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Khassenova N. N.*
doctoral student
L.N. Gumilyov Eurasian National University
Astana, Kazakhstan
e-mail: kh.banu1386@gmail.com
ORCID: 0009-0002-4363-4946

Issayeva B. K.
PhD, docent
L.N. Gumilyov Eurasian National University,
Astana, Kazakhstan
e-mail: b.isayeva_78@mail.ru
ORCID: 0000-0002-8109-2896

Alshanskaya A. A.
Kazakhstan Institute for Strategic Studies under
the President of the Republic of Kazakhstan,
Astana, Kazakhstan
e-mail: ann.alshanska@gmail.com
ORCID: 0000-0001-5406-696X

METHODOLOGICAL APPROACHES TO ASSESSING THE DEGREE OF IMPACT OF THE CREATIVE ECONOMY ON THE COUNTRY'S ECONOMIC GROWTH

Abstract: This article examines methodological approaches to assessing the impact of the creative economy on the country's economic growth. Special attention is paid to the study, development and justification of key tools and indicators that measure the contribution of creative industries to economic development. The functioning features of the creative economy, its role in the modernization of traditional industries and the formation of new jobs are analyzed. A comprehensive assessment methodology is proposed, including econometric analysis, indicative models and qualitative methods adapted to the conditions of Kazakhstan. The results obtained confirm that the creative economy is an important driver of sustainable growth, contributing to the diversification of the national economy and increasing its competitiveness. Practical recommendations have been made to strengthen government regulation and support, and stimulate creative industries in the country.
Keywords: creative economy, methodological approaches, economic growth, methodology, efficiency

INTRODUCTION

An analysis of the research results of both foreign and domestic experts in the field of the creative economy and its constituent creative industries allows concluding that until now, it is difficult to find doubters in the scientific and expert community about the importance of creative industries and the creative economy as a whole for the successful development of any national economy. In general, we can say that creativity, figuratively speaking, is the "fuel of XXI century," and the policy of stimulating and protecting creativity is the most important factor in rational geopolitics and economic prosperity of the world countries. That is why the development and implementation of strategies aimed at the development of the creative sector is inherent to one degree or another in the vast majority of countries. The purpose of this article is to develop methodological approaches to assessing the degree of impact of the creative economy on the economic growth of a country based on the analysis of existing theoretical models and practical experience of various states. The objectives are: to conduct a theoretical analysis of the concept of the creative economy and its role in modern economic development; to describe existing methods for assessing the contribution of the creative economy to economic growth; to identify the main factors through which the creative economy affects macroeconomic indicators; to develop an improved methodological model for assessing the degree of influence of the creative economy.

LITERATURE REVIEW

In recent years, the development of the **creative economy (CE)** and its influence on economic growth has increasingly attracted the attention of scholars and policymakers. Numerous studies emphasize the role of the CE in promoting **sustainable development**, **digital transformation**, and **innovation-driven growth** [1, 2].

Key theoretical and methodological dimensions of CE research include studies on **human creative capital** as a core driver of growth [3], interaction between CE and **higher education institutions** [4], the **preservation of traditional crafts** in a globalized world [5].

Another critical research area involves the **statistical and informational framework** required for assessing CE. Experts such as Zh. Temerbulatova, A. Zhuparova, and A. Nusyupayeva highlight the urgent need for **reliable, timely, and internationally comparable statistical data** for effective sectoral monitoring and the development of strategic and programmatic documents supporting sustainable growth. In the context of economic globalization, such comparability is essential and must adhere to consistent statistical concepts, classifications, methodologies, and data reliability standards [6].

Some researchers attempt to **quantify the contribution of the CE** to macroeconomic indicators such as **gross domestic product (GDP)** and **gross regional product (GRP)**. For example, S. Maltseva argues that it is possible to assess the share of **gross value added (GVA)** generated by creative industries in the GRP through a sectoral approach, using a **criteria-based selection** of relevant economic activities. Expanding on this line of inquiry, T. Abankina and colleagues stress that the **official classification of creative industries** directly determines the accuracy of estimates regarding their scope and contribution to the national economy [7].

Yu. Gambeyeva and V. Smey explore the intersection of human capital and CE, emphasizing the importance of **education and creativity development** as critical components of national policy in the creative industries. In a similar vein, Yu. Glushkov identifies the **absence of economic benchmarks and evaluation criteria** for government strategies and financial support in the CE sphere as a major impediment to its development [8].

In this regard, E. Golovchanskaya, E. Strelchenya, and E. Petrenko advocate for the use of **economic-statistical models**, particularly **multifactor econometric models**, for analyzing and forecasting the CE's impact on macroeconomic dynamics—an approach that is gaining prominence in both academic and applied contexts [9].

MATERIALS AND METHODS

The following methods were used in this study:

1. Analysis of regulatory documents and international standards, including the study of methodological approaches of UNESCO, the UN, WIPO, the European Commission and UNCTAD to the assessment of creative industries.

2. Comparative analysis aimed at identifying similarities and differences between existing global methodologies for assessing the economic effectiveness of creative industries.

3. A classification method that makes it possible to systematize creative industries based on international standards such as ISIC codes.

4. A statistical method used to analyze quantitative indicators, including the contribution of creative industries to GDP, employment, and foreign trade.

The case study method used to study the impact of government policy on the development of creative industries and their economic efficiency.

5. The methodological basis of the study are the recognized international approaches to the assessment of the creative economy, including:

6. UNESCO's Classification System of Cultural and Creative Industries (CCI), designed to unify statistical data and define the structure of creative industries.

7. The methodology of the UN Study on Cultural Statistics, aimed at developing standards for the collection and analysis of data on cultural and creative industries.

8. The UNCTAD methodology focused on quantifying trade in creative products and services, including their exports and imports.

9. UNESCO methodology (2007), which includes four key components

The use of these methods and methodological approaches has made it possible to comprehensively assess the features of accounting and measuring the economic efficiency of the creative economy, identify existing barriers and suggest ways to overcome them.

RESULTS AND DISCUSSION

Despite certain results in understanding the essence of the CE concept, it remains a source of new challenges for scientists and politicians, as well as for the business community. Indeed, the concept of CE, on the one hand, is a unifying factor, and on the other hand, it retains the status of a source of constantly emerging problematic tasks that require urgent solutions. And the main one is that the theory of creative industries still does not have a systematic approach to explaining them, and there is no generalized methodology for assessing the degree of impact of creative industries on the economy, since there is a terminological multiplicity and diversity of approaches to considering creative industries. To a large extent, all these problems are caused by the lack of a theoretical consensus in definitions, and, consequently, in the practical identification of creative industries.

It is deemed advisable to share the opinion of I.Turgel and other experts that all these problems of theoretical and methodological understanding of the concept of CE and creative technologies only at first glance seem to be significant exclusively for scientific discourse. In fact, their solution is of considerable practical importance, since it is associated with a real assessment of the size of the country's creative economy and the development of an appropriate regulatory policy aimed at stimulating the creative sector and the economy as a whole [10, p. 20,21].

From these positions, it seems to be an extremely important goal *to improve the methods of measuring the economic efficiency of the CE concept.*

At the same time, it cannot be said that theoretical and methodological approaches to the problem of evaluating effectiveness have not been developed today. In reality, there are currently several global standards and methodologies that are used to evaluate creative industries and their contribution to the economy, the most commonly used of which are shown in table 1. These standards and methodologies can be applied by organizations, governments, and researchers to collect data and evaluate creative industries in terms of their contribution to the economy and culture.

At the same time, existing methodologies have common features and differences in approaches. However, it is important to note that specific methods may vary depending on the country and the goals of the study [11, p. 33,34].

In our opinion, this is where the adverse consequences of differing methodological approaches are seen, since each organization in its recommendations for that or other countries will impose their own evaluative vision of the effectiveness of CE, despite the fact that these recommendations may not be suitable for these countries.

Table 1. Key methodologies for analyzing and evaluating the effectiveness of creative industries

No.	Name	Developer	Purpose
1	Classification System of Cultural and Creative Industries (CTI)	UNESCO	The system has been developed and is used to classify different sectors of cultural and creative industries, which facilitates data collection and comparison between countries
2	UN study on cultural statistics	UNESCO	A set of methodologies and standards is being developed for collecting and analyzing data on cultural and creative industries on a global scale.

No.	Name	Developer	Purpose
3	The European system of cultural accounts	The European Commission	Standards and methodologies for the collection and analysis of statistical data on creative industries in the European Union are being developed.
4	A study by the World Intellectual Property Organization	The World Intellectual Property Organization on Creativity and Innovation	Research on the role of creativity and innovation in the economy and the development of a methodology for assessing the contribution of intellectual property and creative industries to economic growth
5	Research on the creative economy by scientists	Scientific community	Researchers (groups of researchers) are developing their own methodologies to assess the creative economy and the impact of creative industries on regional development
Note: source [11]			

In order to deepen our research and improve the methodological basis for assessing the economic effectiveness of the CE concept for Kazakhstan's realities, we believe that we should consider in more detail the main problematic issues of accounting for and changing the creative industries, in particular, and the creative economy as a whole.

Special emphasis should be placed on the fact that in order to improve the processes of effective regulation of the development of the CE concept and its constituent creative industries, there are two problems to be solved:

– to create an adequate and complete statistical database for the creative economy sector based on the completeness of accounting and data collection;

– to develop an effective methodology for assessing the economic efficiency of the creative sector of the economy.

It should be clear that the second problem cannot be fully solved without a full-fledged solution to the first problem.

In reality, on the one hand, the lack of uniform and mutually consistent concepts and, on the other hand, comparable official statistical data make it difficult to derive a reliable estimate of the entire volume of the creative industries sector in the economy. UN General Assembly Resolution 74/198 highlights the critical importance of regularly obtaining reliable and comparable data on the contribution of the creative economy to achieving the Sustainable Development Goals (SDGs). However, quantifying the volume of domestic production and international trade in creative products remains difficult for a significant number of developing countries.

The nuance lies in the fact that the methods of traditional division of goods (services) may turn out to be of little or no content to account for the trade in creative products, since creativity, as a result of an intangible process, can be embodied in many goods and/or services. Therefore, experts believe, the main task is to be able to evaluate both domestic and imported creative content in all domestic and exported goods, rather than classify all goods collectively into creative or non-creative product groups.

In addition, the current designation of the CE concept by UNCTAD may not fully cover the sphere of trade in products with more or less real creative content and, thus, lead to a possible distortion of the cost of trade.

Similar problems may occur for services. There is no doubt that both high-quality and more detailed data are required to gain a deeper understanding of the role of creative services in economic development and their potential for developing countries to diversify production based on creative services. Trade in services, including creative ones, is becoming an extremely important agenda, and therefore the task of quantifying it is no less important. And since services are increasingly becoming a tool for structural transformation and increasing competitive advantages,

experts say it is advisable to be able to assess the volume of trade in services in order to analyze and regulate the processes of "servicization" or the increasingly active use of services as part of the development of production in related industries, and especially in the manufacturing industry.

Thus, the lack of data is an acute problem, especially for developing countries, which is why the latter face a number of difficulties in quantifying services. In these countries, there is often no appropriate statistical infrastructure, as well as registers of business entities, to organize the collection of statistical data. There are also no institutional mechanisms that allow for free access to somewhat closed potential data sources when collecting statistical data. There are also difficulties at the stage of processing, formatting and publishing the newly collected data. In general, experts state that there is a need to expand financing and increase the statistical capacity of countries [12, p. 8].

Also, the issues of information and statistical support for the research of the CE concept, as overdue, are being raised by experts Temerbulatova, A. Zhuparova and A. Nusyupayeva, noting that reliable and timely statistical information is needed to monitor the economic development of any industry, including creative industries, and develop strategic and programmatic documents to ensure the sustainable development of industries. In the context of economic globalization, such statistical information should be comparable with statistical information from other countries and their industries in terms of statistical concepts, accounting, classification, methodology and reliability.

The overall situation is complicated by the fact that the creative industries have not yet been fully defined and, moreover, are not recognized as an independent sector either in national or international standards for the collection and analysis of statistical data. All this is a serious obstacle for governments, which face the need to set goals for tracking the economic and social benefits of creative industries, and also makes it difficult to compare them at the international level [6, p. 133].

UNESCO conducted a special study and published in 2007 the report "Statistics on Cultural Industries: a Framework for the Development of National Capacity-Building Projects", which outlined a methodology for data collection and analysis that can form the basis for stimulating and tracking the development of creative industries. The methodology includes four components, each of which is dedicated to a specific area of tasks covered by the methodology of creative industries statistics (Table 2).

Table 2. Components of the methodology for collecting and analyzing data on creative industries

Component A	A model for reviewing the creative industries sector
Component B	Collection and analysis of statistical data on the creative industries sector
	Module 1 – The economic contribution of creative industries to the national economy
	Module 2 – Business statistics for the creative industries sector
	Module 3 – Employment structure in the creative industries sector
	Module 4 – Social efficiency of the creative industries sector
Component C	A case study of the policy of regulating the development of the CE concept
Component D	Comparative analysis of creativity, including for comparison with other countries
Note: source [6].	

Component A is a logical and necessary step before conducting more systematic work with the data in component B.

The review model covers the following information about the creative industries sector:

– basic data on the country, referring to the UNDP reports on national development, World Bank reports and other documents of international organizations;

– the political basis is the goals and objectives of the national development plan, the main programs in the field of education, culture, ICT, development of small and medium-sized businesses, poverty reduction, respect for intellectual property rights and freedom of speech;

– regulatory and legal framework – in the form of current laws related to ICT, language, culture, education, copyright and rules for the import and export of products related to the creative industries sector;

– The institutional structure, meaning educational institutions, museums, libraries and relevant professional and public organizations;

– Statistical potential and practice – in the context of national statistical reports, sociological household surveys, population and property census materials, and other sources of statistical information;

– indicators of the development of the business environment, small and medium-sized enterprises;

– employment data;

– general overview information on creative industries.

Component B consists of 4 modules, where each represents a separate block of actions in a common methodology for collecting and analyzing key data related to the creative industries. In particular, modules 1 and 2 are designed to assess the effectiveness of creative industries and the development of SMEs, module 3 is designed to assess employment, and module 4 is social efficiency in terms of income and income equalization across regions of the country.

The implementation of Component B is based on the methodological guidelines developed by the World Intellectual Property Organization (WIPO) in 2002, which identify the main branches of creative industries using ISIC codes. It should be noted that the main difficulty in implementing this component is related either to the unregistered status of many enterprises, or their production and economic activities are too small to reflect the results in national accounting systems.

According to this methodology, three main indicators for creative industries are calculated:

– their contribution, measured as a percentage of GDP and GVA;

– their contribution to solving the problem of employment and remuneration of employees;

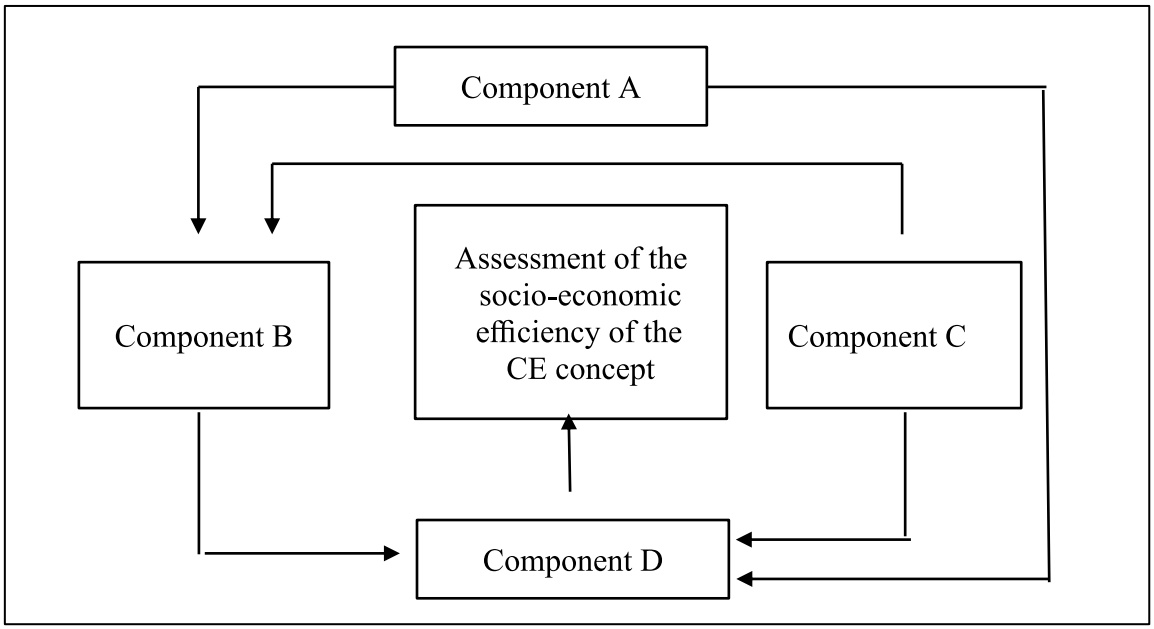
– indicators of foreign trade, namely, the volume and value of imports and exports, their shares in the total exports and imports of the country.

Component C provides for a case study of the impact of specific measures in the framework of policies to support creative industries, especially those related to small and medium-sized enterprises. Case studies contribute to a more comprehensive, systematic analysis of the creative industries sector, identify successful regulatory policy measures on this basis, and outline real needs for improving the management policy of the communication industries and the creative economy as a whole.

Component D is generally aimed at developing a Creativity Index based on the results of assessments obtained during the execution of components A, B, and C, and is designed to summarize the political and institutional contexts, support for creativity, activities and the current state of the creative industries, their impact on the economy, public welfare, and the environment. [6, pp. 135-137].

In general, the capabilities of the components in the assessment system of the CE concept can be represented in the form of an interconnection scheme shown in Figure 1.

Figure 1. The scheme of interrelations in the system of regulating the development of the CE concept



Note: developed by the authors of the study

In particular, some researchers are trying to directly assess the share of CE in the macro indicators of the country's development, regions – gross domestic product (GDP) and gross regional product (GRP). For example, S. Maltseva considers it possible to measure the share of gross value added of creative industries in GRP according to the sectoral principle, bearing in mind the implementation of criteria selection for a certain range of economic activities (Table 3).

Table 3. Characteristics of the sectoral approach to allocating the share of gross value added of creative industries in GRP

Statistical indicators	Source of information	Types of economic activity (OKVED 2 codes), conventionally classified as creative industries
Gross regional product	Generalizing indicator	Total by subject of the Russian Federation
Gross value added (in current prices)	Generalizing indicator	13, 14, 15, 16, 18, 32.1, 58, 59, 60, 62, 63, 70, 71, 72, 73, 74, 85, 90, 91, 93, 94
Note: source [7]		

At the same time, we can say that this approach does not allow us to obtain a reliable estimate, since the disadvantage of measuring this indicator is the formation of data on the enlarged codes (classes) of the OKVED, while there is no data on more differentiated types of economic activity that "sit inside" these enlarged classes [7].

In furtherance of this scientific and methodological topic, when asking how to estimate the volume of creative industries in GDP, T. Abankina and other experts believe that estimates of their scale and contribution to the economy directly depend on the officially allocated list of creative industries. In this regard, the National Research University "Higher School of Economics" has developed 3 approaches to assessing the creative economy:

- the first (sectoral) one is based on the formation of a list of types of economic activity based on the All-Russian Classifier of Types of Economic Activity (OKVED), which can be classified as creative, and further estimated calculations of key indicators based on official statistics or accounting statements of organizations for a selected list of types of creative activity;

- the second approach involves deriving the desired estimates of the share in GDP, based on estimates of employment in the creative economy based on lists of creative professions and using the labor productivity indicator;

- Finally, the third one is an analysis of the volume of foreign trade in creative products [13].

In general, it can be said that in many countries of the world, including Kazakhstan, there has not yet been a system for recording and collecting information on the main indicators of the development of creative industries and their official registration in the statistical classification.

Returning to the issues of the creative economy concept, we can analyze the existing approaches to assessing its economic effectiveness *on a practical level*, bearing in mind specific research on evaluation mechanisms and tools. It should be emphasized that the state of these studies is also affected by the same unresolved problems that we discussed above *when analyzing theoretical developments* in the field of the formation and development of the creative economy.

In this regard, we can share the opinion of Yuri Glushkova that the greatest obstacle to the development of creative industries is the lack of a system of economic guidelines in the development and evaluation of the effectiveness of state economic and management strategies for the development and financial support of the creative economy as a whole.

According to this expert, the problem of effective regulation towards the positive development of the creative economy is complicated by the lack of monitoring, the complexity and ambiguity of assessments of the effectiveness of the creative industries, as well as their contribution to the development of the economy. It is important, from the point of view of assessing economic feasibility, to determine the guidelines and boundaries for the development and financial support of the creative industries sector. However, for these purposes, it is necessary to know the value of the creative economy in the context of economic development.

Yu. Glushkova suggests defining the dynamics of the creative industries' relationship with the rest of the economy based on mathematical formalization as a model for solving this priority task:

$$Ici=Eci/E \text{ , } (1)$$

where Ici – the importance of the creative industry (CI) for the economy as a whole;
Eci – the economic value of the creative industry;
E – the value of the entire economy.

Model (1) shows the importance of the creative industry as its share in the entire economic activity of the state and the region. It also follows from this that the formation of state strategies for the development and financial support of creative industries should be based on the principle of proportionality to this calculated Ici indicator, which seems appropriate from the point of view of political aspects, bearing in mind paying attention to sectors of the economy in proportion to their shares in income, jobs that this sector generates, which is logical and most true from the point of view of stability and general equilibrium [8, pp. 2390,2391].

At the same time, it seems to us that such an interpretation of a possible practical approach based on modeling is an unnecessarily generalizing formalization of the real processes of effectiveness of creative industries. Indeed, among the problematic aspects discussed above in the statistical accounting of the results of creative manifestations, it is difficult to determine the indicator of the economic value of the creative industry of Eci.

In our opinion, in such conditions of incompleteness of information support for the task of assessing the economic efficiency of the creative economy, it may be most appropriate to use models that allow taking into account the influence of the main components at the trend level.

In this regard, we can fully share the opinion of Ye. Golovchanskaya, Ye. Strel'chenya, Ye.S. Petrenko that one of such trend approaches may be the use of economic and statistical models of analysis and forecasting in the status of *econometric multifactor models*. It is known that the

advantages of using econometric models to study problematic issues of economic growth are that based on the analysis of trends and dynamics of the values of factors in the time slice that determine the dynamics of economic development, these models identify the most realistic trend in the development of integral indicators of economic growth and, thus, provide a reasonable opportunity to adjust forecasts and directions of innovative economy development, taking into account the derived estimates of the importance of intellectual resources in the structure of factors of innovative economic development [9, p. 1602].

By intellectual resource, experts mean human capital, the formation of which is influenced by the creative factor, defined by the expert community as a potential resource characterizing the innovative (creative) qualities of an individual.

In order to study the importance of an intellectual resource as a factor of economic growth, some experts propose an econometric model based on the well-known Cobb-Douglas model, with the addition of an intellectual resource (or creative human capital) factor to the classical factors – capital and labor.

We can also cite a multifactorial econometric model proposed by scientists and economists from the Institute of Economics and Industrial Production Organization (IEIPO) of the Siberian Branch of the Russian Academy of Sciences for the growth rate of GRP per capita in i region:

$$growthit = \alpha + \beta 1\ log(y_{i,t-1}) + \beta 2\ R\&D_{i,t} + \beta 3\ SocFilter_{i,t} + \beta 4\ Spill_{i,t} + \\ + \beta 5\ ExtSocFilter_{i,t} + \beta 6\ ExtGDPpc_{i,t} + \varepsilon_{i,t} \quad (2)$$

where $\log(y_{i,t-1})$ – the natural logarithm of GRP per capita with a 1-year lag;

$R\&D_{i,t}$ – R&D costs, in % of GRP;

$Socfilter_{i,t}$ – an index summarizing the socio-economic conditions in i region;

$Spill_{i,t}$ – transfer of costs for technological innovations between regions of the country;

ExtSocfilteri,t – the impact of the socio-economic conditions of all other regions on I region (or the "overflow" of socio-economic conditions);

ExtGDPpci,t – the impact of GRP in neighboring regions on the economic growth of the first region (or the "overflow" of GRP per capita);

α, β1,...,β6 – calculated coefficients of the model;

$\varepsilon_{i,t}$ – accidental disturbance [14, p. 91].

The IEIPO scientists claim that as a result of the modeling and implementation of specific calculations, their hypothesis about the positive influence of the factor of inventive (or creative) activity on the growth of GRP is confirmed. At the same time, due to the fact that in the regions, as a rule, there is a situation when the number of patents per capita increases according to R&D results, a picture of a larger proportion of patents related to the branches of specialization of the regions emerges in the structure by type of patents.

Therefore, it is the innovatively developed regions that show their leading positions among regions with high levels of diversification and/or sufficiently pronounced degrees of specialization in terms of the "inventive activity of the population" indicator. In general, for all regions that finance R&D, there is an increase in the growth rate of GRP per capita, associated with a trend of increasing changes in the factor of inventive activity [14, pp. 180,182].

The multidimensional analysis conducted at this research institute was used to more clearly define the governing parameters of regional growth, namely:

- R&D and technological innovation costs;
- number of patents issued;
- level of human capital development;
- nature of welfare in neighboring regions;
- creation of knowledge "flow" channels from other regions.

It was also shown that those regions that are surrounded by regions with more favorable social conditions and a higher level of GRP per capita also have a higher potential for economic development. At the same time, it was substantiated that economic growth will only be achieved if the region actively invests in R&D, thereby maintaining a high absorption capacity and creating conditions for the production of new products with creative content [14, p. 226].

It seems to us that model (2) is developed mainly for regional comparisons. Moreover, on the one hand, the interdependence of regional factors, and on the other hand, the complexity of information support for the model in this interregional context, allow considering the model of IEIPO Institute of little use in the practice of assessing the effectiveness of the creative sector of a specific region, regardless of the state of development of other regions.

More down-to-earth from a scientific and methodological point of view can be considered the evaluation model for calculating the gross added value of the creative economy, introduced within the framework of the Methodological Provisions of SSS of RF, which in formalized form looks like this:

$$GVACE = GVACE^{NKDH} + GVACE^{GU} + GVACE^{NKO}, (3)$$

where $GVACE^{NKDH}$ – the value of the GVA of the creative economy concept at current prices, created by business entities in the "Non-Financial Corporations" and "Households" sectors;

$GVACE^{GU}$ – the cost of the GVA of the creative economy concept at current prices in the "Public Administration" sector;

$GVACE^{NKO}$ – GVA of the creative economy at current prices, created by business entities of the "Non-Profit Organizations Serving Households" sector [15].

It should be noted that the predictive and analytical potential of this model approach has not yet been fully assessed, since it is necessary to carry out, according to the Methodological Provisions, a certain amount of work, considerable in volume and cost, to organize the collection and processing of the necessary information and statistical base.

In general, despite the imperfection of all these instrumental approaches, which, in fairness, is associated with the difficulties of both rationally identifying the well-established list of creative industries that are components of the creative economy, and the narrowness and incompleteness of the information and statistical base, it can be noted that there is still a scientific search in the field of methods for evaluating the effectiveness of creative economics.

Based on the assumption of the identity of the creative economy, which functionally generalizes the totality of creative industries, with the social sphere of social development, we can say that in Kazakhstan the issues of the economic significance of the social sphere were already raised in the late 80s – early 90s of the last century. In particular, the Kazakhstani scientist H. Kussainov wrote at that time that among economic scientists dealing with the social problems of the development of the national economy, there was an opinion about the need to separate the social and economic effectiveness of the social sphere.

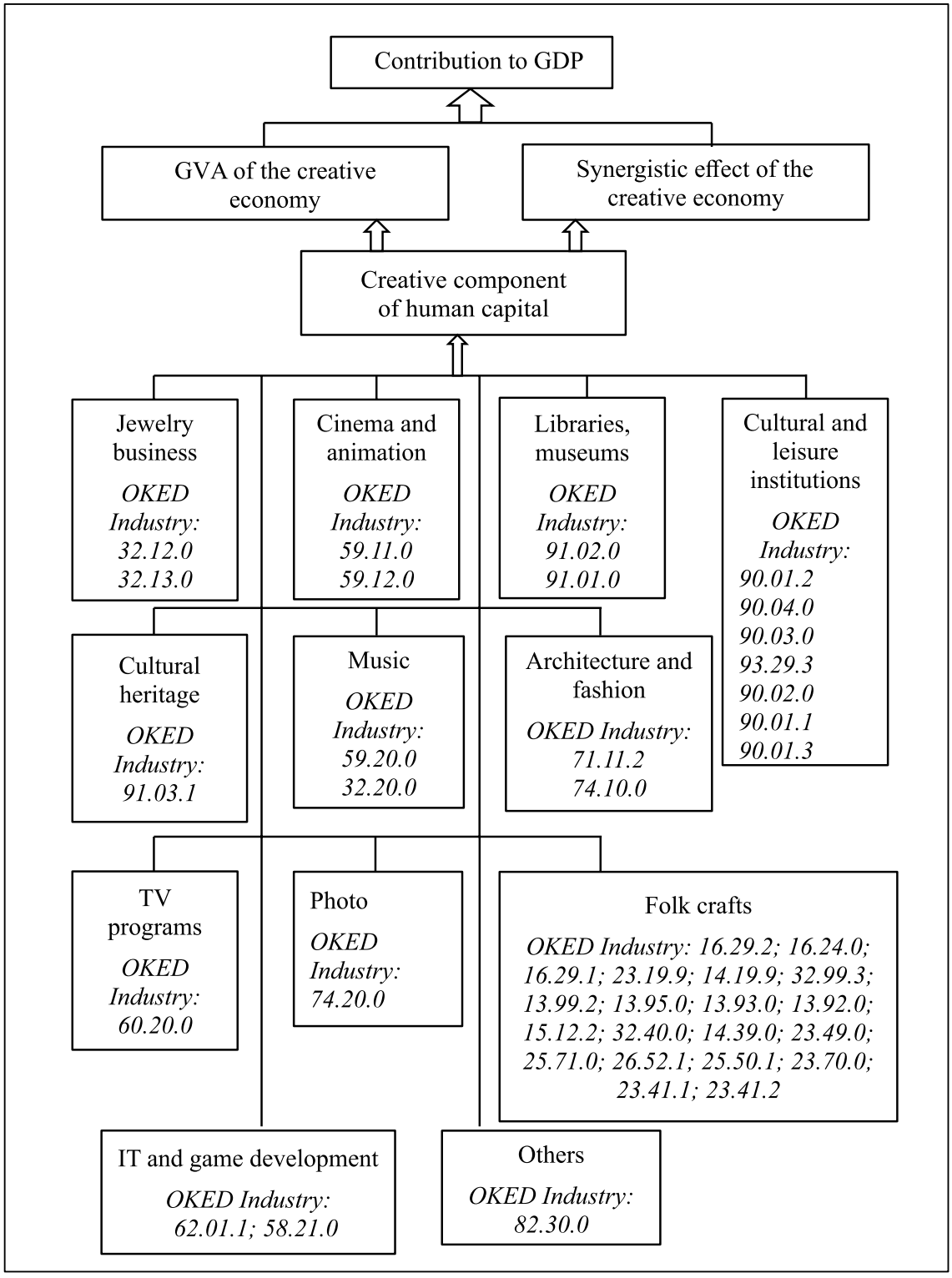
It was clear that such a division should not have disrupted the dialectical relationship in the development of the social and economic spheres of the national economy, since, on the one hand, the national economic resources invested in social development determine the social effect, and on the other hand, the achieved social effect, causing an increase in the labor activity of those employed in social production and, accordingly, an increase in the productivity of social labor, also determines the economic efficiency of the development of the social sphere.

Thus, the economic return of national economic resources invested in social development was postulated as a transformed form of a part of necessary and surplus labor in the sphere of material production.

At that time, as is the case with the creative economy today, there were questions about finding a quantitative form of expression of the economic efficiency of social development in

the absence of measures of the contribution of the social sphere to the total social product. It was clear that if such measures in terms of classical political economy existed, then, obviously, it would not be difficult to assess the contribution of the social sphere to the social product through a system of generalizing quantitative and qualitative indicators of social development [16, pp. 122, 123].

Figure 2. Scheme of formation of creative component of human capital and assessment of efficiency of the concept of CE



Note: compiled by the authors of the study

Returning to the issue of developing methodological foundations for assessing the economic efficiency of the creative economy, we will take as a basis the logical chain "growth of the creative economy – growth of human capital – growth of labor productivity – growth of GDP", and the overall picture of the estimated calculations may look like the scheme shown in Figure 2.

The list of creative industries in Kazakhstan was approved by the Decree of the Government of RK of June 6, 2023 No. 448 [17], while codes differentiated from the enlarged OKED codes for creative industries were introduced for all sub-sectors. We wrote about the need for this step above, when reviewing the issues of information support for creative economy research in terms of identifying statistics of sub-sectors of creative industries.

In our opinion, such types of activities as "Scientific Research and Development" (OKED code 72) and "Professional Scientific and Technical Activities" (code 74), which are classified as creative activities in the classifications of international organizations and used in world practice, including in Russia, fall out of this scheme. Thus, it seems to us that science is being unreasonably excluded from the field of research on the concept of the creative economy in Kazakhstan, and these issues should not be excluded from attention in an in-depth study of the issues of the development of the creative economy concept [18].

CONCLUSION

In general, based on the results of the research, we can say that the methodological approaches to the tools we have analyzed are in the nature of a value measurement of the creative economy.

As a result of the conducted research, the key problems and prospects for the development of the creative economy, as well as the difficulties associated with the methodology of its assessment, were identified.

Thus, the further development of the creative economy requires an integrated approach, including improving the assessment methodology, creating a reliable statistical base and developing effective public policy tools. This will allow countries to make better use of the potential of creative industries for sustainable economic growth and increased competitiveness in the global market.

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КРЕАТИВТІ ЭКОНОМИКАНЫҢ ЕЛДІҢ ЭКОНОМИКАЛЫҚ ӨСУІНЕ ӘСЕР ЕТУ ДӘРЕЖЕСІН БАҒАЛАУДЫҢ ӘДІСТЕМЕЛІК ТӘСІЛДЕРІ

Хасенова Н. Н*
Докторант
Л. Н. Гумилев атындағы Еуразия Ұлттық университеті
Астана, Қазақстан
e-mail: kh.banu1386@gmail.com
ORCID: 0009-0002-4363-4946

Исаева Б. К.
PhD, доцент
Л. Н. Гумилев атындағы Еуразия Ұлттық университеті
Астана, Қазақстан
e-mail: b.isayeva_78@mail.ru
ORCID: 0000-0002-8109-2896

Альшанская А. А.
ҚР Президенті жанындағы Қазақстанның стратегиялық зерттеулер институты
Астана, Қазақстан
e-mail: ann.alshanska@gmail.com,
ORCID: 0000-0001-5406-696X

Аңдатпа. Бұл мақалада креативті экономиканың елдің экономикалық өсуіне әсерін бағалаудың әдістемелік тәсілдері зерттеледі. Креативті индустриялардың экономикалық дамуға қосқан үлесін өлшеуге мүмкіндік беретін негізгі құралдар мен индикаторларды зерттеуге, әзірлеуге және негіздеуге ерекше назар аударылады. Креативті экономиканың жұмыс істеу ерекшеліктері, оның дәстүрлі салаларды жаңғыртудағы және жаңа жұмыс орындарын қалыптастырудағы рөлі талданды. Қазақстанның жағдайына бейімделген эконометрикалық талдауды, индикативтік модельдерді және сапалы әдістерді қамтитын бағалаудың кешенді әдістемесі ұсынылды. Нәтижелер креативті экономика ұлттық экономиканы әртараптандыруға және оның бәсекеге қабілеттілігін арттыруға ықпал ететін тұрақты өсудің маңызды драйвері екенін растайды. Мемлекеттік реттеу мен қолдауды күшейту, елдегі креативті индустрияларды ынталандыру бойынша практикалық ұсыныстар жасалды.

Түйін сөздер: креативті экономика, әдістемелік тәсілдер, экономикалық өсу, әдістеме, тиімділік

МЕТОДИЧЕСКИЕ ПОДХОДЫ К ОЦЕНИВАНИЮ СТЕПЕНИ ВЛИЯНИЯ КРЕАТИВНОЙ ЭКОНОМИКИ НА ЭКОНОМИЧЕСКИЙ РОСТ СТРАНЫ

Хасенова Н. Н.*
Докторант
Евразийский Национальный Университет
имени Л.Н.Гумилева
Астана, Казахстан
e-mail: kh.banu1386@gmail.com
ORCID: 0009-0002-4363-4946

Исаева Б. К.
PhD, доцент
Евразийский Национальный Университет
имени Л.Н.Гумилева
Астана, Казахстан
e-mail: b.isayeva_78@mail.ru
ORCID: 0000-0002-8109-2896

Альшанская А. А.
Казахстанский институт стратегических
исследований при Президенте РК
Астана, Казахстан
e-mail: ann.alshanska@gmail.com,
ORCID: 0000-0001-5406-696X

Аннотация. В данной статье исследуются методические подходы к оценке влияния креативной экономики (КЭ) на экономический рост страны. Особое внимание уделено изучению, разработке и обоснованию ключевых инструментов и индикаторов, позволяющих измерить вклад креативных индустрий в экономическое развитие. Проанализированы особенности функционирования креативной экономики, ее роль в модернизации традиционных отраслей и формировании новых рабочих мест. Предложена комплексная методика оценки, включающая эконометрический анализ, индикативные модели и качественные методы, адаптированные к условиям Казахстана. Полученные результаты подтверждают, что креативная экономика является важным драйвером устойчивого роста, способствующим диверсификации национальной экономики и повышению ее конкурентоспособности. Сделаны практические рекомендации по усилению государственного регулирования и поддержки, стимулированию креативных индустрий в стране.

Ключевые слова: креативная экономика, методические подходы, экономический рост, методология, эффективность