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## NAVIGATING ENTREPRENEURIAL LANDSCAPES: AGE, GENERATIONAL INFLUENCES, AND CREATIVE INDUSTRY DYNAMICS IN KAZAKHSTAN

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### ABSTRACT

*Purpose* – This study investigates the influence of age on entrepreneurial propensity among graduates of musical universities in Kazakhstan, aiming to identify strategies for fostering entrepreneurship within the creative industries.

*Methodology* – An in-depth expert opinion survey was conducted with 22 industry experts, divided into two age groups: under 34 years old and 35 years and above. The McKinsey matrix was employed to analyze the weight and expressiveness of ten crucial criteria for entrepreneurial success, providing a comparative assessment of the two age groups.

*Originality / value* – The research offers novel insights into the interplay between age, individual characteristics, and contextual factors shaping entrepreneurial intentions and behaviors among musicians. It proposes tailored strategies to nurture entrepreneurship within the creative industries, addressing the specific needs and challenges of different age groups.

*Findings* – The findings reveal distinct entrepreneurial prospects and needs for the two age groups. Younger musicians demonstrate strong potential but lack business skills and state support, while older musicians require continuous adaptation to modern technologies and market demands. Recommendations include specialized training programs, masterclasses, government initiatives, streamlined administrative processes, and enhanced communication about support measures.

*Keywords:* Entrepreneurship, Creative Industries, Age, Musical Graduates, Kazakhstan, McKinsey Matrix.

### INTRODUCTION

The creative industries, such as music, art, design, and media, are essential to a nation's cultural identity and economic prosperity. However, the COVID-19 pandemic exposed the vulnerabilities faced by creative professionals like musicians, whose livelihoods heavily depend on live performances and events. Disruptions caused by the pandemic prompted many artists to explore entrepreneurial avenues to diversify their income streams and gain financial independence.

In Kazakhstan, the music industry is a cornerstone of the country's rich cultural heritage, showcasing diverse artistic expressions and fostering national identity. Nevertheless, the pandemic revealed the precariousness of relying solely on traditional music careers, as lockdowns and event cancellations left many musicians facing economic uncertainty and the need to adapt.

Recognizing the importance of nurturing entrepreneurial mindsets and empowering creative professionals, this research endeavor takes on particular significance. By examining the factors influencing entrepreneurial propensity among graduates of musical universities in Kazakhstan, this study aims to unlock new avenues for sustainable career development, economic resilience, and the cultivation of a thriving entrepreneurial ecosystem within the creative industries.

The potential impact of such research extends beyond the music industry itself. As a key pillar of the nation's creative economy, fostering entrepreneurship among musicians can have far-reaching implications for driving innovation, job creation, and economic diversification in Kazakhstan.

**Literature Review.** The nexus between age and entrepreneurial propensity has been extensively explored by scholars [1], [2]. Certain perspectives posit that older entrepreneurs exhibit greater dynamic capabilities, while their younger counterparts may excel at recognizing novel entrepreneurial opportunities [3], [4]. Contrarily, other authors have not observed significant generational effects on the relationship between age and the inclination towards full-time or part-time entrepreneurship [5], [6]. Lévesque and Minniti [7] proposed a theoretical model suggesting an individual's entrepreneurial propensity declines with age, attributable to shifts in risk aversion and time discounting across the life course.

Furthermore, an individual's decision to venture into entrepreneurship is shaped by both personal age and the regional age distribution, with prior research indicating an inverse U-shaped relationship between age and entrepreneurial entry [8], [9]. These findings underscore the intricate interplay between individual characteristics and contextual factors in shaping entrepreneurial intentions and behaviors [10], [11].

Beyond individual attributes like age and gender, entrepreneurial activity is influenced by the broader country and regional context, as the opportunities, resources, and environmental conditions available to potential entrepreneurs vary significantly across locations [12], [13]. For instance, a study in Vietnam revealed that female entrepreneurs tend to have lower household incomes and greater fear of failure, while male entrepreneurs perceive entrepreneurship as more accessible and are older on average, providing empirical evidence on age and gender differences in entrepreneurship within the Vietnamese context [14], [15].

Cultural factors and differences in the surrounding environment where entrepreneurs were nurtured can influence their decision-making processes and location choices [16], [17]. Notably, peripheral regions perceive greater business opportunities compared to core regions, despite perceptions of less favorable entrepreneurial resources and market access [18], [19].

Moreover, the geographic concentration of industry clustering exhibits an inverted U-shaped relationship with new ventures' internationalization, with venture characteristics impacting the nature of this relationship [20], [21]. This underscores the interplay between spatial factors, industry dynamics, and firm-level characteristics in shaping entrepreneurial outcomes [22], [23].

Notably, entrepreneurs in post-socialist economies still grapple with significant institutional and cultural barriers that impact their ability to establish and grow successful businesses [24], [25]. Similarly, in emerging economies, factors such as access to financing, government support programs, and the overall entrepreneurial ecosystem play a crucial role in fostering entrepreneurship, while cultural norms and risk perceptions can hinder entrepreneurial intentions and actions [26], [27], [28].

Drawing upon these theoretical perspectives and empirical findings, it is evident that entrepreneurial activity among graduates of musical universities is likely influenced by a complex interplay of individual factors (e.g., age, gender), regional and cultural contexts, industry dynamics, and institutional frameworks. A comprehensive understanding of these multifaceted influences is essential for developing tailored strategies and supportive ecosystems that can nurture and propel entrepreneurial endeavors within the creative industries, particularly among individuals with specialized artistic training and backgrounds.

The relationship between entrepreneurship and industry sectors has been a subject of significant scholarly interest. Researchers have recognized that creative industries, such as music, arts, and design, exhibit distinct characteristics and dynamics that necessitate tailored approaches to fostering entrepreneurial activity [29], [30]. Unlike traditional industries, creative disciplines often require a delicate balance between artistic expression, commercial viability, and the navigation of complex intellectual property landscapes [31], [32].

Entrepreneurship within creative industries is often driven by the pursuit of autonomy, self-expression, and the desire to transform creative passions into sustainable ventures [33], [34]. However, this pursuit is frequently accompanied by unique challenges, such as the need to develop diverse skillsets that span artistic mastery, business acumen, and marketing savvy [35], [36].

Furthermore, the nature of creative work, which often involves project-based collaborations and temporary engagements, can create additional complexities in terms of resource acquisition, team management, and securing sustainable revenue streams [37], [38]. These distinct characteristics underscore the importance of tailoring entrepreneurship education and support systems to address the specific needs and realities of creative industries.

A comprehensive understanding of these multifaceted influences is essential for developing tailored strategies and supportive ecosystems that can nurture and propel entrepreneurial endeavors within the creative industries, particularly among individuals with specialized artistic training and backgrounds.

### THE MAIN PART OF THE RESEARCH

In the conducted interviews, an in-depth expert opinion survey was carried out with 22 experts who are representatives of the music industry in Kazakhstan and possess the necessary skills, knowledge, and competence in this field. Our experts were divided into two groups based on age: Group 1, whose age is up to 34 years old, and Group 2, aged 35 and above.

The age limit of 34 years was chosen to differentiate between «young» and «adult» populations based on Kazakhstan's regulations. According to the Law on State Youth Policy in the Republic of Kazakhstan, individuals aged 29 and below are considered «youth», while those aged 30-35 are classified as a «transitional» group, and individuals over 35 are regarded as «adults» [39]. This age categorization aligns with international practices and is widely used in policy-making and research related to youth development and entrepreneurship in Kazakhstan [40].

The expert opinion method offers several advantages, making it a valuable approach for this study. Firstly, it allows for the extraction of in-depth knowledge and insights from individuals with extensive experience and expertise in the field of interest [41]. Secondly, it facilitates the exploration of complex and multifaceted issues, enabling a comprehensive understanding of different perspectives and nuances [42]. Additionally, the expert opinion method is particularly useful when empirical data is limited or difficult to obtain, as is often the case in emerging or niche industries [43].

The experts were tasked with determining the weight and significance of ten selected criteria:

- X1 – Role of government
- X2 – University business education
- X3 – Necessity of business skills
- X4 – Financial literacy
- X5 - Marketing
- X6 – Project management
- X7 – Management fundamentals
- X8 – Accounting
- X9 – Copyright
- X10 – Digitalization

The weight of the criteria represents the individual assessments and opinions of the experts regarding the importance of each proposed criterion for being an entrepreneur in the music industry. The expressiveness of the criteria shows the extent to which each criterion is represented in the music industry of Kazakhstan.

Later in the analysis, we will employ the McKinsey matrix to identify the position of each age group based on the weighted criteria. The McKinsey matrix is a strategic tool used to evaluate business units or products by plotting their competitive strength (weight) against their market attractiveness (expressiveness) [44].

To construct the McKinsey matrix, the following steps are taken:

1. Identify the relevant criteria that contribute to competitive strength (weight) and market attractiveness (expressiveness) for the industry or domain under analysis.
2. Assign weights to each criterion based on its relative importance, typically using a scale from 1 to 10 or a percentage system summing to 100 %.
3. Rate each business unit, product, or service on a scale (e.g., 1 to 10) for each criterion based on their performance or position relative to competitors.
4. Calculate the weighted score for competitive strength by multiplying the rating for each criterion by its assigned weight and summing the products.
5. Similarly, calculate the weighted score for market attractiveness by multiplying the rating for each criterion by its assigned weight and summing the products.
6. Plot the weighted scores for competitive strength (x-axis) and market attractiveness (y-axis) on a two-dimensional matrix divided into quadrants.

The McKinsey matrix is typically divided into four quadrants, each suggesting a different strategic approach:

1. High competitive strength and high market attractiveness (top right): Invest and grow;
2. Low competitive strength and high market attractiveness (top left): Invest selectively and build competitiveness;
3. High competitive strength and low market attractiveness (bottom right): Harvest or divest;
4. Low competitive strength and low market attractiveness (bottom left): Divest or terminate.

In our study, we will calculate the weighted scores for competitive strength (weight) and market attractiveness (expressiveness) for the two age groups based on the expert assessments of the ten criteria. These weighted scores will then be plotted on the McKinsey matrix to determine the strategic position of each age group and recommend appropriate strategies accordingly.

The use of concordance, dispersion, and weight measures is crucial for quantifying and analyzing the qualitative data obtained from expert opinions. Concordance, measured on a scale from 0 to 1, indicates the degree of agreement among experts regarding the significance of each criterion [45]. A higher concordance value signifies greater consensus. Dispersion, on the other hand, quantifies the variation in responses, with lower values indicating less dispersion and higher agreement [46]. Finally, the weight assigned to each criterion represents the collective assessment of its importance by the experts [47]. These measures allow for a systematic and quantitative analysis of the qualitative data, enhancing the rigor and reliability of the findings.

The McKinsey matrix provides a structured and visual approach to strategic decision-making, enabling organizations to allocate resources effectively and prioritize their efforts based on the relative strengths and market potential of their offerings or business units.

By employing this framework, our analysis will offer actionable insights and recommendations tailored to the distinct characteristics and needs of the two age groups within the context of entrepreneurship in the music industry of Kazakhstan.

**Findings and Discussion.** Based on the average values of the individual expert opinions, the weight and expression of each criterion were determined, which is confirmed by high values of concordance (from 0.5 and above).

The results obtained (Figure 1) indicate the preferences and priorities in the assessment among experts of two age groups for each criterion. Thus, for Group 1, the most significant criterion is «Need for business skills», for Group 2 – «Digitalisation». The «Accounting» criterion is of minimal significance for both groups.

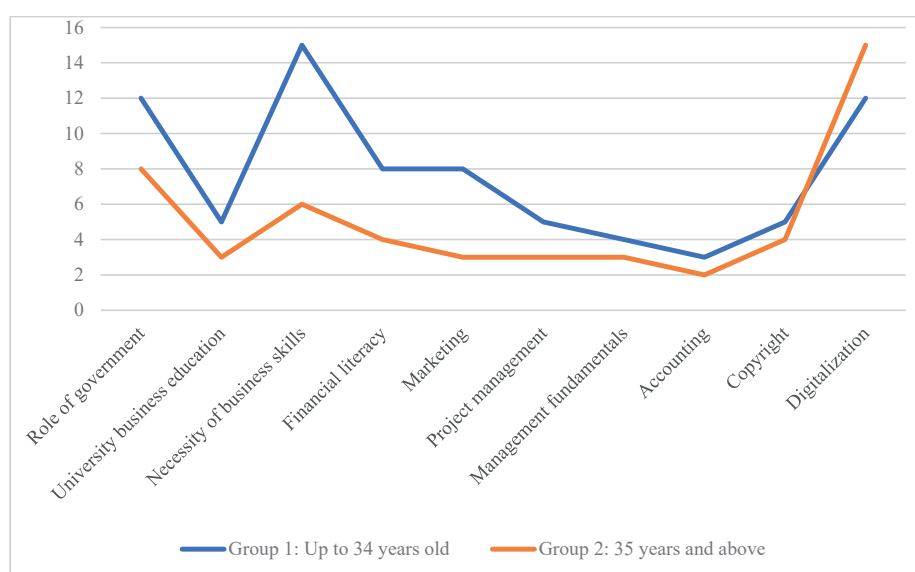


Figure 1 – Distribution of criterion by two age groups

Note – Compiled by the authors based on the conducted survey sources

As can be seen from Table 1, the total score for Group 1 across all criteria was 77 points, for Group 2 is 51 points. The difference in the total values of the two groups by 1.5 times can be explained by the fact that almost all the criteria proposed by us are more significant and weighty for Group 1 compared to Group 2. The exception is criterion X10. This is due to the fact that, according to the specialists of Group 1, for entrepreneurship in the music industry, it is important to learn to use digital tools not only to optimise processes, improve access to content and expand the audience through online platforms, which is a significant aspect for successful entrepreneurship in the music industry. It is necessary to understand that digitalisation should not be at the expense of the quality of musical content and, in order to preserve the professionalism and uniqueness of their creativity, the entrepreneur needs the ability to manage the digitalisation process.

Table 1 – Criterion scores by two age groups

Groups	X1	X2	X3	X4	X5	X6	X7	X8	X9	X10	Total score
Group 1	12	5	15	8	8	5	4	3	5	12	<b>77</b>
Group 2	8	3	6	4	3	3	3	2	4	15	<b>51</b>
Total	<b>20</b>	<b>8</b>	<b>21</b>	<b>12</b>	<b>11</b>	8	7	5	9	27	128

Note – Compiled by the authors based on the conducted survey sources

Based on the total score for the criteria, we can conclude that the groups identified the following criteria as the most important: «Digitalisation» (27 points), «Need for business skills» (21 points) and «Role of the state» (20 points). Both groups emphasize the importance of digitalisation, as musicians face digital technologies in their professional activities. They highly appreciate the significance and impact of digitalisation on the effectiveness and efficiency of the creative process, as well as on the successful development as entrepreneurs in the music industry. Criterion X3 is named as one of the key ones in the professional path of a musician-entrepreneur, because, according to the experts, business skills provide the opportunity to independently and successfully build a career path, act consciously and be ready for challenges. The presence of business skills not only provides confidence in one's own abilities, but also provides the opportunity to better control one's professional path, delegate responsibilities and implement one's own ideas. The lack of business skills among musicians is accompanied by such negative consequences as limitation in self-realisation, inability to effectively present themselves and their services, incomplete use of potential, and also leads to mistakes, inefficient financial management and insufficient readiness for the requirements of the modern economic environment, which hinders the professional growth and success of the musician in the industry.

Experts rated the X1 criterion as important for the music industry, indicating that their activities are significantly dependent on the state. State support is critical for large music groups and educational institutions that create jobs and contribute to the cultural life of society. The stability of income in the public sector is also noted, which was especially significant in the context of the Covid-19 pandemic. This creates a sense of security and confidence in the future for many musicians. At the same time, a significant number of respondents expressed the opinion about insufficient support and protection of entrepreneurs from the state during the pandemic, which is seen by them as a risk and has a negative impact on their motivation to consider entrepreneurial activity as the main one. Despite the low wages, many musicians prefer to remain partially or fully employed in the public sector. A large number of respondents noted the difficulties they face when interacting with government agencies. They pointed to excessive bureaucracy, inefficiency in certain aspects of working with the state and the lack of competence of representatives of government agencies in the field of the music industry, which complicates their professional activities. Entrepreneurs in the music industry assess the role of the state as important, as the state has a significant impact on their activities, including financial support, income stability and industry regulation.

The minimum total score for the X8 criterion (5 points) is due to the fact that the majority of experts in Group 1 and Group 2 consider it more rational to attract competencies for this criterion with the help of third-party organisations (outsourcing).



A more detailed analysis by groups shows that Group 1 highlights the X3 criterion as the most significant, arguing that many students of music educational institutions graduate not ready for real life, where skills in planning, project organisation and entrepreneurship are required. Business skills, in their opinion, are necessary for the successful implementation of ideas and projects. Digitalisation plays a key role in the modern music industry, providing musicians with wide access to information, tools for promoting their creativity and opportunities for learning and development. This statement is supported by experts with a high score of 12 points. It is important to realise that the successful use of digital technologies requires not only technical skills, but also the ability to maintain quality and professionalism in their activities. However, for musicians, digitalisation not only provides new opportunities, but also requires constant updating of content and skills in order to be competitive. The development of digital skills is necessary for musicians in the modern world, helping them to successfully adapt to the changing musical environment and develop in their profession.

For the group over 35 years old, digitalisation has particularly high significance (15 points), as it represents not only the prospect of the future, but also an important resource for modern life and professional activity. They emphasise that digital technologies provide access to information, facilitate learning and development processes, and allow them to promote themselves and their creations through various online platforms. Experts support digitalisation, taking into account its inevitability and positive impact on modern society. They also highly appreciate the convenience and accessibility of digital resources, such as digital scores, online courses and content creation opportunities. In this regard, for this age group, digitalisation is not only an important aspect of professional activity, but also a means of active adaptation to modern technological changes.

Both groups rated the Role of the State criterion as important, with scores of 12 and 8 points for Groups 1 and 2 respectively. Experts emphasise the importance of the state's role in the music industry, especially for the classical genre, which ensures the preservation of large educational and concert organisations and the stability of income for public sector workers. However, the difference in the number of points given by the groups differs by 1.5 times. This is justified by the fact that the groups react differently to factors such as insufficient support and protection of entrepreneurs from the state, bureaucratic difficulties for participation in support programmes, competitions and project financing offered by the state, as well as the lack of information communication from government structures regarding measures aimed at stimulating business development. Many participants from Group 2 prefer to minimise interaction with government agencies, while respondents from the first group, expressing criticism, show greater readiness for useful communication with the state.

The lowest scores received by the «Accounting» criterion in Groups 1 and 2 (3 and 2 points respectively) indicate the unanimous opinion of the experts on the low significance of this criterion compared to others. This indicates the experts' preference for interaction with third-party. They do not encounter this task in their work and lack sufficient experience to assess its importance. Experts acknowledge that some knowledge in this area can be useful, especially if there are no funds to hire a professional accountant or to ensure proper oversight. However, they prefer to delegate these tasks to specialists or use digital tools that automate accounting processes. This preference is driven by their desire to focus on more critical aspects of their activities. In this regard, Group 1 highlights a broader range of criteria such as business skills, digitalisation, and the role of the state, while Group 2 places more emphasis on the criterion of «Digitalisation» (Table 2).

Table 2 – Significance of each criterion per both groups

Criterion	Weight	Significance		Total score	
		Group 1	Group 2	Group 1	Group 2
X1	10,5	8	8	0,84	0,84
X2	10,5	10	6	1,05	0,63
X3	10,5	10	6	1,05	0,63
X4	10,5	8	8	0,84	0,84
X5	9	8	6	0,72	0,54
X6	10,5	10	6	1,05	0,63
X7	9	8	6	0,72	0,54

<b>X8</b>	6,5	6	4	0,39	0,26
<b>X9</b>	11,5	10	8	1,15	0,92
<b>X10</b>	11,5	8	10	0,92	1,15
<b>Total</b>	<b>100</b>	<b>46</b>	68	8,73	6,98

Note – Compiled by the authors based on the conducted survey sources

Table 2 presents the final assessment of the weight expression of criteria, with Group 1 scoring 8.73 and Group 2 scoring 6.98. This 1.25 times difference can be explained by the fact that seven out of ten criteria are more significant for Group 1 experts than for Group 2 experts, while Group 2 rated only one out of ten criteria higher than Group 1. The highest weight score in Group 1 is 10 points, assigned to criteria X2, X3, X6, and X9. This is due to the experts' conviction of the importance of these criteria for musicians to succeed in the market. Regarding criterion X2, there is consensus among experts on the need for business education in music universities. They express confidence in the value of such education, indicating its potential to change thinking and provide students with the necessary skills to implement their ideas and projects in the future. Some experts also emphasise that the decision to learn business subjects should depend on the individual interests and needs of students. Musicians speak about the importance of basic familiarity with business subjects such as management, marketing, finance, and administration. Business education in music universities can be useful and appropriate, especially if comprehensive programs are developed, including both theoretical and practical aspects, considering the specifics of the music industry and involving lecturers with real experience in the music industry and business. From the analysis of experts' opinions on criterion X3, it is evident that most acknowledge the necessity of business skills for musicians. They note that possessing business skills is crucial for musicians as it helps them successfully develop and implement their creative ideas and projects. It is noted that with business skills, musicians can more effectively manage their careers and finances, especially in the modern industry. Many experts believe that criterion X6 is an important skill for musicians, as they often encounter the organisation of concerts and other musical events. Project management skills help musicians plan, organise, and implement their creative projects, ensuring clarity and efficiency in achieving their goals. Some experts highlight that project management contributes to the development of clear thinking and organisational skills, which is particularly important for musicians working on their projects and performances. Introducing project management knowledge and skills into educational programs for musicians can help them realise their ideas and projects, as well as enhance their professional level. Thus, the overall opinion of experts confirms that project management knowledge and skills are important for musicians and can be beneficial for their successful career and creative development.

Regarding criterion X9, experts unanimously confirm that knowledge and skills in copyright are essential for musicians in today's world, where protecting creative works and fair compensation are becoming increasingly relevant. They highlight several key aspects, such as the protection of creative labour. Experts believe that knowledge of copyright helps musicians protect their works from illegal use and theft, which can cause significant material and moral damage. The next aspect is fair compensation. They note that copyrights ensure fair compensation for musicians for the use of their creative works by others. This stimulates creativity and protects the interests of authors. Additionally, in today's digital environment, where content is easily copied and distributed, knowledge of copyright is especially important for preventing the illegal use of musical works. Lastly, understanding copyright also provides musicians with additional opportunities to protect their creativity and earn additional income from the use of their works.

Criterion X8 received the lowest weight of 6 points, indicating that it is considered less important or not as essential for musicians compared to other criteria. This is explained by the fact that while accounting knowledge is important for business, it is not a primary task for musicians, who prefer to delegate this aspect to specialists. In their professional activities, this criterion is not a primary (or priority) concern.

From this, it follows that for musicians, criteria related to their creative process, skill development, the role of the state in supporting and developing the music industry, and digital technologies for promoting their music and brand are more important. Accounting is a less priority aspect for a successful musician's career. The final weight assessment showed that Group 1 experts highly value the criterion «Copyright», assigning it the

maximum score of 1.15. This reflects their belief in the importance of protecting their creative products from illegal use, including projects, methodologies, audio and video recordings, and the need for fair compensation for the use of these works by others. Most experts noted the importance of this criterion but lacked experience in copyright protection procedures and obtaining certificates. Additionally, high scores of 1.05 for each of the criteria «University Business Education», «Skill Requirement», and «Project Management» indicate their importance for Group 1 in the context of business development and professional activities. This suggests that they consider it important to develop skills in business and management for successful activities in the music industry. The ability to effectively manage projects and understand business processes also contributes to the development of professional careers and competitiveness in the market. Group 2 assigned the highest score of 1.15 to the criterion «Digitalisation», indicating the necessity of using modern technologies and innovations in the music industry. This includes not only cloud storage, material digitisation, and digital platforms for distributing music content, but also the creation of new concert formats, interactive events, visual effects, and other digital innovations. Experts note the importance of applying modern technologies to attract the audience and expand their reach.

The score of 0.92 for the criterion «Copyright» is justified by industry specifics and the necessity of protecting rights to creative products. This includes controlling the use of their compositions, arrangements, public performances, or reproductions of audio and video recordings, as well as ensuring fair payment for their use. Observing this criterion will contribute to the industry's development and stimulate musicians' creativity. The criterion «Accounting» was the least significant for Group 2. Apart from the above factors, the low score is justified by the availability and use of many tools and specialised programs that automate and simplify accounting processes.

Experts from both groups agree that accounting is the least significant criterion among all proposed, assigning it minimal scores - 0.39 for Group 1 and 0.26 for Group 2, arguing that these tasks can be delegated to specialists or automated with modern technologies, allowing them to focus on creativity and career development in the music industry (Table 3).

Table 3 – Score of creative industry attractiveness in Kazakhstan (expert opinion of both groups)

Criterion	Weigh %	Significance		Total score	
		Group 1	Group 2	Group 1	Group 2
<b>X1</b>	15,62%	3	2	0,4686	0,3124
<b>X2</b>	6,25%	1	1	0,0625	0,0625
<b>X3</b>	15,62%	3	2	0,4686	0,3124
<b>X4</b>	9,38%	2	1	0,1876	0,0938
<b>X5</b>	9,38%	2	1	0,1876	0,0938
<b>X6</b>	6,25%	1	1	0,0625	0,0625
<b>X7</b>	6,25%	1	1	0,0625	0,0625
<b>X8</b>	6,25%	1	1	0,0625	0,0625
<b>X9</b>	6,25%	1	1	0,0625	0,0625
<b>X10</b>	18,75%	3	3	0,5625	0,5625
<b>Total</b>	<b>100%</b>	<b>18</b>	<b>14</b>	<b>2,1874</b>	<b>1,6874</b>
Note – Compiled by the authors based on the conducted survey sources					

From Table 3, it is evident that Group 1 and Group 2 are consistent in their evaluations of criteria X2, X6, X7, X8, and X9, each receiving a score of 0.0625. This reflects the low significance of these criteria for both groups. For Group 1, the low score is attributed to the lack of entrepreneurial skills and knowledge provided during university education. The low importance of criteria such as X6, X7, X8, and X9 results from either the absence of business-related courses in music universities or the irrelevance of such courses to the specific needs of the music industry.



Group 2 indicates that business skills training was absent in their education, and any business knowledge they possess was acquired independently through courses or business schools. 18 % of Group 2 experts have higher education in business administration, and another 18 % are enhancing their business competencies through courses. Nonetheless, criteria X6, X7, and X8 are rated low due to a general lack of knowledge and skills in these areas among most experts.

Both groups assign minimal significance to accounting (X8), as these tasks can be delegated to specialists or automated with modern technologies, allowing musicians to focus on creativity and career development. The low rating of the copyright criterion (X9) reflects a lack of sufficient knowledge and skills in copyright protection or its application in their professional activities.

Digitalisation (X10) has the highest rating, with both groups scoring it at 0.5625. Experts actively use digital technologies to create online content, use resources from music libraries, audio-video products, cloud storage, digitise sheet music, and promote their activities via social media. Many respondents enhanced their digital skills during the COVID-19 pandemic and continue to leverage the potential of digital technologies.

The state's role in the activities of musicians is also rated highly, indicating significant state influence. Government institutions are the primary and stable employers in the music industry. The existence and condition of academic musical arts depend directly on state support. Thus, the state significantly impacts the representatives of the country's musical culture. However, shortcomings in industry management, such as weak entrepreneur protection, bureaucratic barriers, and a lack of information communication from government structures about support measures, programmes, competitions, and projects aimed at stimulating business development, limit the capabilities and opportunities for successful entrepreneurial development in the industry, reducing its attractiveness as a favourable climate for business creation.

Table 3 shows a 1.25 times difference in the final factor scores between Group 1 and Group 2. This can be explained by Group 1's slightly higher evaluation of the creative industry's attractiveness for criteria X1, X3, X4, and X5 compared to Group 2. Interviews revealed that most Group 1 experts are considering creating their own startups or have experience in this field. They understand the importance of these criteria for the success of their projects. Consequently, the conditions and opportunities created by the state, business knowledge and skills, financial literacy, and marketing tool proficiency influenced the significance of these criteria in the group. Unlike Group 2 participants, some respondents from Group 1 have taken management-related courses within their music university programmes.

An analysis of each group's assessments reveals that both groups value similar criteria. For instance, the criteria «Role of the State» and «Skill Requirement» are rated higher by Group 1 than by Group 2. The high significance of the state's role and the need to acquire certain skills results from recognising the lack of knowledge and experience and insufficient state support and involvement. This awareness of their vulnerabilities in these aspects drives experts to rate these criteria as particularly important for their success and development.

Meanwhile, the criterion «Digitalisation» is equally highly rated across both groups, indicating a shared recognition of its significance in Kazakhstan. From Group 1's interviews, we conclude that they value and understand digitalisation's importance in their professional activities. Experts recognise digitalisation's critical role in self-presentation and promotion across various fields, including the music industry. Digital technologies make music more accessible and help spread creativity through the internet, social networks, and online platforms. They have experience using digital tools for promoting their work, conducting competitions, organising master classes, and modern teaching methods. Their experience and understanding of digitalisation help them develop their careers and activities, attract audiences, retain and share knowledge, and grow their personal brand and business.

Therefore, Group 1 has a high level of digital literacy, actively using digital technologies in their practice, which aids in achieving success and growth in their field. Group 2 experts also highly value digitalisation in the music industry. They actively digitise sheet music, use social media and messaging apps for promotion and content publication, create advertising videos, and conduct online events. They experiment with new technologies such as artificial intelligence and VR, monitor audience interest, and use various programs and tools for data analysis. Online schools, social media courses, and more become accessible through digital transformation.

Both groups emphasise the importance of digitalisation. However, Group 1 focuses on its practical application in promotion, education, marketing, and cultural heritage preservation, highlighting its significance in the contemporary context. In contrast, Group 2 raises the issue of balancing online and offline formats, noting that using online platforms in music education and audience interaction can be a beneficial and effective addition to traditional offline methods but cannot replace them entirely. They also emphasise maintaining quality in creative processes, insisting on the necessity of preserving the human element in creating musical works, regardless of digital technology use, to prevent music from becoming an artificial product of artificial intelligence.

Despite the challenges and limitations, digitalisation offers a wide range of opportunities for the music industry and promotes its overall development. The high score for X2 in Group 2 is linked to some experts having an MBA and their own businesses or independently gaining business knowledge and skills while continuing to develop in this area.

Group 2 experts have a tendency to acquire skills through work experience or as needed for their projects, achieving certain successes. However, both groups have experts with limited or no skills. The state significantly influences the conditions and opportunities for musicians, determining their professional and creative activity. Experts note that state support for academic musical arts ensures the existence of theatres, philharmonics, and music educational institutions with large musician staffs, providing jobs, financial stability, and social protection, creating conditions for education and creativity in this field. However, overcoming bureaucratic obstacles in participating in state support programmes, competitions, and obtaining funding, and the lack of information support, are problems musicians face. They point out that service acquisition procedures, programme participation conditions, and reporting requirements are not fully adapted to the creative sector's specificities and do not create favourable conditions for participating in state programmes. This limits their ability to implement creative concepts and develop their musical careers, reducing the attractiveness of entrepreneurship in the creative sector.

Sectors 1, 2, and 4 – Groups have better or average values for industry attractiveness and criterion assessment compared to others. Sectors 3, 5, and 7 – Low attractiveness but high criterion assessment; medium attractiveness and criterion assessment; high attractiveness and low criterion assessment (Figure 2).

### McKinsey Matrix

Attractiveness of the Music Industry in the Republic of Kazakhstan	High (8-10)	1	2	3
	Medium (4-7)	4	5	6
	Low (1-3)	7	8	9
		High (8-10)	Medium (4-7)	Low (1-3)
		Importance of Criterion		

Figure 2 – Positioning of Groups in the McKinsey Matrix

Note – Compiled by the authors based on the conducted survey sources

Group 1 is positioned in Sector 7 (Figure 3), indicating low attractiveness of the music industry in Kazakhstan for this group, despite high expert ratings for the criteria. This position in the matrix suggests potential for growth but highlights a need for changes to increase the industry's attractiveness to stimulate musicians' entrepreneurial potential.

Attractiveness of the Music Industry in the Republic of Kazakhstan	High (8-10)	1	2	3
	Medium (4-7)	4	5	6
	Low (1-3)	7	8	9
		High (8-10)	Medium (4-7)	Low (1-3)
		Importance of Criterion		

Figure 3 – Strategic Positioning of Group 1 Using the McKinsey Matrix

Note – Compiled by the authors based on the conducted survey sources

Group 2 occupies Sector 8 (Figure 4), indicating that the music industry in Kazakhstan is not attractive to them, and despite average criterion ratings, they are in a critical zone. Representatives of this age group show limited prospects for entrepreneurial development.

Attractiveness of the Music Industry in the Republic of Kazakhstan	High (8-10)	1	2	3
	Medium (4-7)	4	5	6
	Low (1-3)	7	8	9
		High (8-10)	Medium (4-7)	Low (1-3)
		Importance of Criterion		

Figure 4 – Strategic Positioning of Group 2 Using the McKinsey Matrix

Note – Compiled by the authors based on the conducted survey sources

## CONCLUSION

A comparative analysis of the groups' positions on the matrix indicates that age influences musicians' prospects in the industry, necessitating distinct strategies for each group. For musicians under 34 years of age, the following entrepreneurial development strategy is recommended. It is crucial to establish specialised training programmes that include courses on business skills such as project management, marketing, and financial planning. These programmes will enable young musicians to develop their skills in alignment with the demands of the contemporary industry. Additionally, it is essential to organise masterclasses and seminars featuring successful entrepreneurs and industry experts, providing young musicians with practical knowledge and professional advice.

An important element of this strategy is also the support for start-ups. It is necessary to create government programmes that offer grants, scholarships, and benefits to young musicians aspiring to open their own studios, record albums, and hold concerts. To simplify procedures, the implementation of online platforms and services is recommended. These platforms would facilitate communication with government bodies, management of copyrights, and financial administration. Moreover, bureaucratic barriers should be reduced, and the time required to process necessary documents minimised, allowing young musicians to focus on their creativity and business development.

For musicians aged 35 and older, the following entrepreneurial development strategy is advised. Specialised courses and training sessions should be organised to help them adapt to modern technologies and market requirements. These educational programmes should encompass not only the mastery of new technologies but

also business skills training, assistance in developing business models, and strategic planning. Additionally, procedures for obtaining government support should be simplified, and bureaucratic barriers reduced to facilitate access to these opportunities for entrepreneurs within the industry.

For both groups, it is recommended that government agencies enhance information communication to ensure that musicians have better access to information regarding support measures, programmes, competitions, and projects aimed at stimulating business development.

The analysis of entrepreneurial activity among graduates of musical institutions reveals that age significantly influences the prospects and needs of musicians within the industry. Musicians under 34 years of age demonstrate a strong potential for growth and entrepreneurial development, yet they face challenges due to a lack of business skills and inadequate state support. To address these challenges, it is essential to implement specialised training programmes that focus on essential business skills, such as project management, marketing, and financial planning. Furthermore, the organisation of masterclasses and seminars with industry experts can provide young musicians with valuable practical knowledge and guidance.

Government support plays a crucial role in fostering the entrepreneurial ambitions of young musicians. The establishment of state programmes offering grants, scholarships, and benefits can greatly assist them in launching their own studios, recording albums, and organising concerts. Simplifying administrative procedures through online platforms and reducing bureaucratic barriers will further enable young musicians to concentrate on their creative pursuits and business ventures.

For musicians aged 35 and older, the need for continuous adaptation to modern technologies and market demands is paramount. Specialised courses and training sessions that enhance both technological proficiency and business acumen are vital for this group. Simplifying access to government support and reducing bureaucratic hurdles will also facilitate entrepreneurial activities among older musicians.

Across both age groups, there is a clear necessity for improved communication from government bodies regarding available support measures, programmes, competitions, and projects aimed at business development. Enhanced information dissemination will ensure that musicians are well-informed about opportunities that can aid their entrepreneurial success.

In conclusion, tailored strategies addressing the specific needs of different age groups are essential for fostering entrepreneurial activity among graduates of musical institutions. By providing targeted education, practical support, and streamlined administrative processes, we can create a more conducive environment for the entrepreneurial growth and sustainability of musicians in the industry.

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## КӘСІПКЕРЛІК ЛАНДШАФТТЫ ШАРЛАУ: ҚАЗАҚСТАНДАҒЫ ЖАСЫ, ЖАСТАРДЫРУ ЖӘНЕ ШЫҒАРМАШЫЛЫҚ САЛАЛАРДЫҢ ДИНАМИКАСЫ

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### АНДАТПА

*Зерттеу мақсаты.* Қазақстандағы музыка жоғары оқу орындарының түлектері арасында жас ерекшеліктерінің кәсіпкерлік бейімділікке әсерін зерттеу және шығармашылық индустрияларда кәсіпкерлікті дамыту стратегияларын анықтау.

*Зерттеу әдістемесі.* Сала бойынша 22 сарапшының қатысуымен тереңдетілген сараптамалық сауалнама жүргізілді, олар екі жас тобына бөлінді: 34 жасқа дейін және 35 жастан жоғары. McKinsey матрицасы он кәсіпкерлік табыстың негізгі критерийлерінің салмағы мен айқындылығын талдау үшін қолданылды, бұл екі жас тобын салыстырмалы бағалауды қамтамасыз етеді.

*Зерттеудің бірегейлігі / құндылығы.* Зерттеу музыканттар арасында кәсіпкерлік ниеттер мен мінез-құлықты қалыптастыратын жас, топтарымен жеке сипаттамалар мен контексттік факторлар арасындағы өзара әрекеттестік туралы жаңа білім береді. Ол шығармашылық индустрияларда кәсіпкерлікті дамытудың бейімделген стратегияларын ұсынады, әртүрлі жас топтарының нақты қажеттіліктері мен мәселелерін ескереді.

*Зерттеу нәтижелері.* Нәтижелер екі жас тобы үшін кәсіпкерлік саласындағы әртүрлі перспективалар мен қажеттіліктерді анықтайды. Жас музыканттар жоғары әлеуетті көрсетеді, бірақ оларға бизнес дағдылары мен мемлекеттік қолдау жетіспейді, ал аға музыканттарға қазіргі заманғы технологиялар мен нарық талаптарына үнемі бейімделу қажет. Ұсынымдарда – арнайы оқу бағдарламалары, мастер-кластар, мемлекеттік бастамалар, әкімшілік процестерді жеңілдету және қолдау шаралары туралы коммуникацияны жақсарту.



*Түйін сөздер:* кәсіпкерлік, шығармашылық индустриялар, жас, музыка жоғары оқу орындарының түлектері, Қазақстан, McKinsey матрицасы.

## ПРЕДПРИНИМАТЕЛЬСТВО В КАЗАХСТАНЕ: ВЛИЯНИЕ ВОЗРАСТА И ПОКОЛЕНИЙ НА РАЗВИТИЕ КРЕАТИВНЫХ ИНДУСТРИЙ

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### АННОТАЦИЯ

*Цель исследования.* изучение влияния возраста на предпринимательские склонности среди выпускников музыкальных вузов в Казахстане с целью выявления стратегий развития предпринимательства в творческих индустриях.

*Методология исследования.* был проведен углубленный опрос экспертов с участием 22 экспертов отрасли, разделенных на две возрастные группы: до 34 лет и 35 лет и старше. Матрица McKinsey была использована для анализа веса и выразительности десяти ключевых критериев предпринимательского успеха, обеспечивая сравнительную оценку двух возрастных групп.

*Оригинальность / ценность исследования.* исследование предлагает новые знания о взаимодействии между возрастом, индивидуальными характеристиками и контекстными факторами, формирующими предпринимательские намерения и поведение среди музыкантов. Оно предлагает адаптированные стратегии для развития предпринимательства в творческих индустриях, учитывающие специфические потребности и проблемы различных возрастных групп.

*Результаты исследования.* результаты выявляют различные перспективы и потребности в области предпринимательства для двух возрастных групп. Молодые музыканты демонстрируют высокий потенциал, но им не хватает бизнес-навыков и государственной поддержки, в то время как более старшие музыканты нуждаются в постоянной адаптации к современным технологиям и требованиям рынка. В рекомендациях – специализированные учебные программы, мастер-классы, государственные инициативы, упрощенные административные процессы и улучшенная коммуникация о мерах поддержки.

*Ключевые слова:* предпринимательство, творческие индустрии, возраст, выпускники музыкальных вузов, Казахстан, матрица McKinsey.

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