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STRATEGIC CRITERIA ASSESSMENT FOR ENTREPRENEURIAL PROGRESSION IN THE CREATIVE SECTOR

The paper investigates the nuances surrounding the cultivation of creative entrepreneurship within the realm of classical music, employing rigorous qualitative research methods. Through in-depth interviews, ten pivotal criteria have been discerned, wielding substantial influence over the entrepreneurial landscape within the creative sector. To glean a comprehensive understanding, twenty-two expert respondents were categorized into age brackets, facilitating a nuanced comparison of their perspectives across each criterion. The utilization of expert assessment techniques, specifically ranking the weight and significance of each criterion, further refines the analysis and contributes to a nuanced portrayal of entrepreneurial development in the creative domain.

Furthermore, the research contextualizes these findings within the broader socio-economic and cultural dynamics shaping the creative sector. By examining the intersection of market demand, and entrepreneurial acumen, the study elucidates the strategic imperatives driving success in classical music entrepreneurship. Moreover, the paper explores the implications of digitalization and globalization on entrepreneurial practices within the creative domain. With the advent of new technologies and evolving consumer preferences, entrepreneurs must navigate an increasingly interconnected and competitive landscape. This necessitates a reevaluation of traditional business models and a proactive approach to harnessing emerging opportunities in the digital age. Overall, the paper contributes to a deeper understanding of the strategic criteria underpinning entrepreneurial progression in the creative sector, offering valuable insights for practitioners, policymakers, and scholars alike.

Key words: creative entrepreneurship, qualitative research methods, entrepreneurial criteria, theory development, expert assessment.

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Креативті сектордағы кәсіпкерлікті стратегиялық критерийлерін бағалау

Мақалада сапалы зерттеу әдістерін классикалық музыка саласында қолдану мысалдарында креативтік сектордағы кәсіпкерлікті дамытуға барынша әсер ететін он критерийді анықтау қарастырылған. Терең интервью жүргізілген жиырма екі сарапшы жас топтарына бөлініп, олардың осы критерийлер бойынша берген жауаптарын салыстыру арқылы әрбір критерийдің маңыздылығы мен нақтылығын анықтауға мүмкіндік алынды. Нәтижелерді анықтау үшін мақалада сондай-ақ сараптамалық бағалау әдісі- әрбір критерийдің маңыздылығы мен нақтылығы есепке алынды.

Сонымен қатар, зерттеуде шығармашылық секторды қалыптастыру қорытындылары ауқымдырақ кеңітілген әлеуметтік экономикалық және мәдени динамика тұрғысынан контекстталдап (мазмұндап) берілген. Нарық сұранысы мен іскерлік қабілетінің қиылысын зерттей отырып, зерттеу классикалық музыка саласында кәсіпкерлік табысқа жетелейтін стратегиялық императивтерін түсіндіреді.

Сонымен қатар, мақала шығармашылық сектордағы кәсіпкерлік практика үшін цифрландыру мен жаһандандудың салдарын зерттейді. Жаңа технологиялардың пайда болуымен және тұтынушылардың қалауларының өзгеруімен кәсіпкерлер үшін барған сайын өзара байланысты және бәсекелестік ортада бағдарлау қажеттілігі туады. Бұл дәстүрлі бизнес-модельдерді қайта бағалауды және цифрлық дәуірдегі жаңа мүмкіндіктерді пайдалануға белсенді көзқарасты талап етеді.

Жалпы, мақала практиктерге, саясаткерлерге және ғалымдарға шығармашылық сектордағы кәсіпкерлікті дамытудың негізінде жатқан стратегиялық критерийлерді тереңдете түсінуге ықпал ететін құнды деректер ұсынады.

Түйін сөздер: креативтік кәсіпкерлік, сапалы зерттеу әдістері, кәсіпкерлік критерийлері,

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Стратегические критерии оценки развития предпринимательства в креативном секторе

В статье рассмотрены вопросы формирования креативного предпринимательства на примере классической музыки с применением качественных методов исследования. На основании проведенного глубинного интервью определены десять критериев, которые оказывают наибольшее влияние на развитие предпринимательства в креативном секторе. Двадцать два интервьюируемых экспертов были разделены по возрастным группам, для сопоставления их ответов по каждому из критериев, что позволит определить понимание важности и выраженности каждого критерия в целом и по возрастным группам. Для получения результатов в статье также применен метод экспертного оценивания – ранжирования веса и выраженности каждого критерия.

Более того, исследование контекстуализирует выводы в рамках более широкой социально-экономической и культурной динамики, формирующей творческий сектор. Изучая пересечение рыночного спроса и предпринимательской хватки, исследование выясняет стратегические императивы, способствующие успеху в предпринимательстве в области классической музыки.

Кроме того, в статье исследуются последствия цифровизации и глобализации для предпринимательской практики в творческой сфере. С появлением новых технологий и изменением потребительских предпочтений предпринимателям приходится ориентироваться во все более взаимосвязанной и конкурентной среде. Это требует переоценки традиционных бизнес-моделей и активного подхода к использованию новых возможностей в эпоху цифровых технологий.

В целом, статья способствует более глубокому пониманию стратегических критериев, лежащих в основе развития предпринимательства в творческом секторе, предлагая ценную информацию как для практиков, политиков, так и для ученых.

Ключевые слова: креативное предпринимательство, качественные методы исследования, предпринимательские критерии, теория развития, экспертная оценка.

Introduction

Due to the distinctive characteristics inherent in the creative sector, characterized by a substantial presence of small and medium-sized enterprises (SMEs) and self-employed or part-time contributors operating within a complex and dynamic environment, creative enterprises face numerous challenges and necessitate supportive measures. In the dynamic landscape of global entrepreneurship, the intersection of creativity and business acumen has become increasingly significant, particularly within the confines of the creative sector. This study delves into the distinctive realm of creative entrepreneurship in Kazakhstan, with a specific focus on classical music. As a country with a rich cultural heritage, Kazakhstan provides a compelling context for investigating the complex interplay between artistic pursuits and entrepreneurial ventures.

The exploration of creative entrepreneurship in Kazakhstan is motivated by the confluence of a burgeoning creative sector and the evolving global entrepreneurial landscape. Classical music, steeped in tradition and artistry, serves as a lens through which we aim to unravel the multifaceted challenges and opportunities intrinsic to the creative entrepreneurial milieu.

The theory of entrepreneurship in creative industries is a captivating field that explores the unique dynamics of entrepreneurship within artistic and innovative sectors. This theory delves into the definition of entrepreneurship in creative industries, examining how individuals and organizations utilize their creativity and innovation to launch successful ventures. Factors that contribute to successful entrepreneurship in creative industries are also examined, shedding light on the importance of skills such as risk-taking, networking, and adaptability. However, alongside opportunities, entrepreneurs in creative industries also face numerous challenges, including issues related to intellectual property rights, funding constraints, and market volatility. Despite these challenges, the creative industries offer a wealth of opportunities for entrepreneurs to showcase their talents, tap into niche markets, and make a significant impact. Understanding and applying the theory of entrepreneurship in creative industries can provide invaluable insights and guidance for aspiring entrepreneurs in these dynamic and ever-evolving sectors.

The theory of management and creative entrepreneurship plays a crucial role in the success and growth of businesses in today's dynamic and competitive market. According to Küttim,

Arvola, and Venesaar (2011), management theory encompasses various principles and practices that guide individuals in effectively planning, organizing, leading, and controlling organizational activities. A solid understanding of management theory is essential for entrepreneurs as it provides them with the necessary tools and knowledge to navigate the complexities of the business world. The theory of entrepreneurship in creative industries refers to the application of entrepreneurial principles and practices within the context of creative sectors such as arts, design, media, and entertainment. According to Davies (2013), this theory encompasses the identification and exploitation of opportunities, the allocation of resources, and the creation of value within the creative economy. In creative industries, entrepreneurship involves not only the creation of new ventures but also the innovation and transformation of existing organisations. This theory recognises the unique challenges and dynamics of creative industries, including the high level of uncertainty, the importance of intellectual property, and the reliance on talent and creativity. It emphasises the role of individuals as creative entrepreneurs who drive economic growth and cultural development through their innovative ideas, risk-taking, and ability to mobilise resources. The theory of entrepreneurship in creative industries provides a framework for understanding and fostering entrepreneurship in this specific context, highlighting the importance of entrepreneurial mindset, skills, and strategies in driving success and sustainability in the creative economy. Successful entrepreneurship in creative industries is influenced by a variety of factors. One crucial factor is the ability to identify and exploit market opportunities. According to Martinaitytė and Kregždaitė (2015), entrepreneurs in creative industries need to have a keen sense of market trends and consumer preferences. They must be able to identify gaps in the market and develop innovative products or services to fill those gaps. Additionally, successful entrepreneurs in the creative industries must possess strong networking skills. This is particularly important as creative industries often rely on collaborations and partnerships. Authors emphasise that entrepreneurs need to build and maintain relationships with other industry professionals, such as artists, designers, and distributors, to ensure the success of their ventures. Furthermore, a supportive and nurturing environment plays a significant role in fostering successful entrepreneurship in creative industries. They also argue that access to resources, such as funding, mentorship, and

infrastructure, greatly influences the success of creative entrepreneurs. Finally, the ability to adapt to changing market conditions is crucial for success in creative industries. Entrepreneurs must be flexible and open to new ideas and approaches. They must be able to adapt their products or services to meet evolving consumer demands and market trends. In conclusion, factors such as market opportunity identification, networking skills, a supportive environment, and adaptability are key contributors to successful entrepreneurship in creative industries. Entrepreneurs in creative industries face a unique set of challenges and opportunities. One major challenge for these entrepreneurs is the ever-changing nature of the creative industries, which requires constant innovation and adaptation to stay competitive (Werthes et al.). The rapid advancement of technology has also had a significant impact on creative industries, creating both challenges and opportunities. On one hand, it has made it easier for entrepreneurs to access a global audience and distribute their creative products or services on various digital platforms. On the other hand, it has increased competition and made it more difficult to stand out in the crowded marketplace.

Additionally, entrepreneurs in creative industries often face financial constraints, as securing funding for creative projects can be challenging (Werthes et al.). However, these challenges also present opportunities for entrepreneurs to think outside the box and find alternative sources of funding, such as crowdfunding platforms or partnerships with established companies. Furthermore, entrepreneurs in creative industries have the advantage of being able to tap into the growing demand for unique and authentic experiences (Werthes et al.). Consumers today are increasingly seeking out personalised and meaningful products or services, creating a market for entrepreneurs to cater to these needs. Overall, while there are challenges that come with being an entrepreneur in creative industries, there are also numerous opportunities for those who are able to navigate these challenges and leverage the changing landscape of the industry. Tena Patten's (2016) article delves into the lived experiences of entrepreneurs in the creative industries, a realm often overlooked in existing entrepreneurship literature. Grounded in a social constructionist philosophy, Patten's study involves in-depth interviews with three creative industry entrepreneurs. Utilizing Interpretative Phenomenological Analysis, the research uncovers that these entrepreneurs deviate from traditional entrepreneurial discourses. Their priority lies in expressing creativity through products, experiences,

and services, striking a balance with the imperative of income generation. Despite a small sample size, the findings carry implications for the education, support, and policymaking surrounding creative industry entrepreneurs.

The study conducted by T. Anjum et al. (2020) reveals that among university business students in Pakistan, perceived creativity disposition and attitude positively influence entrepreneurial intention. Furthermore, the perception of university support moderates the relationship between perceived creativity disposition and entrepreneurial intention. The findings suggest that cultivating an innovative entrepreneurial environment and ensuring strong university support perceptions can enhance students' entrepreneurial intentions.

Investigating the realm of arts entrepreneurship in classical music, Park and Bernstein's (2020) study focuses on strategic collaboration in Seoul, Korea. The findings reveal that unconventional partnerships in strategic collaboration drive entrepreneurial orientation. Moreover, the collaborative approach to entrepreneurship leads to cost reduction, new funding sources, audience expansion, and increased performance opportunities. Overall, arts entrepreneurship is highlighted as a strategic response, ensuring the preservation of the fundamental value of maintaining the integrity and quality of music.

Knowledge, meaning, and identity are three key themes explored by McKelvey and Lassen (2018) in their examination of cultural and creative entrepreneurship in comparison to other varieties. These themes are contextualized within the broader framework of value realization through entrepreneurship in the cultural and creative industries.

Entrepreneurs in the creative industries, as identified by C. Henry (2007), need essential skills like adaptability to navigate dynamic landscapes. Creativity is vital for innovation and differentiation, while effective communication and the ability to take calculated risks are crucial for success in this field. These skills empower entrepreneurs to capitalize on emerging opportunities in the ever-evolving creative industries.

Daniel et al (2015) highlight the efficacy of tailored education and training programs for cultivating entrepreneurial skills in the creative sector. These initiatives equip aspiring entrepreneurs with the necessary tools to navigate unique industry challenges. The authors also emphasize the value of mentorship programs in providing guidance

and support, promoting an innovative mindset, and fostering the development of groundbreaking ideas within the creative sector.

A musical education nurtures creativity through its emphasis on improvisation, composition, and interpretation. This creative mindset can be applied to entrepreneurship, as it allows individuals to think outside the box and come up with innovative solutions to problems. Furthermore, the discipline required to master a musical instrument or perform in an ensemble translates well into the business realm, as it instills a strong work ethic and the ability to persevere in the face of challenges. Additionally, a musical education often involves collaboration with others, such as playing in a band or orchestra. This experience develops teamwork skills, which are essential for entrepreneurs who need to build and lead successful teams. Lastly, the intricate and complex nature of music requires individuals to analyze and solve problems in real-time, fostering strong problem-solving skills. Overall, combining a musical education with a business degree equips aspiring entrepreneurs with a diverse skill set that can contribute to their success in the business world.

Musical conservatory graduates possess a unique set of skills and knowledge that they can leverage to become successful entrepreneurs. By combining their artistic talents with a business mindset, these graduates have the potential to create innovative ventures in the music industry. According to Kuuskoski (2010), success stories of musical conservatory graduates who have become successful entrepreneurs abound. For instance, many conservatory graduates have established their own music schools, offering high-quality instruction to aspiring musicians. These entrepreneurs not only contribute to the education and development of future musicians but also create employment opportunities for other musicians. Additionally, some conservatory graduates have ventured into the realm of digital music production and distribution, capitalizing on the growing demand for online music platforms. By leveraging their technical expertise and artistic sensibilities, these entrepreneurs have successfully created platforms that connect musicians with wider audiences. Furthermore, some conservatory graduates have founded their own record labels, allowing them to have creative control over their music and build a strong brand identity. These success stories demonstrate that musical conservatory graduates can excel not only as performers but also as creative entrepreneurs who shape the future of the music industry

Methodology

The research aimed to assess the weight and significance of entrepreneurial factors influencing graduates of musical conservatories in Kazakhstan. A total of 22 experts, all graduates of musical conservatories, were selected for their extensive knowledge and experience in both the musical and entrepreneurial domains.

The initial phase involved the identification of ten key factors influencing individuals aspiring to become entrepreneurs in the musical domain. This selection was informed by a comprehensive literature review and expert consultations to ensure a comprehensive and relevant set of criteria.

Experts were individually tasked with providing their opinions on the weight and significance of each identified factor. Weight denoted the perceived importance, while significance indicated the severity of the factor in the Kazakhstani context. Both weight and significance were assessed on a scale ranging from 0 to 5, with 5 representing the maximum value.

Data collection was conducted through the submission of assessments by the experts for each factor. This process yielded valuable insights into the perceived importance and severity of each entrepreneurial element based on the collective expertise of the participants.

The analysis phase incorporated two statistical measures to ensure the robustness of the results:

- Dispersion Coefficient: This measure assessed the spread or variability of experts' opinions for each factor. A low dispersion indicated a high level of agreement among experts, while higher dispersion signified varying opinions.

- Concordance Coefficient: Employed to evaluate the agreement among experts, this statistical measure gauged the consistency of rankings and the degree of concordance among expert assessments.

Consistency checks were implemented to ensure that experts' assigned weights and significances were logically aligned and coherent with their overall evaluations.

The final results underwent approval through rigorous scrutiny using the dispersion and concordance coefficients. This step aimed to validate the reliability of the collected data and ensure consistency among expert opinions.

Transparency was maintained throughout the process, detailing the criteria for weight and significance assessments. The final results, along with dispersion and concordance coefficient analyses, were reported comprehensively to enhance the transparency and reliability of the study.

The implications of the weight significance analysis provide nuanced insights into the perceived importance and severity of entrepreneurial factors for musical conservatory graduates in Kazakhstan. The outcomes contribute to a better understanding of the key elements influencing entrepreneurial aspirations in the local context. Additionally, our interviewees were presented with both open-ended and closed-ended questions to assess the weight and significance of identified indicators, such as:

1. The influence of the government's role.

Government policies play a crucial role in fostering a supportive environment for creative entrepreneurship. According to Mok (2005), government policies can stimulate and shape the development of the creative sector, providing the necessary infrastructure, financial support, and regulatory framework for creative entrepreneurs to thrive. One way in which governments can support creative entrepreneurship is by establishing specialized institutions and agencies that focus on promoting and supporting the creative industries. These institutions can provide a range of services, such as funding and grants, business development programs, and networking opportunities, which can help creative entrepreneurs build their businesses and access the resources they need. According to Fleming (2007), government funding programs often have complex application processes and strict eligibility criteria, which can pose challenges for creative entrepreneurs. These criteria may favor certain types of creative projects or industries, leaving others at a disadvantage. Despite these challenges, government funding and grants remain essential for the sustainability and development of creative entrepreneurship, as they provide financial support and recognition for innovative and artistic ventures.

2. University education to acquire essential skills.

As all our respondents graduated from a music conservatory and hold musical education, we asked for their opinions on the necessity of university education and the completion of relevant business disciplines. Combining a musical education with a business degree can provide aspiring entrepreneurs with a unique set of skills and advantages. According to Johansson (2012), a study conducted by Music Education Research, individuals with a musical background tend to possess qualities that are highly valued in the business world. These qualities include creativity, discipline, teamwork, and problem-solving skills.

3. The necessity of acquiring business skills (excluding university education).

Practical experience, gained through internships, apprenticeships, or working in a business environment, provides hands-on learning and a real-world understanding of industry dynamics (Rothwell & Arnold, 2007).

4. The necessity of financial literacy skills.

Financial literacy is crucial for managing budgets, pricing products, and making sound financial decisions. Creative entrepreneurs need to navigate revenue streams, understand cash flow, and ensure financial sustainability (Scarborough & Cornwall, 2015).

5. The necessity of marketing skills.

Marketing is integral for promoting creative products or services. Entrepreneurs must understand target audiences, develop compelling brand narratives, and employ innovative marketing strategies to distinguish themselves in competitive markets (Kotler et al., 2016).

6. The necessity of project management skills

Given the project-based nature of many creative endeavors, project management skills are vital. Entrepreneurs need to plan, execute, and monitor projects efficiently to meet deadlines and deliver high-quality results (Schwalbe, 2018).

7. The necessity of basic management skills.

Creative entrepreneurs need strong management skills to organize resources, lead teams, and make strategic decisions (Hisrich, Peters, & Shepherd, 2017). Effective management ensures the efficient execution of creative projects, contributing to overall business success.

8. The necessity of basic accounting skills.

Accounting skills are essential for maintaining accurate financial records, preparing budgets, and complying with financial regulations. A solid grasp of accounting principles enables entrepreneurs to monitor their business's financial health (Gibson, 2011).

9. Adherence to copyright regulations.

Copyrights are instrumental in protecting original works of authorship, such as artistic creations, literature, and music. Entrepreneurs in creative industries rely on copyright protection to prevent unauthorized use or reproduction of their creative outputs, ensuring they retain control over their intellectual assets (Goldstein, 2003). In industries where innovation is central, such as technology or product design within the creative sector, patents play a crucial role. Entrepreneurs can secure exclusive rights to their inventions, fostering a conducive environment for investment and ensuring

a competitive edge in the market (Merges & Nelson, 1990). IP rights open avenues for commercialization, enabling entrepreneurs to monetize their creations through licensing or partnerships. These rights empower creative entrepreneurs to negotiate favorable terms and capitalize on the economic potential of their intellectual assets (Maskus, 2000).

10. The impact of digitization.

Digitalization has revolutionized the distribution of classical music. Entrepreneurs can leverage digital platforms to reach global audiences without the constraints of physical distribution. Online streaming services and digital downloads have expanded access, allowing classical music entrepreneurs to connect with diverse listeners (Peitz & Waelbroeck, 2006). Digital platforms provide classical music entrepreneurs with innovative ways to market their performances and engage with audiences. Social media, streaming platforms, and personalized content recommendations enable entrepreneurs to build and nurture a global fan base, enhancing visibility and community engagement.

Our interviewed experts assigned individual significance to each factor, and based on the interview results, the weight and prominence of each factor in Kazakhstan were determined. The results were validated using dispersion and concordance coefficients. The utilization of dispersion indices is paramount in gaining insights into the variability present within a dataset. Dispersion, often measured through statistics like the range, variance, or standard deviation, provides a quantitative assessment of how individual data points deviate from the central tendency. A low dispersion suggests close clustering around the central value, while high dispersion indicates a wider spread. The understanding of dispersion is fundamental in various domains, including finance for risk assessment, quality control for manufacturing consistency, and educational assessment for evaluating student score variability.

Concordance indices, also known as concordance coefficients, play a pivotal role in evaluating the agreement or similarity between two sets of rankings or observations. This statistical measure is particularly valuable in scenarios where assessing the consistency or reliability of models, predictions, or different raters is essential. The concordance index quantifies how well the order of observations in one set aligns with the order in another set, providing a quantitative measure of agreement.

The concordance coefficient was determined using the formula:

$$W = \frac{S}{\frac{1}{12}m^2(n^2 - n) - m \sum_{j=1}^m T_j} \quad (1)$$

Where, $T_i = \frac{1}{12} \sum_{j=1}^{L_i} (t_j^3 - t_j)$ L_i – the number of ties (types of repeated elements) in the assessments of the i -th expert.,

t_l – The number of elements in the l -th tie for the i -th expert (the count of repeated elements). If there are no tied ranks, then T_i is equal to zero.

Findings and Discussions

Subsequently, our experts were stratified into two groups, consisting of 11 individuals each, based on participants' age. The threshold minimum was established in accordance with the legislation of the Republic of Kazakhstan: under 35 years and 35 years and above. The obtained results in terms of scores allow us to discern which of the specified factors

are primary for young conservatory graduates and which hold significance for the older demographic.

As depicted in Table 1, the experts accorded substantial weight to each criterion, emphasizing the significance of copyright and the influence of digitization. The concordance coefficient, consistently approaching unity, signifies a high level of consensus among the experts. Notably, the criterion with the least weight, scoring 3, pertains to skills in accounting. Experts express a preference for entrusting these skills to seasoned and qualified professionals who can be employed for the task.

According to the data in Table 2, the prominence of each criterion in Kazakhstan appears to be an ambiguous indicator, as evidenced by the dispersion index.

Table 1 – Weight score, dispersion index and concordance coefficient

#	The Factor	Weight	Dispersion Index	Concordance Coefficient
1	Government regulation	4	0,92	0,99
2	Business education at the university	4	1,56	0,98
3	The necessity of business skills	4	1,19	0,99
4	Financial literacy skills	4	1,26	0,99
5	Marketing skills	4	1,55	0,98
6	Project management skills	4	1,08	0,99
7	Basic management skills	4	1,52	0,98
8	Accounting skills	3	2,43	0,97
9	IP rights	5	0,92	0,99
10	The impact of digitization	5	0,32	1,00

Table 2 – Significance score, dispersion index and concordance coefficient

#	The Factor	Weight	Dispersion Index	Concordance Coefficient
1	Government regulation	3	2,89	0,96
2	Business education at the university	1	3,66	0,95
3	The necessity of business skills	3	2,62	0,96
4	Financial literacy skills	2	3,64	0,95
5	Marketing skills	2	4,15	0,94
6	Project management skills	2	4,35	0,93
7	Basic management skills	2	4,60	0,93
8	Accounting skills	1	4,50	0,93
9	IP rights	2	4,21	0,94
10	The impact of digitization	3	1,77	0,97

As illustrated in Table 2, government regulation and the imperative need for business skills emerge as highly pronounced factors in Kazakhstan. This suggests a substantial influence of the state, with their professional domains tightly tethered to government regulations. Furthermore, the country offers measures and pathways for acquiring informal

business education. Conversely, accounting skills and business education at the university level received the lowest scores. This is chiefly attributed to the expert consensus that there is currently no university-based educational program that adequately addresses business skills within the realm of classical music.

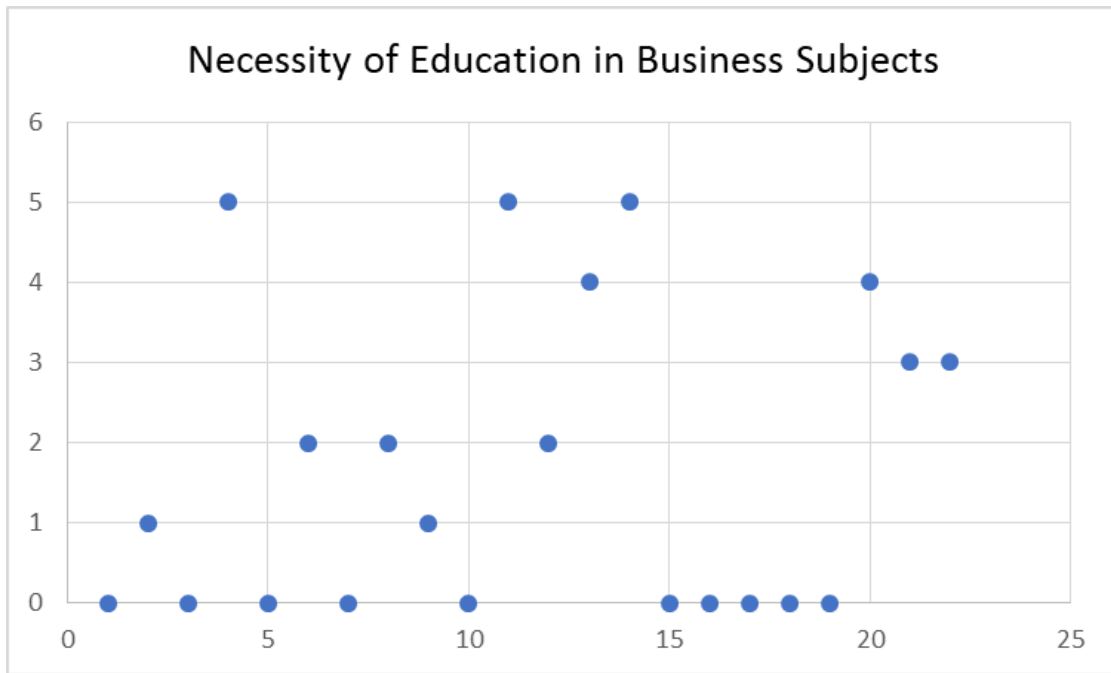


Figure 1 – Distribution of Expert Opinions on the Prominence of the Criterion: Necessity of Education in Business Subjects in Kazakhstan.

The notable variations in expert opinions, reflected in high levels of dispersion, can be attributed to the diverse perspectives on the prominence of each criterion in the market (figure 1). One focal aspect under consideration is the extent to which business-related knowledge can be acquired beyond the traditional university setting. This encompasses avenues such as participation in specialized courses, self-directed learning, mentorship, and guidance.

Examining Figure 2, it becomes evident that experts in the younger age category consistently assigned elevated importance and significance scores to each criterion. Of particular note are the maximum scores of 20 points for the criteria of

digitization and the imperative need for business skills among the younger cohort. In contrast, the older age category displayed a distinctive ranking, assigning the highest score to digitization (15 points), followed by the influence of the government (16 points), with the necessity of business skills securing the third position.

Interestingly, while the trends in the perception of criteria align between the two age categories, subtle yet cumulative differences emerge. This implies that the younger group places a heightened significance on these criteria and views the entrepreneurial landscape in the Republic of Kazakhstan more positively.

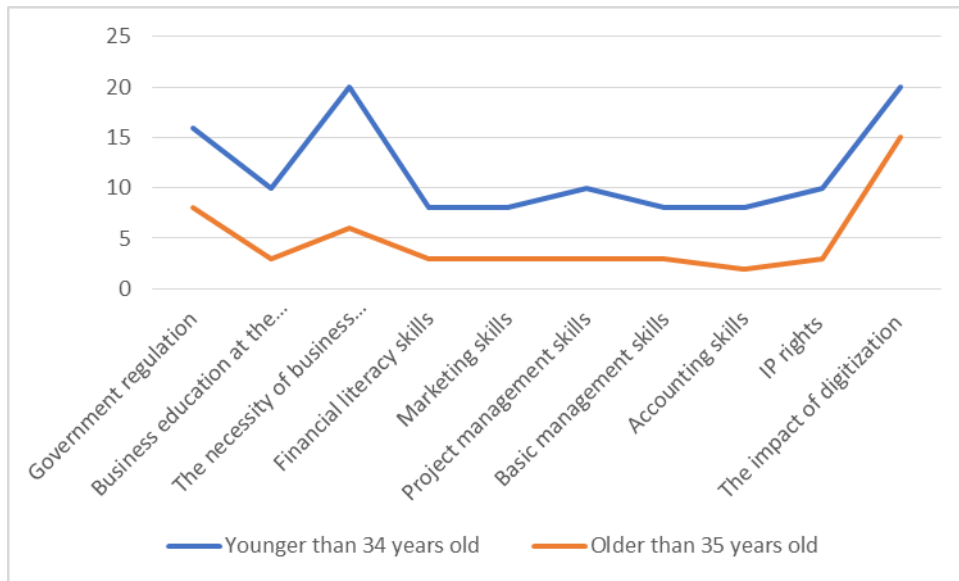


Figure 2 – Distribution of Responses Across Age Groups for All Criteria.

These findings illuminate a nuanced understanding of the priorities and perspectives of different age groups within the creative entrepreneurial sector in Kazakhstan. Moreover, they underscore the importance of considering age-related dynamics in formulating strategies and policies to foster entrepreneurial development in the creative domain.

Conclusion

The insights gleaned from the responses lead to the conclusion that the evolution of creative entrepreneurship among conservatory graduates and staff should be approached in a progressive manner, employing diverse strategies tailored to each group, particularly with consideration for age dynamics. The positive alignment in the shared vision and assessment of the situation across both age groups is noteworthy. However, the older demographic appears to perceive a greater array of challenges, particularly regarding the inadequacy of essential skills, including the integration of digitization.

A crucial recommendation is the mandatory inclusion of business skills training within the university curriculum, coupled with a strong endorsement for supplementary forms of education such as online courses, mentorship, and guidance. This multifaceted approach not only addresses the unique needs of individuals but also reflects the dynamic nature of the creative entrepreneurship landscape in the realm of classical music.

The findings underscore the importance of crafting nuanced strategies that cater to the distinctive requirements of various age groups within the conservatory community. By recognizing and addressing the challenges and aspirations of both younger and older participants, stakeholders can better facilitate a conducive environment for the growth of creative entrepreneurship. Furthermore, the positive reception of alternative forms of education signals an openness to innovative approaches, emphasizing the need for a forward-thinking and adaptable framework in fostering entrepreneurial development within the creative domain.

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