FINAL REPORT
NOVEMBER 2016

CREATIVE CITIES IN PAKISTAN

FOREWORD

This 'Creative Cities in Pakistan' report is a follow up to British Council's 2014 report on 'Creative Industries in Pakistan'. That initial report focused on the creative enterprises based in Lahore, Karachi and Islamabad- the impact that creative industries have on the economy. In this report, we decided to move beyond the main cities of Pakistan and examine the situation in the often overlooked, second tier cities.

We identified five cities across the country with thriving creative communities that have the potential to play a greater role in solving the social and economic problems that challenge their societies. Hyderabad, Peshawar, Multan, Gilgit and Quetta all have rich histories, but traditional crafts and art forms are at risk- skills are not being passed down as the creative industries are not seen to provide a dependable income.

The culture of Pakistan is very diverse- the cities that we have focused on are in regions that border China, India, Afghanistan and Iran, and their cultural output has inevitably been influenced by their neighbours and their own geographies. Hyderabad produces almost all of the glass bangles worn in Pakistan and was overall found to have the strongest creative output. Peshawar is the hub for Pashto performing arts and literary traditions- during this project we have been lucky enough to work with Naeem Safi from the Peshawar Directorate of Culture who is focused on conserving and promoting this heritage. Multan, the city of Saints, is home to a large number of shrines, mosques and ornate tombs. In 1931, a set of priceless Buddhist manuscripts written in the 5th century CE were discovered in Gilgit. Gilgit is also home to several local festivals. Quetta, Pakistan's only high altitude major city, produces carpets and rugs that are generally considered more original than Turkoman or Persian designs.

This report focuses on what types of interventions would be particularly beneficial to these cities and who would need to be involved to make these interventions successful and how they would need to be implemented. This Creative Cities report is a first step towards reinvigorating creative communities in second tier cities- the recommendations include a variety of programmes from capacity building, to festival to exchange and export programmes. It aims to offer a clear blueprint for the British Council and other actors in the sector who are seeking to move beyond the traditional key cities. Too often the stories about Pakistan that reach an international audience focus on the difficulties facing the country. Programmes like those recommended in this report offer a crucial opportunity for artists in Pakistan to be recognised and supported, but also for a global community to better understand a unique culture and context. In order to preserve these traditions, it is crucial for the international community to send a strong message to these communities that their cultures and traditions are valued, and that there is an interest in and respect for the unique artefacts and intangible heritage that come out of Pakistan.

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EXECUTIVE SUMMARY

About
the project

This report aims to assess the possibility of implementing some element(s) of the creative city concept in Pakistan. In other words, is it possible to use culture and creativity to promote economic and social wellbeing in Pakistan? The scope of the research activities included cities in Pakistan other than the three largest ones, namely: Islamabad/Rawalpindi, Lahore and Karachi.

The objectives of this three-stage study are as follows:

1. To identify five cities in Pakistan (other than Islamabad, Karachi and Lahore) that best meet the criteria of a "creative city." (Stage 1)

2. To review international practices for the development of creative cities ("interventions"), with a view to implementing those practices in the identified creative cities. (Stage 2)

3. To consult with stakeholders in the identified creative cities to assess the applicability of interventions identified in Stage 2 to their respective cities, with a view to collaboration with the British Council and other actors in the sector (Stage 3).

Methodology

For each stage of the project a different series of methodologies was employed.

Stage 1:

The research team created a shortlist of potential creative cities in Pakistan and a detailed research framework (based on international understandings of the 'creative city') to determine the top 5 creative cities.The framework was organized into a series of themes which were scored following a consistent rubric. The research itself was conducted via desk research (and subsequently validated through field visits and interviews in Stage 3).

Stage 2:

The research team conducted secondary research (guided by a series of selection criteria) on international examples of programmes designed to improve local conditions through the promotion of arts and culture. The identified programmes were then used to inspire potential interventions the creative cities.

Stage 3:

The research team conducted a series of field visits and interviews with stakeholders in each of the identified creative cities. These interviews both validated (or adjusted) the results of Stage 1 and assessed whether the interventions posited in Stage 2 could be effective and/or feasible.

This research process is summarized in the following graphic:

1. TOP 5 CREATIVE CITIES   **2.** INTERNATIONAL INTERVENTIONS

Adapted to Pakistani Context

3. APPLICATION OF ADAPTED INTERVENTIONS IN TOP 5 CITIES
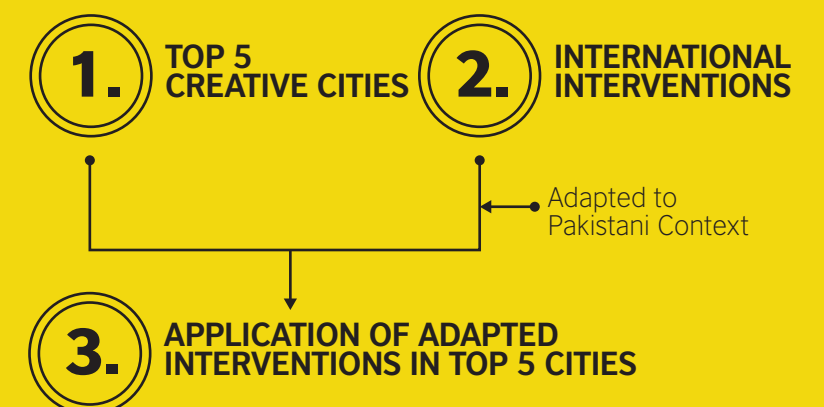
OUTCOMES: STAGE 1

Based on the research conducted for this study, the top 5 creative cities in Pakistan (outside of Islamabad, Lahore and Karachi) are:

1. Hyderabad:
strongest overall creative output

2. Peshawar:
strong creative output in several areas but with some security concerns

3. Multan:
strong in crafts and literature and home to many important festivals

4. Gilgit-Hunza:
Strong tradition in crafts and the performing arts with good evidence of political and private sector support

5. Quetta:
a well-connected city with a tradition of music and literature

OUTCOMES: STAGE 2

Research into interventions to support the development of the culture sector around the world led the team to propose the following potential programmes for creative cities in Pakistan.

1.
Policy dialogue on sustainable tourism and protecting and promoting historical urban heritage sites

Provide a multi-stakeholder platform to share knowledge and explore how best to conserve and promote local historical sites/architecture for a sustainable future.

Also, this type of programme could enable the development of new networks and partnerships between professionals, government stakeholders and cultural organisations (e.g. other Pakistani cities, the UK), with a focus on instilling strong urban planning with local arts and heritage management capacity going forward.

2.
Craft skill development, exchange and export programmes

Harness existing industrial scope and technical expertise in local craft traditions (e.g. metal work, silk, leather, wood, marble, stone, ceramic, weaving, textiles, cosmetics, jewellery, carpets) and to facilitate the learning and application of new designs, the development of a new work force generation and the export of creative products via new distribution models (e.g. online catalogue).
Beyond encouraging increased sales, this type of initiative is well positioned for partnerships with both local and international organisations in developing rich entrepreneurial skill support programmes and artist exchanges.

3.
Fashion and design festivals

Fashion/design festivals (or 'weeks') are tried and tested opportunities to celebrate local talent and to offer a city's creative practitioners a unique, annual platform for exposure and marketing. Curating festival wraparound events can ensure designer development, local media participation, as well as a variety of showcase/award opportunities and high profile networking events.

For cities with existing connections between government, industry and creative practitioners, fashion/design festivals can furnish relationships and business ties through 'exclusive' event invitations and masterclasses between established and emerging artists. Cultural tourism is also a key component of fashion/design weeks and local authorities and donors are encouraged to work with tourism stakeholders for effective cross-sectoral marketing strategies.

4.
Capacity building in digital media

Explore the intersection of traditional journalism (print and television), rural radio networks, local creative writing, audio-visual storytelling and digital media to widen the breadth and reach of Pakistan's rich, local cultural content.

A built-in awareness, advocacy and train the trainers approach can optimize the trickledown effect of professional digital media skills development offers not only for mainstream national media but also for particularly hard to reach or marginalized communities. Given the right investment in infrastructure (e.g. equipment, effective mentors), this initiative holds promise for developing co-productions (e.g. documentaries, podcasts) or exhibition partnerships (e.g. photography, digital art) with overseas partners.

1 In this context, the term "cultural leadership" is understood to include "senior managers and directors in subsidized cultural institutions; public officials developing and implementing policy for the culture sector; and a huge range of producers, innovators and entrepreneurs in small companies, production houses and teams."
Source:
http://creativeconomy.britishcouncil.org/media/uploads/files/Cultural_Leadership_2.pdf.

5.
The development of music centres

Preserve and promote local musical heritage through artist development, support for traditional and new instruments, and talent-support schemes. One could partner with existing cultural institutions and schools to offer music training and mentorship to children and young people. At the same time, it could be useful to provide links between local artists and the film/digital media industry in view of sync licensing opportunities in Pakistani film, television, corporate/commercial video, corporate social responsibility ventures (e.g., Coke Studio) and mobile technology (e.g. Telenor Pakistan) via networking events, copyright awareness campaigns, etc.

Partnerships with local arts councils can ensure longevity of a programme and potential synergies with existing support models in other creative and cultural industries.

In the longer term, music centres ('hubs') are well positioned to branch into providing showcasing support opportunities for artists (local and international). Note, SXSW 2016 invited a record 4 Pakistani artists.

6.
Programmes for cultural leadership[1] and/or arts management

Design an arts management programme responding to the specific needs and challenges of the local city's cultural sector and thereby improve the professionalism and management capabilities of local cultural operators, publicly funded cultural institutions, and creative and cultural businesses. Such skills include: small business strategy, financial and marketing tools, intellectual property rights, becoming investment ready, liaison and coordination with federal and provincial authorities and duty bearers etc.

Consider partnerships with existing universities and college programmes in Pakistan and the UK which could offer knowledge exchange opportunities (e.g. online portals) and the sharing of resources for curriculum development.

OUTCOMES: STAGE 3

Finally, having tested the proposed interventions with stakeholders, the following programmes should be considered for implementation:

1.
Policy dialogue on protection and sustainable tourism promotion of historical urban heritage sites (in Peshawar, Hyderabad, and Multan);

2.
Craft skill development, exchange and export programme (in all five cities);

3.
Capacity building in digital media (in Hyderabad, Peshawar, and Multan);

4.
Music centres (in all five cities);
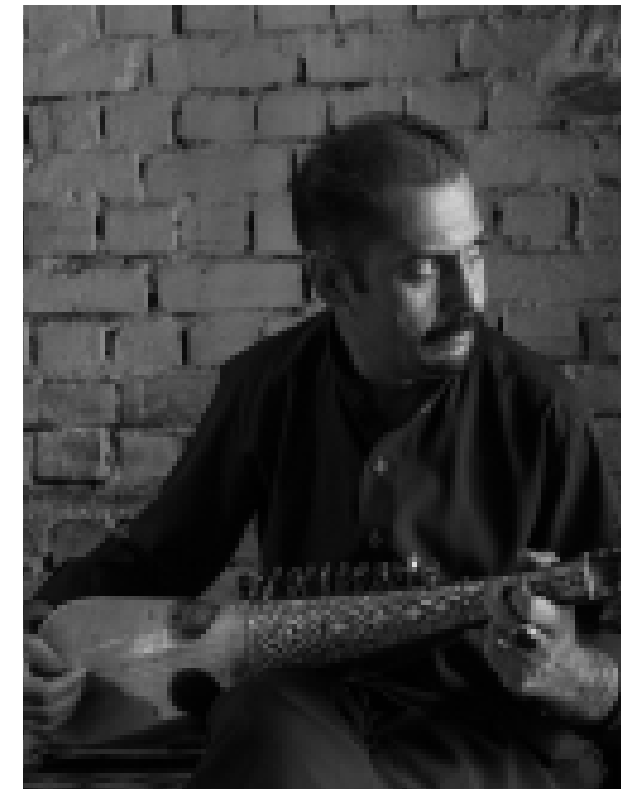
6.
Cultural leadership and/or arts management programmes (in all five cities).

ACRONYMS AND ABBREVIATIONS

A

AHAN
Aik Hunar Aik Nagar
ANP
Awami National Party

B

BOI
Board of Investment
BOP Consulting
Burns Owen Partnership

C

CBOs
Community Based Organisations

D

DANIDA
Danish International Development Agency
DCMS
The UK Department for Culture, Media and Sport
DfID
The UK Aid/Department for International Development

F

FPCCI
The Federation of Pakistan Chambers of Commerce and Industry

G

GB
Gilgit-Baltistan

I

ILO
International Labour Organisation

K

KP
Khyber Pakhtunkhwa
KKH
Karakoram Highway

P

PAK
Pakistani-administered Kashmir (also known as Azad Jammu and Kashmir)
PTDC
Pakistan Tourism Development Corporation

S

SMEDA
Small and Medium Enterprises Development Authority

T

TDAP
The United Nations Educational, Scientific and Cultural Organisation
TDCP
Trade Development Authority of Pakistan

U

UNESCO
The United Nations Educational, Scientific and Cultural Organisation
USAID
US Agency for International Development
UNIDO
United Nations Industrial Development Organisation

INTRODUCTION
1.0

1.1
PROJECT MANDATE

British Council engaged Nordicity to assess the possibility of implementing element(s) of the creative city concept in Pakistan. The scope of the research activities included cities in Pakistan other than the three largest ones, namely: Islamabad/Rawalpindi, Lahore and Karachi. These cities were excluded from the analysis contained in this report as they formed the basis of previous British Council work.

The objectives of this three-stage study are as follows:

1. To identify five cities in Pakistan (other than Islamabad, Karachi and Lahore) that best meet the criteria of a "creative city." (Stage 1)

2. To review international practices for the development of creative cities ("interventions"), with a view to implementing those practices in the identified creative cities. (Stage 2)

3. To consult with stakeholders in the identified creative cities to assess the applicability of interventions identified in Stage 2 to their respective cities, with a view to collaboration with the British Council (Stage 3)

THE CREATIVE DISCIPLINES INCLUDED IN THIS ANALYSIS ARE:

CRAFTS AND FOLK ARTS, PERFORMING ARTS, MEDIA ARTS, LITERATURE, GASTRONOMY, DESIGN, FILM AND MUSIC

METHODOLOGIES USED 1.2

1.2.1 STAGE 1

Amongst the first steps in assessing creative cities was to create the evaluation framework – and thus, the evaluation tool – to identify the top creative cities in Pakistan (other than Islamabad, Karachi and Lahore). To do so, the research team drew upon sources including the following:

- **British Council Creative Cities Evaluation Report 2008-11;**

- **DCMS UK City of Culture Consultation Report 2015;**

- **Designation Procedure, UNESCO Creative Cities Network, 2015 Call for Applications; and,**

- **UK City of Culture Working Group Report 2009;**

- **Work Cities Culture Report, BOP, 2014.**

- **DCMS Creative Economy Programme: Infrastructure Working Group, "Introducing the Creative Grid: Connecting Creative Places for Global Competitiveness", 2007;**

From these sources, 19 criteria were identified and subsequently grouped into six broad "themes". The following table present these themes and the individual criteria that comprise them. It also includes the data points that were used to assess performance against a given criterion.

CREATIVE OUTPUT

Table 1: Creative City Evaluation Criteria

Criteria	Relevant Data Point(s)
Industry size	• Presence of businesses, markets, festivals, etc. in each creative discipline
Human capital	• Presence of training institutions, employment, etc. relevant to each creative discipline
Reputation/leadership	• Whether a city is known for a given creative discipline

EXISTING SUPPORT STRUCTURE

Criteria	Relevant Data Point(s)
Development organisation-related funding	• Existence of funding from development partners, INGOs, charities, etc.
Public sector funding	• Existence of arts/cultural grants, award schemes, professional development initiatives, etc.
Regulatory environment	• Existence of provincial regulatory and/or incentive tools for the growth of the creative and cultural industries (e.g., intellectual property regulations, tax incentives, etc.)
	• Existence of federal regulatory and/or incentive tools for the growth of the creative and cultural industries (e.g., intellectual property regulations, tax incentives, etc.)
Political commitment *(subjective criteria)*	• Existence of government support to the creative and cultural sector via strategic plans, positive relations with industry, key internal champions, etc.
Investors	• Existence of private equity, angel or venture capital
Creative enterprise support services	• Existence of business support services such as incubators, accelerators, co-working hubs, career fairs, business-to-business initiatives, etc.

DIVERSITY AND VITALITY

Criteria	Relevant Data Point(s)
Demographic range of engagement in the sector *(subjective criteria)*	• The levels of participation by various demographic groups in the creative and cultural sector
Festivals/celebrations	• Existence of regularly programmed cultural festivals, events, showcases, etc. taking place in the city
Tourism	• Existence of links and/or partnerships between the tourism sector and the creative and cultural industries and/or its related ministries

COLLABORATION POTENTIAL WITH THE UK

Criteria	Relevant Data Point(s)
Existing relationships New opportunities (*subjective criteria*)	• Existence of ties (e.g., partnerships, programmes, exchanges, trade missions, etc.) between the UK and the city's creative and cultural sector • Gauged interest from creative and cultural sector stakeholders (e.g., government, industry, entrepreneurs, etc.) in building new links with the UK

INTRA- AND INTERCONNECTED-NESS

Criteria	Relevant Data Point(s)
Connections to other cultural hubs	• Existence of links between the city and the cultural infrastructure (soft or hard) of other cultural hubs in Pakistan – either geographically or by art form
Formal/informal learning institutions connected to the cultural sector	• Existence of arts/design higher education institutions (HEIs), institutions/trade associations offering creative skills development, mentoring, peer learning networks, online offers, etc.
Cross-sectoral partnerships	• Existence of programs or partnerships between the creative and cultural sector and other sectors such as health, education, social work, etc.

CULTURAL INFRASTRUCTURE

Criteria	Relevant Data Point(s)
Cultural hubs/corridors/quarters	Existence of neighbourhoods in the city where cultural and creative consumption and/or production is concentrated (e.g., cultural quarters/districts, tech parks, etc.)
Venues/spaces for both cultural production and consumption	Existence of cultural venues/spaces such as multi-purpose cultural institutions, creative incubators, studios, galleries, theatres, cinemas, etc.

CAPACITY TO DELIVER A CREATIVE CITY OFFER

Criteria	Relevant Data Point(s)
Community engagement (*subjective criteria*)	Evidence of past city-led consultation with communities regarding developing the creative and cultural sector, or plans for engagement in the future
Strategic lead body	• Evidence of an existing body or key public or private sector champions through which to develop and steer the creative city offer
Capacity for continued legacy (*subjective criteria*)	• Evidence of capacity and/or funding amongst key stakeholders/institutions to develop and manage a monitoring and evaluation system for the creative city offer

Other than "Creative Output", each individual criterion was assigned a scale ranging from -1 to 2. A score of -1 indicates a detrimental situation (e.g., regulation that creates a hindrance for the creative disciplines present in the city), whereas a '2' shows that the city is strong in a particular area (e.g., has demonstrated commitment by key stakeholders).

A more detailed description of these criteria can be found in Appendix A.1.

In addition, an evaluation scheme was developed to account for the creative output of each city. Each jurisdictions activity in each creative discipline was assessed against three criteria: industry size, human capital and reputation/leadership. The scores for each of these criteria were averaged across all the creative disciplines for which information was available.

FINDING
CANDIDATE
CITIES

At the same time as the evaluation scheme was created, a series of "candidate cities" upon which the scheme could be applied were identified. To ensure some measure of national coverage, candidate cities were selected from all four provinces and three geographic areas of Pakistan.

The candidate cities were selected based on preliminary desk research (e.g., recent news articles) and the collective expertise of the project team. The selection process was also informed by several ad hoc interviews held with well-informed individuals.

The final list of nine candidate cities is presented in the table below, along with a brief summary of the rationale behind their inclusion.

Swat
Province: KP

Performing arts; Pashto films and music; textiles and silk; cosmetics; honey; Gandhara (Buddhist) art and history; prehistoric art; marble; and, stonework.

Peshawar
Province: KP

Brass/copper carving; Tilla work; dance and folk music (Pashto and Hindko); home of the Rubab, Dotaar and Sarsinda; theatre; and, Pashto film and media.

Multan
Province: Punjab

Crafts; gastronomy; music; architecture; media; literature; festivals; and, a relatively large population.

Bahawalpur
Province: Punjab

Handicrafts, ranging from ceramics to carpets; architecture; history; and, festivals.

Hyderabad
Province: Sindh

Glassware; rose products; textiles; folk music; gastronomy; and, Sindhi-language.

Hala
Province: Sindh

Pottery and ceramics; woodwork and furniture; textiles and weaving; poetry and literature; music; Sufi history; and, architecture.

Gilgit
Province: GB

Buddhist manuscripts; textiles, embroidery, wool and carpets; woodwork and stonework; metal, gems and jewellery; gastronomy; local media; and, festivals.

Quetta
Province: Balochistan

Provincial arts council; provincial media; embroidery, textiles and carpets; and, a relatively large city.

Muzzaffarabad
Province: PAK

Broadcasting; performing arts; Kashmiri arts and crafts; and, diaspora relations with UK.

Table 2: Candidate Creative Cities

DATA SOURCES

These sources consist of the following types of online and offline data:

Official websites of key federal and provincial ministries, departments, and regulatory and autonomous bodies:

These include the Federal Ministries of Commerce; Industry; Information and Broadcasting; Finance; Culture; Small and Medium Enterprises Development Authority (SMEDA); Trade Development Authority of Pakistan (TDAP); Board of Investment (BOI); Pakistan Tourism Development Corporation (PTDC); The Federation of Pakistan Chambers of Commerce and Industry (FPCCI); Small Industries Development Board, KP; Tourism Development Corporation of Punjab (TDCP); Punjab Small Industries Corporation; Sindh Small Industries Corporation; Balochistan Directorate of Industries; Planning and Development Department, PAK; Economic Survey of Pakistan; Pakistan Bureau of Statistics; Pakistan Army; and, Lok Virsa.

Web-based information on key interventions by various international development agencies/organisations and bilateral governments in candidate cities:

These include the US Agency for International Development (USAID) and its implementing partners; the UK Aid/Department for International Development (DfID) and its implementing partners; the British Council; Danish International Development Agency (DANIDA) and its implementing partners; United Nations Educational, Scientific and Cultural Organisation (UNESCO); United Nations Industrial Development Organisation (UNIDO); International Labor Organisation (ILO); the World Bank; World Intellectual Property Organisation (WIPO); the Aga Khan Development Foundation; and, several bilateral countries (Italy, Germany, France, Norway, the Netherlands, Canada, Japan and China).

Web-based information on key Interventions by national/local NGOs in candidate cities:

These include extensively networked organisations such as Sarhad Rural Support Program; Punjab Rural Support Program; Balochistan Rural Support Program; Sindh Rural Support Program; Aik Hunar Aik Nagar (AHAN); Daachi Foundation; Heritage Foundation; Aga Khan Cultural Service Pakistan; Hunerkada Swat; and, a host of Community Based Organisations (CBOs), NGOs and grassroots organisations operating at provincial and district levels in candidate cities.

Official websites of the Government of Pakistan:

These include websites of the Federal Government as well as of the Governments of Sindh, Punjab, Balochistan, Khyber Pakhtunkhwa (KP), Gilgit-Baltistan (GB) and PAK.

Official websites of key provincial/regional universities:

These include Karakorum International University, Gilgit-Baltistan; The University of Azad Jammu and Kashmir, Muzzafarabad; University of Balochistan, Quetta; University of Peshawar; University of Swat; University of Sindh, Jamshoro; Bahauddin Zakariya University, Multan; and, the Islamia University of Bahawalpur.

Web-based information from Arts Councils:

These include councils in Peshawar, Quetta, Multan, Bahawalpur, Hyderabad and Gilgit.

Journalistic and online sources, local knowledge and informal references on candidate cities:

In addition to desk research and review of the available institutional and programmatic information outlined above, the Nordicity Team also researched Pakistan's national and regional journalistic resources for relevant data on candidate cities. The journalistic sources covered mainstream English, Urdu and regional newspapers, magazines, blogs and web portals. Information and perspectives were also gleaned from online research (including academic sources); extensive local knowledge; and, informal references acquired by the Nordicity Team.

RANKING AND WEIGHTING THE RESULTS

With the research completed, scores were assigned for all those criteria for which information was available. For each theme (including creative output), an average score was calculated.[2] The scores were then applied to a weighting scheme (as displayed on the "Weighting Scheme" sheet and presented in Table 3, below). Based on a combination of discussion with the British Council and the research itself, it was determined that (in the Pakistani context) the two most important themes were:

1. Creative Output, and 2. Existing Support Structures.

Importantly, the "Existing Support Structures" theme includes criteria such as public sector funding and political commitment, which in Pakistan can have transformative impacts. The weighting scheme used is presented in the following table:

Table 3: Theme Weighting Scheme

- 20 Weighting
- 10 Weighting

Creative Output · Diversity and Vitality · Collaboration Potential · Connectedness · Infrastructure · Capacity · Existing Support
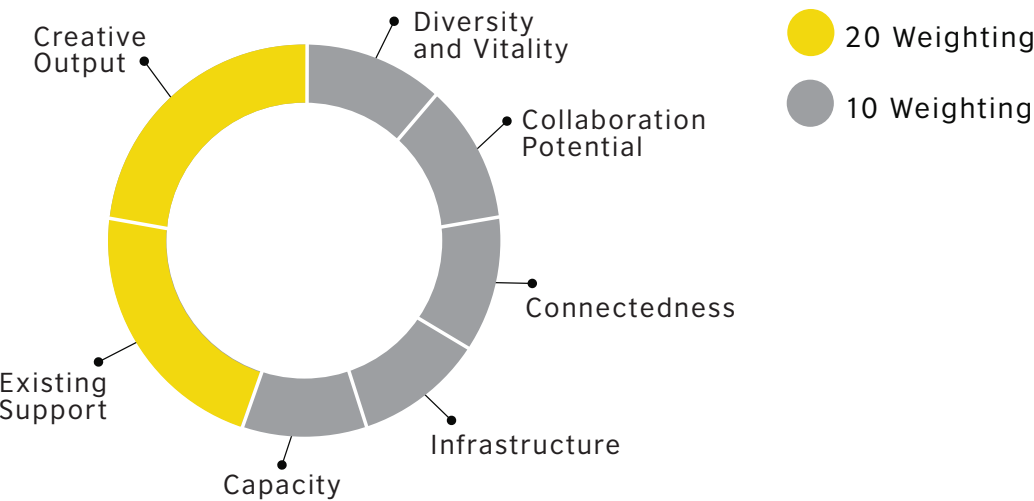
The weighted scores were then combined into an "Overall Score" The cities with the top five scores were deemed to be creative cities.

[2] The scores and rationale for the creative output of each of the cities can be found in Appendix A.2 "Creative Outputs."

1.2.2 STAGE 2

Whereas the objective of Stage 1 was to identify the top 5 creative cities in Pakistan (outside of Islamabad, Lahore, and Karachi), Stage 2 was designed to accomplish two goals. First, it examines 'interventions' undertaken outside of Pakistan intending to use creativity/culture to promote social and/or economic development. In this context, the term "intervention" is meant to denote a programme typically undertaken by a public sector or non-profit entity.

To select interventions, the research team used an evaluation framework (presented in Section 3.2). Unlike Stage 1, the interventions were not evaluated using numerical scores; rather, the selection criteria were used to guide the research into potentially useful interventions for inclusion in a "shortlist", and then to explain the rationale behind particular selections. As such, the Phase 2 research captured the following information about potential interventions:

The research team also collected any available information regarding the impact that the shortlisted programmes may have had to date. For this latter research, the available literature was limited to published reports and articles – which were not available for all shortlisted interventions.

Once the international interventions were identified, the research team drew upon the research conducted in Stage 1 to adapt the programmes to the Pakistani context. The objective of this process was to create a series of potential programmes that could be tested with knowledgeable stakeholders in Stage 3. Accordingly, the research team used the Stage 1 findings (e.g., relating to creative output) to posit the applicability of the interventions to one or more of the creative cities.

- **Programme title**
- **Selection criteria addressed**
- **Programme description**
- **Funding partners**
- **Jurisdiction**

Having developed a list of potential interventions for some or all of the creative cities, the research team engaged in a series of one-on-one interviews with five (5) stakeholders from each of the top 5 creative cities, as well as policy stakeholders in the federal capital, Islamabad Stakeholders were selected to be knowledgeable about the creative city in question and/or about the administration of cultural programmes in Pakistan. In most cases, stakeholders met both of those criteria

The interviews were held in person in Hyderabad, Peshawar and Multan. However, security issues prevented the research team from travelling to either Gilgit-Hunza or Quetta. For Gilgit, the research team spoke via phone interviews with stakeholders based in Gilgit and Islamabad. For Quetta, the research team spoke via phone interviews with stakeholders based in Quetta and Islamabad.

These 30 to 45 minute interviews had two objectives:

1. To partially address the data challenges experienced in Stage 1 by validating the findings of that research, and

2. To understand if a suggested creative city intervention (from Stage 2) would be appropriate for their city – and how such an intervention might be practically implemented.

The results of these interviews were then compiled by the research team into the material found in Section 4 of this document.
A list of stakeholders interviewed and a copy of the interview guide can be found in Appendix C.

1.2.2 STAGE 3

1.2.4
RESEARCH LIMITATIONS

For Stage 1, the research process for evaluating candidate cities was largely composed of a desk literature review and analysis of primary and secondary data sources available online as well as within the Nordicity Team's research and knowledge archives.

A primary limitation of this desk research is investigating the relatively under-developed culture sector in Pakistan. In general, the sector has a limited profile, economic footprint and support resources compared to the UK, Europe and other regions listed on UNESCO's Creative Cities Index. As such, there is simply less creative sector activity to find amongst the candidate cities.

At the same time, the most developed, visible and intensive elements of Pakistan's art and culture sector is present in its major cities – Karachi, Lahore and Islamabad –, which are not included in the scope of this study. When applied to the candidate cities identified for this study, the creative cities evaluation framework (designed to gauge potential for institutional/programmatic knowledge, footprint and impact) was often an awkward fit. This challenge is likely related to the cities' comparatively smaller sizes and secondary importance in Pakistan's governance and fiscal frameworks.

A second major limitation of this research is the lack of access to specific information about local authorities, bodies, NGOs and other actors working in the sector within the candidate cities. The cities are smaller and secondary to the major cities of Pakistan, and so their respective institutions do not have the same level of online presence and available information as the equivalent institutions in major cities have.

To (partially) overcome this barrier to analysis, the project team incorporated a validation exercise of the Stage 1 results into the Stage 3 field consultations. The results and analysis depicted in this report are a combination of the initial desk research and subsequent stakeholder interviews conducted in the field.

In Stage 2, the primary limitation of the research was the wide variety of interventions employed by public and non-profit organisations around the world. As such, while the research conducted for this study can be considered robust and meaningful it could not be a comprehensive survey of all programmes that have been (or continue to be) used to use culture for social/economic development.

In Stage 3, the number of interviews possible given the scope and timeframe of the study constituted the primary limitation. Whilst the research team strove to ensure that the most knowledgeable individuals were interviewed, some respondents could not speak in-depth about some of the proposed programmatic interventions because of lack of their city's prior experience and/or conceptual knowledge. At the same time, only speaking to five people per creative city necessarily meant that some perspectives may not have been captured.

SOME MORE PARTICULAR/SPECIFIC LIMITATIONS OF THE RESEARCH INCLUDE THE FOLLOWING:

DATA ON "DESIGN":

The team was not able to obtain discrete and sufficiently detailed information on the "design" discipline. This limitation is discussed further under "wider considerations".

LACK OF COLLABORATION: POTENTIAL:

In no case was there evidence that bilateral collaboration (regarding the creative industries) between any of the candidate cities and the UK would be easy (or had been done before). As such, no city scored well in that theme.

PROGRAMME EVALUATIONS:

The relative lack of publicly-accessible programme evaluations for shortlisted interventions (in Stage 2) meant that it was not always possible to assess the impact of the programmes that inspired the version adapted to the Pakistani context.

STAGE 1: IDENTIFYING CREATIVE CITIES IN PAKISTAN

2.0

2.1 TOP FIVE CREATIVE CITIES: A SUMMARY

The top five creative cities in Pakistan (other than Islamabad, Karachi and Lahore) are:

1. HYDERABAD:

strongest overall creative output

2. PESHAWAR:

strong creative output in several areas but with some security concerns

3. MULTAN:

strong in crafts, performing arts and literature and home to many important festivals

4. GILGIT-HUNZA:

Strong tradition in crafts and local festivals with good evidence of political and private sector support

5. QUETTA:

a well-connected city with a tradition of crafts, performing arts, music and literature

The following sections expand on these cities, providing both general contextual information and information on the cultural traits of each city. The more general background information is presented with the understanding that the character and volume of a city's population as well as its climatic conditions significantly influence and define its citizens' chosen way of life, subsistence, cultural expressions and creative outputs. For instance, a city's demographic characteristics often find expressions in its languages, literature, music, films, theatre, media, performing arts, festivals, and crafts and folk arts outputs. Similarly, geo-climatic features of a city also influence its outputs related to gastronomy, apparel, mobility, architecture, connectedness, etc.

2.2 A FRAMEWORK FOR CREATIVE CITIES IN THE PAKISTANI CONTEXT

As outlined in Section 1.2.1, the creative city concept was broken down in to seven "themes", which formed the basis of the evaluation process. The following table provides a summary of the scores obtained by each candidate city in each theme:

Table 1: Creative City Evaluation Criteria

Candidate City	1	2	3	4	5	6	7	8	9
	Hyderabad	Peshawar	Multan	Gilgit and Hunza	Quetta	Muzzaffarabad	Swat	Bahawalpur	Hala
Overall Score	● 130.0	● 114.8	● 112.9	● 97.1	● 82.4	● 72.9	● 61.7	● 48.6	● 43.1
Creative Output	1.81	1.52	1.38	0.62	1.14	0.71	0.86	0.29	0.57
Existing Supports	1.9	1.7	1.4	1.6	1.1	1.4	1.1	1.1	1.0
Diversity and Vitality	1.7	1.3	1.7	2.0	1.3	1.7	0.7	1.3	1.7
Collaboration Potential	-1.0	-1.0	-1.0	-1.0	-1.0	-1.0	-1.0	-1.0	-1.0
Connected ness	1.7	1.3	1.7	1.7	1.7	1.7	1.0	1.0	0.7
Infrastructure	2.0	2.0	2.0	2.0	2.0	1.0	1.5	1.0	0.5
Capacity	1.3	1.3	1.3	0.7	-0.3	-0.3	0.0	-0.3	-0.7

A more detailed scorecard can be found in Appendix A.3.

KEY CONCEPT:
CULTURAL HERITAGE

Culture is expressed over time. To that end, UNESCO has defined cultural heritage as "the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy."

Cultural heritage encompasses several main categories:

1. TANGIBLE CULTURAL HERITAGE, SUCH AS:
   a) Movable cultural heritage (paintings, sculptures, coins, manuscripts);
   b) Immovable cultural heritage (monuments, archaeological sites etc.);
   c) Underwater cultural heritage (shipwrecks, underwater ruins and cities); and

2. INTANGIBLE CULTURAL HERITAGE, SUCH AS ORAL TRADITIONS,PERFORMING ARTS, RITUALS.

Other forms of cultural heritage include natural heritage (natural sites with cultural aspects such as culturally significant mountains, landscapes, trees, etc.); and 2) the heritage of armed conflict. In general, the deliberate act of maintaining cultural heritage for posterity is referred to as either "preservation" or "conservation".

Sources:
http://cif.icomos.org/pdf_docs/Documents%20on%20line/Heritage%20definitions.pdf
http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/ .

2.3 CREATIVE CITIES IN DEPTH

2.3.1 HYDERABAD (SINDH)

Background

Hyderabad is the fourth largest city in Pakistan and the second largest in the province of Sindh. It is built on three hillocks cascading over each other. Mian Ghulam Shah Kalhoro of the Kalhora Dynasty founded the city in 1768 over the ruins of Nerun Kot, a small fishing village on the banks of the Indus River named after its ruler Nerun. Hyderabad obtained the nickname "Heart of the Mehran" as the ruler Mian Ghulam Shah himself was said to have fallen in love with the city.

It is located on the east bank of the Indus River and is roughly 150 km away from Karachi, the provincial capital. Two of Pakistan's largest highways, the Indus Highway and the National Highway, join at Hyderabad. It is also closely connected to other culture-rich cities of Sindh, including Hala, Bhit Shah, Jamshoro, Thatta, Shikarpur and Larkana. It has a small domestic airport, which is now closed to commercial traffic; the city can only be reached by road. Hyderabad has a hot desert climate with warm conditions year-round.

With a population of 3,429,471 (2014), the city has a mix of Sindhi, Urdu-speaking Muhajirs, Punjabis, Pashtuns, Memons, Baloch, Hindus and Christians. Major languages spoken include Sindhi and Urdu.
Hyderabad is an important commercial centre of Sindh. Its industries include textiles, sugar, cement, manufacturing of mirror, soap, ice, paper, pottery, plastics, tanneries, hosiery mills, hide tanneries and sawmills. The city is a major commercial centre for the agricultural produce of the region, including millet, rice, wheat, cotton and fruit.

Cultural Traits

Hyderabad has strong arts and crafts industries, including silver and gold work, lacquer ware, ornamented silks, rose water and embroidered leather saddles. The city produces almost all the ornamental glass bangles in Pakistan – an industry that employs many women. The local khadi (handloom) industry is also active.
It is famous for the Indus River fish called "Pullo", which is a local delicacy. Hyderabad's "rabri" dessert is also famous. At the same time, sindhri mangoes from Hyderabad are a well-known export commodity.

The city has a history of Sufism and has sufistic linkages with Multan. It is the hub of traditional and contemporary Sindhi literature, music, drama as well as the now defunct Sindhi film industry. Home to Sindhi vernacular media, the city also consumes Urdu language and English language media.

Much of the literary tradition in Hyderabad can be linked to the lasting influence of Shah Latif Bhittai – perhaps the most highly regarded Muslim poet of the Sindhi language. The work of Urdu poet (and multi-disciplinary artist) Himayat Ali Shair continues to have an influence – one reflected in the establishment of "Himayat Ali Shair Chair" in literature at Sindh University.

Hyderabad has an active Mehran Arts Council. It has several public and private sector educational and vocational training institutions covering primary, secondary and tertiary education. Of those institutions, the Centre for Art and Design at Mehran University has been noted to be particularly productive.

Rich in historic architectural heritage, Hyderabad's famous sites include tombs of the Talpur Mirs, pre-Harrapan archaeological ruins of Amri as well as Agham Kot, the city's forts called Pakko Qillo and Kachho Qillo built by the Talpurs, Ranikot Fort, and the wild life park of Rani Bagh, which was formerly a colonial-era zoo named after Queen Victoria of England.
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The city's Sindh Museum features the history and heritage of Sindh and the Indus Valley Civilization. The Institute of Sindhology Museum in the University of Sindh campus adjacent to Hyderabad displays many aspects of the history, heritage and culture of Sindh.

2.3.2
PESHAWAR
(KHYBER PAKHTUNKHWA)

Background

Peshawar is the capital of the Khyber Pakhtunkhwa (KP) province of Pakistan. It is the largest city in KP, and according to the 1998 census was the ninth-largest city in Pakistan. Peshawar is also the administrative centre and economic hub for the Federally Administered Tribal Areas of Pakistan. Peshawar is situated in a large valley near the eastern end of the Khyber Pass, close to the Pakistan-Afghanistan border. It is irrigated by various canals of the Kabul River and by its tributary, the Bara River.

Peshawar's recorded history dates to at least 539 BCE, making it the oldest city in Pakistan and one of the oldest in South Asia. Peshawar was known in Sanskrit as "Purusapura", literally meaning "city of men". Being amongst the most ancient cities of the region between Central and South Asia, Peshawar has for centuries been a centre of trade between Bactria, South Asia and Central Asia.

Peshawar features a semi-arid climate, with very hot summers and relatively cold winters. It is a rapidly growing city, with the district population at 2,982,816 (1998). The majority of the city residents speak Pashto; Hindko, a Punjabi dialect, is also spoken. Hindko is mostly spoken in old parts of the city, whereas Pashto is spoken in new areas. The three main religious minorities are Hindus, Sikhs, and Christians. Hindus and Sikhs of Peshawar are fluent in Pashto and Punjabi, while Christians speak Urdu, Punjabi and Pashto.

Peshawar emerged as a centre for both Hindko and Pashtun intellectuals. Hindko speakers were responsible for the dominant culture for most of the time that Peshawar was under British rule.

Earlier, it was the Pashtuns and Mughals who beautified and brought culture to the region.

Until the mid-1950s, Peshawar was enclosed within a city wall and sixteen gates. Of the old city gates, the most famous was the "Kabuli Gate". In January 2012, an announcement was made by Siraj Ahmed Khan, the Peshawar District Coordination Officer at the time: "In due course of time, all the gates around the old city will be restored."

The M1 motorway connects Peshawar to Islamabad. Peshawar continues to link Pakistan with Afghanistan and Central Asia. Peshawar has emerged as an important regional city of Pakistan and the city remains a focal point for Pashtun culture.

Like the surrounding region, Peshawar has been at the crossroads of an armed struggle between the extremist Taliban, moderates, liberals, and Pashtun nationalists. Local poets' shrines have been targeted by the Pakistani Taliban, who bombed the shrine of the Pashtun poet Rahman Baba in 2009. Other high-profile terrorist attacks in Peshawar have included the suicide bomb attack that took place at historic All Saints Church in September 2013, and the Peshawar school massacre that claimed the lives of 132 school children in December 2014.

> "In due course of time, all the gates around the old city will be restored."

With the Soviet war in Afghanistan in the 1980s and the influx of Afghan refugees into Pakistan. Following the election of the Muttahida

Following the election of the Muttahida Majlis-e-Amal Islamic coalition in 2002, restrictions on public musical performances were introduced, as well as a ban prohibiting the playing of recorded music on public transport; however, a thriving underground scene developed in Peshawar. In 2008, the secular political party, the Awami National Party (ANP), swept elections and won power from the Islamic coalition. Since the ANP and later Pakistan Tehreek-e-Insaaf assumed power in Peshawar, a greater focus has shifted towards the areas of culture and the arts, but the party has been hindered by a well-established Creative Cities in Pakistan - Final Report 20 of 86 conservatism among the population and the Taliban militancy, which has targeted many intellectuals, artists, singers and performers of the city.

Historically, the old city of Peshawar was a heavily guarded citadel that consisted of high walls. In the 21st century, only remnants of the walls remain, but the houses and havelis continue to be structures of significance. Most of the houses are constructed of unbaked bricks, with the incorporation of wooden structures for protection against earthquakes, with many composed of wooden doors and latticed wooden balconies. Numerous examples of the city's old architecture can still be seen in areas such as Sethi Mohallah.

In the old city, located in inner-Peshawar there are many historical monuments and bazaars, including the Mohabbat Khan Mosque, Kotla Mohsin Khan, Chowk Yadgar and, and the Qissa Khawani Bazaar. Due to the damage caused by rapid growth and development, the old walled city has been identified as an area that urgently requires restoration and protection.

Numerous educational institutes — schools, colleges and universities — are located in Peshawar. Peshawar International Airport is located in the city.

Cultural Traits

The city has strong traditions and creative industries of brass/copper carving, chappals (slippers), Tilla work, mayzare (bamboo mats), furniture, leather, truck art and others. It is a major provincial market for local crafts and arts.

Peshawar is a hub of Pashto performing arts in television, theatre, dance, etc. It has a local Arts Council. It is also home to the thriving and mainstream Pashto film and music industries. More recently, it has experienced a spectacular emergence of Pashto rock and pop music led by both boy and girl bands (such as Sajid and Zeeshan and, more recently, Ismail and Junaid). Peshawar is also home to some of the biggest stars of the world-renowned Indian film industry, Bollywood.

The city is the hub of Pashto literary traditions and production of traditional and contemporary literature – prose and poetry. It is also the hub of Pashto vernacular media, provincial English and Urdu media, and related technical facilities and resources.

The architecture of the walled city itself is also among Peshawar's key cultural assets – including the Bala Hissar fort, Mohalla Sethian, and the Kapoors residence.

Peshawar is famous for its Shinwari, Afghani and Pakhtun cuisine based on mutton, lamb and beef – which often take the form of Chapli kebab. It is also known for its peray (sweets).

2.3.3
MULTAN
(PUNJAB)

Background

Multan is the capital of South Punjab in the Punjab province. It is also the twin city of Bahawalpur, the second largest city in South Punjab. Multan is Pakistan's fifth most populous city and has an area of 133 km2. It is located on the banks of the River Chenab. The Sutlej River separates it from Bahawalpur and the Chenab River from Muzaffargarh. One of the oldest cities in the world dating back 6,000 years, Multan got its name from the Sanskrit name for the pre-Islamic Hindu Multan Sun Temple called 'Mulasthana'.

Multan is known as the City of Sufis or City of Saints and Madinat-ul-Auliya because of the large number of shrines and Sufi saints from the city. The city is blanketed with bazaars, mosques, shrines, and ornate tombs. It is the birthplace of Fariduddin Ganjshakar (popularly known as "Baba Farid"), recognized as the first major poet of the Punjabi language. Multan features an arid climate with very hot summers and mild winters. It is

famous for its wheat, cotton, sugar cane, mangoes, citrus, guavas, and pomegranates. The city has grown to become an

Creative Cities in Pakistan - Final Report 21 of 86 influential political and economic center for Pakistan, with a dry port and excellent road, rail and air links with other industrial hubs. The Multan International Airport is served by several international airlines. Local industries include fertilizer, cosmetics, glass manufacturing, cotton production and processing, large textile units, flour mills, sugar and oil mills, and large-scale power generation projects.

Multan has a friendship agreement with four cities of the world as of 2011: Rome (Italy), Konya (Turkey), and Rasht (Iran).3

The city has several public and private sector educational institutions up to university level.

Cultural Traits

Multan is home to the Saraiki culture of south Punjab and northern Sindh. Saraiki, Punjabi and Sindhi are the major languages of this region. Saraiki (Persian-Arabic script) is a standardized language of Pakistan belonging to Indo-Aryan languages. Nearly 99% of the city's population is Muslim and a majority is Sunni.

The region is mainly home to Sufism and has the shrines of Hazrat Baha ud Din Zakariya and Hazrat Shah Rukn-e-Alam. Other Sufi saints such as Ghulam Farid and Muhammad Suleman Taunsvi are also very popular, especially the tomb of Sakhi Sarwar. There are more than twenty translations of the Quran in Saraiki.

There is a long list of famous poets belonging to this region, including Sachal Sar Mast, Shah Abdul Latif Bhitai and Ghulam Farid.

Multan is a rich historic architectural destination comprising tombs, shrines, temples, cathedrals and Multan Fort. In addition to the mausoleums of Sufi saints, the famous Darawar Fort lies on the outskirts of Bahawalpur in the Cholistan Desert, while the adjacent princely state of Bahawalpur is home to the royal palaces of Darbar Mahal and Noor Mahal.

Multan has old mosques that were once considered as the jewels of the city. Some have been dated to over 1,000 years ago and have been recognized as some of the oldest mosques in south-east Asia. The Multan Museum has a vast collection of coins, medals, postage stamps of the former State of Bahawalpur, manuscripts, documented inscriptions, wood carvings,

camel-skin paintings, historical models, and stone carvings of the Islamic and pre-Islamic periods.

Sohan Halwa is a famous traditional sweet of Multan.

Different arts and crafts have flourished in Multan among which music and dance are important cultural elements and are part of most of the local celebrations and ceremonies. Jhoomar is Multan's traditional Saraiki folk dance that originated from Multan and Balochistan.

Most of Multan's festivals are based on the Islamic calendar and the events held for the remembrance of Sufi saints and to commemorate the Muslim traditions in the region.

The city is famous for and has strong traditions and industries in pottery, ceramics, jewellery, embroidery, shoes, textiles, furniture, basketry, carpets, and camel skin-ware.

Multan is the hub of Seraiki vernacular media. Urdu language and English language media are also consumed in the city. It is home to Seraiki literary traditions and produces traditional and contemporary literary and music outputs. The city has also made significant contributions to the acting and musical talent pool of the Pakistani film industry based in Lahore. The region has produced a number of talented people in the music industry. Songs in Saraiki mostly revolve around the beauty of the desert. Famous singers of this region include Attaullah Khan Essa Khailwi, Pathanay Khan and Naheed Akhtar and Suraiya Multanikar.

2.3.4
GILGIT-HUNZA
(GILGIT-BALITISTAN)

Background

Gilgit-Baltistan, formerly known as the Northern Areas, is the northernmost political entity of Pakistan. It borders Khyber Pukhtunkhwa province to the west, Afghanistan's Wakhan Corridor to the north, China to the east and northeast, Pakistan-administered Azad Kashmir to the southwest and Indian-administered Jammu and Kashmir to the southeast. The announcement of the Gilgit-Baltistan Empowerment and Self-governance Order by the government in 2009 brought this region into Pakistan's political mainstream. GB has an elected assembly and a chief minister, and a governor is appointed by the federal government.

The region covers an area of 72,971 km² and is highly mountainous. It is a region of Pakistan renowned for its geography and scenic beauty. It is in this region that the world's three mightiest mountain ranges meet, namely: the Karakoram, the Handukuch and the Himalayas. Five out of the world's 14 mountain peaks with a height of over 8000 m, including the K-2 (world's second highest peak) and some of the largest glaciers outside polar regions, are in Gilgit-Baltistan. The region is a paradise for mountaineers, trekkers and anglers, and has a rich cultural heritage and variety of rare fauna and flora.

Gilgit is Gilgit-Baltistan's capital city and has a population of 216,760 (per 1998 census). The city experiences a cold desert climate. It lies about 10 km off the Karakoram Highway (KKH). The KKH connects it to Chilas, Dasu, Besham, Mansehra, Abbottabad and Islamabad in the south. In the north, it is connected to Karimabad (Hunza) and Sust in the Northern Areas and to the Chinese cities of Tashkurgan, Upal and Kashgar in Xinjiang

Gilgit is served by the nearby Gilgit Airport. Many tourists choose to travel to Gilgit by air, since road travel between Islamabad and Gilgit, by the KKH, takes 14–24 hours, whereas the air travel takes a

About 99% of the population of Gilgit is Muslim, with 71% Twelver Shia Muslims, 17% Ismaili Shia Muslims and 12% Sunni Muslims.

mere 55–60 minutes. The Astore-Burzul Road, linking Gilgit to Srinagar in Indian-Administered Kashmir was closed in 1978. The best time to travel on the KKH is spring or early summer. There are several tourist attractions relatively close to Gilgit.

The city's ancient name was Sargin, later to be known as Gilit, and it is still

referred to as Gilit or Sargin-Gilit by local people. Gilgit was an important city on the historic Silk Road, along which Buddhism was spread from South Asia to the rest of Asia. It is considered as a Buddhism corridor from which many Chinese monks came to Kashmir to learn and preach Buddhism. The region is also home to more than 50,000 pieces of rock art and inscriptions all along the KKH. About 99% of the population of Gilgit is Muslim, with 71% Twelver Shia Muslims, 17% Ismaili Shia Muslims and 12% Sunni Muslims.

The main languages spoken in the region include Balti, Shina, Burushaski, Wakhi Khowari, Kohistani, Kashmiri, Urdu, English and Pashto.

English, Urdu and local language media are widely consumed in Gilgit. The region enjoys one of the highest education rates in Pakistan. Gilgit has several public and private sector educational and vocational institutions covering primary, secondary and tertiary education. Adjacent to Gilgit city is Hunza, a mountainous valley of Gilgit-Baltistan. It was formerly a princely state until 1974, when finally dissolved by Government of Pakistan. The state capital was the town of Baltit -- also known as Karimabad, which is still the major city of Hunza. The centre of activities, however, has shifted to the nearby Aliabad town, which is Hunza's commercial hub and has most of the government infrastructure. Hunza's tourist season is generally from May to October, because in winter the KKH is often blocked by snow.

Hunza Valley is popularly believed to be the inspiration for the mythical valley of Shangri-la in James Hilton's 1933 novel Lost Horizon. Regular bus and van services operate between Gilgit and Hunza, and Gilgit-based tour operators also arrange tours and transport to Hunza. There is also a daily bus service between Rawalpindi and Hunza. Hunza's local languages include Burushaski, Wakhi and Shina. Most residents are Ismailis, the followers of Aga Khan. A sizable population is Shia Muslim.

Cultural Traits

A set of manuscripts was discovered in 1931 in Gilgit, containing many Buddhist texts such as four sutras from the Buddhist canon, including the famous Lotus Sutra. The manuscripts were written on birch bark in the Buddhist form of Sanskrit in the Sharada script. They cover a wide range of themes such as iconometry, folk tales, philosophy, medicine and several related areas of life and general knowledge. The Gilgit manuscripts were nominated in 2006 to be included on the UNESCO Memory of the World register, but without success.

The Gilgit manuscripts are among the oldest manuscripts in the world, and the oldest manuscript collection surviving in Pakistan, having major significance in the areas of Buddhist studies and the evolution of Asian and Sanskrit literature. The manuscripts are believed to have been written in the 5th to 6th centuries CE, though some more manuscripts were discovered in the succeeding centuries, which were also classified as Gilgit manuscripts. Presently, major portions of the Gilgit Manuscripts are in the National Archives of India in Delhi, while some fragments remain in possession of the British Library and the Department of Archaeology in Karachi (Pakistan).

Gilgit and Hunza have strong traditions of creative industries and outputs including textiles, embroidery, wool, carpets, woodwork, stonework, metal, gems, jewellery and beadwork. The region also has a relatively good hospitality sector catering to a strong tourist market.

Gilgit and Hunza are centres of several year-round local indigenous festivals, craft fairs, and performing arts fairs, particularly music and dance. These festivals represent a number of important recurring cultural events and religious festivals with value additions of arts, crafts, dances, music, cuisine and heritage. The folk music and instruments commonly used are Dadang (drum), Damal (percussion), Duff (a circle framed drum), Suranaye (flute), Ghajak (spiked fiddle), Sitar, Rubab and Gabi. Local cuisine is influenced by Central Asia, Afghanistan and China.

Gilgit and Hunza are also known for historic architectural heritage. Among the region's famous heritage sites are Baltit Fort, Altit Fort, Khalpu Fort, Skardu Fort and Shigar Fort.

2.3.5
QUETTA
(BALOCHISTAN)

Background

Quetta is the provincial capital of Balochistan and the ninth-largest city of Pakistan. It is also spelled Kuwatah, which is a variation of Kot, a Pashto word meaning "fortress". It is believed that it relates to the four imposing hills (Chiltan, Takatu, Zarghoon and Murdaar) that surround the city and form a natural bulwark. The earliest inhabitants of the city were the Pashtun Kasi Tribe.

Located in north-western Balochistan near the Pakistan-Afghanistan and Pakistan-Iran borders, Quetta is a trade and communication centre between the three countries. The city lies on the Bolan Pass route, which was once the only gateway from Central Asia to South Asia. Quetta played an important role militarily for the Pakistani Armed Forces in the intermittent Afghanistan conflict.The immediate area has long been one of pastures and mountains, with varied plants and animals relative to the dry plains to the west. Quetta is at an average elevation of 1,680 m (5,510 feet) above Creative Cities in Pakistan - Final Report 24 of 86 sea level, making it Pakistan's only high-altitude major city. The population of the city is estimated to be approximately two million.

The city has a Pashtun majority followed by Baloch/Brahui, other indigenous people of Balochistan and lastly, the settlers from other areas of Pakistan. Its major languages include Pashto, Balochi, Brahui and others. An overwhelming majority of the population practices Sunni Islam. The Hazaras, who first arrived in Quetta in the late 19th century and some during the Afghan war, are the only group that practices Shia Islam. Because of the ongoing nationalist insurgency in Balochistan, Quetta is the centre of provincial political and security activities, in which the Pakistan Army has major control. It is also a frequent target of violence stemming from

the nationalist insurgency as well as the ongoing war on terror against militants in Afghanistan and Pakistan.

Quetta has an area of 2,653 km2 and consists of a series of small river valleys, which act as a natural fort surrounded on all sides by hills. Although a mostly rocky landscape, there are few natural boundaries between Quetta and its adjoining districts of Dera Ismail Khan to the northeast, Dera Ghazi Khan and Sibi to the east, Sukkurand Jacobabad to the southeast, Karachi and Gawadar to the south and Ziarat to the northeast. The closest city is Kandahar in Afghanistan, north-west at the end of the N25 road. Three main roads gradually fan out to the south, the central route, the N25 leads via the city of Khuzdar to the coastal metropolis of Karachi.

Quetta has several public and private sector educational and vocational institutions covering primary, secondary and tertiary education. The city is known as the fruit garden of Pakistan, due to the numerous fruit orchards in and around it, and the large variety of fruits and dry fruits produced there.

Quetta has a high semi-arid climate with significant variation between summer and winter temperatures. It is connected to the rest of the country by a network of roads, railways and an international airport close to its centre. It is close to several nature reserves, parks and tourist destinations. Quetta serves as the learning centre for the Balochistan province. The city has a number of government and private education institutions up to university level.The Quetta Geological Museum has a collection of rocks and fossils found in Balochistan. The Command and Staff College Museum is a museum dedicated to British military history. It is housed in the former bungalow of Field Marshal Bernard Montgomery. The Quetta Archaeological Museum has a collection of rare antique guns, swords, manuscripts and a display of Stone Age tools, prehistoric pottery and articles found in Mehrgarh. There are also coins, manuscripts and photos of Quetta before the 1935 earthquake.

Cultural Traits

Quetta is home to the Balochistan Arts Council and Library that houses arts and crafts from the province, and features year-round cultural events covering music, dance and other performing arts. Various cultural and religious festivals are held in the city every year.

Quetta has good traditions and cottage industries with outputs including embroidery, textiles, carpets, beadwork, mirror work, leather and pottery. Afghan rugs, fur coats, embroidered jackets, waistcoats, sandals, and other traditional Pashtun items are also sold. Pashtun rugs and Balochi carpets are made by the nomadic tribes of the area. They are generally not as fine or expensive as either the Persian products or the Turkoman tribal rugs, but they are generally more original than copies of Turkoman and Persian designs.

Creative Cities in Pakistan - Final Report 25 of 86 The Pashtun traditional dishes such as Kadi kebab, Rosh and Balochi Saji and other traditional dishes are available around the city. Mutton is a mainstay of local cuisine.

Quetta is the hub of Balochi and Brahui literary traditions. It steadily produces traditional and contemporary literary outputs. It is also hub of Balochi traditional and contemporary music. English, Urdu and Balochi language media are widely consumed in Quetta.

2.4
BROADER OBSERVATIONS

Based on the research conducted to date, the research team has made a number of observations regarding the process as a whole. A summary of these observations is presented below:

Challenges of Implementing the "Creative Cities" Concept in Pakistan:

It is challenging to apply on the candidate cities the standards and practices reported in the baseline literature on "creative cities" produced by organisations including the British Council, UK, European Union, and UNESCO. Despite having rich cultural and creative histories and heritage, the candidate cities have (broadly speaking) not evolved and developed socio-politically and economically to the levels required to be a creative city (as they might exist in more developed economies).

The candidate cities are known best for their historical legacies, cottage industries and basic tourism at elementary levels.

There are issues of relevance, relation, capacity and resources. Therefore, evaluating the

candidate cities according to this study's scoring criteria has not been without limitations (which are discussed in Section 1.2.1).

One practical example of this limitation is Gilgit-Hunza. Initially, the research team had identified "Gilgit" as a potential creative city. However, once stakeholders from that jurisdiction were interviewed, it became apparent that "Gilgit" was not a city that could be evaluated separately from its surrounding area. As a result, the research process was amended to reflect analysis of the Gilgit-Hunza area.

This situation is partly to do with Pakistan's overall unstable and weak political, economic and social situation, which has deeply permeated into the fabric of society and culture.

For our candidate cities, it is more a question of survival of the baseline sector features versus their extinction, compared to the major cities of Karachi, Lahore and Islamabad that are now working to break through the grid-lock in some meaningful ways.

Defining "Design" for Pakistan:

It was challenging to determine how to approach how to approach and define "design" for this study. If one strictly applies the international definitions of "design" (such as those included in British Council, UK, and European Union literature and frameworks on creative cities), then it is next to absent in the candidate cities. Even though some of the candidate cities have fine arts and design schools (such as in Hyderabad, Multan and Peshawar), there is little evidence that these cities are developing a national or internationals reputation for design work.

On the other hand, one can see a clearer conceptual understanding of, and practice in "design" in Karachi, Lahore and Islamabad – largely in the private sector.

Although more information on the state of "design" activity was collected via the Stage 3 interviews, it was not sufficiently comprehensive to be included in the findings presented in this report.

Score Variations between Candidate Cities within Same Province/Region:

Arguably score variations between candidate cities within the same province/region are mainly because of difference in their respective sizes.

For instance, Hyderabad has a higher score for the same feature compared to Hala within Sindh province because it is a bigger city than Hala and so naturally receives more policy attention, market access, and resources. The same is true for Peshawar and Swat in KP province, and Multan and Bahawalpur in Punjab province.

While Quetta (Balochistan), Gilgit (Gilgit-Baltistan) and Muzzaffarabad (PAK) are the largest cities of their respective province/region. As such, city size could be considered as a sort of meta-indicator for a creative city.

Sector-Specific Provincial and Federal Regulatory Regimes:

Pakistan's sector-specific policy framework is largely centralized and uniform at federal and provincial levels. The four provinces have some dedicated local departments that fall under the provincial and federal purviews. There are not many government bodies covering this sector, so the analysis of public sector/state support should be understood in this context. The same is true for investment in the arts and culture sector. Culture and creative industries remain sectors in which Government invests every year to some extent, but not as an explicit priority. There are Ministries, Departments and Bodies that are not dynamic and struggle with issues of management, resource and capacity. These assumptions were further tested and validated during field research.

Similarly, there are no city-specific policies in the selected candidate cities, because Pakistan has not developed its cities with a "creative cities" model in mind – though this may be changing now (to some extent) for the major cities (Karachi, Lahore and Islamabad), where local administrations are pursuing varied cultural agendas.

Thus, provincial and federal policy regimes for this sector are "blanket" with differences only because of size – and historical heritage -- of cities, and not because of any special policy considerations.

Potential of Local Governments to Enact Cultural Programmes:

The candidate cities examined have local governments and district administrations that are mostly concerned with municipal, political, rule of law and commercial issues. They are financially controlled by provincial governments -- and depend on – the major cities of their respective province/region. However, Hyderabad, Peshawar, Multan, Quetta, and Gilgit are provincial/regional seats of power and control their respective regions, though not without influence (and interference) from Islamabad, Lahore and Karachi.

The potential for leveraging local administrations as strategic lead bodies in the candidate cities exists and needs to be further explored and accounted for programmatic planning. There will likely be a need to tune into the quality of local state and political support -- or lack thereof-- to be able to come up with credible and realistic recommendations. This consideration is particularly relevant for candidate cities falling within conflict-affected regions (KP, Balochistan).

Role of Creative Enterprise Support Actors:

Outside the public-sector realm, there appear to be few support entities in the cities examined. Those that do exist, however, play an important role in supporting and enhancing creative industries. Chambers of Commerce, Arts Councils, Culture Departments, AHAN, SMEDA, TDAP, provincial rural support programs and some national NGOs (listed herein) are most notable actors working through a framework approach at national and provincial/regional levels.

These organisations are playing a critical role in giving sense, shape and recognition to creative industries in Pakistan, though not from a "creative cities" paradigm.

These organisations can be viewed as potential implementing partners. Additionally, a country mapping should be done of key sector players, their current outlays as well as potential roles.was not sufficiently comprehensive to be included in the findings presented in this report.

STAGE 2:
INTERNATIONAL INTERVENTIONS IN CULTURAL DEVELOPMENT

3.0

3.1 SUMMARY OF TOP INTERVENTIONS FOR PAKISTAN

In Stage 2, the research team identified those interventions inspired by international examples that could potentially be adapted for implementation in one or more of the creative cities identified in Stage 1. The interventions selected in this phase are as follows:

1. Policy dialogue on protection and sustainable tourism promotion of historical urban heritage sites;

2. Craft skill development, exchange and export programmes;

3. Fashion and design festivals;

4. Capacity building in digital media;

5. The development of music centres; and

6. Programmes for cultural leadership and/or arts management.

KEY CONCEPT:
CULTURAL LEADERSHIP

In this context, the term "cultural leadership" is understood to include "senior managers and directors in subsidized cultural institutions; public officials developing and implementing policy for the culture sector; and a huge range of producers, innovators and entrepreneurs in small companies, production houses and teams." As such, the term is used in an inclusive manner to refer to anyone in a position to help develop the culture sector in Pakistan.

Source:
http://creativeconomy.britishcouncil.org/media/uploads/files/Cultural_Leadership_2.pdf

3.2 FRAMEWORK FOR SELECTION OF INTERVENTIONS

Similar to Phase 1, interventions examined in Stage 2 were selected to be adapted to the Pakistani context using an evaluative framework. Unlike Stage 1, however, the criteria included in the Stage 2 framework are not intended to rank or rate various interventions. Rather, they were designed to guide the research team towards interventions that are more likely to be relevant and effective in the cities identified in Stage 1.

The criteria for interventions are displayed in the following table:

Table 5: Phase 2 Selection Framework

Criteria	Relevant Data Point(s)
1. Relevance to the selected Pakistani cities	• Involves one or more of the creative disciplines designed in Part 1; • Is applicable to the given opportunities/challenges of the 4 cities (e.g. current creative output, funding environment, existing cultural infrastructure and support structures)
2. Supports effective roles for local and/or central government actors	• Explores means of empowering local stakeholders and encouraging participation within for the city's creative sector; • Encourages sustainable cross-departmental funding models; • Assists cultural agencies in managing cultural assets and opportunities in collaboration with local and central government, while recognizing the challenges and limitations of working with Pakistani public sector actors.
3. Supports sustainable economic growth	• Supports the role of the creative sector in bolstering economic growth (e.g. attracting business investment, selling cultural goods or services) through rights-based opportunities, especially for marginalized/vulnerable artisans and craftspeople; • Lends itself to professional and cultural leadership skills development for the creative sector; • Includes sector-analysis methodologies, mapping, advocacy, innovation, marketing and policy promotion initiatives.
4. Expands cultural production and participation	• Creates platforms for local artists and cultural professionals to present their work; • Supports young and emerging artists particularly; • Involves cross-disciplinary research, practice and/or collaborative production; • Fosters intra- and international relationships, engagements and partnerships.
5. Plays positive role in development of post-conflict civil society	• Is designed to assist communities in periods of instability (or in the emergence from) gain rehabilitation and stabilisation through culture-led community cohesion initiatives; • Protects, encourages and promotes cultural diversity, as well as the diversity of cultural expression; • Demonstrates the way in which culture can change lives and build stronger and more creative post-conflict civil societies.
6. Can be implemented with few resources and/or limited local governance structures	• Includes strong local management capacity development; • Proven efficacy in the face of limited resources; • Encourages not for profit and private sector partnership.

3.3 SHORTLIST OF INTERNATIONAL INTERVENTIONS

The following table presents those international interventions that met some or all of the selection criteria outlined above. Where possible the table also includes information regarding the impact that the programmes have had in the jurisdictions where they are administered.

Table 5: Phase 2 Selection Framework

TRAINING OF CULTURAL MANAGERS FROM LIBYA (LIBYA)

Description	Selected Impacts (where available)
A programme designed to a) respond to specific needs of the Libyan cultural scene by way of improving the skills of cultural actors and b) promote cooperation between Libyan and German cultural institutions and initiatives.	

AFRICAN DECENTRALISATION OF THE ARTS (PAN-AFRICAN)

Description	Selected Impacts (where available)
An initiative to build new audiences/markets for the arts in Africa and to assert the right of all to participate freely in the cultural life of the community and to enjoy the arts.	

TURQUOISE MOUNTAIN (AFGHANISTAN)

Description	Selected Impacts (where available)
A charity which aims to revive Afghanistan's traditional crafts. It restores historic buildings, trains local artisans and produces and sells craft produce globally through its online catalogue.	Sixty-five historic buildings have now been saved from destruction and restored.
	Small independent craft businesses have sprouted up, creating modest but crucial economic opportunities for craft families.
	90% of graduates are currently working in the craft sector or engaged in further study.
	Embarked on first international exhibit of traditional Afghan arts at the Museum of Islamic Art in Doha, Qatar.

KËR THIOSSANE – DIGITAL/CREATIVE HUB (DAKAR, SENEGAL)

Description	Selected Impacts (where available)
An NGO which aims to demonstrate the value of blending new technologies with traditional cultures - encouraging the integration of multi-media into artistic practices and creative traditions in Senegal. Activities include: training/skills development in video editing, digital distribution techniques, etc..	Organised various workshops, bringing together new technologies and traditional creative disciplines (dance, textile design etc.) and has hosted several production residency projects.
	Sustained credibility made it possible for Kër Thiossane to receive EU funding to develop the 2-year project "Rose des vents numériques' – which has opened up the network to other independent multimedia art centres and artists in the rest of Africa and the Caribbean.

PARQUE LA LIBERTAD (SAN JOSE, COSTA RICA)

Description	Selected Impacts (where available)
A project that works to include and empower marginalized urban communities in Costa Rica's capital, as well as surrounding rural areas by providing recreational spaces for theatre, art, dance, music and access to technology, production facilities and exhibition spaces.	

AGA KHAN MUSIC INITIATIVE CENTRAL ASIA (MOSTLY KAZAKHSTAN, KYRGYSTAN, TAJIKISTAN

Description	Selected Impacts (where available)
An initiative to support musicians and music educators working to preserve, transmit and further develop their musical heritage through teacher-training mechanisms, talent-support centres, artist-in-residence programmes with the objective of promoting cultural pluralism and cosmopolitanism – strengthening civil society in nations challenged by social, political and economic constraints.	

LUPANE WOMEN'S CENTRE (ZIMBABWE)

Description	Selected Impacts (where available)
A facility that provides capacity building, information and marketing services to its members who are involved in income generating activities such as basket weaving, wood crafting and traditional dance.	

RESOURCE CENTRE FOR ARTS MANAGEMENT IN TAJIKISTAN (TAJIKISTAN)

Description	Selected Impacts (where available)
An MA program in Arts Management in Dushanbe, which was the first program of that kind in Central Asia. The first phase of this initiative included a series of training of trainers' seminars for the local academia and cultural activists in order to improve professionalism and management capacities of cultural operators of NGOs, publicly funded institutions in the cultural sector, as well as cultural businesses. The goal of the programme is to sustainably strengthen the overall cultural sector in Tajikistan.	

CAPACITY BUILDING FOR COMMUNITY BASED RADIO BROADCASTING (MALDIVES/ UNESCO)

Description	Selected Impacts (where available)
The UNESCO-backed project supported Voice of Maldives (VOM) in introducing a community based broadcasting model where trained stringers from the community could produce material from a community perspective to broadcast back to the communities via VOM	

EXPERTS' MEETING AND PUBLIC FORUM, INVESTING IN HERITAGE CITIES: STIMULUS FOR SUSTAINABLE TOURISM AND LIVELIHOODS (YANGON, MYANMAR)

Description	Selected Impacts (where available)
An initiative of the Asia-Europe Foundation that encourages Culture Ministers of Asia and Europe to hold bi-regional dialogues on the challenges and opportunities of managing urban heritage for a sustainable future. A recent session aimed to create a platform for knowledge sharing on sustainable urban conservation policies and practices in Asia and Europe, and foster stronger networks among heritage professionals across the two regions.	Recognising heritage cities as generators of creative economy, the Ministers also recommended the establishment of a network in the ASEM region on revitalisation of urban heritage areas to generate creative economy.

EXPERTS' MEETING AND PUBLIC FORUM, INVESTING IN HERITAGE CITIES: STIMULUS FOR SUSTAINABLE TOURISM AND LIVELIHOODS (YANGON, MYANMAR)

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An initiative of the Asia-Europe Foundation that encourages Culture Ministers of Asia and Europe to hold bi-regional dialogues on the challenges and opportunities of managing urban heritage for a sustainable future. A recent session aimed to create a platform for knowledge sharing on sustainable urban conservation policies and practices in Asia and Europe, and foster stronger networks among heritage professionals across the two regions.	Recognising heritage cities as generators of creative economy, the Ministers also recommended the establishment of a network in the ASEM region on revitalisation of urban heritage areas to generate creative economy.

DRIK PICTURE LIBRARY: IMAGES, INFORMATION AND TECHNOLOGY (BANGLADESH)

Description	Selected Impacts (where available)
A multimedia organisation with expertise in advocacy and awareness campaigns, production of communication material and training. Drik provides a one-stop cost effective multimedia services through its six departments: the Picture Agency, Photography, Publications, Audiovisual, DrikNEWS and Gallery and Event Management. Drik has spearheaded festivals of photography, established rural journalism networks, produced documentaries and developed exhibition partnerships in the UK (e.g. RichMix).	Undertook management training skills and explored the role of the media in good governance. The Academy now identifies and trains promising media professionals on production and ethical standards, building on Drik's experience of training photographers to engage, inform and empower the public.

THE DHOW COUNTRIES MUSIC ACADEMY (DCMA) (ZANIBAR)

Description	Selected Impacts (where available)
A community, not-for-profit, non-government initiative to promote, teach and preserve the music of Zanzibar and other locations of the 'dhow countries' (e.g. East African coast, Arabian Peninsula, Persian Gulf). It specializes in teaching the diverse music traditions of the region and providing opportunities to preserve and develop intangible heritage by offering educational and vocational training as well as job opportunities to successful students as Academy teachers and staff.	

COLOMBO FASHION WEEK (COLOMBO, SRI LANKA)

Description	Selected Impacts (where available)

An effort to present an efficient fashion eco-system that incubates the best of Sri Lankan fashion design before it is presented to the world. As a developmental project, it promotes designer development, retail programmes, international exposure, media development and a Fashion Design Fund.

UNESCO'S CREATIVE CITY OF GASTRONOMY (JEONJU, SOUTH KOREA)

Description	Selected Impacts (where available)

To support the development of the traditional food culture, Jeonju offers various traditional food and cooking programmes at universities, high schools and private institutions. The city also created the Creative Culinary Institute of Korea and the Bibimbap Globalization Foundation through innovative partnerships involving the public and the private sectors.

Local catering industry has witnessed a robust growth.

The city made use of the Creative Cities Network platform and launched exchange projects in South America, Singapore, Hong Kong and Taiwan.

Played a positive role in raising international reputation.

WOLA NANI CRAFTS (SOUTH AFRICA)

Description	Selected Impacts (where available)

A project that emerged in response to the need for unemployed, HIV positive woman to generate an income as early as 1994. It supports local crafters by providing a platform for sales (70% international), as well as technical expertise that facilitates the export of creative products and thus broader economic empowerment.

A full table of the shortlisted interventions, including which selection criteria they address, can be found in Appendix B.1.

3.4 ADAPTED INTERVENTIONS

Building on the shortlisted interventions presented above, the research team created a series of potential interventions for Pakistan to address some of the gaps identified in Stage 1. The following series of tables present:

- **The international intervention(s) that inspired the adapted intervention;**

- **A description of the how the programme could potentially be implemented in the Pakistani context;**

- **The creative cities (from Stage 1) in which the intervention could be applied;**[4] **and**

- **A description of how the proposed intervention could address one or more of the selection criteria (as described in Section 3.2);**

- **Any comments from the research team on the intervention in question.**

4 Note: the descriptions presented in this section represent the initial thinking of the research team – prior to the stakeholder interviews undertaken as part of Stage 3.

Proposed Intervention

1. Policy dialogue on protection and sustainable tourism promotion of historical urban heritage sites

Inspiration	ASEF's Public Forums on Investing in Heritage Cities
Relevant Criteria	Given Pakistan's significant historical cultural assets, understanding the opportunities and challenges of managing these between stakeholders over time (for the benefit of both tourism and cultural sectors) is key. The policy dialogue approach responds to the clear demand (Criteria #1) for more concerted efforts to protect and promote sustainable tourism for historical urban heritage sites in Pakistan. By exploring new means of empowering local stakeholders and government actors, the aim of this intervention is to develop new cross-departmental working relations in select cities between heritage and tourism related mandates (Criteria #2). For those cities with very few cultural assets beyond distinct heritage sites, this initiative is extremely valuable in developing their local management capacities in the most relevant and appropriate ways possible.
Description (as adapted for Pakistan)	Provide a multi-stakeholder platform to share knowledge and explore how best to conserve and promote local historical sites/architecture for a sustainable future. Enable the development of new networks and partnerships between professionals, government stakeholders and cultural organisations (e.g. other Pakistani cities, the UK), with a focus on instilling strong local arts management capacity going forward.
Proposed Cities	**Hyderabad's** significant historical urban heritage is suffering serious negligence and decay. This intervention will bring much needed attention to the plight of the city's archaeological and heritage sites, and provide a much needed platform for key stakeholders to address corresponding challenges. While **Multan's** historical heritage has been well preserved, this intervention will still be relevant for introducing new approaches and best practices for its eco-preservation, management and tourist promotion. **Peshawar** has only recently started some work on preservation of its historical heritage and so this intervention will be timely and valuable for building the city's knowledge and capacity to deepen its work.
Comments	The recommended cities have several sites governed by provincial government heritage departments. Their current status needs private/non-profit sector support to preserve, enhance and promote their value and potential.

Proposed Intervention

2. Craft skill development, exchange and export programme

Inspiration	Wola Nani Crafts Lupane Women's Centre Turquoise Mountain
Relevant Criteria	Creating platforms to support the professional development and export potential of Pakistan's craftspeople holds ripe potential for the wider sector. The multipronged nature of this kind of skills development programme can be developed in bespoke manner, reflecting the particular market challenges of a given locale (e.g. existing cultural infrastructure, training institutions, international connections). This intervention is extremely relevant to Pakistani cities (Criteria #1) given the high concentration of craft and artisanal workers. By creating platforms for local artists and cultural professionals to present their work (Criteria #4), the initiative would naturally expand cultural production and participation and play a positive, empowering role in assisting communities to self-direct their sustainable economic growth trajectories (Criteria #3).
Description (as adapted for Pakistan)	Harness existing technical expertise in local craft traditions (e.g. metal work, silk, leather, wood, marble, stone, ceramic, weaving, textiles, cosmetics, jewellery) and to facilitate learning and application of new design, as well as the export of creative products via new distribution models (e.g. online catalogue). Beyond encouraging increased sales, this type of initiative is well positioned for partnership with both local and international organisations in developing rich entrepreneurial skill support programmes and artist exchanges.
Proposed Cities	This intervention will be particularly beneficial for **Multan's** crafts industries, if there is increased focus on marketing/exchange and exports. Peshawar's traditional crafts will benefit directly from this intervention with a focus on design innovation, skill and value chain development, and a special focus on micro-financing for women artisans -- particularly as post-conflict rehabilitation solutions. This intervention will be relevant and valuable for **Hyderabad** if it is applied with a two-pronged approach of supporting the city's creative industries as well as developing it as a market hub for crafts from upstream/interior Sindh. This intervention will be particularly beneficial for **Gilgit's** crafts industries, if there is increased focus on marketing/exchange and exports. Among the target cities, **Quetta** is the least developed in terms of this intervention's scope. Therefore, it will stand to gain the most for the sustainable development and growth of its creative industries, particularly as a post-conflict rehabilitation solution.
Comments	All candidate cities have strong baseline crafts industries. Each should be provided development, exposure and growth opportunities through a focus on public-private partnerships.

Proposed Intervention

3. Fashion and Design Festival

Inspiration	Colombo Fashion Week, Sri Lanka
Relevant Criteria	This intervention is extremely relevant to Pakistani cities (Criteria #1) given the high concentration of craft and artisanal workers. By creating platforms for local artists and cultural professionals to present their work (Criteria #4), the initiative would naturally expand cultural production and participation and play a positive, empowering role in assisting communities to self-direct their sustainable economic growth trajectories (Criteria #3). This intervention provides a cornerstone for several criteria, such as lending cultural leadership skills development to the creative sector, enabling the cultural sector to engage with other sectors (e.g. tourism), and promoting positive stories of Pakistan's emerging talent pool to a wider audience.
Description (as adapted for Pakistan)	Fashion/design festivals (or 'weeks') are tried and tested opportunities to celebrate local talent and to offer a city's creative practitioners a unique, annual platform for exposure. Curating festival wraparound events can ensure designer development, local media participation, as well as a variety of showcase/award opportunities and high profile networking events. For cities with existing good connections between government, industry
Proposed Cities	**Multan** has recently emerged as a runner-up to Lahore in Punjab's fashion industry. This intervention will be very useful for the city to grow further and aim to match national standards of fashion industry. As long as this intervention is tailored according to local socio-cultural sensitivities, this intervention will leverage a budding local industry and create opportunities in **Peshawar,** especially as post-conflict rehabilitation and pro-women solutions. This intervention will particularly help **Hyderabad** to regain some of its lost urban cultural and creative arts leadership, which it lost to Karachi and has become eclipsed by the latter.
Comments	Cultural sensitivities and the presence of a strong media environment should be key factors for consideration. Selected cities offer the best environment, prior baseline experience, existing support structures and clear potential for this type of intervention.

Proposed Intervention

4. Capacity building in digital media (e.g. film production)

Inspiration	Drik Picture Library Bangladesh Kër Thiossane - digital/creative hub UNESCO's local media capacity building initiatives
Relevant Criteria	Digital based collaborations and initiatives often inspire private-public partnerships, particularly where there is limited local government funding. By not making such an intervention arts-sector specific will also enable cross-disciplinary research, practice and/or collaborative production – responding to the need to consider the diversity of cultural expressions. A digital media-led intervention directly supports the criterion of expanding cultural production and participation (Criteria #4) by which to encourage cultural professionals to create and distribute their work in new ways, as well as foster intra- and international relationships and partnerships. The built-in training element also supports the empowerment of local practitioners and encourages cultural leadership skills development, a key element of Criteria #3
Description (as adapted for Pakistan)	Explore the intersection of traditional journalism, rural radio networks, local creative writing, visual storytelling and digital media in order to widen the breadth and reach of Pakistan's rich, local cultural content. A built-in train the trainers approach can optimize the trickledown effect of professional digital media skills development offers for particularly hard to reach or marginalized communities. Given the right investment in infrastructure (e.g. equipment, effective mentors), this initiative holds promise for developing co-productions (e.g. documentaries, podcasts) or exhibition partnerships (e.g. photography, digital art) with overseas partners.
Proposed Cities	This intervention will help **Multan** to build its hub potential for South Punjab's regional language media arts and industry. This intervention will help **Peshawar** to build its hub potential for the whole of Khyber Pakhtunkhwa province as well as conflict-affected FATA's and neighbouring Afghanistan's regional language media arts and industry. It will also support improvements in the local Pashto film industry.This intervention will help **Hyderabad** to build its hub potential for interior/upstream Sindh's regional language media arts and industry. It will also support a revival of Hyderabad's dead film industry. This intervention will help **Quetta** to build its hub potential for all of conflict- and poverty-affected Balochistan's multilingual (including English and Urdu) media arts and industry.
Comments	Particular attention will need to be made on the existence or probability of sufficient resources for a digital media capacity programme. Considering partnership with higher education institutions or digital related firms (e.g. mentorship, internship) will be key. Therein lies the potential of developing a centralized, urban 'centre' for such a programme with touring trainers (or satellite/pop up centres) for those harder to reach communities to access similar opportunities.

Proposed Intervention

5. Music centre (e.g. professional development, performance)

Inspiration	The Aga Khan Trust for Culture Dhow Countries Music Academy (DCMA)
Relevant Criteria	Investing in the rich history of music in Pakistan - and its inextricable links to ceremonial events and cultural identity - would ensure a healthy and vibrant future for the next generation of Pakistani musicians. Beyond just a skill training offer, the centre would also fulfil the objective of creating performance platforms and new opportunities for artistic exchange (nationally and internationally). A music centre-related intervention is certainly applicable to several of the Pakistani Creative Cities in light of rich musical traditions (Criteria #1) and the demand to sustain these important elements of cultural diversity in the next generation of artists. The evidence base around music's therapeutic qualities, as well as its impact on social cohesion also critically aligns this intervention with Criteria #5 by playing a positive role in the development of post-conflict civil society. Indeed, music has the power to build stronger, more positive and creative post-conflict civil societies and, at the same time, encourage the diversity of cultural expressions.
Description (as adapted for Pakistan)	Preserve and promote local musical heritage through artist development and talent-support schemes. Partner with existing cultural institutions and schools in order to offer music training and mentorship to children and young people. Provide linkages between local artists and the film/digital media industry in view of sync licensing opportunities in Pakistani film, television, commercials and mobile technology (e.g. Telenor Pakistan) via networking events, copyright awareness campaigns, etc.. Partnerships with local arts councils can ensure longevity of a programme and potential synergies with existing support models in other creative and cultural industries. In the longer term, music centres ('hubs') are well positioned to branch into providing showcasing support opportunities for artists (local and international). Note, SXSW 2016 invited a record 4 Pakistani artists.
Proposed Cities	**Quetta's** existing baseline of local musical heritage needs a boost for development and national mainstreaming, which this intervention will bring, especially as post-conflict rehabilitation and pro-youth solutions. **Peshawar's** rich local musical heritage needs consistent support, and its budding rock-pop music industry can be mainstreamed nationally through this intervention, especially as post-conflict rehabilitation and pro-youth solutions. **Multan's** rich Seraiki and Sufi musical heritage needs consistent support and mainstreaming, which this intervention will bring. **Gilgit's** indigenous musical heritage is little known beyond the region. This intervention will provide local community to preserve and grow its heritage, as well as plug it into the national mainstream. Hyderabad can arrest and reverse its declining leadership in Sindhi language music and performing arts through this intervention.
Comments	Of the recommended cities, Quetta and Gilgit have received recent international support for the establishment of music schools. If successful, this type of investment could be further supported in other candidate cities due to the widespread, rich music heritage and enthusiasm of young people across Pakistan.

Proposed Intervention

6. Cultural leadership and/or arts management programme

Inspiration	Resource Centre for Arts Management in Tajikistan Goethe-Institut's training of cultural managers in Libya (and elsewhere)
Relevant Criteria	Enabling strong local management capacity in Pakistan's creative cities is key to growing and strengthening their impact. Strong leaders (be they administrative or artistic) encourage wider participation in the cultural sector and are well positioned to advocate for more supportive policy measures from local, provincial or national government. Facilitating steps towards building a strong local arts management capacity fulfils Criteria #2 in that it enables cultural agencies and local government stakeholders to better manage local cultural assets, develop local partnerships (e.g. with universities) and foster a local and meaningful cultural leadership. This intervention is also well suited to fulfil Criteria #6, in that – in the case that management programmes can be built into existing institutional offers – it can be implemented with limited local governance structures
Description (as adapted for Pakistan)	Design an arts management programme responding to the specific needs and challenges of the local city's cultural sector and thereby improve the professionalism and management capacities of local cultural operators, publicly funded cultural institutions, and creative and cultural businesses. Such skills include: small business strategy, financial and marketing tools, intellectual property rights, becoming investment ready, etc. Consider partnerships with existing universities and college programmes in Pakistan and the UK which could offer knowledge exchange opportunities (e.g. online portals) and the sharing of resources for curriculum development
Proposed Cities	This initiative will build on and enhance **Peshawar's** institutional framework and management knowledge/capacity that it needs to promote and manage itself as a creative city of Pakistan. This initiative will provide **Hyderabad** an institutional framework and management knowledge/capacity that it needs to promote and manage itself as a creative city of Pakistan. This initiative will build on and enhance **Multan's** institutional framework and management knowledge/capacity that it needs to promote and manage itself as a creative city of Pakistan, as well as deepen its existing global twin-city portfolio. This initiative will provide **Quetta** with a much needed institutional framework and management knowledge/capacity that it needs to promote and manage itself as a creative city of Pakistan. This initiative will build on and enhance Gilgit's institutional framework and management knowledge/capacity that it needs to promote and manage itself as a creative city of Pakistan.
Comments	Effective cultural leadership being a hallmark of any creative city – as a magnet and inspiration for the entire province – could be applied as a standard intervention in all candidate cities.

3.5 BROADER OBSERVATIONS

It is important to consider the complexity of identifying effective interventions for Pakistan within the context of what this study has lent our existing knowledge base – not only in the identification of Pakistan's emerging cultural cities and hubs, but in terms of better understanding the overarching value in adapting programme models from one jurisdiction to the other.

Throughout the study, the project team has imbued its data collection and analysis with the British Council's understanding of the evolving paradigm of culture and development[5] – namely, a postcolonial and poststructuralist account, sensitive to the historically and geographically varied and contested nature of culture's role within economic and social development. Cultural programmes and policies, in this sense, were viewed and considered as part of a multidisciplinary perspective on development interventions. Rather than blindly proposing the transplantation of one practice from one part of the world to the Pakistani context, for example, or 'reinventing the wheel' entirely, the project team attempted to evoke a spirit of cooperation, evidence-based need, and a consistent acknowledgement of what are the specific challenges and opportunities facing Pakistan today. To this end, some key observations have emerged, as follows.

Building on existing practice and partnerships, both internally and externally

Internally, the British Council's culture and development oriented work has evolved significantly over recent years. Pertinent and applicable lessons may be drawn from the Council's practice in other post-conflict and/or emerging market jurisdictions for consideration in the Pakistani context. For example, the Visual Arts and Creative Economy Units have made valuable headway in Zimbabwe since 2013, developing skills in creative entrepreneurship, providing access to markets and international networks, and influencing policymaking – despite a challenging political context and lack of devolved power for the creative and cultural sectors.

Externally, the proposed interventions have been purposely modelled on agencies' (e.g. charities, NGOs, foundations, trusts) work, which has long included a culture and development component. A clear observation from the research was the ripe opportunity for joined-up activity between the Council and other key stakeholders already active in the international culture and development community in Pakistan. Further scoping and outreach is required to take advantage of coordinating efforts and identifying local partnerships – particularly universities, non-governmental organization, and corporate players voicing new interest in cultural identity and the creative economy.

See the British Council's Culture and Development Strategy, 2014.

Building long-term, trust based relationships based on mutuality and shared understanding

In conducting the research for this Stage, it became clear that for working relations between UK and Pakistani organizations and policymakers to be effective, they must be based on the identification of clear gaps for mutual learning and advancement between cultural stakeholders. For the British Council, part of the challenge related to this finding is developing a theory of change which sits comfortably within the institution's Arts portfolio (which has historically placed emphasis on artistic excellence and promoting UK talent overseas), possibly in deeper coordination with the Education/Society portfolio.

Driving change through cultural leadership

Lying at the heart of the criteria for Pakistan's Creative Cities – and thus the proposed interventions – is the observed lack of key champions or infrastructure by which to develop the cultural leadership skills which, in turn, are required to effectively implement such interventions. Indeed, cutting across all proposed interventions is the empowerment of local stakeholders, the encouragement of broad-based participation (especially youth and emerging talent), the development of leadership skills, the support for collaborative production, and the creation of new networks for knowledge exchange. It is a clear finding that interventions must consider including some or all of these elements in order to successfully catalyse change.

STAGE 3: IMPLEMENTING CREATIVE CITY INTERVENTIONS

4.0

4.1
SUMMARY OF KEY INTERVIEW FINDINGS

In Stage 3, the research team tested the hypothetical interventions introduced in Stage 2 (see Section 3.4) with stakeholders in the various creative cities identified in Stage 1. The following table summarizes the reactions of those stakeholders:

Table 7: Stakeholder Reaction Summary

Proposed intervention	Reactions				
	Hyderabad	Peshawar	Multan	Gilgit-Hunza	Quetta
1. Policy dialogue on protection and sustainable tourism promotion of historical urban heritage sites	✔	✔	✔	◯	◯
2. Craft skill development, exchange and export programme	✔	✔	✔	✔	✔
3. Fashion and Design Festival	✔	?	?	◯	?
4. Capacity building in digital media (e.g. film production)	✔	✔	✔	◯	✔
5. Music centre (e.g. professional development, performance)	✔	✔	✔	✔	✔
6. Cultural leadership and/or arts management programme	✔	✔	✔	✔	✔

LEGEND

✔ The majority of interviewees agree the proposed intervention holds promise in terms of effective implementation.

✗ The majority of interviewees believe there is a current lack of necessary infrastructure, political will, and/or security for the proposed intervention.

? Opinion is split amongst respondents as to the likelihood of successful implementation of the proposed intervention.

◯ A grey circle indicates that the intervention was not tested in a particular jurisdiction.

DRAWING FROM THE TABLE ABOVE, ONE CAN CONCLUDE THAT THE FOLLOWING INTERVENTIONS SHOULD BE CONSIDERED FOR IMPLEMENTATION:

1.
POLICY DIALOGUE ON PROTECTION AND SUSTAINABLE TOURISM PROMOTION OF HISTORICAL URBAN HERITAGE SITES (IN PESHAWAR, HYDERABAD, AND MULTAN);

2.
CRAFT SKILL DEVELOPMENT, EXCHANGE AND EXPORT PROGRAMME (IN ALL FIVE CITIES);

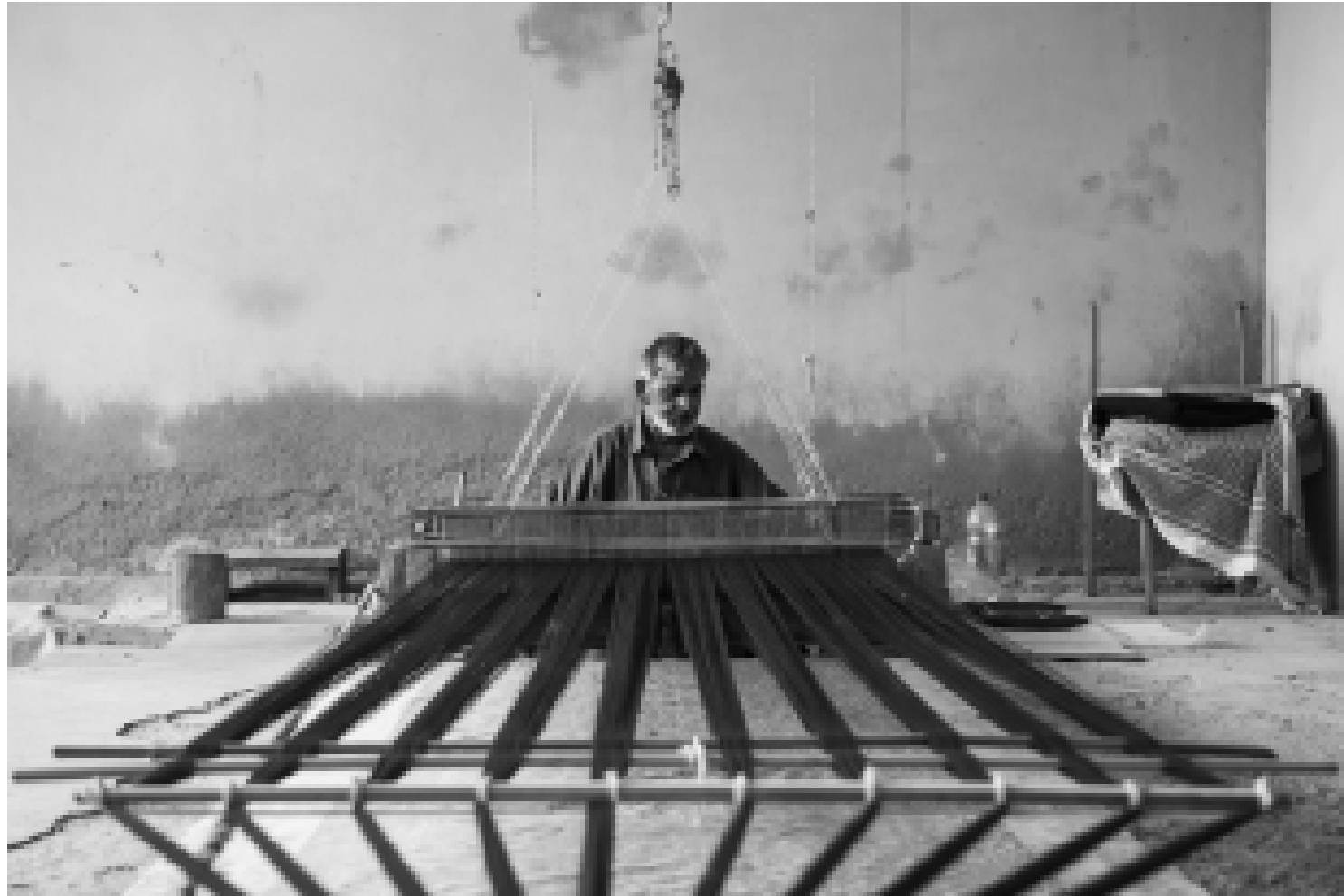**3.**
CAPACITY BUILDING IN DIGITAL MEDIA (IN HYDERABAD, PESHAWAR, MULTAN, AND GILGT-HUNZA);

4.
MUSIC CENTRES (IN ALL FIVE CITIES);

5.
CULTURAL LEADERSHIP AND/OR ARTS MANAGEMENT PROGRAMMES (IN ALL FIVE CITIES).

4.2 CITY-SPECIFIC REACTIONS

4.2.1 HYDERABAD

Several interviewees noted that as a city of tolerance, Hyderabad might be more likely to effectively support its vibrant cultural sector and it's stakeholders. In terms of cultural heritage, the ability to support and preserve Hyderabad's architectural heritage at sites like Ganjo Takkar – a hallmark tradition of urban construction involving wind-catching – has been dying out in recent years. Administrative infrastructure is ready to be tapped into (e.g. Hyderabad's Culture Department, Sindh Museum, Mehran Arts Council) for a potential partnership with the British Council in terms of promoting cultural heritage. Key

projects like the exteriors of Hyderabad's forts were noted to be a clear priority amongst interviewees. That said, the Bureau Chief of Hyderabad's KTN News emphasized that political polarisation surrounds issues of heritage preservation. The execution of interventions here, he warned, must include community dialogue and sensitisation programming.

In terms of Hyderabad's craft sector, there is a clear opportunity to support increased international exposure and marketing opportunities. The local art of ajrak making

(block-printed shawls) represents a significant cultural heritage for the region as it is symbolic of both life and diversity for Sindh. Hyderabad's wood work, Karbala heritage, ajrak and handicrafts make it the biggest arts centre of Sindh, and it is a supplier to the whole country. In effect, many of the implementation recommendations in this area were to do with establishing centres for skill development, the promotion and documentation of crafts persons' work, and the need to support their access to markets. Moreover, there was a recognition amongst interviewees that existing economic structures in Pakistan make it difficult for craftsmen and artisans to earn a fair and respectable living. Key links with academia are also urgently needed, stated one respondent, particularly in terms of research and documentation, as well as the exploration of issues such as copyright law and effective trademarks.

Given the lack of social conservatism in Hyderabad, fashion related interventions would not face the same concerns as in other provinces. As Jami Chandio, Executive Director of Hyderabad's Center for Peace and Civil Society suggests, "If you want to make an intervention in fashion, then do it on a grand scale." Another adds, "There is appetite and scope for this industry in Hyderabad because all big retail brands have arrived here and are doing business." Even though online buying is the main means of accessing fashion for local consumers, Ottoman Road in Hyderabad is cited as the "designer" road of the city, and there is significant appetite for designers to come to Hyderabad and develop festivities around the industry.

The recommendation that Sindhi media production should be supported, leveraged in new ways, and widely promoted was a common comment in interviews "It has a huge local influence. It is moderate and progressive. There is a need to train local journalists on culture and arts and impart specialized knowledge and skills. They must cover untouched subjects and they must prioritize arts and culture." Another interviewee put it this way, "If you want to work in the media sector, focus on documentary making and film making. Give a sense of history and identity. There is a need for digitisation of art, cultural, literary, musical heritage and museums." Another adds that regional media is not up to recognized standards and there needs to be training in order to leverage local storytelling in a way that is compelling on screen. -"We need to see how digital, cellular media and web-based media can be leveraged for the common man."

In terms of music, all interviewees agreed that that given the amount of activity, talent and enthusiasm in Hyderabad's sector, intervention is needed and likely to be highly impactful.

Radio Pakistan is a significant institution to consider as a partner for audience development, particularly in terms of its listener base. The preservation of traditional, classical and fusion musical genres, and their related instruments, is also an area worthy of significant investment.

Exposing emerging talent on both national and international levels is also key. For example, Saif Samejo's group is reclaiming old Sindhi music and producing it in new forms – an innovative compositional approach that that might resonate in the UK, given the revival of modern folk and roots music. Another interviewee adds, "Musicians have a tough time these days, especially to earn livelihoods. There is no academy of music in Sindh. We need to create musical academies and centres." The Mehran Music School (set up through the Benazir Skill Development Programme) and Lahoti Music Festival are music training and audience development models worth exploring. The latter, for example, has seen impressive and organicgrowth over recent years, stemming from Lahoti being in and of itself an open space in Hyderabad for performance, learning, artists' boarding and performances.

Finally, intervention in the cultural leadership area was considered a must amongst all interviewees. As one suggested, however, there still needs to be increased political ownership and renewed policy work here – e.g. create a Parliamentary Culture Caucus in the Sindh Assembly. Many believe this type of intervention in Hyderabad is especially doable given that culture is a non-controversial subject. One respondent at Sindh University believes that, in the case of building capacity in cultural leadership, the focus should be particularly on public sector culture managers and their administrative and fiscal management powers, as well as related curriculum development for university programmes. For example, Sindh Culture Department has 15 museums but no museology specialist. Popular musician Saif Samejo adds that there is currently a clear disconnect between institutions and individuals in Hyderabad. "The Culture Department should take the lead by initiating collaborative public-private projects for preservation, festivity, [and] collaborative production, based on thematic outputs."

Description	Selected Impacts (where available)
Policy dialogue on protection and sustainable tourism promotion of historical urban heritage sites	• **Possible sites:** Hyderabad Fort; Amri (Agham Kot). • **Possible topics:** Talpur heritage; research and documentation; conservation and curation (exhibits); policy dialogues; awareness seminars; training in eco- and heritage-friendly urban planning. • **Essential stakeholders:** Local and Federal Governments; Hyderabad Culture Department; Hyderabad Museum; Jamshoro University; civil society; media; local residents. • **Strategic balances:** Ensure ethnic sensitivities within Hyderabad, as well as interests of resident communities.
Craft skill development, exchange and export programme	• **Possible projects:** Design and product innovations and marketing of ajrak, Thar embroidery, bangles, blue and glazed pottery, wood and mirror work; research documentation of crafts heritage; documentary production; media programming; exhibitions, road/tradeshows and open houses; regular bazaars/fairs; training on marketing, sales and financial management; vocational skill development of artisans, especially women, youth, minorities and disabled. • **Essential stakeholders:** Commercial entities; Chambers of Commerce; artisan guilds; micro-financial institutions; civil society craft development orgs; design schools; media; TDAP; Lok Virsa and PNCA; Jamshoro University; design houses; women artisans; design and art students; entrepreneurs. • **Strategic balances:** Ensure that as a regional hub, Hyderabad serves local as well as neighboring cities' crafts development, promotion and sales value chains.
Fashion and Design Festival	• **Possible project:** Trainings on event management, choreography, beauty and styling, marketing and publicity; fashion students design competitions; fundraising fashion shows; collaborations between designers, students, artisans and corporate entities for local and national shows. • **Essential stakeholders:** Retail outlets; designers' guilds/associations; textile designers; textile industries; chambers of commerce; design schools; beauty industries; media; corporate entities; fashion and design students; make-up artists and stylists; event managers; choreographers; entrepreneurs. • **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in crafts, music and media. Also, build networks with leading industry stakeholders located in neighbouring Karachi.

Description	Selected Impacts (where available)
Capacity building in digital media (e.g. film production)	• **Possible project:** Training in animation, documentary and filmmaking and digital communications; collaborative productions. • **Essential stakeholders:** Press clubs, journalist bodies, universities, information department, private sector media organizations, production houses, creative/advertising agencies, film-makers and cinematographers, producers, animators. • **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in crafts, music and fashion. Also build networks with leading industry stakeholders located in neighbouring Karachi.
Music centre (e.g. professional development, performance)	• **Possible project:** Supporting Lahoti Music Festival to become a regular local one; collaborations between traditional/folk and modern musicians for fusion productions; inputs for Coke Studio; increased concerts and music festivals; institutionalized trainings; talent shows. • **Essential stakeholders:** public and private media organizations; culture department; arts council; training institutes; music community; corporate entities; Lok Virsa and PNCA; production houses. • **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in crafts, media and fashion. Also build networks witcrafts, music and fashion. Also build networks with leading industry stakeholders located in neighbouring Karachi.
Music centre (e.g. professional development, performance)	• **Possible project:** Supporting Lahoti Music Festival to become a regular local one; collaborations between traditional/folk and modern musicians for fusion productions; inputs for Coke Studio; increased concerts and music festivals; institutionalized trainings; talent shows. • **Essential stakeholders:** public and private media organizations; culture department; arts council; training institutes; music community; corporate entities; Lok Virsa and PNCA; production houses. • **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in crafts, media and fashion. Also build networks witcrafts, music and fashion. Also build networks with leading industry stakeholders located in neighbouring Karachi.

4.2.1
PESHAWAR

The importance of supporting Peshawar's cultural heritage was widely noted in interviews. One stakeholder pointed to the Khyber Pakhtunkhwa Antiquities Act, 2016 passed this year by the provincial government as a welcome development to support the preservation of urban heritage and improvements in Peshawar's reputation. In terms of specific intervention Creative Cities in Pakistan - Final Report 43 of 86 interventions, it is interesting to note some pushback from interviewees on the theme of heritage preservation. Instead of gearing this intervention towards tourism promotion, for example, many believed efforts should be more holistically minded, taking into account local values, and emphasising impoorved engagement with government departments, universities, museums, craft associations, artisans and the local Women's Chamber of Commerce.

Craft related programmes were seen by all respondents as a valid, useful intervention - especially in light of recent closure of the local gems and jewellery institute. Some suggested the development of a crafts bazaar given the current lack of a market place for local handicrafts. Such a market could include chappals, leather work, Pashtun dresses, bamboo mats, embroidery, metal, brass and carpet weaving. Moreover, there is a need for a sector development oriented association which could organize the many existing artisans working in parallel by sharing information and collectively strategizing around promotion. Importantly, Dr. Ashraf Ali, Executive Director of Zalan Communication, believes that craft-focused interventions will, "... lead to local skilled labour and economic growth, especially for women workers. It will lead to empowerment of women, and violence against women will be curtailed."

Although several respondents believed the fashion sector in Peshawar has become significantly more accessible in recent years, the resounding opinion was that fashion related support initiatives may not be feasible because of local cultural sensitivities and the significant exodus of the traditional elite from Peshawar (who would comprise this sector's key consumer base). One means of supporting the sector more indirectly than through proposed festivals or events, however, would be through a) a regular exhibition of textiles, and b) direct support for female artisans in key clusters in the region, offering them a solid opportunity for brand expansion, market growth and scaled production.

Most interviewees welcomed the idea of additional support for digital media in Peshawar. They pointed to the active presence of mainstream print and electronic national and regional media outlets in the city. At the same time, they were critical of government's policies which are generally perceived to be against PTV, for example, has reduced its broadcast in Pashto. Therefore, investment in this sector is needed with a focus on building existing news media's specialized capacities for digital and creative media, documentary and film making; it would need to start at the basic infrastructure level.

In the face of security concerns, some interviewees emphasized the need to support Peshawar's music sector through individuals, universities, school departments and existing platforms of performance, rather than creating new public music centres. Traditional, folk and youth related programming were noted as most critically in need of support, as well as the development of skills in sound production and music marketing. Importantly, Peshawar is the home of music ustaads (masters), and so the region is

brimming with musical diversity and is well positioned for international exposure and exchange programmes. But, as one interviewee points out, "First, take them out of poverty. Focus on developing and supporting music as a livelihood by connecting [musicians] with industry."

Increased investment in cultural leadership was seen as a much-needed intervention in Peshawar – not only in terms of developing key champions and focal people per cultural sector, but also through the nurturing of cultural specialists in both public and private sectors. Part of the challenge in this area will be obtaining 'buy-in' from the political leadership and the international development community. For arts and cultural management to increase its impact, local leaders and donor support must also get behind key initiatives. A shifting in value placement on creative and cultural goods and services is required so that the public recognizes their importance in overall socio-economic progress. The Culture Directorate of the Khyber Pakhtunkhwa Government and its Revival of Indigenous Cultural Heritage (RICH) programme is cultural mapping of visual arts, performing arts and handicrafts that would further inform the British Council's programme development.

"... lead to local skilled labour and economic growth, especially for women workers. It will lead to empowerment of women, and violence against women will be curtailed."

Description	Selected Impacts (where available)
Policy dialogue on protection and sustainable tourism promotion of historical urban heritage sites	**Possible sites:** Balahisar Fort, old walled city and gates, Qissa Khwani Bazaar, Sethi Mohalla, hawelis, Chowk Yadgar. **Possible topics:** Research and documentation; conservation and curation (exhibits); policy dialogues; awareness seminars; training in eco- and heritage-friendly urban planning. **Essential stakeholders:** Local and Federal Governments; Peshawar Culture Department; Peshawar Museum; Peshawar University; civil society; media; local residents. **Strategic balances:** Ensure cultural/religious sensitivities within Peshawar, as well as interests of resident communities.
Craft skill development, exchange and export programme	**Possible projects:** Design and product innovations and marketing of embroideries, textiles, leather, jewellery, wood and metal work; research documentation of crafts heritage; documentary production; media programming; exhibitions, road/tradeshows and open houses; regular bazaars and fairs; training on marketing, sales and financial management; vocational skill development of artisans, especially women, youth, minorities and disabled. **Essential stakeholders:** Commercial entities; Chambers of Commerce; artisan guilds; micro-financial institutions; civil society craft development orgs; design schools; media; TDAP; Lok Virsa and PNCA; Jamshoro University; design houses; women artisans; design and art students; entrepreneurs **Strategic balances:** Ensure that as a regional hub, Peshawar serves local as well as neighbouring cities' crafts development, promotion and sales value chains. Also, focus on restoring old bazaar culture of the city where crafts and gastronomical delicacies are developed and sold together.
Capacity building in digital media (e.g. film production)	**Possible project:** Trainings in animation, documentary and filmmaking and digital communications; collaborative productions. **Essential stakeholders:** Press clubs, journalist bodies, universities, information department, private sector media organizations, production houses, creative/advertising agencies, film-makers and cinematographers, producers, animators. **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in crafts, music and sports. Also, build networks with leading industry stakeholders located in Islamabad, Lahore and Karachi

Description	Selected Impacts (where available)
Music centre (e.g. professional development, performance)	**Possible project:** Collaborations between traditional/folk and modern musicians for fusion productions; inputs for Coke Studio; increased concerts and music festivals; institutionalized trainings; talent shows. **Essential stakeholders:** public and private media organizations; culture department; arts council; training institutes; music community; corporate entities; Lok Virsa and PNCA; production houses. **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in media, tourism and sports. Also, build networks with leading industry stakeholders located in Islamabad, Lahore and Karachi. Particularly focus on restoring respect, rights, livelihood and security for music and performing arts (including trans-genders) community of Peshawar. Be mindful of local values and traditions.
Cultural leadership and/or arts management programme	**Possible project:** Exchange visits between UK and Peshawar-based cultural managers/leaders/specialists; seminars/conferences; training on culture and/or arts project management, financial management, monitoring and evaluation, communications, outreach and advocacy; parliamentary caucus on culture at federal/provincial levels. **Essential stakeholders:** Government officials and policymakers; parliamentarians; media; universities; culture/art organizations; civil society organizations; Lok Virsa and PNCA; Arts Councils; culture specialists **Strategic balances:** Trainings and exchange visits should be prioritized for mid-level officials who work on the ground. Senior officials and policymakers may be targeted through policy dialogues etc.

4.2.3 MULTAN

In terms of cultural heritage preservation efforts, interviewees expressed the involvement of local government remains a fundamental requirement. One of the wonders of the world (a UNESCO World Heritage Site), the Tomb of Shah Rukn-e-Alam is built on the southwest side of the Multan Fort – and was repaired and renovated in the 1970s. The work of brilliant engineers such as those behind this phenomenon needs to be understood and celebrated. Work to restore and preserve Multan's city gates is also a pressing opportunity – whereas there were originally six, there are only three left. However, there needs to be sensitivity to the appropriateness of materials and local conservation traditions. Several interviewees expressed deep disappointment, for example, in the restoration efforts of the U.S. Ambassador's Fund and the Aga Khan Development Network in recent years.

The promotion of local crafts was considered key by several respondents – particularly in terms of promotion and marketing. Wood work is a tradition going back thousands of years in Multan and the designs and patterns are very specific to the region. Blue pottery, camel skin work, glass bangles, handmade textiles are other indigenous hallmarks of Multan in need of support in order for the specific skills behind the products to be effectively passed down to the next generation. Although an institute of blue pottery was set up by the Punjab government under the leadership of Ustaad Alam (local pottery master), its trainees often leave Multan because of a lack of markets. Therefore, supporting the development and sustainability of a regular crafts bazaar or 'village', with participation from the private sector, is a clear opportunity. That being said, it was also noted that the Crafts Council of Multan has made some headway in terms of putting on annual exhibitions. As Dr. Gilani of the Multan College of Arts explains, the local crafts sector is directly linked to broader economic development in the region. "Economic development of suburban Pakistan can happen through education, arts and crafts. There is a need for crafts education for the rural people to bring them out of poverty. It should be included in school curriculum in public schools. They should be provided technical education in crafts."

One interviewee expressed concern over how investment in Multan's fashion sector could negatively impact indigenous production. Given the likely conservative social reactions to the growth of this sector, it was advised that fashion should grow organically and slowly. Another interviewee's perspective, however, suggested otherwise. "For an intervention in the fashion industry, this city is a very fertile place. Local skills, marketing and industry must be merged for this. These days... women are getting busy in education and creative skills associated with fashion designing related activities." Others echoed that for a fashion related intervention to succeed, it must specifically relate to local handicrafts and capacity building for local women artisans. The Multan Chamber of Commerce, and its wider business community, are well positioned to play a supporting role. As Sheikh Oppal, Bureau Chief of APP Multan suggests, "Give incentives to artisans like you give incentives to mango growers."

Digital media production in Multan would benefit from local access to technical schools. As one interviewee explained, there is an appetite for digital media and various forms of content production but professionals do not get established in Multan, preferring bigger urban centres such as Lahore, Karachi and Islamabad. A basic infrastructure problem was also noted – for example, Multan PTV is currently without cameras. Where television content is produced locally, journalists tend not to understand or place value on covering arts and cultural stories, or the value in optimising social media to do so.

In terms of supporting Multan's music sector, the development of a music centre at the Multan College of Arts was considered appropriate by more than one interviewee. Another explains that local traditional music is being lost as the tabla wallas are dying. There appears to be an appetite to carry on such traditions (including instrument making) amongst youth, but more avenues to develop these skills need to be developed. It was noted that efforts in this area could benefit from collaboration with the Artists Association of Punjab.

Increased attention to cultural management was considered very important by most interview respondents. In turn, some believed there would likely be a spill-over effect on peace and conflict resolution through an investment in cultural leadership and the participation of key local youth in such programmes. Bahauddin Zakariya University, for example, has already engaged with over 600 youth in the region, in conjunction with ulema (religious leaders). With reference to these programmes, the University's spokesperson expressed that capacity-building within local government is critical for any creative city's ability to nurture cultural leadership. Furthermore, it was recommended that the Multan Development Authority be supported in developing a cultural policy framework. Additionally, it was suggested that a Punjab Institute of Languages, Art and Culture (PILAC) be set up in Multan, similar to the Institute in Lahore.

Description	Selected Impacts (where available)
Policy dialogue on protection and sustainable tourism promotion of historical urban heritage sites	• **Possible sites:** Multan fort, shrines and tombs, Hindu temples; • **Possible topics:** Research and documentation; conservation and curation (exhibits); policy dialogues; awareness seminars; training in eco- and heritage-friendly urban planning • **Essential stakeholders:** Local and Federal Governments; Multan Culture Department; Multan Museum; BZ University; civil society; media; local residents. • **Strategic balances:** Inculcate crafts bazaars inside historical tourist sites, while ensuring interests of resident and artisan communities.
Craft skill development, exchange and export programme	• **Possible projects:** Design and product innovations and marketing of embroideries, textiles, leather, jewellery, wood and metal work; research documentation of crafts heritage; documentary production; media programming; exhibitions, road/tradeshows and open houses; regular bazaars and fairs; training on marketing, sales and financial management; vocational skill development of artisans, especially women, youth, minorities and disabled. • **Essential stakeholders:** Commercial entities; Chambers of Commerce; artisan guilds; micro-financial institutions; civil society craft development orgs; design schools; media; TDAP; Lok Virsa and PNCA; Jamshoro University; design houses; women artisans; design and art students; entrepreneurs. • **Strategic balances:** Ensure that as a regional hub, Peshawar serves local as well as neighbouring cities' crafts development, promotion and sales value chains. Also, focus on restoring old bazaar culture of the city where crafts and gastronomical delicacies are developed and sold together.bazaar culture of the city where crafts and gastronomical delicacies are developed and sold together.
Capacity building in digital media (e.g. film production)	• **Possible project:** Training in animation, documentary and filmmaking and digital communications; collaborative productions. **Essential stakeholders:** Press clubs, journalist bodies, universities, information department, private sector media organizations, production houses, creative/advertising agencies, film-makers and cinematographers, producers, animators. **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in crafts, music and sports. Also, build networks with leading industry stakeholders located in Islamabad, Lahore and Karachi

Description	Selected Impacts (where available)
Music centre (e.g. professional development, performance)	• **Possible project:** Collaborations between traditional/folk and modern musicians for fusion productions; inputs for Coke Studio; • increased concerts and music festivals; institutionalized trainings; talent shows. **Essential stakeholders:** public and private media organizations; • culture department; arts council; training institutes; music community; corporate entities; Lok Virsa and PNCA; production houses. • **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in media, tourism and sports. Also, build networks with leading industry stakeholders located in Islamabad, Lahore and Karachi. Particularly focus on restoring respect, rights, livelihood and security for music and performing arts (including trans-genders) community of Peshawar. Be mindful of local values and traditions.
Cultural leadership and/or arts management programme	**Possible project:** Exchange visits between UK and Multan-based cultural managers/leaders/specialists; seminars/conferences; training on culture and/or arts project management, financial management, monitoring and evaluation, communications, outreach and advocacy; parliamentary caucus on culture at federal/provincial levels. • **Essential stakeholders:** Government officials and policymakers; parliamentarians; media; universities; culture/art organizations; civil society organizations; Lok Virsa and PNCA; Arts Councils; culture specialists • **Strategic balances:** Trainings and exchange visits should be prioritized for mid-level officials who work on the ground. Senior officials and policymakers may be targeted through policy dialogues etc. Focus on devolving powers and finances from provincial capital Lahore to Multan.
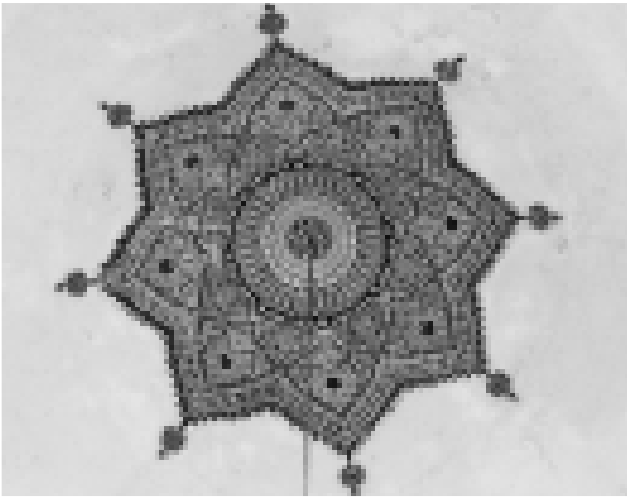
4.2.4
GILGIT-HUNZA

The Gilgit-Hunza regional faces challenges in terms of the development of creative cities' policy or programmes. As Salman Beg, CEO of Aga Khan Cultural Services Pakistan explains, "If you're evaluating Gilgit as a city, then there's already a question mark…. Gilgit could be a hub, an urban engine, [but] it's more of a gateway for everything else that's going on around it, including art and culture."

Indeed, the main obstacle for Gilgit's civic administration is that the city is treated as a transit point rather than a desirable place to live, and boasts only 2.5% usable land.

There is potential to support the craft sector, however, by facilitating access to markets and providing links beyond local borders. Key trades and skills identified in this area are handicrafts, gem-stone design, woodwork, stone work and textiles. Respondents believed the main elements in such an intervention should focus on nurturing international exposure, new design practices, and more eco-friendly production techniques. The main Gilgit bazaar (Hunza Chowk) has already made significant headway in terms of attracting and promoting products for tourism.

The one interviewee noted, the development of music centres is also seen as a promising area for investment and support. As "Gilgit has good music outputs but no learning and development centres… though the religious and socio-cultural environment in Gilgit will need to be considered."

Another suggested that, because local residents are currently withdrawing to their sectarian identities, the focus of a music-related intervention should be on promoting secular and traditional music, dance and festivities.

Most prominent, however, was the expressed need for cultural leadership capacity building in Gilgit-Hunza. In this regard, working with recognized culture and development agencies on the ground, such as the Aga Khan Development Network (AKDN), would be far more strategic and economical than having the British Council start new programmes. Indeed, there is a clear opportunity in Gilgit-Hunza to create links between government actors (e.g. commissioners, section officers, senior officials), NGOs, international communities, and cultural sector stakeholders. Networking with other surrounding mountainous communities could also nurture more efficient value chains for Gilgit-based handicrafts. Developing key partnerships with Hunza, for example, was noted as critical for the growth of Gilgit's creative economy, particularly in terms of building its cultural capital.

"If you're evaluating Gilgit as a city, then there's already a question mark…. Gilgit could be a hub, an urban engine, [but] it's more of a gateway for everything else that's going on around it, including art and culture."

Description	Selected Impacts (where available)
Craft skill development, exchange and export programme	**Possible projects:** Design and product innovations and marketing of local crafts; research documentation of crafts heritage; documentary production; media programming; exhibitions, road/tradeshows and open houses; regular bazaars/fairs; training on marketing, sales and financial management; vocational skill development of artisans, especially women and youth. **Essential stakeholders:** Commercial entities; Chambers of Commerce; artisan guilds; micro-financial institutions; civil society craft development orgs; design schools; media; TDAP; Lok Virsa and PNCA; KK University; design houses; women artisans; design and art students; entrepreneurs. **Strategic balances:** Ensure that as a regional hub, Gilgit serves local as well as neighbouring cities' crafts development, promotion and sales value chains. Ensure ethnic and sectarian balancing sensitivities in the region. Also, focus on strengthening bazaar culture of the city where crafts and gastronomical delicacies are developed and sold together.
Capacity building in digital media (e.g. film production)	**Possible project:** Training in animation, documentary and film making and digital communications; collaborative productions **Essential stakeholders:** Press clubs, journalist bodies, universities, information department, private sector media organizations, production houses, creative/advertising agencies, film-makers and cinematographers, producers, animators. **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in crafts, music and tourism. Also, build networks with Gilgit-based students/professionals and leading industry stakeholders located in Islamabad, Lahore and Karachi.

Description	Selected Impacts (where available)
Music centre (e.g. professional development, performance)	**Possible project:** Collaborations between traditional/folk and modern musicians for fusion productions; inputs for Coke Studio; increased concerts and music festivals; institutionalized trainings; talent shows. **Essential stakeholders:** public and private media organizations; culture department; arts council; training institutes; music community; corporate entities; Lok Virsa and PNCA; production houses. **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in media and tourism. Also, build networks with Gilgit-origin students/professionals and leading industry stakeholders located in Islamabad, Lahore and Karachi.
Cultural leadership and/or arts management programme	**Possible project:** Exchange visits between UK and Gilgit-Hunza cultural managers/leaders/specialists; seminars and conferences; training on culture and/or arts project management, financial management, monitoring and evaluation, communications, outreach and advocacy; parliamentary caucus on culture. **Essential stakeholders:** Government officials and policymakers; parliamentarians; media; universities; culture/art organizations; civil society organizations; Lok Virsa and PNCA; Arts Councils; culture specialists. **Strategic balances:** Trainings and exchange visits should be prioritized for mid-level officials who work on the ground. Senior officials and policymakers may be targeted through policy dialogues etc.

4.2.5
QUETTA

The city once known as Little Paris for its beauty and culture has faced significant political instability and violence in recent times. In considering its existing cultural assets and what may be best positioned to receive support mechanisms, all interview respondents believed the crafts sector should be a priority, particularly in terms of developing new avenues and markets for craft workers and dressmakers. Pashtun bead work, Balochi embroidery, carpet making, marble and clay works, soap, mirror making, as well as Loralai's stonework are all areas with rich potential to be marketed. Rather than limiting such an intervention to grant or showcased based support, it was suggested that the whole handicrafts value chain needs to be developed and leveraged.

Interviewees responded positiviely to the idea of a fashion related intervention, particularly considering the various embroidery styles from across the province, all representing individual districts (especially for women). Others, however, believed the sector may be too much in its infancy, and the political climate too unstable, to stage any type of fashion festival or event at this time.

Digital media, with an emphasis on film and television production, may be a reasonable area for support in light of the popularity of Pakistan Television (PTV) in earlier years. Several nationally known contributing writers and actors are indeed from Quetta. Bolan TV is currently playing a small role, but many consider more should be done in terms of making Quetta's people and culture visible to the rest of Pakistan, As a spokesperson for DANIDA emphasized, "[Quetta] used to have a strong cinema culture with Pashto films but [this has almost died... conversely, television drama has a huge potential compared to films, and that should be focused on."

The musical traditions of Quetta have suffered as a result of the long-standing instability in the region. As Malik Achakzai, journalist at Voice of America Ashna (Pashto Radio) describes, "Local sounds are dying. They are not encouraged or engaged. Old instrumentalists are dying. We don't have musical teams or orchestras here for shows and productions. Afghans used to contribute a lot to our music heritage. But religious and tribal codes have negatively impacted this industry. There is a need to identify new sounds and preserve old tools. The new generation is very keen for this." Other respondents believed that Lok VIrsa, the Pakistan National Council of the Arts (PNCA) and other music schools could be well positioned to provide support and potential partnership in the development of local music academies. Another mentioned how, in addition to instrumental tuition, there should be capacity building efforts in local musical event management.

Effective cultural leadership in Quetta is entirely lacking, cite interviewees. Although there exists a Culture Ministry, several pointed to systemic failures of the body to undertake any valued work for Quetta's creative and cultural stakeholders. Similarly, there exist no curators or culture exhibitors in Quetta. As Raziq Fahim, Executive Director of the College of Youth Activism and Development (CYAAD) explains, "Only 5% of [Quetta's] cultural capital has been explored to date, and even then, it is not marketed, especially not for commercial purposes... Every citizen can speak
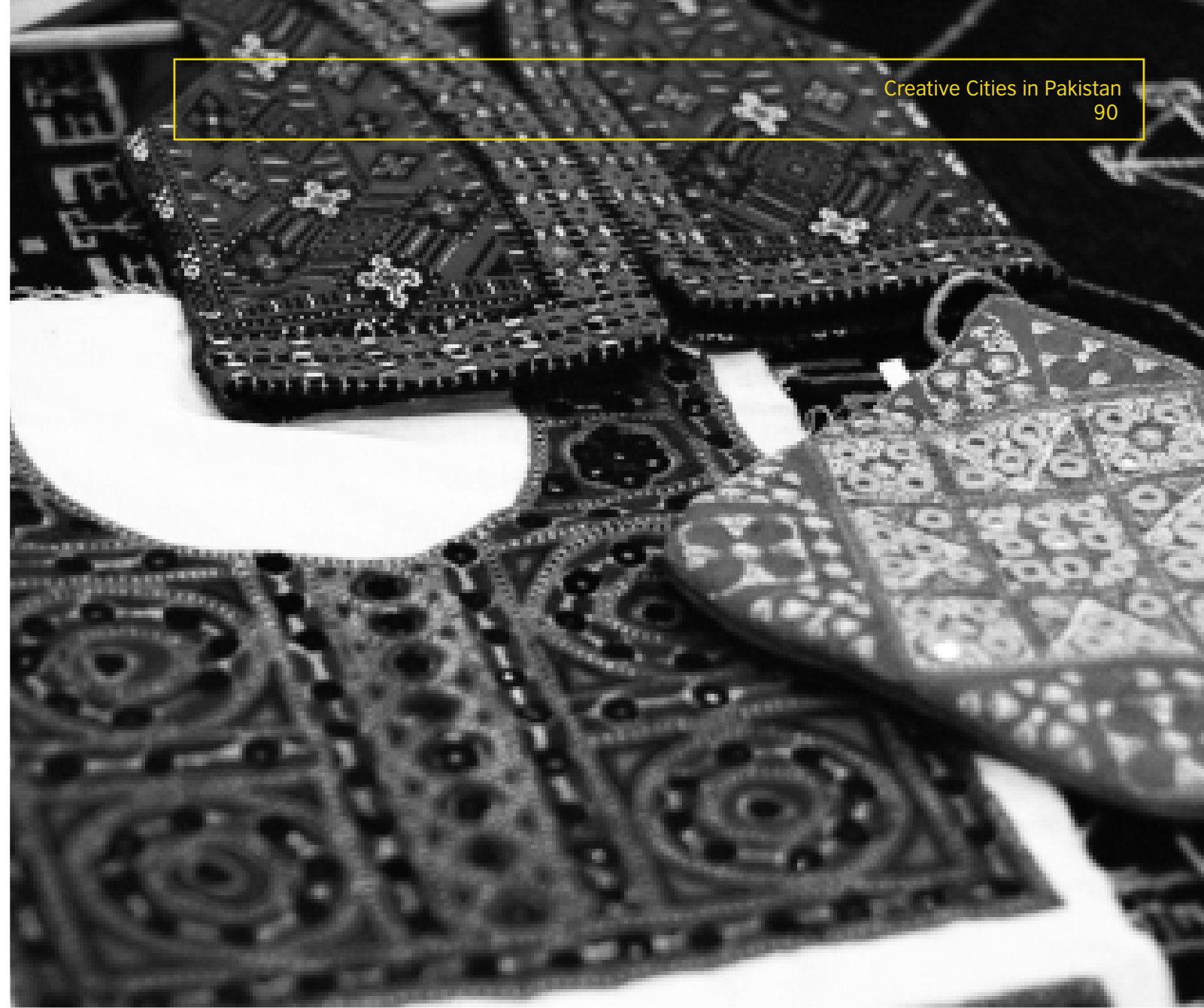
Every citizen can speak more than three languages, and this creates social cohesion and social fabric of the city despite political and security factors. Youth, demography and women are the city's major assets. The human resource potential of Quetta is huge."

Another respondent advised that the key is to engage with Balochistan Culture Department for increased legitimacy and stakeholder access. "Use language, literary academies and local arts council as key stakeholders. Also, artists, small industries, actors and musicians must be engaged... Create some inter-cultural activities between these ethnicities. Establish common platforms so that they become platforms for Quetta as a creative city."

"[Quetta] used to have a strong cinema culture with Pashto films but [this has almost died... conversely, television drama has a huge potential compared to films, and that should be focused on."

Description	Selected Impacts (where available)
Craft skill development, exchange and export programme	**Possible projects:** Design and product innovations and marketing of local crafts; research documentation of crafts heritage; documentary production; media programming; exhibitions, road/tradeshows and open houses; regular bazaars/fairs; training on marketing, sales and financial management; vocational skill development of artisans, especially women and youth. **Essential stakeholders:** Commercial entities; Chambers of Commerce; artisan guilds; micro-financial institutions; civil society craft development orgs; design schools; media; TDAP; Lok Virsa and PNCA; Balochistan University; design houses; women artisans; design and art students; entrepreneurs. **Strategic balances:** Ensure that as a regional hub, Quetta serves local as well as neighboring cities' crafts development, promotion and sales value chains. Ensure ethnic and sectarian balancing sensitivities in the region. Also, focus on strengthening bazaar culture of the city where crafts and gastronomical delicacies are developed and sold together.
Capacity building in digital media (e.g. film production)	**Possible project:** Training in animation, documentary and film making and digital communications; collaborative productions **Essential stakeholders:** Press clubs, journalist bodies, universities, information department, private sector media organizations, production houses, creative/advertising agencies, film-makers and cinematographers, producers, animators. **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in crafts, music and tourism. Also, build networks with Gilgit-based students/professionals and leading industry stakeholders located in Islamabad, Lahore and Karachi.
Music centre (e.g. professional development, performance)	**Possible project:** Collaborations between traditional/folk and modern musicians for fusion productions; inputs for Coke Studio; increased concerts and music festivals; institutionalized trainings; talent shows. **Essential stakeholders:** public and private media organizations; culture department; arts council; training institutes; music community; corporate entities; Lok Virsa and PNCA; production houses. **Strategic balances:** Tap the local youth potential and create synergies with other corresponding interventions, especially in media, sports and tourism. Also, build networks with leading industry stakeholders located in Islamabad and Karachi.

Description	Selected Impacts (where available)
Cultural leadership and/or arts management programme	**Possible project:** Exchange visits between UK and Quetta cultural managers/leaders/specialists; seminars and conferences; training on culture and/or arts project management, financial management, monitoring and evaluation, communications, outreach and advocacy; parliamentary caucus on culture. **Essential stakeholders:** Government officials and policymakers; parliamentarians; media; universities; culture/art organizations; civil society organizations; Lok Virsa and PNCA; Arts Councils; culture specialists. **Strategic balances:** Trainings and exchange visits should be prioritized for mid-level officials who work on the ground. Senior officials and policymakers may be targeted through policy dialogues etc.

4.3 POTENTIAL NATIONAL INTERVENTIONS

Although the mandate of this study is to examine the potential for intervention within a creative city in Pakistan, the research conducted indicates that some programmes resonated with stakeholders in all five creative cities. As such, it is reasonable to conclude that such intervention could be implemented (in some form) at the national level. That said, it should be noted that many interviewees stressed the importance of meaningful and deep involvement of local actors (e.g., artisans, craftspeople, government, academics) to the success of the proposed interventions. As such, if such programmes were to be adopted at the national level, they may opt to follow a franchised/federated model.

The above consideration aside, the following table presents those proposed interventions that appeal to all five creative cities in Pakistan:

PROPOSED INTERVENTION:
Craft skill development, exchange and export programme

OVERALL RATIONALE:
Whilst the crafts created by artisans around Pakistan vary, the need to help those crafts people develop sustainable approaches to making a living from crafts is common to all creative cities.

Crafts-based interventions draw on centuries-old skills and can help provide economic possibilities for some disadvantaged groups.

PROPOSED INTERVENTION:
Music centre (e.g. professional development, performance)

OVERALL RATIONALE:
Like crafts, Pakistan's various creative cities are home to a wide variety of musical traditions. However, it was observed that few venues exist in the cities examined to share than music – either between musicians or with the public.

Interventions to create spaces for those traditions to be preserved whilst adapting them to contemporary musical and business realities would be useful across Pakistan.

PROPOSED INTERVENTION:
Cultural leadership and/or arts management programme

OVERALL RATIONALE:
Perhaps the most common observation amongst interviewees was the general need for local leader (in government, the academic world, the community or elsewhere) to show leadership with respect to the development of cultural programmes.

For any of the other interventions explored in this report to meet its objectives, it is likely that they will have to be supported by cultural leadership at the local level. As such, programmes to promote such leadership are crucial.
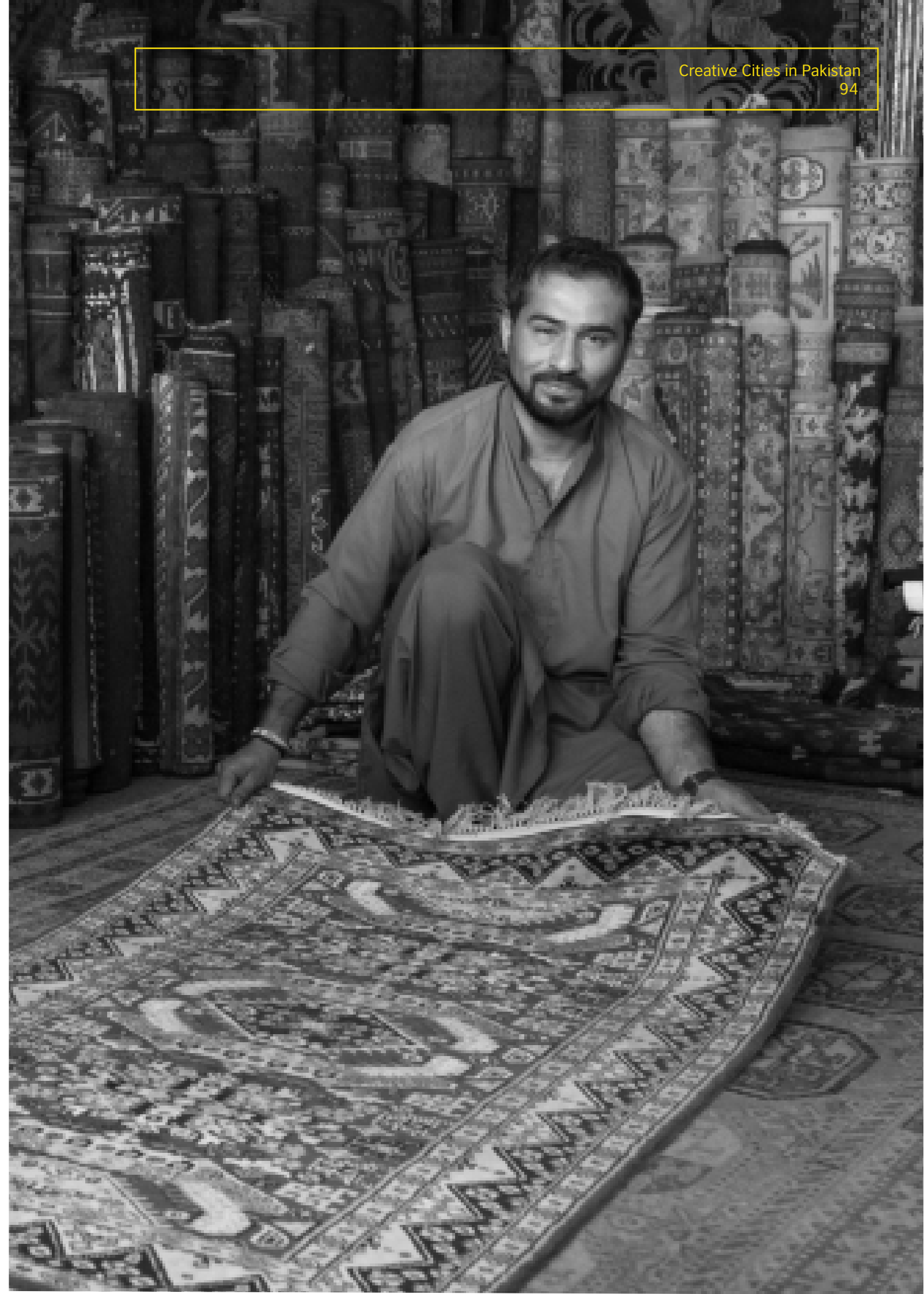
4.4
IMPLEMENTATION CONSIDERATIONS

Based on the city-based reactions detailed above, there are several broader implementation considerations that the British Council (or any other party seeking to create creative city programmes) should consider. These considerations are summarized in the following table along three themes: 1) preconditions to success, 2) stakeholders required for the interventions to be successful, and 3) foreseeable limitations on the practicality and/or efficacy of the programmes.

Table 8: Implementation Considerations

Preconditions
• In all cities, stakeholders noted a relative lack of cultural leadership in political and government circles – often citing the relatively low place of arts and culture on the agenda of local, state and/or federal agendas. For cultural programmes to be implemented – and sustained – such leadership will be required.
• Stakeholders across Pakistan noted the challenges of preserving traditional arts and crafts heritages. Given that some of the programmes proposed are designed to leverage those very traditions (e.g., for export markets), conserving that heritage is a necessary precondition.
• Although many stakeholders saw the benefit of music and fashion initiatives, they also noted that such initiatives may be difficult to implement if they are seen to conflict with traditional values present in some of the creative cities. As such, sensitivity to such mores will be required.
• Whilst the security conditions vary considerably between the creative cities examined, ensuring the safety of artists and arts entrepreneurs is critical to the success of any programme. Moreover, without the perception of safety it is unlikely that cultural leadership and arts preservation initiatives (also broader preconditions for success) will be successful.

Required Stakeholders
• Given that the presence of higher educational institutions was a key criterion for the evaluation of a creative city (in Stage 1), it is hardly surprising that such institutions should be involved in many of the programmes proposed. Indeed, it is the case that some institutions (e.g., in Hyderabad, Multan, and Peshawar) are already undertaking some parts of these programmes. These institutions will also be critical in helping to supply junior talent to the creative industries present in their jurisdictions.
• In most cities, stakeholders noted the presence of local heritage museums – particularly with respect to initiatives related to the preservation of local culture. In many cases, these museums have (or have had) preservation initiatives (sometimes in partnership with international organisations) in the past that may be leveraged for futures programmes.
• Most stakeholders pointed out that some level of activity relating to culture was being undertaken by their local or state culture division/department. As the logical political entity for partnership, it is likely that that element of local government would – and should -- be involved in any programme.
• Perhaps the most obvious stakeholder group necessary to the success of any programme are local artists and artisans. Although the method of engaging such local talent may vary between programmes (and between cities), it is crucial that any programme(s) be developed with the input from and acceptance of the very people affected by that programme.

Limitations
• Given the past experiences recounted by some stakeholders, ensuring stable funding for programmes may be a challenge. Such challenges may originate from shifting priorities at the local/state/federal government or from the international partners supporting a particular programme. Regardless, for any programme to have a transformative effective stable, multi-year funding is important.

4.5
FINAL
THOUGHTS

The approach to the research study allowed the project team to further explore the applicability and relevance of the term 'Creative Cities' in the Pakistani context. Broadly speaking, the findings resonate with those of the 2014 British Council publication, Culture and Creative Industries in Pakistan – namely, that Pakistan's creative and cultural sectors are not only economic catalysts for national growth and employment, but they affirm deeply rooted cultural identities and help to project a multifaceted international image of Pakistan beyond traditional media stereotypes. Moreover, both studies draw attention to the importance of culture in realizing the human development and peacebuilding agenda in both large and small cities.

With the above points in mind, however, it is important to acknowledge the challenge the study faced in terms of assessing Pakistani cities in view of internationally accepted models for doing so (e.g. UNESCO, Creative City Network of Canada (CCNC), Creative Cities Project (EU), UK City of Culture (UKCC), etc.). Whereas the definitions underpinning these internationally recognized frameworks resonate with urban centres boasting emerging technological opportunities and up-and-coming middle-class populations, most of the selected 'Creative Cities' in Pakistan for the purposes of this study are lacking the most basic amenities in terms of regulatory environments, political will, political stability, access to public or private sector funding, infrastructure for the production/consumption of culture, and effective cultural leaders.

Despite lexiconic limitations, however, it is important to focus on how Pakistan's aforementioned 'cultural jurisdictions', if not 'Creative Cities', have been selected in view of their potential to become cultural and economic hubs, where creative activity may be leveraged into lasting and sustainable employment. The selection was also, of course, based on their appetite and predisposition– and perceived benefit from – collaborating with partners in the UK.

While the selection of the final five Pakistani cities was the product of rich investigation into existing literature, as well as extensive on-the-ground stakeholder consultation, it was the latter which positions the findings in a light which is meaningful with potential beneficiaries and partners (both state and non-state), and will therefore encourage local ownership of any proposed initiatives going forward. Animating the next stage of this important work will also enable the British Council to contribute much needed insight and thought leadership into what are important global trends facing the potential social and economic impact of creative hubs, particularly those laying outside metropolitan centres, and in emerging markets and/or post-conflict societies.

EXISTING SUPPORT STRUCTURES

Points	Development org related funding	Public sector funding	Regulatory environment		Political commitment *(subjective criteria)*	Investors	Creative enterprise* support services
Indicator data sources	Existence of funding from development partners, INGOs, charities, etc..	Existence of arts/cultural grants, award schemes, professional development initiatives, etc.	Existence of provincial regulatory and/or incentive tools for the growth of the creative and cultural industries (e.g. intellectual property regulations, tax incentives)	Existence of federal regulatory and/or incentive tools for the growth of the creative and cultural industries (e.g. intellectual property regulations, tax incentives)	Existence of government support to the creative and cultural sector via strategic plans, positive relations with industry, key internal champions, etc	Existence of private equity, angel or venture capital	Existence of a business support services such as incubators, accelerators, coworking hubs, career fairs, business to business initiatives, etc.
2	The city receives a diverse range of development related funding.	There is an diverse and growing funding environment which would complement a Creative City agenda.	Provincial laws and constitutional conventions positively impact the creative and culture sector	Domestic laws and constitutional conventions positively impact the creative and culture sector	Local government stakeholders (or provincial, where devolution has not occurred) seem to understand the wider economic and social benefit of supporting the creative and cultural sector	There exists more than one source of private equity with a track record in supporting creative enterprises* in the city and a growing interest and appetite to learn about potential creative and cultural sector returns on investment	There exists one or more support services for creative enterprises /entrepreneurs.
1	There exist at least more than one development sector-related funding programme for the creative and cultural sector	There exist at least more than one funding programme for the creative and cultural sector	There is at least one provincial regulatory measure in place for the benefit of the creative and cultural sector	There is at least one federal regulatory measure in place for the benefit of the creative and cultural sector	There are a few key champions who are pushing the agenda for the growth and promotion of sector	There exists at least one source of private equity for the creative and cultural sector	There is some targeted support to creative enterprises as part of a conventional higher education degree program
0	There exists at least one development sector-related funding programme for the creative and cultural sector, but more programs and grant opportunities are needed	There exists at least one funding programme for the creative and cultural sector, but more programs and grant opportunities are needed	There are no provincial regulatory features that positively impact the creative and cultural sector in this city	There are no federal regulatory features that positively impact the creative and cultural sector in this city	There is a lack of political will or commitment to the creative and cultural sector	There are no formal sources of equity but informal opportunities for investment in the creative and cultural sector exist (e.g. friends, family, crowdsourcing)	The creative and cultural sector is largely self-taught and disconnected, but some informal support exists (e.g.peer-to-peer**)
-1	No funding sources exist	No funding sources exist	The provincial regulatory environment negatively impacts the growth and impact of the creative and cultural sector	The federal regulatory environment negatively impacts the growth and impact of the creative and cultural sector	There exists an adversarial political environment for the creative and cultural sector	There exists no active investment community for the creative and cultural sector	There is no support to creative enterprise professionals

APPENDIX A.

A.1
STAGE 1 EVALUATION CRITERIA

DIVERSITY AND VITALITY

Points	Demographic range of engagement in the sector *(subjective criteria)*	Festivals/celebrations	Tourism
Indicator data sources	The levels of participation by various demographic groups in the creative and cultural sector	Existence of regularly programmed cultural festivals, events, showcases, etc. taking place in the city	Existence of links and/or partnerships between the tourism sector and the creative and cultural industry and/or its related ministries**
2	There is a wide range of socio-economic demographics participating in the city's creative and cultural sector, including a strong youth and/or student presence	There is a presence of more than one reputable and/or historically important festival/event in the city	The creative industries are a driver of tourism in this city through initiatives which profile the processes of creative production and consumption.
1	There is a fairly small range of socio-economic and/or age groups active in the sector	There is at least one reputable and/or historically important festival/event in the city	There is at least one tourism-targeted branding exercise aimed at the city's creative and cultural sector.
0	Cultural participation and engagement in this city is dominated by an 'elite' demographic	There are one or more small but recognized cultural festivals/events with growing consumer bases	There is not an existing creative industries-led tourism offer but a growing realisation of the role this can play in inward investment.
-1	There is little to no public engagement in the creative and cultural sector	There are no known cultural festivals/events	There is no tourism offer or interest in developing one at the city level.

**Cultural tourism is a subset of tourism concerned with a region's culture, specifically the lifestyle of the people, their history, art, architecture, religion, and other elements that have shaped their way of life (e.g. museums, theatres, festivals, rituals, ceremonies, heritage networks, pilgrimage routes).

COLLABORATION POTENTIAL WITH THE UK | INTRA- AND INTERCONNECTEDNES

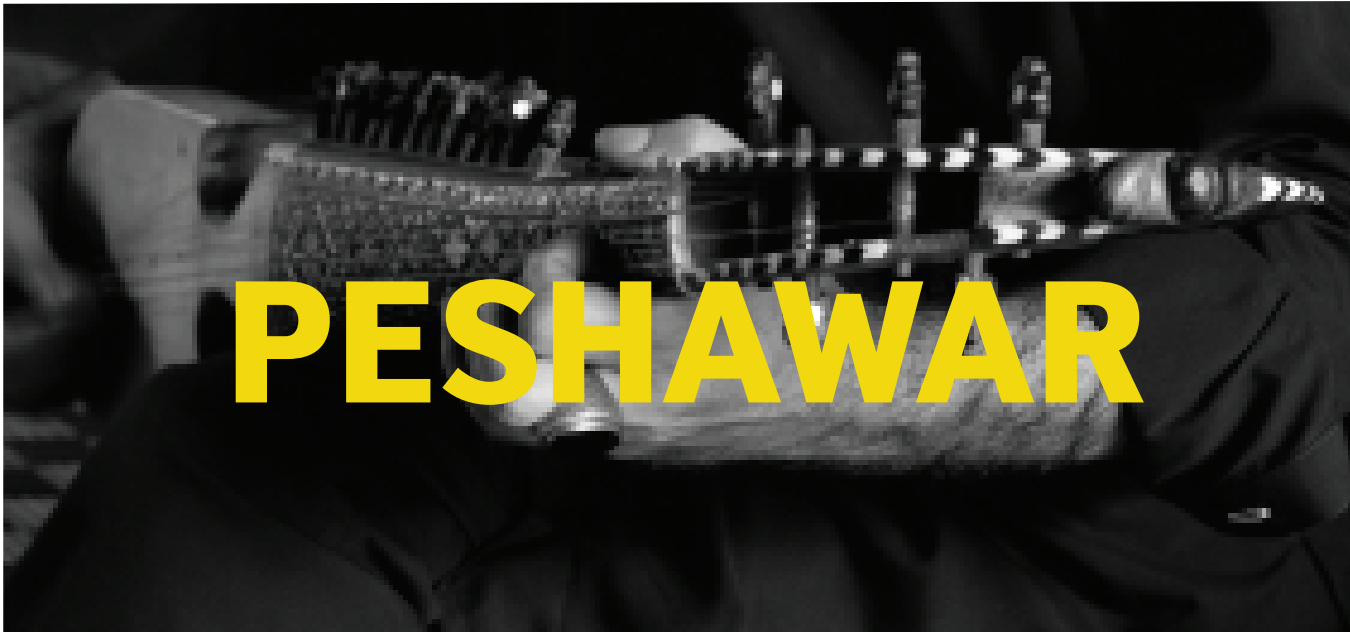| Points	Existing relationships	New opportunities *(subjective criteria)*	Connections to other cultural hubs	Formal/informal learning institutions connected to the cultural sector	Cross-sectoral partnerships
Indicator data sources	Existence of ties (e.g. partnerships, programmes, exchanges, trade missions) between the UK and the city's creative and cultural sector	Gauged interest from creative and cultural sector stakeholders (e.g. government, industry, entrepreneurs) in building new links with the UK	Existence of links between this city and the cultural infrastructure (soft or hard) of other cultural hubs in Pakistan - either geographically or by art form	Existence of arts/design HEIs, institutions/trade associations offering creative skills development, mentoring, peer learning networks, online offers, etc.	Existence of programs or partnerships between the creative and cultural sector and other sectors such as health, education, social work, etc.
2	There exists several existing partnerships and relationships based on past creative collaborations between the city and the UK.	There are several unique opportunities identified as ripe for collaboration with partners in the UK with a high potential for benefitting the local creative and cultural sector.	There exist more than one connection to other cultural hubs by which to optimize the Creative City's contribution to the national creative economy.	There is more than one formal or informal opportunity for learning and skill development within the city's creative and cultural sector	There is evidence of more than one cross-sectoral support initiative for the creative and cultural sector, recognising creativity's potential to address wider social/economic
1	There exists at least one engagement between one sub-sector of the creative industries and a UK agency, association, artist and/or cultural sector donor or non-profit.	There are strategic plans in place to identify key opportunities and a strong disposition towards international collaboration.	There is at least one creative and cultural sector based collaboration/ partnership with another cultural hub (sector or city).	There is at least one connection between the city's learning/skills providers and the creative and cultural sector, and an interest in developing more	At least one external sector has been actively working with the creative and culture sector in leveraging its talent.
0	There are key champions in the creative and cultural sector with existing ties to the UK which could be supported further.	There is little appetite or opportunity noted for collaboration with the UK.	There are no identified opportunities at the moment, but there is interest in better connecting cultural assets, linking networks and forging stronger	There is no evidence of formal or informal learning environments for emerging talent.	There is no evidence of cross-sectoral linkages but an identified interest in forging them.
-1	There are no current UK relationships amongst the sector.	There is a perceived negative disposition in the creative and culture sector towards collaborating with the UK.	There is a negative impression around connecting the city's creative and cultural sector to other cultural hubs at this time.	There are no identified access routes to formal/informal learning, as well as evidence that local talent, in turn, often leave the city.	There is no evidence of interest in forging crosssectoral partnerships at this time.

CULTURAL INFRASTRUCTURE | CAPACITY TO DELIVER A CREATIVE CITY OFFER

Points	Cultural hubs/corridors /quarters	Venues/spaces for both cultural production and consumption	Community engagement *(subjective criteria)*	Strategic lead body	Capacity for continued legacy *(subjective criteria)*
Indicator data sources	Existence of neighbourhoods in the city where cultural and creative consumption and/or production is concentrated. (e.g. cultural quarters/districts, tech parks)	Existence of cultural venues/spaces such as multipurpose cultural institutions, creative incubators, studios, galleries, theatres, cinemas,etc.	Evidence of past city-led consultation with communities regarding developing the creative and cultural sector, or plans for engagement in the future	Evidence of an existing body or key public or private sector champions through which to develop and steer the Creative City offer	Evidence of capacity and/or funding amongst key stakeholders/ institutions to develop and manage a monitoring and evaluation system for the Creative City offer
2	There exist one or more areas in the city where creative and cultural production and/or consumption is concentrated.	The cultural assets of the city include a range of spaces and venues for creative professionals to both develop and showcase their goods and services to audiences and consumers	Demonstrated commitment by key stakeholders to consult the wider creative and cultural sector and local community throughout the planning, development and marketing phases of the Creative City offer	There is an identified lead body which has the capacity andcommitment to develop, manage and achieve the objectives of the Creative City offer Members could be comprised of those from: the private sector, public sector, think tanks, NGOS, guilds, media/bar associations, etc..	There is a political commitment and funding for a long-term, crosssectoral city-based monitoring and evaluation system in order to ensure the continued legacy of a Creative City offer
1	At least one creative or cultural sector has a recognized local neighbourhood of concentrated activity	There is at least one space in the city which effectively mixes consumption and production of creative and cultural products through spaces and/or programming.	Identified capacity of at least one creative or cultural sector to lead an engagement/awareness plan for professionals and entrepreneurs active in a specific discipline	There are a few key public and/or private sector actors who have capacity and expressed interest to lead a creative and cultural sector strategy/agenda for the city	There is commitment, resources and knowledge required to evaluate at least one aspect of the Creative City offer - e.g. social or economic impact
0	There are no cultural hubs/corridors/quarters but an interest in investing inprograms/policies /incentives to develop such areas	There are no identified venues or spaces for both cultural production and consumption in the city but an interest in better understanding the value of such an approach.	It would be difficult to engage the wider community due to consultative barriers (e.g. remote locality, access to technology), but this may be possible with appropriate support.	There is at least one identified creative and cultural sector leader who could provide strategic leadership with additional capacity support.	There exists an understanding of the importance of designing MandE systems at an early stage, but a lack of institutional knowledge and/or funding to do so
-1	There is no distinct neighbourhood that can be considered a home of creativity and key barriers exist in any proposed development of such	There are no identified venues or spaces for both cultural production and consumption in the city and an aversion to development of such at this time.	Lack of evidence of capacity for effective community/sectoral consultation.	There are no identified creative and cultural sector bodies or leaders who could provide strategic leadership	There is little to no capacity, interest or funding to nurture a longterm legacy of a creative city offer

SWAT

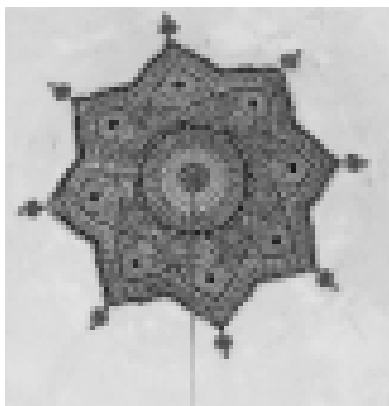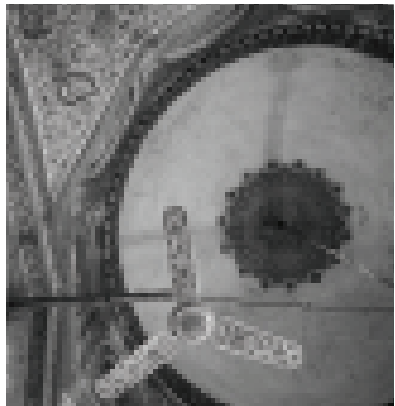|	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	2	2	2	Strong traditions and cottage industries of Embroidery, Wool and Textiles. Good history of silk industries, which have recently suffered and need support/revival. Good history of Cosmetics industries. Strong industries of Marble, Stonework, Gemstones and Jewelry. Strong traditions and cottage industries of Fine Arts, Woodwork and Furniture. Strong history and industry of natural, archeological and cultural Tourism. Home of Gandhara (Buddhist) Civilization and Gandhara Art. Well preserved remains of Pre-Historic Rock Art.
Performing arts	1	1	1	Major contribution to mainstream Pashto films and television
Design				
Film	1	1	1	Strong history of contribution to mainstream Pashto films
Gastronomy	1	1	1	Strong tradition and cottage industry of Honey-making
Literature	0	0	0	Though data not available, a baseline can be assumed on the basis of strong linkages with mainstream Pashto performing arts
Media Arts	0	0	0	Baseline expertise and facilities largely for local market consumption
Music	1	1	1	Strong history of contribution to mainstream Pashto music
AVG Score	0.86	0.86	0.86	

A.2 CREATIVE OUTPUT

PESHAWAR

	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	2	2	2	Strong traditions and industries of Brass/Copper carving, Tilla work, Furniture, Leather, Truck Art and other creative industries. Major provincial market for all local crafts and arts.
Performing arts	1	2	1	Hub of Pashto provincial performing arts in television,
Design				
Film	0	0	0	Strong history and industry of Pashto films
Gastronomy	2	2	2	Strong reputation of Shinwari, Afghani and Peshawari
Literature	2	2	2	Hub of Pashto Literary traditions and production of traditional and contemporary literature – prose and poetry
Media Arts	1	1	2	Hub of Pashto vernacular media, provincial English and Urdu media and related technical facilities and resources
Music	2	2	2	Hub of mainstream Pashto traditional and contemporary music. Spectacular emergence of Pashto rock and pop music led by both boy and girl bands
AVG Score	1.43	1.57	1.57	

MULTAN

	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	2	2	2	Strong traditions and industries of Pottery, Ceramics, Embroidery, Textiles, Leather, Shoes, Jewelry, Camel Skin products etc. Major provincial market for all local crafts and arts. Architectural destination – Mosques, mausoleums
Performing arts	1	2	1	Hub of Seraiki provincial performing arts in television, theater, dance etc.
Design				
Film	0	1	1	Major contribution to mainstream Punjabi and Urdu film industry
Gastronomy	1	1	1	Good reputation, particularly for local delicacies like Multani Halwa
Literature	1	2	2	Hub of Seraiki Literary traditions and production of traditional and contemporary literature – prose and poetry
Media Arts	1	1	1	Hub of Seraiki vernacular media, provincial Urdu media and related technical facilities and resources
Music	2	2	2	Hub of Seraiki traditional and c ontemporary music.
AVG Score	1.14	1.57	1.43	

	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	2	2	2	Strong traditions and industries of Pottery, Ceramics, Jewelry, Embroidery, Shoes, Textiles, Basketry, Carpets etc. Architectural and historical destination – Mosques, mausoleums, museums, palaces, forts, shrines (former princely/Nawab state)
Performing arts	0	0	0	Baseline evidence of music and dance
Design				
Film	-1	-1	1	Some contribution to Seraiki/Punjabi film industry
Gastronomy	1	1	0	Fruit, particularly mangoes
Literature	0	0	1	Contribution to Seraiki Literary traditions and production of traditional and contemporary literature – prose and poetry
Media Arts	0	0	0	Contribution to Seraiki vernacular media, provincial Urdu media
Music	0	0	0	Contribution to Seraiki traditional and contemporary music.
AVG Score	0.29	0.29	0.29	

BHAWALPUR

HYDERABAD

	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	2	2	2	Strong traditions and industries of Glassware, Jewelry, Rose products, Textiles, Steel Products and other industries Architectural and historical destination – Museums, Forts
Performing arts	1	2	2	Strong contribution to Sindhi drama and theater
Design				
Film	0	1	2	Home of the now dead Sindhi film industry
Gastronomy	2	2	2	Famous for Bombay Bakery, Desserts, Pickles, Biryani, Palla Fish etc.
Literature	2	2	2	Hub of Sindhi Literary traditions and production of traditional and contemporary literature – prose and poetry
Media Arts	2	2	2	Hub of Sindhi vernacular media, provincial English and Urdu media, related facilities and resources
Music	2	2	2	Hub of traditional and contemporary Sindhi music.
AVG Score	1.57	1.86	2.00	

	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	2	2	2	Strong traditions and industries of Pottery and Ceramics (famous blue pottery that travelled up to Multan), Woodwork and Furniture (kalamkari, Textiles, Weaving (Ajrak, Sassui, Rilli) . Architectural and historical destination – Sufi History, Architecture (mosques, tombs and shrines of Shah Abdul Lateef Bhitai, Makhdoom
Performing arts	1	1	1	Some contribution to Sindhi drama and theater
Design				
Film	-1	-1	1	No evidence
Gastronomy	0	0	0	None in particular
Literature	1	1	1	Contribution to Sindhi Literary traditions and production of traditional and contemporary literature – prose and poetry
Media Arts	0	0	0	No evidence
Music	1	1	1	Contribution to traditional and contemporary Sindhi music.
AVG Score	0.57	0.57	0.57	

HALA

GILGIT

	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	1	2	1	Strong traditions and cottage industries of Textiles, Embroidery, Wool, Carpets, Woodwork, Stonework, Metal, Gems and Jewelry, Beadwork. Hospitality and Tourism. Architectural and historical destination – Forts, Museums. Gandhara Heritage as well as Shamanistic Folklore. Pre-Historic Art Preservations
Performing arts	1	1	1	Good traditions of local theater and performances
Design				
Film	-1	-1	-1	No evidence
Gastronomy	1	1	1	Fruits and local cuisine influenced by Central Asia
Literature	1	1	1	Distinct local languages
Media Arts	0	0	0	Presence of local English and Urdu media and related facilities
Music	1	1	1	Largely indigenous and performed at local festivals
AVG Score	0.57	0.71	0.57	

	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	1	1	1	Good traditions and cottage industries of Embroidery, Textiles, Carpets, beadwork, Leather and Pottery. Natural Tourism and Wildlife Parks. Pre-Historic Art Preservations
Performing arts	1	1	1	Good traditions of local theater and performances, Local Arts Council
Design				
Film	0	0	0	No evidence
Gastronomy	1	1	1	Fruits and local cuisine influenced by Afghanistan
Literature	2	2	2	Hub of Balochi and Brahui literary traditions and production of traditional and contemporary literature – prose and poetry
Media Arts	1	1	1	Local English, Urdu and Balochi media presence with related facilities
Music	2	2	2	Hub of Balochi traditional and contemporary music
AVG Score	1.14	1.14	1.14	

QUETTA

MUZZAFFARABAD

	Industry size	Human capital (e.g. employment)	Reputation /leadership	Comments
Crafts and folk arts	2	2	2	Strong traditions and industries of Kashmiri arts and crafts – Textiles, Furniture, Embroidery, Accessories, Wood and Metal Work. Natural Tourism
Performing arts	0	0	0	Some local performing arts presence
Design				
Film	-1	-1	-1	No evidence
Gastronomy	2	2	2	Fruits and distinct local cuisine famous all over the region
Literature	0	0	0	No evidence
Media Arts	1	1	1	Local English and Urdu
Music	1	1	1	Largely local
AVG Score	0.71	0.71	0.71	

A.3 CITY SCORECARD AND RANKING

Rank	City	Province	Overall Score	Creative output (Average)				Existing support structures							
				Industry size	Human capital (e.g., employment)	Reputation/leadership	Overall Output Score	Development Org. Funding	Public Sector Funding	Prov. Regulatory environment	Fed. Regulatory environment	Political commitment	Investors	Creative business support services	Theme Average
1	Hyderabad	Sindh	130.0	1.57	1.86	2.00	1.81	2	1	2	1	2	2	2	1.9
2	Peshawar	KPK	114.8	1.43	1.57	1.57	1.52	2	2	2	1	2	1	2	1.7
3	Multan	Punjab	112.9	1.14	1.57	1.43	1.38	2	1	1	1	1	2	2	1.4
4	Gilgit and Hunza	GB	97.1	0.57	0.71	0.57	0.62	2	1	1	1	1	2	2	1.6
5	Quetta	Balochistan	82.4	1.14	1.14	1.43	1.14	2	1	1	1	1	1	1	1.1
6	Muzzaffarabad	AJK	72.9	0.71	0.71	0.71	0.71	2	1	1	1	1	2	2	1.4
7	Swat	KPP	61.7	0.86	0.86	0.86	0.86	2	0	1	1	1	2	2	1.1
8	Bahawalpur	Punjab	48.6	0.29	0.29	0.29	0.29	2	1	1	1	1	1	1	1.1
9	Hala	Sindh	43.1	0.57	0.57	0.57	0.57	2	1	1	1	0	1	1	1.0

Rank	City	Province	Overall Score	Diversity and vitality				Collaboration potential			Intra- and interconnectedness			
				Demographic range of engagement in the sector	Festivals/celebrations	Tourism	Theme Average	Collaboration potential	New opportunities	Theme Average	Connections to other cultural hubs	Formal/informal learning institutions connected to the cultural sector	Crosssectoral partnerships	Theme Average
1	Hyderabad	Sindh	130.0	2	2	1	1.7	-1		-1.0	2	2	1	1.7
2	Peshawar	KPK	114.8	2	1	1	1.3	-1		-1.0	2	1	1	1.3
3	Multan	Punjab	112.9	2	2	1	1.7	-1		-1.0	2	2	1	1.7
4	Gilgit and Hunza	GB	97.1	2	2	2	2.0	-1		-1.0	2	2	1	1.7
5	Quetta	Balochistan	82.4	2	1	1	1.3	-1		-1.0	2	2	1	1.7
6	Muzzaffarabad	AJK	72.9	2	1	2	1.7	-1		-1.0	2	2	1	1.7
7	Swat	KPP	61.7	2	-1	1	0.7	-1		-1.0	2	1	0	1.0
8	Bahawalpur	Punjab	48.6	2	1	1	1.3	-1		-1.0	1	1	1	1.0
9	Hala	Sindh	43.1	1	2	2	1.7	-1		-1.0	2	0	0	0.7

Rank	City	Province	Overall Score	Diversity and vitality			Intra- and interconnectedness			
				Cultural hubs/corridors/quarters	Venues/spaces for both cultural production and consumption	Theme Average Score	Community engagement (subjective criteria)	Strategic lead body	Capacity for continued legacy (subjective criteria)	Theme Average Score
1	Hyderabad	Sindh	130.0	2	2	2.0	2	2	0	1.3
2	Peshawar	KPK	114.8	2	2	2.0	2	1	1	1.3
3	Multan	Punjab	112.9	2	2	2.0	2	1	1	1.3
4	Gilgit and Hunza	GB	97.1	2	2	2.0	0	0	0	0.7
5	Quetta	Balochistan	82.4	2	2	2.0	1	0	-1	0.3
6	Muzzaffarabad	AJK	72.9	1	1	1.0	0	0	-1	0.3
7	Swat	KPP	61.7	2	1	1.5	1	0	-1	0.0
8	Bahawalpur	Punjab	48.6	1	1	1.0	0	0	-1	-0.3
9	Hala	Sindh	43.1	0	1	0.5	-1	0	-1	-0.7

APPENDIX B.

STAGE 2: INTERNATIONAL INTERVENTION MATERIAL

TRAINING OF CULTURAL MANAGERS FROM LIBYA

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. responds to need for well-trained cultural managers in all cities and can be tailored to most relevant cultural domains.	This programme was designed to a) respond to specific needs of the Libyan cultural scene by way of improving the skills of cultural actors and b) promote cooperation between Libyan and German cultural institutions and initiatives. Note, one of the first priorities of the transitional government in Libya was to establish a ministry of culture with a clear remit to influence the development of post-conflict civil society, particularly through skills training and capacity building.	The Goethe-Institut; The German-Egyptian-Tunisian Transformation Partnership	Libya
2. empowers local stakeholders and assists cultural agencies in better managing cultural assets			
3. supports advocacy and professional /leadership skills development in the cultural sector.		**Data Source(s)**	
6. includes strong local management capacity development		http://www.goethe.de/ges/prj/ken/qua/kum/nan/zvz/en12621302.htm?wt_sc=culturalmanagement-libya2014	

AFRICAN DECENTRAL-ISATION OF THE ARTS

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. applicable across selected cities in view of the lack of decentralized arts administration and access to culture for selected cities. empowers local stakeholders and assists cultural agencies in better managing cultural assets	The purpose of the decentralizing the arts was two-fold: to build new audiences/markets for the arts in Africa and to assert the right of all (as per Article 27 of the Universal Declaration of Human Rights), to participate freely in the cultural lifeof the community and to enjoy the arts. Some of the objectives of the programme were to: -Ensure touring products and the dissemination of goods and services go beyond major city centres -Facilitate exchange/collaboration between artists -Provide access to the arts to communities who have not traditionally accessed them.	Africalia; The African Arts Institute	Pan-African
3. address need to attract localized business investment in cultural goods or services for marginalized/vulnerable artisans and craftspeople.			
4. fosters improved intranational relationships across selected cities – i.e. Pakistan's smaller urban centres.		**Data Source(s)**	
		http://www.arterialnetwork.org/resources/our_publications/african-decentralisation	

B.1 SHORTLIST OF RELEVANT INTERNATIONAL PROGRAMMES

TURQUOISE MOUNTAIN

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. the integrated combination of urban regeneration, cultural heritage, craft education, and economic development resonates across selected cities.	The integrated combination of urban regeneration, cultural heritage, craft education, and economic development has been the core project of Turquoise Mountain – a charity which aims to revive Afghanistan's traditional crafts. It restores historic buildings, trains local artisans and produces and sells craft produce globally through its online catalogue.	The Prince's Charity; The British Council; USAID; Alwaleed Philanthropies	Afghanistan
2. encourages a sustainable multi-stakeholder funding model.			
3. boosts economic growth through the provision of new skills and support to new businesses.		**Data Source(s)**	
4. directly supports young and emerging craft and artisanal workers.		www.turquoisemountain.org; http://www.cultureandconflict.org.uk/projects/turquoise-mountain/	

KËR THIOSSANE – DIGITAL/CREATIVE HUB

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. directly addresses lack of digital capacity and internet access in selected cities. encourages a sustainable multi-stakeholder funding model.	An NGO which aims to demonstrate the value of blending new technologies with traditional cultures - encouraging the integration of multi-media into artistic practices and creative traditions in Senegal. Activities include: training/skills development in video editing, digital distribution techniques, etc.. An online platform, Ci*Diguente, where African and Caribbean emerging digital artists can network and showcase their work, was also established.	UNESCO's International Fund for Cultural Diversity	Dakar, Senegal
3. supports the development of multimedia creation and innovative distribution means for creative goods.			
4. creates new platforms for local artists and cultural professionals to present their work.		**Data Source(s)**	
		http://www.creativeeconomyreport2013.com/	

PARQUE LA LIBERTAD

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. relates to the lack of public spaces in selected cities for the promotion of cultural production and development.	Works to include and empower marginalized urban communities in Costa Rica's capital, as well as surrounding rural areas by providing recreational spaces for theatre, art, dance, music and access to technology, production facilities and exhibition spaces.	Millennium Development Goals Fund; local private sector partners	San Jose, Costa Rica
supports the development of multimedia creation and			
4. innovative distribution means for creative goods. practice and collaborative production.		**Data Source(s)**	
5. provides means to assist communities in periods of instability through social cohesion initiatives (e.g. art, dance, music).		http://www.creativeeconomyreport2013.com/ http://www.parquelalibertad.org/	

AGA KHAN MUSIC INITIATIVE

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. music plays a strong cultural role across selected Pakistani cities. **2.** assists cultural agencies in managing cultural opportunities, and recognizes the challenges and limitations (or non-existence) of government funded music instruction. **5.** the project protects, encourages and promotes cultural diversity, as well as the diversity of cultural expressions, in post-conflict civil societies.	To support musicians and music educators working to preserve, transmit and further develop their musical heritage through teacher-training mechanisms, talent-support centres, artist-in-residence programmes. The diverse projects share the objective of promoting cultural pluralism and cosmopolitanism – strengthening civil society in nations challenged by social, political and economic constraints.	The Aga Khan Trust for Culture	Central Asia (mostly Kazakhstan, Kyrgyzstan, Tajikistan)

Data Source(s)

http://www.akdn.org/akmi

LUPANE WOMEN'S CENTRE

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. responds to the lack of local facilitation in the trading of cultural goods. **3.** directly impacts economic growth through the sale of members' products. **4.** fosters both national and international partnerships and donor arrangements (e.g. SIDA) **5.** the programme holds evidence in effectively providing security and stability for women at risk.	The Centre provides capacity building, information and marketing services to its members (400) who are involved in income generating activities such as basket weaving, wood crafting and traditional dance.	SIDA, DANIDA, etc..	Zimbabwe

Data Source(s)

http://lupanewomenscentre.org/

RESOURCE CENTRE FOR ARTS MANAGEMENT IN TAJIKISTAN

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. responds to the need to sustainably strengthen leadership and management skills in the cultural sector across selected Pakistani cities. **2.** encourages participation by local stakeholders (e.g. universities, colleges) in the cultural sector.	The Open Society Institute Assistance Foundation in Tajikistan is launching a new MA program in Arts Management in Dushanbe in 2016, in partnership with four local universities. This will be the first program of that kind in the region of Central Asia. The first phase of this initiative included a series of training of trainers' seminars for the local academia and cultural activists in order to improve professionalism and management capacities of cultural operators of NGOs, publicly funded institutions in the cultural sector, as well as cultural businesses. The goal of the programme is to sustainably strengthen the overall cultural sector in Tajikistan.	Open Society Foundation	Tajikistan

Data Source(s)

http://www.soros.tj/en/
https://www.facebook.com/dushanbe.artground

CAPACITY BUILDING FOR COMMUNITY BASED RADIOBROADCASTING

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. community-centralized means of broadcasting resonates with the objective of developing local cultural identity in Pakistan. **4.** radio provides an ideal medium for the expansion of cultural production and participation. **5.** like in many other territories, radio has proven very effective in community cohesion and mobilisation during periods of instability. **6.** radio presents an opportunity for local sponsorship, thus facilitating public-private partnerships for the benefit of the cultural sector.	Given the far-flung nature of Maldives' population, broadcast media, especially radio, plays an important role in keep people connected and informed. The UNESCO-backed project supported Voice of Maldives (VOM) in introducing a community based broadcasting model where trained stringers from the community could produce material from a community perspective to broadcast back to the communities via VOM	UNESCO's International Programme for the Development of Communication (IPDC)	Maldives

Data Source(s)

http://www.unesco-ci.org/ipdcprojects/content/capacity-building-community-based-radio-broadcasting

EXPERTS' MEETING AND PUBLIC FORUM, INVESTING IN HERITAGE CITIES: STIMULUS FOR SUSTAINABLE TOURISM AND LIVELIHOODS

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. relevant to the need for building synergies between economic development and heritage conservation in selected Pakistani cities. **2.** one impetus of the programme is to consider newcross-departmental working relationships for sustainable tourism, etc.. **3.** policies and programmes benefiting the tourism sector directly impact economic development. **5.** the emphasis on managing urban heritage for a sustainable future ties into the protection and promotion of cultural diversity criterion.	Works to include and empower marginalized urban communities in Costa Rica's capital, as well as surrounding rural areas by providing recreational spaces for theatre, art, dance, music and access to technology, production facilities and exhibition spaces.	Millennium Development Goals Fund; local private sector partners	San Jose, Costa Rica

Data Source(s)

http://www.creativeeconomyreport2013.com/
http://www.parquelalibertad.org/

DRIK PICTURE LIBRARY: IMAGES, INFORMATION AND TECHNOLOGY

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. responds to the lack of multimedia training and exhibition services in selected Pakistani cities. **4.** through its various departments, several avenues to developing cultural production and participation are nurtured.	Drik Picture Library, Bangladesh is a distinctive multimedia organisation with expertise in advocacy and awareness campaigns, production of communication material and training. Drik provides a one-stop cost effective multimedia services through its six departments – the Picture Agency, Photography, Publications, Audiovisual, DrikNEWS and Gallery & Event Management. Drik has spearheaded festivals of photography, established rural journalism networks, produced documentaries and developed exhibition partnerships in the UK (e.g. RichMix).	Bangladesh National Museum, German Ambassador, Commonwealth Writers	Bangladesh

Data Source(s)

http://drik.net/drik/

THE DHOW COUNTRIES MUSIC ACADEMY (DCMA)

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. responds to demands for the teaching, promotion and preserving of music in selected Pakistani cities. 2. the model illustrates how cultural agencies can manage cultural assets and opportunities in collaboration with other public stakeholders. 4. the programme directly supports young and emerging artists. 5. the Academy's three prong approach of education, employment and enjoyment demonstrates the strength of culture to change lives and build stronger, more creative civil societies.	The DCMA is a community, not-for-profit, non-government to promote, teach and preserve the music of Zanzibar and other locations of the 'dhow countries' (e.g. East African coast, Arabian Peninsula, Persian Gulf). The DCMA specializes in teaching the diverse music traditions of this region and providing opportunities to preserve and develop intangible heritage by offering educational and vocational training as well as job opportunities to successful students as Academy teachers and staff.	Ford Foundation, SIDA, private donors, volunteers **Data Source(s)** http://www.zanzibarmusic.org/	Zanzibar

COLOMBO FASHION WEEK

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. responds to many of the selected Pakistani cities' lack of cultural tourism-driven calendar events. 2. the Fashion Week demonstrates several innovative public-private partnerships and sponsorships. 3. fashion weeks are typically developed as both revenue generating and tourism supporting initiatives, as well as a way to effectively support and promote local cultural products. 4. creates a high profile platform for participating artists.	The mission of Colombo's Fashion Week is to present an efficient fashion eco-system that incubates the best of Sri Lankan fashion design before it is presented to the world. As a developmental project, it promotes designer development, retail programmes, international exposure, media development and a Fashion Design Fund.	Private corporations (e.g. HSBC, Hilton, Land Rover) **Data Source(s)** http://www.colombofashionweek.com/	Colombo, Sri Lanka

UNESCO'S CREATIVE CITY OF GASTRONOMY

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. traditional gastronomy is a core cultural sector in selected Pakistani cities. 3. represents a sustainable exhibition model involving international expos/festivals, as well as various outreach programmes. 4. showcase opportunities are included in the model, contributing to the internationalization of Korean food products.	To support the development of the traditional food culture, Jeonju offers various traditional food and cooking programmes at universities, high schools and private institutions. The city also created the Creative Culinary Institute of Korea and the Bibimbap Globalization Foundation through innovative partnerships involving the public and the private sectors. Additionally, Jeonju's infrastructure enables the city to host various food festivals including the Jeonju Bibimbap Festival and the International Fermented Food Expo, thus contributing to the internationalisation of traditional Korean food, while also establishing a model for sustainable development for the food industry of the 21st century.	UNESCO **Data Source(s)** http://en.unesco.org/creative-cities/jeonju	Jeonju, South Korea

WOLA NANI CRAFTS

Addresses criterion #	Description	Funding partner(s)	Jurisdiction
1. relevant model of utilizing crafts to developfruitful relationships with the UK. 2. empowers local stakeholders to manage cultural institutions and platforms. 3. the programme directly supports the programme's sales and distribution model is central to addressing the local economic development criterion. 5. Wola Nani has considerably benefited women in challenging circumstances and has socially and financially supported this beneficiary cohort through difficult times.	Wola Nani Craft project emerged in response to the need for unemployed, HIV positive woman to generate an income as early as 1994. It supports local crafters by providing a platform for sales (70% international), as well as technical expertise that facilitates the export of creative products and thus broader economic empowerment.	Christian Aid; local/provincial govt. (http://www.wolanani.co.za/current_supporters.php) **Data Source(s)** http://fada.kingston.ac.uk/research/design-research/project-kingston-africa/the-materials-project/	South Africa

B.2 PUBLICLY AVAILABLE ENGLISH-LANGUAGE EVALUATIONS/ANNUAL REPORTS/DISCOURSES ON SELECTED INTERNATIONAL PROGRAMMES

TURQUOISE MOUNTAIN

Link to Evaluation/Reports/Discourse	Key Results
http://www.cultureandconflict.org.uk/projects/turquoise-mountain/	Sixty-five historic buildings have now been saved from destruction and restored. Established Afghan Institute for Arts and Architecture is extending Afghan arts instruction to a new generation of craftsmen. Small independent craft businesses have sprouted up, creating modest but crucial economic opportunities for craft families. 90% of these graduates are currently working in the craft sector or engaged in further study. The organisation has reduced its international staff footprint (from around 25 ex-pats in 2008 to 3 ex-pats in 2012), and almost completely handed over to Afghan management. Embarked on first international exhibit of traditional Afghan arts at the Museum of Islamic Art in Doha, Qatar.

UNESCO'S CREATIVE CITY OF GASTRONOMY

Link to Evaluation/Reports/Discourse	Key Results
http://en.unesco.org/creative-cities/content/interview-jeonju http://en.unesco.org/creative-cities/sites/creative-cities/files/EvaluationReport_Chengdu.pdf (same designation, different city)	Chengdu's catering industry has witnessed a robust growth. Catering enterprises have been supported and guided to explore the brand culture and to intensify efforts in management and innovation. The city made use of the Creative Cities Network platform and launched exchange projects in South America, Singapore, Hong Kong and Taiwan. The City of Gastronomy played a positive role in raising the international reputation of Chengdu.

KËR THIOSSANE

Link to Evaluation/Reports/Discourse	Key Results
http://www.ker-thiossane.org/spip.php?article10 ; http://www.creativeeconomyreport2013.com/	Kër Thiossane has organised various workshops, bringing together new technologies and traditional creative disciplines (dance, textile design etc.) and has hosted several production residency projects since 2002. Organised the first edition of Afropixel, which became the new African node in Pixelache network – a space where critical and unconventional ways for people to take part in the development of media and technology can be experimented with. Sustained credibility made it possible for Kër Thiossane to receive EU funding to develop the 2-year project "Rose des vents numériques' – which has opened up the network to other independent multimedia art centres and artists in the rest of Africa and the Caribbean.

DRIK PICTURE LIBRARY: IMAGES, INFORMATION AND TECHNOLOGY

Link to Evaluation/Reports/Discourse	Key Results
http://downloads.bbc.co.uk/mediaaction/pdf/bangladesh.pdf	Drik's Academy is now supported by The Goethe-Institut and the British Council. Undertook management training skills and explored the role of the media in good governance. The Academy now identifies and trains promising media professionals on production and ethical standards, building on Drik's experience of training photographers to engage, inform and empower the public. Has set up its own journalism training programme specifically for rural journalists using iPod touch and other new media tools, avoiding expensive corporate solutions to journalism training

EXPERTS' MEETING AND PUBLIC FORUM, INVESTING IN HERITAGE CITIES: STIMULUS FOR SUSTAINABLE TOURISM AND LIVELIHOODS

Link to Evaluation/Reports/Discourse	Key Results
http://en.unesco.org/creative-cities/content/interview-jeonju http://en.unesco.org/creative-cities/sites/creative-cities/files/EvaluationReport_Chengdu.pdf (same designation, different city)	Chengdu's catering industry has witnessed a robust growth. Catering enterprises have been supported and guided to explore the brand culture and to intensify efforts in management and innovation. The city made use of the Creative Cities Network platform and launched exchange projects in South America, Singapore, Hong Kong and Taiwan. The City of Gastronomy played a positive role in raising the international reputation of Chengdu.

APPENDIX C.

C.1
INTERVIEWEE LISTS

Interviewee Name	Position, Organisation
🔴 Jami Chandio Saeed Mangi Naz Sahito Saif Samejo Shakeel Abro	Executive Director, Centre for Peace and Civil Society Director, Institute of Sindhology, Sindh University Jamshoro Bureau Chief Hyderabad, KTN News Musician; Marketing and Management, Kavish Newspaper Regional Manager Sindh, AHAANZ
🟠 Zahid Ali Dr. Abaseen Yusufazai Abdul Basit Dr. Ashraf Ali Nisar Ali Khan	FATA Regional Coordinator, AHAN Head of Pashto Department, Islamia College Peshawar Khyber Pakhtunkhwa Directorate of Culture Executive Director, Zalan Communications Secretary, Pak-Afghan Peoples Forum
🩷 Dr. Ayaz Mohammad Rana Dr. Zafar H. Gilani Sheikh Raziuddin Oppal Muhammad Ali Wasti Wazir Lashari	Chairman Department of Political Science, Bahauddin Zakariya University Principal, Multan College of Arts, Bahauddin Zakariya University APP Multan Bureau Chief Former Resident Director, Multan Arts Council Establishment In-Charge, Multan Arts Council
🔵 Salman Beg Aziz Ali Dad Izhar Ali Hunzai	Knowledge Management Specialist, Aga Khan Rural Support Program Chief Executive Officer, Aga Khan Cultural Service Pakistan Member Board of Directors, Hashoo Foundation
🔵 Raziq Fahim Aliya Kakar Arif Tabassum Malik Achakzai	Executive Director, CYAAD Culture Activist Development Professional and Literary Figure Journalist, Voice of America Ashna (Pashto Radio)
🟢 Mashhood Ahmad Mirza	Joint Secretary National Heritage

🔴 Hyderabad 🟠 Peshawar 🩷 Multan 🔵 Gilgit-Hunza 🔵 Quetta 🟢 National

STAGE 3:
INTERVIEW MATERIAL

C.2
INTERVIEW GUIDE

Basic Information

Interviewee Name
Interviewee Organization
City(ies) Covered by Interview

Validating the City

Our research indicated that [city] is one of the top 5 cities in Pakistan (outside of Karachi, Islamabad and Lahore) that could use creativity and cultural to improve its social and economic conditions (which we're calling a "creative city").

What are your immediate reactions to that concept? (e.g., can culture help to improve people's lives in [city]?)

We were led to that conclusion due to your city's high rating in [top evaluation criteria from evaluation form].

Do you agree with that assessment? If not, how would you change it?

What cultural disciplines do you think are most vibrant and compelling in your city?

Is there anywhere that we might look to help document the creative/cultural output of your city?

Testing Interventions

Part of our work is to come up with a number of possible programmes that might help develop [city] as a "creative city". We've identified a couple of programmes that we think may work (in concept).

Before we examine the programmes individually, is there anything that you think is needed before we can even consider an intervention (at all)? (e.g., better gov't infrastructure, security concerns)?

 If the above concerns were met, how do you think the following intervention could work?
[Read intervention 1]
o Who would need to be involved?
o What do you think would change?
o What concerns would you have?

[Repeat for other interventions]

Now that we've discussed the ideas we have had, are there any programmes that you think could help develop [city] as a creative city?

Thanks for your time.

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