

DEVELOPMENT OF FILM LABORATORIES IN KAZAKHSTAN BASED ON INTERNATIONAL EXPERIENCE

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Abstract. *The relevance* of this study is determined by the growing role of film festival laboratories as an effective format for the professional development of early-career directors and film projects, as well as by their significant potential to strengthen Kazakhstan's film industry infrastructure. The *aim* of this research is to examine leading international film festival laboratory models and propose feasible directions for adapting them to Kazakhstan. The research *objectives* are to compare major international initiatives, including Berlinale Talent Campus, Talents Sarajevo, Cinéfondation, and TorinoFilmLab; to analyze the professional trajectory of Eldar Shibanov as an illustrative case; and to consider local and regional initiatives such as Almaty Film Lab and Alternativa Film Labs. *The methodology* combines content analysis of program structures and training formats, comparative analysis of institutional models, and historical and theoretical approaches to auteur development and industry integration. These methods are used to identify structural elements transferable to the Kazakhstani context. The *discussion* section draws on studies of training platforms and professional networking in film festivals (De Valck), festival institutionalization (Krainhoefer; Wiedemann), transnational support mechanisms in emerging film industries (Falicov), and film laboratories as forms of cultural production. *The study* identifies the international film laboratory practices that are most promising for adaptation in Kazakhstan, taking into account the specific features of local initiatives and the professional development of film directors. This made it possible to define approaches to the further development of film festival laboratories in the country and to outline their future prospects within the national context.

Keywords: film laboratories, film festivals, national cinema, training programs for filmmakers, Berlinale Talent Campus (BTC), Cinéfondation, TorinoFilmLab, Almaty Film Lab, Talents Sarajevo, Alternativa Film Project.

Cite: Vinnikov, Timofey, and Aida Mashurova. "Development of Film Laboratories in Kazakhstan Based on International Experience." *Central Asian Journal of Art Studies*, Vol. 11, No. 2, 2026, pp. 111–126, DOI: 10.47940/cajas.v11i2.1182

Acknowledgments: The authors express their gratitude to the editors of the Central Asian Journal of Art Studies for their assistance in preparing the article for publication, as well as to the anonymous reviewers for their attention and interest in the study.

The authors have read and approved the final version of the manuscript and declare no conflict of interest.

Introduction

Film festival laboratories have emerged as an important platform for the development of national cinema, especially in regions where the film industry faces structural and financial challenges. Operating within major film festivals, they serve as incubators for emerging filmmakers by providing mentorship, professional training, and international networking. Unlike traditional film schools, festival labs combine hands-on practice with direct industry engagement, allowing participants to develop projects in a collaborative environment. As Marijke de Valck notes, "At the start of the new millennium, a series of training initiatives developed by European film festivals quickly gained popularity and acquired significant influence in the industry" (De Valck 126).

For countries seeking to establish a distinct cinematic identity, such initiatives play an important role in shaping new narratives, refining creative approaches, and linking local storytelling with global industry standards. By participating in these programs, filmmakers gain not only technical and artistic skills but also a practical understanding of production, distribution, and financing. Festival laboratories thus become a strategic tool for cultivating a new generation of auteurs, strengthening the

national film industry, and positioning local cinema internationally.

The development of auteur cinema in Kazakhstan faces persistent challenges, including limited funding, unstable infrastructure, and a lack of specialized professional education programs. In this context, festival film labs function as strategic tools for shaping national cinema. Participation in international initiatives allows young filmmakers to absorb contemporary cinematic practices, adapt them to local realities, and draw attention to national culture through auteur filmmaking. Given restricted access to state funding and production resources, festival labs have become important elements in Kazakhstan's cinematic ecosystem, serving both as spaces for experimentation and as mechanisms for promoting Kazakh cinema on the international stage.

One of the key aspects of film labs is their educational component. They introduce participants to directing techniques, cinematography, and screenwriting, which is especially important given the limited availability of specialized film education in Kazakhstan. As noted by Marijke de Valck, such programs are generally divided into three key models: creative training, industry training, and general-interest training, each of which responds to different

needs within the film community (De Valck 138). By adapting these proven models to local realities, Kazakhstan could develop sustainable directing-oriented labs that support both the artistic and industrial dimensions of cinema.

Creative training emphasizes individual mentorship and artistic development. It is most effective in small groups with personalized coaching, especially in fields such as screenwriting, directing, acting, or sound design. As de Valck explains, “Creative training, such as scriptwriting, transmedial storytelling, adaptation, sound design, acting, and directing, is best conceived in small groups with individual coaching” (De Valck 137). International initiatives such as Cinéfondation (France), TorinoFilmLab (Italy), and the now-discontinued Binger FilmLab (Netherlands) exemplify this model. These long-term, project-based programs enable filmmakers to develop their ideas in depth under the guidance of experienced mentors. According to de Valck, “the added value of longer programs in which participants can develop a project is obvious” (De Valck 138).

Industry training, by contrast, is short-term and intensive, often organized around festivals themselves. It includes lectures, roundtables, pitching forums, and meetings with key professionals, offering direct contact with the industry in real-world conditions. As de Valck observes, industry training is particularly well suited to the intensity of the festival environment (De Valck 138). She further emphasizes that it often takes place at film festivals themselves, that is, in the very spaces where much of the international film business is conducted (De Valck 138). In some instances, such training extends into production support and networking. TorinoFilmLab, for instance, concludes with a Final Meeting in which projects are pitched to producers and sales agents; according to de Valck, at this stage the laboratory moves beyond training and begins to function as a variant of the co-production market (De Valck 138).

The third category, training of general interest, addresses broader cultural and educational goals. It often includes public lectures, discussions with filmmakers, and Q&A sessions with actors and artists. Such programs do not necessarily aim at developing specific professional skills but rather at fostering general cinematic literacy. As de Valck observes, the open training programs of FEST and Odessa are primarily oriented toward questions of general interest, including the social power of the image and the role of fiction in documentary (De Valck 138).

These educational initiatives help nurture a new generation of auteurs capable of working in contemporary industry conditions. Some labs focus on intensive short-term courses in which participants work on projects over a few weeks with experienced mentors and prepare for pitch sessions or film markets (De Valck 129). Others provide long-term support, guiding filmmakers through multiple stages from scriptwriting to post-production and promotion, which is particularly important for emerging directors navigating the complex realities of funding and distribution in Kazakhstan. Some labs emphasize collaboration with international festivals and production centers, opening opportunities for co-productions and helping Kazakhstani filmmakers work with international teams and artistic approaches. There are also interdisciplinary labs where cinema intersects with theater, digital technologies, or documentary filmmaking. These diverse models demonstrate that film labs are not merely a supplementary element of the film industry but a mechanism that creates sustainable links between education, experimentation, and professional practice for young auteurs (De Valck and Damians 136).

Additionally, film labs help participants develop skills in producing, financing, and marketing. This is essential because contemporary auteur cinema requires not only artistic vision but also the ability to navigate market realities, seek funding,

attract investors, and work with international distribution platforms. In this sense, film labs provide a comprehensive framework for the development of independent cinema.

Methods

This study employs content analysis, comparative analysis, historical analysis, and theoretical analysis to explore the role of film festival laboratories as a potential springboard for the development of national cinema. By examining both the structural and educational aspects of such initiatives, the research aims to identify key strategies that contribute to the growth of auteur filmmaking in emerging film industries. This study draws on key scholarship in film festival studies, including Marijke de Valck, whose work examines film festivals and, specifically, festival laboratories as sites for professional networking, training, and the advancement of independent filmmakers (De Valck 126). It also engages with Tanja Krainhoefer and Thomas Wiedemann's study of the Berlinale as both a launch platform and selection mechanism for national filmmaking (Krainhoefer and Wiedemann 1). The study further considers additional research on film laboratories, alongside the practical experiences of film directors who have developed their professional trajectories through laboratory-based programs.

A central methodological approach is comparative analysis, which involves studying the models and practices of internationally recognized film laboratories, such as Berlinale Talent Campus (BTC), Cinéfondation, and TorinoFilmLab. These initiatives have successfully nurtured independent filmmakers by providing mentorship, networking opportunities, and project development support. By comparing their structures, educational methods, and funding mechanisms with those of emerging film labs in developing film industries, this research highlights best practices that could be adapted to local contexts. Special attention is given to the ways in which these

international programs integrate young filmmakers into the global film industry and support the promotion of national cinema on international platforms.

The study also incorporates historical analysis to trace the evolution of film festival laboratories and their impact on cinematic traditions in different regions. This involves examining the origins of such programs, their initial objectives, and how they have transformed over time in response to industry shifts. Understanding the historical trajectory of these laboratories provides insight into their role as catalysts for national cinema movements, illustrating how similar initiatives have influenced the development of film industries in various cultural and economic settings. The theoretical framework is grounded in film studies, cultural theory, and industry analysis, focusing on the role of film laboratories in shaping cinematic identity. The study engages with concepts of auteur theory, transnational cinema, and the economics of film production to assess how festival labs function as both creative and strategic instruments. By analyzing academic literature, industry reports, and case studies, the research examines the broader implications of film education and mentorship on the sustainability of national film industries.

While the study does not focus on direct practical engagement, it draws upon existing reports, filmmaker testimonials, and industry case studies to substantiate findings. This methodological approach allows for a comprehensive understanding of the mechanisms through which film festival laboratories contribute to the development of national cinema, highlighting their potential as a transformative force in emerging film industries.

Discussion

At the present stage, one of the most effective approaches appears to be the contextual adaptation of accumulated international experience in film laboratory development. The adoption of such institutional models

is widely practiced and critically examined, which makes their careful adaptation a viable option for the development of Kazakhstan's film industry under local professional and structural conditions. The significance and future potential of drawing on foreign professional experience is also emphasized by Tamara Falicov, who argues in relation to Latin America that funds and forms of access of this kind create important opportunities for filmmakers from so-called "emergent" countries, although the transnational funding structures and training opportunities associated with them require further critical examination (Falicov 86).

A successful example of implementing a foreign model through the creation of a laboratory on the basis of an existing international platform is discussed by Ivan Velisavljević. Referring to Sarajevo Talent Campus, he writes: "Sarajevo Talent Campus (STC) was founded in 2007 in cooperation with the Berlinale Talent Campus. It is no wonder that the mogul strategy of BTC was chosen for the training programme in Sarajevo, combining the selection process with a fairly large number of talents (around 70)" (Velisavljević 2). Through its strategic partnership with the Berlin International Film Festival, Talents Sarajevo created a platform for knowledge exchange that contributed both to professional development and to the strengthening of the regional film industry, helping integrate local cinema into the global industry and promote national cinema internationally.

In this regard, adopting the methodological experience of such platforms as Berlinale Talents, Cinéfondation, and TorinoFilmLab could become an important factor in the development of Kazakhstani film laboratories. These organizations have built effective systems for training young filmmakers, focusing both on project financing and on educational environments that stimulate creative thinking. Their approaches could be adapted to the local context in order to support a sustainable ecosystem for emerging auteurs.

A particularly valuable element is the mentorship system used by Berlinale Talents. It is based on consultations and on long-term collaboration with mentors who guide filmmakers through project development (Krainhoefer and Wiedemann 23). Kazakhstani laboratories could adapt this model by involving both local and international experts, thus giving participants access to current production knowledge and wider professional networks.

The methods of Cinéfondation could also be adapted in Kazakhstan, especially for preparing filmmakers for international festivals and film markets. Cinéfondation supports directors not only in project development but also in global promotion. Kazakhstani laboratories could therefore incorporate pitching sessions, simulated festival presentations, and networking strategies, helping young filmmakers and producers prepare for the international circulation of their work (De Valck 137).

TorinoFilmLab stands out for its multi-layered and structurally diverse approach to training and project development, closely connected to the Torino Film Festival and supported by key regional institutions. As Marijke de Valck writes, TorinoFilmLab develops its activities in three main fields: training, development, and funding. She explains that its training initiatives include Script&Pitch, Audience Design, Writer's Room, and AdaptLab, which run in parallel throughout the year, and emphasizes that both the training and development programs are explicitly connected to the festival (De Valck 130).

A vivid example of a Kazakhstani director's professional formation through film laboratories is the trajectory of Eldar Shibanov. In an interview with Vlast on September 20, 2022, he describes his beginnings as follows: "Within the Busan International Film Festival there is the Asian Film Academy, which selects promising young directors and producers under the age of 35. It is a kind of workshop within the festival where you make a short film. I was

accepted there in 2016. And they awarded two grants for study at the New York Film Academy—and I went to New York in 2017 for a one-month course. That is when the idea for *Sex, Fear and Hamburgers* was born” (Romashkina).

Although the laboratory did not directly become the site of his debut, it provided the initial impulse for his later auteur development. The combination of intensive practical training, immersion in an international professional environment, and further study in New York created the conditions for a transition from student exercises to a more self-conscious auteur practice. Thus, Eldar Shibanov’s trajectory shows that a film laboratory can function as an institutional mechanism of entry into professional auteur cinema.

Recalling the successful festival submission of *Sex, Fear and Hamburgers*, Eldar Shibanov states: “We made a short film, and I simply went to the Venice Film Festival website—to the short film section. We submitted the application, filled everything out, sent the film, and that was it—we forgot about it” (Romashkina). The outcome, however, was unexpected: “But in the end we were selected for the competition. It was a great experience: we saw the audience’s reaction, met the festival director, and got acquainted with various selectors” (Romashkina). This episode is particularly important because it demonstrates how participation in a film laboratory can influence a director’s professional trajectory even when it does not immediately result in a feature-length debut. In Shibanov’s case, the experience of making a short film within an international training environment was followed by entry into festival circulation, where the project proved capable of existing within a broader professional context. The unexpected selection for the Venice Film Festival became an opportunity to engage directly with the mechanisms of international festival culture, including audience response, communication with festival representatives, and contact with selectors.

This suggests that the significance of film laboratories lies in their capacity to prepare emerging directors for participation in the wider institutional networks through which auteur cinema gains visibility and further opportunities for professional development.

His interaction with the Venice Film Festival later continued during the development of his second feature film, *Mountain Onion* (2022). As the director notes: “I got into the UNESCO Central Asian screenwriting lab; within it we wrote the first five pages of the script, and in April we applied to the Biennale College Cinema program, because we knew there was a grant program for directors for whom this is the first or second film” (Romashkina). This demonstrates how one laboratory experience may lead to another, forming a continuous chain of professional growth. Describing his work within Biennale College Cinema, Shibanov explains that the team took part in an intensive workshop with various professionals from all over the world, who helped develop the script, and that it was a highly valuable experience (Romashkina).

Reflecting on the program’s working conditions, the director emphasizes that the mentor-participant relationship was based on dialogue rather than control: “There was no rigid diktat from the mentors; they listened to the authorial voice and gave advice” (Romashkina). Speaking about funding priorities, he adds: “They are interested in our region; it is a new world for them. A unique story matters—one that speaks about universal human relationships” (Romashkina). This observation is important for understanding the position of Kazakh cinema within the international film landscape. It indicates that projects from the region attract attention when they present locally grounded material through narratives that remain accessible across cultural contexts. In this sense, the emphasis on universal human relationships does not diminish the value of national specificity; rather, it frames it in a way that can be recognized by diverse audiences. Film

laboratories play an important role in shaping this balance, as they provide a structured environment in which emerging filmmakers refine their ideas, test narrative clarity, and receive feedback from professionals with experience in international circulation. Within such settings, projects are gradually aligned with broader expectations of festival and market platforms, which increases their chances of selection and further development.

Subsequently, the film was screened and received the HFPF Special Prize at the Biennale Film Festival. Thus, Eldar Shibanov's trajectory clearly demonstrates how sustained participation in film laboratories can shape a path of professional growth—from initial script development to international festival recognition.

When discussing film laboratories in Kazakhstan, it is important to highlight two projects that have recently made a significant contribution to the local film industry and created opportunities for emerging filmmakers. The first is Almaty Film Lab, held as part of the Bastau International Film Festival in Almaty. It offers young filmmakers training from leading international and national film professionals, as well as the opportunity to present and discuss their projects with experts and compete for funding to produce one short fiction film and one short non-fiction film, both of which are later screened at the following edition of the Bastau Festival. The program includes a three-day workshop, a series of masterclasses, and a final pitching session before a jury of invited experts. Applications are open to directors who are citizens of Kazakhstan and have not yet made a feature-length film. Selected participants receive funding for the production of one short fiction and one short documentary film, which are then presented at the following Bastau IFF. In this way, Almaty Film Lab helps young filmmakers realize their potential, take their first professional steps in the industry, and develop a creative community based on exchange and collaboration.

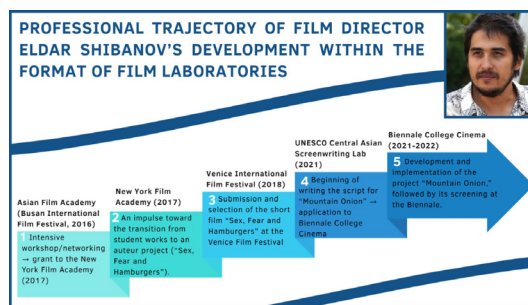


Figure 1. Professional Trajectory of Film Director Eldar Shibanov within the Format of Film Laboratories. Photograph by Vladislav Son. Author: Timofey Vinnikov. 2026.

Another important initiative is the Alternativa Film Project, an international, traveling, non-commercial program aimed at supporting filmmakers from countries with emerging film industries. Launched in Central Asia in September 2023, it is gradually expanding geographically; in 2024, the project focused on Southeast Asia. Initiated by the global technology company inDrive, Alternativa Film Project is presented as part of its broader commitment to addressing injustice and inequality worldwide. Its purpose is to amplify the voices of filmmakers whose work can broaden global perspectives and contribute to positive social change, while also providing resources for professional growth and supporting the development of local film industries and creative communities. A key area of the project is the provision of free educational programs for filmmakers at different career stages, especially those interested in strengthening their national film industries, addressing local social issues, and amplifying the voices of their communities. In 2024, Alternativa Film Labs in Central Asia included three laboratories: Teen Lab (Tashkent, summer), Impact Lab (Bishkek, autumn), and Development Lab, organized in three modules: June 1–7 in Bukhara, Uzbekistan; September 1–7 online; and November 1–7 in Almaty, Kazakhstan.

Such initiatives support the growth of national cinema by helping young filmmakers develop their projects, encouraging cultural exchange, strengthening professional ties

with experienced experts, and improving participants' knowledge and skills for the creation of high-quality content with both national and international audiences.

Results

The study found that the most productive strategy for the further development of film laboratories in Kazakhstan lies not in the direct replication of foreign institutional models, but in their contextual adaptation to local professional, industrial, and infrastructural conditions. The analysis of international experience demonstrated that global laboratory formats provide organizational precedents as well as methodological solutions that can be reinterpreted within emerging film industries. In this regard, the relevance of foreign expertise is supported by broader scholarly discussions of transnational support mechanisms for filmmakers from developing or "emergent" contexts, which show that such models can create substantial professional opportunities while still requiring critical adaptation to specific national environments.

An important result of this part of the research was the identification of partnership-based institutional transfer as one of the most viable mechanisms for laboratory formation. The case of Talents Sarajevo showed that the integration of an international model into a regional platform can generate educational benefits for individual participants and produce wider industrial effects. Its cooperation with the Berlinale framework demonstrates that a laboratory linked to a major festival structure can function as a training environment, a networking platform, and a tool for integrating local cinema into broader professional circuits. For Kazakhstan, this suggests that the development of local laboratories may be strengthened through collaboration with established international institutions, especially when such cooperation expands regional visibility,

supports professionalization, and facilitates access to transnational exchange.

The research also made it possible to identify several specific practices from leading international laboratories that appear especially relevant for adaptation in Kazakhstan.

First, the study showed that long-term mentorship should be regarded as an essential component of an effective laboratory structure. Referring to Talents Sarajevo, which successfully integrated mentorship models inspired by Berlinale Talents, Ivan Velisavljević describes the structure of its educational program as follows: "Creative training was reserved mainly for critics, screenwriters, and to a lesser degree for actors. Writers attended Intensive Story Coaching, a combination of workshops with one-on-one sessions guided by script advisor Licia Eminenti, director Gyula Gazdag, screenwriter Olivia Hetreed, and director Ula Stöckl" (Velisavljević 5). This example shows that the strongest educational impact often emerges from sustained interaction between participants and experienced mentors throughout the development process rather than from isolated expert consultations. For this reason, Kazakhstani film laboratories could benefit from curator-based models that combine local knowledge with international expertise, improving project guidance, expanding professional networks, and deepening participants' understanding of contemporary production practices. Mentorship can therefore play a crucial role in film laboratories by fostering exchange between emerging filmmakers and experienced industry practitioners. As highlighted by Kiitsak-Prikk, Jyrämä, and Zemite (2024), mentorship is not merely about transferring factual knowledge but about "building up professional identity and self-identification rather than learning facts and matters about the (sub)field itself" (Kiitsak-Prikk, Jyrämä, Zemite 17). In the context of a film lab, this creates a collaborative environment in which mentees share their creative visions, while mentors

provide practical insight and critical feedback. This co-creative process supports both artistic growth and industry adaptability, preparing filmmakers for the complexities of the cultural and creative sector (Kiitsak-Prikk, Jyrämä, Zemite 17).

Second, the analysis demonstrated the importance of preparing projects for circulation within the international film industry alongside their creative development. The Cinéfondation model was especially useful in showing that a laboratory can serve as a bridge between artistic development and festival or market entry. From this perspective, pitching sessions, simulated festival presentations, and networking training should be understood as structurally important elements of laboratory work rather than as secondary additions. As Marijke de Valck notes, the program of Cinéfondation occupies a particularly strong position in terms of institutional prestige, professional networking, and the symbolic capital generated by the authority of the Cannes Film Festival: “Multiple big sponsors and partners who are pleased to affiliate their names with the Cannes super brand make the program’s extreme generosity possible” (De Valck 137). This example demonstrates that strengthening the institutional reputation and international visibility of film festivals themselves is a crucial factor for the sustainable development of film laboratories associated with them. Adapting such practices in Kazakhstan could improve the international readiness of emerging filmmakers and producers, increasing their ability to position projects within festival, co-production, and distribution contexts.

Third, the case of TorinoFilmLab highlights the advantage of long-term, hybrid training formats that combine continuous remote project development with periodic in-person sessions, ensuring both flexibility and depth in the creative process. According to Marijke de Valck, TorinoFilmLab has a somewhat different structure, as it offers longer programs that combine long-distance coaching with on-site

learning. These laboratories usually include several one-week residential workshops, online meetings, and a Final Meeting held during the festival (De Valck 137). This approach demonstrates the effectiveness of structurally combining different modes of learning and collaboration. For adaptation in the Kazakhstani context, particular emphasis should be placed on the flexibility of such formats and their multi-layered approach, enabling participants to engage in diverse modes of learning while maintaining continuity in project development.

Taken together, these results indicate that the most valuable contribution of international laboratory practice to Kazakhstan is methodological rather than simply institutional. The study therefore concludes that the adaptation of foreign experience is most promising when it is centered on concrete operational principles: intensive script development, durable mentorship frameworks, and systematic preparation for festival and market participation. In the Kazakhstani context, these elements appear to have the greatest potential to support the formation of a more sustainable ecosystem for emerging auteurs and to strengthen the broader professional infrastructure of national cinema.

Eldar Shibanov’s professional trajectory made it possible to trace how film laboratories can influence the formation of a director across several consecutive stages. In his case, the significance of laboratories lies less in the fact of participation itself than in the way each stage created conditions for the next one. The Asian Film Academy at the Busan International Film Festival, followed by study at the New York Film Academy, became an entry point into an international professional environment and provided an intensive practical framework within which the first impulses of his later auteur development emerged. This material shows that a film laboratory may play a decisive role even before a director has fully formed an individual artistic method, since it gives access to professional discipline,

Table 1. Feasible Directions for Adapting International Practices in the Development of Kazakhstan's Film Festival Laboratories. Author: Timofey Vinnikov. 2026.

International film festival laboratories	Directions that are feasible to adapt in Kazakhstan
Berlinale	Structured mentorship system, scale, and diversity of laboratory programs
Cinéfondation	Enhancing the prestige of the film festival through well-developed PR campaigns (media coverage, participation of prominent guests) and fostering professional connections through the creation of film markets and networking
TorinoFilmLab	A multi-level structure with parallel programs (pitching and script development, a writers' room, an adaptation film laboratory, and audience development)

international standards of work, and the experience of project-oriented training. For the purposes of this study, this is important because it demonstrates that laboratories can function as an early mechanism of professional initiation, helping young filmmakers move from fragmented training experience toward a more conscious and sustainable creative trajectory. Shibano's experience also helps identify which components of this process are especially productive. Among them are the early development of script material, preparation for project presentation, and mentor feedback aimed at clarifying weak points and adapting the project to real production circumstances. In this respect, the case suggests that the practical value of laboratories for Kazakhstani filmmakers lies in their ability to combine creative development with professional navigation. It also shows that international interest in projects from the region is most strongly activated when local material is articulated through stories with broader human resonance, which makes this path particularly relevant as an empirical example for understanding how laboratory structures can support the international circulation of Kazakhstani auteur cinema.

The examination of current Kazakhstani and regionally relevant laboratory initiatives showed that the most productive local models are those that combine education,

project development, and direct access to professional presentation formats within a single structure. In this respect, Almaty Film Lab and the Alternativa Film Project revealed two important directions for the further development of laboratory practice. Almaty Film Lab demonstrates the value of a compact festival-based model oriented toward first professional entry: its combination of workshops, masterclasses, expert feedback, pitching, and subsequent production support creates a practical mechanism through which emerging filmmakers can move from an idea to a completed short film within an institutional framework. At the same time, the Alternativa Film Project illustrates a broader transnational model focused on long-term professional growth, regional networking, and the development of projects for future circulation among producers, film institutions, and international partners. Considered together, these initiatives make it possible to conclude that the strongest aspect of existing laboratory practice lies in its ability to connect training with concrete career opportunities. At the same time, the analysis suggests that the effectiveness of such programs could be further strengthened through greater continuity between laboratory stages, more stable post-laboratory mentoring, and stronger integration with national production and distribution structures.

Basic Provisions

The successful integration of international film laboratory models into Kazakhstan's cinematic landscape requires a systematic approach that takes into account both accumulated international experience and the specific institutional conditions of the local film industry. In this context, the further development of film laboratories should be based on a set of interrelated strategic provisions aimed at ensuring their continuity, practical effectiveness, and long-term contribution to professional training and industry growth. To transform festival-based laboratories into sustainable platforms for professional development and industry growth, a coordinated strategic framework must be established.

To realize this vision, several strategic steps are necessary:

- Develop partnerships between Kazakhstani film festivals and international labs and institutes;
- Secure funding from public and private sources for long-term and competitive programs;
- Foster domestic mentorship networks involving successful filmmakers and producers;
- Integrate festival labs with university film departments and regional cultural initiatives.

These provisions outline the institutional basis for the gradual consolidation of film laboratories in Kazakhstan. Their implementation would make it possible to strengthen the continuity of professional training, expand access to expert support and international cooperation, and create more favorable conditions for the long-term development of emerging filmmakers and the broader national film industry.

Conclusion

The study demonstrated that the greatest potential for the development of film laboratories in Kazakhstan lies not in the

direct replication of foreign models but in the adaptation of selected practices from international festival-based film laboratories to the national context. Comparative analysis made it possible to identify the elements of international experience most relevant to Kazakhstan, particularly long-term mentorship, step-by-step script development, project preparation for pitching and festival presentation, as well as the integration of emerging directors into professional industry networks.

The research showed that these practices represent the most promising directions for adaptation in Kazakhstan, as they correspond most closely to the characteristics of local initiatives and the professional development of film directors. The analysis of Eldar Shibanov's professional trajectory confirmed that participation in film laboratories can serve as an important mechanism of auteur formation, professional orientation, and gradual integration into the international festival and production environment. The examination of initiatives such as Almaty Film Lab and Alternativa Film Labs also demonstrated that, even under conditions of limited infrastructure, laboratory formats already possess practical potential for supporting emerging filmmakers.

These findings made it possible to identify the most promising international film laboratory practices for adaptation and to define approaches to the further development of film festival laboratories in Kazakhstan. These include strengthening mentorship support, introducing multi-stage project development, expanding practices of professional project presentation, and fostering closer connections between laboratories, festivals, and the broader industry environment.

Overall, the study suggests that the further development of film festival laboratories in Kazakhstan will be most effective when based on a gradual and context-sensitive adaptation of international practices. Rather than reproducing existing models, this process requires

flexible institutional structures capable of responding to local professional needs while maintaining connections with broader festival and industry networks. Such an

approach creates the conditions for a more sustainable system of project development, mentorship, and professional support for emerging filmmakers.

Authors' Contributions:

T. A. Vinnikov – preparation of the main text and abstract, analysis and synthesis of the literature, and preparation and implementation of the research component of the text.

A. A. Mashurova – analysis of scientific literature, work with foreign sources, preparation of the literature review, consultation and academic supervision.

Вклад авторов:

Т. А. Винников – написание основного текста, текста аннотации, анализ и обобщение литературных данных, подготовка и исполнение исследовательской части текста.

А. А. Машурова – анализ научной литературы, работа с зарубежными источниками, подготовка литературного обзора, консультирование и научное руководство.

Авторлардың үлесі:

Т. А. Винников – негізгі мәтінді жазу, аңдатпа мәтінін өңдеу, редакциялау, әдеби деректерді талдау және жинақтау.

А. А. Машурова – ғылыми әдебиеттерді талдау, шетелдік дереккөздермен жұмыс жасау, мәтіннің зерттеу бөлігін дайындау және орындау, әдеби шолуды дайындау, кеңес беру, ғылыми жетекшілік.

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РАЗВИТИЕ КИНОЛАБОРАТОРИЙ В КАЗАХСТАНЕ НА ОСНОВЕ МЕЖДУНАРОДНОГО ОПЫТА

Аннотация. Актуальность данного исследования обусловлена возрастающей ролью фестивальных кинолабораторий как эффективного формата профессионального становления начинающих режиссеров и развития кинопроектов, обладающего значительным потенциалом для укрепления инфраструктуры киноиндустрии Казахстана. Цель исследования состоит в рассмотрении ведущих международных моделей фестивальных кинолабораторий и выработке возможных направлений их адаптации к казахстанским условиям. Задачи исследования: сопоставление крупнейших международных инициатив, включая Berlinale Talent Campus, Talents Sarajevo, Cinéfondation и TorinoFilmLab; анализ профессиональной траектории Эльдара Шибанова как показательного примера; а также рассмотрение локальных и региональных инициатив, таких как Almaty Film Lab и Alternativa Film Labs. Методология исследования сочетает контент-анализ структуры программ и форматов обучения, сравнительный анализ институциональных моделей, а также исторический и теоретический подходы к авторскому становлению и интеграции в индустрию. Эти методы применяются для выявления структурных элементов, которые могут быть адаптированы к казахстанскому контексту. В разделе *дискуссия* статья опирается на исследования обучающих платформ и профессионального взаимодействия в рамках кинофестивалей (де Валк), работы по институционализации фестивалей (Крайнхедер; Видеманн), исследования транснациональных механизмов поддержки в формирующихся киноиндустриях (Фаликов), а также работы, рассматривающие кинолаборатории как формы культурного производства. Результаты исследования позволили выявить международные практики кинолабораторий, наиболее перспективные для адаптации в Казахстане с учетом специфики местных инициатив и профессионального развития кинорежиссеров. Это дало возможность определить подходы к дальнейшему развитию фестивальных кинолабораторий в стране и обозначить их перспективы в национальном контексте.

Ключевые слова: кинолаборатории, кинофестивали, национальное кино, программы подготовки кинематографистов, Berlinale Talent Campus (BTC), Cinéfondation, TorinoFilmLab, Almaty Film Lab, Talents Sarajevo, Alternativa Film Project.

Для цитирования: Винников Тимофей, и Аида Машурова. «Развитие кинолабораторий в Казахстане на основе международного опыта». *Central Asian Journal of Art Studies*, т. 11, №2, 2026, с. 111–126, DOI:10.47940/cajas.v11i2.1182

Благодарности: Авторы выражают благодарность редакции «Central Asian Journal of Art Studies» за помощь в подготовке статьи к публикации, а также анонимным рецензентам за внимание и интерес к исследованию.

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

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ҚАЗАҚСТАНДАҒЫ КИНОЗЕРТХАНАЛАРДЫ ХАЛЫҚАРАЛЫҚ ТӘЖІРИБЕ НЕГІЗІНДЕ ДАМУЫ

Аңдатпа. Бұл зерттеудің өзектілігі кинофестивальдік кинозертханалардың мансап жолын енді бастаған режиссерлердің кәсіби дамуы мен кино жобаларды ілгерілетудің тиімді форматы ретіндегі рөлінің артуымен, сондай-ақ Қазақстанның киноиндустрия инфрақұрылымын нығайтудағы елеулі әлеуетімен айқындалады. *Зерттеудің мақсаты* – фестивальдік кинозертханалардың жетекші халықаралық модельдерін қарастыру және оларды Қазақстан жағдайына бейімдеудің мүмкін бағыттарын ұсыну. *Зерттеудің міндеттері* Berlinale Talent Campus, Talents Sarajevo, Cinéfondation және TorinoFilmLab сияқты ірі халықаралық бастамаларды салыстыруды; Эльдар Шибановтың кәсіби траекториясын көрнекі мысал ретінде талдауды; сондай-ақ Almaty Film Lab пен Alternativa Film Labs сияқты жергілікті және өңірлік бастамаларды қарастыруды қамтиды. *Зерттеу әдістері* бағдарлама құрылымы мен оқыту форматтарына контент-талдауды, институционалдық модельдерді салыстырмалы талдауды, сондай-ақ автордың қалыптасу мен индустрияға ықпалдасудың тарихи және теориялық тәсілдерін біріктіреді. Бұл әдістер Қазақстан жағдайына бейімдеуге болатын құрылымдық элементтерді айқындау үшін қолданылады. *Пікірталас* бөлімінде мақала кинофестивальдер аясындағы оқыту платформалары мен кәсіби нетворкингке арналған зерттеулерге (де Валк), фестивальдерді институционалдандыру жөніндегі еңбектерге (Крайнхедер; К. Видеманн), қалыптасып келе жатқан киноиндустриялардағы трансұлттық қолдау тетіктеріне арналған зерттеулерге (Фаликов), сондай-ақ кинозертханаларды мәдени өндірістің формалары ретінде қарастыратын еңбектерге сүйенеді. *Нәтижелер зерттеу* барысында жергілікті бастамалардың ерекшеліктері мен кинорежиссерлердің кәсіби дамуын ескере отырып, Қазақстанда бейімдеуге неғұрлым перспективалы халықаралық кинозертхана тәжірибелерін айқындауға мүмкіндік берді. Бұл елдегі фестивальдік кинозертханаларды одан әрі дамытуға арналған тәсілдерді айқындауға және олардың ұлттық контекстегі келешегін белгілеуге мүмкіндік берді.

Түйін сөздер: кинозертханалар, кинофестивальдер, ұлттық кино, кинематографистерді даярлау бағдарламалары, Berlinale Talent Campus (BTC), Cinéfondation, TorinoFilmLab, Almaty Film Lab, Talents Sarajevo, Alternativa Film Project.

Дәйексөз үшін: Тимофей, Винников және Машурова Аида. «Қазақстандағы кинозертханаларды халықаралық тәжірибе негізінде дамыту». *Central Asian Journal of Art Studies*, т. 11, №2, 2026, 111–126 б., DOI:10.47940/cajas.v11i2.1182

Алғыс: Авторлар «Central Asian Journal of Art Studies» журналының редакторларына мақаланы баспаға дайындауға көмектескені үшін және анонимді рецензенттерге зерттеуге назар аударып, қызығушылық танытқаны үшін алғысын білдіреді.

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысының жоқ екенін мәлімдейді.

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