow Goldsmiths, University of London Rapporteurs: Larissa Pak, TEDx Almaty and Adil Nurmakov, Urban Forum Almaty</p>
09.30	10.00	<p>Welcome and opening address from: Asset Issekeshov, Mayor of Astana, Almaz Nurazkhan, Director of Department of Cultural and Arts Affairs, Ministry of Culture and Sport of the Republic of Kazakhstan, and Her Majesty's Ambassador to Kazakhstan, Dr Carolyn Browne, Hosted by Jim Buttery, Director British Council Kazakhstan</p>
10.00	10.35	<p>Reflections on the power of the creative sector John Newbigin OBE, Chair of Creative England and Mayor of London's Ambassador for the Creative Industries in interview with Dr Martin Smith</p>
10.35	10.50	<p>Why this matters here and now – the story of the first creative hub in central Asia - Loft 'TSEH' Nargiza Kulatayeva, Partner at I-Media bureau, Bishkek</p>
10.50	11.10	<p>Creative place-making for economic development: vision, partnership and long-term commitment. Andrea Stark, Director Employment, Skills and Culture, London Borough of Islington.</p>
11.10	11.25	<p>The potential for Kazakhstan – technology and creativity Sanzhar Kettebekov PhD, Almaty TechGarden</p>
11.25	12.00	<p>Q&A panel discussion - Chaired by Jill Miller OBE, Director of Cultural Services, Glasgow Life</p>
12.00	12.30	<p>Coffee break and networking</p>
12.30	14.00	<p>BLOCK 2. THE CURRENT PICTURE AND PARTNERSHIP Chaired by Beatrice Pembroke, Director, Creative Economy, British Council</p>
12.30	12.45	<p>Partnership perspectives for the creative economy Dr Martin Smith, Special Adviser, Ingenious Group and Visiting Fellow, Goldsmiths College</p>
12.45	13.05	<p>Why mapping matters: how do we define, measure, map and benchmark our creative economy? Andy Pratt, Professor of Cultural Economy, City University London</p>
13.05	13.45	<p>4 group discussions</p>
13.05	13.45	<p>Focus Area 1: Describing, measuring and mapping the creative economy Facilitators: Andy Pratt, City University London and Dana Shayakhmet, Narxoz University Almaty Introducers: Pavel Koktyshev, Director MOST Business Incubator Almaty, and Professor Gerald Lidstone Goldsmiths, University of London Rapporteurs: Nataliya Livinsky, Head of Urban Department, Almaty Development Centre and Galina Ketova, Gala Public Foundation, Bishkek</p>

13.05	13.45	<p>Focus Area 2: Building new types of partnership</p> <p>Facilitators: Beatrice Pembroke, British Council and Shynar Zhanibekova, Cultural Dialogue Foundation, Almaty</p> <p>Introducer: Irina Bharat, PR Director Ilkhom Centre of Contemporary Art, Tashkent and Chris Hunt, Director Re-Designed Scotland, Glasgow</p> <p>Rapporteurs: Aidana Aituarova, Executive Director, SmArt.Point Creative Hub, Almaty and Sayan Baigaliyev, Sabi Foundation, Almaty</p>
13.45	14.00	Rapid report back of 4 groups
14.00	15.00	Lunch and networking
15.00	16.30	<p>BLOCK 3.</p> <p>RE-IMAGINING THE CITY: CULTURAL TOURISM AND PLACE-MAKING</p> <p>Chaired by Andrea Stark, Director – Employment, Skills and Culture, London Borough of Islington</p> <p>Rapporteurs: Asel Yeszhanova, Urban Forum Almaty and Askhat Saduov, Urban Development Centre Astana</p>
15.00	15.10	<p>Competitiveness through the culture: Astana as a creative city</p> <p>Andrey Khazbulatov, Executive Director of the Institute of Research and Culture, Ministry of Culture and Sport, Kazakhstan</p>
15.10	15.25	<p>Re-imagining the city: building a sustainable, inclusive city of culture and creativity</p> <p>Jill Miller OBE, Director of Cultural Services, Glasgow Life</p>
15.25		<p>Panel Discussion: 10 minute presentations followed by Q&A</p> <p>Gareth Jones, Owner ICE Projects in Wales Ltd and Boma Camp Ltd, founder and former CEO of WelshICE Co-Working Hub</p> <p>Susan Picken, Director Cathedral Quarter Trust, Belfast</p> <p>Madina Khamrayeva, Specialist, Cultural Projects and Events, Almaty Tourist Information Centre</p> <p>Raushanna Sarkeyeva, Founder of City Initiatives Foundation, Bishkek</p>
16.30	17.00	Coffee break and networking
17.00	18.00	<p>BLOCK 4. INNOVATION AND TRANSFORMATION</p> <p>Emergent Development Themes introduced by Galina Korestkaya, Head of Arts, British Council Kazakhstan</p>
17.00	18.00	<p>Designing the future – reflections how practice is changing, and what the future might hold</p> <p>Facilitator: Jimmy Macdonald, Founder and Director of Tent London</p> <p>Introducer: Ainur Kanguzhina, Co-Founder of Experimentarium, Almaty</p> <p>Rapporteur: Nastia Goncharova, Curator, Creative Entrepreneur, Almaty</p>
17.00	18.00	<p>Digitalisation and collaboration between tech and culture</p> <p>Facilitator: Ben Eaton, Invisible Flock, Leeds</p> <p>Introducer: Habibulla Nabiev, Head of Media Company Primkulov Visuals, Tashkent</p> <p>Rapporteur: Rustem Begenov, Founder of Orta Multidisciplinary Centre, Almaty</p>
17.00	18.00	<p>Building a dynamic arts and cultural sector: good partnerships to shape a creative place</p> <p>Facilitator: Charlotte Dryden, Chief Executive, Oh Yeah Music Centre, Belfast</p> <p>Introducer: Shahnoza Karimbabaeva, Founder-Director of Bonum Factum Art Gallery, Tashkent</p> <p>Rapporteur: Diana Ukhina, Co-Founder Laboratory Si Arts Centre, Bishkek</p>

25 November

10.00	13.00	BLOCK 5. PEOPLE Chaired by John Newbiggin, Chair of Creative England Rapporteurs: Olga Sultanova, Founder of Revelation International Performing Arts Festival Almaty and Ainura Amanaliyeva, Co-Founder of Ololo Art Studio and Ololohaus co-working space Bishkek
10.00	10.10	Reflections on Day 1: Jim Buttery, Director British Council Kazakhstan and Galina Koretskaya, Head of Arts British Council Kazakhstan
10.10	10.30	Creative entrepreneurship, intrapreneurship and skills as a core competency – Professor Gerald Lidstone, Director of the Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London
10.30	10.45	Presentation of the British Council’s Cultural Skills Report - Nastia Goncharova, Cultural Skills Report Researcher, Curator and Creative Entrepreneur
10.45	11.30	Panel discussion chaired by Professor Gerald Lidstone Nastia Goncharova, Yuliya Sorokina, Senior Lecturer Faculty of Arts Management, Zhurgenov Arts Academy, Almaty, Gulmira Baymakhambetova, Head of Arts Management Faculty Kurmangazy Conservatoire, Almaty, Ewan Simpson, Dean of Business School and Kazakhstan-British Competitiveness Centre at Kazakh British Technical University, Almaty, Aidar Zhakupov, Director General of Nazarbayev University Research and Innovation System in Astana
11.30	12.00	Coffee break and networking
12.00	13.00	BLOCK 6. SECTOR CONVERSATIONS Introduced by Jim Buttery, British Council Kazakhstan
12.00	13.00	Skills development for the fashion and design industry: how to survive and thrive Facilitator: Hilary Alexander, fashion journalist Introducer: Umida Vakhidova, Head Department, Tashkent institute of Textile and Light Industry Rapporteur: Zhanel Bertayeva, Founder of Mercedes Benz Fashion Week in Kazakhstan
12.00	13.00	The audiovisual sector: key skills needs, gaps and opportunities Facilitator: Kate O’Connor, Consultant and former Director of Creative Skillset Introducer: Maira Izmaylova, Founder of Astana Art Fest and Almaty Art Energy Festival Rapporteur: Nargiza Kulatayeva, Partner at I-Media bureau, Bishkek
12.00	13.00	Film, heritage, identity and place-making – digital innovation and participatory culture Facilitator: Phil Foxwood, Founder and Co-Director Scalarama/Cinema Nation Introducer: Andrey Manuylov, PR Director Chaplin Cinemas, Kazakhstan, Co-Founder of School Five Experience Rapporteur: Dinara Ryskulbekova, Gumilyev Eurasian University, PhD student
12.00	13.00	Art in the city: connecting agendas in tourism, innovation and education Facilitator: Laura Sillars, Artistic Director, Site Gallery, Sheffield Introducer: Olga Veselova, Director Artbat Fest of International Contemporary Arts, Almaty Rapporteur: Kuralay Ermaganbetova, Senior Lecturer, Kazakh National Arts University, Astana

13.00	14.00	Lunch and networking
14.00	16.00	<p>BLOCK 7. THE FUTURE CREATIVE ECONOMY: SETTING THE AGENDA FOR OUR CITIES Parallel discussions to co-create a creative economy agenda for the region's cities</p> <p>Discussion 1: A creative vision for the cities, their role in driving forward the creative and cultural economy in Central Asia and the key outcomes we would want to see in 5 years time Chaired by Jill Miller OBE, rapporteur Nataliya Livinsky</p> <p>Discussion 2: Identification of the key building blocks for an effective and tailored creative economy programme – e.g. baseline mapping, creative education and skills, business support, hubs and networks, links to innovation and tech, links to cultural tourism and place-making Chaired by Professor Andy Pratt, rapporteur Dana Shayakhmet</p> <p>Discussion 3: Identification of the types of partnership, investment and governance structures which can drive sector development Chaired by John Newbiggin OBE, rapporteur Aidana Aituarova</p> <p>Discussion 4: Key outcomes from a 5-year creative economy programme for the city Chaired by Beatrice Pembroke, rapporteur Aidana Mussina, British Council Arts Intern</p>
15.00	16.00	<p>Plenary Feedback Session and Prioritisation for Future Action Chaired by Dr Martin Smith</p>



ANNEX 2: LIST OF PARTICIPANTS

#	NAME	SURNAME	ORGANISATION / TOWN / COUNTRY
UNITED KINGDOM			
1	Andrea	Stark	Islington Council / London, UK
2	Professor Andrew	Pratt	City University / London, UK
3	Beatrice	Pembroke	British Council / London, UK
4	Ben	Eaton	Invisible Flock / Leeds, UK
5	Kate	O'Connor	Kate O'Connor Consulting / London, UK
6	Charlotte	Dryden	Oh Yeah Music Centre / Belfast, UK
7	Chris	Hunt	Re-Designed Scotland / Glasgow, UK
8	Gareth	Jones	ICE Projects in Wales Ltd & Boma Camp Ltd / Wales, UK
9	Professor Gerald	Lidstone	Goldsmiths, University of London / London, UK
10	Jimmy	MacDonald	TENT London & London Design Fair / London, UK
11	Hilary	Alexander OBE	Fashion Journalist / London, UK
12	John	Newbigin OBE	Creative England / London, UK
13	Laura	Sillars	Site Gallery / Sheffield, UK
14	Dr Martin	Smith	The Ingenious Group & Goldsmiths College, University of London / London, UK
15	Phil	Foxwood	Britain on Film & Scalarama, Cinema Nation / London, UK
16	Susan	Picken	Cathedral Quarter Trust / Belfast, UK
17	Jill	Miller OBE	Cultural Services, Glasgow Life / Glasgow, UK
18	Dave	Ratcliffe	Department of International Trade (DIT), British Embassy Astana, Kazakhstan
19	Dr Peter	Ride	University of Westminster / London, UK
KAZAKHSTAN			
1	Nastia	Goncharova	Curator & Creative Entrepreneur / Almaty, Kazakhstan
2	Pavel	Koktyshev	MOST Business Incubator / Almaty, Kazakhstan
3	Nadezhda	Selunskaya	School of the Young Journalists / Kostanay, Kazakhstan
4	Ainur	Kanguzhina	Experimentarium Concept Store / Almaty, Kazakhstan
5	Dana	Shayakhmet	CitySolutions Initiative & Narxoz University / Almaty, Kazakhstan

#	NAME	SURNAME	ORGANISATION / TOWN / COUNTRY
6	Fatima	Dzhumagulova	Camerata Kazakhstan State Ensemble of Classical Music / Almaty, Kazakhstan
7	Olga	Sultanova	Revelation International Performing Arts Festival / Almaty, Kazakhstan
8	Aidana	Aituarova	SmArt.Point / Almaty, Kazakhstan
9	Rustem	Begenov	Orta Multidisciplinary Arts Centre / Almaty, Kazakhstan
10	Andrei	Manuilov	Chaplin Cinemas & School Five Experience / Almaty, Kazakhstan
11	Olga	Veselova	Eurasian Cultural Alliance & Artbat Fest / Almaty, Kazakhstan
12	Gulnara	Baimakhambetova	Kurmangazy Kazakh National Conservatoire / Almaty, Kazakhstan
13	Yuliya	Sorokina	Phd & Independent Curator / Almaty, Kazakhstan
14	Bibigul	Shagiyeva	Pushkin East Kazakhstan Regional Library / Ust Kamenogorsk, Kazakhstan
15	Anzhelika	Akilbekova	Kasteyev State Museum of Arts / Almaty, Kazakhstan
16	Shynar	Zhanibekova	Cultural Dialogue Public Fund / Almaty, Kazakhstan
17	Zhanel	Bertayeva	Mercedes-Benz Fashion Week Kazakhstan / Almaty, Kazakhstan
18	Maira	Izmailova	FUNK Ivent agency / Almaty, Kazakhstan
19	Yekaterina	Gorshkova	Eurasian Arts Support Fund / Pavlodar, Kazakhstan
20	Assel	Yeszhanova	Urban Forum Almaty / Almaty, Kazakhstan
21	Bibigul	Makazhanova	Nazarbayev University Research and Innovation System (NURIS) / Karaganda, Kazakhstan
22	Abdujalil	Abdurasulov	BBC Central Asia / Almaty, Kazakhstan
23	Sanzhar	Kettebekov	AlmatyTechGarden / Almaty, Kazakhstan
24	Sayan	Baigaliyev	Organising Committee of "Build Your Business" Competition / Almaty, Kazakhstan
25	Natalya	Livinskaya	Centre of Urban Science / Almaty, Kazakhstan
26	Timur	Nusimbekov	SIGS Space / Almaty, Kazakhstan
27	Professor Olga	Baturina	Zhurgenov Kazakh National Academy of Arts / Almaty, Kazakhstan
28	Zaure	Tursunova	The Steppe / Almaty, Kazakhstan
29	Ewan	Simpson	Kazakh-British Technical University (KBTU) / Almaty, Kazakhstan

#	NAME	SURNAME	ORGANISATION / TOWN / COUNTRY
30	Madina	Khamrayeva	Visit Almaty Centre / Almaty, Kazakhstan
31	Larissa	Pak	TEDEX Almaty / Almaty, Kazakhstan
32	Zhanna	Tulegenova	Almaty Development Centre / Almaty, Kazakhstan
33	Vladimir	Kravchenko	Colisium International Music Conference / Almaty, Kazakhstan
34	Dias	Murzabekov	Almaty Print Club and Almaty Design School / Almaty, Kazakhstan
35	Ilyas	Akhmet	“Eurasia” International Film Festival - Eurasia Spotlight business programm. “Five Experience” School / Almaty, Kazakhstan
36	Sayasat	Nurbek	Astana International Financial Centre / Astana, Kazakhstan
37	Dinara	Ryskulbekova	Gumilyev Eurasian National University / Astana, Kazakhstan
38	Lima	Dias	Social Development Fund under the Samruk-Kazyna Trust / Astana, Kazakhstan
39	Sholpan	Mukasheva	Astana International Financial Centre / Astana, Kazakhstan
40	Diana	Kazbekova	Kazakh Research Institute of Culture under the Ministry of Culture and Sport of the Republic of Kazakhstan / Astana, Kazakhstan
41	Adil	Nurmakov	Urban Forum Almaty / Astana, Kazakhstan
42	Elena	Shevchenko	Department of Analytics and Planning, JSC Science Fund / Astana, Kazakhstan
43	Sulushash	Magziyeva	Marker Agency Ltd (UK) / Astana, Kazakhstan
44	Kuralai	Yermaganbetova	Gumilyev Eurasian National University / Astana, Kazakhstan
45	Askhat	Saduov	Astana Urban Development Centre / Astana, Kazakhstan
46	Yergali	Yegemberdy	Department of Economy & Budgetary Planning, Astana City Administration (Akimat) / Astana, Kazakhstan
47	Almaz	Nuraskhan	Department of Arts and Culture, Ministry of Culture and Sport of the Republic of Kazakhstan / Astana
48	Zhyldyz	Seisenbekova	Working group on developing the culture and creative sectors, commissioned by the Department for Investment and Development in Astana, and Friends Media Group / Astana, Kazakhstan
49	Aidar	Zhakupov	Nazarbayev University Research and Innovation System (NURIS) / Astana, Kazakhstan
50	Bibigul	Makazhanova	Nazarbayev University Research and Innovation System (NURIS) / Astana, Kazakhstan
51	Anastassiya	Poleshuk	Nazarbayev University Research and Innovation System (NURIS) / Astana, Kazakhstan

#	NAME	SURNAME	ORGANISATION / TOWN / COUNTRY
UZBEKISTAN			
1	Irina	Bharat	Ilhom Contemporary Arts Centre / Tashkent, Uzbekistan
2	Umida	Vakhidova	Tashkent Textile and Light Industry Institute / Tashkent, Uzbekistan
3	Temur	Kamalov	Arts and Culture Fund under the Ministry of Culture of the Republic of Uzbekistan / Tashkent, Uzbekistan
4	Ravshan	Saliyev	Arts and Culture Fund under the Ministry of Culture of the Republic of Uzbekistan / Tashkent, Uzbekistan
5	Habibullo	Nabiyev	Media Company Primkulov Visuals / Tashkent, Uzbekistan
6	Shahnoza	Karimbabayeva	Bonum Factum Arts Gallery / Tashkent, Uzbekistan
KYRGYZSTAN			
1	Keneshbek	Almakuchukov	Central Asia - Arts Management Public Fund / Bishkek, Kyrgyzstan
2	Ainura	Amanaliyeva	Ololo Arts Studio / Bishkek, Kyrgyzstan
3	Elmira	Arapova	Academy of Public Administration under the President of Kyrgyzstan / Bishkek, Kyrgyzstan
4	Oleg	Bondarenko	Association of Publishers and Booksellers of Kyrgyzstan / Bishkek, Kyrgyzstan
5	Nargiza	Chynaliyeva	Chynali Studio / Bishkek, Kyrgyzstan
6	Nellya	Dzhamanbayeva	Capacity Building Foundation / Bishkek, Kyrgyzstan
7	Galina	Ketova	Gala Public Fund / Bishkek, Kyrgyzstan
8	Nargiz	Kulatayeva	I-Media bureau / Bishkek, Kyrgyzstan
9	Aleksander	Kulinskiy	Aitmatov State National Russian Drama Theatre / Bishkek, Kyrgyzstan
10	Raushanna	Sarkeyeva	Urban Initiatives Public Fund / Bishkek, Kyrgyzstan
11	Gulayim	Shamshidinova	Development Policy Institute / Bishkek, Kyrgyzstan
12	Diana	Uhina	Laboratory C / Bishkek, Kyrgyzstan
13	Victoria	Yurtayeva	Prima Public Fund / Bishkek, Kyrgyzstan
BRITISH COUNCIL			
1	Jim	Buttery	British Council
2	Mark	Crossey	British Council
3	Rowan	Kennedy	British Council
4	Galina	Koretskaya	British Council

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