

Creative Central Asia: Interdisciplinary Creative City

Report on the 5th Networking Meeting of Experts from Creative Industries in Central Asia

Tashkent, 11–15 March 2024



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A Brief Overview of Creative Central Asia Forums

[Creative Central Asia \(CCA\)](#) was launched by the British Council in 2017 to stimulate dialogue between representatives of the cultural and creative industries in Central Asia and international experts on the potential of the creative economy in the region, and to create and strengthen links and collaboration between leaders and experts in the creative sector.

The fifth CCA Networking Meeting was held in Tashkent from 11 to 15 March 2024, in partnership with Arts and Culture Development Foundation of the Republic of Uzbekistan, as part of the upcoming World Conference on Creative Economy to be held in Tashkent in October 2024.

Location of the Networking Meeting: creative space moc hub, 77 Buyuk Turon str., Tashkent

Languages: English, Russian.

Project Country Co-ordinators:

- Galina Koretskaya, Head of Arts and Creative Economy, British Council Kazakhstan
- Zumrad Mirzalieva, project co-ordinator, British Council Uzbekistan
- Nastia Goncharova, co-author, curator of the programme (Kazakhstan)
- Daniar Amanaliev, co-author, curator of the programme (Kyrgyzstan)

CCA Networking Meeting in Tashkent

Exploring one of the sub-themes of the official programme of the upcoming [World Conference on Creative Economy](#) in Tashkent, the programme of the fifth CCA Networking Meeting was dedicated to the theme of **Interdisciplinary Creative Cities**.

The main idea of the networking event was to engage practitioners from Uzbekistan, Kazakhstan and Kyrgyzstan in a discussion on the prospects for the development of interdisciplinary creative cities in Central Asia by introducing them to key city actors – the intermediary platforms.

In the creative industries, intermediaries are usually associated with independent experts, creative unions and organisations that act as a variety of ‘performative’, self-regulating and flexible interdisciplinary platforms (creative clusters, co-working spaces, workshops, university R&D centres, streaming platforms, art cafes, etc.). These platforms take on a hybrid format bringing together various players from creative and related industries in physical and virtual spaces, on permanent and temporary platforms. By targeting freelancers and entrepreneurs from the cultural and creative industries, intermediaries create an inclusive environment that encourages the emergence of new ideas, the development of technologies and new formats for collaboration. In turn, by engaging with intermediaries, local communities are empowered to form grassroots alliances, share knowledge, build intangible assets, and create new consumer flows.

Despite their key role in shaping the local ecosystems that are crucial for the evolution of cultural, social and entrepreneurial initiatives in the region, these actors often remain invisible to citizens (their potential audience), the business community, and the state.

To ensure that connecting sites take their rightful place on the maps of creative cities in Central Asia, we invited practitioners and insiders – representatives of intermediaries – to identify key stakeholders in the creative industries and produce visual navigation for themselves and their colleagues – creative practitioners interested in expanding professional connections in the region.

The event was attended by **40 professionals** from Uzbekistan, Kazakhstan and Kyrgyzstan – founders of creative hubs, clusters, cultural and art centres; leaders of professional associations and university programmes; creative producers, managers of online platforms and cross-disciplinary projects (festivals, labs, etc.).

We hope that the work done to identify the intermediaries in the five Central Asian cities will not only raise awareness among key stakeholders about the intermediary

sites and their contribution to the creative cities ecosystem but will also help build a regional network of intermediaries to foster co-operation and strengthen the unique identity of the region's creative cities in the future.

Objectives and Outcomes of the CCA Networking Meeting in Tashkent

In developing the programme for the Networking Meeting, the curators had several objectives in mind – educational, strategic and networking.

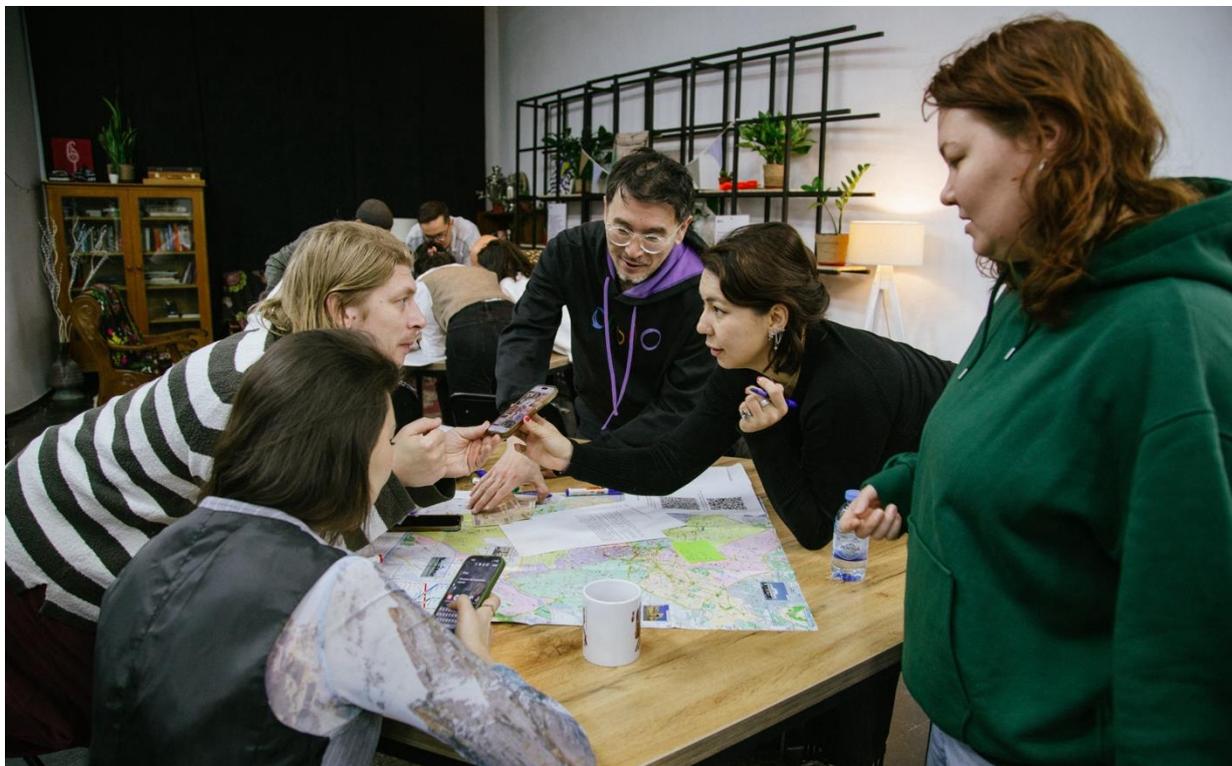
The educational objective was to introduce practitioners from creative and related industries to the concept of intermediary platforms and their systemic role in the development of interdisciplinary creative cities. To achieve this goal, international speakers were invited to provide the conceptual framework for the event:

1. **Gail Caig**, an international creative industries policy and strategic development expert from the UK
2. **Jon Zeff**, lead advisor to the UK Creative Industries Council and chair of the Advisory Board of the Creative Industries Policy and Evidence Centre (PEC)
3. **Elene Toidze**, co-founder and director of the Alliance of Creative Clusters of Georgia



The strategic objective was to help participants identify intermediary platforms and key actors in their sector, city and country, and to assess the potential of creative cities in Central Asia. Through group exercises, participants conducted a rapid mapping of creative platforms in their cities and presented pilot Google maps of five creative cities in the region – Tashkent, Samarkand, Almaty, Astana and Bishkek. The aim of the

exercise was to map out the industry-specific, interdisciplinary and backbone connecting sites for creative industries, making them visible not only to local and international colleagues, but also to the city's residents.



The networking objective was to strengthen the quality of professional connections in the region through the participation of invited experts in an interactive game to create pilot customised tours of creative Tashkent. According to the curatorial brief, the tours were aimed at representatives of creative and related industries who are looking for inspiration and creative partnerships in the region's creative cities.

Following the mechanics of the game, participants divided into five teams, conducted independent field research in different districts of the city and developed their own tours: Tor Davra, Layered Tashkent, Courtyard of Tashkent, Tashkent: From Basement to Heaven, Walk and Tube. During the author's tours, the teams independently carried out photo and video documentation, and later presented their video notes and films (developed outside the brief).

Following the creative pitching session, an online vote was held for the favourite tour, which was hosted by the winning team on the same day for all participants and guests of the event.





Thus, the key objective of quality networking and strengthening professional ties between creative industries practitioners was achieved through group exercises, field research, development and participation in a city tour, public presentations and numerous discussions.

The products of the Networking Meeting were five preliminary Google maps of creative cities in Central Asia (Tashkent, Samarkand, Almaty, Astana and Bishkek) and five pilot tours of creative Tashkent. Participants not only conducted express mapping of creative platforms and agents in their city, but also had access to maps and recommendations from colleagues in other countries, gained experience in creating author's tours, and had the opportunity to interact with experts from the UK and Georgia.

By piloting the game with the CCA participants, the curators were able to gather insights to refine the methodology for developing an author tour of an interdisciplinary creative city and to further engage local experts in similar research and networking initiatives.

All materials from the Networking Meeting were handed over to the participants – as authors of the projects – for future independent development. The participants, representing the State Centre for the Development of Creative Industries under the Akimat of Almaty 'Almaty Creative', committed themselves to independently developing and disseminating the Map of Creative Almaty.





Observations and Recommendations

The programme of the fifth CCA Networking Meeting in Tashkent is experimental and differs significantly from previous Creative Central Asia Forums – the emphasis has been deliberately placed on informal exchange of expertise among participants and the creation of a safe atmosphere for self-organisation and manifestation of initiative.

For the first time, quality networking and practical group activities became the main priority of the event – 70% of the programme was dedicated to them. At the same time, presentations by invited experts from the UK and Georgia helped to provide a conceptual framework and deepen the multifaceted immersion in the theme of the ‘interdisciplinary creative city’. Through group exercises and field research (creating maps and itineraries of urban connectivity sites, developing pilot tours of creative Tashkent), participants were able to consolidate theory and pre-assess the potential of the creative city in practice.

During the daily group reflection, the participants noted that the informal, playful and – at the same time – project-oriented group networking brought the most valuable experience and allowed them to get closer to participants from other cities not only to solve professional problems, but also on a personal level.

The participants expressed their willingness to complicate the mechanics of the game and contribute to the development of an applied, complete product or service that would meet the professional needs of representatives of all Central Asian countries and could be useful to a wider range of professionals. The knowledge, hypotheses and approaches gained can be localised, detailed and deepened as the theme of creative cities is further developed.

Based on the results of the work carried out, the following recommendations can be made:

1. Continue to involve experts from creative and related industry professionals in local and regional communities through thematic initiatives and experimental formats designed for high quality networking, intensive exchange of local expertise and self-organisation of participants.
2. Any form of rapid mapping and tour development should consider ethical protocols (protection of private property, authorised access to sites, etc.) and reflect this in the game methodology and game handouts.
3. In subsequent CCA activities, consider creating a programme dedicated to working on an applied problem that deserves better research and the development of a finished product or service ready to be disseminated and used in a professional environment (creative lab).

A special recommendation to the Foundation of the Arts and Culture Development of Uzbekistan: If possible, to provide a grant and delegate the participants of the Networking Meeting from Tashkent to complete the author's tour of the creative intermediary sites of the city and include this tour of creative Tashkent with guide(s) in the WCCE programme in October 2024.

Next Steps

Possible next steps to open up the theme of interdisciplinary creative cities and increase networking in the region could be initiatives such as:

1. Development of a detailed methodology and manual for an urban game involving creative and related industries, including publication, translation and free distribution.
2. Implementation of game activities (mapping, routing, tours) in the major creative cities of Central Asia as part of CAA thematic initiatives or by volunteer partners.

3. Development of a regional author's tour of several creative cities of CA.
4. Develop a methodology and rating of CA's creative cities.
5. Developing a protocol for public voting, nomination and visual labelling of creative intermediary sites under the title 'Creative Central Asian Network's Choice'.
6. Organising the annual CCA Creative City Rating Awards.

Appendix 1.

Programme of the 5th CCA Networking Meeting

Moderators: Daniar Amanaliev and Nastia Goncharova.

Monday 11 March	
Arrival in Tashkent.	
Tuesday 12 March	
10.00–10.30	<p>Gathering of participants at moc hub</p> <p>Opening: Welcome notes from the organisers – the British Council and the Art and Culture Development Foundation of the Republic of Uzbekistan (ACDF) representatives</p> <p>Programme overview, goals, plan of the day</p> <p>Brief interactive acquaintance with participants</p>
<p>Part 1. The Role of Intermediary Platforms/Agents: An Expert Introduction</p> <p>Invited speakers introduce participants to the concept of intermediary platforms, their types, roles and the extent of their influence on the development of Interdisciplinary Creative Cities and the creative economy.</p>	
10.30–11.10	<p>Creativity and the City</p> <p>Gail Caig (UK), specialist in creative industries policy and strategy, discusses how city dynamics can drive thriving creative clusters, how a strong creative sector can bring multiple benefits to a city and its citizens, and the vital role of intermediaries in bringing creative cities to life.</p> <p>Case study analysis</p> <p>Q&A session</p>
11.10–11.50	<p>Growing the Events Industry and its Role in Shaping the Creative City</p> <p>Jon Zeff (UK), lead advisor to the UK’s Creative Industries Council and Chair of the Advisory Board of the Creative Industries Policy and Evidence</p>

	<p>Centre (PEC), discusses the role of festivals and live events in the development of creative cities, drawing on the recent British Council and Counterculture study of the events industry in Uzbekistan, which he co-authored.</p> <p>Q&A session</p>
Coffee Break (11.50–12.10)	
12.10–13.00	<p>Networking activities</p> <p>Interactive session for participants by Daniar</p>
Lunch (13.00–14.00)	
14.00–14.40	<p>Launching Creative Clusters’ Alliance of Georgia: Challenges, success, and lessons learnt</p> <p>Elene Toidze (Georgia), co-founder and director of the Creative Clusters Alliance (CCAL), introduces the journey of CCAL, provides insights into the CCI ecosystem in Georgia and shares cases from some of the Alliance’s members, highlighting the achievements and lessons learned along the way.</p> <p>Case study analysis</p> <p>Q&A session</p>
<p>Part 2. An Introduction to the Concepts of ‘Mapping’ and ‘Routing’ in the Context of Interdisciplinary Creative Cities</p> <p>Exercises with maps and routes</p>	
14.40–16.00	<p>Brief intro by Nastia</p> <p>Small groups work to develop a ‘stakeholder map’ in their own city, identifying four types of intermediary platforms.</p> <p>The ‘stakeholder map’ turns into a city map.</p> <p>Daniar guides participants through the process of transferring their maps to Google Maps (Yandex Maps).</p> <p>Collective discussion of the insights and observations gained from this exercise</p>
16.00–16.20	<p>Wrap up the day</p> <p>Participants are given individual homework.</p>

Wednesday 13 March	
Part 3. Networking Through a Group Game ‘Creative City Tour’ Creating a pilot tour(s) of Tashkent by the experts from the creative industries	
09.00–09.15	Gathering of participants at moc hub Division of participants into teams and topics in accordance with the types of intermediary platforms Delivering individual envelopes with instructions to the groups for independent work within the game
09.15–13.00	Field research: Independent collection of information online and offline, using maps, mobile applications and insider information from city residents Optional visit to a pre-prepared site (as a hint)
Lunch (13.00–14.00)	
14.00–14.30	Gathering of participants at moc hub Reflection: impressions, insights, difficulties in collecting data
14.30–15.00	Facilitated brainstorming session for teams to develop Creative City Tours, including routes and maps
15.00–15.30	Brief instructions on pitching by Nastia Teams prepare a creative pitch (presentation) of their tours using the creative tools available and developing the following components: <ul style="list-style-type: none"> – a name for the tour and a short description – a pitching script – distribution of the roles between participants.
Coffee Break (15.30–15.45)	
15.45–17.00	Rehearsing creative pitches and collecting ‘high quality feedback’ from other participants Presentations by eight teams of five people: three minutes for presentation, five minutes for ‘high quality feedback’ (what went well? what could be improved? what to avoid/skip?)

17.00–17.15	<p>Wrap up the day</p> <p>Participants will be encouraged to refine their tours and presentations to pitch to a wider audience the next day.</p>
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Thursday 14 March	
Part 4. Voting for the Tour. Conducting the ‘Creative City Tour’ by the Winning Team (Teams)	
09.00–10.00	<p>Gathering of participants and event guests at the moc hub</p> <p>Final public creative pitching: presentations by eight teams of five people</p>
10.00–10.30	<p>Online voting: A selection of the top three tours that participants and guests would most like to attend</p> <p>A short discussion on the results of the pitching with guests</p>
10.30–13.00	<p>The winning team (teams) conducts their Creative City Tour for all participants.</p>
Lunch along the tour route (13.00–14.30)	
14.30–16.00.	<p>Gathering of participants at moc hub</p> <p>Group discussion and wrap up: Summarising the results of the event, collecting insights, hypotheses, recommendations, lessons learned</p> <p>Development of commitments and the next steps</p> <p>Closing remarks</p>

Friday 15 March	
Departure from Tashkent.	

Appendix 2.

Creative City Tour Development Brief

Greetings players!

Today you have one day to create what modern Tashkent has been missing.

Every city has special places that people who are open to new experiences love. We are going to study these places and mark them on the map of Creative Tashkent. In this way we will make the city even more attractive and friendly for people of creative professions.

Let's imagine that a curious foreigner has come from a neighbouring country. She works in one of the creative industries. In her home country, she likes to visit places where other creative people gather – coffee shops, bars, galleries, museums, co-working spaces, craft workshops, etc. She is also constantly using mobile apps and websites, reading Telegram feeds, actively participating in professional forums and specialised chat rooms.

She is in the thick of things and feels part of a large creative community. This fuels her interest in life and gives her a sense of belonging to something bigger: I am not alone.

Having arrived in Tashkent, our guest – let's call her Aliya – feels uncertain. She has already looked at Trip Advisor, tried to gather information on familiar websites, asked people she knows back home where to go and who to meet. But what she could really use is a map showing the places that locals like her know, love and visit. Often these places don't appear in tourist guides – they don't have a long history, they don't always have signs, and they may not look very attractive from the outside. People come here because they have a different atmosphere – an appealing one. They feel safe in every way, they want to socialise and be with other people. You always leave these places a little bit different. Do you know many such places in your city?

During the day your team should create their own author's version of the map of creative Tashkent, covering at least five points within a reasonable distance from each other. In the evening, you will have to outline your prototype and collect 'high quality feedback' from the participants.

On the morning of 13 March, moc hub members and guests will be waiting for your inspiring pitch. If the most people vote for your tour, we will go on a journey through creative Tashkent together.

If our game is fun and productive, why don't we try to organise it in other Central Asian cities, creating a whole network of inspiring itineraries?

Step 1: Memo

The first stage of the game lasts **three hours**. Your team will have to conduct field research and gather enough information about potentially interesting places that deserve to be marked on your map of creative Tashkent.

Steps:	Tips:
1. Quickly generate a preliminary list of key interdisciplinary platforms – potential points on the map of your future itinerary	<i>Build on your own impressions of Tashkent, use insider information from local colleagues and city residents, social media, mobile apps, maps (Google Maps, 2GIS, Yandex), Trip Advisor, etc.</i>
2. Visit the sites on the preliminary list, gathering enough information about each location to then work creatively on the author's tour	<p><i>Such points might include:</i></p> <p><u>Physical and permanent sites:</u> <i>creative hubs, clusters, co-working spaces, libraries, university R&D centres, shops, markets, cafes, bars, bureaus, studios, showrooms, cultural infrastructure (museums, galleries, craft workshops), professional clubs, etc.</i></p> <p><u>Virtual venues:</u> <i>online exhibition spaces and shops, online communities, thematic mobile applications, YouTube channels, podcasts, streaming platforms, virtual festivals, and other events</i></p> <p><u>Temporary sites:</u> <i>seasonal film/music/art festivals, art bazaars, professional events (forums, conferences, exhibitions), fairs, pop-up spaces, etc.</i></p> <p><u>Hybrid sites:</u> <i>those that successfully combine several formats (permanent, temporary, physical, virtual)</i></p> <p><i>You can visit sites and collect information as a group or split into micro-groups to increase efficiency.</i></p>

<p>3. Once you have completed the collection of information, check the completeness of the data collected</p>	<p><i>Use the checklist to do this:</i></p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> <i>you have at least five sites on your list</i> <input checked="" type="checkbox"/> <i>you've collected enough data for each site</i> <input checked="" type="checkbox"/> <i>you have at least two types of sites on your list (permanent, temporary, physical, virtual or hybrid)</i> <input checked="" type="checkbox"/> <i>you have one site on your list for a gastronomic experience (cafe, restaurant, bar, bazaar)</i> <input checked="" type="checkbox"/> <i>points are within walking distance of each other and the number of crossings in your potential route does not exceed two.</i>
<p>4. Have lunch on your own on the route and digest your impressions</p>	<p><i>The place you choose for lunch can also be an interesting point on your map.</i></p>
<p>5. Be back at the moc hub by 14.00</p>	

(Continuation of the brief)

Additional Information: Context

Characteristics of the creative industries in Uzbekistan

Uzbekistan has a diverse and dynamic cultural life and a rich historical heritage. Today, this serves as the foundation for a rapidly growing tourism sector. The government of Uzbekistan has identified tourism as the main driver of the economy in the coming years.

Arts and crafts and traditional handicrafts, particularly silk and cotton production, national clothing, carpets and ceramics are now central to the official understanding of cultural and creative industries, which require state control and funding.

By 2020, these sectors had 9,563 registered organisations and employed 84,068 people¹. As in other countries, Uzbekistan's creative industries are dominated by micro-enterprises (7,931 enterprises) with 1 to 9 employees, and freelancers are widespread.

At the same time, modern entrepreneurial activities (e.g. video game development, branding, or creative space management) are not yet included in the list of creative industries. And private initiatives such as themed tours, temporary exhibitions, flats and underground parties remain invisible to the creative economy.

Specifics of the creative industries in Tashkent

Like many creative cities around the world, Tashkent has a multi-layered identity. Each of these identities is shaped by the activities of specific agents and intermediaries – professional communities, entrepreneurs and the business sector, digital media, universities, foundations, financial and government institutions.

Tashkent is the **capital** of Uzbekistan, with a permanent population of over three million people, excluding tourists.

A city of culture: In its 2,200-year history, Tashkent has been destroyed and rebuilt, and also served as one of the major trading hubs of the Great Silk Road. Today, Tashkent is home to both medieval architectural and cultural heritage sites and monuments of Soviet seismic modernism.

¹ Recommendations for the Development of the Creative Industries in Uzbekistan. British Council, 2022.

The tourist city is known for its many fountains, Central Asia's first underground metro, the legendary Ilkhom Theatre, museums, oriental bazaars, and a variety of national cuisines.

The city of alternative culture: In the last five years, Tashkent has seen the emergence of many independent venues that bring together lovers of active lifestyles, electronic music, auteur cinema and contemporary art.

The city is gastronomic: Plov and teahouse are the main, but not the only calling cards of Tashkent.

City of students: Tashkent is a city of young people. About 400,000 students study in 72 higher education institutions in the capital. 17 universities specialise in creative disciplines.

A city of artisans: In addition to classical cultural trends (theatre, museums, film production, performing arts) and traditional crafts (wood and ganchu carving, metal stamping, carpet weaving, jewellery, ceramics, gold embroidery), modern Tashkent represents the country's largest platform for creative industries, including architecture, publishing, digital media, advertising, contemporary art, fashion design, event management and many others.

(Continuation of the brief)

This page is your **UNIQUE TIP** that other teams don't have.

We suggest that take a look around the Eco Park area. Nearby you will find potentially interesting locations that will fit well into your tour.

It's here:



And follow this link for a comprehensive list of online resources in Tashkent useful for the creative class:



Appendix 3.

The List of Speakers and Participants of the 5th CCA Networking Meeting

UK Speakers

Gail Caig, an international expert in creative industries policy and strategy development.

Jon Zeff, lead advisor to the UK's Creative Industries Council and Chair of the Advisory Board of the Creative Industries Policy and Evidence Centre (PEC).

Speaker from Georgia

Elene Toidze (Georgia), co-founder and director of the Creative Clusters Alliance (CCAL).

Participants from Uzbekistan

- Zumrad Mirzalieva (Temporary Arts Manager, British Council)
- Timur Azimov (Founder and Creative Producer, Plovistan)
- Odil Mukhammedov (Founder and Creative Producer, moc hub)
- Misha Kuzhel (Co-founder, The Invisible Island Studio)
- Yulia Saatova (Member, Qizlar Collective)
- Sabina Suleymanoglu (Creative Producer, 139 Documentary Centre)
- Gul'begim Umarchodjaeva (Creative Producer, Researcher)
- Lola Saifi (Founder, Human House Gallery)
- Viktoriya Tsoy (Project Manager for Creative Projects and Fundraising, ACDF)
- Oleg Fedorov (Project Manager of the Department for Cultural Co-operation, ACDF)
- Il'ya Tokarev (External Consultant, ACDF)
- Ashot Danielyan (Author, Poet, Front man of Kril'ya Origami)
- Alexandr Fedorov (Founder, Tashkent Modernism)
- Yaroslav Minkin (Fundraising Manager, Art Station Samarkand)
- Normurod Negmatov (Founder, Ruhsor Museum Samarkand)
- Igor Abalikhin (Founder, Mentalitet Spot Samarkand)
- Timur Karpov (Cofounder, director, 139 Documentary Center)
- Otabek Suleymanov (Founder, Stihia Festival)
- Dilnoza Khodjaeva (Manager, Bonum Factum Gallery)
- Zarina Tuaeva (Manager, Teplo Store)
- Umida Vakhidova (Head of the Department of Costume Design)
- Maria Kitaeva (Marketing Manager at Villayat)

Participants from Kazakhstan

- Galina Koretskaya (Head of Arts and Creative Economy in Central Asia, British Council)
- Nastia Goncharova (Researcher, Creative Producer)
- Assel Yeszhanova (Co-founder, Development Director, Urban Forum Kazakhstan)
- Aika Alemi (Consultant, Expert, Speaker on Creative and Innovative Economy)
- Yerkebulan Kurishbayev (Co-founder and Producer, QARA Studio, OYU Fest)
- Dauren Tyulejev (Founder, Dom 36, Almaty)
- Bakhyt Eluybayeva (Deputy Director, Almaty Creative)
- Sholpan Makhmudova (Marketing Director, Almaty Creative)
- Aigul Maratkyzy (Director, AlmaU Centre, Almaty)
- Assel Akhmedzhanova (Co-founder and Curator, YEMAA, Atyrau)
- Nastasja Konovalova (Founder, Studio 89, Ust-Kamenogorsk)
- Temirtas Iskakov (Founder, Fading TSE, SOS Taldykol, Astana)
- Arman Kushkimbayev (Founder, Salem Social Village, Shymkent)
- Daniyar Mukitanov (Head of Experimentation, UNDP Kazakhstan, Astana)

Participants from Kyrgyzstan

- Daniar Amanaliev (Co-founder, CEO, Ololo Group)
- Nazgul Kubakaeva (Director, Association of Creative Industries)
- Aiyimzhan Almazbekova (Deputy Director of Academic Affairs, Compass College)
- Ernst Kaldybaev (Deputy Minister of Finance)
- Askhat Tabaldiev (Founder, 1.1. Studio)
- Cholpon Tentieva (Founder, 'Solar Sign' Art & Science Residence)
- Yrys Tursunaliyeva (Director, IPCHAIN)
- Victoria Petrova (Head of Acceleration Lab, UNDP Kyrgyzstan)

Appendix 4.

Feedback from Participants of the 5th CCA Networking Meeting

Nastassja Konovalova (Ust-Kamenogorsk)

It was an amazing adventure – beautiful city, creative places, delicious food and REAL people who really made this trip so special! Insights and new acquaintances helped inspire new projects! I returned home recharged for work. Special thanks to the organisers, everything was on the highest level!

Elene Toidze (Tbilisi)

I just wanted to express my heartfelt gratitude to all of you! You guys were absolutely amazing! It was so inspiring to meet such a talented and friendly bunch of people. ✨ Let's definitely stay in touch! Who knows, maybe we can collaborate on something awesome together in the future. And I'll be sure keeping you all in the loop about any exciting happenings in the field of Creative Industries here in Georgia, in case you are interested.

Odyl Mukhamedov (Tashkent)

Hugs to everyone! Thank you for being with us, communicating, working! We hope to see you all more often in Uzbekistan and we will try to come/fly to you more often. The important thing is to keep this connection going!

Daniyar Mukitanov (Astana)

I would like to thank you for a super event! Just a huge amount of insights and ideas, a lot of useful and pleasant acquaintances, it's been a long time since we had such useful and interesting events! I know that behind the outward lightness there is a huge work of your team, respect to you! Glad to meet you all, stay in touch!

Asel Eszhanova (Almaty)

I miss you all and the plov already! You are so cool and inspiring! Each of you has your own personal story, your own path, but one goal for all of you – to create in our region. May it all work out for everyone! Aq jol ❤️

Yulia Saatova (Tashkent)

Thank you all for these wonderful 3 days! It was really great, you are all so cool, I hope to meet you all many more times.

Igor Abalikhin (Samarkand)

@mc_nastia @zuma_mir Galina you have really made a difference to me and my world view just blast. Thank you 🙏❤️ I look forward to seeing you in Samarkand! And thanks to the guys for their mega positivity and attitude! You are all so cool!!!!

Aika Alemi (Astana)

Thank you for what I learned from you! It was very powerful, multi-directional and moving! I can't get enough of this concentration of like-minded people! You get used to good things quickly. Thank you to the organisers and your whole team for the high level: of the programme, the logistics and the atmosphere!

Cholpon Tentieva (Bishkek)

Tashkent is rich ♡ in impressions, warmth, knowledge, brightness of participants, many new things I discovered ♡ Grateful for the excellent organisation of each stage, transitions from one state to another and even unexpected snow ♡♡♡♡ Grateful to each participant, I wish you a great year, let's do something together.

Dauren Tyuleyev (Almaty)

I'm still walking around impressed by this cool week in Tashkent :) Thanks to you everything – insight, inspiration and togetherness turned out and happened in the best and most magical way 🙏♡😊 I miss you already and look forward to our new meetings and joint, cool projects together ❤️

Temirtas Iskakov (Astana)

So glad I came and participated! Very cool organisation and team, everything flew by like a blink of an eye and a little life ✨