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THE ROLE OF MARKETING AND ADVERTISING IN THE INTEGRATION AND DEVELOPMENT OF CREATIVE INDUSTRIES IN THE INTERNATIONAL CLASSIFICATION

This article highlights the impact of creative industries on economic development, with a particular focus on marketing and advertising. The creative industries have been the subject of much recent discussion due to their potential to stimulate innovation and draw in talented individuals. The creative economy of Kazakhstan is expanding, but it has not yet established advertising and marketing as core economic activities. They also explore the potential for an international classification system that recognizes advertising as a separate sector of the creative economy. The research contributes to the understanding of how marketing and advertising influence creative industries, highlighting the importance of marketing tactics to both attract and retain creative professionals, as well as promote economic growth and innovation.

Through a systematic approach, comparative analysis, and logical reasoning, the study examines existing literature on creative industries. The presented model integrates the marketing and advertising components into the value chain of production and distribution of creative products/services. And the results highlight new challenges faced by and solutions to principal stakeholders of a creative economy. Although marketing and advertising are not extensively discussed in Kazakhstan, they are instrumental in the development and distribution of innovative products and services.

It includes international examples and discusses current trends in Kazakhstan's creative economy, demonstrating the practical value of this work for regional strategy formulation. The implementation of these measures could lead to better marketing and advertising practices in Kazakhstan's creative industries, which could boost their economic growth and global competitiveness.

Key words: creative industries, creative economy, international classification, advertising, marketing strategies, place branding.

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Халықаралық классификациядағы шығармашылық индустрияларды интеграциялау мен дамытудағы маркетинг пен жарнаманың рөлі

Мақалада маркетинг пен жарнаманың креативті салалардағы рөлін ерекше зерттеп, олардың экономикалық дамуға әсері қарастырылады. Соңғы уақытта шығармашылық индустрияның инновацияларды дамыту мен таланттарды тарту қабілетіне байланысты оған көп көңіл бөлінуде. Қазақстандағы креативті экономика дамып келе жатса да, жарнама мен маркетинг осы сектордың негізгі экономикалық құрамдас бөлігі ретінде әлі де толық бағаланған жоқ. Авторлар халықаралық жіктеу жүйесінің шығармашылық экономикадағы жарнаманың ерекше сектор ретіндегі мүмкіндіктерін зерттейді. Бұл зерттеу маркетинг пен жарнаманың шығармашылық салалармен интеграциясын тереңірек түсінуге мүмкіндік береді, сондай-ақ шығармашылық кәсіпқойларды тарту мен ұстап тұрудағы, экономикалық өсу мен инновацияларды ынталандырудағы маркетингтік стратегиялардың шешуші рөлін ашады.

Зерттеу барысында шығармашылық салаларға қатысты әдебиеттер мен классификацияларды жүйелі түрде зерттеу, салыстырмалы талдау және логикалық дәлелдемелер әдістері қолданылған. Мақалада шығармашылық тауарлар мен қызметтерді өндіру мен таратуда маркетинг пен жарнаманың рөлін біріктіретін құн тізбегі моделі ұсынылған. Қорытындылар

қадағы негізгі қатысушылар үшін жаңа қиындықтар мен шешімдерді көрсетеді. Қазақстандағы қазіргі шектеулі жіктелуіне қарамастан, маркетинг пен жарнама шығармашылық өнімдер мен қызметтерді дамыту мен тарату үшін өте маңызды болып табылады.

Мақалада халықаралық мысалдар қамтылып, Қазақстанның креативті экономикасының ағымдағы тенденциялары талданады, аймақтық стратегияларды әзірлеу үшін зерттеудің практикалық маңыздылығы көрсетіледі. Бұл стратегиялар Қазақстанның креативті салаларындағы маркетингті және жарнамалық тәжірибені жақсартып, олардың экономикалық өсуі мен жаһандық бәсекеге қабілеттілігін әлеуетті түрде арттыруы мүмкін.

Түйін сөздер: креативті индустриялар, креативті экономика, халықаралық классификация, жарнама, маркетингтік стратегиялар, орын брендингі.

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Роль маркетинга и рекламы в интеграции и развитии креативных индустрий в международной классификации

Статья углубляется в влияние творческих индустрий на экономическое развитие, с особым акцентом на роли маркетинга и рекламы. Творческие индустрии в последнее время привлекли значительное внимание из-за их потенциала стимулировать инновации и привлекать квалифицированные кадры. Хотя креативная экономика в Казахстане развивается, реклама и маркетинг пока не признаны основными видами экономической деятельности в этом секторе. Авторы изучают потенциал международной системы классификации, которая определяет рекламу как отдельный сектор в креативной экономике. Это исследование обогащает понимание того, как маркетинг и реклама пересекаются с креативными индустриями, подчеркивая решающую роль маркетинговых стратегий как в привлечении, так и удержании креативных специалистов, а также в содействии экономическому росту и инновациям.

В исследовании используется системный подход, сравнительный анализ и логическое обоснование для изучения существующей литературы и классификаций, связанных с креативными индустриями. В нем представлена модель цепочки создания стоимости, которая объединяет элементы маркетинга и рекламы в создании и распространении креативных товаров и услуг. Результаты подчеркивают новые проблемы и решения для ключевых игроков креативной экономики. Несмотря на их текущую ограниченную классификацию в Казахстане, показано, что маркетинг и реклама имеют жизненно важное значение для разработки и распространения креативных продуктов и услуг.

Статья включает международные примеры и анализирует текущие тенденции в креативной экономике Казахстана, демонстрируя практическую значимость исследования для разработки региональных стратегий. Эти стратегии могут улучшить маркетинговые и рекламные практики в креативных индустриях Казахстана, потенциально стимулируя их экономический рост и глобальную конкурентоспособность.

Ключевые слова: креативные индустрии, креативная экономика, международная классификация, реклама, маркетинговые стратегии, брендинг территорий.

Introduction

The origins of Kazakhstan's push towards cultivating its creative economy can be traced to March 17, 2021, when a pivotal meeting was convened by the Head of State in Almaty to discuss the city's socio-economic advancement. This meeting underscored the importance of nurturing the creative economy and affirmed support for Almaty's initiatives in this domain. Additionally, the President encouraged other regions to emulate Almaty's successful strategies.

Since that time, Kazakhstan has made significant strides in developing its creative economy through concerted efforts at the governmental level and relevant state agencies. Essential strategic documents, such as the Concept for the Development of Creative Industries for 2021-2025 and its corresponding Roadmap, have been introduced. These documents delineate key economic activities within the creative sector and establish criteria for categorizing small and medium-sized businesses as elements of the creative economy. Additionally, recent legislative updates have been implemented to strengthen

the legal infrastructure supporting the creative economy. These legal changes are designed to improve the manufacturing, dissemination and advertising of creative goods and services, this, in turn, maximizes the financial returns from investments in human talent and creative abilities.

In practice, a notable challenge impeding the effective execution of strategies within Kazakhstan's creative economy is the fragmentation among essential market stakeholders, including businesses and government entities. This lack of cohesion obstructs productive collaboration and the achievement of strategic objectives. To address these challenges, it is crucial to enhance coordination and cooperation among all players in the creative economy. This includes integrating efforts across the marketing spectrum – spanning strategic planning, advertising, digital marketing, and public relations.

Thus, according to the results of the analysis of statistical data provided by the Bureau of National Statistics of the Agency for Strategic Planning and Reforms of the Republic of Kazakhstan (hereinafter – BNS ASPR), the share of creative industries in the structure of gross domestic product (hereinafter – GDP) by the end of 2020 amounted to 2.67%. Throughout the analyzed period, from 2017 to 2020, the contribution of creative industries to the economy shows steady dynamics at the level of 2.8%.

The creative industries sector has grown 3.2 times in nominal terms since 2010. This dynamic is comparable to the growth of the entire economy of Kazakhstan over the same period (3.2 times).

The fastest growing creative industries in 10 years have become “Web portals and news agencies” (65 times growth), “Cultural and entertainment events and artistic activities” (3.8 times), “Design, photography and Translations” (1.2 times) and “Cinema and TV programs” (in 2 times).

Employment in the creative industries shows an upward trend. By the end of 2020, 3.5% of all employed, or 310.2 thousand people, work in the above-mentioned industries.

The largest number of employed people in the creative industries is observed in the cities of Almaty (7.3% of the total employed population), Nur-Sultan (6.4%) and the West Kazakhstan region (4.0%). Those employed in the creative industries of these regions account for almost 40% of all those employed in these sectors at the national level.

Over the past 10 years, the number of employed people in the creative industries has increased by 74.2 thousand people, or 31.4%. Most of them are urban wage workers with higher education and working in their specialty.

Variations in the practical implementation of marketing and advertising are inherent in Kazakhstan due to its geographical location, demographic makeup, economic advancement level, and cultural heritage. Take a look at some crucial details:

Features of the Kazakhstan market:

Multiculturalism: Considering the diverse range of ethnic groups, their languages, cultural values, and preferences is crucial when designing advertising campaigns. Using only one language (Russian or Kazakh) may not suffice.

Regional differences: Kazakhstan is a vast country with distinct regional variations in living standards, culture, and infrastructure. To achieve this, a marketing approach must take into account these differences and be tailored to each region.

Developing infrastructure: Some areas may have limited access to the Internet and other digital technology, making choice less important in choosing communication channels. Facebook, Instagram, VKontakte, TikTok and Telegram are popular advertising and marketing channels among the youth.

Social media: The use of social media channels such as Instagram, Facebook, VKontakte, TikTok, and Telegram is widespread in marketing and advertising.

Traditional media: Traditional media, such as television and radio, remain significant in regions with limited Internet connectivity.

Level of trust: The level of trust placed in the recommendations of family members and friends (word of mouth) is a major influence.

Practical application of marketing and advertising in Kazakhstan:

Digital marketing: SEO, contextual advertising (Google Ads, Yandex.Direct), targeted advertising on social networks, email marketing, SMM – all these tools are widely used in Kazakhstan.

Video Marketing: YouTube videos, short videos on TikTok and Instagram Reels are becoming increasingly popular.

Influencer marketing: Collaboration with popular bloggers and opinion leaders on social media is effective for promoting products and services.

Offline marketing: Advertising on billboards, in print media, outdoor advertising, sponsorship of events, participation in exhibitions – remain relevant methods.

Localization of content: The adaptation of advertising materials to the linguistic and cultural characteristics of different population groups is a prerequisite for a successful campaign.

Multi-channel marketing: Using a combination of online and offline channels to maximize the reach of the target audience.

Affiliate Marketing: Cooperation with partners to promote products and services.

Mobile Marketing: Developing mobile applications and using push notifications to interact with customers.

Strengthening this synergy will not only improve advertising campaigns and the promotion of creative products and services but also establish a cohesive ecosystem that nurtures innovation and supports sustainable development. The critical issue at hand is the absence of formal recognition for “advertising” and “advertising activities” as distinct sectors within the creative economy framework in Kazakhstan. Despite this, effective promotion remains fundamental to the success of creative industries. In an era marked by digital transformation and globalization, marketing and advertising are pivotal in elevating the visibility and market presence of creative products and services, ensuring their widespread accessibility and acceptance.

Literature Review

Creative industries and their role in economic development are becoming increasingly relevant topics in academic research. Special attention is given to marketing and advertising, which play a crucial role in the creation and promotion of creative products and services. The literature review covers the works of leading researchers such as Richard Florida and John Howkins, who have made significant contributions to the understanding of creative industries and their marketing strategies.

Richard Florida is one of the most renowned researchers in the field of creative industries. In his work *The Flight of the Creative Class: The New Global Competition for Talent*, he analyzes the global competition for attracting the creative class, emphasizing the importance of creating attractive conditions for creative professionals. Florida notes that marketing strategies aimed at promoting cities as centers of creativity and innovation are key elements of economic development. This includes not only traditional advertising campaigns but also the creation of infrastructure that supports the development of creative potential (Cooper & Florida, 2005).

In the article *Collaborative Marketing in a Regional Destination: Evidence from Central Florida*, Florida and his colleagues explore a collaborative approach to regional marketing using Central Flor-

ida as an example. They demonstrate that cooperation between various organizations can significantly reduce costs and improve the efficiency of marketing campaigns. This is particularly important for regions aiming to attract tourists and investors through comprehensive marketing, including elements of advertising and public relations (Youcheng et al., 2013).

In «*Collaborative Marketing in a Regional Destination: Evidence from Central Florida*», Florida analyzes the impact of demographic changes and cultural diversity on the economy. He discusses how diversity in marketing and advertising strategies can foster productivity and innovation growth. Florida emphasizes that cultural diversity and tolerance are crucial factors in creating a favorable environment for creative industries (Nathan, 2015).

John Howkins, in his work *A Pentagon of Creative Economy*, explores the concept of the creative economy, highlighting the role of creative industries, including advertising and marketing. He argues that creative industries generate new approaches to business processes and supply- demand chains, contributing to economic growth and innovation (Levickaitė & Reimeris, 2011). In the article *Four Approaches to the Creative Economy: General Overview*, Howkins examines the creative economy as a new economic phenomenon, emphasizing the interaction between creativity and economic activity. He also discusses the role of marketing and advertising in the development of creative industries, noting that these elements play a key role in creating economic and cultural dynamics in cities (Levickaitė, 2011).

Richard Florida and John Hawkins highlight the significance of marketing and advertising in the creative industries. Based on the results of their research, innovative marketing and advertising methods are effective in both attracting and retaining talented individuals, as well as driving economic growth and innovation. These results have a significant impact on policy makers and researchers who are dealing with economic development and cultural planning.

Methodology

This article conducts a comparative analysis of international classifications of creative economy sectors to evaluate the role of marketing and advertising, the issues associated with the classification of creative industries in Kazakhstan, and propose recommendations for enhancing city branding, developing niche areas within creative industries, and

reinforcing the significance of advertising within this ecosystem.

The creative economy has emerged as a new economic paradigm in the context of globalization and post-industrial economies. This is in contrast to the industrial era which saw economic growth driven by exploiting material resources (raw materials, manufactured goods and trade routes), but today’s economic, political and social changes are increasingly focused on intangible assets. Among them are industries that depend on expertise, service sectors, intellectual property, scientific and cultural advancements, innovations, artificial intelligence, global information networks, and state-of-the-art technologies.

In the creative economy, growth of creative industries is based on growth in creativity and development of the creative class. This class functions as a catalyst for creating creative capital in cities, leading to the development of innovative urban areas.

Today, there is no widely recognized consensus on the meaning of a “creative economy” or an integrated category for “creative industries”. The absence of standardization is mainly because of the varied cultural and economic backgrounds across different countries and regions, which makes it challenging to establish a universal classification system. Furthermore, the fast pace of technological development and globalization introduces new creative activities which may not necessarily conform to established classifications.

However, there are basic guiding principles through which countries define their own national classifications of creative industries. Firstly, to understand what constitutes “creative industries,” one

must first understand the larger concept of creativity within the broad scope of the “creative economy.”

The creative economy’s central idea is that economic development is linked to cultural development and can be incorporated into a system of inclusive growth. However, the term was first used in academic practice for all of United Kingdom in 1998, when the Ministry of Culture, Media and Sport made it a central focus of national strategy. The creative economy was characterized as an industry that utilized personal creativity, skills, and talents to generate income and employment by utilizing intellectual resources.

Under the United Nations Conference on Trade and Development (UNCTAD), the creative economy is considered a developing area that concentrates on utilizing creative resources to foster economic growth. Among its essential components are:

- The capacity to create employment, increase export revenues, and promote social integration, cultural diversity, and personal growth.
- Economic, social and cultural integration with technologies; mental health programs; tourism partnerships.
- A variety of economic activities that involve knowledge, with a focus on development and the interdependence of sectors at both macro and microlevels.
- Strengthen innovation, interdisciplinary policy initiatives, and global collaboration efforts.

Creative industries are crucial to the creative economy.

During the early 21st century, international organizations classified these creative sectors as outlined in Table 1.

Table 1 – Classification of creative industries by international organizations

| International Organization | Description | Classification |
|----------------------------|--|---|
| NESTA | In cultural and creative processes, the classification employs four main business models: - Business Model - Valuation Chain Dynamics - Market configuration - Which are: – End products | Creative Service Providers: Enterprises that leverage intellectual property, such as advertising agencies, design studios, architectural practices, and PR firms. Creative Content Producers are organizations that invest in and defend intellectual property for consumer distribution, including theater groups, publishing houses, video game developers, recording studios, film studios, designers, and broadcasting companies. Creative Experience Providers: Companies that offer opportunities for certain events or performances, such as theater companies, musical event organizers, cultural and artistic organizations, and sports or tourism events. Producers of Unique Creative Goods: People who produce, sell, or trade distinctive artifacts with artistic value, including visual arts, handicaps, antiques, design works, and photography. |

Continuation of the table

| International Organization | Description | Classification | |
|--|---|---|---|
| | | Sector | Definitions for Creative Products |
| UNCTAD | Different sectors split creative products into 6 distinctive categories across 10 types. | <ul style="list-style-type: none"> - Promotion and marketing - Design of Buildings - Communications through Television and Radio broadcasting - Achieving Fashion and Design - Production of films and videos. - Interactive Media (such as Games, Web sites, and mobile applications) - Museums, Art Galleries and Historical Site -. - And Audio Arts. - The mediums of Visual Arts and Craftsmanship - In literature, publishing and media | <ul style="list-style-type: none"> -Specialized Creative Products -Uncommonly Innovative Content -The artistic experiences -And Related Services (Creative Services). -A complex nature -Productivity: -Creative Products -Simplified Creative Goods |
| UNESCO | UNESCO Institute for Statistics has identified seven categories of cultural activities to assess the economic impact of creative industries, which includes various business operations, employment rates and output. | <ul style="list-style-type: none"> -Values: – Cultural and Natural Heritage -Entertainment and event management (including musical instruments, recording equipment) -Being Visual and Fine Arts -Decorative and Craftsmanship -Print Media and Publishing (magazines and books) -Access to audiovisual and interactive digital media is possible. -Services such as Architecture and Creative Design, (including advertising) | |
| KEA European Affairs, on behalf of the Directorate-General for Education and Culture | It outlines three divisions that span from more culturally focused to more creative industries (functional outcomes). The last category deals with the relationship between creativity and production. | Category | Sector |
| | | Core culture: | Visual Arts |
| | | | Performing Arts |
| | | | Identify and describe Cultural Heritage |
| Cultural industries: | Film and Video | | |
| European Commission | This classification offers a cohesive framework across Europe to support the formulation of policy measures aimed at fostering growth. | | Television and Radio |
| | | | Video Games |
| | | | Music |
| | | | Publishing |
| | | Creative industries: | Design |
| | | | Architecture |
| | | | Advertising |
| | | Creatively oriented: | Producers of computers, MP3 players, mobile devices, and similar technologies |
| Note – Compiled by the authors based on (Creative Economy Outlook, 2024) | | | |

Results and Discussion

The rise of technical and cultural rotation has resulted in the creation and dissemination of innovative tools for culture, leading to a shift in ter-

minology from “creative” to “cultural”. The term “cultural industries” was initially used to describe traditional sectors like cultural heritage, graphic and acting arts, publishing, film, television, radio, print, photography, and music.

Yet this idea has expanded into what is now known as “creative industries”. This development has evolved into the framework of the European Union’s “cultural and creative industries” (CCI), which sets them apart. Cultural industries still encompass conventional fields, but creative industries now include emerging sectors of the digital economy, such as IT services and software.

Also, the writers state that “the most crucial aspect of the creative economy is its emphasis on dissemination.” Specifically, creative goods and services are promoted through specific distribution channels (Figure 1). In addition, marketing has a crucial role to play; advertising plays an essential role in the value chain of creative industry products and services.

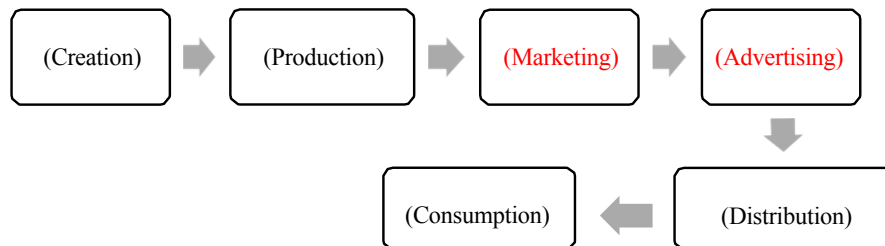


Figure 1 – Value Chain of Creative Industry Goods and Services with an Emphasis on Marketing and Advertising
Note – compiled by the authors

A value chain of marketing and advertising is a crucial component in the creative industry, which comprises multiple essential stages to ensure the product or service is effectively conveyed from market to consumer. Let’s examine each phase in more detail:

- Manufacturing:

Once a concept has been developed, the product or service is then produced. This could be either creating a tangible item (such as printing books or creating designer clothing) or providing the necessary services, such as designing a website or organizing an event. Maintaining high quality is essential during this phase, as it has a significant impact on consumer perception and satisfaction.

- Creative ideas:

An idea or concept of a creative product or service arises at the first level. This could be a fresh design, original music, innovative maintenance, or anything else that incorporates creativity. Establishing the target audience and understanding their requirements is crucial. What is the most important question at this point: How can the product or service meet these needs? While creating original songs for new music, it’s important to consider the audience’s genre preferences and potential distribution channels.

- Marketing:

This stage demands the creation of a marketing plan. One of the objectives in marketing is to make a target audience aware of the product or service being

sold. Identifying effective communication channels is essential, which can include social media platforms, email marketing, search engine optimization (SEO), and affiliate marketing. A successful promotion of a creative product, such as high-end designer clothing, can be achieved through social media and influencer partnerships, which help to establish a strong brand presence among the target audience.

- Advertising:

This is a component of marketing that involves actively promoting the product or service. Advertising can take place either online or offline, depending on the target audience. Targeted advertising on social media platforms like Google and Facebook can be used to promote a new mobile app. For a traditional product like an ‘autobiographical’ book, advertising on television or radio, or in print media may be appropriate. To ensure that the audience remembers you, it’s important to consider how creative advertising messages and visual materials are designed so.

- Distribution:

The distribution process involves delivering the product or service to the consumer. Part of the process may involve the physical delivery of a product through retail outlets or online shops, and part of digital distribution through internet platforms. The distribution of music can occur through streaming services like Spotify or Apple Music, and designer clothing can be sold through online stores or boutiques.

- Consumption:

The end consumer is the recipient of the product or service at this point. It's crucial to consider the consumer experience when deciding on a product. It includes ease of acquisition, quality service and perception on the product. If a service is web design, it's important that the client is happy with the outcome and is willing to give their recommendation to others. For a physical product such as clothing, comfort and meeting expectations are important.

Marketing and advertising are crucial in distributing creative industry products and services to end consumers. This value is reflected in international classifications by organizations such as Nesta, UNCTAD, UNESCO and the European Commission. Advertising, which plays a crucial role in product promotion within these classifications, not only promotes products but also serves as an autonomous industry that significantly impacts the creative economy's development.

These classifications, as pointed out by the authors, highlight advertising's significance in various

fields such as architecture and design, audiovisual media, and interactive media. This means that in the global market, advertising is critical for establishing and maintaining connections between creative products and their target markets across different regions. By employing innovative and imaginative tactics, advertising enables creative goods and services to meet changing cultural and market needs, bridging geographical and cultural divides.

Figure 2 presents data on the global exports of creative products, broken down by category from 2006 to 2024. The composition of creative goods exported is always dominated by design goods. They made up 62.9% of the total exports of creative goods in 2024. Following this, there were new media products, with art products accounting for 8%, fine arts for 6.2%, publishing for 5.4%, audiovisual content for 3.1%, and performing arts for 1%. Design was the dominant category for interior products, which accounted for 20.1% of total creative exports, followed by fashion items (15.9%), jewelry (15.3%), and toys (11.4%).

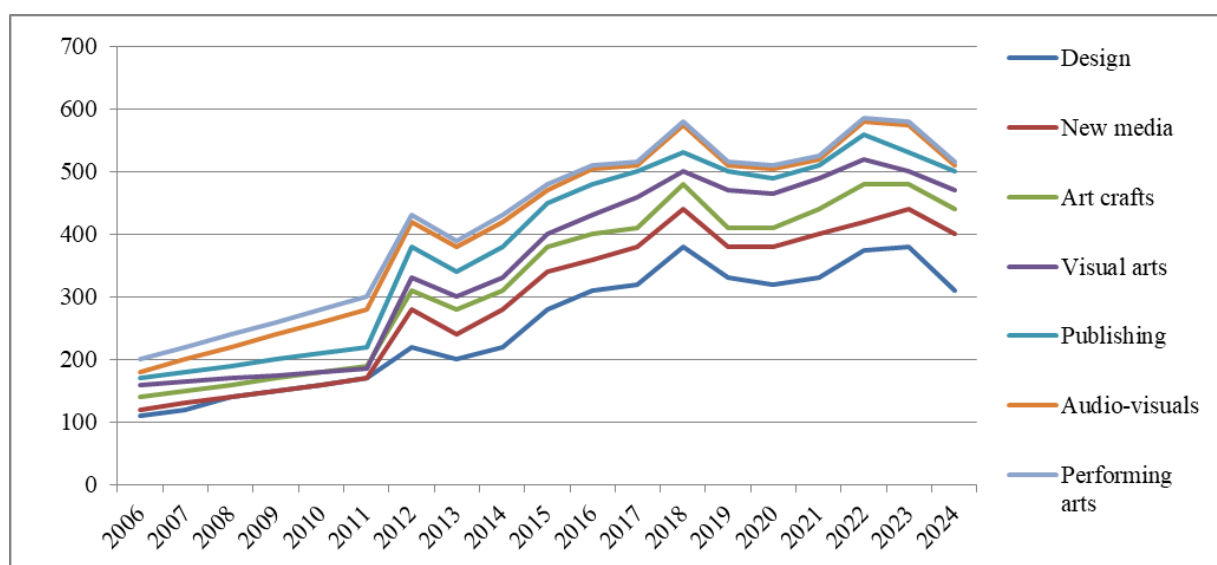


Figure 2 – Global exports of creative goods by commodity group in 2006-2024, billion US Dollars
 Note – Compiled by the authors based on (Creative Economy Outlook, 2024)

As a result of the COVID-19 pandemic in 2020, most sectors experienced a sharp drop in exports from the global creative products sector. Despite the economic downturn, new media products were a source of hope as they witnessed a remarkable 18.1% rise in exports.

Exports suffered the most damage, with visual arts falling by a staggering 36.4%, followed by de-

sign goods at 15.2%, publishing at 14.3%, audio-visuals at 7.1%, art crafts at 4.2%, and performing arts at 3.2%. The only sectors to prosper were those that satiated consumer changing needs during lockdowns and travel restrictions.

Major export drivers were recorded media products, which saw a 25.7% increase in exports; celebration goods rose by 8.8%, followed by video

games by 5.8% and toys by 5.3%, films by 2.9%, and wickerware by 2.6%. However, many other artistic products suffered significant damage, including paintings (-49.7%), jewelry (-35.2%), architecture (-33.7%), and antiques (-33.2%).

Despite these obstacles, the creative product industry is still adapting and evolving to meet the ever-changing tastes of consumers in an increasingly post-pandemic world.

A central focus on the creative economy has been established by national policy in Kazakhstan. The creative economy's evolution in Kazakhstan began on March 17, 2021, during a crucial meeting in Almaty organized by the Head of State to discuss the city's socio-economic development. The meeting highlighted the need to promote the creative economy, with a particular emphasis on Almaty's efforts in this area. The directive was evident and urged other areas to follow Almaty's lead in developing the creative economy.

Kazakhstan has made significant progress in promoting its creative economy since 2021, with financial support from both the Government of the Republic of Kazakhstan and relevant state institutions. On July 6, 2023, a crucial Government Decree established a list of significant economic activities related to the creative industries. 12 crucial fields, including jewelry, film and animation, libraries, museums, cultural and recreational institutions, music, architecture, fashion, television show, photography, folk crafts, IT, and game development, are listed here. These sectors collectively represent 43 distinct areas within the creative industries.

Note that this list is an indication of the increasing recognition "the creative industry" as a major source of economic development in developed countries. Through legislative reforms in the creative sector, Kazakhstan seeks to create an environment that encourages and promotes creative talent, enables them to develop their skills effectively, and generates economic value through innovation, advanced technologies, and new ideas.

The creation of this list was accompanied by the careful consideration of using specific MTEA codes, which aim to monetize products within the creative industry to generate profit for creators/authors and revenue for the state through tax revenues. This approach also included the full range of MTEA activities involved in creative products' production and distribution, with distinctions made between "substantial sectors" linked to creative industries and "ancillary sectors" that support creative activities.

Besides, it is essential to acknowledge the crucial role of marketing and advertising in promoting innovative products and services in an increasingly competitive global market with swift technological advancements. By utilizing creative tools like design, video and audio, photography, IT technologies, computer services, and printing, marketing and advertising enhances the visibility of creative industry offerings.

There is a growing emphasis on where one comes from in terms of origin and territorial branding within the creative industries, which highlights the importance of capitalizing on Kazakhstan's unique natural beauty, cultural heritage, and internationally acclaimed personalities to boost exports and position the country as a leading hub for creative economy products. To conform with modern marketing practices, territories are viewed as products that offer distinct experiences and products to consumers through territorial branding.

Kazakhstan's creative economy, which is thriving, requires comprehensive policies that address all aspects of this dynamic sector. In response to existing challenges and the current state of the art, we have put forward several suggestions for improving city branding, creating a more targeted market within creative industries, and elevating advertising as an essential factor in driving success.

Out of all of that, the following are suggestions:

- The process of integrating local communities into the creative industry is crucial for long-term sustainability and success, as it provides an opportunity for local communities to be empowered. Local residents' involvement in decisions and implementation will increase their sense of ownership, which will lead to greater support for innovative projects.

- The region's cultural heritage presents a unique opportunity to sell creative products and services through marketing. By utilizing modern creative manifestations and traditional elements, businesses are able to appeal to a wider audience.

- The creation of a culture of innovation and creativity is essential for the creative industry to remain competitive in a rapidly evolving market. Through the use of experimentation, collaboration, and cross-disciplinary approaches we can foster innovation to drive continuous improvement.

- Enhancing the capacity building and skills development of creative professionals is essential to remain competitive in a global market. The provision of educational programs, workshops and mentoring will promote the development of talent to ensure a continuous flow of skilled workers.

- The integration of sustainability and social responsibility: The inclusion of sustainable practices and initiatives can enhance the industry's reputation and appeal to consumers who prioritize their health. Companies can profit while also promoting social benefits by aligning their business interests with ethical values.

Guidelines for implementing above recommendations:

1. Building partnerships with global organizations, cities and businesses will help showcase Kazakhstan's unique characteristics on a global scale. Through the exchange of best practices, hosting cross promotion events and exchanging ideas, the cities will have a higher global exposure.

2. Through social media, cities can establish partnerships with influencers to produce engaging content that promotes and promotes their brand. By doing so, they will broaden their appeal and enhance their standing. The presence of social media and influential voices can serve as a means to capture the attention of a worldwide audience and showcase the unique qualities of Kazakhstan's cities.

3. By incorporating data analytics and consumer research, along with other data-driven marketing techniques, campaigns can be made more precise and effective. Cities can enhance their brand recognition and promotional efforts by utilizing data to better understand the preferences and behaviors of their target demographic.

4. Focusing on sustainability and the environment: By highlighting Kazakhstan's cities' sustainable initiatives, citizens can differentiate themselves from other cities in the country and draw in environmentally conscious consumers and tourists. Through sustainable branding and marketing to create an image that resonates with the population.

Challenges and trends of marketing and advertising in Kazakhstan:

1. Increasing competition: The market is becoming more competitive, requiring innovative approaches to marketing and advertising.

2. Changing consumer behavior: Consumers are becoming more informed and demanding, which requires a personalized approach.

3. The need for data analysis: Analyzing data on consumer behavior allows you to optimize marketing campaigns and increase their effectiveness.

Conclusion

In conclusion, effective application of marketing and advertising in Kazakhstan requires a deep understanding of the local market, its features and trends. The combination of online and offline methods, consideration of cultural differences and the use of data is the key to the success of marketing campaigns in this country.

Kazakhstan's creative economy is taking a different approach, exhibiting both positive and negative aspects. Although it may sometimes evade the customary norms concerning distribution through advertising and marketing, it is also creating its own distinct classification system within the creative industry. However, Kazakhstan's creative economy could benefit greatly from developments in urban marketing and territorial branding strategies through strategic partnerships with influencers. In this case, these influencers could function as local ambassadors, promoting a positive image and highlighting the special qualities of specific regions.

A crucial approach is to leverage digital tools and influential influencers to effectively communicate the unique benefits of different areas. Thus, Kazakhstan can attract foreign visitors who are interested in distinctive and inspiring places of interest to the country, which will help expand its global reach by creating new opportunities for economic development as well as creative exchange.

Besides economic benefits, the creative industries also generate significant cultural and social values. Their presence is responsible for the development of meanings, material assets, and trends that collectively shape society.

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