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## The potential of youth and older people's participation in the development of creative industries in Kazakhstan and the directions of its activation

### Abstract

**Object:** To assess the potential for diversification of socio-economic participation of youth and older people in the development of creative industries of the Republic of Kazakhstan.

**Methods:** The research uses methods of indirect selective sociological survey with the allocation of individual focus groups, graphical interpretation of the answers received and their comparative analysis.

**Findings:** The object of the study were the largest cities of Kazakhstan. Four focus groups were surveyed: youth, the elderly, representatives of creative industries, and government agencies. A set of specialized state support measures has been proposed to enhance the socio-economic potential of young people and the elderly.

**Conclusions:** The degree of involvement of young people and the elderly in production and consumption has an impact on the diversification of creative industries. It was revealed that young people are actively involved in the production and consumption of creative products. The study found that older adults are involved in producing and consuming creative industry products, though their participation in production is notably low. Despite having significant potential and past creative experience, their current involvement is limited.

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**Keywords:** creative industries, socio-economic potential, youth, elderly, creative economy, inclusion, government support, associations of creative entrepreneurs, sociological survey.

### Introduction

Achieving sustainable economic development requires a reduction in resource consumption. The basis for reorienting the economy towards development lies in the development of low-resource-consuming sectors particularly the creative industries. Additionally, the potential of younger and older individuals should

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be harnessed through the involvement of creative entrepreneurs, state support, and the formation of associations.

Within the context of this publication, we are pleased to present a study conducted to assess the utilization of youth and elder potential, barriers, and measures for state and association support in promoting the inclusion of youth and seniors in the creative industry in Kazakhstan. The authors conducted research based on a survey. In the beginning let's examine official statistics to understand the significance, position, and level of development of the creative industries in Kazakhstan. A review of Kazakhstan's Gross Domestic Product (GDP) by industry reveals that the majority of the GDP is generated by industries that account for less than one-third of the total product produced. Unfortunately the branches of the creative industry, despite their significant potential for minimal resource consumption, contribute a relatively smaller proportion to the country's GDP. These include information and communication activities (2.2 %), professional, scientific, and technical activities (3.3 %), and arts, entertainment, and recreation (0.9 %) (Bureau of National Statistics, 2022). Studying data on regions of the domestic economy allowed us to discover that the largest volumes of creative services in Kazakhstan are provided in the cities of Almaty and Astana, with the Karaganda region following by a significant margin. Other regions also contribute significantly to the overall volume of creative services.

Half of those employed in arts, entertainment and recreation have higher or graduate degrees, while almost half completed vocational programs (Bureau of National Statistics, 2022).

According to the statistics on employees by type of economic activity, the rate of permanent employment in the creative industries is higher, with indicators close to 100 %. This suggests that people engaged in intellectual and creative work have a better chance of a stable job compared to those in other fields.

As far as we know among cultural institutions, libraries are the most popular, followed by cinemas, museums, concert halls, and theaters. However, there was a decrease in the number of visitors in 2020 due to restrictions on movement caused by the pandemic (Bureau of National Statistics, 2022).

A prominent place among performing arts organizations in Kazakhstan is held by traditional musical ensembles and amateur groups that are based in various regions of the country. These performers not only perform at concerts and festivals but also on television and radio, and they also appear in the unique setting of the "toy industry", which has emerged as one of the most lucrative sectors of show business in Kazakhstan.

Statistical evidence indicates that the following types of organizations are most common among those operating in the creative industries of Kazakhstan:

- Those based in urban areas outnumber those based in rural areas.
- Organizations with higher levels of specialization are more frequent.
- Young professionals predominate over older workers, especially in the information technology (IT) sector.
- Most employees have stable, full-time positions.
- Citizens of the cities of Almaty and Astana are over-represented, as these cities possess the potential to form creative clusters and IT hubs.

The analysis presented in this paper, based on the results of a sociological survey, aims to address a gap in understanding the factors that contribute to the development of the creative industries in Kazakhstan, and to explore the potential of different segments of the population in this field.

The study's working hypothesis is to identify age-specific preferences and skills among the population that are relevant to the growth of various sectors within the creative industries.

### ***Literature Review***

In the methodology of this study, the authors divided age-related focus groups into subgroups. This approach is widely used and quite convenient. Therefore, Russian researchers conducted a sociological survey of elderly people. They divided them into three age groups: 55–64 years old, 65–74 years old and 75 years and older (Ivankina et al., 2016). This distinction has allowed us to identify different behavioral patterns among older people and to better understand their needs as consumers of ICT services.

For ease of analysis, the responses were assigned numerical values from 1 to 5. This allows for the weighting of different responses and provides a more comprehensive understanding of the respondents' assessments of the events under consideration. A common approach of using response options such as "rather yes" and "rather no" was also employed, which helps to avoid binary "yes/no" responses and identify posi-

tions where the respondent leans towards a positive or negative response, while still maintaining some level of uncertainty in their feelings (Brenner, 2020).

In the study, the author was guided by the hypothesis that cooperation between generations enhances opportunities for individuals of different ages (Khusainova et al., 2023). The author, Tukino, supported this hypothesis by investigating the significance of intergenerational collaboration in achieving sustainable development objectives (Tukino, 2023).

Gurieva, L. and Dzhioev A. conducted a study on the labor potential of older people based on the results of a survey conducted by the Russian Statistical Authority as well as data obtained through the “resume test” method (Gurieva et al., 2024).

In OECD countries, sociological surveys of the elderly are conducted using their own methodology, which allows for cross-country comparisons and factor analysis of self-assessment data on the wellbeing of the elderly (Kutubaeva, 2019).

Smoleva, E.O., published the results of a study on the problems of including socially vulnerable segments of the population in the labor market by identifying internal (personal) and external barriers (Smoleva, 2018). Smoleva, E.O., conducted a sociological survey among four focus groups, specifically, the elderly and young people.

### **Methods**

As part of our sociological research, we conducted four focus group interviews:

- 1) with young people (14–35 years old);
- 2) with elderly people (60 years and older);
- 3) with representatives of the creative industries;
- 4) with government agencies.

We divided the respondents into these groups in order to gain insight into the perspectives of different groups: the creatives themselves, their interactions with state institutions, the younger and older generations, and the government's role in supporting the creative economy.

The questions in our questionnaire were designed to elicit the participants' opinions on the current state of the creative economy, the measures taken by the government to support it, the importance of private sector involvement, the level of collaboration between industry participants, and any barriers or obstacles that prevent the sector from thriving.

### **Results**

The first focus group consisted of 100 young people between the ages of 14 and 35, who were studying in secondary, higher or postgraduate educational institutions or had completed their studies. The main criterion for inclusion was age, which is officially adopted in the Republic of Kazakhstan.

The first question aimed to define a narrower range of ages among respondents, divided into four groups. This allowed us to better understand the specific age distribution of the respondents and, consequently, the level of development of their personal and professional characteristics and ideological maturity.

Due to the impossibility of conducting a longitudinal study as part of this research project, which would involve taking into account changes in understanding and assessing phenomena over time, we can only assume that there will be a dynamic in the views of the young people surveyed as they grow older. The principle of continuity implies changes in their level of involvement in economically active activities and their skill level as well. The majority of respondents were young adults aged 19 to 23 years old (70 %), with a quarter being young adults aged 14 to 18 years old (25 %). Smaller proportions included young adults aged 24 to 28 (4 %) and 28 to 35 (1 %).

Thus young people were asked to assess their potential for participation in Kazakhstan's economy. The diagram shows that young people recognize themselves as both producers and consumers of creative products and are inclined to believe that their potential will be used in the creative industry (Fig. 1).

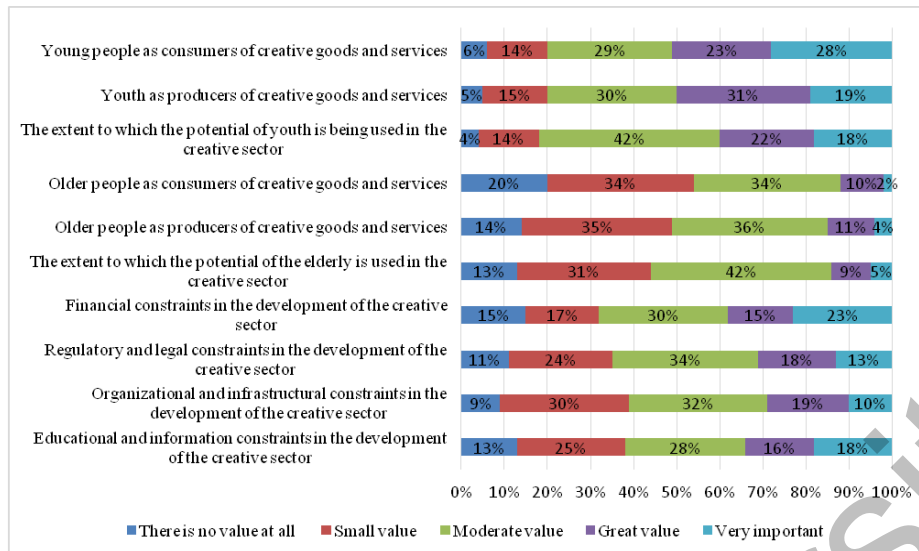


Figure 1. Assessment by young people of the degree of use of the potential of young and elderly people, as well as the importance of restrictions in the creative economy in Kazakhstan  
 Note — compiled by the authors based on the results of the survey

Our data allows us to discover that young people tend to view themselves as the dominant force in creative industries such as IT, which requires skills using software and devices. This is positive, as it shows that most young people don't completely dismiss older people. Fortunately, only a small percentage (10 %) of respondents attach great significance to older people across all three aspects.

The next block of questions in our questionnaire will allow us to identify an assessment of the significance of limiting factors and barriers in the development of creative industries in Kazakhstan. We found that the responses from young people were quite diverse, with some boys and girls placing great importance on certain barriers, it turned out that lack of financial resources, flaws in the regulatory framework, organizational and infrastructure restrictions, educational and information restrictions, as it seems to us financial barriers scaring children more than others. However, there were also those who did not see any obstacles to progress in creative industries, these respondents accounted for 9 % or more of all respondents. A majority of respondents attributed small and moderate levels of importance to these barriers, suggesting that young people have a more positive outlook than other generations and that internal rather than external factors are more significant in realizing their potential for active participation in the creative industries. That is, if talent and a desire to engage in creative activities are manifested, there is little that can stop people.

The chart below (Fig. 2) illustrates the high level of interest among young people in creative industries in Kazakhstan. Approximately one-fifth (20 %) of children already have their own businesses or work for creative companies. Of these, 7 % have their own business and 13 % work for a company. Approximately half (45 %) of respondents indicated a desire to start a business in the future. Additionally, 12 % indicated an interest in working for a creative firm. Only 20 % of young people did not see themselves pursuing a career in this field.

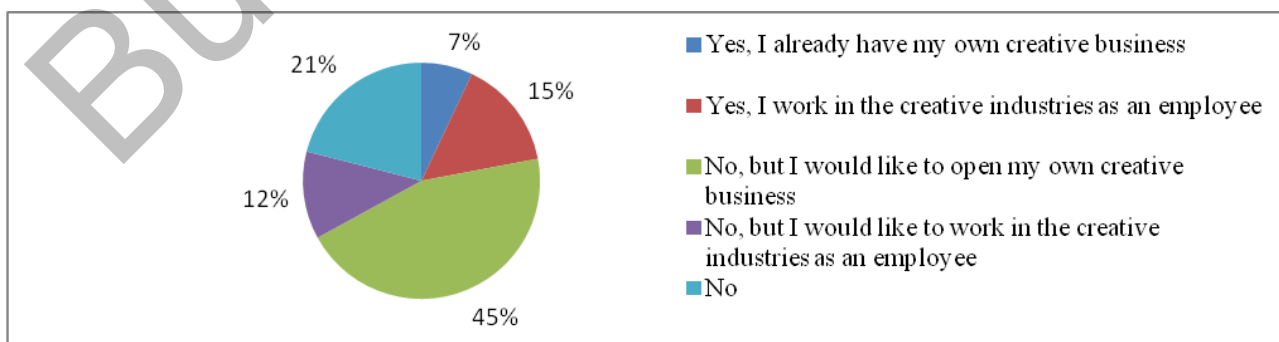


Figure 2. The connection between current economic activities of young people and creative industries  
 Note — compiled by the authors based on the results of the survey

Figure 3 illustrates the structure of responses to questions regarding current and potential involvement in creative activities among young people. Based on this diagram, we can draw a portrait of today's young people in the country, with most respondents providing positive responses. In particular, young people prefer participating in creative leisure activities, as 59 % of respondents agreed, and 25 % were leaning towards a positive response. Two-thirds of young people demonstrated a high level of willingness to change the location of their activities. Young people are also actively consuming creative content, visiting creative spaces in their cities, and perceiving their cities as comfortable enough to reside in them.

Young people clearly express a high willingness to improve their skills in the field of creative activities (52 % responded “yes”, 25 % — “more yes than no”), and link their future with creative industries (61 % responded yes, 24 % more yes than not). The actual involvement of creative industries in the production of goods and services is less significant, but nevertheless, exactly half of the respondents responded positively. This means, firstly, that young people are active in the creative field and there are jobs for them in creative professions and niches. Secondly, creative industries attract young people looking for a source of income, a job and a way to apply their talents and express themselves.

40 % of young people surveyed have already had experience in the creative industries. Only one fifth of respondents reported no experience in this field, which is a small number considering their young age and lack of experience in other areas of economic activity.

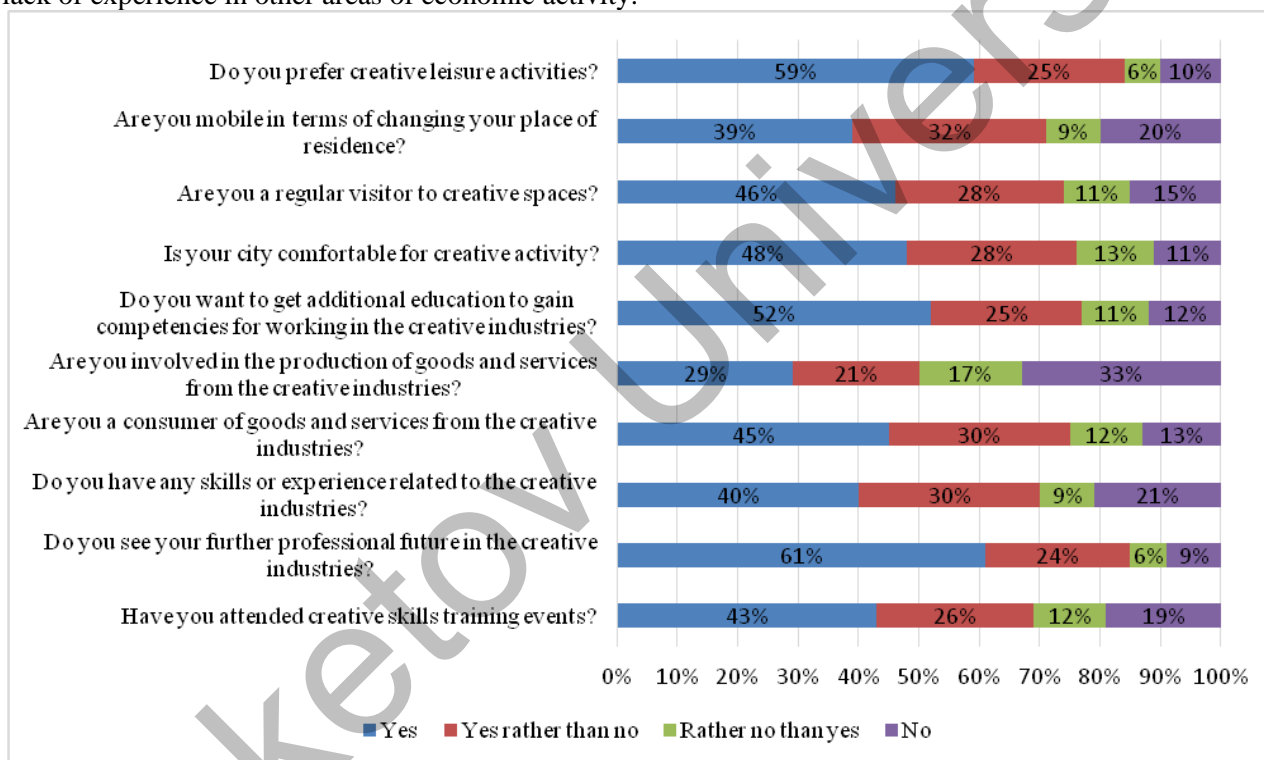


Figure 3. Young people's assessment of their involvement in creative activities

Note — compiled by the authors based on the results of the survey

When asked about the assessment of support for the development of creative industries, young people admitted that government agencies helped to a greater extent than did nothing. However, in this regard, associations of creative entrepreneurs are more effective than the state. A tenth of young people see no support for creative entrepreneurs.

The second focus group in this sociological study was composed of one hundred people over the age of sixty. The group was divided into four age categories: one third were between 60 and 65 (31 %), another third was 66–70 (31 %). Twenty-eight percent were aged 71–75, and ten percent were from the oldest generation, 76 and older.

In principle, there are not many people aged 76 years and older, due to the relatively low average life expectancy. The average life expectancy for men in Kazakhstan is 70 years, for women — 77.6 years, and in general — 74 years. According to this indicator, Kazakhstan ranks 89th in the world in terms of life expectancy, behind many developing countries (WHO, 2020).

In Kazakhstan, the official retirement age is 63 for men and 61 for women. Therefore, the first group of individuals aged 60 to 65 years comprises both working-age people and pensioners. Other age groups within the elderly population are predominantly composed of pensioners, although this does not necessarily indicate that these individuals have fully retired. This is because some people continue to work, as well as due to imperfections in the country's pension system, which can result in pensioners not receiving enough funds to maintain a decent standard of living (Tolymbek, 2022).

According to the responses we received 89 % of the respondents reported that they were retired. 3 % indicated that they worked in a field unrelated to the creative industries. So, the data shows a relatively low level of involvement among pensioners in creative industries or economically active activities in general. Much to our regret experts identify several factors that contribute to reduced life expectancy and reduced participation of older people in society in Kazakhstan (Panzabekova et al., 2020).

We found out that the assessment of the state of the creative economy and its development factors, as perceived by elder people, differs from that of young people. When assessing the potential for youth participation in the creative industries, elder respondents tended to give positive responses (Fig. 4). We found that elder individuals tend to believe that younger people actively consume creative products and they are almost equally likely to agree that younger people produce creative goods and services. However, it seems that their assessment of how young people use their potential in the creative field is less pronounced. For example, we can see that 20 percent of older individuals admitted that young people do not participate in the creative sector, and 17 percent said that young people were not highly attracted to it. Based on these data, we can conclude that elder individuals do not see much potential for young people in the creative industry and their involvement in it should be encouraged.

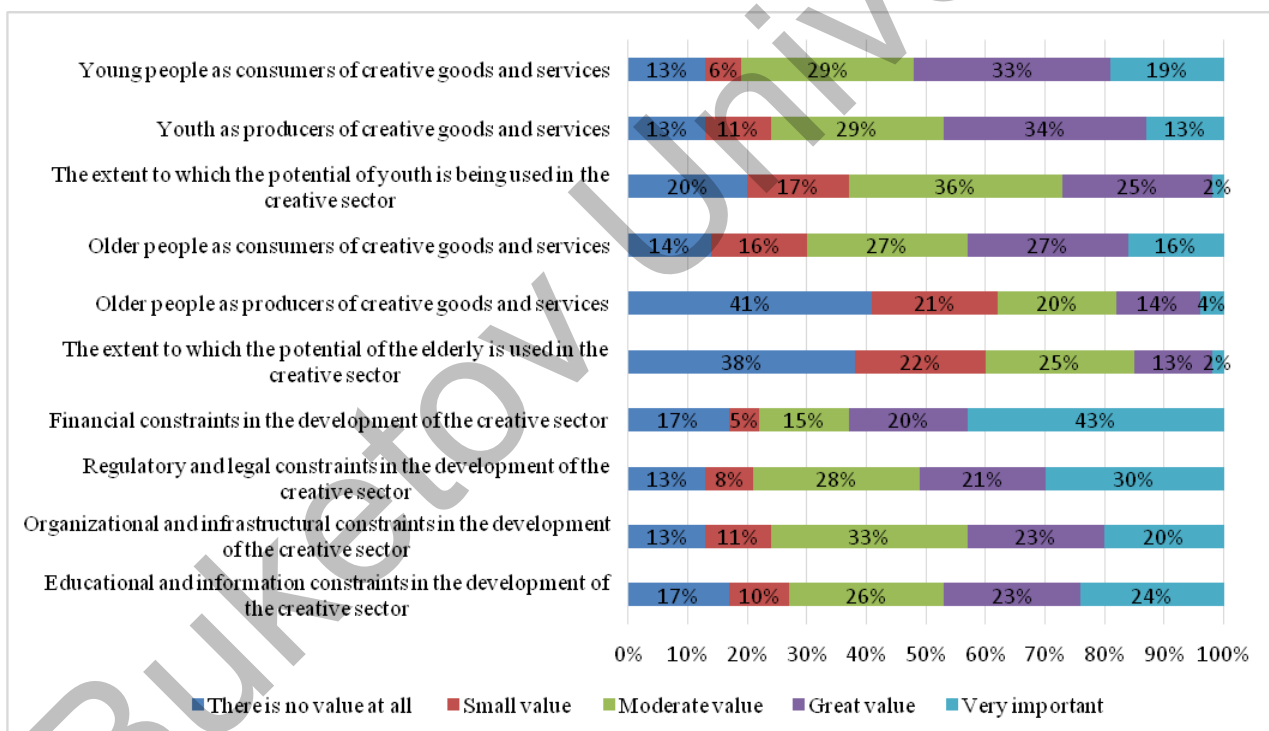


Figure 4. Assessment by the elderly of the degree of use of the potential of young and elderly people, as well as the importance of restrictions in the creative economy in Kazakhstan

Note — compiled by the authors based on the results of the survey

On the issue of older people's participation in creative industries, most older generations themselves hold a negative opinion on this matter. With regard to their participation in the production of creative products, 41 % indicated no value, and 21 % little value. Although the elderly partially acknowledge that they do participate in production, to some extent more responses show that they consume creative products. In general, the potential of the elderly to contribute to the creative sector in their country is not fully realized, according to most of them.

Compared to younger people, older adults place more emphasis on barriers to the growth of creative industries. Older people, in general, tend to be more cautious about the significance of obstacles to various ac-

tivities. This is due, in part, to the fact that older individuals, compared to younger ones, have more experience in overcoming obstacles and assessing risks (Tupasela et al., 2023). Among the limiting factors, the lack of financial resources is given the greatest importance.

When asked about their current attitudes towards creative industries, 87 % of older respondents expressed a strongly negative opinion. Given that many of these respondents are retired, this response is understandable. However, few people were willing to pursue creative work, either now or in the future. A certain degree of apathy is evident in their responses. Nevertheless, the number of older people is not large, and, due to the increasing life expectancy in Kazakhstan, survey data suggest that the participation of older adults in activities, particularly in creative fields, is relatively low. This supports the commonly held hypothesis regarding the low activity level among older individuals (Bandini et al., 2021).

According to the following chart (Fig. 5), older people prefer creative leisure activities (45 % answered “yes”, 36 % — “rather yes than no”), consider their city to be comfortable for creative activities (more than half answered “yes” and 23 % answered “rather yes” than “no”), consume goods and services from creative industries (39 % responded “yes” while 21 % said “rather yes”), and regularly visit creative spaces such as theaters, concert venues, and museums (36 answered “yes”). This to some extent characterizes the elderly involvement in the creative sector positively. However, their leisure activities are still lower than those of young people, which is consistent with Teixeira’s study, which measured the leisure activity index of older adults (Teixeira, 2022).

If, in terms of leisure activities, elderly people express involvement in creative industries, then, in terms of active participation, their answers are mostly negative. 78 % don’t participate at all in the production of creative products; 55 % don’t see prospects for themselves in creative industries in the future; 51 % didn’t attend creative skills training events; and 49 % aren’t ready to change their place of residence. At the same time, 30 % of elderly people are interested in obtaining additional competencies in creative industries. Programs within higher education institutions, such as Silver University, as well as various courses and clubs offered within the framework of active longevity centers may be in demand for this group.

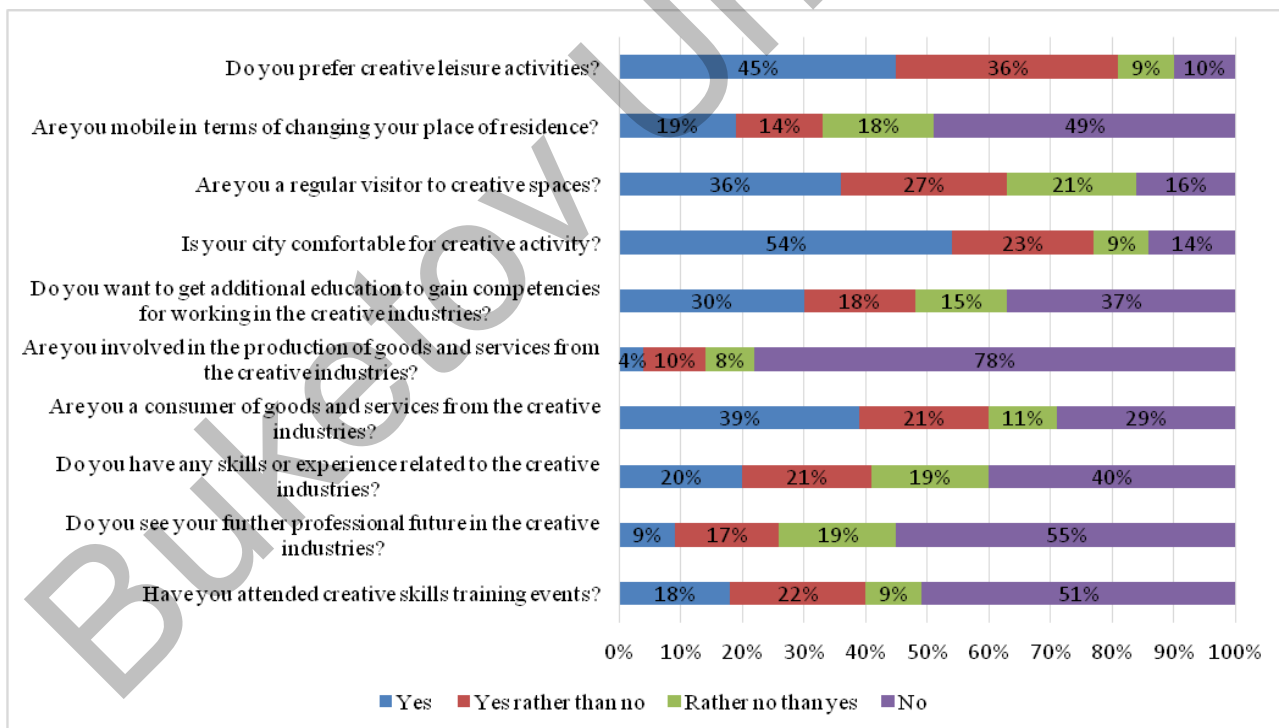


Figure 5. Elder respondents' assessment of their participation in creative activities

Note — compiled by the authors based on the results of the survey

The results of the survey showed that older people generally equally assess support for the development of creative industries from both the state and associations. Most respondents are somewhat doubtful that support will be provided, while a quarter do not see any assistance to creative entrepreneurs from these institutions. Only 9 % are confident that such support will materialize.

Elder people tend to be more critical in their assessment of the effectiveness of government institutions, compared to younger people, who are more confident in the government's work and are also more prepared for active and proactive action (Oecd-ilibrary, 2021).

The third focus group included representatives from the creative industries.

The survey results showed that creative entrepreneurs were not satisfied with the level of participation of older people in the creation and consumption of creative products and the use of their potential. It was obvious that the passive attitude of the elderly forced creative entrepreneurs to focus on other age groups for their activities. Creative entrepreneurship primarily has a commercial purpose, but solving the problems of including the elderly, as well as other social issues, is considered a “failure” of the market mechanism and rather the responsibility of the government. According to a study by Guido, G., Ugolini, M.M., and Sestino, A., increasing the level of involvement of older adults in economically active activities requires changes in business strategies, technological innovations by entrepreneurs, and lifestyle changes and spending by the elderly themselves (Guido et al., 2022).

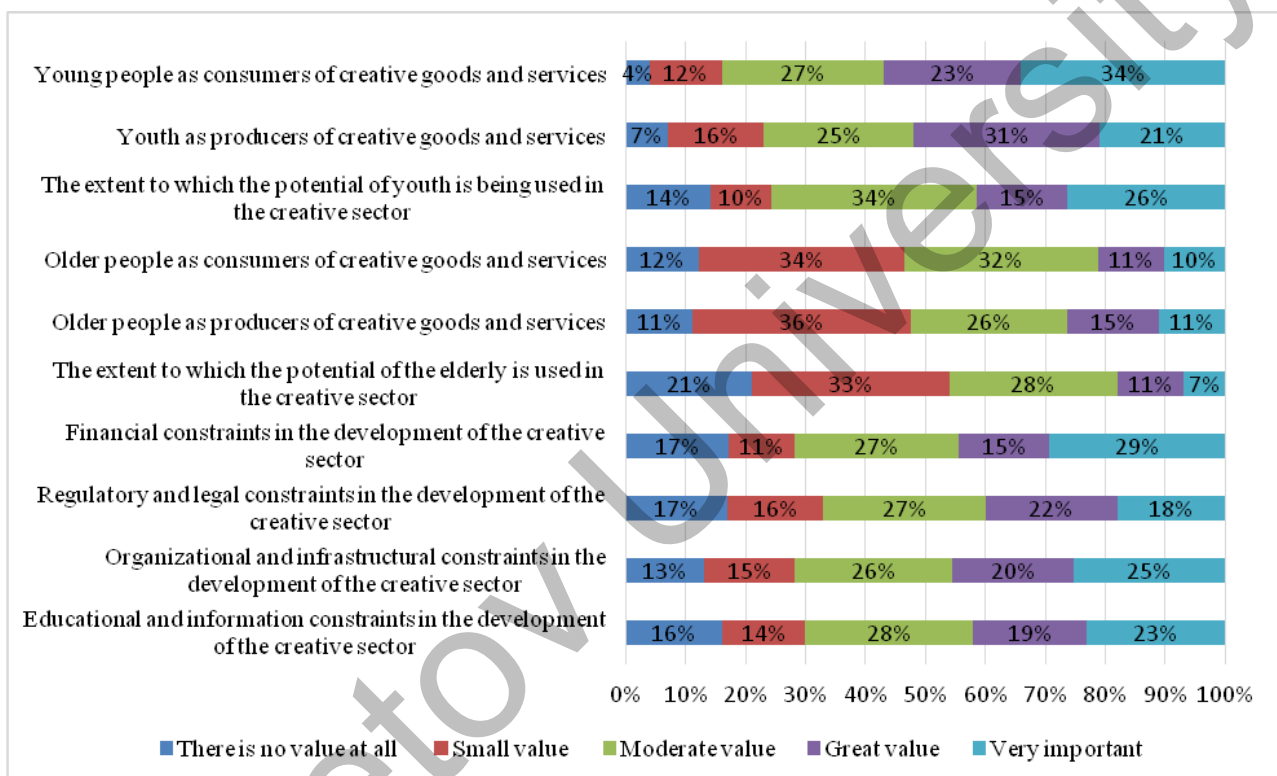


Figure 6. Assessment by representatives of the creative industries of the degree of use of the potential of young and elderly people, as well as the significance of restrictions in the creative economy of Kazakhstan

Note — compiled by the authors based on the results of the survey

According to representatives of the creative industries, barriers to their activities are significant, but they can be overcome with solutions. The lack of financial resources is the most significant obstacle. When asked about the advantages of developing the creative sector in the region, the following were given the largest share of positive responses: the opportunity to generate sufficient income through talent, mental and creative activities (47 % of respondents said “yes”), the benefits of employment in flexible and non-traditional forms, including freelance and outsourcing (43 % answered “yes”), population preference for creative leisure activities (35 % said “yes”) and high demand for creative products (30 % agreed, 46 % said “rather yes than no”). However, creative entrepreneurs are more cautious about the degree of support for their creative activity and the level of development of the creative community in the area. They are most pessimistic about the degree of resolution of the problems of clustering in the creative industries in Kazakhstan. Overcoming these problems will give a significant impetus to the development of domestic creative clusters (Fig. 7).

So we can conclude that representatives of the creative industry almost equally assess the effectiveness of government support for the creative sector, as well as the support provided by creative associations. However, they express more gratitude towards the associations of creative entrepreneurs. Nice to find that that

only a small proportion of creative entrepreneurs see no help from government actions. The representatives of creative businesses interviewed by us also indicated that they carry out active work to teach creative skills.

The fourth focus group included representatives from government agencies. Issues related to the subject of the sociological survey which, as we know, are under the jurisdiction of various institutions and departments. 35 employees of a number of domestic government agencies took part in our survey. It became clear that the types of activities supervised by the institutions of the employees we interviewed were: social policy and social protection of the population (23 %), youth policy (17 %), regional (Fig. 8).

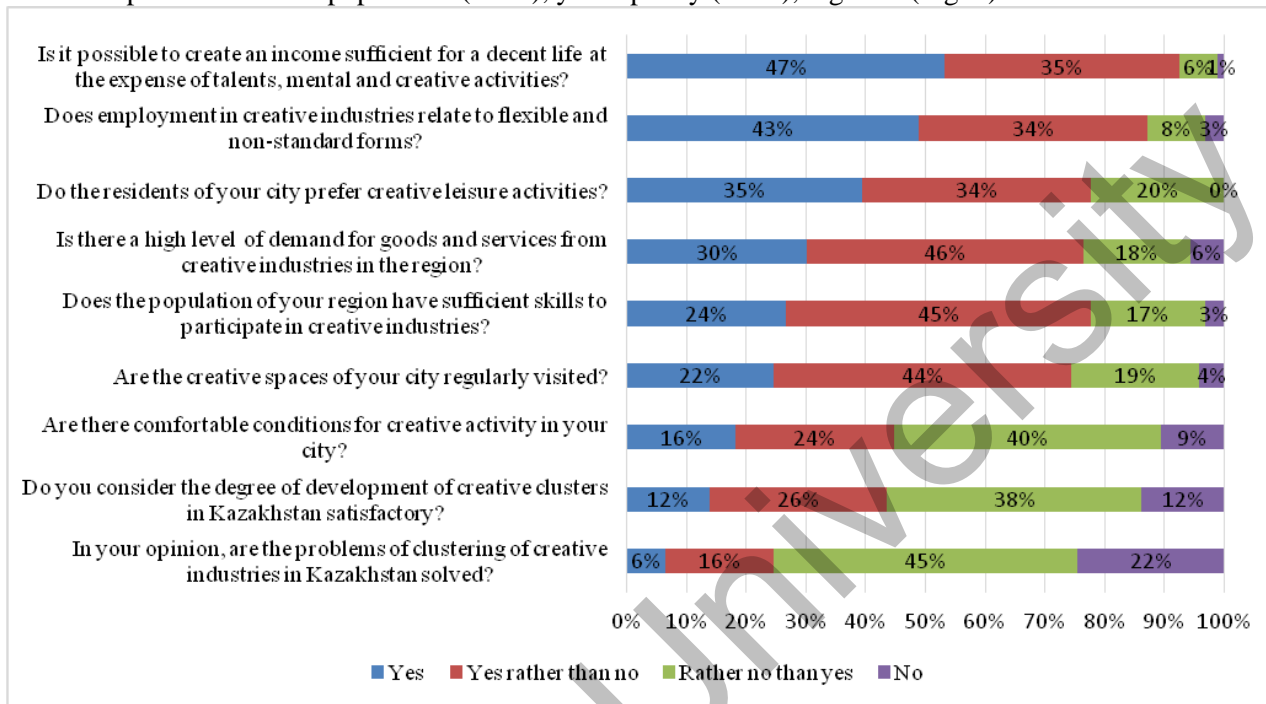


Figure 7. Assessment by representatives of the creative industries of factors affecting the development of the creative sector in the region

Note — compiled by the authors based on the results of the survey

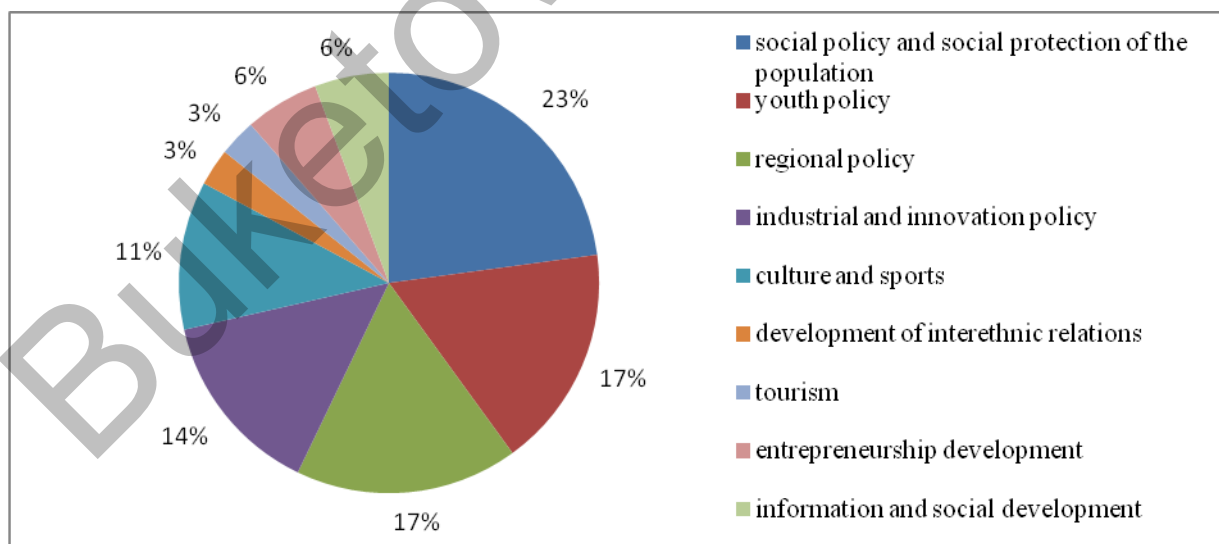


Figure 8. The field of specialization of the representatives from state bodies who participated in the survey

Note — compiled by the authors based on the results of the survey

We can conclude that employees of government agencies generally tend to attach great importance to the state and level of development of their subordinate areas of activity. They seem to avoid making negative assessments and there are no “no value” answers at all. If there is uncertainty in assessments of the state of

the creative economy, these respondents express it by choosing transitional options instead of unambiguous answers.

The results of the survey among this focus group compared to other groups depict a significantly different picture. If we look at the diagram, we can see that the majority of government representatives pointed to the high role of youth in the consumption and production of creative products. There is no complete confidence in assessing the extent to which the potential of young people is used in the creative sector, but still the majority noted the great importance.

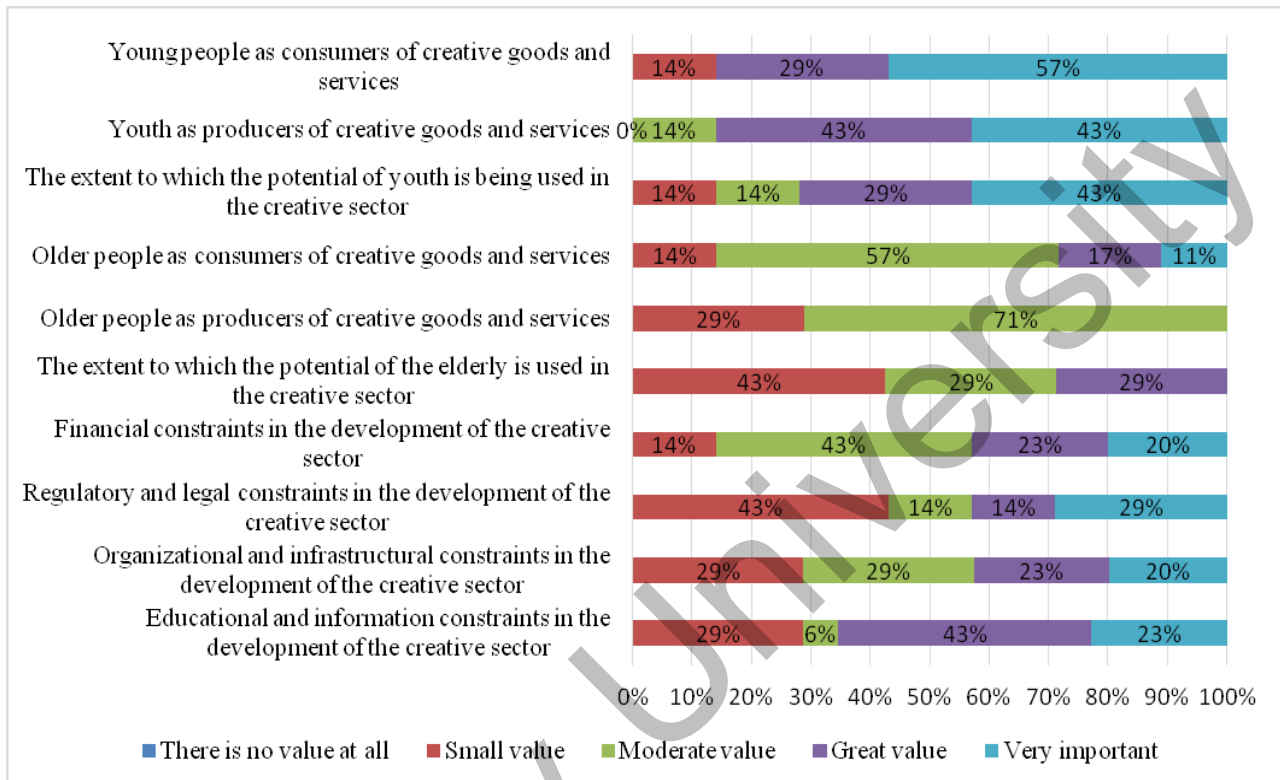


Figure 9. Assessment by representatives of government agencies of the degree of use of the potential of young and elderly people, as well as the importance of restrictions on the creative economy in Kazakhstan

Note — compiled by the authors based on the results of the survey

In relation to the elderly, only a tenth of government employees indicated a high level of interest in consuming creative products. However, the participation of older people in their production was questioned by all respondents. Regarding the use of the potential of older people in Kazakhstan's creative sector, the respondents refrained from giving extreme answers, although skepticism was evident.

One fifth of the civil servants surveyed attached great importance to all types of restrictions and barriers identified in the questionnaire regarding the development of the creative sector. Government officials stated that regulatory barriers were the least significant in limiting the activities of creative entrepreneurs.

The vast majority of government employees are confident that their region has all the conditions and necessary environment for successful development of creative industries. Respondents have a clear idea that residents of regions have necessary talents, and spend their leisure time on creative activities (83 % of respondents answered yes). With a certain degree of confidence, state apparatus employees indicated that population actively visit creative spaces at residence (workshops, coworking areas, labs, music or art studios, concerts venues, museums, libraries, theatres, etc.), and are in comfortable conditions to create, have necessary skills, and creative products are high in demand (Fig. 11).

The respondents highly evaluate the work of the executive and legislative bodies; it is obvious that they believe that government assistance to the creative industries is achieving results, and activities to teach creative skills are being carried out. We can come to the conclusion that civil servants rate their organization's activities in promoting the development of the creative economy highly. We believe that government officials also rate the activities of creative associations and associations of creative entrepreneurs quite highly. At the same time, we can see here that almost a third of respondents (29 %) in their practice have not encountered government activity in carrying out activities to teach creative skills to the population.

It can be concluded that the respondents fully agree with the rationale for developing a specialized program or roadmap for the development and clustering of creative industries, as well as with the need for additional training to develop competencies among those wishing to work in the creative industries. At the same time, one third of our respondents (34 %) do not seem to see the point in expanding the state apparatus by establishing specialized government departments to support the development of creative industries.

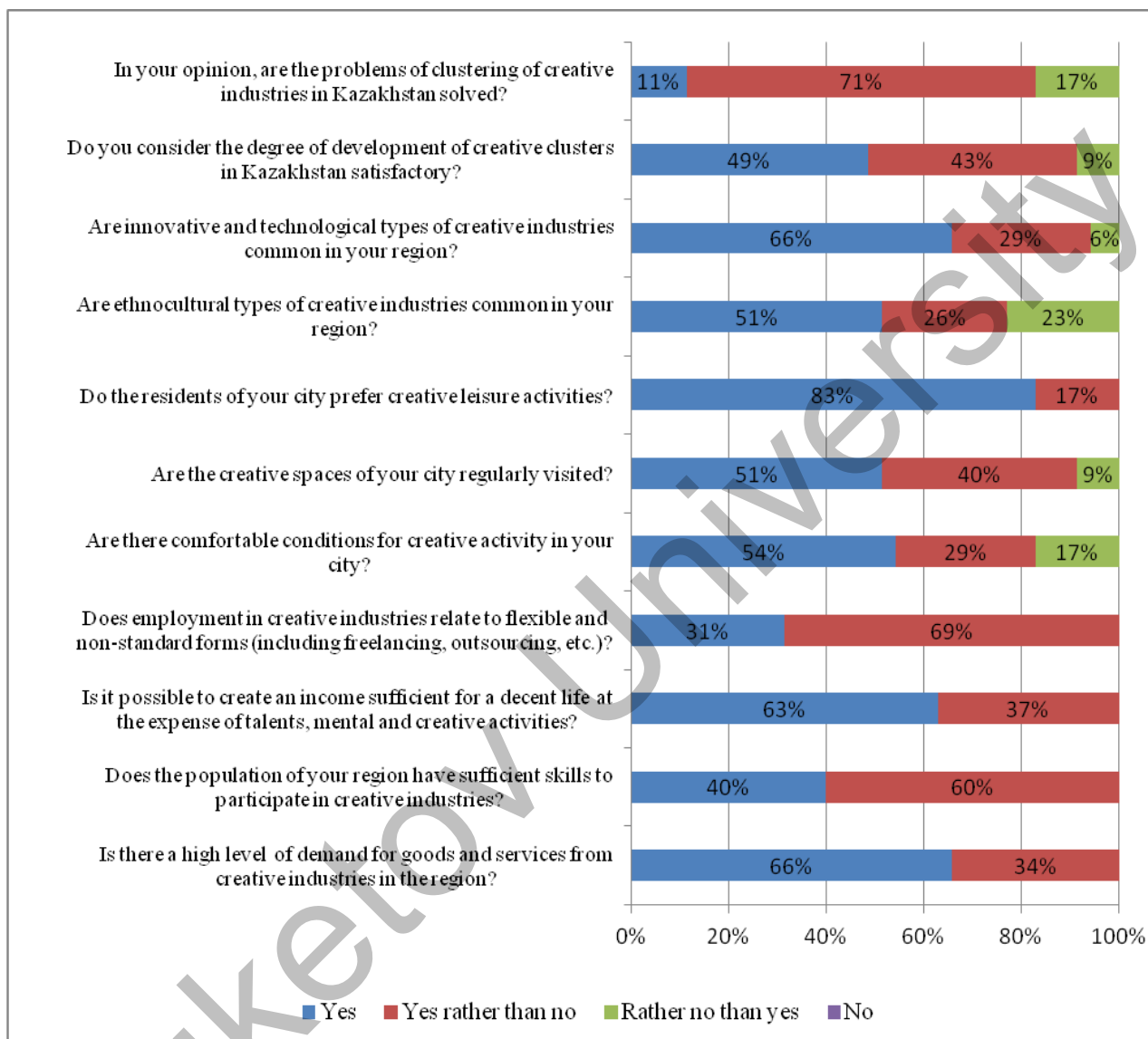


Figure 10. Assessment by representatives of creative industries of factors affecting the development of the creative sector in the region

Note — compiled by the authors based on the results of the survey

Let's move on to the vision of our respondents from an industry perspective. So in the chart below, you can see which sectors of creative industry are considered promising according to each focus group's perspective (Fig. 11).

The picture we obtained allows us to conclude that young people largely prefer such areas as music and sound design, computer graphics and animation, fashion, film and other video production, design, computer games, performing arts, theater and festival activities. These types of activities were indicated by more than one third of respondents in our study.

We also find that the following will be quite preferable in the eyes of young people: media, software and IT development, fine arts, performing arts. These types of creativity attract 20 % or more of the youth we surveyed.

We find that a third of the elderly indicated that none of the options we proposed were of interest at all. So, as it seems to us, the most popular for the older generation are: crafts and needlework (21 %), gastronomy (15 %), fashion (14 %), music and sound design (12 %), literary and publishing activities (11 %). Thus, the analysis of our questionnaires revealed that the elderly are least interested in and participate in activities such as: computer graphics and animation, architecture, urban planning and organization of public spaces, fine and visual arts, education in creative industries, software development, and IT. Thus, the data obtained confirms the hypothesis of insufficient digital competencies among older people and their low participation in the digital economy discovered by Chinese researchers through their survey (Yang et al., 2022).

Creative entrepreneurs consider almost all types of creative activities promising for the development in their region, attaching special importance to supporting the development of crafts, design, IT, fine arts, media and others.

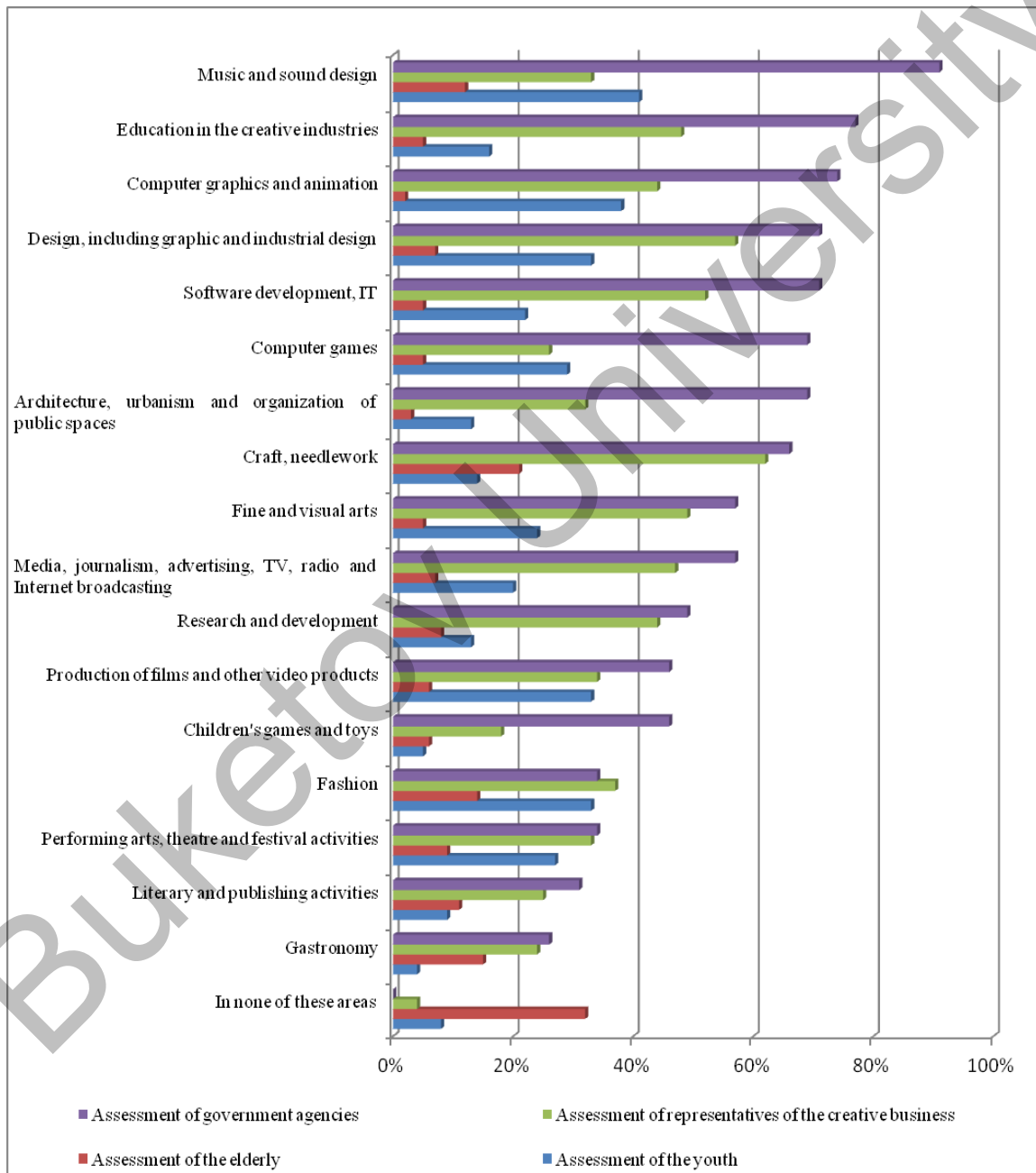


Figure 11. Focus groups' assessment of the prospects of various spheres of the creative sector in Kazakhstan  
 Note — compiled by the authors based on the results of the survey

Civil servants presented their version of the most promising areas of the creative sector in the region. Their list is headed by the activities of domestic musicians and sound designers (91 % of respondents). Fur-

their preferences are given to education in the creative industries (77 %), computer graphics and animation (74 %), design, including graphic and industrial design (71 %), software development and IT (71 %), computer games (69 %), architecture, urbanism and the organization of public spaces (69 %), crafts, needlework (69 %). Thus, two thirds of the respondents are focused on the priority of the development of the IT sector. In general, government officials see the prospects of all types of creative sector activities.

### Discussions

An institutional system for the development of creative industries has been established in Kazakhstan. It is represented by a variety of institutions and regulatory acts, including specialized programs and concepts. However, the activation of the potential of young people and older people in the creative industry requires a set of measures from various state and quasi-governmental organizations. An approximate list of these measures is given in the table below.

Table. Tools for the Government's Influence on the Activation of the Potential of Young and Elderly People in Creative Industries in Kazakhstan

	General Tools	Tools for Activating Youth Potential	Tools for Activating Elderly People Potential
1	2	3	4
The system of education and additional training (including clubs, activities)	Inclusion of additional education Organization of subsidized creative skills courses Opening of workshops, clubs, organization of training workshops, courses.	Introduction of national types of creativity in additional training and secondary education institutions Introduction to the curriculum of secondary and higher education institutions of subjects and electives related to creativity. Allocation of additional grants for creative educational programs. Introduction of programming languages and other IT disciplines into training programs.	Programs to Overcome Digital Illiteracy Among the Elderly. Organization of Retraining and Reskilling Courses, Educational Programs for the "Silver" Age. Specialized Programs for Learning Creative Activities. Organization of Clubs and Interest-Based Communities.
Institutes for Supporting Entrepreneurship, Employment, and Creativity	Organization of Mass Events, Thematic Celebrations and Evenings, Social Campaigns. Encouragement of Individual Creative Activities and Crafts. Grants for Opening Workshops. Support for National Forms of Creativity. Creative Grants.	Programs for Activating NEET Youth. Encouraging Youth Activity and Involvement in Active Endeavors. Support Programs and Competitions for Youth Entrepreneurship and Arts. Support for Youth Team Startup Projects.	Inclusion of Elderly Individuals in Expert and Advisory Councils, Commissions, and Juries. Full and Part-Time Employment Programs for Retirees. Organization of Events for the Elderly Considering Their Age-Specific Needs. Art Therapy. Development and Implementation of Healthy Aging Programs.
Local Executive Authorities	Spatial Allocation and Improvement of Public Spaces and Art Areas, Creation of Recreational Zones for Adults. Organization of Fairs, Presentations, Exhibitions, and Competitions. Updating Library Book Collections with Popular Literature. Encouragement of Cultural and Art Tourism Development. Allocation of Grants by Local Executive Authorities for the Development of Creative Startups for Youth and the Elderly.	Support for Young Creative Professionals in Housing. Creation and Promotion of Projects Involving Youth, Facilitation of Business and Youth Collaboration.	Involvement of Experienced Representatives from the Older Generation in Observational Councils, Encouragement of Mentorship Programs.

Continuation of Table			
1	2	3	4
Cultural organizations and institutions, creative associations	Organization of creative contests, Olympiads, screenings, festivals, exhibitions, screenings, excursions. Encouragement and popularization of philanthropy, patronage, endowment, collectors' clubs to support creative people. Organization of the premiere of the video. State order for audio, video products, theatrical productions, etc., forming the right value system	Encouraging the participation of young people in international creative competitions. Encouraging national branding in creative products and services. Ideological measures, the promotion of economic education and management, the formation of creative thinking as opposed to the hedonistic consciousness of youth, the glorification of the leaders of creative industries among the youth.	Organization of concerts, creative evenings with retro repertoire. The opening of sports complexes, swimming pools, sports grounds, active recreation areas with comfortable conditions for the elderly.
Government programs	Protection and promotion of national cultural heritage sites. Support for the creative sector as resource-saving industries and an environmentally friendly sphere. Development of the infrastructure of creative cultural industries.	Legal protection of non-standard forms of youth employment. Support for youth organizations.	Small business lending programs designed for the elderly.

*Note — compiled by the authors*

### Conclusions

The problems of inclusion in the creative economy are faced more thoroughly by older people than young people. Barriers and limitations to creative activity, especially financial ones, exist, but they frighten younger people and government officials less.

The elderly indicated the lowest assessment of the state of development of the creative economy. Representatives of government agencies and young people showed more positive responses. Representatives of the creative industry are skeptical about government support measures but sincerely believe in the great prospects for the development of their industries. Government agencies consider the same activities that are popular with young people to be most promising. Music and IT, which are considered innovative activities, lead the way here. Older people prefer traditional crafts and handicrafts, which are currently popular among creative entrepreneurs in Kazakhstan. The hypothesis put forward by the study has been confirmed.

All respondents emphasized the importance of teaching creative skills. Despite the existence of a fairly well-established institutional framework for developing creative industries in Kazakhstan, a further set of measures are needed to harness the socio-economic potential of young people and older people in the clustering of creative industries.

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### **Жастар мен қарттардың Қазақстанның креативті индустрияларын дамытуға қатысу әлеуеті және оны жандандыру бағыттары**

#### **Аңдатпа:**

**Мақсаты:** Қазақстан Республикасының креативті индустрияларын дамытуға жастар мен қарттардың әлеуметтік-экономикалық қатысуын әртараптандыру әлеуетін бағалау.

**Әдісі:** Зерттеуде жеке фокус-топтарды бөліп көрсете отырып, жанама таңдамалы әлеуметтанулық сауалнама әдістері, алынған жауаптарды графикалық интерпретациялау және оларды салыстырмалы талдау әдістері қолданылды.

**Қорытынды:** Зерттеу нысанына Қазақстанның ірі қалалары алынған. Төрт фокус-топқа сауалнама жүргізілді: жастар, қарттар, креативті индустрия өкілдері, мемлекеттік органдар. Жастар мен қарттардың әлеуметтік-экономикалық әлеуетін жандандыру үшін мемлекеттік қолдаудың мамандандырылған шараларының кешені ұсынылды.

**Тұжырымдама:** Жастар мен қарттарды өндіріс пен тұтынуға тарту дәрежесі шығармашылық салаларды әртараптандыруға әсер етеді. Жастардың креативті өнімдерді өндіруге және тұтынуға белсенді қатысатыны анықталды, жастардың жартысынан көбі өздерін креативті бизнесте көреді. Егде жастағы адамдар да креативті салалардың өнімдерін өндіруге және тұтынуға қатысады, бірақ аз дәрежеде. Шығармашылық қызметтің айтарлықтай әлеуеті мен бұрынғы тәжірибесіне қарамастан, олардың қазіргі қатысуы шектеулі.

**Кілт сөздер:** креативті индустрия, әлеуметтік-экономикалық әлеует, жастар, қарт адамдар, креативті экономика, инклюзия, мемлекеттік қолдау, креативті кәсіпкерлер қауымдастығы, әлеуметтанулық сауалнама.

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### **Потенциал участия молодежи и пожилых людей в развитии креативных индустрий Казахстана и направления его активизации**

#### **Аннотация:**

**Цель:** Оценить потенциал диверсификации социально-экономического участия молодежи и пожилых людей в развитии креативных индустрий Республики Казахстан.

**Методы:** В исследовании использованы методы опосредованного выборочного социологического опроса с выделением отдельных фокус-групп, графической интерпретации полученных ответов и их сравнительного анализа.

**Результаты:** Объектом исследования выступили крупнейшие города Казахстана. Было проведено анкетирование четырех фокус-групп: молодежи, пожилых людей, представителей креативных индустрий, государственных органов. Для активизации социально-экономического потенциала молодежи и пожилых людей предложен комплекс специализированных мер государственной поддержки.

**Выводы:** Степень вовлечения молодежи и пожилых людей в производство и потребление оказывают влияние на диверсификацию креативных индустрий. Выявлено, что молодежь активно участвует в производстве и потреблении креативной продукции. Пожилые люди тоже участвуют в производстве и потреблении продукции креативных отраслей, однако в меньшей степени. Несмотря на наличие существенного потенциала и опыта креативной деятельности в прошлом, их текущая вовлеченность ограничена.

**Ключевые слова:** креативные индустрии, социально-экономический потенциал, молодежь, пожилые люди, *creative economy*, инклюзия, государственная поддержка, ассоциации креативных предпринимателей, социологический опрос.

**Дополнительная информация:** Представленное в настоящей статье исследование выполнено в рамках проекта, финансируемого Комитетом науки Министерства науки и высшего образования Республики Казахстан. (Грант № AP14871023).