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IMPLEMENTATION OF PUBLIC POLICY IN THE CREATIVE INDUSTRIES IN KAZAKHSTAN: OUTCOMES AND INSTITUTIONAL CONSTRAINTS

Abstract. This article analyzes the implementation of public policy in the creative industries in Kazakhstan within the framework of the Creative Industries Development Concept for 2021–2025. Based on an analysis of regulatory and legal acts and official statistical data, the study assesses achieved outcomes and identifies institutional constraints affecting sector development. The findings demonstrate that despite positive dynamics in gross value added, the number of entities, and employment, the actual contribution of the creative industries to the economy remains limited and is characterized by a high degree of territorial concentration. The study substantiates that key barriers include fragmentation of the governance system, uneven infrastructure support, and limited policy implementation mechanisms.

Keywords: *creative industries, creative economy, public policy, policy implementation, institutional constraints, Kazakhstan.*

Амина Урпекова

**ҚАЗАҚСТАНДАҒЫ КРЕАТИВТІ ИНДУСТРИЯЛАР САЛАСЫНДАҒЫ
МЕМЛЕКЕТТІК САЯСАТТЫ ІСКЕ АСЫРУ: 2021–2025 ЖЫЛДАРДАҒЫ
НӘТИЖЕЛЕР МЕН ИНСТИТУЦИОНАЛДЫҚ ШЕКТЕУЛЕР**

Аңдатпа. Мақалада Қазақстанда 2021–2025 жылдарға арналған креативті индустрияларды дамыту тұжырымдамасы аясында креативті индустриялар саласындағы мемлекеттік саясаттың іске асырылуы талданады. Нормативтік-құқықтық актілерді және ресми статистикалық деректерді талдау негізінде қол жеткізілген нәтижелер бағаланып, саланың дамуын шектейтін институционалдық кедергілер айқындалады. Зерттеу нәтижелері қосылған құнның, субъектілер мен жұмыспен қамтылғандардың саны оң динамика көрсеткенімен, креативті индустриялардың экономикадағы нақты үлесі шектеулі болып қалып отырғанын және оның аумақтық тұрғыда жоғары шоғырлануымен сипатталатынын көрсетеді. Мемлекеттік саясатты іске асырудың негізгі кедергілері ретінде басқару жүйесінің фрагментарлығы, инфрақұрылымдық қолдаудың біркелкі еместігі және іске асыру тетіктерінің шектеулілігі негізделеді.

Түйін сөздер: *креативті индустриялар, креативті экономика, мемлекеттік саясат, саясатты іске асыру, институционалдық шектеулер, Қазақстан.*

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РЕАЛИЗАЦИЯ ГОСУДАРСТВЕННОЙ ПОЛИТИКИ В СФЕРЕ КРЕАТИВНЫХ ИНДУСТРИЙ В КАЗАХСТАНЕ: РЕЗУЛЬТАТЫ И ИНСТИТУЦИОНАЛЬНЫЕ ОГРАНИЧЕНИЯ

Аннотация. В статье анализируется реализация государственной политики в сфере креативных индустрий в Казахстане в рамках Концепции развития креативных индустрий на 2021–2025 годы. На основе анализа нормативно-правовых актов и официальных статистических данных оцениваются достигнутые результаты и выявляются институциональные ограничения развития сектора. Показано, что при положительной динамике валовой добавленной стоимости, числа субъектов и занятых фактический вклад креативных индустрий в экономику остаётся ограниченным и характеризуется высокой территориальной концентрацией. Обосновано, что ключевыми барьерами выступают фрагментарность системы управления, неравномерность инфраструктурной поддержки и ограниченность механизмов реализации государственной политики.

Ключевые слова: креативные индустрии, креативная экономика, государственная политика, реализация политики, институциональные ограничения, Казахстан.

Introduction

In recent years, Kazakhstan has paid significant attention to the development and strengthening of the creative sector of the economy. The rationale behind supporting the sector operates on several levels. On the one hand, it is a dynamically growing sector worldwide with a high level of efficiency. According to a United Nations review, the contribution of creative industries to the global economy exceeds 3% of global GDP [1], which is associated with the high degree of innovation and technological progress inherent in this sphere. In addition, cultural and creative industries account for 6.2% of total global employment, providing jobs for nearly 50 million people worldwide, and employ a higher share of young people compared to other sectors [2]. In this context, the diversification of Kazakhstan's economy could, in part, be achieved through the development of the creative sector.

On the other hand, the creative sector actively integrates and combines not only culture and the arts, but also digital and information technologies. From this perspective, support for the development of creative industries also implies measures aimed at stimulating the emergence of new technologies in the country, including artificial intelligence, as well as the formation and retention of a creative class as generators of innovation.

Thus, following the annual Address of the President of the Republic of Kazakhstan, Kassym-Jomart Tokayev, to the people of Kazakhstan in 2021, which emphasized the need to support creators and creative industries, a comprehensive set of support measures was developed and implemented. These measures include legislative regulation through the adoption of various regulatory legal acts and the Concept for the Development of Creative Industries for 2021–2025 (hereinafter referred to as the Concept), as well as institutional and economic mechanisms designed to stimulate the sector's development.

The five-year implementation period of state policy in the field of creative industries now makes it possible to conduct a comprehensive assessment of the results achieved, identify development dynamics, and compare actual measures with the initially declared objectives. During this period, significant institutional, economic, and regulatory measures were undertaken; however, the degree of their effectiveness, coherence, and sustainability requires separate analysis. In this regard, the relevance of this study stems from the need to synthesize the interim outcomes of the policy implemented to date, identify its key achievements and shortcomings, and highlight areas that require further attention from both state authorities and sectoral stakeholders. The aim of this article is to analyze the implementation of state policy in the field of creative industries over the period 2021–2025, evaluate the measures undertaken, identify prevailing priorities, and expose the barriers that continue to impede the sector's development.

Methods

The methodological framework of the study is based on a combination of document analysis, qualitative content analysis, and comparative assessment of statistical data. This comprehensive approach makes it possible to conduct an in-depth evaluation of the dynamics of state policy implementation in the field of creative industries in Kazakhstan over the period 2021–2025 and to compare the declared objectives with actual outcomes.

First, an analysis of regulatory legal acts governing the development of the creative sector is conducted. The sample includes the following documents: the Law of the Republic of Kazakhstan “On Amendments and Additions to Certain Legislative Acts of the Republic of Kazakhstan on the Support and Development of Creative Industries” [3]; the Law “On Amendments and Additions to Certain Legislative Acts of the Republic of Kazakhstan on Issues of the State Educational Savings System, the Elimination of Excessive Legislative Regulation in the Spheres of Information, Public Development, Culture, and Archival Affairs” [4]; the Rules for Providing State Support and Stimulation of Creative Industries [5]; as well as the Concept for the Development of Creative Industries for 2021–2025 [6]. To identify the key emphases of state policy, qualitative content analysis is applied, aimed at determining policy priorities, support instruments, and institutional changes.

Second, a quantitative analysis of statistical data is used to assess the actual results of state policy implementation. Data sources include official statistics from the Bureau of National Statistics, open government data, and reports of the Ministry of Culture and Information.

The combination of these methods makes it possible to obtain a holistic picture of the development of creative industries in Kazakhstan, as well as to identify key barriers and growth points within the sector.

Literature review

The contemporary body of academic and analytical research on Kazakhstan's creative industries demonstrates the formation of a multilayered research field

that combines economic, cultural, institutional, and regional perspectives. Despite differences in methodological approaches, the literature converges around several cross-cutting conclusions regarding the state and dynamics of the country's creative economy.

Most studies emphasize that Kazakhstan's creative industries possess substantial potential driven by urbanization, the expansion of digital services, and cultural diversity [7–9]. At the same time, their actual contribution to the economy remains moderate, with growth concentrated primarily in Almaty and Astana, which together account for up to 60% of all enterprises in the sector [10]. Regional disparities reflect the broader structure of the country's socio-economic development, where large cities generate demand for high-tech and creative services, while small towns and rural areas show limited integration into the creative sector [11].

One of the most persistent trends identified in the literature is the fragmentation of the ecosystem. Rapid growth in digital segments such as advertising, IT services, media, and game development is accompanied by stagnation in traditional cultural sectors, including museums, libraries, and craft practices [12–13]. As a result, the structure of the creative economy evolves unevenly, widening the gap between digital companies and cultural institutions, the latter facing shortages of investment, human resources, and competencies. The absence of a unified approach to measuring and classifying creative industries complicates policy design and sectoral monitoring [14].

A significant share of publications focuses on institutional barriers to growth. Researchers note insufficient financial support, limited access of small and medium-sized enterprises to grants and credit, low investment activity, and the predominance of own funds as the main source of project financing [15–16]. This makes the business models of creative companies particularly vulnerable, especially at early stages of development. Interview-based studies confirm that the lack of financial instruments and infrastructure such as hubs, techno parks, coworking spaces, and production centers constrains business expansion [17].

There is also a lack of systemic training programs in cultural management, production, digital creative industries, design, and cultural entrepreneurship [18]. Existing educational initiatives are viewed as fragmented and weakly integrated into the broader ecosystem. As a result, the market faces shortages of qualified professionals in both creative and managerial roles.

Research further underscores the important role of cultural practices and creative self-identification in the development of creative industries, including the reinterpretation of traditions and local heritage [19–20]. Examples of successful festivals, creative clusters, and urban artistic initiatives demonstrate that cultural activity can stimulate demand and increase audience engagement; however, the institutionalization of these processes into sustainable formats remains incomplete.

Comparative studies show that Kazakhstan's regulatory framework has been gradually evolving, yet remains fragmented and insufficiently adapted to the specific characteristics of the sector [21]. The literature points to the need for a coherent policy aimed at supporting export potential, developing regional

hubs, stimulating small and medium-sized businesses, and creating a favorable innovation environment.

Taken together, the literature converges on a common conclusion: Kazakhstan's creative industries are at a formative stage, hold considerable growth potential, yet remain constrained by systemic barriers of an institutional, financial, infrastructural, and human capital nature. The transition to sustainable development calls for comprehensive state support, strengthened regional policy, stimulation of entrepreneurship, and the cultivation of a fully functioning innovation and cultural ecosystem.

In this context, the present article aims to assess the extent to which, over the period of the Concept's implementation, measures capable of overcoming the barriers identified in the literature have been undertaken. The analysis examines how far regulatory changes, the development of infrastructural platforms, the launch of educational and financial instruments, and the promotion of regional initiatives correspond to previously identified sectoral challenges. Thus, the study seeks to relate the theoretical and empirical findings of earlier research to actual state actions and to determine whether institutional strengthening of the sector has occurred.

Results

The Concept for the Development of Creative Industries for 2021–2025 became the first strategic document in Kazakhstan to systematically formalize creative industries as an independent area of state socio-economic policy. Within this document, the creative sector is viewed not only as a component of cultural policy, but also as a source of economic growth, economic diversification, human capital development, and innovation. In this way, the Concept marked a transition from fragmented support for individual cultural activities toward the formation of an integrated creative economy ecosystem.

Particular emphasis in the Concept is placed on the system of target indicators intended to reflect both quantitative and qualitative outcomes of state policy implementation. The key benchmarks include increasing the contribution of creative industries to the country's gross domestic product, expanding employment in the sector, increasing the number of small and medium-sized enterprises, as well as developing infrastructure and export potential (Table 1).

An analysis of the Concept shows that, despite the presence of target indicators, the mechanisms for achieving and monitoring them were formulated in a generalized manner at the time of the document's adoption. A significant share of the indicators operates at the macro level and requires further specification and operationalization.

Table 1. Objectives and Target Indicators of the Concept for the Development of Creative Industries for 2021–2025

Objective / Task	Description	Target Indicators
Formation of creative industries as an	Institutionalization of creative industries and	Contribution of creative industries to GDP up to 5%

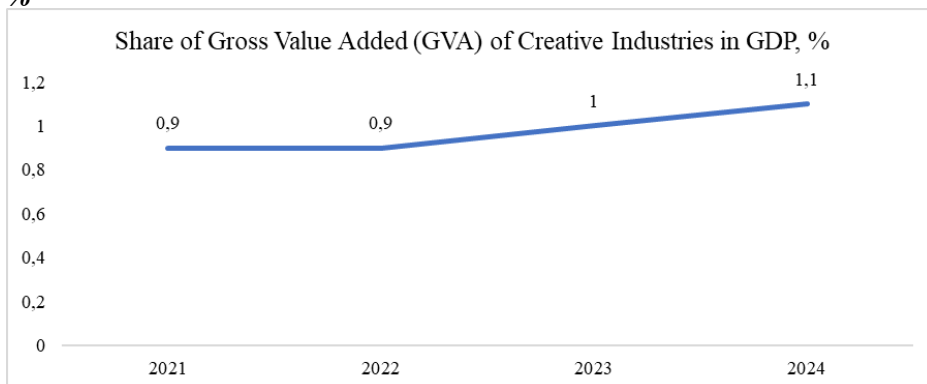
independent sector of the economy	their integration into the system of economic planning	
Employment growth and human capital development	Job creation, youth engagement, development of the creative class	Share of employment in creative industries up to 4% of total employment
Development of entrepreneurship in creative industries	Expansion of SMEs, support for start-ups, development of creative entrepreneurship	Increase in the number of SMEs in the sector by 1.5 times
Development of creative industries infrastructure	Establishment of hubs, clusters, incubators, art spaces, advisory service centers, and an information and educational platform	Creation of at least 3 hubs, 3 incubators, and 3 exhibition centers in cities of republican significance
Development of export potential	Promotion of Kazakhstani creative products in international markets	Growth of exports of creative industries products
Improvement of the regulatory and legal framework	Formation of legal foundations for sector regulation	Adoption of relevant legislation and by-laws
Development of analytics and statistics	Market monitoring, data collection, research	Establishment of a system of accounting and analytics

Source: Concept for the Development of Creative Industries for 2021–2025 [6].

The economic dimension of the implementation of the Concept for the Development of Creative Industries over the period 2021–2025 can be assessed through the dynamics of gross value added (GVA) of the sector, its share in gross domestic product (GDP), the regional structure of its contribution, and foreign trade indicators. According to data from the Bureau of National Statistics, the GVA of creative industries in Kazakhstan increased from KZT 768,219.7 million in 2021 to KZT 1,548,283.9 million in 2024, more than doubling over the period.

At the same time, despite growing at a faster pace than the economy as a whole, the sector's overall impact within the economic structure remains moderate. The share of creative industries' GVA in GDP held steady at 0.9% in 2021–2022 and rose to 1.1% by 2024 (Fig. 1).

Fig. 1. Share of Gross Value Added (GVA) of Creative Industries in GDP, %



Source: Bureau of National Statistics of the Agency for Strategic Planning and Reforms of the Republic of Kazakhstan

Thus, it can be concluded that, on the one hand, the institutionalization of the sector and an increase in output are clearly observed, while on the other hand, the ambition articulated in the Concept to enhance the structural role of the creative economy has not yet resulted in a qualitative breakthrough in its share of GDP.

The regional profile of the creative industries' contribution confirms a high concentration of value added in the largest cities and a limited economic effect across the regions. In most regions, the share of creative industries' GVA in gross regional product ranges between 0.1% and 0.8%, whereas in Astana this indicator amounted to 3.2% in 2021 and 3.4% in 2024, and in Almaty to 1.7% and 2.1%, respectively (Table 2).

Table 2. Share of Gross Value Added (GVA) of Creative Industries in GRP, %

Regions	2021	2022	2023	2024
Abai	0,3	0,3	0,3	0,3
Akmola	0,4	0,3	0,3	0,3
Aktobe	0,4	0,4	0,4	0,4
Almaty	0,3	0,2	0,5	0,4
Atyrau	0,2	0,1	0,6	0,2
West Kazakhstan	0,2	0,2	0,5	0,6
Zhambyl	0,5	0,5	0,5	0,6
Jetisu	0,8	0,7	0,6	0,5
Karaganda	0,4	0,4	0,6	0,4
Kostanay	0,4	0,5	0,5	0,4
Kyzylorda	0,4	0,3	0,3	0,4
Mangystau	0,2	0,3	0,1	0,2
Pavlodar	0,5	0,3	0,5	0,5
North Kazakhstan	0,4	0,7	0,6	0,7

Turkistan	0,5	0,8	0,6	0,6
Ulytau	0,2	0,2	0,2	0,2
East Kazakhstan	0,9	0,6	0,6	0,5
Astana	3,2	3,1	2,6	3,4
Almaty	1,7	1,8	1,8	2,1
Shymkent	0,8	0,9	0,8	0,6

Source: Bureau of National Statistics of the Agency for Strategic Planning and Reforms of the Republic of Kazakhstan

This indicates that the creative economy in Kazakhstan is still developing according to an agglomeration-driven growth model, in which infrastructure, markets, human capital, and demand are predominantly concentrated in major urban centers. Some regions demonstrate episodic increases in their shares (for example, Atyrau region reached 0.6% in 2023, compared to lower values in other years), which points more to the instability of the economic base and the project-based nature of growth rather than to the sustainable formation of regional ecosystems. It should also be noted that in several regions—including East Kazakhstan Region, Akmola Region, and the city of Shymkent—the share of creative industries has declined, which requires separate analysis of the factors influencing these trends.

Foreign trade indicators for creative goods show a notable increase in export revenues compared to 2021, alongside high volatility and the absence of a stable growth trajectory. In value terms, total exports of creative goods increased from USD 37,282.8 thousand in 2021 to USD 56,437.3 thousand in 2022, peaked at USD 94,816.2 thousand in 2023, and then declined to USD 83,732.8 thousand in 2024. In physical terms, exports grew from 9,457.3 tons in 2021 to 26,508.0 tons in 2024 [22].

This dynamic makes it possible to conclude that there has been progress in export development compared to the 2021 baseline, while simultaneously revealing the vulnerability of exports to external fluctuations, the likely narrowness of the product structure, and the insufficient stability of promotion channels. For the purposes of the Concept, this indicates partial achievement of the objective to increase foreign economic activity, but the absence of a consolidated effect manifested in stable year-on-year export growth.

Turning to employment and the number of enterprises in the sector, it can be noted that the target indicator for the growth of SMEs has been largely achieved. By 2025, more than 46.6 thousand entities were operating in the creative industries, compared to more than 32 thousand enterprises in 2020, representing an increase of approximately 1.45 times. However, it should be taken into account that in 2020 the classification of economic activities had not yet been adopted, and therefore not all relevant entities may have been classified as part of the creative industries. In addition, the share of creative entities among the total number of registered economic entities in Kazakhstan remains low, at around 2%.

Employment in the creative industries increased from 117.6 thousand people in 2021 [7] to 143.6 thousand in 2025 [23], with approximately one third of all

employed persons concentrated in Astana and Almaty. The share of employment in creative industries relative to total national employment amounted to 1.6%. Thus, while a steady increase is observed both in the number of creative industry entities and in sectoral employment, the targets set out in the Concept have not been fully achieved.

With regard to the formation of the legal framework for regulating the sector, the period from 2023 to 2025 saw the establishment of a basic legislative and subordinate regulatory architecture for the creative industries in Kazakhstan. First, an official list of economic activities classified as creative industries, along with criteria for assigning business entities to this sector, was approved. The introduction of the list represents a fundamental step, as it made it possible to formally identify creative industry entities, ensure their registration, and link state support measures and statistical monitoring to specific economic activity codes. At the same time, this regulatory model is relatively rigid, since access to support measures depends directly on inclusion in the list, which limits the participation of hybrid and rapidly evolving forms of creative activity.

Second, amendments and additions were adopted to sectoral legislation, primarily to the Law “On Culture”, which institutionalized creative industries as an object of state policy. Key concepts such as “creative activity,” “creative industry entity and worker,” and “creative industry product” were legally defined; a register of creative industry entities was introduced; the powers of the authorized body were expanded; and the establishment of a sectoral development operator was предусмотрено. These changes laid the legal foundation for a shift from fragmented initiatives to a systemic approach to sector regulation. At the same time, the conceptual framework is predominantly oriented toward the economic dimension of creativity, which limits the consideration of the cultural and social components of creative industries.

Third, the Rules for Providing State Support and Stimulation of Creative Industries are developing, specifying financial and non-financial support measures, including project co-financing, infrastructure development, educational and acceleration programs, and the promotion of creative products [5]. These Rules establish a mechanism for the practical implementation of the Concept’s objectives and create a basis for targeted support of sectoral actors. However, the regulatory document lacks clear performance indicators, transparent project selection procedures, and instruments for evaluating the effectiveness of support measures, which constrains the manageability and accountability of the support system.

Institutionalization. The implementation of the institutional objectives embedded in the Concept for the Development of Creative Industries for 2021–2025 has, to date, been generally progressive but uneven. The analysis shows that state policy has primarily focused on establishing the regulatory, legal, and organizational foundations of the sector, while practical institutionalization, especially at the regional level, remains incomplete.

With regard to the formation of a public governance system for creative industries, the Concept has been implemented at a foundational level. Creative industries have been **enshrined** in legislation as an independent object of state

policy; the powers of the authorized body have been expanded; the establishment of a specialized sectoral development operator has been provided for; and consultative mechanisms under the Government have been put in place. At the same time, the functional distribution of roles among central government bodies, the development operator, and local executive authorities remains insufficiently defined, which limits policy manageability and undermines institutional coherence.

A special place in the institutional logic of the Concept was assigned to infrastructure development and the regional dimension of policy. Empirical data indicate that creative hubs or spaces have been declared in most regions of the country (Table 3).

As of 2025, approximately 20 creative hubs are operating in Kazakhstan, with the largest concentration in the cities of republican significance – Astana, Almaty, and Shymkent. This concentration largely correlates with the predominance of creative industry entities and overall business activity in these agglomerations, as well as with the availability of human, educational, and infrastructural resources. At the same time, the geography of hubs is mainly limited to regional centers, while districts and rural areas largely remain outside the scope of systematic infrastructural support. Efforts to expand the network of creative hubs are ongoing, and one step in this direction has been the agreement with Kazpost JSC to establish creative spaces based on postal infrastructure, primarily in district centers and small settlements, which may potentially extend policy coverage to peripheral territories.

The infrastructural component related to incubators and accelerators is implemented more narrowly and exhibits a pronounced technological bias. Most existing incubation and acceleration programs are oriented toward IT and digital start-ups and do not cover the full spectrum of creative industries, including cultural, artistic, and interdisciplinary domains. According to data from the national innovation development operator, of the 32 accelerators operating within the QazInnovations system, only three include creative industries as one of their core focus areas. At the same time, IT hubs are present in all regions of the country, which further reinforces the imbalance between digital and non-digital segments of the creative economy.

Alongside this, several institutionally significant projects were implemented in 2024, including the opening of Kazakhstan’s first Creative Industries Park at Energo University in Almaty Region and the first specialized creative school named after Bibigul Tulegenova in the city of Astana. These initiatives indicate attempts to diversify infrastructural support formats. Nevertheless, the creation of a unified information platform, Creative Qazaqstan, envisaged by the Concept, has not yet been realized. Instead, the launch of the e-Creative platform is planned, which has a somewhat different functional orientation.

Table 3. Creative Hubs by Region

No.	Region	Name, Location
1	Akmola Region	Multifunctional Community Center, Kosshy
3	West Kazakhstan Region	ÓzgeEpic Oral

4	Ulytau Region	Ulytau Creative Hub
5	Aktobe Region	Creative Hub at S. Zhiyenbayev Regional Youth Library, Aktobe
6	North Kazakhstan Region	Qyzyljar Creative Center
7	Kyzylorda Region	CREATIVE ORDA Business Club
8	Atyrau Region	Atyrau Creative Hub
9	Shymkent (city)	Shymkent Creative Hub
10	Shymkent (city)	Art Amanat Hub
11	Turkistan Region	ÓzgeEpic, Turkistan
12	Astana (city)	ÓzgeEpic, Astana
13	Astana (city)	Creative ECO Hub
14	Astana (city)	ÓNERGY HUB, Astana
15	Almaty (city)	Alatau Creative Hub
16	Almaty (city)	Almaty.creative
17	Almaty (city)	ÓzgeEpic, Almaty
19	East Kazakhstan Region	Oskemen Creative
20	Mangystau Region	Creative Hub, Aktau

Source: Compiled by the authors based on open sources

Conclusion

The implementation of the Concept for the Development of Creative Industries for 2021–2025 marked an important stage in the institutionalization of the creative sector in Kazakhstan. Over the five-year period, the legal and organizational foundations of state policy were established, a list of creative economic activities was formalized, basic support mechanisms were introduced, and the development of infrastructure was initiated. Compared to the 2021 baseline, positive dynamics can be observed in the growth of gross value added, the number of enterprises, employment levels, and the promotion of export-oriented activities within the sector.

At the same time, the results of the Concept's implementation are predominantly quantitative and agglomeration-driven. Despite positive trends, the contribution of creative industries to GDP and employment remains below the declared target benchmarks, while the economic effects are concentrated mainly in Astana and Almaty. This suggests that the strategic objectives have been only partially achieved and have not yet led to a structural transformation of the role of the creative economy within national development.

The analysis reveals a set of persistent barriers constraining further sectoral growth. First, the institutional model remains fragmented: responsibilities among central government bodies, the development operator, and local executive authorities are insufficiently delineated, while coordination and monitoring mechanisms remain underdeveloped.

Second, infrastructural development is uneven. The network of creative hubs and spaces is concentrated primarily in republican and regional centers, whereas districts and rural areas remain outside systematic support. Incubators and accelerators are predominantly oriented toward IT-related activities, reinforcing

a bias in favor of digital segments and limiting the development of cultural, artistic, and interdisciplinary areas of the creative economy.

Third, structural constraints persist in the areas of human capital and financial instruments. A shortage of specialized educational programs, production and management competencies, and limited access to sustainable financing mechanisms hinder the sector's transition from project-based growth to long-term development.

In light of the identified limitations, the further evolution of state policy in the field of creative industries requires a shift from the stage of institutional launch to one of deepening and fine-tuning policy instruments. Key priorities include strengthening the regional dimension of policy, diversifying infrastructural and acceleration tools beyond the IT sector, developing analytical and monitoring systems, and expanding educational and financial measures tailored to the specific characteristics of different segments of the creative economy.

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