

MRNTI: 06.71.41; 06.81.23

JEL Classification: L26; L86; M15; O32; P25

DOI: <https://doi.org/10.52821/2789-4401-2025-2-46-69>

ANALYSIS OF THE STATE AND DEVELOPMENT TRENDS OF THE CREATIVE AND CULTURAL SECTOR OF THE ECONOMY IN EAST KAZAKHSTAN REGION

A. G. Astafyeva¹ *, G. A. Konopyanova¹

¹Kazakh-American Free University, Ust-Kamenogorsk, Republic of Kazakhstan

ABSTRACT

Purpose of the research – conducting a comprehensive analysis of the creative sector of the economy of East Kazakhstan region, identifying its potential, weaknesses and development prospects, developing recommendations for increasing the effectiveness of state support and stimulating the growth of creative industries in this region.

Methodology – include a systematic literature review, comparative and critical analysis of government statistics, regulations and regional documents. The methods of analysis, synthesis, induction and deduction were applied to identify trends in the development of creative industries in East Kazakhstan region. The comparative analysis assessed regional and national experience, and the modeling adapted the triple helix concept to the conditions of the region, taking into account innovation, education and support mechanisms.

Originality – based on the Triple Helix concept, a Model of Collaborative Ecosystem has been developed, emphasizing the importance of interaction between the state, business and academia. The proposed measures include tax incentives, infrastructure development and modernization of the cultural institution base, which will create conditions for sustainable growth of the sector. The implementation of the model will strengthen the socio-economic development of the region.

Findings – the creative economy of East Kazakhstan region demonstrates significant potential, but faces barriers such as lack of funding, weak infrastructure and uneven distribution of initiatives. Model of a Collaborative Ecosystem is proposed for sustainable development, it is recommended to develop a strategy with clear goals, modernize the infrastructure, attract investment and integrate the creative component into education. The implementation of the model will create conditions for the socio-economic growth of the region.

Keywords: creative economy, East Kazakhstan, culture, creative industry

INTRODUCTION

One of the main trends of modern economic development, both at the global and regional levels, is the development of creative industries. In the context of the transition to an economy based on knowledge and innovation, creative industries are becoming increasingly important for ensuring economic growth, creating jobs, attracting investment and forming the image of the region. For East Kazakhstan region, which has significant cultural and natural potential, the development of the creative sector of the economy is a pressing issue. The region has everything necessary for the development of creative industries - tourism, crafts, design, IT and other creative industries. However, despite the enormous opportunities, the East Kazakhstani creative sector of the economy of is not at the proper level of development.

Objectives of the article:

To clarify the theoretical foundations of the creative economy and identify its impact on regional socio-economic development.

To analyze the state of the creative sector of the economy of East Kazakhstan region, and to clarify its structure and specific features.

Develop a Model that promotes growth in the creative sector of East Kazakhstan region economy based on the creation of an ecosystem of interaction between government, business and academia, and provide practical recommendations for the development of creative industry in the region.

Research in the field of creative industry in Kazakhstan faces a number of problems that hinder the development of this area. This is the lack of a clear methodology for defining and classifying creativity, a lack of high-quality statistical data, which complicates a professional assessment of the state and dynamics of the creative sector. Also, little attention is paid to the interaction of small and medium businesses (SMEs) with creative sector workers, and the impact of digitalization on the creative industry. An insufficiently developed legislative framework in the field of creative industries creates an additional obstacle to their growth. All this hinders the integration of creative initiatives and economic processes [1].

The creative industry is an important area of socio-economic development of modern Kazakhstan. In the conditions of tough global competition for creative resources, the country must work on a thorough systemic approach to the development of this sector of the economy with the participation of the state, business and the academic community. Without this, the risk of positions in the global race for creative resources becomes great.

A key aspect of this study is the development of the Collaborative Ecosystem Model of the Creative Industry. It is based on the analysis of the state and development trends of the creative sector of the economy of East Kazakhstan region. The specifics of the region that represent an original approach to solving the problems of creative industries development in a regional context are taken into account. Unlike traditional models that focus on one or another aspect of development, Collaborative Ecosystem Model focuses on cooperation and interaction between participants in the creative economy in order to ensure a synergistic effect. This model is intended to serve as the basis for the formation of a unique strategy of the regional creative industries development of Kazakhstan, taking into account their specificity and potential.

Although the terms “creative industries” and “cultural industries” are sometimes used interchangeably, a closer look reveals a subtle but important difference. The two industries should not be considered separately, since the creative industries derive their essence from the cultural ones, being inextricably linked to the traditions, values and forms of expression that form the basis of cultural heritage. The term “creative industries”, formerly known as “cultural industries”, is the root of the term “creative economy”. The idea of a creative economy covers all aspects of the economy, including socio-economic processes and the division of labor or other creative modes. In cultural entrepreneurship, an intellectual resource is transformed into a “creative product”, such as a video film, a design object, etc. It is essential for the growth of cities to harness the ingenuity of businessmen by creating so-called “creative clusters” or “creative cells” in urban areas. The complementary and opportunistic behavior of its members forms the basis of the clustering of creative industries, which represents an environment of extensive interaction between creative workers [2].

Kazakhstan, like other developing countries, is leveraging economic expansion through a creative economy that creates jobs and drives innovation. International publications provide valuable insights into the diverse impact of this economy on growth paths.

In her analysis of official definitions relating to the creative industries, scholar Susan Galloway clarifies the differences between them, criticizing the ‘knowledge economy’ approach to the creative industries, arguing that it often overlooks the cultural dimension of creative expression [3]. The creative industries focus on the economic potential of creativity, while the cultural industries prioritize the intrinsic value of cultural products and their role in shaping identity and social meaning. Galloway also highlights the distinction between the creative and cultural industries, arguing that the former prioritize commercially viable creative products, while the latter recognize the value of cultural products beyond their economic value. She argues for a broader definition of the creative industries, recognizing the intrinsic value of culture alongside its economic potential.

This study focuses on the creative economy at the local level, but it is important to acknowledge the broader global context of this phenomenon. The United Nations has declared 2021 the International Year of the Creative Economy, recognizing its significant growth and highlighting its importance in promoting sustainable development [4]. It can be argued that the creative economy has enormous potential to play a crucial role in the global economy. In addition, the sector has low barriers to entry, making it a diverse and inclusive industry. McRobbie highlights the accessibility and wide range of opportunities available in this area in her study of

emerging cultural industries [5]. She thus highlights the importance of national measures to promote cultural diversity, expression and encourage creativity with a broader goal of sustainable growth. The General Assembly recognized the importance of the creative economy from an economic and cultural perspective, highlighting the paradigmatic growth in international trade in creative industries, including trade in creative goods and services, and its contribution to the global economy [4].

Comparing creative industries across countries is difficult because there are significant differences in how these industries are defined and classified. Government policies, national statistical characteristics, and circumstances related to economic and cultural development are responsible for these discrepancies. For example, creative industries are a collection of copyright-related industries in the United States. Singapore defines them as media production. Hong Kong defines them as an intellectual property structure. As a result, figures reflecting the dynamics of creative industries in other countries are not comparable [6].

In Kazakhstan, Uzbekistan, Kyrgyzstan, Tajikistan, Turkmenistan and the United Kingdom, over 100 creative sector leaders representing a range of government agencies, private businesses and civil society organizations participated in the Creative Central Asia Forum from 2017 to 2019, which was held for three consecutive years [7]. By organizing annual international conferences and establishing new partnerships with the United Kingdom, the forum aims to build an influential and active network of leaders in the creative and cultural sectors that will contribute to the growth of the ‘new economy’ in the region.

Within the framework of the annual Forum of Creative Industries of Central Asia, held in Almaty on November 24-26, 2023, experts of the panel session "Regions - Centers of Creative Industries" discussed the potential of the regions of Kazakhstan related to the development of creative industries [8]. The development of creative industries is a strategic lever for the economic recovery of regions, an effective tool for stimulating investment activity in the region, restoring outdated urban spaces, increasing tourist attractiveness, including the cultural tourism sector, as well as for the formation of a new, sustainable model of entrepreneurial activity. For the successful implementation of policies in the field of creative industries, it is necessary to form individual paths for the development of regional creative industries based on a systemic understanding of the creative potential of the regions, taking into account local conditions and needs.

Globally, the creative industries account for approximately 3.1% of global GDP and employ 6.2% of the workforce, with youth making up a significant portion of this demographic. As one of the fastest growing industries, it is expected to account for 10% of global GDP by 2030 [9]. Creative industries play a key role in driving economic development, creating jobs, stimulating entrepreneurship and fostering innovation. They also play an important role in preserving and promoting cultural heritage, helping to build dialogue between different communities. The development of creative industries is inextricably linked to the achievement of several UN Sustainable Development Goals, including education, gender equality, economic growth and sustainable consumption [10]. In Kazakhstan, creative industries are concentrated mainly in large urban centers such as Astana and Almaty, which may exacerbate regional inequalities. To address this issue, UNDP and its partners are implementing initiatives aimed at developing creative industries in the regions, engaging a wide range of stakeholders to develop strategies that take into account local challenges and opportunities in each region.

Literature review. The impact of the creative economy on sustainable development is a topic of interest for both foreign authors and scientists from Kazakhstan. The new economic paradigm known as the “creative economy” is based on the idea that creativity is inherent in people and that there is an infinite supply of creative resources available. The creative economy is a way of doing business in which new ideas are used to develop new products and services or to improve existing ones. The “extraction” in creative knowledge and skills refers to the use and optimization of existing knowledge, skills and resources to achieve specific goals. This improves efficiency, productivity and innovation in creative industries. Liu argues that effective exploitation leads to improved creative output and the successful application of innovative concepts in practice, as opposed to exploration, which seeks to discover new knowledge and ideas [11]. Creativity is the ability to come up with new ideas and does not rely on the exploitation of finite resources such as labor and land. The creative economy differs from traditional economic systems because it relies on the creation and use of information and creativity. In industrialized economies, this idea has grown in importance and in many countries it has replaced other drivers of development as the main force behind economic growth.

Studies have shown that it promotes innovation, economic growth and positive macroeconomic indicators. Publications such as “Cultural Industries in the Context of Globalization” by Zuev S. and Vasetskiy A. contribute to deepening knowledge about the creative economy and its impact on sustainable development [12]. The authors of “Analysis of the Activities of Creative Industries in the Countries of the European Union” Ivanna Dronyuk, Irina Moiseenko and Jan Gregus Jr. determine the direct and indirect economic contribution of the creative industry to the EU [2]. In “Fundamentals of Cultural and Creative Industries as Phenomenons of Modern Society” by V. Yakovlev [6], it is discussed how important it is for creative industries to promote innovation, stimulate economic growth and influence macroeconomic indicators. Other studies explore the historical and theoretical underpinnings of creative content inclusion, providing information on the evolution of these fields, the interactions between the cultural and creative sectors, and the importance of creating conditions that enable people to fully develop their creative potential. Ieva Moore’s historical findings on the expansion and development of the cultural and creative industries were presented in “The Concept of the Cultural and Creative Industries – A Historical Perspective”, which also explicates the guiding ideas and concepts that have influenced these fields [13]. By providing information on the historical background and development of these sectors, it advances the scholarly conversation about creativity and the creative industries. Soloviev, M., and Latkin, V. in “The Creative Industries as a Cultural Sector” examine the interactions between the cultural and creative sectors, attempting to clarify how these fields relate to each other [14]. Max Roser in “Talent Everywhere, Opportunities Are Not. “We all lose because of this” acts as a catalyst for change by removing structural barriers and creating conditions that allow people to reach their full potential in a variety of creative endeavors [15].

Theodor Adorno first used the term ‘cultural industries’ in the 1950s to refer to the ways in which mass culture and the exchange of artistic and cultural goods took place in post-war America. According to Adorno, these processes lead to the standardization of cultural life and the de commodification of culture [12].

Kazakh scholars Temerbulatova Zh. et al also focus on the study of the challenges of creative industry growth in the work “Statistics in the field of creative industries: a review of the methodological framework” analyzes the methodological foundations of data collection in the creative sectors [16]. The problems, advantages and disadvantages of current approaches to data collection in the creative industries are also discussed. The Kazakh researchers emphasize the need for a clearly defined statistical framework in the creative industries of Kazakhstan, highlighting the current lack of reliable data. They argue that reliable data are necessary to track economic growth, development goals and policy impacts, and standardization is crucial for comparisons. Institute of Economic Research, Kazakhstan Industry Reports examines the growth and potential of the creative industries and offers an overview of the creative economy of Kazakhstan, highlighting its unique characteristics and possible expansion prospects [17]. An in-depth analysis of the landscape of Kazakhstan's creative industries is presented in Pratt’s “Mapping the Creative Industries in Kazakhstan” [18]. It examines the role of creative industries in entrepreneurship, economic development and job creation, and highlights their importance in shaping cultural identity and promoting sustainable economic growth.

In recent years, it has been recognized at the state level that a legal framework governing the creative industries in Kazakhstan is critical to their growth. It sets specific criteria for defining the types of activities in the creative industry, thereby facilitating its expansion in Kazakhstan. In response, strategies and incentive policies for creative industries are being implemented in cities of national significance. The Concept for the Development of Creative Industries for 2021–2025 was adopted by the Resolution of the Government of the Republic of Kazakhstan dated November 30, 2021, No. 860 [19]. Resolution of the Government of the Republic of Kazakhstan dated June 6, 2023 No. 447 "On Approval of the Criteria for Classifying Private Entrepreneurship Entities as Creative Industry Entities" and Resolution of the Government of the Republic of Kazakhstan dated June 6, 2023 No. 448 "On Approval of the List of Economic Activities Related to the Creative Industry" [20-21].

The literature review sources provide insightful information on the creative economy from regional and global perspectives, the impact of creative industries on economic growth, and policy measures to promote the expansion of the sector.

Despite the availability of meaningful information on the creative economy in accessible sources, there is a lack of research on the development of creative industries in the regional context, including in East Kazakhstan region. This creates a significant gap in the research base and complicates the development of effective strategies for the development of the creative sector in this region. Only a comprehensive approach that takes into account the unique characteristics of the region will allow us to fully reveal the potential of creative industries and ensure their contribution to the socio-economic development of East Kazakhstan region.

MAIN BODY

Methods. This study uses a comprehensive approach, including methods of systematic literature review, comparative analysis and expert assessment, aimed at studying the current state and development prospects of creative industries in East Kazakhstan region. The study is based on the analysis of a wide range of sources, including scientific publications, reports of international organizations, government statistics, as well as strategic documents and regional events aimed at supporting the creative sector.

General scientific methods such as analysis and synthesis, induction and deduction were used to systematize the data, which allowed structuring the information and identifying key trends, problems and opportunities for the development of creative industries in East Kazakhstan region. Comparative statistical analysis was used to compare the experience of developing the creative sector in the region with the national experience.

To assess the effectiveness of existing initiatives and programs, a critical analysis of literature and regulatory acts was used, which made it possible to determine their significance and potential for the development of creative industries in the region. The study also used a modeling method that allowed the adaptation of the Triple Helix concept by Henry Etzkowitz and Leta Leydesdorff to the conditions of East Kazakhstan region. The author's model includes additional elements, such as innovation, urban regeneration, the role of educational institutions, as well as mechanisms of state support and business processes. Modeling the interaction of these elements allowed us to identify synergistic effects and determine key growth points for the creative economy of the region. The results obtained can serve as a basis for developing recommendations for improving regional policy aimed at creating favorable conditions for the growth of the creative economy in East Kazakhstan region.

Thus, the proposed methodology provides a comprehensive approach to the analysis of creative industries in East Kazakhstan region, allowing not only to assess the current state of the sector, but also to propose practical measures for its further development.

Results and discussion. Over the past years, Kazakhstan's creative economy has shown stable growth both in absolute terms - Gross Value Added (GVA) and in relative expression (share of GDP/GVA). According to Astana International Financial Center (AIFC) report (2024) the volume of Gross Value Added of the creative economy reached 1,2 trillion tenge in 2023. Astana and Almaty are the main contributors, accounting for 66,2% of the creative economy. In the first half of 2024, the GVA of creative industries reached 498,7 billion tenge [22].

Center of Business Information "Kapial" states that creative economy has increased more than 3 times in Kazakhstan since 2017 [23]. It contributed 1% to the country's GDP in 2024. Table 1 provides a dynamic comparative analysis of key economic indicators related to creative industry, highlighting the East-Kazakhstani region's evolving contribution to the national creative economy.

Table 1 – Key indicators of the development of the creative economy in Kazakhstan for 2019-2023

Year	Economic Indicator	Republic of Kazakhstan	Astana city	Almaty city	Region of East-Kazakhstan
2018	GVA by creative industries in tenge	594 469,6	251 620,5	183 187,6	18 610
	GDP, GRP (Gross Domestic Product, Gross Regional Product) in tenge	61 819 536,4	6 705 993,3	12 132 649,7	3 589 332,8
	Share of GVA by creative industry in GDP/GRP (%)	1,0	3,8	1,5	0,5

2019	GVA by creative industries in tenge	601 506,1	243 940,8	182 521,4	20 057,8
	GDP, GRP (Gross Domestic Product, Gross Regional Product) in tenge	69 532 626,5	7 834 828,5	13 546 958,4	40 24 968,4
	Share of GVA by creative industry in GDP/GRP (%)	0,9	3,1	1,3	0,5
2020	GVA by creative industries in tenge	619 498,5	225 252,6	188 122,5	27 815,1
	GDP, GRP (Gross Domestic Product, Gross Regional Product) in tenge	70 649 033,2	7 975 283,1	13 459 802,6	4 605 532,1
	Share of GVA by creative industry in GDP/GRP (%)	0,9	2,8	1,4	0,6
2021	GVA by creative industries in tenge	768 219,7	288 444,7	248 629,6	28 280,5
	GDP, GRP (Gross Domestic Product, Gross Regional Product) in tenge	83 951 587,9	8 923 711,8	15 000 060,4	3 227 619,2
	Share of GVA by creative industry in GDP/GRP (%)	0,9	3,2	1,7	0,9
2022	GVA by creative industries in tenge	954 957,1	334 312,5	337 162,3	24 890,6
	GDP, GRP (Gross Domestic Product, Gross Regional Product) in tenge	103 765 518,2	10 672 480,5	19 154 536,7	3 916 818,1
	Share of GVA by creative industry in GDP/GRP (%)	0,9	3,1	1,8	0,6
2023	GVA by creative industries in tenge	1 202 101,2	333 281,8	462 520,8	25 049,9
	GDP, GRP (Gross Domestic Product, Gross Regional Product) in tenge	119 442 289,7	12 960 836,0	25 229 706,8	4 459 056,1
	Share of GVA by creative industry in GDP/GRP (%)	1,0	2,6	1,8	0,6

Note: compiled by the authors based on source [24].

The data provides an overall picture of four years (2018–2023) of creative industries' development in Kazakhstan with important economic indicators such as Gross Value Added (GVA) by creative industries, Gross Domestic Product (GDP)/Gross Regional Product (GRP), and GVA by creative industries' share in GDP/GRP. The data illustrates both national trends and regional differences in creative sector growth.

On the national scale, the GVA by creative industries of the Republic of Kazakhstan has been consistently increasing throughout the period, rising from 594.469 billion tenge in 2018 to 1.2 trillion tenge in 2023, with total growth of about 101.9%. In spite of this phenomenal growth, the percentage share of GVA by creative industries in GDP/GRP (%) was quite stable, ranging from 0.9% to 1.0% throughout the period. This indicates that, although the creative industry is expanding, it has yet to emerge as a significant contributor to national economic growth in comparison to other sectors.

Regional analysis shows a significant diversity in the evolution of the creative industries. Astana is always showing the highest contribution of creative industries to its GRP, with the proportion amounting to 3.8% in 2018 and leveling off at approximately 2.6% in 2023. This is indicative of a high concentration of creative activity in the capital city, which is most probably fueled by its role as a center of cultural and artistic activity. Almaty also demonstrates steady growth, with the proportion of GVA by creative industries in GRP from 1.3% in 2019 to 1.8% in 2023, which speaks to the city's rich cultural life and investment in creative business.

As opposed to this, East-Kazakhstan falls far behind the urban agglomerations, and the contribution of GVA by creative industries to GRP is low, reaching a maximum of only 0.9% in 2021 and falling to 0.6% in

2023. This is evidence of the necessity for selective policy in the promotion of the development of creative industries in less developed and rural areas. The figures speak of the agglomeration of creative economic activity in large cities where infrastructure, human capital, and investment are more accessible.

In general, the results indicate that although creative industries in Kazakhstan are growing, a capital-regional gap in their development can be observed. Policymakers need to decentralize creative investments, improve digital access and media literacy in rural communities, and develop supportive ecosystems beyond big cities to provide inclusive growth. Such measures can close the gap and provide sustainable development of the creative industry in all regions of Kazakhstan.

However, to achieve sustainable growth, a number of challenges must be overcome, including the high concentration of the creative sector in large cities, a negative balance of foreign trade and low business penetration.

To solve these problems, it is necessary to work on a comprehensive strategy for the development of creative industries, taking into account regional characteristics and aimed at creating favorable conditions for the development of entrepreneurship, attracting investment and supporting talented personnel. In this regard, for the effective implementation of strategic measures, the key aspect is the analysis of regional differences, which is clearly demonstrated by Table 2. It presents the specific features of East Kazakhstan region that require consideration within the framework of the initiatives being developed.

Table 2 – Specific features of the East-Kazakhstan region

Segment	Specifics	Indicators
Economic	High share of goods in the structure of the domestic regional product (GRP)	49.5% is accounted for by the production of goods, 43.8% of services through January-September 2024
	Real GRP growth	Increased by 5.1% through January-September 2024
	Moderate investment growth	Fixed capital investment volume increased by 36% in January of 2025 compared to January of 2024
	Decline in industrial production	Industrial production volume fell by 19.7% in January 2025
	Rising prices for consumer goods and services	Consumer Price Index was 109.2% in January 2025
Demographic	Predominance of urban population	The urban population is 67.1%, rural is 32.9% as of January 2025
	Negative migration balance	Net migration: -3382 persons through January-December 2024
	Natural population growth	Natural increase: 309 people through January-December 2024
	Declining birth rates and increasing mortality rates	Birth rate decreased by 2.6%, death rate increased by 2% through January-December 2024
Natural	The significant role of the mining industry	Mining production to grow by 3.2% in January 2025
	Decrease in other sectors of natural resource management	Decline in manufacturing by 28.4%, in electricity supply by 8.9%
	Active construction	The volume of construction work increased by 69.7% in January 2025, housing was commissioned by 12.8% more
Social	Moderate growth in population income	Per capita nominal cash income increased by 11.2% in Q3 of 2024
	High unemployment	The unemployment rate was 4.6% of the labor force in Q4 of 2024
	Wage growth	Average monthly wages increased by 10.5% in Q4 of 2024
	Decline in the number of small businesses	The number of small businesses decreased by 0.7% as of February 1, 2025
Note – complied by the authors based on the source [25].		

East Kazakhstan region demonstrates contradictory trends affecting the development of creative industries. The economic block highlights the high share of commodity production in GRP (49.5%) and the growth of real GRP by 5.1%, however, the decline in industrial production by 19.7% and inflation of 109.2% indicate structural imbalances. Investments in fixed capital increased by 36%, but their concentration in construction (69.7%) and mining (3.2%) does not compensate for the decline in the manufacturing industry (-28.4%). The demographic situation is characterized by urbanization (67.1% of city dwellers), but the negative migration balance (-3382) and the decline in the birth rate (-2.6%) threaten the long-term development of human capital.

The social block records growth in income (11.2%) and wages (10.5%), but high unemployment (4.6%) and a reduction in small businesses (-0.7%) limit entrepreneurial potential, which is critical for creative industries.

To overcome the identified barriers and realize the potential of creative industries in East Kazakhstan region, the authors propose:

Create an ecosystem of support for small businesses by introducing tax holidays for startups, reducing administrative barriers, and launching educational programs (for example, training in digital skills and project management). This is especially relevant against the backdrop of a reduction in the number of small businesses.

Invest in creative infrastructure, taking advantage of the growth in construction: develop co-working spaces, art residencies and cultural clusters, especially in rural areas, to reduce the imbalance between the city and the countryside.

Adjust demographic policy: implement programs to support young families, improve conditions for labor migration, and attract talent from other regions. This will compensate for the natural population decline and outflow of personnel.

Integrate creative industries into traditional sectors. For example, develop design projects for the mining industry or digital solutions for agriculture. This will strengthen the region's competitiveness and create new niches for entrepreneurship.

To better understand how the cultural and creative industries are developing in the region, a detailed analysis of data for 2023-2024 was compiled. These figures allow us to see which areas of activity are most popular, how cultural organizations are distributed and what their attendance is, as well as to track changes in the number of active legal entities working in the field of arts, entertainment and recreation. Figure 1 presents key indicators reflecting the diversity of cultural life and the dynamics of the creative sector.

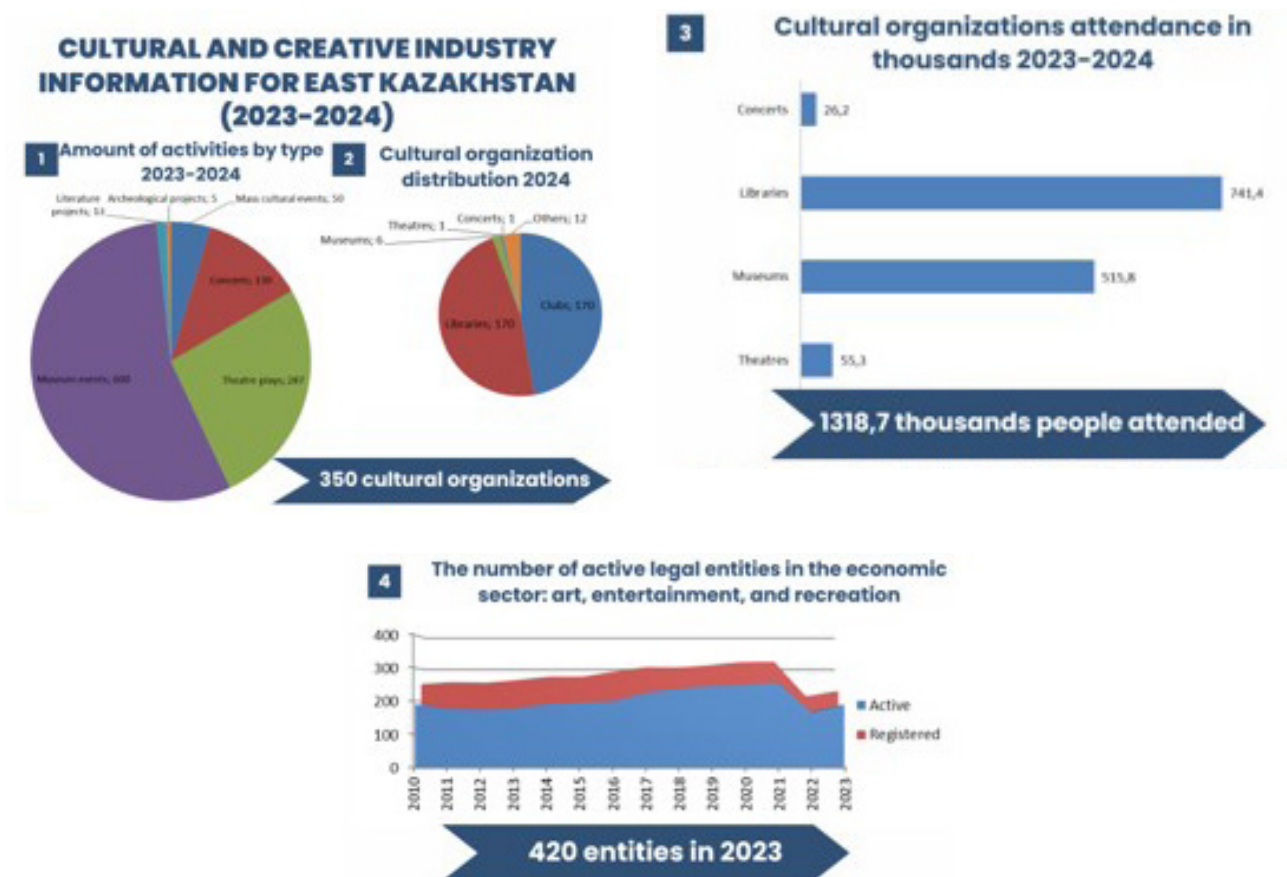


Figure 1 – Cultural and creative industry in East Kazakhstan (2023-2024)

Note – Akimat of East Kazakhstan region, Information on the cultural sphere of the region for 2023 [26]. Bureau of National Statistics of the Agency for Strategic Planning and Reforms of the Republic of Kazakhstan [27].

According to the data of East Kazakhstan region Akimat on the sphere of culture of the region, at the beginning of 2024 there were 360 cultural organizations operating in the region, forming the basis of the cultural infrastructure (Fig. 1, #1). Libraries and club institutions predominate among them, each of these categories makes up 47% of the total number of organizations. Museums are represented in smaller numbers, their share is 1.7%, while theaters and concert organizations are represented singly. The category "Others", including 12 organizations (3.3% of the total), requires additional study for a more detailed understanding of the structure of the cultural sphere of the region (Figure 1, #2). The data obtained indicate a developed network of cultural institutions, where libraries and club institutions play a key role in providing the population with access to knowledge and cultural resources. Despite their relatively small number, museums, theatres and concert organizations also make a significant contribution to the cultural life of the region, performing important functions in preserving historical heritage and organizing cultural leisure. This structure of the cultural network reflects a balanced approach to meeting the diverse needs of the population in the sphere of culture and education.

The conducted analysis of cultural events in East Kazakhstan region demonstrates the diversity of forms of cultural activity, covering various areas, such as concerts, theatrical performances, museum events, literary projects and archaeological research. The largest number of events (600) falls on the share of museums, which emphasizes their role as important centers of cultural education and preservation of historical heritage. Concert activity, represented by 130 events of "Ertis Concert", and theatrical productions of the regional drama theater (287 performances) testify to the high level of development of performing arts in the region. The implementation of 50 cultural events of various formats, 13 literary projects and 5 archaeological studies complete the picture of the cultural life of the region, demonstrating an integrated approach to the development of culture and the preservation of historical heritage (Figure 1 p.1).

The analysis of attendance of cultural events in East Kazakhstan region demonstrates high activity (Figure 1, #3). The highest interest of the population is in libraries, which are in the lead with 741.4 thousand visits. Museums are also popular, attracting 515.8 thousand visitors, which emphasizes their role in the preservation and popularization of cultural heritage. Theatrical performances, despite a smaller number of visits (55.3 thousand), indicate a stable interest in theatrical art. Concerts, with 26.2 thousand visits, also contribute to the cultural life of the region, offering a variety of musical programs. In general, the presented data indicate the demand for cultural institutions and events among the population of East Kazakhstan region, which emphasizes the importance of investing in the development of culture and expanding access to it for all residents of the region.

Figure 1, #4 shows the dynamics of the development of the arts, entertainment and recreation sector in East Kazakhstan region from 2010 to 2023, showing the number of both registered and actually operating legal entities. In general, there was a steady growth in both categories until 2021, with the number of registered enterprises gradually increasing, reaching a peak of about 300 units, while the growth in the number of operating enterprises was less intense, and indicating that not all registered companies started or continued their activities. However, after 2021, there was a sharp decline in both the number of registrations and the number of operating enterprises. This decline is likely due to a number of factors, including economic crises, legislative changes, and the effects of the COVID-19 pandemic and other regional characteristics. The increasing difference between the number of registered and operating enterprises after 2021 indicates an increase in the number of organizations that closed or suspended their activities. It is important to note that data for 2022 and 2023 may be preliminary and subject to revision.

A set of measures aimed at supporting creative youth and representatives of creative industries, as well as promoting Kazakhstani cultural products in the international cultural space, has been implemented in East Kazakhstan region (Table 3).

Table 3 – Cultural sector activities to develop the creative industry in East Kazakhstan region in 2023

Event	Target	Description	Results/Participants
International festival "Shygys Salburyn 2023"	Promotion of Kazakhstani cultural products, strengthening international cultural ties	Held in the Ulansky district with the participation of representatives from Kazakhstan, Mongolia, China, Russia and Turkey. Included an exhibition of folk crafts, master classes and a visit to an ethno-aul	Participants from 5 countries, popularization of nomadic culture, strengthening international cultural cooperation
Staging of the operetta "The Bat"	Development of theatrical art, support of creative youth	It was first staged in the Ertis Concert Hall with the participation of the symphony orchestra and the Altai dance group	A successful debut, increasing interest in classical art among young people
"City of Masters" (museum-reserve)	Support for artisans, popularization of traditional crafts	More than 30 events are held annually: exhibitions, fairs, master classes, trainings	Participation of artisans, increasing interest in traditional crafts
Event "Night at the Museum"	Promotion of cultural heritage and creative industries	An annual event that includes exhibitions, workshops and cultural programs	Attracting a wider audience, increasing interest in museums and cultural heritage
Festival "Souvenir of the East"	Support for small and medium businesses, development of handicraft creativity	Participation of artisans, experts in the field of applied arts, holding fairs and master classes	Development of handicraft business, strengthening of the cultural brand of the region
Educational programs in the library	Development of digital skills, support for the IT industry	Programs "MakerSpace", "IT technologies", "IT for Junior": training in artificial intelligence, programming, 3D printing, copywriting, SMM and mobile photography	Improving digital literacy and training specialists for the creative economy
Note – complied by the authors based on the source [26].			

The events held contribute to the development of the creative economy in the region, support for creative youth, popularization of cultural heritage and promotion of Kazakhstan's cultural product at the international level. However, despite the achievements in the field of culture, there are a number of problems in this area, identified by the Akimat itself, where the authors propose ways to solve them (Table 4).

Table 4 – Problematic issues in the sphere of culture in East Kazakhstan region and ways to solve them

Problem	Proposed solution
Poor material and technical equipment of cultural facilities (computer equipment, musical instruments, lighting and sound equipment, buses, etc.)	Development and implementation of a program for the modernization of the material and technical base of cultural institutions. Allocation of targeted funding for the purchase of necessary equipment and transport. Attracting sponsorship funds and grants to upgrade the material and technical base
Lack of young personnel, social vulnerability of cultural workers (service housing is not allocated for cultural workers, including young personnel)	Development and implementation of a program to attract and retain young personnel in the cultural sphere Provision of service housing to cultural workers, including young professionals. Creation of a system of grants and scholarships for young cultural workers
In connection with the merger of the State Institution "Department for the Development of Languages of East Kazakhstan Region" with the State Institution "Department of Culture of East Kazakhstan Region", the number of civil servants was reduced by 5 units. In this regard, there is an acute shortage of specialists	Conducting an analysis of the staffing schedule of the unified administration and determining the required number of specialists. Restoring the number of civil servants in accordance with needs. Optimization of management work through the introduction of modern technologies and management methods.
Low wages of cultural workers (technical staff)	1. Conducting an analysis of the level of wages of cultural workers and its indexation in accordance with inflation. Development of a system of incentive payments and allowances for cultural workers. Improving the qualifications of cultural workers and providing them with opportunities for professional development.
Note – complied by the authors based on the source [26].	

In East Kazakhstan region, the cultural sphere faces a number of problems, the solution of which requires a comprehensive approach and systemic changes in the management of the cultural sphere. The proposed measures can become the basis for developing a strategy for the development of the cultural sphere of the region, aimed at improving the quality of cultural services, attracting investment and creating favorable conditions for creativity and cultural exchange. Data analysis revealed significant differences in the dynamics of development of the arts, entertainment and recreation compared to national trends. It is necessary to conduct an in-depth comparative study, including an analysis of statistical data, expert assessments and a comparative analysis of regional policies in the field of culture and tourism. The results obtained will allow us to formulate recommendations for optimizing state policy in this area and developing effective strategies for the development of the industry in regions with different socio-economic conditions.

To better understand the reasons for these differences, and to assess the effectiveness of the proposed measures, it is necessary to consider the current state and development trends of the cultural sphere in the region. Figure 2 provides a comprehensive overview of the current state and development trends of the cultural sphere in the region. Analysis of the data presented in three key sections allows us to assess the demographic composition of those employed in the industry, the level of entrepreneurial activity among young people, and the gender ratio in the arts, entertainment and recreation.

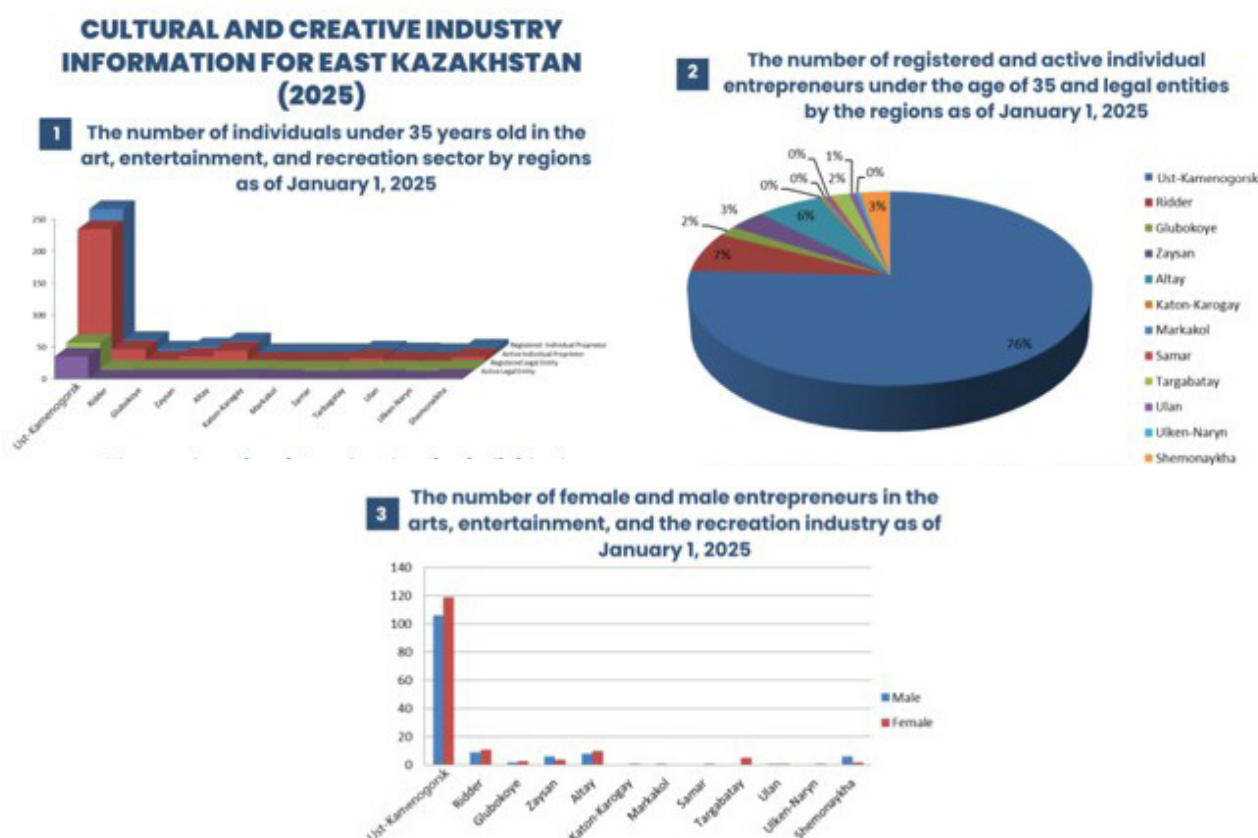


Figure 2 – “Cultural and creative industry in East Kazakhstan (2025)

Note – Bureau of National Statistics of the Agency for Strategic Planning and Reforms of the Republic of Kazakhstan [27].

The conducted analysis of the data on the number of entrepreneurs under 35 years of age in East Kazakhstan region as of January 1, 2025 showed that there is a prevailing tendency to create small businesses in the field of art, entertainment and recreation, especially among young people under 35 years of age [27]. Individual entrepreneurs make up a significant share in this industry, which indicates the availability of entry into the market for aspiring entrepreneurs. However, despite the high level of entrepreneurial activity among young people,

there is a relatively low survival rate of companies. Many registered enterprises cease their activities in the first years of operation. This may be due to a number of factors, such as high competition, lack of funding, lack of business experience, as well as external economic shocks, for example, the COVID-19 pandemic. Thus, the data indicate that the field of art, entertainment and recreation in East Kazakhstan region is characterized by high entrepreneurial activity of young people, but at the same time faces certain challenges related to business survival. Further research is needed to better understand the situation and develop measures to support young entrepreneurs.

An analysis of the distribution of business entities headed by young people in the arts, entertainment and recreation sector by regions of East Kazakhstan revealed significant differences (Figure 2, #1). It is noteworthy that some regions, such as Ust-Kamenogorsk, have a higher concentration of young entrepreneurs in this sector. It stands out as the leader in the number of young entrepreneurs in the arts and entertainment sector (Figure 2, #2). There is an uneven distribution of young entrepreneurs engaged in the arts and entertainment sector in East Kazakhstan. Ust-Kamenogorsk, as the administrative center of the region, has the highest concentration of such entrepreneurs. This is due to several factors, including the city's developed infrastructure, the presence of educational institutions training specialists in culture and art, as well as a higher standard of living compared to other settlements in the region. In addition, the active cultural life of the city, with various events, helps attract and develop the creative potential of young people. Together, these factors make Ust-Kamenogorsk the most attractive place for young people seeking to realize themselves in creative industries.

An analysis of data on the gender composition of entrepreneurs in the arts, entertainment and recreation sector in East Kazakhstan region (Figure 2, #3) revealed an unexpected trend: the predominance of women entrepreneurs. In particular, the city of Ust-Kamenogorsk demonstrates a particularly high concentration of women-owned businesses in this sector. This situation contradicts the established stereotypes that entrepreneurship is predominantly a male sphere of activity. In this case, we observe the opposite picture, which indicates the presence of specific factors that contribute to the development of women's entrepreneurship in the creative industries. The predominance of women in the creative industries in East Kazakhstan is the result of a combination of various factors, including social, economic and cultural ones. Flexible work schedules and the ability to combine business with family responsibilities make these areas attractive to many women. In addition, there is growing support for women's entrepreneurship in society, which helps to overcome gender stereotypes. Economic factors also influence women's choice in favor of creative industries. Lower start-up investments and the opportunity to start a business with minimal resources make these areas accessible to women. In addition, the growing demand for unique and personalized products and services typical of creative industries creates favorable conditions for the development of women's entrepreneurship. This phenomenon shows that women are increasingly participating in the economic life of the region and making a significant contribution to the development of creative industries.

Creative industries play an important role in the socio-economic development of regions, contributing to the creation of new jobs, the development of innovations and the strengthening of the cultural image of the territory. However, in East Kazakhstan region, this sector faces a number of systemic problems that limit its potential. Table 5 presents an analysis of the key challenges faced by the creative industry of the region, and also suggests ways to solve them.

Table 5 – Problematic issues in the creative industry of East Kazakhstan and solutions

Problem area	Key issues	Suggested solutions
Methodology for assessing the creative sector	- Difficulties in collecting statistics, - Underestimation of quality indicators (innovation, cultural influence).	- Creation of a system for data collection and analysis, - Implementation of metrics for assessing intangible effects.
Mechanisms of state support	- Lack of funding, - Lack of programs for SMEs, -Weak inter-industry synergy, - Lack of infrastructure.	- Increasing budget financing and attracting private investment, - Creation of target programs for creative SMEs, - Formation of platforms for interaction between sectors, - Development of specialized infrastructure (coworking spaces, clusters).

Role in the urban environment and tourism	<ul style="list-style-type: none"> - The impact on the image of regions has not been studied, - Low level of creative tourism, - Lack of creative clusters. 	<ul style="list-style-type: none"> - Conducting research on the influence of creative industries on image, - Development of tourism through the integration of cultural heritage and modern projects, - Creation of creative clusters and public spaces.
Development of human capital	<ul style="list-style-type: none"> -Lack of educational programs, - Talent drain, - Underdeveloped system of retraining. 	<ul style="list-style-type: none"> -Implementation of specialized educational programs (art management, creative entrepreneurship), - Develop a system of incentives to retain talent (grants, residencies), - Creation of programs for advanced training and partnerships with businesses.
Weak interaction with other sectors of the economy	Lack of integration with key sectors such as education, culture and tourism, which limits the potential for socio-economic growth of the region.	Strengthening the creative sector's interaction with other sectors of the economy to stimulate innovation and growth through the Collaborative Ecosystem model.

Note – developed by the authors

The data from the above analysis serves as the basis for developing strategic initiatives that can contribute to the transformation of the creative sector of East Kazakhstan region into a driver of economic and cultural development.

To address the problematic issues of the creative industry in East Kazakhstan, the authors propose an approach that can promote cooperation between the government, universities and creative enterprises, cultivating innovative thinking skills and promoting business expansion in the creative industries of East Kazakhstan. Based on the Triple Helix model of G. Etzkowitz and L. Leydesdorff, focusing on innovation, risk management, investment and city development, the authors developed a Model of the Collaborative Ecosystem for the creative industry of the region (Figure 3).

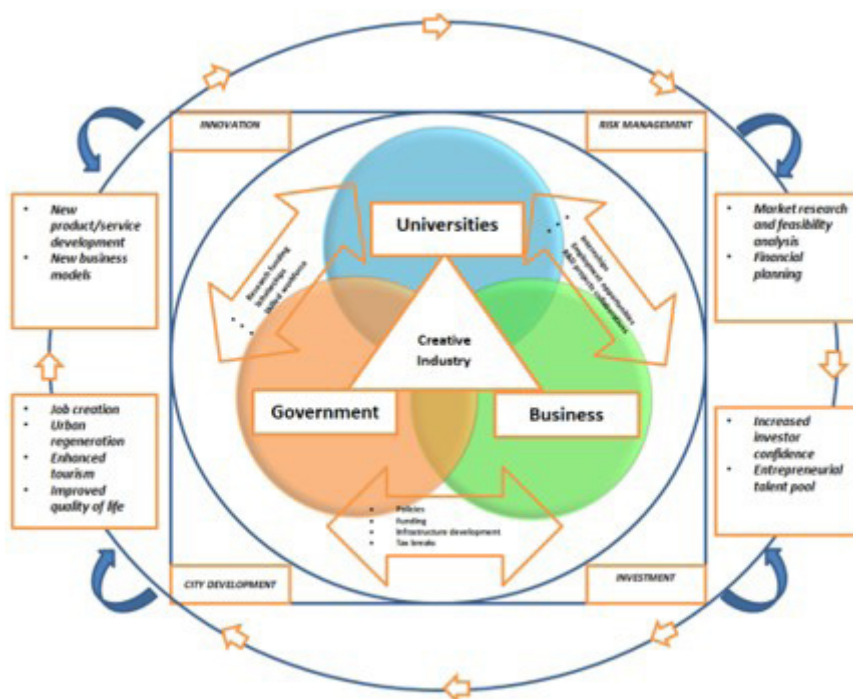


Figure 3 – The Creative Industries Collaborative Ecosystem Model

Note – developed by the author

The Triple Helix model, developed by Henry Etzkowitz and Loet Leydesdorff in 1997, is a framework that promotes innovation, economic growth, and collaboration between government, industry, and academia [28]. The model emphasizes the importance of mutually beneficial relationships between these actors to promote innovation and economic growth. It differs from other collaboration models by focusing on the relationships between academia, industry, and government. The model is particularly relevant in the creative sector, where synergies between government, universities, and businesses are critical to innovation and economic growth.

The Creative Industry Collaborative Ecosystem Model, modified by the authors based on the Triple Helix model, expands and modifies the original concept, adding new elements and emphases. In particular, it includes aspects such as city development, investment, risk management and improving the quality of life. This indicates a broader approach that takes into account not only economic but also social aspects of development. The authors adapted the original Triple Helix model for a more comprehensive analysis and application in specific conditions, such as the development of East Kazakhstan. Thus, the new model differs from the original in its broader coverage of development factors and emphasis on practical application in specific regions, which makes it more adapted to solving modern problems.

Table 6 describes in detail the relationship between the ecosystem stakeholders, taking into account four aspects of interactions: city development, risk management, investment and innovation.

Table 6 – Participants of the Collaborative Ecosystem Model concept and their contribution

	Innovations	Risk management	Investments	City development
Government	Implements policies and allocates funding for research and development projects related to the creative sectors.	Ensures compliance with regulations and establishes financial security measures to reduce risks associated with innovation activities.	Provides tax incentives and additional benefits to encourage investment in the creative industries.	Provides funding to create infrastructure that supports the growth and development of the creative industries, including cultural hubs and co-working spaces.
University	Conducts research in creative fields, develops inventive curricula for creative disciplines and develops a culture of experimentation among students.	Integrates risk management principles into the creative arts curriculum, providing students with the necessary skills to assess and manage risks associated with creative enterprises.	Conducts research that provides important data and insights for investors in the creative sector.	Increases the vibrancy of urban life by coordinating public events, exhibitions and performances that showcase innovative skills and abilities.
Business	Establishes partnerships with universities to implement research projects, offers students internship opportunities to gain practical experience in innovation processes, and implements cutting-edge technologies in its enterprises.	Sharing experiences and providing recommendations on how to create effective solutions to reduce risks.	Participation in industry events and search for investment opportunities, demonstrating the potential and capabilities of the creative sector in East Kazakhstan.	Revitalizing underutilized areas, creating new employment opportunities and attracting tourists who want to immerse themselves in the city's unique artistic offerings.
Note – developed by the authors				

The Creative Industries Collaborative Ecosystem Model aims to create a dynamic environment in East Kazakhstan that encourages creativity, manages risk, attracts investment and promotes the region's growth as a creative hub. The table outlines the potential contributions of different institutions, including government, universities and businesses. The government implements policy and financial support, businesses provide practical experience and universities encourage innovative skills and equip people with the necessary skills to thrive in the creative industries.

In the context of the development of creative industries in East Kazakhstan region, the Model can be adapted as follows, presented in Table 7, which takes into account the regional characteristics previously described in Table 2.

Table 7 – Collaborative Ecosystem Model under the conditions of East Kazakhstan region

	Role	Example	Vector of development in the conditions of East Kazakhstan
State	Creation of a regulatory framework and infrastructure	-Development of SME support programs (tax incentives, grants for startups) -Investments in creative infrastructure (co-working spaces, cultural centers) within the growing construction sector	The outflow of population and the high concentration of resources in cities require government measures to decentralize creative initiatives (creation of art clusters in rural areas)
Universities	Knowledge generation and training	-Launch of educational programs in art management, digital design and creative entrepreneurship - research in the field of creative industries (analysis of the cultural tourism market in East Kazakhstan region)	Declining birth rates and migration outflow require universities to become centers of attraction for talent through internships, accelerators and collaborations with businesses
Business	Implementation of innovations and commercialization of ideas	-Creating startups in the field of digital art, design and cultural heritage -Integration of creative solutions into traditional industries (development of branding for the mining industry)	Decline in manufacturing and SMEs require businesses to diversify into creative niches
Note – developed by the authors			

This comprehensive approach, proposed by the authors through the creation of the Collaborative Ecosystem Model, will create an innovative environment that stimulates the growth of creative entrepreneurship through the interaction of universities, business and the state. Universities will provide educational resources and human resources through the program, business mentoring of successful entrepreneurs and financing, and the state will focus on the implementation of regulatory support.

The following Table 8 systematizes information on the measures taken to develop the creative industry in East Kazakhstan. It is structured in such a way as to clearly show the relationship between specific actions, their impact on the region and recommendations for further development within the framework of the Collaborative Ecosystem Model.

Table 8 – Analysis of existing interactions between stakeholders and recommendations within the framework of the Collaborative Ecosystem Model

	Implemented activities for the development of the creative industry of the region	Significance for the region	Recommendations for further development
Government	-Creation of a council for the development of creative industries - Creation of the Center for the Development of the Creative Industry of East Kazakhstan Region -Support for domestic cinematography by the Creative Industry Center	The establishment of the Council for the Development of Creative Industries and the Center for the Development of the Creative Industry of East Kazakhstan Region, along with support for domestic cinema, forms a solid foundation for the development of creative business in the region. The Council acts as a representative of the creative community, influencing regional policy, and the Center provides the necessary resources for the implementation of creative projects. Support for film production strengthens cultural identity and creates new jobs. Together, these measures help unite the creative community, stimulate innovation, increase the competitiveness of regional products, attract investment, develop the economy and strengthen the cultural image of the region.	- Development of a long-term strategy for the development of creative industries in the region with clear goals and performance indicators, - Increase in budget allocations to support creative projects, - Active attraction of private investments, - Participation in international projects and programs.

Business	<ul style="list-style-type: none"> -Draft concept for the development of the industry with creative businessmen -Participation in international events - Exhibition-fair of artists and craftsmen in the city of Ust-Kamenogorsk - East Kazakhstan region has registered 1,028 entrepreneurs whose activities relate to creative industry 	The proposed activities play a key role in the formation of a favorable ecosystem for creative businesses in East Kazakhstan. These initiatives not only stimulate innovation and increase the recognition of regional talents on the global stage, but also contribute to the strengthening of cultural heritage, the development of tourism and, ultimately, make a significant contribution to the socio-economic development of the region.	<ul style="list-style-type: none"> - Creation of creative industries clusters, - Development of digital technologies in creative industries, - Popularization of creative professions among young people, -Strengthening cooperation with educational institutions.
Universities	<ul style="list-style-type: none"> - Study of international experience at the School of Creative Industries - Signing of a memorandum of cooperation between the Center for the Development of Creative Industries andKazakh-American Free University 	These initiatives help to adapt best practices, expand educational opportunities for creative entrepreneurs, integrate science and creativity, and strengthen links between education and business. As a result, the region is able to accelerate the development of creative industries, increase the competitiveness of its products in the international market, and create a favorable environment for creative entrepreneurship, which ultimately contributes to strengthening the region's economic potential and increasing its attractiveness for investment.	<ul style="list-style-type: none"> -Integration of the creative component into educational programs -Creation of specialized educational programs - Development of infrastructure for creativity - Popularization of creative professions among young people -International cooperation
Note – Developed based on sources:[29-38].			

The analysis of the presented data shows that the development of the creative industry in East Kazakhstan demonstrates significant potential. The systemic approach proposed by the authors, combining government regulation, business initiatives and the development of educational programs, creates favorable conditions for the growth and development of this sphere. Particular attention is paid to the adaptation of international experience and investment in human capital. However, to achieve sustainable results, further improvement of existing support mechanisms and the development of new strategies are required.

Promising directions for future research include:

- Analysis of the effectiveness of various support instruments for creative industries. It is necessary to assess which support measures have the most significant effect on the development of the industry.
- Study of the social impact of creative industries. It is necessary to study how the development of creative industries influences the social structure, quality of life of the population and the formation of the cultural identity of the region.
- Development of models for forecasting the development of the creative economy of the region. The creation of models that allow forecasting future trends in the development of the creative industry will allow more effective planning of the development strategy.

Thus, the conducted research serves as a basis for developing a more detailed strategy for the development of the creative industry not only in East Kazakhstan, but also in other regions with similar conditions. The results of the research emphasize the importance of a comprehensive and systematic approach to the development of the creative economy, which will achieve significant socio-economic effects.

CONCLUSION

The creative economy, based on human creativity, uses knowledge and innovation to create unique products and services. It includes creative industries focused on commercialization and cultural industries that preserve the identity of society. At the regional level, it contributes to economic growth, job creation and tourism development. However, in Kazakhstan, creative industries are concentrated in large cities, increasing regional inequality. To overcome this, strategies are needed that take into account local conditions, especially in the regions.

An analysis of the state of the creative sector in East Kazakhstan region revealed its significant potential and key problems. The creative economy in the region is characterized by high entrepreneurial activity among young people, especially in the arts and entertainment, but faces low enterprise survival. The highest concen-

tration of initiatives is observed in Ust-Kamenogorsk due to its developed infrastructure and cultural activity. A developed network of cultural organizations, such as libraries and club institutions, serves as a good basis for the implementation of cultural initiatives, but it is necessary to intensify efforts to stimulate various types of cultural activities, including concerts, theater performances, museum events and literary projects. Women make up the majority of entrepreneurs in this creative sphere, which is associated with flexible working conditions and lower start-up investments.

The main challenges include high competition, lack of funding, negative migration balance and declining birth rate, which limits long-term growth of human capital. It is also necessary to solve problems related to poor material and technical equipment of cultural institutions, personnel shortage and low wages of cultural workers. At the same time, the development of the creative economy in the region requires a comprehensive approach, including support for creative youth, development of crafts and the IT industry. To overcome these barriers, a comprehensive strategy is needed: support for small businesses through tax incentives, development of creative infrastructure (coworking, art clusters), modernization of the material and technical base of cultural institutions and attraction of investments. The implementation of such measures will strengthen the position of East Kazakhstan region as a region with a dynamically developing creative sector.

The study identified a number of systemic problems that limit the development of the creative sector of East Kazakhstan region as a driver of socio-economic development. The main barriers are difficulties in collecting statistics and underestimation of quality indicators, which complicates the development of an effective support policy. A significant obstacle also remains a lack of funding, the absence of targeted programs for small and medium businesses, as well as weak infrastructure, including co-working spaces and creative clusters. The low level of interaction with other sectors of the economy, such as education, culture and tourism, limits opportunities for integration and synergy. In addition, a shortage of educational programs, talent drain and an underdeveloped retraining system create risks for the formation of sustainable human capital. To overcome these challenges, comprehensive measures are needed: the introduction of a data collection system, increased funding, the development of specialized infrastructure, the launch of educational programs and the stimulation of intersectoral cooperation. The implementation of these initiatives will turn the creative sector of East Kazakhstan region into an important element of the economic and cultural development of the region.

To address the problematic issues of the creative industry of East Kazakhstan region, the authors developed the Collaborative Ecosystem Model based on the concept of the triple helix by Henry Etzkowitz and Leta Leydesdorff. This model emphasizes the importance of interaction between the state, business and academia, which contributes to the creation of a dynamic environment for innovation and economic growth. Unlike the original model, the revised version includes additional elements, such as the development of the urban environment, risk management, attracting investment and improving the quality of life, which makes it more adapted to the specifics of the region. Particular attention is paid to the practical application of the model in the context of East Kazakhstan region, where a high concentration of creative initiatives in Ust-Kamenogorsk and uneven distribution of resources require a systematic approach. The proposed model emphasizes the need to create favorable conditions for entrepreneurship, modernization of infrastructure and development of human capital. Its implementation will not only stimulate the growth of the creative sector, but also improve the socio-economic indicators of the region, contributing to its sustainable development.

The analysis of stakeholder interactions in the development of the creative industry of East Kazakhstan region demonstrates the significant potential of the region, but also reveals the need for further improvement of support mechanisms. To realize this potential, the authors offer specific recommendations within the framework of the Joint Ecosystem Model. The government should develop a long-term strategy for the development of creative industries with clear goals and performance indicators, increase budget funding and actively attract private investment. Business is recommended to create clusters of creative industries, develop digital technologies, popularize creative professions among young people and strengthen cooperation with educational institutions. Universities need to integrate the creative component into educational programs, develop specialized courses, develop infrastructure for creativity and establish international cooperation.

A systemic approach that combines the efforts of the state, business and academia creates a solid foundation for the growth of the creative economy. However, achieving sustainable results requires further study of

the effectiveness of support tools, the social impact of creative industries and the development of models for forecasting their development. These areas can form the basis for future research and strategic initiatives aimed at strengthening the economic and cultural potential of the region.

REFERENCES

1. Literkz. Why is the creative industry underdeveloped in Kazakhstan and how to fix it? [Electronic resource] // liter.kz [website] – 2023. – URL: <https://liter.kz/pochemu-v-kazakhstane-ne-razvita-kreativnaia-industriia-i-kak-eto-ispravit-1695358215/> <https://liter.kz/pochemu-v-kazakhstane-ne-razvita-kreativnaia-industriia-i-kak-eto-ispravit-1695358215/> (Accessed: 14.03.2025)
2. Dronyuk I., Moiseienko I., MI J. G. Analysis of creative industries activities in European Union countries // *Procedia Computer Science* – 2019. – № 160. – P. 479–484. – DOI: <https://doi.org/10.1016/j.procs.2019.11.061>
3. Galloway S., Dunlop S. A critique of definitions of the cultural and creative industries in public policy // *International Journal of Cultural Policy* – 2007. – № 13(1). – P. 17-31. – DOI: <https://doi.org/10.1080/10286630701201657>
4. UN General Assembly. Seventy-fourth session, Second Committee, Agenda item 17, Macroeconomic policy issues, International Year of Creative Economy for Sustainable Development. [Electronic source] // [un.org \[website\]](https://documents-dds-ny.un.org/doc/UNDOC/LTD/N19/359/41/PDF/N1935941.pdf?OpenElement). – 2019. – URL: <https://documents-dds-ny.un.org/doc/UNDOC/LTD/N19/359/41/PDF/N1935941.pdf?OpenElement> (Accessed: 24.02.2025)
5. McRobbie A. *Be Creative: Making a living in the new culture industries*. - Polity Press, 2018 – 235 p.
6. Яковлев В. Ю. Основания культурных и креативных индустрий как событий современного общества // *Международные журналы исследований культуры*, 2017. – №1 (26). – URL: <https://cyberleninka.ru/article/n/osnovaniya-kulturnyh-i-kreativnyh-industriy-kak-yavleniya-sovremennogo-obschestva>
7. Yergaliyeva. A. The Astana Times, Development of creative industries in Kazakhstan will contribute to economic growth, according to participants of Creative Central Asia. [Electronic source] // [astanatimes.com \[website\]](https://astanatimes.com/2018/11/developing-kazakhstans-creative-industries-will-boost-economy-say-creative-central-asia-participants/). – 2018. – URL: <https://astanatimes.com/2018/11/developing-kazakhstans-creative-industries-will-boost-economy-say-creative-central-asia-participants/> (Accessed: 22.02.2025)
8. Абдрахмет Д. Капитал. Регионы - потенциальные точки роста креативных индустрий. [Electronic source] // [kapital.kz \[website\]](https://kapital.kz/economic/121932/regiony-potentsial-nyye-tochki-rosta-kreativnykh-industriy.html). – 2023. – URL: <https://kapital.kz/economic/121932/regiony-potentsial-nyye-tochki-rosta-kreativnykh-industriy.html> (Accessed: 18.03.2025)
9. UNDP Kazakhstan. Сила креативных индустрий в Казахстане: путь к устойчивому развитию. [Electronic source] // [undp.org \[website\]](https://www.undp.org/ru/kazakhstan/blog/sila-kreativnykh-industriy-v-kazakhstane-put-k-ustoychivomu-razvitiyu). – 2025. – URL: <https://www.undp.org/ru/kazakhstan/blog/sila-kreativnykh-industriy-v-kazakhstane-put-k-ustoychivomu-razvitiyu> (Accessed: 8.04.2025)
10. UN. Sustainable development goals. [Electronic source] // [un.org \[website\]](https://www.un.org/sustainabledevelopment/sustainable-development-goals/). – 2025. – URL: <https://www.un.org/sustainabledevelopment/sustainable-development-goals/> (Accessed: 8.02.2025)
11. Liu W. Knowledge exploitation, knowledge exploration, and competency trap. // *Knowledge and Process Management* – 2006. № 13. – P. 144-161 – DOI: <https://doi.org/10.1002/kpm.254>
12. Зуев С. Э., Васецкий А. А. Культурные индустрии в условиях глобализации // *Управленческое консультирование*. – 2010. – №1. – URL: <https://cyberleninka.ru/article/n/kulturnye-industrii-v-usloviyah-globalizatsii>
13. Moore I. Cultural and Creative Industries Concept – A historical perspective // *Procedia - Social and Behavioral Sciences*. – 2014. – № 110. – P. 738-746. – DOI: <https://doi.org/10.1016/j.sbspro.2013.12.918>
14. Соловьев М.С., Латкин В.В. Креативные отрасли как сектор культуры // *Международный журнал гуманитарных и строительных наук*. – 2017. – №5. – URL: <https://cyberleninka.ru/article/n/kreativnye-industrii-kak-sektor-kultury>
15. Roser M. Talent is everywhere, opportunity is not. [Electronic source] // [ourworldindata.org \[website\]](https://ourworldindata.org/talent-is-everywhere-opportunity-is-not). – 2019. – URL: <https://ourworldindata.org/talent-is-everywhere-opportunity-is-not> (Accessed: 9.03.2025)
16. Темербулатова Ж.С., Жупарова А.С., Нусюпаева А.А. Статистика в области креативных индустрий: обзор методологических основ. // *Экономика: стратегия и практика*. – 2020. – № 15(4). – P. 139-146. – URL: <https://esp.ieconom.kz/jour/article/view/241/237>

17. Институт экономических исследований, Казахстан. От искусства до Big Data: что может предложить Казахстан в креативной экономике. [Electronic source] // eri.kz [website]. – 2022. – URL: https://eri.kz/ru/Novosti_instituta/id=4183 (Accessed: 4.03.2025)
18. Prat A., Simpson Y., Shayakhmet D. Mapping of the creative industries. [Electronic source] // britishcouncil.org [website]. – 2018. – URL: https://kazakhstan.britishcouncil.org/sites/default/files/bc_rus-compressed_0.pdf (Accessed: 24.02.2025)
19. Постановление правительства Республики Казахстан от 30 ноября 2021 года № 860 Об утверждении Концепции развития креативных индустрий на 2021 - 2025 годы. [Electronic source] // adilet.zan.kz [website]. – 2021. – URL: <https://adilet.zan.kz/rus/docs/P2100000860> (Accessed: 12.01.2025)
20. Постановление Правительства Республики Казахстан от 6 июня 2023 года № 447 Об утверждении критериев отнесения субъектов частного предпринимательства к субъектам креативных индустрий. [Electronic source] // online.zakon.kz [website]. – 2023. – URL: https://online.zakon.kz/Document/?doc_id=33757897 (Accessed: 12.01.2025)
21. Постановление Правительства Республики Казахстан от 6 июня 2023 года № 448 Об утверждении перечня видов экономической деятельности, относящихся к креативной индустрии. [Electronic source] // online.zakon.kz [website]. – 2023. – URL: https://online.zakon.kz/Document/?doc_id=39405094&pos=5;-106#pos=5;-106 (Accessed: 12.01.2025)
22. AIFC report (2024). Creative industries of Kazakhstan: Trends and Perspectives. – URL: <https://aifc.kz/wp-content/uploads/2025/01/creative-industries-in-kazakhstan-trends-and-prospects.pdf>
23. Центр деловой информации Капитал. Креативная экономика в Казахстане выросла более чем в три раза с 2017 года. [Electronic source] // kapital.kz [website]. – 2025. – URL: <https://kapital.kz/business/133786/kreativnaya-ekonomika-v-kazakhstane-vyroslo-boleye-chem-v-tri-raza-s-2017-goda.html> (Accessed: 12.04.2025)
24. Bureau of national statistics. Gross Value Added (GVA) of economic activities related to creative industry. [Electronic source] // stat.gov.kz [website]. – 2025. – URL: <https://stat.gov.kz/ru/search/index.php?q=%D0%BA%D1%80%D0%B5%D0%B0%D1%82%D0%B8%D0%B2%D0%BD%D0%B0%D1%8F+%D0%B8%D0%BD%D0%B4%D1%83%D1%81%D1%82%D1%80%D0%B8%D1%8F&s=> (Accessed: 1.06.2025)
25. Бюро национальной статистики по ВКО. [Electronic source] // stat.gov.kz [website]. – 2025. – URL: <https://stat.gov.kz/ru/region/vko/> (Accessed: 15.04.2025)
26. Акимат ВКО (2025). Информация по сфере культуры области за 2023 год [Electronic source] // gov.kz [website]. – 2023. – URL: <https://www.gov.kz/memleket/entities/akimvko/activities/181?lang=ru> (Accessed: 12.01.2025)
27. Bureau of national statistics. Agency for strategic planning and reforms of the republic of Kazakhstan. [Electronic source] // stat.gov.kz [website]. – 2025. – URL: <https://stat.gov.kz/ru/industries/business-statistics/stat-org/dynamic-tables/?period=year> (Accessed: 12.01.2025)
28. Cai Y., Amaral M. The Triple Helix Model and the Future of Innovation: A Reflection on the Triple Helix Research Agenda. Triple Helix, 2021. – № 8 (2). – P. 217-229. – URL: <https://doi.org/10.1163/21971927-12340004>
29. Национальная палата предпринимателей “Атамекен”. Создание совета по развитию креативных индустрий. [Electronic source] // atameken.kz [website]. – 2023. – URL: <https://atameken.kz/ru/news/50587-tvorcheskie-predprinimateli-vostoka-ob-edinilis-v-sovet-razvitiya-kreativnyh-industrij> (Accessed: 20.02.2025)
30. Altaytv. Создание Центра развития креативной индустрии ВКО. [Electronic source] // altaitv.kz [website]. – 2024. – URL: <https://altaitv.kz/ru/news/19893> (Accessed: 20.02.2025)
31. Altainews. Создание Центра развития креативной индустрии ВКО. [Electronic source] // altainews.kz [website]. – 2024. – URL: <https://altainews.kz/ru/rubriki/novosti/55425-v-vostochnom-kazakhstane-otk-roetsja-centr-kreativnoj-industrii-video.html> (Accessed: 20.02.2025)

32. Rudnyi-Altay. Центр креативной индустрии откроют в ВКО. [Electronic source] // rudnyi-altai.kz [website]. – 2024. – URL: <https://rudnyi-altai.kz/tsentr-kreativnoyindustrii-otkroyut-v-vko/> (Accessed: 20.02.2025)
33. AstanaTV. Поддержка отечественного кинематографа Центром креативной индустрии ВК. [Electronic source] // altaitv.kz [website]. – 2024. – URL: <https://astanatv.kz/ru/news/118391/> (Accessed: 20.02.2025)
34. Национальная палата предпринимателей "Атамекен". Проект концепции развития отрасли с творческими бизнесменами. [Electronic source] // atameken.kz [website]. – 2023. – URL: <https://atameken.kz/ru/news/50782-kreativnomu-biznesu--kreativnye-resheniya> (Accessed: 20.02.2025)
35. Altai. Участие в международных мероприятиях. [Electronic source] // altaitv.kz [website]. – 2024. <https://altaitv.kz/ru/news/19893> (Accessed: 20.02.2025)
36. Gurk. Выставка-ярмарка художников и ремесленников в городе Усть-Каменогорске. [Electronic source] // gurm.kz [website]. – 2024. – URL: <https://gurm.kz/news/vy-stavka-yarmarka-hudozhnikov-i-remeslennikov-v-gorode-ust-kamenogorske-vostochno-kazahstanskoy-oblasti-meropriyatiya-dlya-razvitiya-tvorcheskoj-industrii-02-11-2024-23-01-54> (Accessed: 20.02.2025)
37. El. ВКО зарегистрировано 1 028 предпринимателей, чья деятельность относится к креативной индустрии. [Electronic source] // el.kz [website]. – 2023. – URL: https://el.kz/ru/kreativnoy-industriyey-zanimayutsya-poryadka-1000-biznesmenov-vko_95814/ (Accessed: 20.02.2025)
38. Altaynews. Изучение международного опыта на базе Школы Креативных Индустрий. [Electronic source] // altainews.kz [website]. – 2023. – URL: <https://altainews.kz/ru/obzor-sobytij/vko/49742-opyt-shkoly-kreativnyh-industrij-nedavno-otkryvshejsja-v-ufe-izuchili-specialisty-iz-vko.html> (Accessed: 20.02.2025)

REFERENCES

1. Literkz. (2023). Why is the creative industry underdeveloped in Kazakhstan and how to fix it? liter.kz. Retrieved March 14, 2025, from <https://liter.kz/pochemu-v-kazahstane-ne-razvita-kreativnaia-industriia-i-kak-eto-ispravit-1695358215/> (in Russian)
2. Dronyuk, I., Moiseienko, I., & MI, J. G. (2019). Analysis of creative industries activities in European Union countries. *Procedia Computer Science*, 160, 479–484. <https://doi.org/10.1016/j.procs.2019.11.061>
3. Galloway, S., & Dunlop, S. (2007). A critique of definitions of the cultural and creative industries in public policy. *International Journal of Cultural Policy*, 13(1), 17–31. <https://doi.org/10.1080/10286630701201657>
4. UN General Assembly. (2019). Seventy-fourth session, Second Committee, Agenda item 17, Macroeconomic policy issues, International Year of Creative Economy for Sustainable Development. un.org. Retrieved February 24, 2025, from <https://documents-dds-ny.un.org/doc/UNDOC/LTD/N19/359/41/PDF/N1935941.pdf?OpenElement>
5. McRobbie, A. (2018). *Be creative: Making a living in the new culture industries*. Polity Press.
6. Yakovlev, V. Yu. (2017). Osnovaniya kul'turnykh i kreativnykh industriy kak yavleniya sovremennogo obshchestva. *Mezhdunarodnye zhurnaly issledovaniy kultury*, 1(26). Retrieved from <https://cyberleninka.ru/article/n/osnovaniya-kulturnyh-i-kreativnyh-industriy-kak-yavleniya-sovremennogo-obshchestva> (in Russian)
7. Yergaliyeva, A. (2018). Development of creative industries in Kazakhstan will contribute to economic growth, according to participants of Creative Central Asia. *The Astana Times*. Retrieved February 22, 2025, from <https://astanatimes.com/2018/11/developing-kazakhstans-creative-industries-will-boost-economy-say-creative-central-asia-participants/>
8. Abdrakhmet, D. (2023). Regiony – potentsial'nye tochki rosta kreativnykh industriy. *Kapital.kz*. Retrieved March 18, 2025, from <https://kapital.kz/economic/121932/regiony-potentsial-nyye-tochki-rosta-kreativnykh-industriy.html> (in Russian)
9. UNDP Kazakhstan. (2025). Sila kreativnykh industriy v Kazakhstane: put' k ustoichivomu razvitiyu. UNDP.org. Retrieved April 8, 2025, from <https://www.undp.org/ru/kazakhstan/blog/sila-kreativnykh-industriy-v-kazahstane-put-k-ustoychivomu-razvitiyu> (in Russian)

10. United Nations. (2025). Sustainable development goals. un.org. Retrieved February 8, 2025, from <https://www.un.org/sustainabledevelopment/sustainable-development-goals/>
11. Liu, W. (2006). Knowledge exploitation, knowledge exploration, and competency trap. *Knowledge and Process Management*, 13, 144–161. <https://doi.org/10.1002/kpm.254>
12. Zuev, S. E., & Vasetskiy, A. A. (2010). Kul'turnye industrii v usloviyakh globalizatsii. *Upravlencheskoe konsul'tirovanie*, (1). Retrieved from <https://cyberleninka.ru/article/n/kulturnye-industrii-v-usloviyah-globalizatsii> (in Russian)
13. Moore, I. (2014). Cultural and creative industries concept – A historical perspective. *Procedia - Social and Behavioral Sciences*, 110, 738–746. <https://doi.org/10.1016/j.sbspro.2013.12.918>
14. Solov'ev, M. S., & Latkin, V. V. (2017). Kreativnye otrasli kak sektor kul'tury. *Mezhdunarodnyi zhurnal gumanitarnykh i stroitel'nykh nauk*, (5). Retrieved from <https://cyberleninka.ru/article/n/kreativnye-industrii-kak-sektor-kultury> (in Russian)
15. Roser, M. (2019). Talent is everywhere, opportunity is not. *Our World in Data*. Retrieved March 9, 2025, from <https://ourworldindata.org/talent-is-everywhere-opportunity-is-not>
16. Temerbulatova, Zh. S., Zhuparova, A. S., & Nusyupaeva, A. A. (2020). Statistika v oblasti kreativnykh industriy: obzor metodologicheskikh osnov. *Ekonomika: strategiya i praktika*, 15(4), 139–146. Retrieved from <https://esp.ieconom.kz/jour/article/view/241/237> (in Russian)
17. Institut ekonomicheskikh issledovaniy. (2022). Ot iskusstva do Big Data: chto mozhет predlozhit' Kazakhstan v kreativnoy ekonomike. *eri.kz*. Retrieved March 4, 2025, from https://eri.kz/ru/Novosti_instituta/id=4183 (in Russian)
18. Prat, A., Simpson, Y., & Shayakhmet, D. (2018). Mapping of the creative industries. *British Council*. Retrieved February 24, 2025, from https://kazakhstan.britishcouncil.org/sites/default/files/bc_rus-compressed_0.pdf
19. Pravitel'stvo RK. (2021). Postanovlenie № 860 ob utverzhdenii kontseptsii razvitiya kreativnykh industriy na 2021–2025 gody. *adilet.zan.kz*. Retrieved January 12, 2025, from <https://adilet.zan.kz/rus/docs/P2100000860> (in Russian)
20. Pravitel'stvo RK. (2023). Postanovlenie № 447 ob utverzhdenii kriteriev otneseniya sub"ektov chastnogo predprinimatel'stva k sub"ektam kreativnykh industriy. *online.zakon.kz*. Retrieved January 12, 2025, from https://online.zakon.kz/Document/?doc_id=33757897 (in Russian)
21. Pravitel'stvo RK. (2023). Postanovlenie № 448 ob utverzhdenii perechnya vidov ekonomicheskoy deyatel'nosti, otnosyashchikhsya k kreativnoy industrii. *online.zakon.kz*. Retrieved January 12, 2025, from https://online.zakon.kz/Document/?doc_id=39405094&pos=5;-106#pos=5;-106 (in Russian)
22. AIFC. (2024). Creative industries of Kazakhstan: Trends and perspectives. Retrieved from <https://aifc.kz/wp-content/uploads/2025/01/creative-industries-in-kazakhstan-trends-and-prospects.pdf>
23. Tsentr delovoy informatsii Kapital. (2025). Kreativnaya ekonomika v Kazakhstane vyrosла bolee chem v tri raza s 2017 goda. *kapital.kz*. Retrieved April 12, 2025, from <https://kapital.kz/business/133786/kreativnaya-ekonomika-v-kazakhstane-vyrosла-boleye-chem-v-tri-raza-s-2017-goda.html> (in Russian)
24. Bureau of National Statistics. (2025). Gross Value Added (GVA) of economic activities related to creative industry. *stat.gov.kz*. Retrieved June 1, 2025, from <https://stat.gov.kz/ru/search/index.php?q=%D0%BA%D1%80%D0%B5%D0%B0%D1%82%D0%B8%D0%B2%D0%BD%D0%B0%D1%8F+%D0%B8%D0%BD%D0%B4%D1%83%D1%81%D1%82%D1%80%D0%B8%D1%8F&s=>
25. Byuro natsional'noy statistiki po VKO. (2025). *stat.gov.kz*. Retrieved April 15, 2025, from <https://stat.gov.kz/ru/region/vko/> (in Russian)
26. Akimat VKO. (2025). Informatsiya po sfere kultury oblasti za 2023 god. *gov.kz*. Retrieved January 12, 2025, from <https://www.gov.kz/memleket/entities/akimvko/activities/181?lang=ru> (in Russian)
27. Bureau of National Statistics. (2025). Agency for strategic planning and reforms of the Republic of Kazakhstan. *stat.gov.kz*. Retrieved January 12, 2025, from <https://stat.gov.kz/ru/industries/business-statistics/stat-org/dynamic-tables/?period=year>
28. Cai, Y., & Amaral, M. (2021). The Triple Helix Model and the future of innovation: A reflection on the Triple Helix research agenda. *Triple Helix*, 8(2), 217–229. <https://doi.org/10.1163/21971927-12340004>

29. Natsional'naya palata predprinimateley "Atameken". (2023). Sozdanie soveta po razvitiyu kreativnykh industriy. atameken.kz. Retrieved February 20, 2025, from <https://atameken.kz/ru/news/50587-tvorcheskie-predprinimateli-vostoka-ob-edinilis-v-sovet-razvitiya-kreativnykh-industriy> (in Russian)
30. Altaytv. (2024). Sozdanie Tsentra razvitiya kreativnoy industrii VKO. altaitv.kz. Retrieved February 20, 2025, from <https://altaitv.kz/ru/news/19893> (in Russian)
31. Altainews. (2024). Sozdanie Tsentra razvitiya kreativnoy industrii VKO. altainews.kz. Retrieved February 20, 2025, from <https://altainews.kz/ru/rubriki/novosti/55425-v-vostochnom-kazahstane-otkroetsja-centr-kreativnoy-industrii-video.html> (in Russian)
32. Rudnyi-Altay. (2024). Tsentr kreativnoy industrii otkroyut v VKO. rudnyi-altai.kz. Retrieved February 20, 2025, from <https://rudnyi-altai.kz/tsentr-kreativnoy-industrii-otkroyut-v-vko/> (in Russian)
33. AstanaTV. (2024). Podderzhka otechestvennogo kinematografa Tsentrom kreativnoy industrii VK. altaitv.kz. Retrieved February 20, 2025, from <https://astanatv.kz/ru/news/118391/> (in Russian)
34. Natsional'naya palata predprinimateley "Atameken". (2023). Proekt kontseptsii razvitiya otrasli s tvorcheskimi biznesmenami. atameken.kz. Retrieved February 20, 2025, from <https://atameken.kz/ru/news/50782-kreativnomu-biznesu--kreativnye-resheniya> (in Russian)
35. Altai. (2024). Uchastiye v mezhdunarodnykh meropriyatiyakh. altaitv.kz. Retrieved February 20, 2025, from <https://altaitv.kz/ru/news/19893> (in Russian)
36. Gurk. (2024). Vystavka-yarmarka khudozhnikov i remeslennikov v gorode Ust'-Kamenogorske. gurm.kz. Retrieved February 20, 2025, from <https://gurm.kz/news/vy-stavka-yarmarka-hudozhnikov-i-remeslennikov-v-gorode-ust-kamenogorske-vostochno-kazahstanskoj-oblasti-meropriyatiya-dlya-razvitiya-tvorcheskoj-industrii-02-11-2024-23-01-54> (in Russian)
37. El.kz. (2023). VKO zaregistrirovano 1 028 predprinimateley, ch'ya deyatel'nost' otnositsya k kreativnoy industrii. el.kz. Retrieved February 20, 2025, from https://el.kz/ru/kreativnoy-industriy-zanimayutsya-poryadka-1000-biznesmenov-vko_95814/ (in Russian)
38. Altainews. (2023). Izuchenie mezhdunarodnogo opyta na baze Shkoly kreativnykh industriy. altainews.kz. Retrieved February 20, 2025, from <https://altainews.kz/ru/obzor-sobytij/vko/49742-opyt-shkoly-kreativnykh-industriy-nedavno-otkryvshejsja-v-ufo-izuchili-specialisty-iz-vko.html> (in Russian)

ШЫҒЫС ҚАЗАҚСТАН ОБЛЫСЫНЫҢ КРЕАТИВТІ ЖӘНЕ МӘДЕНИ СЕКТОРЫНЫҢ ЖАҒДАЙЫ МЕН ДАМУ ҮРДІСТЕРІН ТАЛДАУ

А. Г. Астафьева¹*, Г. А. Конопьянова¹

¹Қазақстан- Американдық Еркін Университеті, Өскемен, Қазақстан Республикасы

АНДАТПА

Зерттеу мақсаты – Шығыс Қазақстан аймағының экономикасындағы креативті секторды жан-жақты талдау, оның потенциалын, кемшіліктерін және даму перспективаларын анықтау, мемлекеттік қолдаудың тиімділігін арттыру және осы аймақтағы креативті индустриялардың өсуін стимулдау бойынша ұсынымдар әзірлеу.

Зерттеу әдістемесі – зерттеу жүйелі әдебиеттерге шолу, мемлекеттік статистика, нормативтік актілер және аймақтық құжаттарды салыстырмалы және сыни талдауды қамтиды. Шығыс Қазақстан аймағындағы креативті индустриялардың даму үрдістерін анықтау үшін талдау, синтез, индукция және дедукция әдістері қолданылды. Салыстырмалы талдау аймақтық және ұлттық тәжірибені бағалауға мүмкіндік берді, ал модельдеу «Үш спираль» концепциясын инновация, білім және қолдау механизмдерін ескере отырып, аймақтық жағдайларға бейімдеді.

Зерттеудің бірегейлігі / құндылығы – «Үш спираль» концепциясы негізінде мемлекет, бизнес және академиялық орталар арасындағы өзара әрекеттесудің маңыздылығына ерекше көңіл бөлетін

коллаборативті экожүйе моделі әзірленді. Ұсынылатын шараларға салық жеңілдіктерін енгізу, инфрақұрылымды дамыту және мәдени мекемелердің материалдық-техникалық базасын жаңарту кіреді, бұл сектордың тұрақты өсуіне жағдай жасайды. Модельді іске асыру аймақтың әлеуметтік-экономикалық дамуын нығайтуға мүмкіндік береді.

Зерттеу нәтижелері – Шығыс Қазақстан облысының креативті экономикасы айтарлықтай әлеуетке ие, алайда қаржыландырудың жеткіліксіздігі, инфрақұрылымның әлсіздігі және бастамалардың теңсіз бөлінуі сияқты кедергілерге тап болуда. Тұрақты даму үшін коллаборативті экожүйе моделі ұсынылған. Аймақтың инфрақұрылымын жаңарту, инвестицияларды тарту және білімге креативті компонентті интеграциялау арқылы нақты мақсаттармен стратегия әзірлеу ұсынылады. Модельді іске асыру аймақтың әлеуметтік-экономикалық өсуіне жағдай жасайды.

Түйін сөздер: креативті экономика, Шығыс Қазақстан, мәдениет, креативті индустрия.

АНАЛИЗ СОСТОЯНИЯ И ТЕНДЕНЦИЙ РАЗВИТИЯ КРЕАТИВНОГО И КУЛЬТУРНОГО СЕКТОРА ЭКОНОМИКИ ВОСТОЧНО-КАЗАХСТАНСКОЙ ОБЛАСТИ

А. Г. Астафьева¹ *, Г. А. Конопьянова¹

¹Казахстанско-Американский Свободный Университет,
г. Усть-Каменогорск, Республика Казахстан

АННОТАЦИЯ

Цель исследования – проведение комплексного анализа креативного сектора экономики Восточно-Казахстанской области, выявление его потенциала, слабых сторон и перспектив развития, а также разработка рекомендаций по повышению эффективности государственной поддержки и стимулированию роста креативных индустрий в данном регионе.

Методология – включает систематический обзор литературы, сравнительный и критический анализ данных государственной статистики, нормативных актов и региональных документов. Были применены методы анализа, синтеза, индукции и дедукции для выявления тенденций развития креативных индустрий в Восточно-Казахстанской области. Сравнительный анализ оценил региональный и общегосударственный опыт, а моделирование адаптировало концепцию тройной спирали к условиям региона с учетом инноваций, образования и механизмов поддержки.

Оригинальность – на основе концепции тройной спирали была разработана Модель Совместной Экосистемы, подчеркивающая важность взаимодействия между государством, бизнесом и академическими кругами. Предложенные меры включают налоговые льготы, развитие инфраструктуры и модернизацию базы культурных учреждений, что создаст условия для устойчивого роста сектора. Реализация модели укрепит социально-экономическое развитие региона.

Результаты – креативная экономика Восточно-Казахстанской области демонстрирует значительный потенциал, но сталкивается с барьерами, такими как недостаток финансирования, слабая инфраструктура и неравномерное распределение инициатив. Для устойчивого развития предложена модель совместной экосистемы. Рекомендуется разработать стратегию с четкими целями, модернизировать инфраструктуру, привлечь инвестиции и интегрировать креативный компонент в образование. Реализация модели создаст условия для социально-экономического роста региона.

Ключевые слова: креативная экономика, Восточный Казахстан, культура, креативные индустрии.

ABOUT THE AUTHORS

Astafyeva Alexandra Gennadyevna – PhD student, Kazakh-American Free University, Ust-Kamenogorsk, Republic of Kazakhstan, email: alexaasta@mail.ru, ORCID ID: 0009-0002-4726-3185*

Konopyanova Galina Akhbayevna – PhD, Kazakh-American Free University, Ust-Kamenogorsk, Republic of Kazakhstan, ORCID ID: 0000-0002-2215-9624

MPHTI: 06.35.31

JEL Classification: L40; F13; I18

DOI: <https://doi.org/10.52821/2789-4401-2025-2-69-79>

КОНКУРЕНЦИЯ НА ТРАНСГРАНИЧНЫХ РЫНКАХ СОЦИАЛЬНО ЗНАЧИМЫХ ТОВАРОВ В КАЗАХСТАНЕ

Н. Ш. Алдабергенов¹, А. Т. Еримпашева^{2*}, С.Ж. Айдарбаев¹

¹ Университет «Нархоз», г. Алматы, Республика Казахстан

² Казахский национальный университет имени аль-Фараби,
г. Алматы, Республика Казахстан

АННОТАЦИЯ

В условиях нестабильности глобальных цепочек поставок и усиливающейся импортозависимости Республики Казахстан особую значимость приобретает проблема конкуренции на трансграничных рынках социально значимых товаров (СЗТ), таких как лекарственные средства, продовольствие, напитки и медицинское оборудование. Усиление государственной роли в ценообразовании и сохраняющиеся логистические ограничения требуют переосмысления существующих механизмов регулирования и стимулирования конкуренции. Исследование данной темы позволяет выявить уязвимости экономической модели и определить направления повышения устойчивости внутреннего рынка.

Цель исследования. Целью настоящего исследования является анализ текущего состояния конкуренции на трансграничных рынках Республики Казахстан по СЗТ, а также выявление ключевых барьеров, сдерживающих развитие конкурентной среды, и формулирование рекомендаций по совершенствованию государственной политики в данной сфере.

Методология. Исследование основано на междисциплинарном подходе, включающем анализ нормативно-правовой базы Казахстана и зарубежных стран, количественный и качественный анализ экономических данных, а также результаты социологического опроса и полуструктурированных интервью с хозяйствующими субъектами и потребителями. Особое внимание уделено сравнительному анализу законодательства и механизмов регулирования трансграничной торговли социально значимыми товарами.

Научная новизна. Новизна исследования заключается в комплексной оценке факторов, негативно влияющих на конкуренцию в сегменте СЗТ — таких как ценовое регулирование, импортозависимость, регуляторные и логистические барьеры, — с акцентом на трансграничные аспекты торговли. Впервые представлены результаты эмпирического исследования восприятия конкуренции хозяйствующими субъектами и потребителями.

Практическая значимость. Результаты исследования могут быть использованы для разработки более эффективных инструментов антимонопольной политики, оптимизации регулирования цен на СЗТ, а также формирования мер по поддержке отечественных производителей в условиях внешнеэкономической конкуренции.

Ключевые слова: конкуренция; трансграничные рынки; социально значимые товары; импортозависимость; ценовое регулирование