

CREATIVE BUSINESS FORUM PROGRAMME

June 17 2023, St. Petersburg

Programme accurate as at June 20, 2023

June 14, 2023

15:00–16:15

Pavilion G
Arctic: Territory of
Dialogue stand

Creative Business Forum

Film-Making in the Arctic: Dialogue between Nature and Technology

The monopoly on film production, previously concentrated exclusively in the capital cities of Moscow and St. Petersburg, is coming to an end. The regions have enthusiastically joined the film production process. Filmmakers are interested in considering the Far North for as a filming location, looking for strong characters, and responding to viewers' demand for new heroes in new locations. The regions gain the advantage of attracting creative new industry to their territory, promoting the northern regions and developing local businesses. Yet, at the same time, a massive inflow of film crews and the process of film-making itself can have negative environmental consequences in the future. In this respect, it is necessary to create a cooperation network and develop a concept, a unified platform for co-operation between filmmakers and small and medium-sized enterprises united by a common approach to organizing film production in the Arctic. What stands behind the concept of sustainable film-making in the Arctic? How to ensure a balance between production of high-quality films and preservation of nature? What measures are taken by film industry representatives to reduce the damage caused during filming and to make up for it? What environmental requirements and standards need to be implemented to preserve the vulnerable nature of the North? What formats can NPOs offer for developing best practices in nature preservation and conservation? What is more efficient: to bring your own crew or use local resources?

Moderator:

- **Dmitry Pristanskov**, State Secretary – Vice President for Relations with Authorities and Administration, Norilsk Nickel

Panellists:

- **Bogdan Bulychev**, Director, Traveler, Blogger
- **Elena Dyagileva**, Deputy Governor of the Murmansk Region
- **Stepan Korshunov**, Director
- **Evgeniy Melentyev**, KD Studios, General Producer, co-founder
- **Anton Melnik**, Producer of the Film "Territory"
- **Ildar Neverov**, Acting General Director, State Trust Arktikugol
- **Aisen Nikolaev**, Head of Sakha Republic (Yakutia)
- **Nikolay Novikov**, Secretary of the Presidium of the Regional Representative Offices under the President of the Russian Federation and the Government of the Russian Federation, Member of the Council of the Regional Cinema Support Fund of the Russian Filmmakers Union
- **Svetlana Soldatova**, Director, Producer, Northern Character Producer Center
- **Dmitry Tabarchuk**, General Director, NMG Studio
- **Dmitry Yakunin**, Russian Producer, Executive Director, Youth Center of the Union of Cinematographers of Russia; Deputy Executive Director, Regional Cinema Support Fund (FPRK)

June 17, 2023

10:00–11:15Pavilion G
conference hall G1

Creative Business Forum

Education as a Creative Ecosystem: Creativity, Design Thinking and Interdisciplinarity

Contemporary education requires a creative approach that makes the entire education system relevant and mobile. To train an up-to-date workforce capable of saturating the newly emerging markets with competitive products made by domestic creative industries, and management teams for promoting Russian cultural values on global markets using modern technological formats, educational standards must be harmonized, continuity ensured of educational programmes at different levels of education, and models developed for sustainable partnership between universities, businesses and creative industries alliance. The main asset of creative industries is their human resources. A versatile and turbulence-resistant workforce with a wide range of knowledge and skills must be trained for creative industries to develop. What is the role of education and mentorship in development of the economy's creative potential? How to provide the creative economy sector with a new wave of workforce? What creative skills are in demand on the labour market? Competition for talents: who dictates the terms in the creative industries –employer or employee? What educational programmes and educational tracks meet the latest requirements of the creative business? How can a sustainable partnership be ensured between educational organizations and creative business? What are the alternatives to classical universities and how do educational platforms provide a shortcut for an individual to enter the labour market?

Moderator:

- **Maria Sitkovskaya**, Director, Universal University

Panellists:

- **Tatyana Abankina**, Director, Center for Creative Economy, National Research University Higher School of Economics (**online**)
- **Hans-Joachim Frey**, Artistic Director, Talent and Success Foundation
- **Nadezhda Prepodobnaya**, Secretary of State - Deputy Minister of Culture of the Russian Federation
- **Antonina Priezzheva**, HR Director, Gazprom-Media Holding
- **Lyubov Pshenichnikova**, Director of Strategic Partnerships Development, VK
- **Borislav Volodin**, Director, National Open Championship of Creative Competencies Art Masters
- **Grigory Zaslavskiy**, Rector, Russian Institute of Theatre Arts GITIS

10:00–11:15Pavilion G
conference hall G2

Creative Business Forum

The Creative Capital Map of the Regions: Local Initiatives and International Partnerships

The Russian regions have long ceased to be just administrative units; each territory seeks opportunities for development, as businesses do. The creative economy acts as a neutral conductor in this process, allowing a dialogue to be built among all key stakeholders: the state, businesses and the creative community. Creating an ecosystem that is attractive for residence and urban space development will allow innovative, entrepreneurial and socio-cultural initiatives of citizens to be adopted. Today, it is important to assess the new challenges for creative cities and find solutions that will let us understand the opportunities for regional development provided by creative communities, creative projects and international cooperation in the cultural sphere. How do creative industries contribute to city development? How to take account of the interests of different audiences when building creative spaces and how to use the existing urban infrastructure? What are the cultural brands and regional events with international participation? How to stimulate the regional creative system of production and export? How to involve creative specialists in the city renovation and building of creative brands?

Moderator:

- **Roman Karmanov**, Chief Executive Officer, Presidential Fund for Cultural Initiatives

Panellists:

- **Dmitry Barsenkov**, General Director, Creative Industrial Cluster Octava
- **Olga Galaktionova**, General Director, ROSIZO State Museum and Exhibition Center
- **Maria Komarova**, CEO, Gallery
- **Artur Latypov**, Director, Department of Culture of Khanty-Mansi Autonomous Area–Yugra
- **Oleg Rakitov**, Director-Coordinator of Social and Cultural Programs, VEB.RF

- **Oleg Shapiro**, Founder, Wowhaus
- **Alexey Shevtsov**, Patron, Co-Founder, Fortecia Group of Companies

Front row participants:

- **Gulnaz Kadyrova**, Dean of the Faculty of Higher School of Management, Financial University under the Government of the Russian Federation
- **Vladimir Solodov**, Governor of Kamchatka Territory

10:00–11:15Pavilion G
conference hall G3

Creative Business Forum

Animation Brands: International Cooperation and Export Strategies under the New Conditions

Export is a factor and a condition for stable growth of animation production. Even though the animation industry is still very young, having entered the international arena about ten years ago, Russian animated content is translated into more than 50 languages and is broadcast in more than 150 countries. The changing geopolitical situation has affected cooperation with many international partners, including TV channels, online platforms and content distributors. In addition to suspended contracts, there are difficulties of a purely technical nature involving international transactions. In this situation, the most advantageous strategy is to find new partners in countries where the animation content sales markets used to be substantially smaller. Which regions are today the most attractive for distribution and co-production? What is the share of export revenue in the animation brand monetization model? What forms of government incentive to the animation industry, including for exports, are the most effective? What is the potential for Russian animation brand export capacity growth, particularly as a soft power means?

Moderator:

- **Yuliana Slashcheva**, Chairman of the Management Board, Soyuzmultfilm Film Studio; General Director, Gorky Film Studio; Chairman of the Management Board, Russian Animated Film Association

Panellists:

- **Ahmet Erdal**, Founder, Delightful Animation Studio; Secretary General, TAFPA (Turkish Animation Film Producers Association) (**online**)
- **Seyedmahdi Javadi**, Chief Executive Officer, Farabi Cinema Foundation
- **Ilya Krivitsky**, General Director, Krasny Kvadrat (Red Square) Media Group
- **Albina Mukhametzyanova**, CEO, YARKO Animation company
- **Yulia Nemchina**, General Director, Riki Group
- **Vitaliy Stepanov**, General Director, Moscow Export Center

Front row participants:

- **Anna Shelegina**, Co-Founder, General Director, Platoshka Animation Studio
- **Vyacheslav Utochkin**, Head of the professional retraining program "Game Project Management" of the Competence Development Center in Business Informatics, Logistics and Project Management, Graduate School of Business of the National Research University "Higher School of Economics"; Co-Founder and General Producer of the Gaming Company Geeky House

12:00–13:15Pavilion G
conference hall G1

Creative Business Forum

Focus on Creativity: Creative Industries' New Sources of Investment

Creative industries are a complex asset to manage, requiring new approaches to regulation, investment and defining target performance indicators. Despite the challenges of recent years, the national creative industries have demonstrated sustainability as a result of state support. Even so, for the industry to grow further, it is important to attract private investors, some of them from abroad. How can an effective balance be achieved between guaranteed support and market struggle for investment? What is the difference between creative industry investment projects and classical investment projects? How can a creative ecosystem be managed? Will specialization and a focus on specific industries help increase the chances of raising significant players for the domestic and international markets?

Moderator:

- **Elena Lazko**, Partner, Head of Strategy and Operations, Kept

Panellists:

- **Gulnara Agamova**, Chief Executive Officer, Creative Industries Agency
- **Vadim Duda**, General Director, Russian State Library

- **Roman Karmanov**, Chief Executive Officer, Presidential Fund for Cultural Initiatives
- **Vadim Navoenko**, General Director, Gazprom Cultural Initiatives Foundation
- **Vladimir Sakovich**, Chief Executive Officer, Sk Capital
- **Sofia Trotsenko**, Founder, Winzavod Center for Contemporary Art; Member of the Civil Chamber of Moscow

Front row participant:

- **Elena Shumakova**, Deputy Governor of Khanty-Mansi Autonomous Area–Yugra

12:00–13:15Pavilion G
conference hall G2

Creative Business Forum

Corporate Museums: A Marketing Ploy or New Cultural Venues on the City Map

Today, corporate museums are the most important element of a company's communication strategy. They create a memorable brand image, have an impact on business capitalization and develop human resources potential. By financing and creating cultural projects, companies demonstrate social responsibility and become part of the city and the region's change of their socio-cultural environments. Exhibition areas of city core enterprises contribute to a city's image, becoming city hallmarks along with other cultural facilities. Today, corporate museums are a powerful resource that is often underestimated and that some companies do not know how to use. Without limiting themselves to museumization of their industry and their company's history within it, leading companies turn to other formats: they open cultural centres, found art museums, use new technologies. How does the economy of corporate museums function? What competitive advantages does a business gain from opening a museum at its manufacturing site? How to use the museums' potential properly for tourism development? What is the role of innovations in museums and do they serve as a bridge to new and modern art? What is the role of industrial museums in transmitting traditions and providing early career guidance in industrial cities?

Moderator:

- **Yulia Petrova**, Head, Museum of Russian Impressionism

Panellists:

- **Oksana Bondarenko**, Director, Moscow Transport Museum
- **Yulia Bondarenko**, Private educational institution of continuing professional education "PhosAgro training center", Director of vocational guidance and exhibition center
- **Elena Koroleva**, General Director, Gzhel Open Source
- **Maria Kurnosova**, Director of Corporate Communications, United Metallurgical Company
- **Maxim Lunev**, Director of the Corporate Communications Department, Russian Railways
- **Andrey Timonov**, -
- **Anna Trepalova**, Head of Industrial Tourism at TMK, Head of the Severskaya Domna Museum Complex
- **Maria Turkina**, Urbanist, Night of Factories Festival Producer

12:00–13:15Pavilion G
conference hall G3

Creative Business Forum

Production of Original TV Shows: New Time, New Meanings

For many years, the television market thrived on purchased foreign TV formats. Almost all major TV shows we have watched since the foundation of commercial television in Russia have been successful international formats. At first, they were supplied mainly by the USA and the UK, then Japan joined in, and recently South Korea entered the market. Each such format carries the cultural code of the country from which it originated. Since the inception of commercial television in Russia, only a few original formats have originated here. But the new time has brought new challenges, and now, like never before we need more than just new formats, we need ideas, drivers, meanings, and an atmosphere that will appeal to the Russian audience here and now. We can say that the new time could turn the TV show production market in Russia upside down. A team game or a solo competition – what works better on air? Why doesn't the Russian audience want to watch tough competition shows but prefers team games? What actual effect did the departure of foreign sponsors and production companies have? How do socially-orientated projects become new TV hits? Which shows are the favourites of TV, online platform and social network audiences?

Moderator:

- **Ilona Egiazarova**, Chief Editor, Vokrug TV

Panellists:

- **Alexander Akopov**, Director, Film Institute, National Research University Higher School of Economics

- **Tatyana Mironova**, Media Manager, Showrunner; Founder, General Director, TLVision
- **Konstantin Obukhov**, General Producer, TV-3 channel
- **Vladislav Severtsev**, Producer
- **Alexey Stolyarov**, Blogger
- **Yulia Sumacheva**, General Producer, Managing Partner, White Media

12:00–13:15

Pavilion G
conference hall G7

Creative Business Forum

Legacy of the Great Couturiers. The Future of the Russian Fashion Market

The departure of the great couturiers Vyacheslav Zaytsev and Valentin Yudashin, who popularized the à la russe style in the world arena, marked the end of an entire era of Russian fashion that had become the foundation of the modern fashion business in Russia. However, there are true leaders in the industry and a new generation of modern designers who have become symbols of the Russian fashion market. After several foreign companies have left the market, Russian retail needs reliable brands and quality products, and manufacturers need ideas and modern technological approaches to creating and promoting their products that are consistent with global trends. What will the Russian fashion market look like after this transformational stage? How can Russia's diverse culture help promote the Russian style on the world stage? What kind of measures does the government aim to develop to support small and medium-sized businesses in fashion and retail? Will the concept of sustainable economic development become a driver for the fashion business in the country? New imports: how are manufacturers and retailers solving logistical and marketing problems? 'From idea to sales': what are some of the special features of how commercial brands in Russia are developing in the new realities? The path to exports: what has changed in the Russian fashion market's export potential?

Moderator:

- **Georgy Rostovshchikov**, Founder, Chief Executive Officer, Fashion Hub Russia; President, International Buyer Association International Buyer Hub

Panellists:

- **Evgenia Belousova**, Editor-in-Chief, Telegram-channel Luis Ivanovich Vyuton; Founder, NFT CONF Ed-community
- **Yurate Gurauskaite**, Editor-in-Chief, U Magazine
- **Vera Khmyrova**, Director of the Department of Light Industry and Timber Industry, Ministry of Industry and Trade of the Russian Federation
- **Julia Matvienko**, Founder, JM Studio
- **Olga Serdyukova**, Founder, El Boutique Multi-Brand Store
- **Oleg Voronin**, Founder, I AM Studio brand
- **Tatiana Zatravina**, Brand and Production Founder, Free Age

Front row participants:

- **Yanis Chamalidi**, Designer
- **Ekaterina Kombarova**, Founder, Maison Kaleidoscope

14:00–15:15

Pavilion G
conference hall G1

Creative Business Forum

Discourse in a Time of Change: How Can the Media Respond to Social Demand?

Media are still the biggest content producers in this country, as well as key instruments of social change. Initially designed to entertain, they are in a position to change the world for the better. Generating meaning and values is an integral part of the media market, where each producer tries not only to provide information about the product but also to create a unique image of this product associated with certain values and emotions. As a result, consumers choose a product not only for its quality but also for what it represents and what values it supports. This topic is very marketable today, requiring development and attracting a younger generation of producers, journalists and directors who are not indifferent to social content. What system changes have occurred in media consumption? Why should impact content be a part of a high-quality media repertoire? What can modern creative businesspeople impart to everyone through their product? What are examples of social changes driven by TV series, films, social advertising, TV shows? How do the media determine which socially important topics to focus on in their products? How does animated content affect children? What are the secrets of creating socially transformative animated films?

Moderator:

- **Alexander Tsypkin**, Writer, Scriptwriter

Panellists:

- **Ksenia Anosova**, Chief Editor-in-Chief, PEOPLETALK
- **Gavriil Gordeev**, Original Content Producer, Okko
- **Marina Krasnova**, General Director, VKontakte
- **Konstantin Major**, General Director, Mayer Group
- **Nikita Martynov**, PR Director, VOICE Brand
- **Konstantin Obukhov**, General Producer, TV-3 channel
- **Vadim Tereshchuk**, Chief Executive Officer, GPM Radio
- **Natalia Vesnina**, General Director, Independent Media
- **Maria Zalunina**, Head of CSR, National Media Group

14:00–15:15

Pavilion G
conference hall G2

Creative Business Forum

In Search of Identity: From Traditional Folk Crafts to Innovative Brands

A country's cultural code is made up of a synergy of many components, such as history, polyethnicity, traditions, language, literature, music, cinema and other domains of culture, though it is often mainly associated with the cultural heritage. In times of change, when mainstream culture markets are closed or severely limited, there are opportunities for local cultures to assume a new role both nationally and when exported to other countries. Creative industries in world capitals represent the quintessence of urban creative forces, from masters of traditional art to makers of progressive technology. Collaboration results in unique products and services that inspire thinkers from other fields to undertake bold experiments. So, working with national cultural and visual codes opens the door for the creative industry to gain a unique position on global markets. How do contemporary creators accommodate national culture in their work? How to create and promote strong national brands? What is their main value for the economy? How does resorting to national values affect competitive ability in the global arena? How do fairy-tale characters, historical plots and folk heroes influence preservation and reproduction of traditions? What are the ways to promote and monetize traditional folk crafts to make them attractive to the younger generation?

Moderator:

- **Ekaterina Cherkesh-zade**, Director of the Centre for Creative Economy Development at the Agency for Strategic Initiatives, managing partner of Universal University

Panellists:

- **Alexey Baranov**, Art Director, Gorky Park
- **Valery Farukshin**, Curator, Ethnic Village Project in the Krasnoyarsk Territory; Founder, Evenkia Group of Companies
- **Andrey Kravchuk**, Russian Film Director, Screenwriter
- **Yulia Loboiko**, Founder, Chambers Concept Store
- **Galina Pavlova**, President, Association "Arctic Jewelers"
- **Yuliana Slashcheva**, Chairman of the Management Board, Soyuzmultfilm Film Studio; General Director, Gorky Film Studio; Chairman of the Management Board, Russian Animated Film Association
- **Alexey Slukin**, Art. Lebedev Studio Strategist
- **Artem Ukropov**, Founder, Megabudka Architectural Bureau

14:00–15:15

Pavilion G
conference hall G3

Creative Business Forum

An Intangible Asset. The Art of Creating a Brand

A brand is not only a company name and a recognizable logo; first of all, it consists in the associations, images and emotions that arise when consumers interact with a product or a service. And brand development is a long-term investment that helps strengthen the brand's position both on the market and in the consumer's mind. Companies with a unique strong positioning gain the opportunity to conduct their business at a fundamentally new level, generating added value for their product and creating a community of brand fans. What are the typical features and advantages of strong brands? What are their role and value for business and the economy as a whole? How to create and promote a strong brand? What design trends will help create a unique, recognizable corporate identity?

Moderator:

- **Valentin Smolyakov**, Vice President, Association of Communication Agencies of Russia

Panellists:

- **Alexey Filia**, Director of Strategy and Development of Advertising Products Department, Sales House "Gazprom-Media"

- **Ilya Lazuchenkov**, General Director, Managing Partner, Plenum Brand Consultancy
- **Natalya Peysakhovich**, Director of Marketing and Communications Department, National Payment Card System
- **David Stewart**, Managing Director, Raketa Watch Factory
- **Olga Zurashvili**, Brand Analyst, Creative Director of the Branding Agency Zurashvili Branding

14:00–15:15

Pavilion G
conference hall G4

Creative Business Forum

Cultural Impulse: Sustainability of the Event Industry

Despite the difficulties caused by the pandemic and the economic crisis, the event industry is continuing to develop and adapt to the new conditions. The restrictions have revealed the industry's flexibility and become an incentive to seek new event formats, while maintaining the main goal of bringing people together. Cultural project leaders adapt to new conditions and find non-standard solutions for promoting their creative ideas. Today, more than ever, people feel the need for live communication, the pandemic having generated a pent-up demand for offline events. The panelists will share successful cases, analyze past event failures and discuss whether 2023 will mark a revival of the offline format to exist successfully coexist with the online environment.

Moderator:

- **Roman Karmanov**, Chief Executive Officer, Presidential Fund for Cultural Initiatives

Panellists:

- **Denis Maidanov**, First Deputy Chairman of the Committee of the State Duma of the Federal Assembly of the Russian Federation for Culture
- **Fabio Mastrangelo**, Conductor, The "F.I.Shaliapin" St. Petersburg State Music Theatre
- **Mikhail Piotrovsky**, General Director, The State Hermitage Museum
- **Mikhail Shurygin**, Owner, President, NCA Group of Companies
- **Aleksey Uchitel**, Russian Film Director; General Director, Creative Production Association ROCK
- **Sergey Voytenko**, Duma Deputy; Representative, 'Soul of Bayan' Russian Festival; Deputy, Deputy Chairman of the Committee on Culture, Sports and Youth Policy, Samara Provincial Duma
- **Sergey Zhilin**, Pianist, Composer, Arranger; Head of Collectives United by the Common Name Phonograph