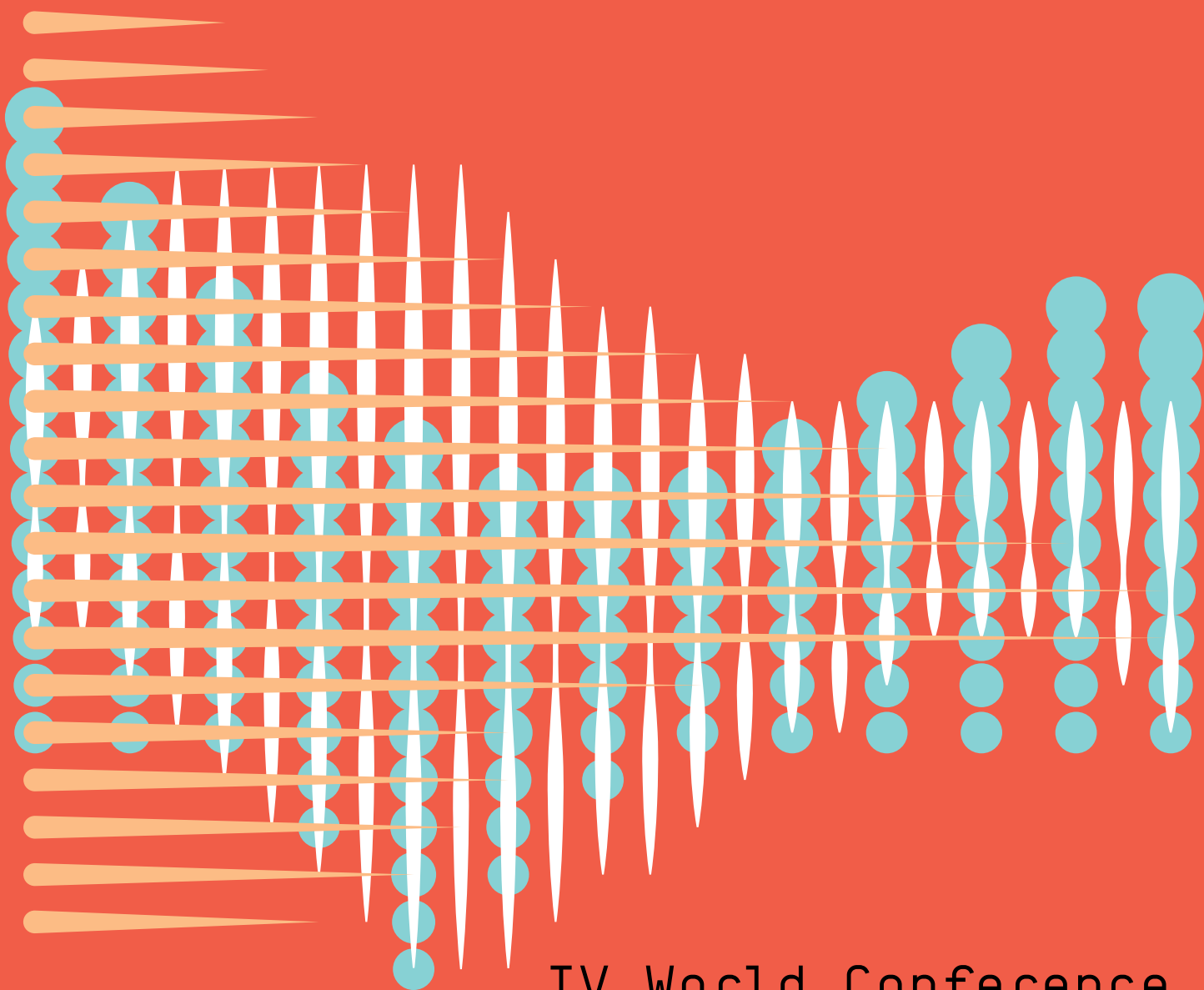


Inclusively Creative: A Shifted Reality



IV World Conference
on Creative Economy
2024

October 2 - 4, 2024
Tashkent, Uzbekistan

Inclusively Creative: A Shifted Reality

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on Creative Economy 2024

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Creative Economy



Shavkat Mirziyoyev

President of the Republic of Uzbekistan

“We are a large nation of 37 million people. Today Uzbekistan ranks among the 40 major nations of the world in terms of population. With our reforms, human resources, knowledge and talent, we must turn this figure into a powerful potential. Given our limited access to the sea, it is necessary to pay more attention to creative spheres and consistently develop them. There are many countries in the world that generate multi-billion dollar revenues every year from the export of creative products.”



Abdulla Aripov

Prime Minister,
Republic of Uzbekistan

“In the 21st century, the creative economy will become a major factor defining economic development. Today, under the leadership of the President of the Republic of Uzbekistan, we have a clear objective to shape New Uzbekistan as a center for creative industries and to increase the share of the creative economy in GDP to 5 percent over the next five years.”



Saïda Mirziyoyeva

Assistant to the President
of the Republic of Uzbekistan

“The creative economy has become increasingly important, driving economic growth, creating jobs, and promoting innovation. Harnessing human creativity contributes to our societies’ well-being and prosperity and fosters cultural diversity. As emerging technologies transform all spheres of our lives, the importance of the creative sector in securing sustainable economic growth cannot be overstated.”



Gayane Umerova

Chairperson,
Uzbekistan Art and Culture Development Foundation

“The 4th World Conference on Creative Economy showed vividly how Uzbekistan is progressing in this field. Uzbekistan Art and Culture Development Foundation was established seven years ago, and since then, we have seen the creative economy grow. We recently launched a new legal framework that allows us to officially recognize the creative industries and work on tax incentives and licensing – crucial steps for the development of this sector.”



Rebeca Grynspan

Secretary-General,
UN Trade and Development

‘The theme of this conference, “Inclusively Creative: A Shifted Reality,” resonates deeply with the challenges we face today and the opportunities we foresee, in an industry that is well positioned to promote youth and women employment, but whose workforce still labors under very informal and precarious conditions. As I always say, talent is the best distributed thing in the world; what is not well distributed are the opportunities. That is why we gather here today, in this important conference, to harness the potential of inclusivity in the creative economy.’

World Conference on Creative Economy

World Conference on Creative Economy (WCCE) is a movement and platform focused on the creative economy's role in global sustainable development.

The conference serves as a space for policymakers, industry players, academics, and other stakeholders to discuss, collaborate, and address challenges and opportunities in this rapidly growing sector. It also aims to promote international cooperation, underscore the role of creativity in building an inclusive, sustainable economy, and shift the focus from a resource-dependent economy to one built on knowledge.

WCCE was established in Indonesia in 2018, when creatives, entrepreneurs, and policy-makers met to discuss the challenges and opportunities that would define and shape the future of the global creative economy.

Today, the WCCE is a biennial event spanning three days with each alternate conference hosted in a different country. In 2021, WCCE was hosted in Dubai in the United Arab Emirates, where more than 3,600 participants from 22 countries gathered in the wake of the Covid-19 pandemic for a programme that spotlighted the need to embrace technology and cultivate the creativity of the future. Delegates would return to Bali in 2022 to discuss in more depth the vital role of the creative industries as the world's economy recovered from the pandemic's impact.

The WCCE has set several key objectives:

- Promoting the creative economy as a driver of economic growth and development.
- Fostering partnerships between governments, businesses, and all stakeholders.
- Identifying and addressing challenges in the creative economy.
- Sharing best practices and innovative solutions for supporting the creative economy.
- Raising awareness about the importance of the creative economy and its potential.

At the core of all of its work is the drive to raise awareness about the importance of the creative economy and its potential to contribute to a more inclusive and sustainable future. This mission is reflected at WCCE 2024 in Uzbekistan and its theme, "Inclusively Creative: A Shifted Reality".

World Conference on Creative Economy 2024

Inclusively
Creative:
A Shifted Reality



The Uzbekistan Art and Culture Development Foundation (ACDF), in collaboration with the Republic of Indonesia, the UN Trade and Development (UNCTAD), and the World Intellectual Property Organization (WIPO), served as the main organizers of the World Conference on Creative Economy 2024.

The theme for this year's conference, "Inclusively Creative: A Shifted Reality," encapsulated a three-day event that offered a unique networking experience along with an immersive exploration of creative practices. Attendees engaged in a variety of activities, including insightful talks, hands-on workshops, live performances, and cultural experiences across Tashkent and the surrounding region.

"Inclusively Creative" serves as the overarching concept for all WCCE editions, giving an emphasis that inclusion is a driving force for creativity. It envisions a future where every voice is acknowledged, every story is shared, and creativity knows no limits. By promoting inclusivity, we can ensure that the stories, art, and ideas produced reflect the full range of human experiences.

On the other hand, "A Shifted Reality" highlights the transformative effects of technology on creative industries. Innovations such as artificial intelligence, virtual reality, and digital platforms have redefined

how creative products and services are created, distributed, and consumed. These advancements have lowered barriers to entry, enabling a broader spectrum of voices and perspectives to emerge. Consequently, the creative economy is no longer primarily dominated by traditional industry leaders; it now thrives on collaboration and inclusivity. Despite the unprecedented opportunities presented by technology, challenges remain. The rapid pace of change can lead to disparities within the creative workforce, with certain individuals and communities reaping greater benefits than others. Addressing these inequalities is vital for fostering an inclusive creative economy.

The shifted reality encourages exploration of new collaborative possibilities. Digital platforms facilitate global connectivity, allowing creative professionals to partner across borders and overcome geographical constraints. This interconnectedness promotes innovation and enables the exchange of ideas, leading to groundbreaking creative expressions.



Rebeca Grynspan

Secretary-General,
UN Trade and Development

“From the ancient Silk Road, which once coursed through this land, carrying not just commodities but ideas and inspiration, to the modern crossroads of Central Asia that Tashkent embodies today, this city has long served as a crucible for creativity and innovation.”



Gayane Umerova

Chairperson,
Uzbekistan Art and Culture Development Foundation

“It is an honour to host this esteemed lineup of speakers at the 2024 World Conference on Creative Economy in Tashkent. At the cultural heart of Asia, our vibrant capital city provides an ideal backdrop for a convening of global creative leaders.”



Sylvie Forbin

Deputy Director General,
Copyright and Creative Industries Sector,
World Intellectual Property Organization

“As a country with a clear vision for the creative economy, Uzbekistan is the perfect home for the conference’s fourth edition. Moreover, the topic ‘Inclusively Creative: A Shifted Reality’ could not be more appropriate as we gather here in Tashkent, on the Silk Road, which has, on numerous occasions, brought down the walls separating isolated civilizations and cultures.”



Sandiaga S. Uno

Minister of Tourism and Creative Economy,
Republic of Indonesia 2022-2024

“WCCE highlights the role of creative industries in shaping an inclusively sustainable future amidst a shifted reality. Inclusively creative highlights equal opportunities for all individuals, regardless of age, gender, background, or location, uniting communities through economic and cultural development. May our collaborative efforts pave the way for a more empowered and enabled sector that is inclusively creative.”



Alisher Sa'dullayev

Director,
Youth Affairs Agency of Uzbekistan

“The 4th World Conference on the Creative Economy was a significant event with a profound impact on youth development in the country. This conference provided a unique opportunity for young people from Uzbekistan to learn about the world’s best practices in the creative industries, make international contacts and present their projects on the global stage. We believe that the development of creative industries will inspire young people to new achievements, become a stimulus for the creation of innovative creative projects and strengthen Uzbekistan’s position as one of the leading creative economies”.



Sherzod Shermatov

Minister of Digital Technologies,
Republic of Uzbekistan

“Uzbekistan prioritizes youth employment by fostering the digital economy and creating location-independent jobs. Emphasis on exporting high-tech and creative services, like game development and graphic design, empowers young professionals while ensuring equal opportunities for both urban and remote areas.”

Conference
ive Economy
kent, Uzbekistan



y iqtisodiyot b
njahon anjun

Scenography

Scenography



The conference's scenography by the Shepherd Studio, an award-winning experimental architecture and design office based in the Kingdom of Bahrain, captivated attendees by inviting them into a series of immersive play-scapes that celebrated the rich cultural influences of Uzbekistan. This thoughtfully crafted environment featured metaphorical reimaginings that encouraged visitors to explore the various functions of the event within a contextually driven spatial ambiance. As participants wandered through the space, they encountered large-scale digital gateways adorned with atmospheric imagery reflecting the vibrancy of the local creative community, paving the way for each unique program.





Naomi Campbell

Model, Actress,
Media Personality

“Fashion is a billion-dollar business. It plays a big part in every country’s economy. Every country should support fashion and its creatives in exporting them out to the world. It is about giving an opportunity.”



**HE Sheikha Al-Mayassa
bint Hamad bin Khalifa
Al Thani**

Chairperson, Qatar Museums, Doha Film Institute,
Reach Out to Asia, and Qatar Leadership Centre,
and Co Chair Fashion Trust Arabia

“The vitality of creative industries can help us address challenges including poverty, inequality, youth unemployment, growth of the private sector and climate change. Therefore, our collective work in the creative economy is not a luxury. It is a necessity.”



Central to this experience was the **Shifted Realities Boulevard**, which aligned with the WCCE theme of “Inclusively Creative: A Shifted Reality,” particularly in the context of transformative technologies and AI. This section showcased a hybrid ‘WCCE flower,’ inspired by the conference logo and identity, created through artificial intelligence. This unique geometric form symbolized the forward-looking ambitions of the creative economy, inviting visitors to navigate a promenade inspired by Tashkent’s urban architecture. As they walked, the Hybrid ‘WCCE flower’ dominated the landscape, leading them to the main stage, while large monolith screens showcased the works of local motion designers with contemporary interpretation of Uzbek traditional patterns. The scenography employed a neutral black color palette to create a calming backdrop, minimizing overstimulation and allowing branding to shine.



“We wanted to spatially translate the creative influences which helped shape Uzbekistan through our design, and to mimic its natural landscapes, urban environments, architecture, and crafts. The scenography invites the viewer through a series of immersive play-scapes which explore the cultural influences of Uzbekistan. These experiences would showcase metaphoric reimaginings intended for visitors to wonder whilst exploring the various functions of the event.”



The Communal Carpet area paid homage to Uzbekistan's rich carpet-making tradition. The 'Rug Room' reimagined and manipulated traditional geometries, unveiling a secondary stage for the event. Its design was based on a grid system that shaped ornamental elements inspired by Arabi rugs, creating a vibrant tapestry of colors that rose toward the stage.

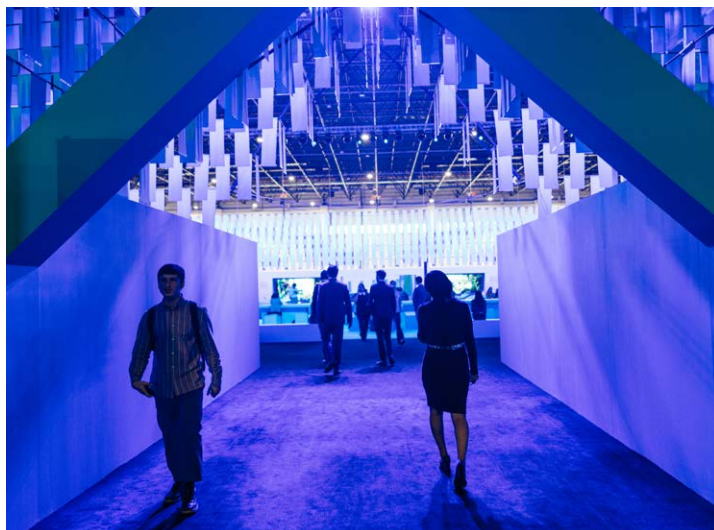
"Some of the biggest challenges we faced during this project was the logistical aspect, however working with local craftsmen, fabricators, and contractors ensured we created a larger team with a streamlined process to enrich the local industry. We were eager to amplify the creative capabilities of local contractors through producing the experiences, whilst also including younger creative talents at center stage through the atmospheric digital screens seen upon entrance to the venue."





In **Mahalla Square**, the scenography reflected the organic nature of Uzbekistan's mahallas, interweaving community connections through an intricately designed roofing system. Suspended cut-outs echoed the typical slanted roofs of these neighborhoods, allowing light, shadow, texture, and color to play across the space. This area also featured a curated selection of local design vendors, surrounding the central courtyard inspired by traditional mahalla courtyards, complete with communal seating and tree-like structures.

“Experiencing the country was like a journey through time - from the intricate tile work and colorful mosaics of the madrasahs, mosques, and towering minarets of Bukhara and Samarkand, to the modern and contemporary architecture of Tashkent.”





The Chimgan Valley design reinterpreted the iconic chimgans of Uzbekistan, symbolizing progression through its mountainous peaks. This area incorporated over 1,800 green sponges, reminiscent of the region's lush topographies, and included dedicated exhibitor spaces carved from the curvature of the footprint, encouraging discovery and exploration. Suspended 'sky panels' added to the ambiance, illuminating the space with dynamic light.

"A notable trait we noticed of the Uzbek people was their warm hospitality and welcoming spirit. The locals are proud of their heritage, and it can be seen clearly as they eagerly want to share it with visitors."



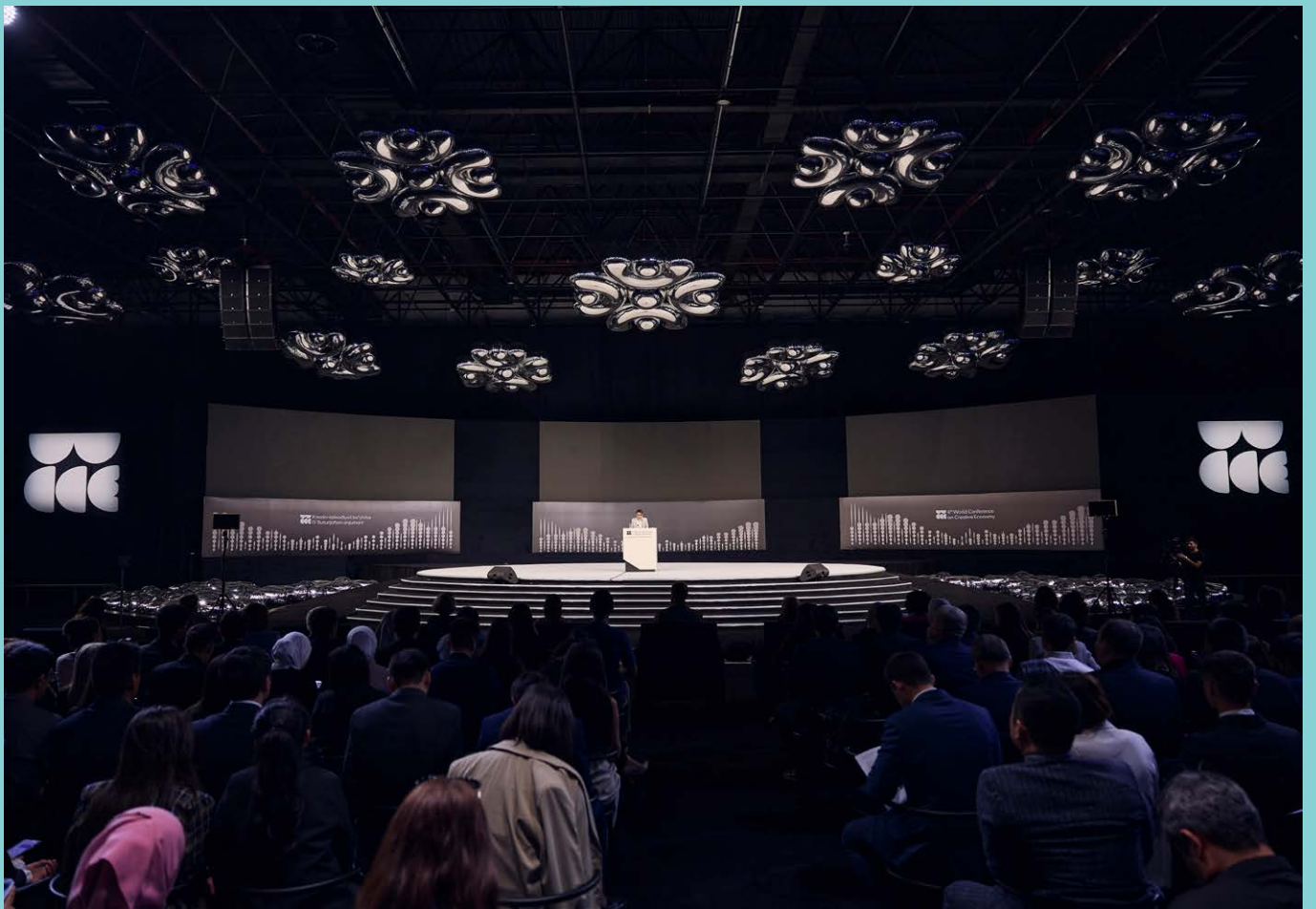




Finally, **Ayvon Plaza** paid tribute to Uzbekistan's architectural heritage through a design featuring signature lancet arches. The courtyard was designated for the Ministerial meeting forum, while the arches extended outward to create buffer zones, additional seating, and a VIP lounge.

“We have noticed various common cultural threads found between the Arabian Gulf and Uzbekistan - be it through the parallels of rich cultural customs or its ambitious roadmaps to a brighter future.”

Together, these elements of scenography not only enhanced the conference experience but also celebrated the cultural richness and artistic heritage of Uzbekistan, creating a vibrant backdrop for meaningful dialogue and collaboration. Now, as the scenography has been dismantled, its impact and memories continue to resonate within the creative community.



WCCE 2024 in numbers:

Three-days conference

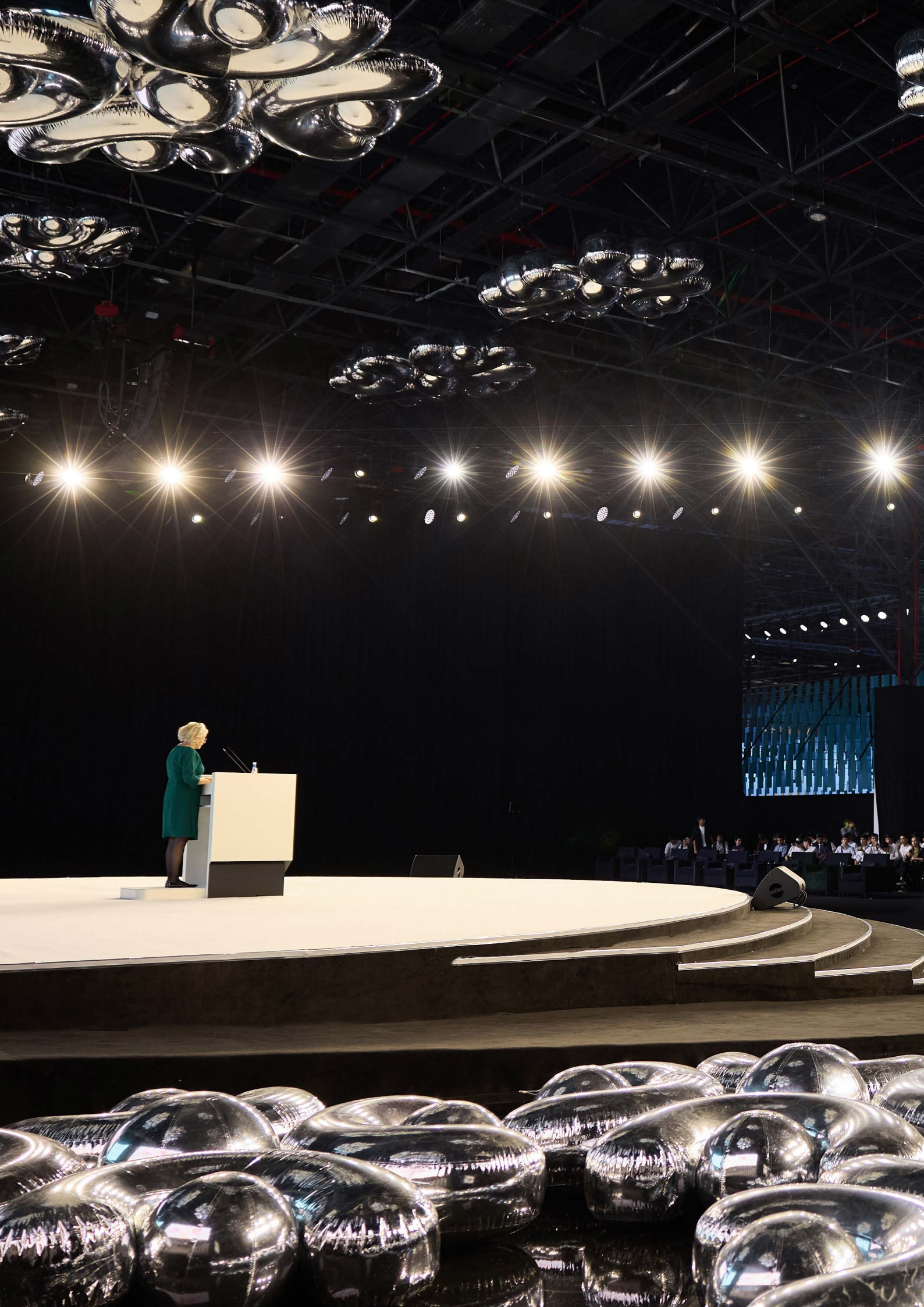
14,640 attendees

over **85** countries

over **130** speakers

76 press delegates

320 volunteers





Conference

Highlights:

Plenary sessions and
panel discussions



To facilitate discussions, six thematic tracks were established:

- Workforce Dynamics
- Rise of Creative and Smart Cities
- Inclusively Creative Futures
- Future of Creative Education
- Future of Arts, Creativity,
and Intellectual Property in the Age of AI
- Evolution of Creative Lifestyles

Workforce Dynamics

The sub-theme “Workforce Dynamics” focused on the evolving landscape of creative industries and the innovative approaches that were adopted to engage and empower the workforce. This exploration encompassed the transition from traditional employment models to more flexible and dynamic structures that recognized employees as integral creatives in their own right. As we delved into this topic, we considered how these changes not only enhanced economic value but also fulfilled human potential within the creative sector.

Future Frontiers - Unleashing Potential in Creative Workforces

This plenary session featured the lead organisers for this year's WCCE - Uzbekistan Art and Culture Development Foundation (ACDF), Ministry of Tourism and Creative Economy of Indonesia (MoTCE), United Nations Trade and Development (UNCTAD), and World Intellectual Property Organization (WIPO), in a discussion on policy strategies and initiatives to enhance the capacity of creative talent to grow the global creative economy.

The session highlighted significant achievements and emerging trends within the creative economy. In the case of Indonesia, key accomplishments in recent years include the creation of employment opportunities, with reports indicating that for every dollar invested in the creative economy, six high-quality jobs are generated. Additionally, Indonesia has established a favorable legal framework, utilizing a sandbox approach to deregulate policies that previously hindered creative industries. This shift marks a transition from an extractive economy to one centered on creativity and innovation.

The session underscored that we are at a pivotal moment in the evolution of the creative economy, driven by several critical factors. First, the adoption of the General Assembly Resolution on Creative Economy calls for governments to prioritize creative industries as essential components of national development. Second, global collaboration is increasingly necessary, as the creative economy plays a crucial role not only in domestic markets but also in international trade. An international framework is needed to facilitate this trade effectively. Third, the ongoing

digitalization process requires collective efforts from all nations to establish norms and standards that benefit the global creative landscape. Lastly, embracing cultural heritage and the past was also proven as a vital component of fostering a vibrant and sustainable creative economy.

Looking ahead, by hosting the conference Uzbekistan aims to foster strong partnerships and support from state commissions, particularly in nurturing young local talent. Uzbekistan's newly established legal framework on the creative economy is another step towards the goal. It is designed to motivate local creatives by providing recognition and support that has been lacking in the past. The timing of the conference is significant, as it signals the government's readiness to support the growth of creative sectors within the country.

As the session concluded, several priorities for the future of the creative economy were identified. These include the need for quality data collection to measure the impact of the creative economy accurately, strengthening intellectual property protections, and enhancing international collaboration for cross-border trade. Capacity building initiatives, such as consultations and workshops, are essential for empowering creatives while avoiding bureaucratic obstacles that could stifle innovation. Finally, there is a call for commitment from high-level officials and leaders, as seen in countries like Indonesia and Uzbekistan, to ensure that the creative economy receives the support it needs to thrive.



Gayane Umerova

Chairperson,
Uzbekistan Art and Culture Development Foundation

“I believe that the future of the creative economy is in partnership, including state commissions supporting local talents to the creative workforce in Uzbekistan. With bringing this conference to Uzbekistan we wanted to show that we were ready to learn. We brought all these great mentors for the younger generation, so they can learn, to see how they turn their projects into something bigger. And the adoption of the legal framework on creative economy happened at the right time to show that the state is here to support.”



Sandiaga S. Uno

Minister of Tourism and Creative Economy,
Republic of Indonesia 2022-2024

“Indonesia is now benefiting from 8% contributions to its GDP from the creative economy with 25 million jobs. We have applied the sandbox approach where we deregulate many of the policies that may infringe on the creative economy. Moreover, we allow the introduction of innovation. The approach is purely data-driven and evidence-based. Indonesia’s target for creative economy is to reach 12% contributions to GDP. For us this is a shift from extractive economy to creative economy.”



Rebeca Grynspan

Secretary-General,
UN Trade and Development

“For decades, we’ve been grappling with the question of how technological advancements, especially with the rapid advancement of AI, will reshape our jobs. The issue is not if jobs will be created, but where. This means investing in not just skills training, but also place-based policies that address the specific needs of communities affected by technological change, fostering the development of new industries that can provide good jobs in the regions.”



Sylvie Forbin

Deputy Director General,
Copyright and Creative Industries Sector,
World Intellectual Property Organization

“At WIPO we do believe that the creative economy will change the positioning and the forces in the world. Creativity and innovations are moving the world. There is a shift already - results, outputs, lessons coming from new parts of the world, especially Asia - Southeast Asia, Far East Asia, and, of course, Central Asia. It is really important news for the world.”



Plenary

Future Frontiers: Potential in Creative



Rebeca Grynspan
Secretary-General, UN
Trade and Development



Sylvie Forbin
Deputy Director-General,
Copyright and Creative
Industries Sector, World
Intellectual Property
Organization



Sandiaga S. Uno
Minister of Tourism and
Creative Economy of Indo



Unleashing Workforces



Gayane Umerova
Chairperson, Uzbekistan Art
and Culture Development
Foundation



Nicolas Buchoud
Co-founder, President, Grand
Paris Alliance for
Metropolitan Development



Innovative

Minds:

Understanding

the Science

Behind Creativity



This session explored the complexities of understanding creativity and its vital role in human progress. Despite its significance, the definition of creativity remains elusive, even as advances in neuroscience and artificial intelligence (AI) have fueled interest in researching this topic. The discussion highlighted creativity as a process involving perception and interpretation, where individuals assess their environment and generate novel ideas. This ambiguity poses challenges for effective policy-making and education, particularly for young children.

The session examined how biology, genetics, and neuroscience shape the creative mind, emphasizing that creativity arises from the interaction of several brain networks, including the default mode network, the executive control network, and the salience network. Concepts such as neuroplasticity and epigenetics were introduced, demonstrating that creativity can be nurtured and developed through environmental factors.

Educational innovation emerged as a crucial element in fostering creativity. Methods such as active learning and virtual reality (VR) were discussed as effective ways to enhance student engagement and creative outcomes. The need to redesign higher education to point out creativity and entrepreneurial thinking was also pointed out, ensuring that students are well-prepared for future challenges.

Furthermore, the importance of cross-generational collaboration was underscored, with AI identified as a valuable tool in this process. The session advocated for higher education to focus on collaboration and problem-solving to adapt to rapid technological changes. An example was shared where students utilized AI to visualize narratives from older generations, effectively bridging the gap between technology and tradition.



Shakhlo Turdikulova

Vice President, Academy of Sciences of Uzbekistan,
Doctor of Biological Sciences

“Creative expression or creative activities stimulate the brain’s reward system, foster our resilience and improve mental health.”



Rick Shangraw

Founding President,
American University of Technology

“We need to bring active learning methods and techniques into the classroom so the students are much more engaged through discussions, class projects etc.”



Pearl Wang Haoqing

Director, Center for Global Cooperation
and Education Development, USC-SJTU Institute
of Cultural and Creative Industry

“We need to educate students how to collaborate at cross national, cultural and generational levels. But more importantly, we need to cross the boundary between human beings and technologies, so that we can help them understand the importance and beauty of collaboration with technologies.”



John Howkins

Global Strategist, Author and Speaker

“You need to be surrounded by people who can think freely, absent of religious or government pressures.”

Arts as a
Multi-Industry
Catalyst:
Startups
Leading the Way



During the conference the audience was able to explore the pivotal role of start-ups in shaping workforce dynamics within the creative economy in recent years. The session invited representatives of several leading start-ups to share their experience, discuss the latest trends as well as the changes technological advancements have brought to the table.

The panelists discussed strategies for startups to thrive within the creative economy, pointing out the crucial roles of community, technology, and storytelling in building successful ventures. Insights were shared on how culture drives the adoption of new technologies and the vast market potential within creative industries, and on the crucial role of adaptability and innovative approaches in the modern landscape.

The role of artificial intelligence was examined as a tool for democratizing access to funding and ensuring regulatory compliance, with an emphasis on its potential to foster sustainability and inclusivity within the creative sector. Additionally, an innovative augmented reality application was showcased, demonstrating how AR can bridge the digital and real worlds to create engaging cultural and educational experiences, as well as enhance collaboration across various industries.





Mubora Yusupova

Project Manager,
Grace Projects

“Community should be one of the focal points for the creative economy as people are the drivers along with the ideas they bring. So it should come from people and to people.”



Mike Pio Roda

Founder,
Creative VC

“From the risk management perspective creative startups are generally more adaptable. 85% of creative startups had a better chance of survival over the first year versus 79% of non-creatives. After 5 years it was 46% success rate for creative startups versus 38% of non-creative ones.”



Bekzod Fayozov

VFX Supervisor,
United Soft

“AI greatly accelerates our activities by taking over mundane tasks and providing us with more time for more artistic tasks. Moreover, AI enables more people to enter the industry providing a more diverse space for storytelling.”



John Newbigin OBE

Chair,
Global Creative Economy Council

“Creativity enables us to express dreams, solve challenges, and shape a sustainable future. In facing issues like climate change and urbanization, nurturing creativity in education, economies, and governance is vital. Unlike finite resources, creativity is limitless and present in every community. We must empower young people to harness their creative potential for a better, shared future.”

Cultivating Digital Pioneers:

Future of Skills and
Creative Leadership



The session focused on the vital skills necessary for students to thrive in a rapidly changing world. It underlined the importance of teaching adaptable competencies such as system thinking and learning agility, utilizing tools like chess and architecture as educational methods. Additionally, it noted that prompt engineering—crafting clear instructions for AI systems—has emerged as an essential skill in today’s digital landscape.

There was a strong emphasis on the need for comprehensive reforms in education systems, particularly in universities, to better prepare students for future demands. Key factors for success included the integration of advanced technologies, the development of new learning models, and strengthened collaboration with industry. The panelists collectively recognized the importance of a holistic approach to creativity

and mental health, advocating for the creation of robust ecosystems involving government, private sector, and academia to cultivate a “future-ready workforce” focused on digitalization and entrepreneurial skills. It was also suggested that businesses should promote conscious productivity and well-being to foster an environment where creativity can flourish.

The necessity for closer collaboration between academia and industry was noted as essential for providing students with practical skills. The integration of technologies such as AI, data literacy, and augmented/virtual reality into education was seen as crucial for preparing students effectively for real-world challenges. Additionally, there was a call for a shift in mindset around creativity, advocating for a culture that values collaboration, resilience, and continuous learning rather than individual achievement.



Nadia Paredes

Founder, Creative Studio and Professor,
Continuing Education at the Anáhuac University

“When we weave art and creativity into our human capital, we create more creative communities that are more resilient and adaptable.”



Eliana Prada

Specialist in Creative Industries,
Inter-American Development Bank

“In the post COVID era the skills that the creatives need the most are related to digitalization, entrepreneurship, flexibility to adapt to rapid technological changes and community building.”



Daria Zolotukhina

Head of HR,
Yandex

“There are a lot of professions now that evolve around system thinking - ability to synthesize different kinds of knowledge - technical and humanitarian.”



Komiljon Kacimov

Rector, Westminster International University
in Tashkent

“To equip the young generations to make sure they are ready for the digital transformations, we need to apply the multifaceted approach - to incorporate advanced technologies, to apply new learning models and to strengthen industry collaboration.”

The Future of Work in the Creative Ecosystem:

Ensuring
Inclusivity,
Sustainability,
and Resilience



This panel explored the evolving landscape of work within the creative ecosystem, bringing attention to inclusivity, sustainability, and resilience as key factors in shaping its future. The discussion outlined the challenges and opportunities that arise as the creative economy expands, particularly in response to global changes and the necessity for innovative, adaptable work environments.

The conversation focused on how strategic reforms and policy development can bolster a creative workforce, especially in regions where creative industries are becoming vital to economic growth. The importance of establishing robust support systems for freelancers, startups, and small creative enterprises was stressed to ensure that the ecosystem thrives without being overshadowed by large corporations.

Inclusivity was framed as providing equal access to resources, opportunities, and platforms for all participants, regardless of their background or location. Sustainability was identified as a critical aspect, with the creative sector encouraged to promote eco-friendly practices and generate long-term value. The need for resilience was also discussed, with the recognition that future creative work environments must be capable of withstanding economic and social shocks while adapting to new challenges.



Ekaterina Cherkesh-zadeh

Director of the Centre
for Creative Economy Development

“The future of creative work lies in our ability to build ecosystems that are inclusive, sustainable, and resilient. By empowering freelancers, startups, and small enterprises, we not only unlock the potential of individuals but also ensure that the creative economy becomes a driving force for equitable and sustainable growth in a rapidly changing world.”

Rise of Creative and Smart Cities





Metropolis

Muse:

the City as a Haven
for Artists and
Creators



The session highlighted the importance of preserving cultural heritage amidst urban growth, drawing lessons from cities like Venice and Bukhara on how to adapt to modern needs while safeguarding historical legacies. It signified the role of creative spaces fostered through public-private partnerships, as demonstrated in Paris, where such collaborations have successfully provided artists with environments conducive to thriving creativity. The discussion also underscored the impact of temporary projects, such as biennales, which serve as experimental platforms that can lead to long-term urban transformation.

Moreover, the session showcased that cities can become vibrant hubs for creativity by ensuring the availability of affordable spaces, promoting collaboration, and integrating artistic expression into urban planning. In places like Tashkent, architects are working to harmonize Soviet-era and Islamic heritage within new developments, ensuring that urban growth respects and reflects cultural identities.





Carlo Ratti

Architect, Engineer and Curator
of the 19th International Architecture Exhibition
of La Biennale di Venezia (2025)

“Cities are the canvas for humanity to express creativity. It’s important to find a way to turn the city into a living lab to develop your projects and ideas. Something temporary that sometimes becomes permanent.”



Jean-Michel Crovesi

General Manager,
Hangar Y

“Public policies and public-private partnership are crucial, as the artistic field is nourishing the mindsets of business leaders.”



Wael Al-Awar

Principal Architect, the “waiwai”;
Golden Lion winner,
Venice Architecture Biennale 2021

“Cities are not physical objects,
cities are the human element that
occupies the space.”



Denise Waddingham

Director,
British Council Uzbekistan

“The British Council champions the
global creative economy through
policy, research, advocacy, and
professional development. In
Central Asia, we’ve built networks
of creative entrepreneurs,
conducted creative economy mapping
in Kazakhstan and Uzbekistan,
and supported creative education.
Uzbekistan, with its rich cultural
heritage and vibrant youth, holds
immense potential, and we’re
thrilled the WCCE took place here.”

Innovation

Engines -

Creative Clusters,
Fab-Labs and Artist
Accelerators



The session explored various strategies for fostering vibrant ecosystems that integrate creative talent, businesses, and public-private institutions to cultivate a culture of innovation and growth.

The discussion focused on the development of unique destinations that prioritize artistic contributions while remaining deeply rooted in their rich cultural heritage. This approach not only enhances the authenticity of such places but also creates supportive environments for artists to thrive, demonstrating how cultural history can be leveraged to stimulate contemporary creative practices.

The session also focused attention on the importance of translating creative ideas into viable business models, ensuring that artistic endeavors achieve financial sustainability. Participants discussed the necessity of equipping artists and innovators with the tools and knowledge to navigate the business landscape effectively, fostering entrepreneurship within the creative sector.

Additionally, the role of grassroots support and public engagement was highlighted as crucial for nurturing cultural creators. Building strong connections with local communities is essential for the long-term success of cultural initiatives, as involving audiences and stakeholders in the creative process leads to more relevant and impactful productions.

The session concluded with a call to action for stakeholders at all levels to work together in developing innovative frameworks that empower creative talent and drive economic development through the arts.



Nora Aldabal

Executive Director of Arts and Creative Industries,
Royal Commission for AlUla

“When we bridge the gap between creativity and entrepreneurship, we unlock the true potential of artistic talent to drive cultural and economic transformation. By honoring cultural heritage while fostering innovation, we create spaces where artists can thrive and communities can flourish together.”

C e n t r a l

A s i a ' s

D e s i g n C o d e



Central Asia's rich cultural and historic identity formed the foundation for individual talent to shine. From weaving to stonework, the region's deep traditions contributed to its unique creative styles.

The session on Central Asia's Design Code provided an in-depth exploration of the evolving landscape of design in the region, defining two primary directions: a focus on traditional techniques and the modernization of style. Panelists emphasized that the integration of traditional patterns and designs into contemporary fashion is a hallmark of Central Asian creativity, with distinctive authenticity serving as a cornerstone of this approach.

Regional designers actively incorporate elements such as suzani and ikat into their modern works, reinterpreting these traditional motifs to resonate with contemporary life. This blending of old and new not only celebrates cultural heritage but also revitalizes it, allowing it to thrive in the modern context. The discussion acknowledged that the development of the design code is intricately tied to economic growth, suggesting that as the economy evolves, so too does the creative output of the region.

Collaboration emerged as a key theme, not only among brands but also across various disciplines—such as fashion, art, graphic design, and ecology. This interdisciplinary approach fosters a richer creative environment and encourages innovative solutions to contemporary challenges.

Panelists presented a compelling hypothesis that local brands could potentially replace fast fashion in the region. They strongly argued that the future of fashion in Central Asia will flourish by reconnecting with its past and embracing authenticity and tradition. The consensus was that Central Asia is well-prepared for this change, having historically thrived in sub-cultures that respect and celebrate genuine cultural expressions.



Bauyrzhan Shadibekov

CEO of Visa Fashion Week Almaty
and Visa Fashion Week Tashkent

'It was an honor for me to present on the topic "Design Code of Central Asia" and to share how the rich culture of our region is reflected in art, fashion, and architecture. Central Asia is a unique blend of tradition and modernity, and I am proud that my work helps to introduce this part of the world to a wider international audience'.

Creative Structures :

Bridging
Architecture,
Design, and
Economic Growth



The session explored the crucial intersections of architecture, design, and economic development, defining their significant roles in fostering urban and economic growth. Panelists discussed how architectural innovation and thoughtful urban design serve as catalysts for urban transformation, making cities more sustainable and economically vibrant. Insights were shared on how new architectural developments can drive urban regeneration and attract investment. Additionally, the importance of integrating local culture and heritage into design practices was accentuated, showcasing how a strong connection between design, culture, and economic growth can create unique urban spaces that promote community engagement.

The discussion also focused on the growing importance of sustainable architecture in rapidly developing cities, stressing the need to balance innovation with environmental responsibility to ensure that architectural projects contribute positively to both economic and ecological outcomes. The role of community engagement in the design process was highlighted, advocating for the inclusion of local voices to ensure that urban spaces reflect the needs and aspirations of residents.

The panel concluded by underscoring the necessity of cross-sector collaboration among architects, designers, government entities, and investors to fully realize the economic potential of creative industries. By embracing creativity in architecture and design, cities can foster sustainable growth and position themselves as leaders in urban innovation.



Cyril Zammit

Independent design advisor

“Architecture and design are not just about building structures; they are about shaping experiences, preserving culture, and driving economic growth. By integrating sustainability, local heritage, and community voices, we create urban spaces that inspire innovation and foster lasting connections.”

Spaces for
togetherness –
crafting
the Bukhara Biennial



The panel discussed the aspirations of the Bukhara Biennial to create spaces that promote connection and healing through art and craft. Focusing on the significance of cultural traditions and local craftsmanship, participants highlighted how these elements can forge unity within communities.

Additionally, the discussion covered the revitalization of Bukhara's cultural heritage through the restoration of historical sites, which will serve as exhibition spaces during the biennial. This initiative aims not only to enhance the event but also to create lasting community value. The panel also addressed the therapeutic potential of craft as a means of personal and societal healing, recognizing art and collaboration as powerful tools for addressing trauma.

Ultimately, the session concluded with a vision of the Bukhara Biennial as a model for promoting togetherness and cultural preservation while also shaping Bukhara's role in the global art scene.







Diana Campbell

Curator, Writer, Artistic Director, Bukhara Biennial;
Artistic Director, Samdani Art Foundation;
Chief curator, the Dhaka Art Summit

“Bukhara Biennial is about how everyone can be an author in building spaces of togetherness.”



Subodh Gupta

Contemporary Artist

“The most integral part of the biennale are the local people. The whole idea is to work with them, then bring people from the outside of the world for an exchange of ideas.”

Cultural

Hubs :

Museums as Catalysts
for Creative
Community
in Urban Space



The session focused on the transformative role of museums as cultural hubs and catalysts for fostering creative communities within urban environments. Leading museum directors and cultural experts shared insights on how museums can blend tradition with innovation to enhance their impact on local culture and communities.

One key theme was the integration of contemporary approaches to attract younger audiences. Various initiatives were introduced, such as the projects promoting environmental sustainability and engaging local communities. Museums are increasingly leveraging digital technology and interactive programmes to create meaningful experiences, moving beyond their traditional roles as mere repositories of artefacts. This shift aims to make museums dynamic spaces that resonate with diverse audiences, particularly younger generations.

Discussions also pointed out the importance of collaboration between museums and local communities, as well as partnerships with cultural and educational institutions to enrich engagement. Examples included exhibitions that explore cultural dialogues, fashion shows, and artistic residencies that blend traditional and modern art forms. The panellists collectively underscored the necessity for museums to evolve into interactive and engaging cultural spaces that bridge the past with the present, fostering local talent while encouraging international collaborations.



Yannick Lintz

President, Guimet Museum

“One of the initiatives of the Guimet Museum is the opening of Guimet Plus in cities across France. These are the “little Guimets,” featuring various programs devoted to China, India, the Himalayan world, and Japan, which will travel to and remain in smaller cities. Therefore, we aim to reach people before they visit the main museum in Paris.”





Imagining

Urban

Futures:

A Dialogue on

Creative Cities



The session “Imagining Urban Futures: A Dialogue on Creative Cities” focused on the pivotal role of creativity and culture in shaping urban development and revitalizing cities. It spotlighted the importance of cultural heritage as a foundation for sustainable development and collaborative efforts among cities to leverage their cultural assets for urban improvement. A great example of such work is UNESCO Creative Cities Network.

The discussion also explored successful strategies for transforming urban areas into vibrant cultural hubs through community engagement and her-

itage preservation like Georgetown in Malaysia. It also showcased architectural projects that balance the preservation of historical buildings with modern urban needs, demonstrating how revitalizing these structures can drive economic growth and enhance livability. The dialogue underscored the necessity of tailored, creative solutions to address the unique challenges of each city with focus on inclusivity, community involvement, and collaboration among various stakeholders as key elements for successful urban revitalization. Overall, the session highlighted that cities can effectively harness their cultural heritage and creativity to foster sustainable development while preparing for future challenges.





Denise Bax

Secretary of the UNESCO Creative Cities Network,
Culture Sector, UNESCO

“Cultural and creative potential of the city and intercity cooperation are crucial for sustainable development.”



Izan Satrina Mohd Sallehuddin

Senior Director, Think City

“Culture should evolve. When restoring historical sites we should move along with modernity, technologies and innovations.”



Borina Andrieu

Managing Director,
Wilmotte & Associés

“The aim of architectural and urban planning is to achieve a balance between the past and the future—combining a better quality of life in cities through the enhancement of heritage, improved accessibility, and building for the future.”



Bakhodir Rakhmatov

Director of the Agency for Strategic Reforms
under the President of the Republic of Uzbekistan

“The creative economy is rapidly growing worldwide, offering immense potential for economic growth and youth engagement, especially in Uzbekistan, where 60% of the population is under 30. The government has prioritized this sector, adopting the Law on Creative Economy and setting a Creative Economy Development Concept until 2030. Hosting the IV WCCE showcased Uzbekistan’s vision and commitment to sustainable growth in the creative industries.”

A Global Perspective on the Creative Economy

A special session by
the Global Creative
Economy Council



This session, part of the main business programme, provided a comprehensive overview of global trends in the creative economy. Participants explored the vital role of intermediary agencies and creative hubs in advancing the sector, emphasizing their function as connectors that link creative communities with essential resources for sustainable growth.

Discussions focused on strategies for aligning creative policies with the UN's Sustainable Development Goals (SDGs), underlining the potential for creative economies to contribute significantly to long-term social and environmental impact. The session underscored the importance of developing policies that promote sustainability and inclusivity within creative industry development.

Key takeaways included the recognition of intermediary agencies as crucial players in reinforcing resilient creative industries, as well as the need for ongoing collaboration and innovation to ensure that creative sectors can thrive in a manner that supports global goals. Overall, the session aimed to inspire participants to consider how they can integrate these insights into their own practices and contribute to the advancement of the creative economy on a global scale.



Inclusively Sustainable Futures

The track explores the vital role of creativity in advancing sustainable development while ensuring inclusivity for all communities. This track highlights how the creative economy can drive innovative solutions to environmental and social challenges, fostering resilience and equity. Participants actively discussed integration of sustainable practices within creative industries, examining case studies that showcase successful initiatives prioritizing diversity and accessibility.

Creative and Sustainable - Visions for a World that Works for People and Planet



The session focused on the integration of creativity and sustainability to tackle global challenges and enhance the well-being of both people and the planet. Panelists focused their attention on the pivotal role of creative industries in fostering sustainable communities, preserving cultural heritage, and addressing urgent issues such as climate change and social inclusion.

Speakers presented a cohesive vision highlighting that cultural values—especially intangible and intrinsic aspects—often possess greater economic significance than traditional market-driven approaches. It was rightfully pointed out that sustainable development cannot be achieved without a thorough understanding of the cultural context.

Engaging youth was identified as crucial for shaping a sustainable future amid ongoing economic

and social transformations. The Saudi Arabian government's Vision 2030 strategy was cited as an example of how to support the creative ecosystem and cultural identity, creating space for innovation and sustainable development. The importance of involving even the youngest members of society in this transformative process was underscored.

The role of creative industries in fostering inclusivity and preserving cultural heritage was also featured. Speakers discussed how these industries can act as catalysts for social change, contributing significantly to the sustainable development of communities. Additionally, the discussion included the vital role of microbes in mitigating climate change and restoring degraded lands, showcasing how scientific advancements in microbiology can enhance environmental sustainability.





Helene George

CEO and Strategic Adviser,
Creative Economy Pty Ltd

“It is important that a creative economy can include not only very large cities to develop, but also very remote and small communities. Creative economy framework puts culture first, specific context of place and meaning to local people. This is what leads to sustainability.”



Jeroen Frumau

Consultant,
Adhlal

“If we do not invest in children now in terms of them understanding what creativity means, how they can use it to really own the future and what the challenges are, the hope is gone.”

Creative Industries for System Change

Creative industries for system change



The session focused on the empowerment of creative communities with the dual focus on creativity and entrepreneurship as key drivers of social transformation. This approach has shown particular effectiveness in smaller communities, where fostering local talent can lead to significant advancements.

In Uzbekistan, addressing youth employment is a top priority due to geographical limitations and a large young population. The country is actively introducing innovations and remote job opportunities, starting with business process outsourcing and evolving to attract software engineering firms. This shift now shows the export of creative services, particularly in high-growth areas like game development and graphic design, which support youth engagement and creative expression regardless of location, whether in urban centers or remote areas.

Intellectual property (IP) was identified as crucial for this transformation, as it enables the free circulation of ideas, provides a framework for monetization,

and facilitates the cross-border movement of intangible digital services. A robust IP system supports market diversity, allowing for varied creative expressions.

The creative economy was also recognized for its alignment with sustainable development goals, contributing to poverty reduction, gender equality, innovation promotion, and the creation of sustainable communities. Specifically, it plays a role in reducing carbon emissions and fostering circular economic models by encouraging activities that consume fewer resources and supporting the development of greener supply chains.

Lastly, the session highlighted the importance of accurately measuring the creative economy's impact, suggesting the need for metrics such as value-added components, employment rates, and new indicators like multipliers and labor productivity and more. The World Intellectual Property Organization is developing a new index tailored for creative industries, which often contain unquantifiable elements.



Sherzod Shermatov

Minister of Digital Technologies,
Republic of Uzbekistan

“Uzbekistan started introducing innovations and bringing a lot of remote jobs to the country. It started with business process outsourcing. Then it progressed to inviting a lot of software engineering companies to outsource services. And now the focus area is the export of innovative services to other countries. A few high and rising areas are game development and graphic design. Those greatly support the youth and encourage the creative expression of the young generation.”



Edna dos Santos-Duisenberg

Economist, Researcher, and Policy Advisor
to Governments, Institutions, and Academia

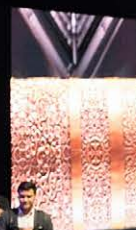
World Creativity Organization runs the creative leadership programme blending creativity, entrepreneurship and social transformation. This programme proved itself very effective in promoting local creativity not only in big cities and capitals, but also in small villages. And the smaller the village, the greater the impact.

IV Всемирная конференция
по креативной экономике

4th World Conference
on Creative Economy

konferensiyasi
on kreativ

IV Всемирная конференция
по креативной экономике



How to Reframe
the Value
of Creative
Industries
and Boost
Impact
Investment
in the Region?



A special session by the British Council

The session explored strategies for reshaping the value of creative industries to attract long-term investment. It examined how impact measurement and metrics can effectively communicate the economic and social contributions of creative economy enterprises. The discussion focused on positioning the sector to appeal to investors while giving prominence to the broader impacts of creative initiatives.

Key takeaways highlighted the necessity for clear metrics that showcase the sustainable impact of creative industries, which can attract impact-focused investors. By reframing their value in terms of social and economic goals, creative sectors can establish a stronger foundation for growth, enhancing their appeal to investors and facilitating regional development.



Enhancing
International
Cooperation
on Creative
Economy
for
Sustainable
Development –
United Nations
in New York.



A special session by the Ministry of Tourism and Creative Economy of Indonesia

This session at the WCCE focused on enhancing international cooperation to advance the creative economy for sustainable development. Experts gathered to discuss how global frameworks and collaboration can drive progress in creative industries while supporting sustainability goals.

The panel underscored the importance of forming strategic global alliances that connect various regional and international forums to foster a more inclusive and sustainable creative economy. The potential role of multilateral development banks in providing financial support for creative industries was highlighted, with a caution to preserve the creative essence in such partnerships.

Additionally, the discussion underlined that the creative economy encompasses not just culture and economy, but also intersects with sectors like the en-

vironment and urban development. Continuous engagement was deemed essential, with suggestions for more frequent meetings to keep pace with rapid changes in the creative landscape.

The session also touched on the significance of a recently approved UN resolution on the creative economy, stressing the need for national governments to adopt data-driven policies that leverage the creative economy for sustainable trade and development. The upcoming Creative Economy Report 2026 was mentioned, inviting contributions from all stakeholders.

The session concluded with a call for stronger international collaboration and regular global events to effectively address the challenges and opportunities within the creative economy, particularly in relation to broader sustainable development goals and climate change.

Launch of the UNCTAD Creative Economy Outlook 2024



A special session by UN Trade and Development

The session served as the official launch of the UNCTAD Creative Economy Outlook 2024, a comprehensive report that analyzes current trends, growth trajectories, and the potential of the global creative economy. This report underlines the significant role that creative industries play in driving economic growth, fostering innovation, and supporting sustainable development worldwide. Presentations from various experts provided a nuanced understanding of how the creative economy is evolving, particularly highlighting the exponential growth seen in developing countries. Key findings underscored the necessity of implementing policies that nurture creativity, protect intellectual property, and develop infrastructure to bolster these industries.

The discussion featured insights from panelists who shared diverse perspectives on leveraging creative industries for national competitiveness. For instance, how the Philippines has empowered creative entrepreneurs through government strategies focused on intellectual property rights and capacity-building programmes. Another example is the transformative potential of creative industries in small island developing states, demonstrating how these sectors can drive sustainable growth while preserving cultural heritage. Additionally, the Latin American experience was examined, with emphasis on policy frameworks that facilitate access to international markets and innovative partnerships.

Future of Creative Education

The “Future of Creative Education” track examined the rapidly evolving landscape of education in response to the changing job market and societal needs. As the world transformed, so did the skills and mindsets required to thrive in this new environment. This session explored the emergence of new professions while acknowledging the decline of some traditional roles, prompting critical discussion about whether we were prepared for the professions of tomorrow.

Professions
of the
Future -
Dream Big



The session “Professions of the Future - Dream Big” featured a panel of experts discussing the transformative impact of technology on education and the job market, particularly concerning emerging professions shaped by global changes. Participants shared a vision of the future with adaptability and continuous learning as essential skills in an era marked by rapid technological advancement. One perspective featured how innovations in artificial intelligence are democratizing access to various professions, akin to having a personal mentor available across different fields. This viewpoint underscored the importance of developing the ability to learn how to learn, which is increasingly recognized as a crucial competency for future success.

The discussion also addressed the current landscape of creativity, focusing attention on the need for supportive environments—such as libraries and educational institutions—to cultivate this complex skill set.

It was noted that creativity cannot be developed in a linear manner; rather, it requires nurturing through diverse experiences and opportunities. Attention was given to the efforts to build an innovation system within countries, focusing on enhancing education and infrastructure to empower youth and support a vibrant startup ecosystem. Such initiatives aim to improve national standings on the Global Innovation Index while preparing students for careers in technology and the arts.

Additionally, the importance of equitable access to creative opportunities was highlighted, with an emphasis on sustainable practices within creative industries. The need for creativity to be shared more broadly was advocated, illustrating how creative endeavors can generate positive social and environmental impacts. Overall, the session presented a compelling vision for the future of work, encouraging the embrace of innovation, creativity, and inclusivity as essential elements in navigating the evolving landscape of professions.



Aaron Rasmussen

Co-founder, Masterclass

“AI is almost like a master silversmith in almost everything. Anytime anyone wants to perform creatively, they now have a guide to rely on. AI allows you to take your art and automate some of the business processes, which, as a result, increases productivity. AI gives new paintbrushes to artists.”



Adama Sanneh

CEO, Moleskine Foundation

“We now live in the creativity era where the most important skills that underpin our capacity are mostly creative skills - creative thinking, life-long learning, critical thinking, empathy.”



Sharof Rajabbayev

Director, Agency of Innovative Development,
Republic of Uzbekistan

“Uzbekistan has developed the 2030 Strategy of Innovative Development aiming to enter the Top 50 countries in the Global Innovation Index. The efforts focus on the work with the youth - capacity building and reforms in the educational system.



Prof. Mir-Akbar Rakhmankulov

Director of the Institute of Legislation
and Legal Policy under the President
of the Republic of Uzbekistan

“Uzbekistan is prioritizing the legal regulation of its creative economy, recognizing it as one of the fastest-growing global sectors. The Institute of Legislation and Legal Policy is researching frameworks to support creative industries, inspired by global examples. With creative industries generating \$2.25 billion annually and projected to account for over 10% of global GDP by 2030, establishing a legal framework will boost employment, small businesses, and economic growth in Uzbekistan.”

Art of Storytelling



The session on the “Art of Storytelling” explored the transformative power of narratives across various fields, including architecture, visual arts, theater, product design, and digital media. It examined how storytelling shapes our understanding of the world, influences emotional connections, and drives cultural expression and social change.

A key focus was on designing objects and exhibitions to convey stories, accentuating the importance of context and arrangement. By thoughtfully placing objects within environments, designers can create immersive experiences that enhance visitor interactions. The session highlighted the concept of spatial scenography, where objects themselves tell stories, exemplified by installations at the Museum of the Future in Dubai.

Storytelling through product design was discussed as a means of promoting cultural sustainability, with everyday items reflecting values of respect for

tradition and sustainability. The role of space, sets, and costumes in enhancing narratives was also examined, particularly in theater, where collaboration across disciplines creates a cohesive artistic experience that resonates with audiences.

Additionally, the session addressed the power of illustrations in storytelling, especially for children, helping them connect with narratives and understand the world. Discussion raised the question of what new stories the world needs - narratives that encourage self-understanding and embracing individual identity.

In the branding context, storytelling was framed as an essential strategy that extends beyond mere product introduction. Participants discussed the importance of carefully considering brand presence, architectural choices, and community engagement. This approach fosters a dialogue with customers and local communities, creating a richer narrative that resonates on multiple levels.

Future-Ready IT Education: Nurturing Skills for Tomorrow's Digital Landscape



The session featured the crucial intersection of creativity, education, and technology in shaping a future-ready workforce. It accentuated that creativity is a vital component for innovation across various sectors, not just within the creative economy. The discussion underscored the need for educational reform to teach students not only what to think but how to think, drawing connections between creative inspirations and technological advancements.

Furthermore, the need for locally relevant educational content was stressed, particularly in developing countries. The importance of aligning education with local industries and cultural heritage was stressed, advocating for curricula that incorporate sustainable design principles and reflect regional contexts. Digital education initiatives aimed at youth were spotlighted, particularly in Uzbekistan, where significant investments are being made to nurture a young population through creative and IT parks that offer free education and opportunities for hands-on projects.

The role of technology in education was also a focal point, with discussions on how it can facilitate global connections and enhance collaboration while promoting intercultural understanding. Participants highlighted the need to support educators with real-world insights and technological exposure to better prepare students for future workforce demands.





Felipe Buitrago

CEO, Go Future Hub; Author;
Former Minister of Culture of Colombia

“We do not know what the future holds for us. Therefore, creative training gets even more essential, as it doesn’t tell you what to think, it teaches how to think.”



Robert Meeder

Co-Founder, The Institute of Future Creations
and Chief Innovation Officer at Selyn Exporters

“We need to make sure curriculums are developed in accordance with the local context and what is available in the society - cultural heritage, storytelling to infuse them into new curriculums.”



Rehana Mughal

Director, Creative Economy,
British Council

“We need to find opportunities for people from different cultures and environments to use new technologies imaginatively to develop their intercultural fluency and understanding. Only through that can we nourish the generation with a global mindset.”



Muzaffar Djalalov

Rector, Inha University in Tashkent

“Education system in Uzbekistan has been receiving a lot of support. Only five years ago Uzbekistan had 60+ universities, while now the number has reached 220. Moreover, now state universities are allowed to define their own curriculums. It gives a great deal of flexibility and they become more industry-oriented.”

Big Creative Ideas:

Who is Changing the
Game in Central Asia?



The session featured the transformative potential of Central Asia as an emerging hub for creative ideas and innovation. Panelists discussed how entrepreneurs, designers, and media experts in the region are producing unique products and projects that are increasingly capable of competing on the international stage. This dynamic shift underscores the region's growing relevance in the global creative economy.

A key focus of the discussion was the necessity of developing robust creative ecosystems that can support and nurture talented creators. Panelists agreed that such ecosystems are essential for stimulating further growth within the creative economy. By fostering collaboration among various stakeholders—including artists, businesses, educational institutions, and government entities—Central Asia can cultivate an environment conducive to innovation and creativity.



Sherali Djurabaev

Managing Director, Wavemaker

“The population in Central Asia - around 80 million people, 30% of which are under 14 years old, is the major advantage of the region.”

Future of Arts, Creativity, and IP in the age of AI

The track investigated the transformative impact of artificial intelligence on the creative industries and intellectual property rights - challenges and opportunities presented by technologies that are reshaping how art is created, distributed, and protected. Participants engaged in critical discussions about the evolving relationship between human creativity and machine-generated content, exploring topics such as copyright implications, the role of AI in artistic expression, and the potential for new collaborative paradigms.

Code Makers & Dream Shapers: Bridging Tech and Creativity



The session focused on the dynamic intersection of technology and creativity, exploring how these two forces are influencing the future of various industries, including gaming and capital investment. Panelists discussed the significant role technology plays in driving creative projects and the challenges involved in balancing technical and artistic elements in a rapidly evolving digital landscape.

The discussion accentuated the importance of collaboration in fostering creative tech ecosystems, highlighting that innovation flourishes when diverse talents come together to address challenges and create value. It stressed that integrating technology and creativity can unlock new opportunities and transform industries worldwide.

The growing influence of the gaming industry as a key driver of creativity within the tech sector in Uzbekistan was also a focal point, with insights shared on the current state, opportunities and challenges in the game development industry. Key points included the fact that the game industry or creative tech is one of the most strategically essential industries for a country's overall growth, as it engages the most number of creative professions. Moreover, it was underlined that creating games that focus on national identity are crucial for developing the long-term image of the region.

Ultimately, the session touched upon the future of creative professions. Panelists discussed the industries affected by technologies the most. Moreover, it was agreed that the entertainment industries will flourish the most as the content consumption will accelerate.





Daniar Amanaliev

Co-founder and Band Master,
Ololo Group

“In the age of rapidly developing technologies it is crucial to understand what makes us different from machines. Unlike machines, we can think beyond and above and think outside of the box.”



Akmal Salikhov

Business Development Director, East Games; Founder,
Game Development Incubator,
GameDev Goethe

“Nowadays the game industry has been democracised a lot - with all the tools available now both consumers and producers can become creatives.”

What is the
Interplay
Between AI
and
Intellectual
Property?



The session addressed critical questions surrounding ownership, regulation, and the evolving landscape of content creation in the age of artificial intelligence. Key issues were raised about who holds the ownership of content, particularly as current legislative frameworks are predominantly human-oriented. As machine-generated content becomes more prevalent, the panel explored how regulations might adapt to protect human interests while acknowledging the growing role of synthetic data in supplementing human-generated content. A significant challenge identified was determining the extent of influence that algorithms exert on creative works.

The discussion highlighted the need for greater transparency in ownership rules on digital platforms, suggesting that AI could serve as a protective mechanism against unclaimed royalties and infringements in creative assets. It was noted that approximately \$1 trillion in unclaimed royalties exists annually, with no existing software capable of identifying these infringements.

Concerns were raised about the monopolistic tendencies of tech giants in the AI development space, questioning whether small and medium enterprises (SMEs) or individual creatives would have a fair chance to compete. Open-sourced or publicly available AI was suggested as a solution to promote equality in the marketplace. An initiative from Tajikistan was mentioned, proposing common AI principles for Central Asian countries, aimed at guiding rather than regulating the market.

Amid the challenges presented by AI, various opportunities were also identified. The technology is expected to democratize and accelerate processes in fields such as 3D modeling and simplify operations in the public sector. However, the panel cautioned that excessive restrictions could hinder the emergence of startups from developing countries, stressing the importance of a tailored regional approach for Central Asia that considers local contexts.



Guillaume Therien

Partner, Tryptiq Capital

“The best protection against AI is AI. There is an estimate of 1 trillion US dollars per year of unclaimed royalties, infringement to creative assets. No software can recognize what’s unclaimed or infringed. AI will be one big solution for that.”



Sanjar Norquvatov

Head of Department,
Ministry of Justice of Uzbekistan

“The main purpose of creating regulations and laws in intellectual property is to protect human interest. Because we want the society to flourish and prosper. There is no interest in having exclusive rights for the AI as opposed to the human beings striving to gain more exclusivity.”



Azizjon Azimi

Founder, A7

“In the last few years we have been seeing the rise of synthetic data supplementing human-generated data. What is interesting about it is that, firstly, it is fully generative adversarial network generated data. It is entirely computer generated. Secondly, it is privacy compliant - data has no human touch in it. So dealing with models that are now using their own data might be problematic when it comes to responsibility, ownership, claim, etc.”



Hala Badri

Director-General,
Dubai Culture and Arts Authority

“Creativity drives human expression, blending heritage with contemporary ideas to enrich culture and society. In Dubai, the creative industries play a vital role in cultural identity and economic diversification. To Uzbekistan’s young creatives: embrace your heritage as a source of inspiration, let your talent transcend boundaries, and stay passionate about your craft.”

How are Arts
and Culture
Reshaping
Diplomacy?



The panel examined the growing influence of arts and culture in diplomacy and international cooperation, with seasoned professionals sharing insights on how cultural expression fosters cross-cultural understanding, facilitates dialogue, and advances strategic interests on the global stage. The discussion highlighted the powerful role that culture plays as a tool for diplomacy and global influence.

One key theme addressed was how heritage can foster closer international cooperation. Panelists emphasized that no society can progress without its roots, an understanding of its history, and a sense of what matters to its people. They discussed the importance of validating a knowledge base grounded in age-old experiences, fostering social cohesion and purpose, and appreciating the intangible qualities that contribute to vibrant, peaceful, and creative communities.

The panel also explored South Korea's unique position as a leading exporter of popular culture, known as the Korean Wave (Hallyu). This phenomenon reflects the global popularity of South Korea's cultural economy, encompassing entertainment, music, movies, drama, online games, and cuisine. The discussion included the impact of K-Culture and K-Arts on international relations and exchanges, noting how international collaborations have expanded the reach of Korean culture and established a framework for long-term exchanges with strategic nations.

Additionally, the collaborative efforts of Dubai Culture were highlighted, showcasing its commitment to sustaining the health of the cultural and creative sectors through cooperation with local and global partners. This dedication to nurturing local talent and promoting Dubai's global position has revitalized the city's creative landscape and set new benchmarks for the industry.



Irina Bokova

Former Director-General, UNESCO

“In our closely integrated world, culture and cultural diplomacy emerge as one of the most important contributors to the sustainable growth of the economy through its creative sector, opening new opportunities for innovation, fostering social cohesion and promoting intercultural dialogue and mutual respect.”

Lights,

Camera,

Future:

Mapping the

Trajectories in

Tomorrow's Cinema



The session “Lights, Camera, Future: Mapping the Trajectories in Tomorrow’s Cinema” examined the evolving landscape of filmmaking in light of technological advancements, particularly artificial intelligence (AI), media innovation, and visual effects. Panelists discussed the critical role of human creativity in filmmaking, with emphasis on authenticity and genuine storytelling. While AI is transforming the production process and making filmmaking more accessible, concerns were raised about its potential to replace certain jobs within the industry. The panelists acknowledged the promise of AI in helping filmmakers from smaller towns achieve global recognition, as well as its capabilities in reducing production costs and creating immersive digital environments.

Intellectual property issues, especially in the context of piracy, were also addressed, with the potential for AI to improve content tracking and protection being highlighted. Despite the technological advancements, the panelists stressed the importance of preserving human creativity and authenticity in cinema. They agreed that while AI can enhance the filmmaking process, it should not overshadow the essential human elements of acting, scriptwriting, and storytelling.

Overall, the session underscored the need for the film industry to adapt to technological changes while ensuring that the core values of storytelling and creativity remain intact.



Farida Khelifa

Author, Documentary Filmmaker

“The beauty of documentary films is that you work day by day and you don’t know what you are going to shoot the next morning. It is a pure improvisation unlike the fiction movies where everything is planned. Therefore, I believe that now AI cannot create a documentary in the first place.”





Dmitry Tokoyakov

Head, Visual Effects Department,
Plus Studio, Yandex

“Nowadays the barriers between a dream and its realization have blurred. Today a school student from a little town with only as little as a mobile phone and access to the internet can be a filmmaker. With a clear vision and goal in mind, they have the tools to make it.”



Ezekiel Onyango

Executive Producer, Chairperson,
the Kenya Film and Television Professionals
Association

“I look at AI as a toolbox you can tap into to increase production efficiency, balance the supply and demand scale, and improve protection and market access.”

Voices of change:

The Power of Art and
Creative Expression



The session was a rich exploration of how diverse artistic expressions can coexist and thrive in an ever-evolving cultural landscape. The discussion focused on the importance of connecting traditional heritage with modern contexts, illustrating this concept through the initiatives and projects of the Uzbekistan Art and Culture Development Foundation. Additionally, the session examined the vital need to elevate local voices on the international stage, using the example of the Homo Faber event to illustrate how local narratives can be integrated into global conversations. Conversely, the importance of bringing international perspectives to enrich local contexts was stressed.

The dialogue also addressed innovative approaches to repurposing existing architectural structures, bringing out how these transformations can breathe new life and create a new “voice”.

The conversation also touched on the emerging concerns regarding the role of artificial intelligence and technology in the creative process. Rather than perceiving technology as a threat to human artistic expression, panelists highlighted the potential for AI to serve as a valuable tool that enhances and transforms artistic voices into new forms. The consensus underscored the idea that technology can coexist with human creativity, fostering innovative expressions without diminishing the essence of the artistic voice. Overall, the session provided.



Pradeep Sharma

Director, Arts, Culture and Heritage,
Salama bint Hamdan Al Nahyan Foundation

“Crafting our artistic voice requires making mistakes in the community. Because the knowledge mistakes provide are community based. You can bake in isolation, but the test of your baking is with others.”

Evolution of Creative Lifestyles

The “Evolution of Creative Lifestyles” track focused on the connection between creativity and daily living, highlighting how cultural shifts, technological advancements, and social changes influence personal expression and lifestyle choices. This track explored the ways in which creative practices are integrated into various aspects of life, including work, leisure, and community engagement.

Creative Economies for End-Users – Investments, Finance, and IT



The session addressed the significant challenges faced by creative businesses, particularly regarding access to financing, skill development, and systemic support. Startups in the creative sector often struggle to secure funding from traditional financial institutions due to a lack of collateral and the high costs associated with financing. This financial barrier is compounded by a shortage of skills and experience among young creatives, highlighting an urgent need for targeted training and early talent identification.

Moreover, there is a notable lack of tailored systemic support for the creative industries, including mentorship programmes and tax incentives, which are crucial for nurturing the unique needs of these businesses. In response to these challenges, several initiatives are essential to create a more supportive environment for creative enterprises, including legisla-

tive support with implementing legislation that offers tax incentives and regulatory frameworks to support the creative economy; reevaluation of financial models to align investments with social and environmental outcomes, promoting the impact economy; alternative financing options such as crowdfunding and micro-loans; and comprehensive training that equip creatives with both artistic and business skills to foster independent success.

To strengthen the creative ecosystem further, investments in training and collaboration with professionals across various fields are essential. Addressing funding gaps, particularly in response to the increasing demand for digital content, is vital. Historical examples, such as the successful cultural investments in Malaga, illustrate the potential economic benefits of prioritizing funding for the creative sector.



IV Butunjahon kreativ
iqtisodiyot konferensiyasi



IV Butunjahon kreativ
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IV Butunjahon kreativ
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IV Butunjahon kreativ
iqtisodiyot konferensiyasi



4th World Conference
on Creative Economy



Conference
on Creative Economy



Conference
on Creative Economy



IV Всемирная конференция
по креативной экономике



IV Всемирная конференция
по креативной экономике



IV Всемирная конференция
по креативной экономике



IV Всемирная конференция
по креативной экономике





Aleksey Sim

Head of Department for Investment Climate and
Ratings, Ministry of Investment,
Industry and Trade of Uzbekistan

“We are working on a new law on alternative investments to attract global venture capital and investors willing to finance high-risk projects, crucial for the growth of creative businesses. Also we have already initiated an acceleration program aiming at fostering the growth of exporters and bringing in professional mentors to guide businesses to expand to international markets.”



Trinidad Zaldivar

Chief Creativity and Culture Unit,
Inter-American Development Bank

“It is necessary to not only have relevant public policies in place, but also to review the financial system and innovate its models. There is a need to review the financial schemes that address the future challenges more effectively and efficiently.”

Confronting Mediocracy: Creative Agencies Pushing the Boundaries



The session explored how creative agencies transformed advertising, branding, storytelling, and narrative building into forms of art. Participants discussed how some agencies were born from collaborations that aimed to defy limits, choosing to push boundaries rather than settle for mediocrity. This gathering brought together game changers in the field who delivered innovative approaches to creativity for both themselves and their clients.

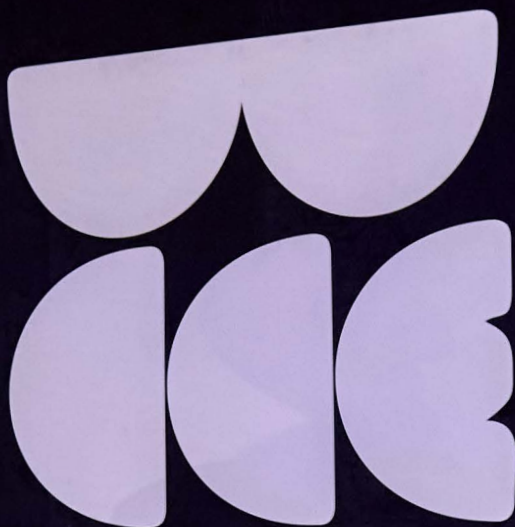
In a world where speed equated to relevance and demand, panelists developed the remarkable ability to provide the fastest results in the industry while maintaining a strong focus on artistry, creativity, and attention to detail. The conversation highlighted how creativity flourished through community engagement and grassroots efforts, creating opportunities for youth, creatives, and entrepreneurs.

The discussion also addressed the increasing prevalence of technology-driven initiatives, the introduction of satire and semi-fictional characters as a means of exploring creativity as well as maintaining balance between remaining true to one's vision and following mainstream expectations.



Communal Carpet

MAIN PROGRAMME



Abdusaimov, Avo
ig: @abdusaimo
Ch...





The Gstaad Guy

Satirist,
Social Media Comedian

“There is no rule in content creation these days, the same as in any other form of creativity. Content creation urges people to find their niche, to find their path. Whether they want to be serious or they want to be fun - it is completely up to them.”



Varun Patra

Media and Cultural Entrepreneur;
Co-founder and CMO, Homegrown

“Creativity is going to be the core way that everything is solved, whether it’s issues, whether there’s innovation, but it needs fostering and platforms and spaces. It’ll start with small spaces like creative centers and creative districts, which allow people to consume creativity and also express creativity.”

Reviving
Local
Artisananship
While
Remaining
Global



In this session the attention was focused on the ways a community can protect and promote local artisanship while adapting to demands of the contemporary market, and become a vital resource for our future?

The panelists stressed the importance of interpreting traditional crafts rather than merely preserving them. Moreover, they discussed the need to elevate these crafts by integrating contemporary materials and techniques, giving traditional practices a modern twist while respecting their origins. Creating demand for these items was highlighted as crucial; by developing useful, everyday products, artisans can enhance appreciation for their art in daily life.

The session also underscored the importance of engaging with the younger generation, as fostering interest in traditional art among youth is essential for its continuation. It was noted that making crafts and art more accessible and inclusive can invite broader participation, encouraging activities that everyone can enjoy.

Additionally, the dialogue focused on the reciprocal nature of teaching and learning, suggesting that not only should the younger generation be educated about traditional crafts, but they also have valuable insights to offer. This mutual exchange is vital for the ongoing evolution and survival of artisanal practices.





4th World Conference

IV Всемирная конференция

4th World Conference

IV Всемирная конференция

Kreativ iqtisodiyot bo'yicha
IV Butunjahon anjuman

4th World Conference
on Creative Economy



Alisher Rakhimov

Artisan

“We need to not only teach the young generation, but also learn from them. This is the way to continue the craft.”



Nada Debs

Designer

“It is essential to not only preserve craft, but also to interpret it - to elevate the traditional craft and interpret it into contemporary ways. To look and embrace the past, but give it a new look.”

TechTales:
Transforming
Museums
with
Cutting-Edge
Innovations



The session explored how museums are leveraging cutting-edge technologies to transform traditional exhibition formats.

One central theme of the discussion was the importance of understanding artists' intentions when integrating technology into museum contexts. Instead of imposing technological directives, museums should inquire about how artists envision using these tools, particularly with innovations like artificial intelligence (AI).

Balancing the preservation of heritage with the incorporation of 21st-century technologies requires a conscious choice to adapt technologies to the context of the artwork. Museums need to employ technologies in conjunction with scientific research to provide accurate contextual information, helping to prevent misinterpretations. This approach ensures that the technology enhances rather than misinterprets the meaning and symbolism of artworks.

Museums acknowledge the inherent value of physical materiality in art, especially in an age characterized by mass information consumption and distractions. The unique museum experience, enriched by architecture, acoustics, and textures, remains irreplaceable. Museums remain "sanctuaries" that focus attention on the material qualities of art. Nevertheless, technologies such as audio guides, sensors, and visual aids are increasingly incorporated to enhance visitor engagement and understanding.

Looking to the future, museums face the challenge of engaging a generation accustomed to rapid, scanning modes of information consumption. Tools like the Bloomberg Connects app exemplified how technology can enhance rather than interfere with the museum experience, offering additional information and feedback on artworks without detracting from the physical encounter.

The session also addressed several challenges facing museums today. Younger audiences increasingly gravitate toward contemporary art forms, such as fashion and jewelry, leading to a disconnect from historical understanding. This gap risks diminishing the relevance of museums in connecting individuals with humanity's shared past.



Amin Jaffer

Director, The AI Thani Collection

"Technology in museums should serve as a bridge, not a barrier—enhancing the connection between the audience and the artwork while preserving the essence of the artist's intent. By thoughtfully integrating tools like AI and interactive guides, we can create deeper, more meaningful engagements that honor both heritage and innovation."

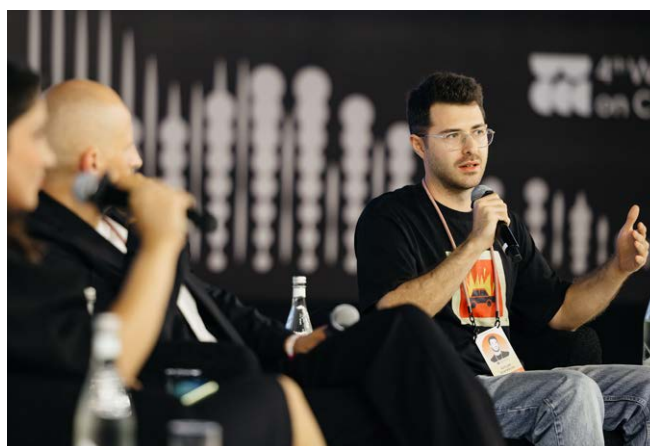
The Soundtrack of Innovation:

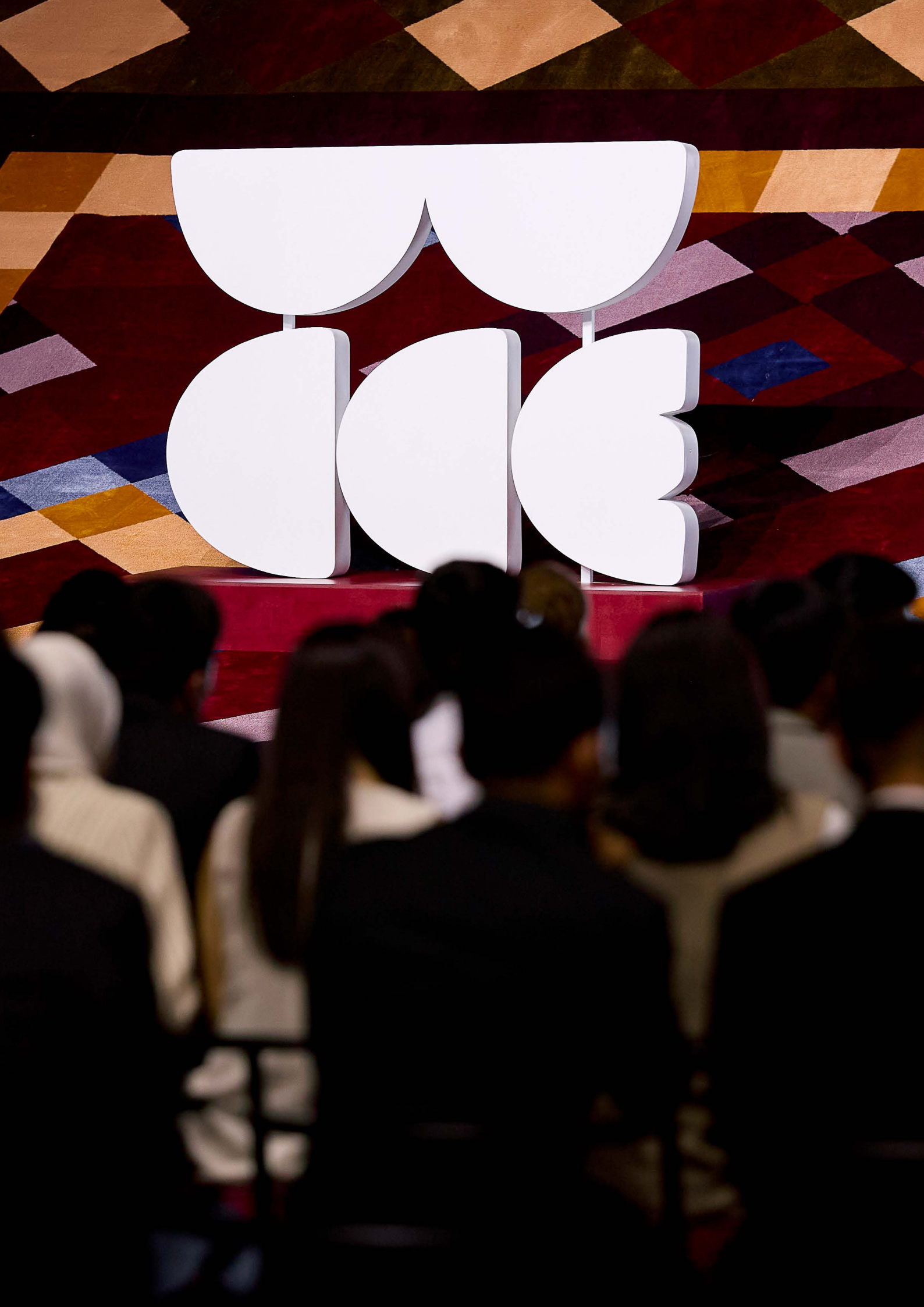
Music as the
Heartbeat of
Creative Industries



This session delved into the dynamic intersection of music and innovation, highlighting the transformational role that music plays within the creative industries. Panelists explored the evolution of music in the digital age, discussing the challenges faced by musicians as well as the opportunities presented by emerging technologies: how digitization has democratized access to music, allowing audiences to enjoy a wide range of performances anytime; the rise of streaming platforms, representing both the potential for artists to promote their work and the difficulties of standing out in an increasingly crowded market.

The conversation also touched on the emotional resonance of music in film and theater, how it shapes narratives and evokes feelings. The session concluded with a call to embrace the continuous evolution of the music industry, underscoring the need for artists to adapt to technological advancements while preserving the essence of musical artistry.







Georges Tomb

Composer, Concert Pianist

“Music is the best unifying language that can break boundaries, make countries and people come together.”



Matas Petrikas

Founding Member, SoundCloud

“Creativity is often presented as a solo process, but in the end it is all about community, about the collective of people working together.”

Conference Highlights: Keynotes and Fireside Chats

In addition to the engaging plenary sessions and dynamic panel discussions, the conference showcased a series of thought-provoking keynotes and intimate fireside chats featuring industry leaders from around the globe. These sessions enriched the program by delving into pressing topics and inspiring innovative ideas within the creative sector.



1. Unleashing Imagination: How Youth are Redefining the Creative Frontier

This keynote explored the transformative power of youth in the creative landscape, highlighting how their fresh perspectives and fearless approaches are reshaping artistic expression and industry standards.

2. When Creativity Meets Technology

The keynote addressed the emergence of technology-driven creative industries, including design, digital art, animation, and video games, highlighting their significant role in boosting the export of creative services in Uzbekistan.

3. Future of Workforce Dynamics

This presentation addressed the evolving nature of work in the creative industries, discussing emerging roles for the future, and the importance of adaptability in a fast-paced environment.

4. Evolution of Creative Lifestyle

This keynote traced the changing dynamics of creative lifestyles, exploring how cultural shifts and technological advancements are influencing the way individuals engage with creativity in their daily lives.



5. Inclusively Creative Futures

Focusing on the importance of inclusivity in the creative sector, this session highlighted strategies for ensuring that diverse voices and perspectives are integrated into future creative practices.

6. Future of Arts, Creativity, and IP in the Age of AI

This keynote tackled the implications of artificial intelligence on the arts and intellectual property, exploring how creators can navigate the new landscape while protecting their rights.

7. Rise of Creative and Smart Cities

This keynote examined the role of urban environments in fostering creativity, showcasing examples of cities that have successfully integrated creative industries into their economic and cultural frameworks.

8. Stitches of Story: Weaving Craft into Haute Couture

This captivating session explored the intricate relationship between craftsmanship and haute couture.



**1. Threads of Innovation:
Fashion's Impact on the
Creative Economy**

An engaging conversation about the pivotal role fashion plays in driving economic growth and innovation within the broader creative economy.

**2. Orientalism after
Orientalism in the 21st
Century**

This thought-provoking chat examined the ongoing relevance of Orientalism in contemporary art and culture, discussing how artists are reinterpreting and challenging historical narratives.



3. Arts in the Global South: What is the Future?

This session focused on the challenges and opportunities facing the arts in the Global South, exploring how these regions can carve out their own cultural identities on the global stage.

4. Handcraft and Haute Couture: A Lifelong Relationship

This conversation delved into the evolving landscape of luxury, particularly focusing on the role of haute couture and handmade craftsmanship in a world where attention has become the new currency.



Francesca Amfitheatrof

Artistic Director,
LV Watches & Jewelry

“It is important to understand the depth one can go when creating a collection or launching a product. You don’t just work on the product itself or on the object itself. You can create a whole immersive world around it. You can add learning, storytelling and so many other different facets to give it more depth and meaning, and make it your story.”



Farkhod Ibragimov

CEO, IT Park Uzbekistan

“Uzbekistan has several advantages when it comes to service provision. First one is location. Uzbekistan is connecting Europe and Asia and it’s crucial when providing the services. Then the quality of service provision is higher than in the offshore destinations. Therefore, we have a goal of growing the number of registered foreign IT and creative industries companies from the current 2,000 to 7,000 by 2030.”

As part of our dynamic conference experience, we were excited to present a diverse lineup of additional events that engaged, inspired, and fostered collaboration among participants. Attendees had the opportunity to participate in competitions that showcased innovative ideas and entrepreneurial spirit, alongside hands-on workshops that provided practical skills and insights from industry experts.

Curated sessions delved into pressing topics within the creative economy, offering valuable perspectives and discussions. Additionally, a series of side-events facilitated networking and cross-disciplinary collaboration, creating a vibrant environment where creativity and commerce intersected. These enriching experiences enhanced the overall conference journey for all involved!



Curated sessions

We were thrilled to feature curated sessions led by our knowledge partners - the British Council, the Global Creative Economy Council, and the Asian Development Bank Institute (ADBI). These sessions provided a platform for in-depth exploration of key themes within the creative economy, enriching the conference experience and equipping participants with the perspective on the evolving global creative landscape.

Creative economy in action: practical policies for growing creative economy

**Curated by
the Global Creative
Economy Council**

This session featured members of the Global Creative Economy Coalition (GCEC) sharing successful policies and initiatives that support creative economies across Africa, Asia, and Latin America. The discussions focused on local festivals, investment incentives, and adaptable policy frameworks tailored to the unique needs of different regions.

Key takeaways highlighted the importance of policy flexibility and local adaptation in fostering diverse creative economies. By implementing development plans that are context-specific and supporting investment incentives, these initiatives promote regional resilience, inclusivity, and economic sustainability, underlining the critical role of tailored approaches in enhancing the creative sector's impact.

Bridging Education and practice in the creative economy

**Curated by
the British Council**

This session explored the vital connection between academic learning and practical experience in preparing graduates for careers in the creative economy. Experts from the UK and Uzbekistan discussed the importance of integrating hands-on training with theoretical studies to meet industry demands.

Key learning outcomes highlighted the value of merging education and practice by updating curricula to align with industry needs, thereby providing students with essential skills and experience. The speakers stressed that strong partnerships between educational institutions and creative businesses are crucial for enhancing industry readiness and skill development, ultimately better equipping students for professional roles in the creative sector.

Empowering local economies:

The impact of creative interdisciplinary projects beyond the capital



Curated by the British Council

In this session, panelists discussed how creative interdisciplinary projects are fostering economic growth in smaller cities by merging creativity with various fields. These initiatives create new opportunities for economic and cultural development beyond major capitals, showcasing the potential of local creativity to revitalize underserved areas.

Key insights underlined the role of interdisciplinary projects in transforming local economies and infusing fresh perspectives into communities. By promoting local creativity, these initiatives can turn underserved regions into vibrant cultural hubs, offering diversified economic pathways and enhancing overall community resilience and vitality.



Creative Economy in Times of Climate Change



**Curated by
the Asian Development
Bank Institute (ADBI)**

The “Creative Economy in Times of Climate Change” session examined the crucial role of creative industries in addressing environmental crises. With their capacity for innovation and engagement, the creative economy can raise awareness, promote sustainable practices, and develop interventions to mitigate climate impacts. Panelists brought successful examples of how the creative sector contributes to climate action through the design of sustainable products and compelling narratives that drive behavior change.



Key takeaways included the importance of collaborative action and education, particularly in engaging indigenous communities and teaching sustainability practices to younger generations. Additionally, the need to integrate sustainability into creative economy policies was pointed out, alongside the necessity of involving youth in sustainability dialogues. The session also discussed the potential of creative financing and the engagement of multilateral development banks (MDBs) to support the development of the creative economy, reinforcing its critical role in promoting environmental sustainability and addressing climate change.





Workshops

We were excited to introduce a series of engaging workshops led by our local partners, designed to provide participants with hands-on experiences that showcased the transformative power of creativity. These interactive sessions invited individuals to explore various creative disciplines, from art and design to technology and innovation. Participants had the opportunity to collaborate, experiment, and express their ideas in a supportive environment, guided by skilled facilitators who were passionate about nurturing creative talent.

Workshops

Digital illustration by the Digital Garden Studio. Participants learnt the basics of the illustrator's profession and basic tools for working in Procreate. The workshop included a discussion of the possibilities of monetising creativity and practical illustration creation under the guidance of experienced specialists.



Creating Public Spaces by the Association of Young Architects. A conversation about architecture and approaches to the creation of modular structures and the design of urban spaces. During the workshop, participants discussed ways to involve citizens in the transformation of the urban environment, learnt about modern principles of design of public areas and created their own models from foam blocks.



Creating a creative project based on archives by Camilla Ahmed. Creative work with archives and museum collections - participants learnt how to conduct visual research and find inspiration from archival materials for photographic projects. The session included practical exercises with photographs.



Creating a 3D animated cartoon film by Dip Animation Studio. The workshop included an overview of the process of creating cartoons and animation with examples from the project ‘Tomato Doppy’ in Uzbekistan’. Participants learned about the stages of conceptual design, modeling, animation and post-production processing of a cartoon.



Interactive live-coding session to develop a game by Eastgames. Participants learnt the basics of computer game development and participated in the creation of a real-time game. The workshop covered all stages: from concept and design to programming and testing, revealing the nuances of the industry.



Visual effects in contemporary cinema by Plus Studio. The workshop focused on the exploration of the process of creating visual effects in cinema. Participants learnt how AI-technologies are changing the approach to film content creation and what skills are relevant for VFX producers and supervisors today.



Promoting music creativity by BandLink. The workshop explored ways to promote creativity and to expand their audience using streaming platforms, social media and modern technology.

Special events

Ministerial Meeting

Creative Startup Competition

“Bridging Creativity
Gap: Creating an Inclusive
Space for Creative Minds in
Uzbekistan” ideathon

International Producers’
Club Meeting

Ministerial Meeting



The Ministerial Meeting has been a cornerstone of the World Conference on Creative Economy since its inception, playing a vital role in shaping the dialogue around the creative economy at a global level. This high-level gathering serves as a crucial platform for government officials and representatives from international organizations to engage in meaningful deliberations about the development of creative industries worldwide.

One of the key themes of this year's meeting was the urgent need for high-level collaboration among nations. As the creative economy continues to evolve, the challenges it faces—such as funding shortages, persisting imbalance in the global market, regulatory hurdles, and the need for innovative frameworks—cannot be addressed by individual countries in isolation. The significance of this collaboration is further underscored by two important UN General Assembly resolutions on the creative economy that serve as the global frameworks for further development of national policies.

During the meeting, attendees engaged in a series of dynamic discussions that fostered rich exchanges of ideas among industry leaders. These dialogues were characterized by a collaborative spirit, as participants explored various dimensions of the creative economy, ranging from policy frameworks to innovative funding mechanisms. The discussions underscored the importance of government support in nurturing creative sectors and highlighted the necessity of building partnerships that transcend national boundaries.

In addition to these engaging conversations, the meeting successfully culminated in the development of an outcome document. This comprehensive document summarized the key insights and recommendations that emerged from the sessions, outlining specific commitments and action plans designed to enhance cooperation and development within the creative economy. Importantly, the objectives of this document focused on inclusive growth, entrepreneurship, public-private partnerships, and sustainability. By addressing these critical areas, the document aims to create a more equitable and resilient creative sector that benefits all stakeholders.

As attendees departed from the meeting, they left not only with newfound knowledge and strategies but also with meaningful connections forged with fellow professionals in the field. The Ministerial Meeting thus reinforced its critical role as a facilitator of high-level dialogue and collaboration, contributing significantly to the ongoing evolution of the creative landscape. By emphasizing the importance of working together, the meeting positioned itself as a catalyst for a more vibrant and inclusive creative economy, ensuring that the voices of various stakeholders are heard in the pursuit of shared goals and mutual growth.



Creative Startup Competition



Creative Startup Competition, organized by the Uzbekistan Art and Culture Development Foundation in collaboration with the Uzbekistan Youth Affairs Agency and IT Park Uzbekistan, successfully concluded by announcing three innovative winners. This competition underscored Uzbekistan's commitment to nurturing a vibrant creative economy fueled by cultural and entrepreneurial innovation.

The competition attracted 179 applications from aspiring creative entrepreneurs both within Uzbekistan and beyond, reflecting a growing interest in building a sustainable creative economy. From these applications, the organizing committee selected 40 promising startups to advance to the first pitch round held on October 1, 2024. Ultimately, 10 finalists were chosen to present their projects at the WCCE 2024.

The finalists were evaluated based on four key criteria: creativity and originality, feasibility and relevance to the creative economy, innovation, and team capability to execute the project. The winners included Tile Mosaic, awarded 60 million UZS for its initiative to recycle plastic waste into decorative tiles, Lexi Kid, which received 40 million UZS for its educational app supporting dyslexic children, and EdSmart, awarded 25 million UZS for its platform that enhances access to education through lecture recording and sharing.

In addition to their financial awards, the winners were granted access to a one-week Startup Camp, which offered mentorship, business development training, and networking opportunities with industry experts to help refine their projects and accelerate their growth.



“Bridging Creativity Gap:

Creating an Inclusive Space for Creative Minds in Uzbekistan” ideathon



“Bridging Creativity Gap: Creating an Inclusive Space for Creative Minds in Uzbekistan” ideathon aimed to cultivate an inclusive environment where young talents could develop and realize their creative ideas. The initiative centered on three key areas: fostering collaboration between business and creative industries to launch products in global markets, promoting inclusion across regions through education and inter-regional cooperation, and exploring new forms of art integration in video game development.

The winners of the Ideathon were recognized for their innovative projects. 1st Place went to Artistlink, an online platform that connects creative professionals with business owners, featuring a searchable database of Central Asian creatives showcasing their portfolios and skills. This platform enhances collaboration between the business and creative sectors. 2nd Place was awarded to Handi-Hub, designed to support female artisans by helping them access markets and connect with buyers across Central Asia. This platform integrates modern technologies like VR and AR to enhance artisans’ skills and enable effective engagement in e-commerce. 3rd Place was claimed by Cyberbrush by Team 2A, a cyberpunk detective game that utilizes ChatGPT technology to create lifelike non-player characters (NPCs) capable of dynamic interactions with players, enhancing immersion and gameplay experience.

International Producers' Club Meeting



On October 4, 2024, the inaugural International Producers' Club meeting brought together over 50 dynamic producers from Russia, Uzbekistan, Kyrgyzstan, Kazakhstan, and the UAE, marking a significant step toward fostering collaboration in the creative industries. This vibrant gathering was headed by the Agency for Strategic Initiatives (ASI) of the Russian Federation.

Participants engaged in a lively joint pitching session, showcasing innovative ideas and projects while exchanging best practices for implementing creative initiatives across their respective markets. This meeting not only highlighted the collective talent within the region but also paved the way for meaningful partnerships and collaborations that will shape the future of creative production.

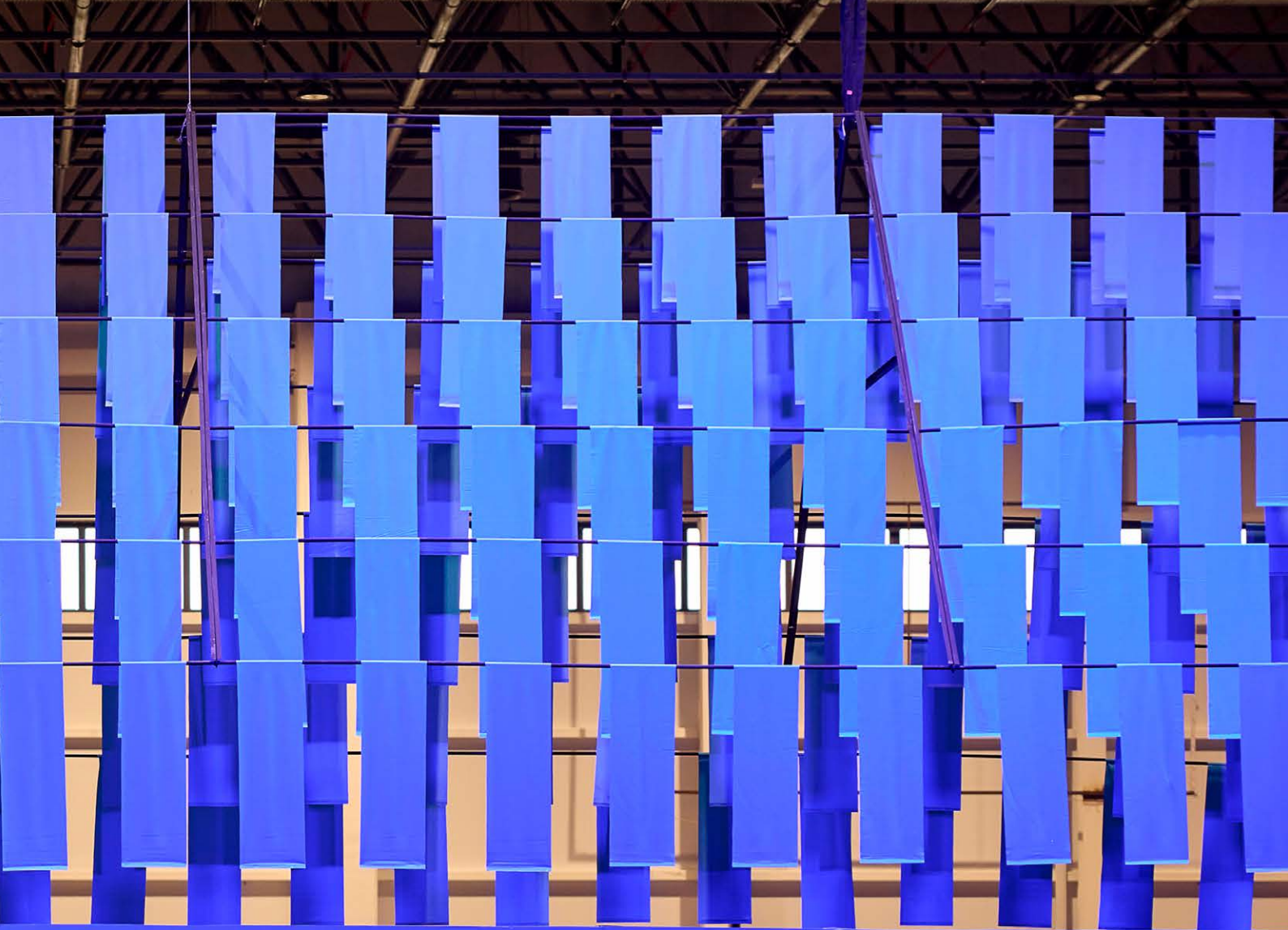
Creativillage



SUBLIMATION
LAB

A special exhibition called CreatiVillage was organized at the Chimgan Valley pavilion, focusing on introducing works by both international and local creatives and fostering a collaborative platform. This year, CreatiVillage featured delegations from Indonesia, Kazakhstan, and Qatar, as well as representatives from the World Intellectual Property Organization and the United Nations Trade and Development.

The exhibition also included local organizations active in Uzbekistan's creative economy, particularly the Youth Affairs Agency, which presented three of its projects. Additionally, four local IT companies showcased their innovations through IT Park, alongside various creative groups, educational institutions, and representatives of traditional and performing arts.



Textual information, likely a label or plaque, mounted on the blue wall.





Mahalla pavilion

Mahalla pavilion is a contemporary interpretation of traditional space for community gatherings featuring works by Uzbek creatives and artists. Representatives from 14 different fields within Uzbekistan's creative economy showcased their work. The pavilion also included live multimedia installations that showcased the latest developments and achievements in Uzbekistan's creative industries, allowing visitors to explore the country's creative potential firsthand. Many local art and cultural representatives displayed their work at the Mahalla pavilion, combining national traditions with modern technologies.

These special exhibitions organized as part of the conference provided a significant platform for promoting Uzbekistan's creative potential on an international scale, expanding global cooperation, and laying the groundwork for new projects in the creative economy.







Madina Ishmucadova

Co-founder of Sublimation,
Organiser of immersive cultural events

“The Mahalla Pavilion was a true immersion into the world of creativity. It is amazing how skilfully tradition and a modern outlook have been combined, creating a space that inspires and unites. Our participation in it was an opportunity to feel part of something bigger. Working with the team that created the atmosphere of the pavilion turned the process into a unique adventure. This project is more than a meeting point. It is a platform that shows the world Uzbekistan’s potential, its culture and willingness to innovate. It was a real honour to be part of it.”



Mutabar Khushvaktova

Digital creator,
Eco-activist

“There are so many talented people in our country! I met many of them at the Mahalla Pavilion and admired their work. I was honoured to be in the same row with them. All the participants have already made a name for themselves in the creative economy market. This is very encouraging, because in the 21st century, where natural resources are running out, the creative economy, the factor of human mind and talent can be the solution to many problems.”



beyond

bey

Cultural
programme



The cultural program of the conference was
rich and of high quality, offering participants
unique opportunities to engage with
Uzbekistan's creative achievements.





A Dynamic Performance Moment by the Theater Troupe Bourgeois,
Showcasing Exceptional Talent and Artistic Expression



Day 1. The conference began with a performance by the renowned French theater troupe Bourgeois, which presented a performance based on a symbolic stage with stairs. At the “Mahalla” pavilion, talented Uzbek DJ Sabine from the Sublimation collective performed an exclusive electronic program, showcasing Uzbekistan’s vast potential in the creative industries.





M A R C E L I T O



sodiyot bo'yicha
anjumani

ford stage 4



Day 2. The second day opened with a performance by the popular Uzbek rock band FlyinUp, which played songs “Dun-yo” and “Jimlik” from their new album. Later at the “Mahalla” pavilion, a DJ set by famous Uzbek DJ Joseph Tumari took place, and the day ended with a performance by international star Marcelito Pomoy.

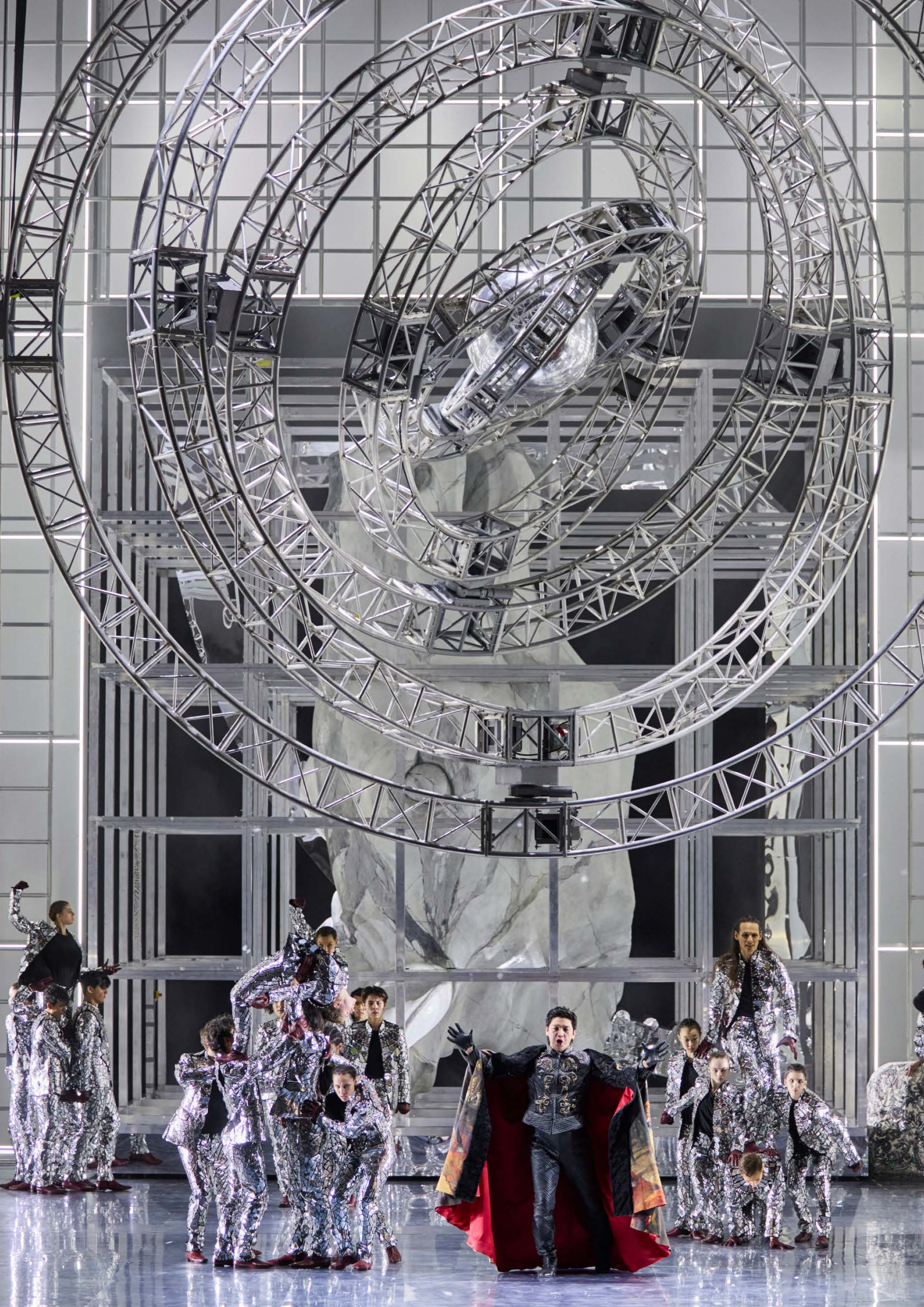




Day 3 and Closing Ceremony.

On the third day, young DJs Doppi Twins from Uzbekistan opened the program with their music set. The closing ceremony featured a special performance by Dana Al Ameer, Director of the Music Lab at the Qatar Museums, and a theatrical performance by the Indonesian troupe Bumi Purnati, symbolizing the passing of the conference baton to the next host country, Indonesia.







Cultural experiences



Cultural experiences. On October 2, the world premiere of the opera Tamerlano was held for the conference participants. Cultural excursions were also organized to historical cities like Tashkent, Samarkand, Bukhara, and Nukus, where participants had the chance to meet with Uzbek creators and explore the country's rich cultural heritage. This cultural programme played a significant role in strengthening Uzbekistan's international status as a key hub for the creative economy, providing participants with a comprehensive view of the country's diverse cultural and creative resources.



Artist Residencies





As part of the World Conference on the Creative Economy, a presentation took place for a significant new project—the opening of an art residency in Uzbekistan. Guests had the opportunity to learn about the mission, objectives, and unique aspects of this initiative, which aims to develop the country's cultural potential and strengthen ties with the global art community.

The art residency will serve as a space for creative interaction between local and international artists. Here, they can realise their ideas, find inspiration, and create projects that will open new horizons for art in Uzbekistan. Very soon, residents will commence active work, providing new impetus to cultural development and forming vibrant cultural spaces in the historical mahallas of Tashkent.

Initiated by ACDF in collaboration with the Centre for Contemporary Art in Tashkent, the residency programme has two key goals: supporting local artists in achieving international recognition and transforming traditional mahallas into modern cultural centres. Particular attention is given to engaging the local community, popularising art among youth, and preserving Uzbekistan's rich artistic heritage.



The art residencies encompass two key spaces:

Mahalla Namuna—a unique place that combines living quarters, workshops, communal areas for cultural leisure, and culinary exchange. It represents a harmony of tradition and modernity, providing comfort for residents and inspiring new ideas.

Khast Imom Residence—a research and curatorial centre featuring living spaces, a library, and a restored bakery symbolising a connection with historical heritage. Here, the first curatorial library in Central Asia will be established, shaped by the requests of invited curators, providing optimal conditions for their work.

This initiative marks a significant step towards strengthening international cooperation, advancing contemporary art, and integrating Uzbekistan's cultural traditions into the global context.

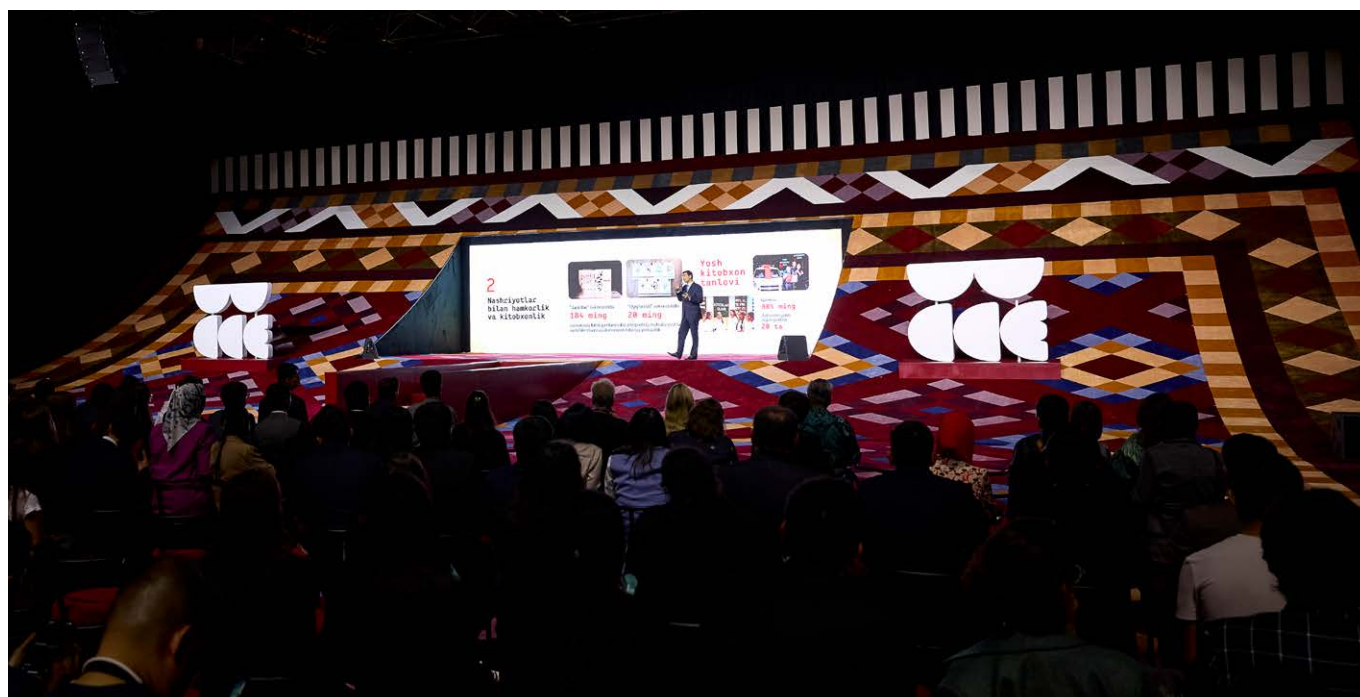


Key Report Takeaways

Uzbekistan's creative industries encompass a dynamic and diverse array of activities, businesses, and markets.

Traditional creative sectors include crafts, such as textiles and ceramics, as well as both traditional and contemporary visual and performing arts, fashion, and design. There are also a host of technical creative professions, including architecture, advertising and publishing, video and cinema, and the media.

Other elements of the creative industries may not be immediately obvious to outsiders. The tourism and events industry, the heritage sector, and gastronomy are all important contributors to the country's creative economy and responsible for introducing thousands of global travelers to Uzbekistan's vast cultural wealth. IT and software development, encompassing areas such as the video game industry, are also on the rise, challenging old binaries and building bridges between science, technology, and creativity.



Data gathered by the British Council in 2022 recorded 9,563 businesses working in Uzbekistan's creative industries in 2020, providing work to 84,068 employees.

But the most striking aspect of this data is how it captures creative enterprises' explosive growth. The number of creative businesses in Uzbekistan rose by an average of **60%** between 2016 and 2020, with the number of employees also growing by **11%**. As of 2022, there were **50,860 registered companies** operating within Uzbekistan's creative industry sector, which represented **8.59%** of the wider Uzbek economy. This emphasizes the growing role of creative industries in driving economic growth and employment opportunities in the country.

In 2022, Uzbekistan's creative industries demonstrated significant economic impact, contributing to the nation's export landscape and domestic market. The total worth of exported goods and services reached **\$936.02 million USD**, with the creative industries accounting for approximately **4.74%** of Uzbekistan's total exports. This sector achieved a trade balance of **\$363.62 million USD**, indicating a healthy export performance relative to imports.

The domestic market for creative industries in Uzbekistan was valued at **\$3,026.83 million USD**, reflecting a robust internal demand for creative products and services. On average, sales returns across the creative industries stood at **12%**, showcasing the profitability of businesses within this sector.

Overall, these metrics underscore the importance of the creative sector as a vital component of Uzbekistan's economic landscape.

Uzbekistan's creative industries can be found in every corner of the country, with each region adding its own unique ideas and innovations to Uzbekistan's cultural map. Crafts, for example, a vibrant and vital part of Uzbekistan's heritage and one of the country's most unique cultural selling points, accounted for just 0.6 percent of the country's creative enterprises.

Key Report Takeaways



Certain sectors, however, gravitate to specific geographic areas. Businesses operating in the tourism and heritage sectors, for example, tend to gather close to key historic sites, such as those in Bukhara, Samarkand, and Khiva. Other regions have traditional ties to specific industries or art forms. Master artisans in these areas pass on their knowledge to young apprentices, making certain crafts particularly prevalent in these areas.

The majority of Uzbekistan's creative economy remains concentrated in the capital, Tashkent. Businesses are drawn by the city's size and extensive international infrastructure: Tashkent has ample domestic and international travel routes and is the largest city in Central Asia.

But they are also attracted to the city's vibrancy. More than half of Uzbekistan's population is under 30, providing a talented and innovative workforce for industries such as architecture, design, and software development.

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[\[Find full report here\]](#)

In preparation for the conference, the Uzbekistan Art and Culture Development Foundation conducted a study of the current state of Uzbekistan's creative industries, the results of which were used to draft a law on the creative economy.

On October 3, 2024 President of the Republic of Uzbekistan Shavkat Mirziyoyev signed the “Law on Creative Economy” (LRU-970), defining the concept of creative economy in the state, as well as the number of creative industries, and areas of state support for corresponding entities.

The abovementioned law serves as the foundational step towards building a more vibrant and collaborative spirit of the local creative community. Upon the successful organization of the WCCE 2024, the “Creative Economy 2030 Development Strategy” is being developed.



 4th World Conference
on Creative Economy
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Law on Creative Economy of Uzbekistan



Elmurod Najimov

First Deputy Chairperson,
Uzbekistan Art and Culture Development Foundation

“The Uzbekistan Art and Culture Development Foundation, as the main organizer of the conference, had a big task to fulfill - to present Uzbekistan to the international creative community from a new perspective. As a country with a truly rich history, Uzbekistan is already renowned worldwide as one of the most important centres of cultural heritage. However, through this conference we wanted to show Uzbekistan as something bigger - a country with innovative ideas and developed education, but most importantly a country with talented young people ready for new and bright achievements. And I firmly believe that we have succeeded.”

We would like to extend our gratitude to all the speakers who contributed their time, expertise, and passion to our conference. Your insightful presentations and engaging discussions enriched the experience for everyone in attendance, shedding light on critical issues and innovative solutions within the creative economy. Thank you for sharing your knowledge and for being an integral part of our event—your contributions have made a lasting impact!

Aaron Rasmussen
Adama Sanneh
Ahmad Angawi
Ahmed Al-Mannai
Aijan Firsova
Akmal Salikhov
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Alisher Ashurov
Alisher Rakhimov
Alisher Sa'dullaev
Amin Jaffer
Anastasia Goncharova
Andre Timmins
Andrea Dempster-Chung
Andy Pratt
Arizona Muse
Artyom Atanesyan
Avril Joffe
Aziza Kadyri
Aziza Azim
Azizbek Mannopov
Azizjon Azimi
Bakhodir Rakhmatov
Bauyrzhan Shadibekov
Bekzod Fayozov
Birce Batman
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Borina Andrieu
Carlo Ratti
Cecilia Moses Tham
Cyril Zammit
Dana Shayakhmet
Danlar Amanaliev
Daria Zolotukhina
Denise Bax

Diana Campbell
Dilfuza Egamberdieva
Dimiter Gantchev
Dmitry Tokoyakov
Dwinita Larasati
Edna Dos Santos-Duisenberg
Ekaterina Cherkes-Zade
Ekaterina Golovatyuk
Eliana Prada
Emmanuelle Faucilhon
Ezekiel Onyango
Fahad Al Obaidly
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Farkhod Ibragimov
Felipe Buitrago
Francesca Amfitheatrof
Georges Tomb
Guillaume Thérien
Gulnoza Irgasheva
Hangjun Lee
HE Hala Badri
HE Sheikha Al-Mayassa bint Hamad bin Khalifa Al Thani
Helene George
HRH Princess Dana Firas
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Ikko Yokoyama
Indira Uzbekova

Irina Bokova
Irina Kharitonova
Isabella Pek
Izan Satrina Mohd Sallehuddin
Jairaj Mashru
Jamil Khalibaeva
Jamshid Yusupov
Jasurbek Ruzmatov
Jayden Ali
Jean-Michel Crovesi
Jeroen Frumau
John Newbiggin
John Howkins
Katalin Bokor
Kavita Parmar
Keith Nurse
Komiljon Karimov
Laila Gohar
Laura Callanan
Leonila T. Baluyut
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Nazgul Kubakaeva

Nicolas Buchoud

Nisaa Jetha

Nora Aldabal

Oleg Drobot

Oussouby Sacko

Pascal Cools

Pascale Siegrist Mussard

Pearl Wang Haoqing

Pradeep Sharma

Rajeeb Samdani

Rehana Mughal

Rick Shangraw

Ricky Pesik

Robert Meeder

Sanjar Norkuvatov

Sara Raza

Shaika Nasser Al-Nassr

Shakhlo Turdikulova

Sharof Rajabbayev

Sheikha Fouz Fahad Al-Sabah

Sherali Djurabaev

Sherzod Shermatov

Shimer Diao

Shirin Frangoul-Brueckner

Simone Verde

Stefano Poda

Subodh Gupta

Takhmina Turdialieva

Teo Yang

The Gstaad Guy

Tobias Ehinger

Toto Bergamo Rossi

Trinidad Zaldivar

Ulugbek Holmuradov

Vadim Pavlov

Varun Patra

Wael Al Awar

Wang Xudong

Yannick Lintz

Zeynep Utku





Special thanks to the Incredible Team of Staff and Volunteers!

As we reflect on the success of the World Conference on Creative Economy 2024, a heartfelt thank you goes to our incredible staff and volunteers. This event would not have been possible without your hard work, dedication, and passion.

From the meticulous planning stages to the final execution, your efforts have truly shone through. Your commitment made this conference a remarkable experience for all involved. Your enthusiasm and professionalism created an atmosphere that inspired meaningful dialogue and collaboration among participants from around the globe. Each of you played a vital role in making this conference not just a gathering, but a celebration of creativity, innovation, and community.

Let's carry this momentum forward as we continue to promote and support the creative economy together.

