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## CREATIVE ECONOMY AS A KEY TO SOLVING ECONOMIC ISSUES OF MODERN SOCIETY

The relevance of the development of creative industries, the promotion of the Kazakh creative economy is increasingly gaining its popularity, which is a young, fast-growing economic sector. That is, they are goods and services created through the process of creativity and economic value of society. The creative economy operates on the basis of freedom of expression, interest and motivation of people.

However, despite the presence of significant creative and intellectual potential, the process of recognizing human abilities as a full-fledged component of socio-economic formation faces a number of issues, for the solution of which it is necessary to develop new scientific and ideological approaches that correspond not only to modern realities, but also capable of developing in the future.

The article covers theoretical issues of the creative economy, examines its basic concepts and global content. The cultural prerequisites for the formation of a creative economy are shown, the issues of its measurement are explored, and the creativity index of regions such as Astana, Almaty and Shymkent is determined.

The place of Kazakhstan in the global markets of creative industries is shown, the potential of the cultural heritage sector, creative industries and the market of creative services in Kazakhstan is considered. Mechanisms for supporting creative industries are outlined.

The purpose of the study of the creative economy is to create an attractive investment climate, modernize the sphere of education, science, tourism and other economic issues of modern society.

As a result of the study of the issues of the creative economy, conclusions and proposals were made for the further successful development of the new economy, where creativity becomes the most important factor in the formation of a modern way of life and the prosperity of the economy.

**Key words:** creative economy, innovative services, investment climate, start-up industries, creative product.

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### Креативті экономика қазіргі заманның экономикалық мәселелерін шешудің кілті ретінде

Креативті индустрияны дамытудың өзектілігі ол жас және қарқынды дамып келе жатқан экономикалық сектор болып табылатын өзінің танымалдылығы артып келе жатқан қазақтың жасампаз экономикасын ілгерілетумен түсіндіріледі. Яғни, бұл шығармашылық процесінде жасалған және экономикалық мәні бар тауарлар мен қызметтер. Креативті экономика адамдардың пікір білдіру, қызығушылық және мотивация бостандығы негізінде жұмыс істейді.

Алайда, елеулі шығармашылық және интеллектуалдық әлеуеттің болуына қарамастан, адамның қабілеттерін қоғамдық-экономикалық формацияның толыққанды құрамдас бөлігі ретінде тану процесі бірқатар мәселелермен бетпе-бет келіп отыр, оларды шешу үшін жаңа ғылыми және идеологиялық көзқарастарды әзірлеу қажет, қазіргі заманғы шындыққа сәйкес қана емес, сонымен қатар болашақта дами алатын.

Мақалада креативті экономиканың теориялық мәселелері қамтылып, оның негізгі ұғымдары мен жаһандық мазмұны қарастырылады. Креативті экономиканы қалыптастырудың мәдени алғышарттары көрсетіліп, оны өлшеу мәселелері зерттеліп, Астана, Алматы, Шымкент сияқты қалалардың креативті көрсеткіштері анықталды. Креативті индустрияның әлемдік нарықтарындағы Қазақстанның орны көрсетіліп, Қазақстанның мәдени мұра секторының, креативті индустрияның және қызмет көрсету нарығының әлеуеті қарастырылды. Қазақстандағы креативті экономиканың өсуінің перспективалық нүктелері көрсетілген. Ірі қалалардың ғана

қатар шағын қалалар мен ауылдық елді мекендердің, сондай-ақ ғылым, білім, мәдениет, туризм, бизнес және халықтың креативті бірегейлігін дамыту нұсқалары ұсынылды. Креативті салаларды қолдау тетіктері көрсетілген.

Креативті экономиканы зерттеудің мақсаты ол тартымды инвестициялық климат құру, әлеуметтік дамудың өсуіне ықпал ету, білім, ғылым, туризм саласын жаңғырту және қазіргі қоғамның басқа да экономикалық мәселелерін шешу жолдарын қарастыру болып табылады.

Экономиканың бұл түрінің негізі тарихи әдіс, жүйелеу әдісі, құжаттарды талдау әдісі, шетелдік тәжірибені талдау, синтездеу әдісі, ақпаратты логикалық жалпылау әдісі сияқты әдістерді пайдалана отырып мәселелерді шешу мүмкіндігі болып табылады, бұл бәсекеге қабілеттіліктің жоғары деңгейіне қол жеткізуге (экономикалық және әлеуметтік) әсерлерді алуға мүмкіндік береді.

Креативті экономика мәселелерін зерттеу нәтижесінде қазіргі заманғы өмір салтын қалыптастырудың және халықтың гүлденуінің ең маңызды факторына айналатын жаңа экономиканың одан әрі табысты дамуы үшін қорытындылар мен ұсыныстар жасалды.

**Түйін сөздер:** креативті экономика, инновациялық қызметтер, инвестициялық ахуал, стартап индустрия, креативті өнім.

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### **Креативная экономика как ключ к решению экономических вопросов современного общества**

Актуальность развития креативных индустрий объясняется, продвижением казахстанской креативной экономики все больше и больше набирая свою популярность, который является молодым быстроразвивающимся экономическим сектором. То есть это товары и услуги, созданные в процессе творчества и обладающие экономической ценностью. Креативная экономика работает на условиях свободы самовыражения, заинтересованности и мотивированности людей.

Тем не менее, несмотря на наличие значительного творческого и интеллектуального потенциала, процесс признания человеческих способностей в качестве полноценной составляющей социально-экономического формирования, стилизуется с рядом вопросов, для решения которых необходимо выработать новые научные и мировоззренческие подходы, соответствующие не только современным реалиям, но и способные развиваться в перспективе.

В статье освещены теоретические вопросы креативной экономики, рассмотрены ее основные концепции и глобальный контент. Показаны культурные предпосылки формирования креативной экономики, исследованы вопросы ее измерения, определен индекс креативности регионов таких как Астана, Алматы и Шымкент. Показано место Казахстана на глобальных рынках креативных индустрий, рассмотрен потенциал сектора культурного наследия, творческих индустрий и рынок креативных услуг в Казахстане. Показаны перспективные точки роста креативной экономики в Казахстане. Предложены варианты развития креативной идиантичности не только крупных городов, но и малых городов и сельской местности, также науку, образование, культуру, туризм, бизнес и людей. Изложены механизмы поддержки креативных индустрий.

Цель исследования креативной экономики заключается в формировании привлекательного инвестиционного климата, способствовать росту социального развития, модернизировать сферу образования, науки, туризма и решения других экономических вопросов современного общества.

В основе экономики такого типа лежит способность, решать возникающие проблемы с помощью таких методов, как исторический, метод систематизации, метод анализа документов, метод анализа и синтеза зарубежной практики, метод логического обобщения информации, что позволяет добиться высокой степени конкурентоспособности, получить дополнительные эффекты в экономике (экономические и социальные).

В результате исследования вопросов креативной экономики, сделаны выводы и предложения дальнейшего успешного развития новой экономики, где креативность становится важнейшим фактором формирования современного жизненного уклада и процветания экономики.

**Ключевые слова:** креативная экономика, инновационные услуги, инвестиционный климат, стартап-индустрии, креативный продукт.

## Introduction

The creative economy is the economy of the «next generation», where the main capitalized value is new ideas. It is an economy based on innovation, novelties and creative products. The whole world is a potential consumer of a creative product: it depends on the efforts of the creator and the supporting infrastructure whether the idea or content will receive support, whether it will interest hundreds of people – if everything works out, then the idea will grow, with which monetization will come (Koshkin A.V., 2020).

The concept of “creative economy” is defined as a set of individuals and businesses that create cultural, artistic and innovative products and services. This system also includes spaces where creators can freely present their work, receive feedback and exchange ideas (Kazakova M.V., 2020). Sometimes the term “creative economy” is also used in a narrower sense – this is the name of the industry in which independent creators earn money from the unique content they create.

The sphere of creative industries is gaining more and more popularity in Kazakhstan. The development of the creative industry will help to change employment structures, create new enterprises and jobs, increase export potential and increase investment attractiveness.

The purpose of studying this issue is to study the features of education, trends and prospects of development, stimulation, government regulation, as well as the analysis of the creative economy and industries, taking into account their impact on the development of the creative economy of Kazakhstan.

As directions for the development of creative industries, attention should be paid to the necessity of creating a favorable institutional system, expanding the legislative framework, supporting SMEs, and government programs to promote investment.

Creative industries can turn the resources of Kazakh culture into economic resources and bring products enriched with Kazakh culture to the international market, promote Kazakh culture, introduce the world to Kazakhstan, participate in international competition and increase the international competitiveness of Kazakhstan.

After we have successfully operated not a dozen, as now, but hundreds, thousands of competitive brands in Kazakhstan, we will actually become industries in the full sense of the word, and the development of the infrastructure of wholesale and retail online and offline sales, logistics and transport will begin by itself, and the destroyed verticals of

deep processing of raw materials and the production of the final product with high added value, which existed and successfully operated in all regions of our country. Life is cyclical, and now we all have a chance to revive our industrial, cultural, and spiritual traditions in new realities, when we need to be able to work not so much with our hands as with our head, heart, and soul.

However, due to a number of reasons, including the lack of a strategic vision and systemic transformations in the social and humanitarian spheres, the promotion of creative industries is proceeding at a restrained pace. As a result, the international mobility of the cultural and creative process slows down with the formation of a layer of untapped opportunities for socio-economic growth in the country.

Thus, I believe that the analysis of sources indicates little attention in the research of scientists to the determinants, factors and strategies for the development of creative industries in the households of the Republic of Kazakhstan, whereas it is the creative economy that is an alternative source of added value, jobs and a tool for leveling the socio-economic development of regions. In addition, the state policy of the Republic of Kazakhstan in addressing issues of supporting the promotion of creative industries at the legislative level is in its infancy and needs to be finalized in a number of areas.

## Literature Review

Domestic scientific research related to the formation of creative industries in the Republic of Kazakhstan focuses on the economic content, on the fact that they serve as the basis for the aforementioned creative economy, in particular, its potential in modern realities is considered.

On a global scale, D. Hawkins acted as adherents of the sphere of industries that form the modern sector of the creative industry, taking into account their impact on socio-economic transformation. The issues of the concept of the development of creative cities were also dealt with by J. Jacobs (2011), E. Glazer (2015), C. Landry (2011).

A number of researchers drew attention to certain aspects of the formation and functioning of the creative economy industry, in particular, they considered the development of entrepreneurship in the cultural, artistic, scientific and technical spheres of creative industries Porfirio et al. (2016); Arieti (1976). The possibilities of implementing creative business models in depressed regions were explored by P. Collins and J. Cunningham (2017).

The issues of the creative industry as a special sector of the economy were covered in the works of Russian scientists and economists A.R. Agaeva et al. (2020), K.G. Grigoryan (2019), N.A. Malshina (2020), A.D. Molchanova (2020), etc. The innovative component in the creative economy sector is reflected in the works of Russian economists such as N.V. Latyshev (2017), M.N. Titova (2019), Yu.O. Glushkov and I.V. Babayan (2019), A.V. Koshkin (2020), K.G. Grigoryan (2019), etc.

The development of the creative economy, as well as the issues of the prospective formation of creative industries in Kazakhstan, were revealed by a number of domestic scientists, among whom Alzhanova F.G., Dnishev F., Baymuratov U., (2015,)Kurmasheva A., etc.

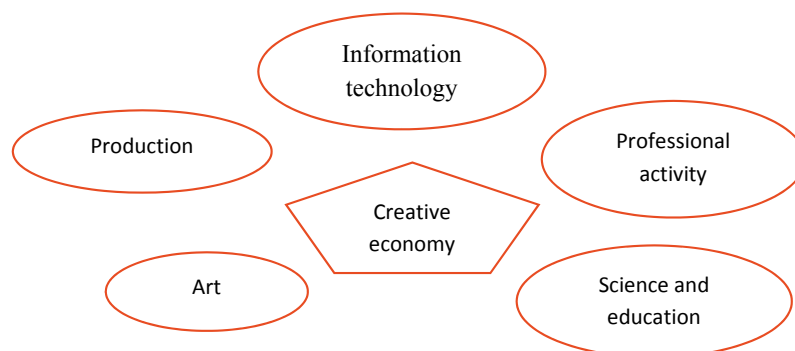
Resolution of the Government of the Republic of Kazakhstan dated November 30, 2021 No. 860 developed and approved the Concept of development of the creative industry for 2021-2025. This Concept examines the analysis of the current situation of the creative industry, provides an overview of international experience in the application of the

creative industry, the basic principles and approaches for the development of a specific industry, target indicators, expected results and an action plan for the implementation of the concept.

The creative economy is already a reality for developed countries – it is gradually spreading around the world. The importance of this phenomenon is emphasized, among other things, by the fact that 2021 was declared by the United Nations the International Year of the Creative Economy for Sustainable Development (Agaeva A.R., 2020). Changing conditions force us to take a fresh look at the economy as a whole, at business, at the place of every person in this world.

There are many prerequisites for the emergence of a creative economy: this is an improvement in the standard of living and well – being in many countries of the world, and a trend for everything unique – as opposed to the same «serial» goods that have flooded the world (Shkarina V. S., 2022).

Having considered the types of economic activities, professions, products and services related to the creative industry, we will highlight the main areas, according to their place of origin. Figure 1.



**Figure 1** – Management of the development of creative industries by type of economic activity

Note – compiled by the author based on the source (Shkarina V. S., 2022)

The foundation of the creative industry is the development of creative entrepreneurship. It is the creative industries in the world today that act as the main source of new technologies, new industries, new material benefits and important economic advantages for the country (Latyshev N.V., 2017).

Based on progressive world practice, as well as taking into account existing gaps in the development of creative industries, the Concept has formed a unified view of the state on creative industries, a common framework for the development of the creative economy, which, in turn, will ensure a para-

digm shift in government approaches (Xiaodong, F., 2019).

The National Plan provides for the task of providing employment for the creative and educated part of the youth through the emergence of new large domestic high-tech companies and the creation of new jobs through the development of technological and venture entrepreneurship as the basis for the development of the middle class of a new formation.

The solution of this task within the framework of the current Concept will lay the foundation for the progressive and systematic development of creative



industries in Kazakhstan as a new and promising source of growth.

Thus, the Concept is aimed at defining the vision, basic principles and approaches to development, as well as the expected results of the implementation of state policy in relation to the creative industries of Kazakhstan.

As a result of the implementation of the Concept, the necessary institutional conditions and prerequisites for the development of creative industries have been formed. Subjects of creative entrepreneurship, as well as creative persons, will have access to state support and incentive tools. (Concepts for the development of creative industries for 2021-2025).

Thus, against the background of the passing of the industrial era of development, our society is experiencing profound social and economic changes, where intellectual property becomes the main type of economic activity, and human intelligence becomes the tool, creativity in this case helps to achieve the best results. Currently, «ideas» make up the new economy, their creation is the main production, and creativity is an integral part of human life.

I also think it is beyond doubt that the Republic of Kazakhstan is endowed with creative and intellectual potential, which is the main resource for the development of the creative sector of the economy.

### **Methodology**

The relevance of the development of creative industries in the Republic of Kazakhstan is explained by the presence of economic content in the process of production and commercialization of creative content, endowed with its own growth characteristics in international practice. The main research methods for the development of the creative economy in Kazakhstan are:

- a concrete historical method for revealing the genesis of the concept of «creative industries»;
- a method of systematization and generalization for a comprehensive review of the mechanisms of state assistance to the development of the creative economy;
- a method of analyzing documents for studying legislation in the field under study;
- a method of analysis and synthesis for the study of foreign practice on the presented topic;
- a method of logical generalization for the development of conclusions and recommendations in the field of improving public policy towards the

development of creative industries in accordance with current global trends.

The study of state policy in the field of creative industries was further developed, and directions for improving this state policy were identified in the context of the deployment of creative transformations.

An assessment of the development of international creative economy practice indicates the presence of certain interactions with creative industries, among which economic development, trade, regional economic planning, labor market policy, domestic and foreign investments, technology and communications, social issues, and education can be distinguished.

As directions for the development of creative industries, attention should be paid to the need to create a favorable institutional system, expand the legislative framework, support SMEs, and government programs to promote investment.

The development of creative industries plays a huge role in global economic and political transformations. In general, developed economies remain the leaders in the creative industries, but the share of developing countries in this area is steadily growing. For example, if in the 1950s the US GDP amounted to more than 50% of world GDP, then by 2020 this result reached about 25% of the global figure. This is due, among other things, to the development of creative industries in countries such as India and China, as well as in the regions of Southeast Asia and Latin America. Significant progress in the development of the creative economy has been made by the countries of the Asia-Pacific region, in which the relevant sector generates about \$740 billion in revenue (33% of global sales of creative products) and represents 12.7 million jobs (43% of jobs in creative industries globally).

The UK is considered to be the leading country in the field of creative economy, where the creative economy provides up to 7% of GDP, while the sector is constantly growing. The sphere of IT, software and computer games brings the most benefits.

This explains the policies of developed countries, which, increasingly realizing the importance of the creative sector for future economic development, create favorable conditions for the development of people's creative potential, support for creative industries and protection of intellectual property rights.

Based on the available world practice, methodological approaches to the classification of creative industries' activities have been formed.

Here are the main ways in which you can earn money in the creative industry:

- Creating ideas. Startup founders, writers, musicians, and directors are following an extremely difficult, but incomparable path of developing and implementing their own ideas.

- Creation of unique content. This is done by bloggers who regularly create unique content that is interesting to their audience. Content can be anything from Instagram photos to video reviews of movies, from small notes from life to works of art.

- Personal brand development. Sometimes the very content that is in demand and interesting can be your own personality. And when a certain amount of audience is reached, this person can at least advertise chips, even create his own cryptocurrency – everything will be commercially successful. The difficulty is that such success requires titanic work and the coincidence of many factors (Florida R., 2011).

- Work in the creator's team. You can not be a founder directly, but work in a startup team (or in a blogger's team), using your best skills to develop an idea.

- Selection of investments for ideas. The services of consultants and intermediaries are becoming more and more popular, with the help of which the creator finds reliable sources of financing.

- Flexibility of the idea creation process. With the development of such diverse technologies as AI, virtual reality, and NFT, there are more and more opportunities for creating creative content and innovation.

- Monetization of ideas and creativity. Every year there are more and more ways to monetize ideas and unique content in a variety of directions, and the amount of investment in ideas is growing – not only in technological ideas, but also purely artistic ones.

- The emergence of market leaders. While the creative economy market is still being formed and the rules are being determined on it, there are already leaders – both among auxiliary services for content production and among direct players-creators. Competition between them naturally leads to the development of the entire market (Glushkova Yu.O., 2019).

The development of the startup industry, which over the past 20 years has proved what value an idea can have. Perhaps one of the prerequisites can be considered an overabundance of information in the digital world: we hold our attention less, forget faster, we constantly need new information that will

be remembered and surprising. Anyway, the market of ideas is growing on all fronts: the volume of venture investments in startups at the Pre-seed stage is growing, the market for influencers and content producers is growing (John H., 2021).

An innovative product does not have to be a new technology: it may be something familiar, but from a new angle, in a new context. In other words, something that will surprise the imagination of future consumers (Molchanova A.D., 2020).

Now the creative economy exists fully in developed countries (USA, Western Europe) with a stable economic situation and a high standard of living for citizens. Traditionally, wages in the creative industries are significantly higher than the national average wages. For example, in the United States, wages in the creative industries are 34.9% higher than the average. In Australia, this gap reaches 31%. In the UK, wages in the creative industries are 18% higher than the average wage. Those employed in the creative industries in Kazakhstan earn 20% more when compared with the average salary in the country (Becuț, A.G., 2017).

Thus, the creative industry, the creative economy is a special sector of the economy based on the sale of goods and services that are the result of intellectual activity. The development of technology and innovation plays an essential role in the production of these goods and services.

The global capitalization of the creative industries by 2023 is \$2.3 trillion.

The main characteristics are:

- the high role of new technologies and discoveries in various fields of human activity;
- high creative component of work;
- a large amount of existing knowledge and the urgent need to generate new knowledge.

In addition, creative industries are characterized in terms of a creative approach based on project thinking, creative modeling, and practical orientation (Gouvea, R., 2021).

## Results and discussions

Since the early 2000s, the growth rate of creative services (advertising, product creation, the music industry, and so on) has increased annually by 17%-20%. Thanks to economic growth, more and more people realized that ideas are not something opposite to material well-being, but on the contrary, something that can bring a lot of income. (Lazeretti, L.; 2018). In the last 3-5 years, the creative economy

has been talked about as an important market trend and a new stage in the development of society.

In 2021, venture capital investors invested a total of more than \$2 billion in 50 startups that focus on working with content creators. According to the Influencer Marketing Hub, by now the volume of the global creative industries market is about \$104.2 billion, by the beginning of 2023 the volume of the venture capital market in Kazakhstan reaches \$ 100 million, and by 2024 the volume of the creative economy in the world may exceed \$5 trillion.

In February 2021, the first Department of Creative Industries in Kazakhstan was established. The current trend of the global economy is transforming into an economy of knowledge, ideas, and innovations. Kazakhstan has also begun to pay special attention to the development of the creative economy.

All creative enterprises in Kazakhstan account for the share of the cities of Astana and Almaty. These cities have signs of the development of clusters of video production, marketing, design and publishing, and are also the closest to the development of clusters of information technology. In addition, the agglomerations of Shymkent have a significant advantage in the development of creative industries due to the sufficient concentration of the population and favorable geographical location. Shymkent has the prerequisites to become the center of the Turkestan arc, «attracting» talents, including from other Central Asian countries. The development of creative industries in cities will contribute to the formation of independent regional brands that attract creative leaders, investments and innovations (Alzhanova F., 2015).

By 2025, the cities of Astana, Almaty and Shymkent will become territories of creativity and creativity. Each city will have its own niche, formed taking into account the «local identity» of the region. Defining a separate niche for each city will allow the cities of Astana, Almaty and Shymkent to ensure the targeted development of those niches that have the greatest growth potential, which in turn will make a significant leap in the development of creative industries. The development of creative industries in cities will be facilitated by the creation of special spaces and accessible infrastructure for creative growth. When developing creative platforms, their accessibility plays a special role. It is the diversity, mass character and accessibility

of «creative societies» that can give the necessary impetus to the development of creative industries in Kazakhstan. In order to create special spaces and accessible infrastructure in Almaty, it is planned to create a Creative Industries Park, which will become the main point of development of the city's creative industries.

The practice of Almaty will be scaled up in other major cities of the country. As a result, during the period of implementation of the Concept, a modern infrastructure for the development of creative industries will be formed in the cities of Almaty, Astana and Shymkent, combining multifunctional open spaces (workshops, art studios, libraries) with support and development institutions based on creative technoparks. In particular, creative clusters and hubs will be formed in the cities of Astana, Almaty and Shymkent by 2023. In turn, in Astana, using the capabilities of the Astana Hub international business park will allow laying the foundation for a modern infrastructure for the development of creative industries.

One of the advantages of the development of creative industries for national economies has been and remains the opportunity to profit from exports, since goods and services produced in the field of creative economy can be objects of international trade (Grigoryan K.G., 2019).

In 2022, Russia, China, Italy, France and the Netherlands became the main trading partners of Kazakhstan. At the same time, Russia became the largest importer for Kazakhstan. The total amount of imported goods from Russia amounted to 1,497,697,4 thousand US dollars. Russia also became the main export destination of Kazakhstan, with a total amount of goods of 948,969.9 thousand US dollars. China ranks second in both imports (1,066,948.6 thousand US dollars) and exports (918,473.5 thousand US dollars) (Porfirio J., 2023).

Exports in December 2022 amounted to: 6,598,647.1 thousand US dollars, which is 301,692.3 thousand US dollars less than in the previous month. Imports, on the contrary, increased by 440 201.5 thousand US dollars and amounted to 5,300 184.2 thousand US dollars in December 2022 (Tremblay, G., 2023).

Thus, the structure of imports and exports in Kazakhstan remains stable. In monetary terms, the volume of foreign trade has increased.

**Table 1** – Target indicators and expected results of the creative industry development concept for 2021-2025

| №  | Target indicator  | 2021 year | 2022 year | 2023 year | 2024 year | 2025 year |
|----|---|-----------|-----------|-----------|-----------|-----------|
| 1. | Increasing the contribution of creative industries to the economy of Kazakhstan | 3,14 %    | 3,6 %     | 4,07 %    | 4,53 %    | 5,0%.     |
| 2. | Increased employment in creative industries                                     | 3,6%      | 3,7%      | 3,8%      | 3,9%      | 4,0%      |
| 3. | The growth of the number of SMEs in the creative industries                     | 53000     | 59000     | 66000     | 73000     | 80000     |
| 4  | Contribution of medium-sized businesses to the economy of Kazakhstan            | 10,0%     | 11,2%     | 12,5%     | 13,7%     | 15%       |
| 5  | Reduction of the unemployment rate of the population                            | 5,0%      | 5,0%      | 4,9%      | 4,8%      | 4,7%      |

Note – compiled by the author based on the source (Wassall, G.H,2023)

The volume of investments in fixed assets in creative industries will amount to 250 billion tenge, of which at least 90% of private investments until 2025 and 800 billion tenge, of which at least 90% of private investments until 2030.

Thus, from this table we see that the systematic and progressive implementation of the Concept will allow us to achieve the following indicators in 2025:

1. Target indicators:

a) increasing the contribution of creative industries to the economy of Kazakhstan to 5% in 2025;

c) increase employment in creative industries to 4 %;

(c) A 1.5-fold increase in the number of SMEs in the creative industries;

e) bringing the contribution of medium-sized businesses to the economy to 15% in 2025;

(e) Reducing the unemployment rate of the population to 4.7% in 2025, including through youth employment.

2. Expected results:

a) the formation of 30 thousand new jobs;

c) the growth of exports of creative industries products by 200 million US dollars.

The dynamic development of creative industries in the world is producing new areas of activity and employment for the population. State regulation of the creative industry in Kazakhstan is a relatively new phenomenon, a positive factor of which is the fixed list of economic activities, which allows analyzing data on the state of the creative economy as an industry as a whole.

An analysis of the development of creative industries by the end of 2022 showed the presence of

several systemic barriers preventing their effective development:

- the lack of legally approved concepts of creative industries and the activities of business entities in creative industries. This, in turn, restricts business entities in the creative industries in access to available infrastructure, property and non-financial support;

- the existing state incentive measures are focused on such traditional priority sectors of the economy as agriculture and manufacturing, and do not take into account the peculiarities of the development of creative industries, where the main factor of production is not machinery and equipment, but human capital;

- small and medium-sized businesses (hereinafter referred to as SMEs) in the creative industries are directly dependent on the effectiveness of intellectual property management. There are problems with the development of modern tools for concluding license agreements. It is necessary to improve the law enforcement practice for the protection of intellectual property rights. Issues of increasing the transparency of the activities of organizations managing property rights on a collective basis and increasing the level of legal literacy of participants in the creative industries require special attention;

- the problem of shortage and low quality of human resources necessary for the development of creative industries. The current system of training and personnel development does not contribute to the formation of creative thinking and the disclosure of the creative potential of the country's population. Creative business entities are experiencing difficulties in finding, hiring and



developing staff, which are the basis of creative work. Thus, according to the World Intellectual Property Organization, Kazakhstan ranks 52nd in the world in terms of “employee knowledge” in the Global Innovation Index. At the same time, according to the indicator “human capital and science”, Kazakhstan took 66th place out of 132 countries, significantly behind such countries as Turkey (26th place), Russia (29th place), Belarus (38th place) and Ukraine (44th place);

- promising creative initiatives with high business potential that arise at the junction of culture and other industries are often outside the focus of the state. Cultural spending is mainly focused on maintaining social facilities and holding cultural events, rather than creating added value in the creative industries; (Gouvea, R.; 2021).

- lack of infrastructure for the development of creative entrepreneurship and the formation of sustainable creative industries in the country. Creative clusters and hubs, business incubators and accelerators, specialized coworking, art spaces and art galleries focused on working in the creative industries, despite the high risks of this type of entrepreneurship, are placed on a par with business centers and shopping malls. The sites organized by the state on the basis of social infrastructure facilities, despite the costs of repair and purchase of equipment, are not managed efficiently enough and often continue to work “the old-fashioned way”, due to the lack of appropriate competencies of state managers and multiple regulatory restrictions imposed on the activities of state-owned enterprises;

- weak investment attractiveness of creative industries in Kazakhstan.

### **Conclusion**

The creative economy can develop only where certain conditions exist. This explains why the creative sector tends to concentrate in large global agglomerations (Porfirio J.,; 2023).

These conditions or requirements are generally classified by researchers into three areas. We are talking about consumers, labor resources and space (microclimate).

If we talk about consumers, then here the researchers emphasize the level of their intelligence and financial security, or, in other words, the presence of educated and wealthy consumers.

As for the labor resources, in addition to a high level of professional training, we are talking about the developed individual creative abilities of a person – creative thinking, generation of new ideas.

Another important component is space, microclimate. The researchers emphasize that this should be a highly developed economic and technological space, open to new original solutions and with a developed institutional base.

Openness is at the forefront, allowing creative individuals to generate new ideas.

Scientists have even identified the so-called theory of the “three T’s” (talent, technology and tolerance), which are crucial in terms of the attractiveness of cities for creative professionals. That is, in the most general form, we are talking about how the contradiction between creativity and strict control is solved in certain cities (Wassall, G.H.,; 2023).

The role of the state in the development of the creative economy is one of the central, defining ones. First of all, we are talking about creating favorable economic and political conditions, which researchers consider to be among the determining factors for the development of the creative economy. In the context of economic conditions, we are talking about the stability of the economic situation, the exchange rate of the national currency, the degree of state regulation of the industry in which the enterprise operates, the level of inflation, and credit interest rates.

Whereas the political conditions for the development of the creative economy are the stability of the political situation and relations with partners, the degree of state regulation of the industry, the degree of liberalization of the market in which the enterprise operates, and changes in state innovation policy.

Defining in the context of these conditions are also:

- protection of freedom, personality and property;

- active support for entrepreneurship;

- the formation of an institutional environment conducive to the generation of innovations (Grigoryan K.G.,; 2019).

Ensuring legal certainty and protection of intellectual property producers, which also belongs to the sphere of influence of the state, is of great importance for the formation of the market of innovative ideas. It is worth emphasizing here that the main driver of the creative economy is free competition. According to the researchers, the presence of an uncorrupted environment acts as a guarantee that a modern creative worker will be able to find a place in it to apply his talent. Otherwise, there is an outflow of creative workers to other geographical regions.

Thus, the development of creative industries in our country can become one of the foundations of the transition to a post-industrial and highly intelligent economic system. Simultaneously with improving the quality of life of the population and leveling the

socio – economic development of the regions, the possibility of cultural expansion will manifest itself, using the huge potential of the population of new Kazakhstan to position the country on the world market.

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