

## CREATIVE BUSINESS FORUM PROGRAMME

June 15 2022, St. Petersburg

Programme accurate as at June 21, 2022

June 15, 2022

**09:30–10:30**

Pavilion G  
Ministry for the  
Development of the  
Russian Far East and  
Arctic. 'Arctic: Territory  
of Dialogue' booth

[The Creative Industries of the North](#)

### **Made in the Arctic: Grants as a Driver of the Creative Economy in the North**

*As part of the events of the Russian Federation's Arctic Council Chairmanship 2021–2023*

The development of creative industries in the North directly affects the social optimism of the local population, promotes the creative realization of residents, and stimulates the regional economy. There are roughly 3,000 projects that are changing the cultural landscape of the regions every day. New theatres are being built, new performances are being put on, films are being released, new names are being discovered, and strategic projects are being supported that affect the development of professional environments and communities. The total grant fund from 2021 to 2024 is RUB 31.5 billion. In the first two competitions, 250 winners from Russia's northern regions received grants worth more than RUB 330 million. In addition to the grant funds, the regions receive support for creative industries from federal and regional projects that were submitted for the competition from Moscow or neighbouring regions. What projects are receiving grant support? What best practices need to be developed and replicated? How do local brands contribute to the development of the creative economy of the North?

#### **Moderator:**

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

#### **Panellists:**

- **Philip Abryutin**, Artistic Director, Program Director, Golden Raven International Arctic Film Festival
- **Natalya Agakhanov**, Director, Krasnoyarsk Foundation for Support and Development of Art named after Dmitry Hvorostovsky
- **Vladimir Sobolev**, Head of Student Groups, Headquarters of the Youth Labor Teams of the Arkhangelsk Region, All-Russian Youth Public Organization "Russian Student Teams"
- **Svetlana Soldatova**, Director, Producer, Northern Character Producer Center
- **Oksana Svetlova**, Minister of Culture, Arkhangelsk region

**10:00–11:30**

Pavilion G  
conference hall G4

[Transformation in the World and Growth in the Creative Economy](#)

### **Art as an Asset: Opportunities for Investment in Turbulent Times**

Collecting is an important marker of a developed art market. Today, art investing is attracting more and more attention from both collectors and top managers working in different fields. Works of art are becoming as much a part of an investment portfolio as precious metals or stocks. Many collectors are rethinking their approach to acquisitions and adapting to the new environment. In response to this demand, leading banks in Russia are offering art banking services to their clients. This new service helps bank customers to bypass all the pitfalls in the process of forming their portfolios and further fulfil arts' investment potential. What are the possible development trajectories of the Russian art market? Why art becomes part of an investment portfolio? What are the best strategies to follow when investing in contemporary art? How does art-banking system work? What are the fundamental differences between art investments in Russia and abroad? What are the prospects for the development of the investment potential of contemporary art today?

**Moderator:**

- **Alina Kryukova**, Founder, a-s-t-r-a Contemporary Art Gallery

**Panellists:**

- **Polina Askeri**, Founder, Askeri Gallery
- **Dmitry Breytenbikher**, Senior Vice President, Head of Premium Customer Relations, VTB Bank
- **Dmitry Khankin**, Founder, Triumph Gallery
- **Yulia Petrova**, Head, Museum of Russian Impressionism
- **Ksenia Podoyntsyna**, Founder, Gallery 21 and InArt by Ksenia Podoyntsyna
- **Vladimir Shabason**, Strategy Director, Self Soft Production
- **Anastasia Taradankina**, Partner, Delcredere Bar Association

**10:00–11:30**

Pavilion G  
conference hall G5

[Transformation in the World and Growth in the Creative Economy](#)

**Education and Training for the Creative Economy**

The integration of creative industries into the educational process is becoming an important trend and necessity of the 21st century. Although creative projects are often seen in terms of social and cultural effects, creativity is an integral part of every sector of the economy – from the nuclear industry to agriculture to construction. Instead of looking for talented graduates after the fact, it is beneficial to take an active part in education and further self-actualization of future professionals early on. How can the university environment respond faster and more effectively to the challenges of the changing world? How can they create conditions for self-fulfilment of young people? What skills and competences are in short supply today and what trades should universities focus on? How can graduates of creative universities really influence the country's economic growth? Who sets the terms in creative industries: employers or employees? Why is it necessary to encourage cooperation between business and educational institutions and can this bring tangible results and achievements in the near future?

**Moderator:**

- **Ekaterina Cherkes-zade**, Head, Universal University

**Panellists:**

- **Tatyana Abankina**, Director, Center for Creative Economy, National Research University Higher School of Economics
- **Ivan Burlyaev**, Composer; Head, Film Music Association, Russian Musical Union
- **Maxim Dreval**, General Director, Russian "Znanie" Society
- **Hans-Joachim Frey**, Artistic Director, Talent and Success Foundation
- **Dmitry Krutov**, General Director, Skillbox
- **Dmitry Mednikov**, Managing Director, Russian Media Group
- **Borislav Volodin**, Director, National Open Championship of Creative Competencies Art Masters

**Front row participant:**

- **Asya Filippova**, Director, Creative Industries Center FABRIKA

**10:00–11:30**

Hilton ExpoForum (2nd floor)  
Hilton Hall

The Creative Industries of the North

### Creating an Architectural Identity for Northern Cities

As part of the events of the Russian Federation's Arctic Council Chairmanship 2021–2023

Territorial branding is more than just adhering to a 'corporate identity': it is about building an entire philosophy of the region, based on its symbolic capital (historical and cultural traditions, ethno-cultural diversity, heritage), as well as the development of satellite projects and events, tourist routes, creative ideas. For the Northern regions, territorial branding can be a tool to increase investment attractiveness. What are the key trends in the development of modern cities? What strategies are applicable to the regions of the North and the Arctic? What is the role of creative industries in the competitiveness of Northern territories? Do Northern regions and local businesses need branding and how to develop it? What economic and social effect can be expected from the creation of a territorial brand? How can the identity of Northern cities be preserved and strengthened using modern technologies of the creative sector? How to scale successful examples of territorial branding?

**Moderator:**

- **Evgeniya Murinets**, Director, Urban Policy Institute

**Panellists:**

- **Elena Bezdenezhnykh**, Vice President for Regional Policy and Government and Administration Relations, RUSAL
- **Viktoria Chulanova**, Deputy Director, Head of the Direction "Development of the Urban Environment", Norilsk Development Agency
- **Andrey Grachev**, Vice President for Federal and Regional Programs, Norilsk Nickel
- **Konstantin Korotov**, General Director, Kamchatka Development Corporation
- **Petr Kudryavtsev**, Founder, Citymakers
- **Afanasiy Savvin**, General Director, Sakha Republic Development Corporation
- **Vladimir Torin**, Director for Communications, Mineral and Chemical Company EuroChem
- **Sergei Zverkov**

**10:00–11:00**

Passage in zone F  
Social Platform of the  
Roscongress  
Foundation

Transformation in the World and Growth in the Creative Economy

### Industrial Design: Economic Security and Sovereignty

Import substitution is based not only on materials and technologies used in products but also high quality original design. Design solutions provide an impetus to development of sectors and, consequently, Russia's economic security and sovereignty. What are the industrial design trends today? How to ensure effective collaboration between manufacturers and designers? How design tools make it possible to create competitive advantages for Russia-made goods? Can design facilitate import substitution? How to realize the potential of the best design schools in projects for the real sector of the economy?

**Moderator:**

- **Aleksandra Bobretsova**, Member of the Union of Designers of Russia; founder, INRU

**Panellists:**

- **Gulnara Agamova**, Chief Executive Officer, Creative Industries Agency
- **Kosta Kadzov**, Deputy General Director for Development "Sistema-crypto" (PJSC AFK "Sistema")
- **Maksim Kuzin**, Head of Industrial Design at Sber Automotive Technologies, Sberbank
- **Olga Samovarova**, Deputy Chairman of the Board of the Network, Managing Partner, RUKON Audit
- **Sergey Smirnov**, Director, Scientific and Education Center for Research and Innovation, MGHPA Named after Stroganov; Founder, Chief Executive Officer, Smirnov Design
- **Vitaly Stavitsky**, President, Union of Designers of Russia

**11:00–12:00**

Pavilion G  
Ministry for the  
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### **The Creative Economy: A New Vector in the Development of the North**

As part of the events of the Russian Federation's Arctic Council Chairmanship 2021–2023

The Arctic is an environment that originally denied human presence, a realm of extreme challenges, super-stress and super-achievements. It is this philosophy that underpins the image of a human against the backdrop of vast expanses and perpetual cold. This image is reflected in the design of the Arctic station, in the construction of Northern cities, and in the local brands. Nevertheless, the 'true richness of Russia', which lies in the cultural diversity and age-old traditions of small peoples, is still not in full demand, while the need to develop creative industries in Northern territories remains unapparent to many. What impact can the creative industries have on the socio-economic development of the North and the achievement of Russia's national development goals? How do the creative industries change the wellbeing of people living in the North? What conditions and infrastructure are necessary for the development of creative industries in the Northern territories?

**Moderator:**

- **Alisa Prudnikova**, Programme Director Ges-2; Commissioner, Ural Industrial Biennale of Contemporary Art

**Panellists:**

- **Natalya Komarova**, Governor of Khanty-Mansi Autonomous Area–Yugra
- **Nikolay Korchunov**, Ambassador-at-Large of the Ministry of Foreign Affairs of the Russian Federation; Chair of the Senior Arctic Officials, Arctic Council
- **Maksim Mironov**, Director, Norilsk Development Agency
- **Timofey Moldanov**, Master of folklore, candidate of historical sciences, ethnographer
- **Mikhail Pogodaev**, Deputy Minister for Arctic Development and Northern Affairs of the Republic of Sakha (Yakutia); Special Representative of the Russian Chairmanship in the Arctic Council on Indigenous Peoples Issues and Regional Cooperation
- **Rustam Romanenkov**, Deputy General Director - Secretary of State, Center for Arctic Initiatives
- **Afanasiy Savvin**, General Director, Sakha Republic Development Corporation
- **Oleg Zotov**, Photographer

**Front row participant:**

- **Mikhail Yurchuk**, Director for Interaction with Federal Authorities, Norilsk Nickel

**12:15–13:45**

Pavilion G  
conference hall G1

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### **Pirates of the Content Sea: The Future of Online Platforms**

In 2022, sanctions affected almost all areas of Russian business. The film industry was no exception: Western countries not only began to refuse to cooperate, but also started to "cancel" recognised masterpieces of Russian culture. Many foreign companies, like Netflix, have refused to work in the Russian market altogether. However, their content is likely to remain in Russia and spur the development of piracy. What new formats and approaches have emerged in the work of online platforms? What models of interaction between content producers and OTT platforms are being used now? How can subscribers be retained? Where will the users go? How to compete with pirate sites for the audience? Can compulsory content licensing save the market? How to promote content given the lack of usual advertising platforms and monetization restrictions?

**Moderator:**

- **Alexander Nechaev**, Editor-in-Chief, The Bulletin of the Film Distributor

**Panellists:**

- **Alexander Akopov**, Director, HSE Film Institute
- **Alexey Byrdin**, General Director, Internet Video Association
- **Alexey Goreslavsky**, Director General, ANO "Internet Development Institute" (IRI)

- **Victoria Lymar**, Creative Producer, A-ONE
- **Sofia Mitrofanova**, Chief Executive Officer, PREMIER Video Service
- **Maria Sitkovskaya**, Director, Moscow Film School

**12:15–13:45**

Pavilion G  
conference hall G5

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### **Filling the Economy with Creativity: Developing National Projects, Products, and Brands**

The limitations of international cooperation have forced producers of creative goods and services to reconsider their own approaches to value creation. Everything needs to be reimagined starting with design, material and equipment procurement, selection of new sales channels, all the way to changing marketing strategies and selecting new target markets. At the same time, the mass exodus of foreign companies has freed up certain niches in the Russian market for import substitution. How can we provide the infrastructure to create competitive products and services? How will companies' strategies change in the new economic environment? What successful import-substitution projects/best practices are there in the creative industries? Which creative industries currently have the most potential for development?

#### **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:**

- **Tatyana Abankina**, Director, Center for Creative Economy, National Research University Higher School of Economics
- **Dmitry Barsenkov**, General Director, Creative Industrial Cluster Octava
- **Oksana Bondarenko**, Director, Moscow Transport Museum
- **Nikolay Duksin**, Director for Music Services, VK
- **Sergey Pershin**, General Director, Center for the Development of Cultural Initiatives ANO; Project Manager, Tavrida Art Cluster
- **Georgy Rostovshchikov**, Founder, Chief Executive Officer, Fashion Hub Russia; President, International Buyer Association International Buyer Hub
- **Olga Yarilova**, Deputy Minister of Culture of the Russian Federation

**12:15–13:45**

Hilton ExpoForum (2nd  
floor)  
Hilton Hall

[The Creative Industries of the North](#)

### **Opportunities, Specifics, and Potential of the Film Industry of the North**

*As part of the events of the Russian Federation's Arctic Council Chairmanship 2021–2023*

Northern films have been labelled a phenomenon in the entertainment industry in recent years. Most importantly, it is distinctly different from conventional movies. Symbols and shared cultural imagery give the viewer a sense of a genuine journey into an uncharted region. Further development of Northern films primarily needs an efficient system involving a full production cycle, a significant expansion of promotion and distribution channels, the development of a regional ecosystem with its own development centres, and stable business relations between all the participants. What opportunities and constraints exist today in film production in the Northern territories? What steps need to be taken to create a full-cycle film industry there? Does the territory need its own film production facilities? Who should be the key partners at home and abroad for the further development of Northern films? What impact can the Northern film industry have in the coming years on the social and economic development of the North and the achievement of the national development goals of the Russian Federation? How does the North attract directors and screenwriters?

#### **Moderator:**

- **Oleg Ivanov**, Head of Research, Film Institute, National Research University Higher School of Economics

**Panellists:**

- **Irina Belova**, General Director, Enisey-kino
- **Petr Chiryayev**, Director, Yakutsk Republican Cinema Network
- **Alexey Okhlopkov**, First Deputy Governor of Khanty-Mansi Autonomous Area–Yugra
- **Sardana Savvina**, Head, Autonomous Institution of the Republic of Sakha (Yakutia) of the State National Film Company "Sahafilm"
- **Fedor Scherbakov**, General Director, Lenfilm Film Studio
- **Anatoly Semenov**, Minister of Innovations, Digital Development and Communication Technologies of the Republic of Sakha (Yakutia)
- **Dmitry Yakunin**, Deputy Executive Director of the Regional Film Support Fund of the Union of Cinematographers of Russia in Cinema

**12:15–13:45**

Passage in zone F  
Social Platform of the  
Roscongress  
Foundation

[The Creative Industries of the North](#)

**Arctic Cuisine: From Complete Obscurity to Mass Demand**

*As part of the events of the Russian Federation's Arctic Council Chairmanship 2021–2023*

Gastronomy today is turning into a fast-growing innovative sphere and acts as a driver for the development of related industries. The use of a gastronomic brands increases the visibility and popularity of territories, regional products, and local cuisine. As a result, culinary traditions of small indigenous peoples become an integral part of the tourist image. In the new economy of impressions, gastronomy is becoming a tool to learn about local traditions and Arctic flavour. It helps draw attention to the Arctic regions, to the life of the peoples of the Far North. What challenges does the industry face in developing the catering sector in the tourism infrastructure? How is it possible to introduce Arctic cuisine into the tourist infrastructure of cities and what economic effect can be expected? What projects are being implemented to popularize the Northern cuisine? What formats of gastronomic tourism are applicable to the Northern territories? How do the culinary traditions of the indigenous peoples of the North give a competitive advantage to the tourist product?

**Moderator:**

- **Ekaterina Shapovalova**, Author-methodologist, Head, Gastronomic Map of Russia Project

**Panellists:**

- **Nikolay Atlasov**, Co-owner, Chef, Atlasov Estate Restaurant
- **Olga Belonogova**, Founder, Tasty Karjala project (**online**)
- **Igor Bukharov**, President, Federation of Restaurateurs and Hoteliers
- **Natalia Marzoeva**, President, Gastronomic Seasons Festival
- **Anna Popova**, Head of the project office, Murmansk Arctic State University (**online**)

**14:30–16:00**

Pavilion G  
conference hall G4

[Transformation in the World and Growth in the Creative Economy](#)

**NFT: Market Reality or a Flash in the Pan?**

In the spring of 2021, the art world was hit by a wave of NFTs. Sales of non-fungible tokens increased 20-fold in April, and in August trading volumes on OpenSea, an NFT marketplace surpassed USD 800 million mark. This was followed by record sales at auctions, including Christie's, growing number of trading platforms, and a massive influx of artists into blockchain. It seems that the question of whether NFT will pass the test of time is no longer relevant. But will "is everybody going to the future"? What awaits the NFT market: breakthrough or stagnation? How will the regulation of cryptocurrencies affect the art market? What does it mean to own art in the digital age? Does NFT give rights to dispose of virtual values? What is better to invest in: art, artists, or platforms? Can the NFT world help discover new artists?

**Moderator:**

- **Ekaterina Shugaeva**, Anchor, "Us and Science. Science and Us" Programme, NTV

**Panellists:**

- **Polina Bondareva**, Founder, Masters School

- **Konstantin Fursov**
- **Mikhail Kossolapov**, Deputy Director in Charge of Finance, The Pushkin State Museum of Fine Arts
- **Olga Piven**, Chief Executive Officer, RTVI
- **Evgenia Plotnikova**, Founder, NFT CONF Ed Community
- **Ilya Popov**, Chairman of the Board of Directors, Riki Group; President, Association of the Animation Film
- **Руслан Мусин**, Supervisor, NFT Marketplace Joy Space

**14:30–16:00**

Hilton ExpoForum (2nd floor)  
Hilton Hall

[The Creative Industries of the North](#)

### **From Archaic to Modern Times: How Should Culture and Intangible Heritage be Preserved?**

As part of the events of the Russian Federation's Arctic Council Chairmanship 2021–2023

The material and spiritual values created in the past provide an opportunity for 'cultural tourism'. Additionally, they act as a resource base for a multitude of projects in the broadest field of creative industries. There is a gradual transition to effective use of cultural heritage sites. With the aim of boosting Russia's tourist appeal, increasing recognition of domestic brands, and creating a positive image of the country, the year 2022 has been declared the Year of Folk Art and Intangible Cultural Heritage of the Peoples of Russia. Culture and heritage are becoming a development driver for the modern territories and cities far removed from the metropolitan areas. Alongside creating new sources of growth for the regional economies of the North, heritage contributes to another equally important task: the preservation of the indigenous Northern customs and traditions, their cultural code. How to combine the efforts of government, business, professional communities, civil society, and the private sector to preserve the heritage? What role do digital technologies and platforms play in preserving and promoting Russia's cultural diversity? How to form a digital ecosystem to store and transmit information, as well as generate content based on crafts, trades, and intangible cultural heritage, including epic and oral traditions of the indigenous peoples? How to protect a country's economic interests through the preservation and transmission of the cultural code?

#### **Moderator:**

- **Dmitry Polikanov**, Deputy Head, Federal Agency for the Commonwealth of Independent States Affairs, Compatriots Living Abroad, and International Humanitarian Cooperation (Rossotrudnichestvo)

#### **Panellists:**

- **Vadim Duda**, General Director, Russian State Library
- **Oleg Ermolaev**, Minister of Economic Development and Industry of the Republic of Karelia
- **Valery Farukshin**, Curator, Ethnic Village Project in the Krasnoyarsk Territory; Founder, Evenkia Group of Companies
- **Andrey Golovnev**, Director, Peter the Great Museum of Anthropology and Ethnography of Russian Academy of Sciences (the Kunstkamera)
- **Maria Morozova**, General Director, Timchenko Foundation
- **Fatima Mukhomedzhan**, Director, The Art, Science and Sport Charity Foundation
- **Alexey Okhlopkov**, First Deputy Governor of Khanty-Mansi Autonomous Area–Yugra
- **Margarita Popova**, Project Author, Head, Kyndykan Creative Association
- **Natalia Poppel**, Head of Corporate Social Responsibility and Brand, Severstal Management

**16:45–18:15**

Hilton ExpoForum (2nd floor)  
Hilton Hall

The Creative Industries of the North

### **Preserve and Protect: Ethnic Languages in Cyberspace**

As part of the events of the Russian Federation's Arctic Council Chairmanship 2021–2023

The Arctic is a treasure trove of cultural values, a civilization that is distinctive and harmonious with nature, and whose values are becoming a priority for the development of all mankind before our eyes. The year 2022 launched the International Decade of Indigenous Languages, a global UN initiative aimed at keeping many indigenous languages alive until the end of this century. Each language is not only a means of communication, but also a repository of unique knowledge, philosophies, worldviews, and creativity. All this knowledge can feed the creative economy with new ideas and meanings. New thinking about the preservation of linguistic and cultural diversity makes it possible not only to preserve, document, and digitize, but also to shape the cultural heritage of the future in real time. How do modern information technologies transform the socio-cultural space of the Polar Region? How can we give an impetus to documenting and expanding the traditional knowledge base of indigenous peoples? What kind of language content is most in demand? How can language activists be supported in the digital realm? What synergy can interregional and international cooperation offer? How to develop cross-border language projects amidst the crisis of international relations?

#### **Moderator:**

- **Aleksei Tsykarev**, Vice Chair of the UN Permanent Forum on Indigenous Issues, Northern Crafts ID Project Coordinator at Association ECHO

#### **Panellists:**

- **Eremey Aipin**, Writer
- **Nikolay Aprosimov**, Head, AYANA Innovation Project; Head, A-PRO
- **Vadim Duda**, General Director, Russian State Library
- **Joseph Lewis Erb**, Cherokee computer animator, film producer, educator, language technologist and artist (**online**)
- **Antonina Gorbunova**, Member of the UN Expert Mechanism on the Rights of Indigenous Peoples
- **Aysen Nikolaev**, Head of Sakha Republic (Yakutia)
- **Lyubov Odzyl**, President, Resident Public Organization Association of Indigenous People of the North of the Khabarovsk Region
- **Maya Sekine**, Representative of the Ainu people (**online**)
- **Nina Veysalova**, Vice President, Russian Association of Indigenous Peoples of the North (RAIPON)
- **Kunihiko Yoshida**, law professor of Hokkaido University (**online**)
- **Andrey Chemyshev**, Researcher, Mari Research Institute of Language, Literature and History. V.M. Vasilyeva

**16:45–18:15**

Pavilion G  
conference hall G5

Transformation in the World and Growth in the Creative Economy

### **Who's Making Money from Video Games Today and Who will Profit in the Future?**

According to the Higher School of Economics, video games are one of the most promising sectors of the creative economy and one of the fastest-growing areas of the IT industry. Since 2018, the Russian video games market has grown from RUB 106.5 billion to RUB 165.6 billion in 2021. The video game industry is becoming a conduit for contemporary creativity and innovation. Video games are now present in various segments of popular culture, and some have even become its phenomena (e.g., Mario or Final Fantasy). In some countries video games have been recognized as a separate art form. The volume of the global gaming market (USD 180.3 billion) is larger than the music and movie markets combined. What products does the video game industry produce? What is the potential for development for the video games industry in Russia? What are the obvious expansion areas and promising niches? What measures are needed to increase investment in the video games sector? How can we prevent the exodus of Russian entrepreneurs and IT specialists? In which direction should we direct our efforts to improve the global position of the Russian video games industry?



**Moderator:**

- **Vasiliy Ovchinnikov**, Adviser to the Chief Executive Officer, Russian Information Technology Development Fund

**Panellists:**

- **Artem Chermenin**, Director of Strategic Development, VK Play
- **Alexey Goreslavsky**, Director General, ANO "Internet Development Institute" (IRI)
- **Taras Kozyura**, Team Founder, GIG CREW
- **Vyacheslav Makarov**, Producer, Game Designer
- **Igor Stolyarov**, General Director, World Games of the Future; Head, Game of the Future 2024 Project
- **Andrey Tolmachev**, General Director, Kaliningrad Region Development Corporation

**16:45–18:15**

Pavilion G  
conference hall G1

**Women's Mentorship in the Changing Times**

The Women's League project was launched by the Russian Ministry of Science and Higher Education during the Year of Science and Technology. As part of the project, women leaders from all over the country are sharing their experience with the younger generation, contributing to the sustainable development of new professionals in various areas of education, science, business, and sports, and helping these industries find future leaders. The Women's League project kicked off the major federal project 'Women: Mentoring School'. What are the initial results of the project? What is the best way to support the brightest student initiatives?

**Moderator:**

- **Elena Druzhinina**, Deputy Minister of Science and Higher Education of the Russian Federation

**Panellists:**

- **Elizaveta Fokina**, General Director, Tsaritsyno State Museum Reserve
- **Nonna Kagramanyan**, Vice-President, Head of the Executive Committee, All-Russia Public Organization Delovaya Rossiya (Business Russia)
- **Elena Myakotnikova**, Public Advisor to the Head, Federal Agency for Youth Affairs (Rosmolodezh)
- **Eugeniya Shokhina**, Director, Foundation for Support of Social Projects

**Front row participants:**

- **Julia Antokhina**, Rector, St. Petersburg State University of Aerospace Instrumentation
- **Veronika Efremova**, Rector, Tyumen Industrial University
- **Nadezda Kamynina**, Rector, Moscow State University of Geodesy and Cartography
- **Yelena Lyapuntsova**, Chairperson, Coordinating Council, League of University Professors Interregional Public Organization
- **Irina Melnichuk**, Interim Rector, Saint-Petersburg State Forestry University

**16:45–18:15**

Pavilion G  
conference hall G4

[Transformation in the World and Growth in the Creative Economy](#)

**The Film Industry in the New Economic Conditions: How Should Sustainability be Maintained?**

Movie theatres have been suffering losses since the beginning of March. Experts estimate that their number may halve by September. The suspension of film screenings in Russia by Hollywood studios and a decline in attendance at shopping centres, where cinemas are anchor tenants, have led to a reduction in the number of viewers by more than 50%. These circumstances have a negative impact on Russian film producers, who see up to 80% of revenue come from cinema distribution. In addition, other factors which have affected the industry include the withdrawal of foreign partners from co-production projects, the refusal of private investors to provide film financing, lower export revenues from the sale of content to foreign markets, and the lack of Russian analogues to replace foreign hardware or software in film production. How has the film business changed, given the sanctions imposed and the departure of major international players from the market? New formats and approaches in the operation of cinemas and online platforms. What models of interaction between

content producers, OTT platforms, and cinemas are currently in use? How are domestic producers approaching new content? What content is in the greatest demand from consumers? What are the current tools to support film production and opportunities for international cooperation?

**Moderator:**

- **Ivan Kudryavtsev**, Anchor, Russia 24 TV Channel; Editor-in-Chief, Movie Industry Show

**Panellists:**

- **Alexander Akopov**, Director, HSE Film Institute
- **Alexey Byrdin**, General Director, Internet Video Association
- **Alexey Fursin**, Head of the Entrepreneurship and Innovation Development Department of Moscow
- **Inna Shalyto**, General Director, Roskino
- **Fedor Sosnov**, Executive Director, Federal Fund for Economic and Social Support of the Russian Cinematography (Cinema Fund)
- **Alexey Voronkov**, Managing Partner, Cinema 5 Network
- **Olga Zinyakova**, General Director, KARO Cinema Network