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Some aspects of the creative industry development in Kazakhstan

Economic, social, and political modernisation is the key to the development of the state, but cultural modernisation, in particular the modernisation of culture and the arts, is also important. This renewal ('improvement') of an established industry in the context of specific values (including, the West) and socio-cultural realities, paradigms of progress, efficiency, improvement, development of various initiatives, emergence of subcultures, and others involves reflection in accordance with the requirements. Today, the focus on human life and culture is mainly on the values and style of the Western world and the development of individualism and greater freedom, such as creativity, which leads to an understanding and change in the modernisation of culture and art. One of the problems of high socio-cultural conditions for the development of contemporary creative industries in Kazakhstan is the lack of necessary theoretical and methodological basis for their active implementation in the domestic socio-humanitarian tradition. Secondly, systematic research of Kazakhstani society, cultural environment and science based on the work and experience of foreign scientists studying the development of this type of socio-cultural practice is needed due to the lack of publications and developments on this issue. The paper aims to review the literature on the field of creative industries in the world, analyse the achievements of individuals in the field of arts and culture in Kazakhstan and identify the legislative documents necessary for the development of the creative industries. The research is based on general historical, logical, and comparative methods. The authors believe if the state supports the creative industries in Kazakhstan, modernisation of public consciousness in Kazakhstan, conducting a policy of integration of culture and commerce within the creative industries, taking into account positive aspects of the new era, adaptable to the times; the development of the Kazakhstan "Creative Industries Development Concept" may open new horizons for the creative economy development in Kazakhstan.

Keywords: culture, art, modernisation, creative industries, cultural management.

*'Fine arts, literature, music, cinema, and theatre
very often mirror the politics of a society'*

Martina Fisher

Introduction

Our research looks into the culture as a collection of creative resources in which the driving force behind the post-industrial revolution. "Creativity" is a key concept in the post-industrial world. Creative spheres directly use the resources of culture. These are areas based on personal creativity, skill and talent, and they can create value and jobs by producing and using intellectual property, from visual and theatrical art to software and the media.

Today seems that the phenomenon of changing the socio-cultural reality - modernization - is helping to open up new "boundaries" of political, economic, legal, and other components of cities, regions, and countries. Modernization is also a process, carried out in any sphere of human activity, determining the tendencies of development depending on their current state and passing from one phase of life to another. For instance, the emergence of modernization theory, which was formed based on analysis and reflection of changes occurring in preindustrial and subsequent epochs, in the post-modern post-post-industrial period today. Therefore, the interest is increasing in research in our society. At what stage modernization would be actively manifested in the conditions of scientific and technological progress and the transition to the capitalist mode of production, which required changes in the system of management, the economy and the political structure.

According to political scientist S. Huntington, modernization as a process has nine different characteristics: "Revolutionary, complex, systemic, global, extended, stepwise, homogenizing, irreversible, progressive" [1; 287]. These characteristics cover all spheres of human activity and can have a positive or negative impact on human life.

Economic, social, political modernization is a key factor in the development of the state, but cultural modernization, or rather modernization of the sphere of culture and art is relevant.

This includes updating/upgrading (“improvement”) of the industry, established in the context of specific values (including Western), and reflection in accordance with the requirements for socio-cultural reality, the paradigm of progress, efficiency, improvement, the development of various initiatives, the emergence sub-cultures, etc.

Today the focus in human life, culture is mainly on the values and style of the representatives of the Western world, as well as on the development of individualism and a great expression of freedom, for example, creative activity, which leads to understanding and at the same time changing the trend of modernization of the sphere of culture and art.

It should be noted that as a result of the modernization of the sphere of culture and art in various historical periods, the socio-cultural reality of the Western world was characterized by “excitement”. For example, in history of the Renaissance in the Enlightenment, the birth of talented artists, along with mastery of literary creations and information technology, was the creation, reproduction, distribution, and marketing of artistic products.

Experimental

When studying the issues of the creative industry development in Kazakhstan, historical-logical and comparing methods are used, i.e. comparative approach. This article provides a comparative analysis of the literature by western scholars and examines the developmental stages of the cultural industry in the world. In addition, we analyze the key terms found in our research using a semantic approach, texts, and interpretations of the content of the development of culture, art, and creative economy using a hermeneutic method.

Results and Discussion

Regarding the high socio-cultural situation of the development of the modern Kazakh creative industry, on the one hand, there is a lack of the theoretical and methodological basis necessary for their active introduction into the domestic social and humanitarian tradition. On the other hand, the study of the process of development of this type of socio-cultural practice, as well as the small number of publications and developments on this issue accumulated by foreign scientists based on the work and experience, there is a need for systematic researched works in the Kazakh society, cultural environment and science. The purpose of this article is to review the works of foreign scientists in the creative industry, to analyze the achievements of individuals in the sphere of Kazakh art and culture, and to identify the legislative documents necessary for the development of the creative industry.

Dwelling some basic terms of our research: “cultural industry” (in the singular, as a whole phenomenon); “cultural industries” (in the plural, as a differentiated phenomenon); “creative industry”, every name change is studied, although its stable, important kernel is preserved. Thus, in this study, the definition of “cultural (or creative) industry” as a special sector of the economy and a kind of socio-cultural practice gives priority to creative and cultural content.

We should note that the concept and technologies of creative industries, studied and implemented in Europe from the far twentieth century, are currently a hot topic for sociocultural research in Kazakhstan and post-Soviet countries. If we consider the scientific development of this aspect, then such foreign authors: T. Adorno, W. Benjamin, F. Bianchini, T. Wood, J. H. Gilmore, J. Kao, J. O’Connor, C. Landry, B.J. Pine, A. Pratt, D. Throsby, R. Florida, D. Hesmondhalgh, M. Horkheimer, J. Hatammimi, and others have revealed the essence and specificity of the concepts of “cultural industry”, “creative industry”, “creativity”, “creative economy” and the published works of these scientists are popular in this field.

Among the Russian researchers, N. Gladkikh, M.B. Gnedovsky, E.V. Zelentsova, S.E. Zuev, L. Kuzovnikova, E.H. Melville, J.E. Milkov, etc. in their works, reveal features, other facets of the creative industry, analyze the experience of foreign colleagues, and also demonstrate the possibilities of adapting the established experience to the realities.

The notion of creative industries developed in the UK and around the world in the 1990s and at first it was introduced in “the document on mapping the creative industries of the Department of Culture, Media and Sports of the British Government”. From classical art, such as performing arts, which includes concerts, theater, opera and ballet, it captures film and photography, as well as computer games and mobile applications. Kazakhstan’s statistical information classification “Culture” still uses classical and outdated understanding, so it lacks a broader definition of creative industries.

Concerning the cultural and creative sphere, economics and social policy are characterized by three activities that are closely related and contradictory to each other:

values such as spirituality, beauty, self-expression, etc.;

- a pragmatic business initiative focused on personal and corporate value;
- state and regional management focused on the development values of the country, the territory, the city and the harmonious interaction of social, ethnic and cultural groups of the population.

According to the scientist E. Zelentsova: “The creative industry is an activity based on individual creativity, skills or gifts and increasing the potential for creating added value and jobs through the production and use of intellectual property” [2; 23]. In 2001, John Hawkins noted that the core of the concept of “creative economy” includes “creative industries” [3; 7], which are now included in the quaternary sector of the economy, specializing in the production and dissemination of knowledge, information and economically successful products with a certain cultural value.

This quaternary sector is now a key sector in the economies of the world’s major metropolises, in particular world and international cities.

“The creative economy is the impact of creative assets on the growth and development of the economy. It can strengthen the profitability of the economy, create new jobs, develop exports, and at the same time enhance the involvement of human capital in social life, cultural diversity and development” [4].

Creative industries can turn the country’s cultural resources into economic resources and bring to the international market products enriched with the country’s culture, that is, to promote Kazakh culture, acquaint the world with Kazakhstan, participate in international competition, and increase the international competitiveness of Kazakhstan.

In 2021, in the President’s Address of the Republic of Kazakhstan Kassym-Zhomart Tokayev to the People of Kazakhstan said: “Young and talented sculptors, artists, theatre workers, musicians, writers learn new genres and are constantly in search. However, they remain unnoticed and survive with the help of patron sponsors. It is thanks to these young talents that the culture of Kazakhstan is recognized at the world level” and he set the task that the Government, together with the experts should submit a plan of specific measures aimed at popularizing the new culture and its talented representatives by the end of the year [5]. He also noted the need to consider the possibility of establishing a Creative Industry Support Fund. In this study, we reflect on how the Kazakh creative industry is developing, what regulatory documents are missing and what to understand, where to navigate for this.

In general, the creative industry combines the following components such as advertising, design, architecture, decorative arts and crafts, fashion, film and video and DVD production, music and sound recording, performing arts, television, radio, internet, visual arts, literature and print, multimedia and computer games, museums and cultural organizations [6; 209].

The creative industry is:

- a type of sociocultural practice that is an integral part of creative/cultural innovators;
- a sector of the economy that includes enterprises and entrepreneurs whose products create jobs and added value through the creation and use of intellectual property;

the economic, political, socio-cultural, informational reality, which synthesizes the sphere of economy, politics, business and the sphere of culture and art, and the factor of development of various territories and their infrastructure. For example, in a number of cities in Western Europe and America, during the outflow of production from economically developed countries, regions, cities to developing countries and regions with cheap labor, these creative industries have become a saving anti-crisis tool. Free factories and factories, sheltered by independent creative companies, became centers of modern art, museums, galleries, which allowed optimum change in the image of a number of cities, by including artists or representatives of the cultural and artistic sphere in the development programmes of specific territories.

Creative industry includes public institutions - non-state theatres, clubs, magazines, galleries, independent artists, network communities, blogs, etc. For example, Australia, Brazil, Great Britain, Germany, China, Lithuania, Russia, Singapore, the U.S., and other countries have created a “creative” space of culture and art, a system of new ideas, knowledge, meanings, code, symbols, texts, information, values, etc.

According to E. Zelentsova, the formation of the creative industry consists of several historical stages:

- “Distribution of cultural products from the second half of the 19th century up to the industry: rewriting of manuscripts, copying of art samples, crafts, reproduction of works of applied art, etc.;
- The appearance in the 15th century of the first “cultural industry” or “culture industry” — book printing;

In the second half of the 19th century, in the 1960s intensive integration into the culture of new technical means, the emergence of new art, industrialization and mass dissemination of cultural consumption,

which led to the emergence of a common concept of “cultural industry” (M. Horkheimer and T. Adorno); the movement of culture towards society and business as the loss of intellectual elite culture adoption [7; 103];

The mid-1970s-90s, the close interpenetration of economy and culture through democratization and the “rejuvenation” of culture; a turn to the position of the elite (marked by the student revolution of 1968, the Woodstock Festival of 1969, etc.); practical and theoretical presentation of “cultural industry”;

In the second half of the 1990s and in the 2000s, the idea of creativity as the main “engine” of social development was widely spread and introduced by the rapid development of creative industries in a number of countries [8; 153].

In our opinion, one of the most effective ways to modernize the sphere of culture and art in today’s socio-cultural environment is creative industries. This is explained as follows:

Firstly, “creative economy”, first recorded in “Business Week” magazine (2000), became a qualitative and modern sector, and John Hawkins in his book “creative economy” (2001) announced the beginning of the post-industrial era, which managed sources of information and knowledge, stating that creativity is the driving force and the main value of reality [9].

Business (large enterprises and corporations of creative industries, small and medium-sized firms of creative clusters);

traditional organizations in the field of culture and art (theatres, museums, libraries, etc.);

intermediary agencies (supporting industries with a specific goal between government and business, as well as consulting, analyzing and assessing the necessary conditions) are considered as an integral part of the creative economy, which in a market environment has a huge impact on the development of culture and art;

Secondly, the American sociologist Richard Florida, in his book “Creative Class: People who change the Future” [10; 208] the post-industrial economy “gave birth” to a new type of people: artists, writers, designers, working on various creative projects. Independent ideas and ingenuity that migrate into the creative economy sector and create a dynamic creative environment are becoming a new and growing “creative class”, increasingly influencing the world and acquiring new talent. Such people attach great importance to the value of the conditions created not for a high career, prestige, and salary, but for ordinary life and work, revealing their creative potential, a tolerant atmosphere and creative stimulation. At the same time, we understand that in modern conditions of life, creativity must become a unique key to the growth of competitiveness and productivity. Therefore, personal creativity and personal freedom are of great interest.

Today, the spheres of culture and art and business actively interact with each other. While the first of these spheres has a valuable content that unites and strengthens the spiritual component of society, the second includes the business area, namely:

1) Efficient production of goods and services aimed at meeting various needs;

2) The activities that have arisen in the post-industrial consumer society in the context of an industrial society whose main objective is profit and which has received a new impetus to development in this era.

In the meantime, the sphere of culture and art as a specific trend of antiquity emerged in the period of formation of homo sapiens, in the period of emergence of ancient forms of value, including spiritual, aesthetic orientations, we see that the sphere of business (business activities, entrepreneurial management) emerged simultaneously with society. According to history, even at that time there were successful traders, merchants, industrialists, whose activities were examples of the successful implementation of this profession. Therefore, we recognize that entrepreneurship has a long history. But if we talk about business in its current state, then we see that it began in the second quarter of the 19th century, in fact, with the professional training of managers as business organizers. Nowadays, this is a favorable period for understanding the importance of a manager’s activity in a market economy, and without professional organizing activities and processes in business, it is impossible to show the optimal dynamics of the sphere of culture and art.

The general field of culture and art and the business sector have five common features:

1) The presence of the result of the development of human needs; 2) The existence of a social character; 3) The existence of common social goals satisfying social needs; 4) The existence of the capacity for recovery, renewal, modernization; 5) Reflecting reality in specific historical forms.

Differences in the sphere of culture and art and in the sphere of business: 1) different targets; 2) distinct cultural and artistic specificities (cost-oriented, focused on satisfying spiritual needs, traditionally pragmatically uninterested sphere of human activity), and the business itself is pragmatic, rational, material and technologically oriented, useful, with a high level of risk.

However, the two noted areas of human activity require productive interaction according to an additional principle, which also contributes to their dynamics. If the field of culture and art takes money and a busi-

ness scheme from the field of business, then the business field understands that in addition to improving the image and increasing sales, partnership with an established industry, the necessary “drive” [11] for a post-industrial, aggressive society, can provide creativity and the need for a product.

The idea that culture and art, which is the key to creativity/innovation, is necessary for business as a source of creativity, was formulated in the 20th century by the unsurpassed expert in American management science Peter Drucker. In his opinion, an entrepreneur should practice writing poetry as a manager to improve his qualities. The Western world lives searching for new sources of creativity [12; 48].

Many contemporary theorists in the field of culture, art and business believe that an invisible mutual energy exchange takes place in these areas. The same energy was initially reflected in the emotions of the recipient, the viewer, the listener, the reader, the consumer, and in the following - in the monetary equivalent as capital. Therefore, authors such as A. Toffler, H. Charles, K. Nordström, and J. Ridderstrale believed that business consists of “living” art, and art from “living” business energy, capable of saving and increasing it [13; 36].

Supporting this idea, the founder and head of the company “Art&Business” Colin Tweedy noted that “art and business are the most important representatives of the human spirit. They are able to influence human resources on an amazing level. Look around, the common business is surrounded by art” [14; 14].

Therefore, we recognize business and art as active phenomena that cannot serve humanity without each other. One gives manifestation of self-disciplined and leadership in a person, the other shows the nature of talent and abilities.

Our country is young and in the history of the culture of Kazakhstan, there was no tradition of patronage. It is impossible to compare Europe with Kazakhstan, which since the Renaissance has formed a tradition of patronage and collecting. In the sphere of the cultural industry, leaders who can communicate well, freely express their thoughts, work competently with information, ultimately know how to build relationships with education, culture, art, and other sectors of the economy.

In an interview with the YouTube channel “NeKurultai”, the managing partner of Dasco Consulting Group, Grandmaster Darmen Sadvakasov pointed out that Kazakhstan could become the “second Korea” in the creative economy thanks to Dimash Kudaibergen. Thus, singers and other successful artists can contribute to the development of a country. In his speech, he noted the phenomenon of Imanbek Zeikenov and Dimash Kudaibergen that creative industries have great potential for development in Kazakhstan. He believes if the ecosystem is properly built around Dimash Kudaibergen, then he can make the same contribution to the economy as AirAstana. “We have a lot of creative, talented individuals. Hence, the state should create conditions for them and support them” summed up the expert [15].

There are many talented youths in Kazakhstan. In recent years, their achievements in the field of culture and art have become world-famous, including Dimash Kudaibergen (singer), Aysultan Seyitov (director, music video director), Jah Khaleb (rapper, singer, beatmaker), Nurlan Saburov (Kazakh comedian, humorist), Ainur Turysbek (designer), Adil Zhalelov/Scriptonite (music producer, founder of Musica36 label), Almagul Menlibayeva (artist), Imanbek Zeikenov (music producer), and others. Despite the lack of support and interest from the state, private investors and the legislative framework for patronage and sponsorship find their place and demand in foreign markets. “Life is constantly evolving according to the requirements of the time, and now we all have the opportunity to revive in a new format our production, cultural, spiritual traditions, when we should work not only with the strength of the forearm, but also with the head, heart, soul” [16]. To summarize the foregoing, it is obvious that Kazakhstanis have every opportunity to demonstrate to the world their skills and talents in the field of art, and with the support of the state, they will make a significant contribution to the creative economy of Kazakhstan.

The good news is that to document state support for measures to develop creative entrepreneurship, bring creative products to export markets, train and retrain personnel for creative industries, support talented Kazakhstanis, manage intellectual property and other measures, the development of the “Concept for the Development of Creative Industries” was proposed by the President of the Republic of Kazakhstan Kassym - Zhomart Tokayev in April 2021, and in November of the same year the task was completed [17]. This document would be paramount both for the State and for experts in this field. The concept was developed in cooperation with international organizations, civil society, business representatives and experts.

According to the head of the project office for the development of creative industries Danat Zhumin, UNESCO and the British Council were involved in the joint work, as well as NCE Atameken, the Association of Creative Entrepreneurs of Kazakhstan, the Association of Creative Industries of Turkic Speaking Countries, the Council of Creative Industries of Almaty, Women in Creative Industries, Eurasian Event As-

sociation, the label of Domestic Juzz Entertainment (Ninety One, Alba, Dna), the Kazakhstan League of CCR (Club of Cheerful and Resourceful) Jaidarman were involved.

Creative unions, production centers, well-known architects, artists, artisans, musicians, and other participants in the creative market were also involved in writing the document. In turn, Chairman of the Board of the Association of Creative Entrepreneurs Ernar Kurmashev thanked the government for attention to the creative industry.

Conclusions

Having discussed the issues about management in the creative industry and culture, the core in the management of culture and art is creativity as well as modernization and the creative economy.

To increase the export of creative products in the country and to make a significant contribution to the development of the country's economy as a model, we undertake new options for modernization of the sphere of culture and art abroad, especially in western countries, and advanced experience in the development and support of the creative industry; obtaining state support for the creative industry of Kazakhstan; unification of culture and commerce within the creative industry of modernization of public consciousness in Kazakhstan to inculcate the positive aspects of the new era, adapting to the passage of time. We hope that the measures and actions that necessitated the development of Kazakhstan's document "Concept for the development of creative industries" will be fruitful and productive in the near future. For instance, according to the statistics of 2020 in the city of Almaty, which is the center of creative industries within the country, the creative center "Alatau Creative Hub", which includes a co-working space, twenty-five free creative circles for children, a platform for master classes and presentations, a media library, educational — exhibition center "ArtBit", where special attention is paid to new technologies in art and culture, the work of the hub pleases. Nevertheless, we hope that the opening of objects of the cultural category (theatres, libraries, museums, concert halls, cinemas, and others) will serve the benefit of the creative generation not only in large cities but also in regional centers and districts. The approved document will be a powerful impulse for the development of the culture and economy of the country, expansion and strengthening of international relations.

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Қазақстанда шығармашылық индустрияның даму мәселелері

Экономикалық, әлеуметтік, саяси модернизация мемлекет дамуының түйінді кілті десек, алайда мәдени модернизация, дәлірек айтқанда, мәдениет пен өнер саласын модернизациялау өте өзекті. Бұл нақты құндылықтар (соның ішінде Батыс) контекстінде белгіленген саланы жаңартуды/апгрейд («ожақсарту») және әлеуметтік-мәдени шынайылығы, прогресс парадигмасы, тиімділік, жетілдіру, әртүрлі бастамалардың дамуы, субмәдениеттердің пайда болуы және т.б. туындаған талаптарға сай рефлексияны қамтиды. Бүгінде адам өміріндегі, мәдениетке деген акцент негізінен батыс әлемі өкілдерінің құндылықтары мен стиліне, сондай-ақ индивидуализмнің дамуына және еркіндіктің үлкен көрінісіне, мысалы, шығармашылық белсенділікке бағытталған, бұл мәдениет пен өнер саласын модернизациялау үрдісін түсінуге және сонымен бірге өзгертуге жетелеуде. Қазіргі Қазақстандық шығармашылық индустрияны дамытудың жоғары әлеуметтік-мәдени ахуалының бірі отандық әлеуметтік-гуманитарлық дәстүрде оларды белсенді енгізу үшін қажетті теориялық-әдіснамалық базаның болмауы, ал екіншісі, әлеуметтік-мәдени практиканың осы түрінің даму процесін зерделеп, сондай-ақ осы мәселе бойынша жарияланымдар мен әзірлемелердің аздығын ескере отырып, шетелдік ғалымдардың жинақтаған еңбектері мен тәжірибелеріне сүйеніп, қазақ қоғамының мәдени ортасына және ғылымға жүйелі зерттелген еңбектердің қажеттілігі туындап тұр. Мақаланың мақсаты — шетелдік ғалымдардың креативті индустрия бойынша жазған еңбектеріне шолу жасап, қазақстандық өнер және мәдениет саласындағы жеке тұлғалардың жетістіктеріне талдау жасау және креативті индустрияның дамуына қажетті заңнамалық құжаттарды анықтау. Зерттеу жалпы тарихи, логикалық және салыстырмалы әдістерге негізделген. Авторлар Қазақстанның креативті индустриясының мемлекет тарапынан қолдау табуы; Қазақстандағы қоғамдық сананы жаңғыртуда креативті индустрия шеңберінде мәдениет пен коммерцияны біріктіру саясатын қолға алып, заман ағымына икемделу арқылы жаңа дәуірдің жағымды жақтарын бойға сіңіруі; қазақстандық «креативті индустрияларды дамыту тұжырымдамасы» құжатының әзірленуі қазақстандық креативті экономиканың дамуына жаңа көкжиектер ашады деп тұжырымдайды.

Кілт сөздер: мәдениет, өнер, модернизация, креативті индустрия, мәдениеттегі басқару.

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К вопросу развития творческой индустрии в Казахстане

Экономическая, социальная и политическая модернизация является ключом к развитию государства, но культурная модернизация, в частности, модернизация культуры и искусства, очень важна. Данное обновление/апгрейд («улучшение») устоявшейся отрасли в контексте конкретных ценностей (включая, Запад) и социокультурных реалий, парадигмы прогресса, эффективности, совершенствования, развития различных инициатив, появление субкультур и других включает рефлексию в соответствии с требованиями. На сегодняшний день акцент на жизнь человека и культуру, в основном, сосредоточен на ценностях и стиле западного мира, а также на развитии индивидуализма и большей свободы, такой как творческая деятельность, что приводит к пониманию и изменению процесса модернизации культуры и искусства. Одним из высоких социокультурных условий развития современной креативной индустрии Казахстана является отсутствие необходимой теоретической и методологической базы для их активного внедрения в отечественную социально-гуманитарную традицию, во-вторых, необходимы систематические исследования казахстанского общества, культурной среды и науки, основанные на работе и опыте зарубежных ученых, изучающие развитие данного вида социокультурной практики из-за отсутствия публикаций и разработок по этой проблеме. Целью данной статьи является обзор работ зарубежных ученых в области творческой индустрии, анализ достижений отдельных лиц в области искусства и культуры в Казахстане и определение законодательных документов, необходимых для развития творческой индустрии. В основе исследования — общенсторические, логические и сравнительные методы. Авторы считают, что государственная поддержка творческой индустрии Казахстана, модернизация общественного сознания в Казахстане, проведение политики интеграции культуры и коммерции в рамках творческой индустрии, учитывая позитивные аспекты новой эпохи, адаптируе-

мые ко времени; разработка казахстанской «Концепции развития креативных индустрий» открывает новые горизонты для развития креативной экономики Казахстана.

Ключевые слова: культура, искусство, модернизация, креативная индустрия, управление в культуре, государственная поддержка.

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