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CONSUMER DEMAND ASSESSMENT FOR EDUCATIONAL PROGRAMS IN CREATIVE ECONOMY IN EDUCATION MARKET OF THE EAST KAZAKHSTAN REGION

Abstract

The United Nations recognized creative economy as one of the fastest growing sectors. The sector not only employs 30 million people worldwide, but also provides more jobs for young people than any other area of employment. The study was conducted within the 5-year “Creative Spark” program funded by the British Council and implemented in the countries of Central Asia (Kazakhstan, Uzbekistan, Kyrgyzstan), South Caucasus (Azerbaijan, Armenia, Georgia) and Ukraine. The program aimed at strengthening partnerships between universities and creative institutions in the UK and participating countries, developing entrepreneurial skills among young people and increasing their English level proficiency. Kazakhstan places a special importance on development of creative industries and approved the “Concept for the Development of Creative Industries for 2021–2025” [1]. In order to keep pace with the government’s initiatives and international trends, higher education institutions in Kazakhstan need to provide educational programmes to prepare future leaders for creative industries. The first step in this process is to identify current situation and demand for educational programmes in creative economy. This is the aim of the study. The methods employed in the study are in-depth interviews with experts and surveying applicants to Kazakh American Free University located in Ust-Kamenogorsk, Eastern Kazakhstan. The results of the study show that the demand for creative industries is not completely formed and strong promotion is needed in order to popularize this sector. Some recommendations for higher education institutions in Kazakhstan include the development of double degree programs with the US and the UK universities in web design, brand management and advertising.

Keywords: creative economy, creative industries, higher education, education market, consumer demand, educational programme development, labour market, regional development.

Introduction

The year 2021 was declared the International Year of Creative Economy for Sustainable Development at the 74th United Nations General Assembly. Creative economy was acknowledged as one of the most fast-developing sectors of international economy. Research shows that with low barriers to entry, the creative economy is an inclusive sector and has great potential as a major part of the global economy.

According to UNESCO estimates, cultural and creative industries contribute approximately 3% of global GDP and generate annual revenues of around USD 2,250 billion. The sector provides nearly 30 million jobs worldwide and employs more people aged 15–29 than any other economic sector [2].

The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities. Its mission is to promote international collaboration and to build trust and mutual understanding between the people of the UK and other countries through arts and culture, education, and the English language. The organisation operates in more than 100 countries worldwide across key areas of cultural and educational engagement.

Founded in 1934, the British Council is a UK charity governed by Royal Charter and operates as a public corporation. It has extensive experience in managing educational programmes globally, supporting governments in institutional reform and capacity-building within the education sector, and contributing to quality enhancement in educational systems.

The British Council is funded partly by the UK Foreign, Commonwealth and Development Office and partly through income generated from examinations, educational services, and partner-funded contracts.

According to the Annual Report and Accounts 2022–2023, the overall global reach of the British Council exceeded 750 million people, including digital engagement, broadcasts, and publications, while approximately 75 million individuals participated through direct, face-to-face interaction. The Annual Report and Accounts 2024–2025 indicates further expansion of global engagement: total reach increased to approximately 820 million people, and participation in in-person programmes rose to around 85 million individuals. These figures demonstrate the continued growth of the British Council's international educational and cultural activities [3, 4].

In Kazakhstan, the British Council has been operating since 1994 and implements the following areas of activity:

- ◆ development and implementation of educational, social, and cultural programmes;
- ◆ management and delivery of donor-funded and corporate contracts;
- ◆ advisory services to ministries, public institutions, and corporate clients;
- ◆ delivery of professional development programmes;
- ◆ administration of UK and international examinations, as well as provision of English language teaching and assessment solutions;
- ◆ facilitation of partnerships between British and Kazakh educational and cultural institutions;
- ◆ advisory support to UK universities, language schools, and cultural organisations regarding opportunities in Kazakhstan;
- ◆ dissemination of information about the UK through digital channels and social media.

The British Council “Creative Spark” program aimed to support universities and build international partnerships to develop entrepreneurial skills and creative economies in seven countries including Central Asia (Kazakhstan, Uzbekistan, Kyrgyzstan), South Caucasus (Azerbaijan, Armenia, Georgia) and Ukraine with support from the United Kingdom. Kazakh–American Free University was one of the partners in Kazakhstan.

The United Kingdom's experience in developing entrepreneurship education is being used to support higher education reforms and to address the employment challenge in these seven countries. In the first year of the program, about 10,000 students and young entrepreneurs were involved in the program.

The program includes three key elements:

1. Development of partnerships between universities and creative institutions in the UK and participating countries to support entrepreneurship education and create entrepreneurship centers.

2. Development of entrepreneurship curricula for students and creative entrepreneurs, which include topics such as pitching ideas, starting a business, protecting intellectual property and obtaining loans.

3. Teaching English through the provision of access to educational digital resources, including learning platforms, online courses, and mass open distance learning courses focusing on English for entrepreneurs.

This study was conducted as part of the “Creative Spark” program at the Kazakh-American Free University (KAFU) and is aimed at ensuring the sustainability of the project results. The purpose of the study is to determine consumer demand for educational programs: design (all types of design: fashion design, web design, graphic design and others), art management, brand management and advertising in the consumer market of the East Kazakhstan region of the Republic of Kazakhstan and a forecast for the opening new educational programs based in KAFU.

The “Concept for the Development of Creative Industries for 2021–2025” notes that the priority approach for building a creative industries ecosystem is “education aimed at stimulating creative and innovative thinking [1]. It is important to ensure the renewal of educational programs and approaches to the training of universities and colleges in creative specialties. This plan will include measures to include practice-oriented courses on creating and (or) producing creative products, doing business in educational programs of secondary vocational and higher education, expanding the list of training programs for specialists in the field of creative industries”.

According to official reporting as of 2025, there are more than 45,597 registered entities in the creative industries in Kazakhstan, with over half of them located in Almaty and Astana [5]. Kazakh Tourism plays a supportive and facilitative role in the intersection of creative industries and tourism in Kazakhstan by promoting creative tourism initiatives, supporting cultural events and projects that enhance the tourism experience, and participating in educational and regional development programs aimed at strengthening creative entrepreneurship. While its core mission is to develop and market Kazakhstan’s tourism potential domestically and internationally, Kazakh Tourism contributes to the creative economy by fostering partnerships, showcasing cultural assets, and helping integrate creative sectors into broader tourism development strategies.

Until 2025, Kazakhstan did not have a standalone “Creative Industries Law.” In 2025–2026, Parliament adopted amendments and additions to existing legislation aimed at supporting and developing the creative industries. In December 2025, the Mazhilis (lower chamber) approved changes introducing legal definitions such as “creative industries worker” and a “registry of creative industry entities,” and clarifying the roles of state and local authorities in supporting the sector. The law was subsequently considered by the Senate and signed by the President in February 2026, thereby establishing a formal legal framework for state support of the creative economy [6].

At the same time, the government approved official Rules for Providing State Support and Stimulation of the Creative Industry, which entered into force on 16 January 2026 and provide financial and non-financial support mechanisms for businesses and individuals operating in the creative sector [7]. Additionally, an official list of creative industry activity types covering 43 sectors was adopted in late 2025, helping to define the industry for policy and support purposes [8]. The strategic development of creative industries continues to be guided by the Concept for the Development of Creative Industries for 2021–2025 [1], with new strategic frameworks expected to be developed for 2026–2030.

Material and methods

The concept of the creative economy has gained prominence within the global economic agenda and has been actively developed and promoted within the United Nations system, particularly by the United Nations Conference on Trade and Development (UNCTAD).

The creative economy is made up of creative industries located at the intersection of art, culture, business and technology. These are areas based on individual creativity and their products are objects of intellectual property.

In accordance with the UNCTAD classification, the creative industries include the following areas:

- ◆ Film, video and photography
- ◆ Television and radio
- ◆ Music
- ◆ Architecture
- ◆ Advertising and marketing
- ◆ Design
- ◆ Publishing
- ◆ Software and computer games
- ◆ Art
- ◆ Performing and theater arts
- ◆ Museums, galleries and creative clusters
- ◆ Crafts

In this study, we considered the following creative educational programmes: interior design, fashion design, web design, graphic design, art management, brand management and advertising.

In order to determine consumer demand for creative educational programmes, a target group was identified. The target group of this study is applicants entering KAFU in the summer of 2022.

The admissions committee operators offered applicants to take a survey using a QR code. The QR code was attached to the questionnaire in Google Forms in Kazakh and Russian languages.

In total, 14 responses were received in Kazakh language and 125 responses in Russian. A total of 139 questionnaires were received. After careful study, we selected 121 questionnaires for further analysis. Duplicate and incomplete questionnaires were excluded.

The questionnaire was then exported to Microsoft Excel for further data processing. Data analysis was carried out using the Google Data Studio software.

In-depth interviews were also conducted with representatives of universities that have educational programs in the creative industries: AlmaU, Kazakh National Conservatory named after Kurmangazy and the Kazakh National Academy of Arts named after T.K. Zhurgenov. In addition, AlmaU has established a Creative Industries Center. The purpose of the Center is to develop creativity and creative industries in Kazakhstan and Central Asia through research and education.

In addition to the survey of applicants and expert interviews, a competitive environment analysis was conducted as part of the research design. The inclusion of this component in the methodology is justified by the need to contextualize consumer demand within the existing educational market structure. Since the objective of the study is to assess the feasibility and strategic positioning of creative economy programs in the East Kazakhstan region, it was essential to examine the range, profile, and institutional characteristics of competing educational programs.

The competitive analysis was based on data from the official websites of universities and included an assessment of program profiles, types of professional activity, degree of practice orientation, digital components, and institutional positioning. The analysis covered universities in the Republic of Kazakhstan (Ust-Kamenogorsk, Semey, Almaty, Nur-Sultan) as well as neighboring Russian cities (Novosibirsk, Barnaul), which represent an alternative educational market for prospective students from the region.

Kazakhstan Segment. D. Serikbayev East Kazakhstan Technical University (Ust-Kamenogorsk) offers a Bachelor's program in "Design" (6B02101) with a pronounced emphasis on project-based and technological competencies. The curriculum focuses on interior and architectural design solutions, preparation of technical documentation, compliance with regulatory standards, and integration of artistic and engineering skills [9]. In this institutional model, design is positioned primarily as an applied discipline with a strong production-oriented orientation.

Shakarim University (Semey) also implements a Bachelor's program in "Design" (6B02101), characterized by a broader sectoral orientation, including advertising design, graphic and visual communication, and fashion design [10]. A notable feature of the program is the availability of a Minor in "Computer Design and Graphics", which allows students to develop additional digital competencies and personalize their educational trajectory within the main program.

Almaty Technological University offers a Bachelor's program "Fashion, Design" (B031), combining graphic design and costume design [11]. The program demonstrates a strong orientation toward the fashion industry and visual communications, as well as the development of international academic partnerships, which strengthens its competitive positioning at the national level.

Turan-Astana University provides a Bachelor's program in "Cinematography" (6B02102), belonging to the field of screen arts [12]. The program is characterized by established partnerships with film and television industry organizations and focuses on the development of competencies related to audiovisual content production. This distinguishes it from traditional design programs by its direct integration into the creative production ecosystem.

Therefore, the national competitive landscape demonstrates the dominance of "Design" as the primary creative specialization; however, the content models vary considerably - from engineering-oriented and production-focused formats to media-communication and industry-integrated approaches. Regional universities tend to emphasize applied and technical competencies, whereas institutions in Almaty and the capital strengthen internationalization and interdisciplinary components.

Russian Cross-Border Segment. Novosibirsk State University of Architecture, Design and Arts named after A.D. Kryachkov offers the Bachelor's program "Design" (54.03.01), oriented toward the development of artistic, project-based, and information-technological competencies [13]. The university's institutional specialization in architecture and fine arts creates an academically intensive environment for professional design training.

Altai State Technical University named after I.I. Polzunov (Barnaul) implements the Bachelor's program "Design" (54.03.01) with distinct profiles in "Graphic Design" and "Web Design" [14]. A key feature of this model is its pronounced digital orientation and integration with the digital and IT sectors, including web development and UX/UI design.

Therefore, Russian universities demonstrate a high degree of institutional specialization and clear profiling of design education, including the recognition of web design as an independent digital specialization. Their programs combine artistic foundations with digital competencies and structured practical training.

General Analytical Implications. The comparative analysis indicates that "Design" remains the core creative specialization within the examined educational space. However, its substantive model differs significantly across institutions – ranging from engineering-applied and architectural orientations to media-communication and digital profiles.

Competitive advantages are strengthened where programs incorporate:

1. Structured industry partnerships.
2. International components and academic cooperation.
3. Opportunities for individualized learning trajectories (e.g., minors and specialized tracks).
4. Digital skill integration.

For the East Kazakhstan region, a strategically sound approach to developing new creative educational programs would involve combining practice-oriented training with digital specialization and strengthened industry collaboration. Such a model aligns with regional labor market dynamics and enhances long-term competitiveness within both national and cross-border educational environments.

This study has several methodological limitations. First, the empirical data were collected only at one higher education institution – Kazakh-American Free University (KAFU), which was a participant of the British Council's "Creative Spark" programme in the East Kazakhstan region. Therefore, the findings reflect the perceptions and demand patterns of applicants to a single university rather than the entire regional or national higher education system. Second, the survey was conducted during one admission campaign (summer 2022), which limits the possibility of longitudinal analysis of demand dynamics. Finally, although expert interviews and competitive analysis were included to broaden the contextual framework, the quantitative sample remains geographically and institutionally bounded. Consequently, the results should be interpreted as indicative rather than fully generalizable to all universities in Kazakhstan.

Results and discussion

Early works on creative industries include works by R. Florida [15, 16] and J. Howkins [17]. R. Florida considerably broadened the notion of the emerging creative class and creative entrepreneurs. He suggested to also include industry professionals, academic and artistic workers that have an impact on economic, social and cultural aspects of the sector. In 2001 John Howkins introduced the term "creative economy" to merge cultural creativity and economic innovation.

The link between education programmes and creative industries draws researchers' attention in international arena. N. Wilson studied Master's programmes in the UK and argues that the emphasis should be made toward the behavior and skills of future managers in creative industries instead of occupational roles. He also stresses that appropriate conditions in educational institutions should be made for cooperation with creative industries organizations [18].

In another study, the author looked at the advantages of short-term mobility programs in Design in higher education institutions in Australia and Colombia [19].

The Triple Helix framework was used by the researchers from Australia to explore the university-industry-government relationships and knowledge exchange mechanisms. They have

conducted a comparative study of two creative industries case cities: Shenzhen, China and Brisbane, Australia [20].

T. Flew studied creative industries courses offered by the education establishments globally and the approach for the degree programmes. The author argues that such measures as codification of the field and engagement from the government and the industry are required for the course design and development [21].

The role of universities in creative economies is emphasized in the recent UNCTAD Creative Economy Outlook 2022 [22]. The report addresses human skills as crucial in pursuing the digital transformation of the creative economy. It also encourages investments to education systems at all levels, including higher education.

Multiple studies on the subject have been conducted in Southeast Asia. Researchers in Indonesia looked at creative economy as a driver in a post-pandemic environment supported by educational initiatives, digital policies and provision of funding to creative communities as drivers [23].

Another research conducted in Indonesia is of a great interest. It looked at the link between community education and development of creativity [24].

The study by C. Kaewphanngam and R. Tharmmapornphilas explored Thai educational system and current educational policies to find optimal development policies for creative economy [25].

Research conducted by Malaysian scholars is the closest to the topic of this study. It looked at education curriculum and government policies. Authors suggest that the curriculum in higher education institutions in creative industries should meet the industrial needs at the first place. Secondly, better efforts in research and development should be taken for further strengthening the sector [26].

A study from Australia supports the above statements. Special attention is drawn to the need for multi-skilled and networked workforce. In order to achieve that, new education strategies and structures are needed [27].

In view of Hong-Kong based researchers, educational establishments could become a part of creative clusters [28].

Career opportunities and challenges are well addressed in the work conducted by D. Ashton. He critically evaluates assumptions about transitions from education into creative work employment and associated career trajectories [29].

Recent international literature further strengthens the argument that higher education is becoming a key infrastructure for creative-industry development. A 2024 scoping review synthesized evidence on skills gaps among graduates entering the creative industries, showing recurring mismatches between university training and industry expectations, especially in digital, entrepreneurial, and interpersonal competences [30].

Therefore, numerous researchers across the world addressed the issues in creative economy and creative industries. However, there is a limited body of research in Central Asia in general and in Kazakhstan in particular. No studies were conducted to assess the demand for educational programs in creative economy in education market of the East Kazakhstan region.

A total of 121 people participated in the survey, of which 56 are male applicants and 65 are female applicants from 14 cities and villages: Ust-Kamenogorsk, Ridder, Altai, Nursultan, Samara, Shemonaikha, Almaty, Baitogas, Auezov, Krasnaya Shemonaikha, Zhezkent, Serebryansk, Tarbagatai (the sequence of cities is presented by the number of applicants from the largest to the smallest values).

Table 1 – Distribution of Applicant-Respondents by Age Categories

No.	Age Category	Share, %
1	16–18 years	57.0
2	19–20 years	19.0
3	21–24 years	13.2
4	25–34 years	7.4
5	35 years and above	3.4
	Total	100

Note: Compiled by the authors.

The age structure of the applicant-respondents demonstrates a clear predominance of younger candidates. The majority (57.0%) fall within the 16-18 age group, which reflects the traditional pathway from secondary school directly to higher education. A further 19.0% are aged 19–20, indicating continued participation of recent school graduates.

Applicants aged 21–24 account for 13.2%, suggesting the presence of individuals who may have taken gap years, changed academic trajectories, or returned to education after initial employment. The share of respondents aged 25–34 (7.4%) and 35 years and above (3.4%) remains comparatively modest, yet it signals an emerging segment of non-traditional learners.

Overall, the data confirm that the core target audience consists of school leavers, while also highlighting the growing, though still limited, demand for higher education among mature applicants.

The largest number of KAFU applicants live in the city of Ust-Kamenogorsk – 93 people, which is 76.9% of the total number of young people surveyed (Table 2), including 56 men and 65 women (table 3).

Table 2 – Number of Applicant-Respondents by City (East Kazakhstan Region)

No.	City	Number of Respondents
1	Ust-Kamenogorsk	93
2	Semey	11
3	Altai	3
4	Nur-Sultan	2
5	Samar	2
6	Other cities	10
	Total	121

Note: Compiled by the authors.

Table 3 – Gender Distribution of Applicant-Respondents

Indicator	Number
Male	56
Female	65
Total	121

Note: Compiled by the authors.

As for the age of applicants, 57% of young people are between 16 and 18 years old and 19% between 19 and 20 years old. Only 3.3% are applicants over the age of 35.

Our study showed that 81% of the respondents enter the educational programme they wanted to, and only 13.2% could not find the operational programme of their choice, but chose the one that was offered by the university at the moment (Table 4). Majority of respondents (76.9%) agree with the statement: “The educational programs offered by KAFU fully meet my needs” and 19.8% fully agree.

Table 4 – Applicant-Respondents Admitted to the Desired Educational Programme

No.	Response Option	Share, %
1	Yes	81.0
2	No	13.2
3	Not sure	5.8
	Total	100

Note: Compiled by the authors.

At the same time, 93.3% of respondents stated that the availability of an educational program at the university is the main criterion for choosing a university.

The most popular educational programmes among KAFU applicants of both sexes are: physical culture and sports (28.1%), journalism and translation 8.3% each, and a foreign language: two foreign languages programme – 7.4%. The least demanded educational programmes are accounting and auditing (1.7%), jurisprudence, management and Russian language teacher – 3.3% each (table 5).

Table 5 – Distribution of Applicant-Respondents by Chosen Specialisation

No.	Specialisation	Share, %
1	Physical Education and Sport	28.1
2	Journalism	8.3
3	Translation Studies	8.3
4	Foreign Language (Two Foreign Languages)	7.4
5	Information Systems	6.6
6	Not specified	6.6
7	Pedagogy and Teaching Methods of Primary Education	5.8
8	Psychology	5.0
9	Finance	5.0
10	Restaurant and Hotel Business	5.0
11	Russian Language and Literature	3.3
12	Management	3.3
13	Jurisprudence (Law)	3.3
14	Accounting and Audit	3.3
15	Other	1.7
	Total	100

Note: Compiled by the authors.

As for the demand for creative educational programmes among KAFU applicants of both sexes in 2022, 41.3% of respondents answered that of the proposed educational programmes, namely: interior design, fashion design, web design, graphic design, art management, brand management and advertising, none of them are interested. The educational programmes on web design (9.9%) and brand management (9.1%) aroused the greatest interest. The educational programme on fashion design aroused the least interest (table 6).

Table 6 – Distribution of Applicant-Respondents by Interest in Creative Specialisations

No.	Option	Share, %
1	None of them are of interest	41.3
2	Not sure	15.7
3	Web Design	9.9
4	Brand Management	9.1
5	Advertising	7.4
6	Art Management	6.6
7	Graphic Design	5.0
8	Interior Design	3.3

Note: Compiled by the authors.

Thus, a survey of 121 KAFU applicants showed that 76.9% live in the city of Ust-Kamenogorsk. Majority of young people (57%) are between the ages of 16 and 18. Great number of respondents (81%) entered the educational programme at KAFU that they wanted to, which indicates that at the moment the educational programmes offered by KAFU meet the requirements of applicants.

The largest number of respondents (93.3%) stated that the availability of an educational program at the university is the main criterion for choosing a university. These figures also indicate that the availability of an educational programme is the main competitive advantage of the university. The most popular educational programme among KAFU applicants of both sexes in 2022 are: Physical culture and sports (28.1%), journalism and translation 8.3% each, and a foreign language: two foreign languages – 7.4%.

The results of the study demonstrate that consumer demand for educational programs in the creative economy in the East Kazakhstan region is still at an early stage of formation. The survey of prospective applicants to Kazakh American Free University indicates a generally low level of awareness about creative industries as an independent economic sector and about career opportunities associated with it. While respondents show interest in creative fields such as design, media, digital content, and cultural projects, this interest is often perceived as a hobby rather than a viable professional pathway requiring specialized higher education.

In-depth interviews with experts confirm that the weak demand for educational programs in the creative economy is primarily linked to insufficient promotion, limited regional labor market visibility, and the absence of well-established creative industry ecosystems outside major cities. Experts emphasize that, unlike traditional economic or technical specializations, creative economy programs require strong links with industry, practical project-based learning, and clear employment trajectories, which are not yet fully developed in the region. As a result, potential students and their families tend to prioritize more conventional educational choices perceived as stable and secure.

At the same time, the findings suggest a significant latent demand for creative economy education, especially among young people interested in entrepreneurship, digital skills, and interdisciplinary careers. This indicates that targeted information campaigns, collaboration with creative businesses, integration of international programs such as Creative Spark, and alignment with national policy initiatives on creative industries could substantially increase demand. Thus, the study confirms that higher education institutions play a critical role not only in responding to existing market demand, but also in actively shaping and stimulating demand for educational programs in the creative economy through strategic positioning, curriculum design, and stakeholder engagement.

A comparison of the survey results obtained in 2022 with the actual enrolment data of KAFU for 2023–2025 demonstrates a noticeable divergence between declared educational interests and real applicant choices. While the survey indicated limited interest in creative economy programmes and a predominance of traditional specialisations among applicant preferences, the updated enrolment statistics confirm the continued dominance of classical educational fields such as pedagogy and physical education in actual admission patterns. This suggests that despite emerging awareness of creative industries, applicants and their families still prioritise educational programmes associated with stable employment prospects. Therefore, the updated institutional data support the earlier conclusion that consumer demand for creative economy programmes in the East Kazakhstan region remains at a formative stage, with market behaviour lagging behind potential interest and requiring further promotion and labour market integration mechanisms.

Conclusion

Most of the KAFU applicants are from the city of Ust-Kamenogorsk. Majority of young people (57%) are between the ages of 16 and 18. Currently, educational programmes offered by KAFU meet the expectations from the applicants. Our study showed that 81% of the respondents enter the educational programme they wanted to, and only 13.2% could not find the operational programme of their choice, but chose the one that was offered by the university at the moment.

The largest number of respondents (93.3%) stated that the availability of an educational program at the university is the main criterion for choosing a university.

Majority of applicants (41.3%) did not show strong interest in educational programmes of creative industries. At the same time, respondents answered that of the proposed educational programmes, namely: interior design, fashion design, web design, graphic design, art management, brand management and advertising, none of them are interested. The educational programmes on web design

(9.9%) and brand management (9.1%) aroused the greatest interest. The educational programme on fashion design aroused the least interest (2.5%)

The hypothesis of the study “Opening creative specialties on the basis of KAFU is a necessity due to the development of creative entrepreneurship in the region” was not confirmed by the study. However, there is reason to believe that high-quality, internationally accredited educational programs in creative industries, subject to the necessary conditions (demand generation, promotion of creative industries, career guidance, conducting master classes, inviting artists, web designers, advertising experts to the university walls, providing bases of practice in the leading centers of creative entrepreneurship in the East Kazakhstan region, the availability of highly qualified teaching staff with many years of experience in the creative industry), will become in demand in the long term. The demand is envisaged due to the development of creative entrepreneurship in East Kazakhstan region and will provide a competitive advantage for KAFU in comparison with other universities in Ust-Kamenogorsk, East Kazakhstan region, and in Kazakhstan as a whole.

The recommendations include both strategic actions, for example, determining how the opening of new educational programmes in creative specialties at KAFU corresponds to the KAFU Development Strategy for 2023–2028, and practical ones, for example, establishing contacts with representatives of the creative industries in Ust-Kamenogorsk, in East Kazakhstan region and in the Republic of Kazakhstan as a whole and preliminarily determine the bases of practice for students.

Long-term recommendations for higher education institutions in Kazakhstan include the development of double degree programs with US and UK universities in web design, brand management and advertising, which will serve as a competitive advantage.

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ШЫҒЫС ҚАЗАҚСТАН ОБЛЫСЫНДАҒЫ БІЛІМ БЕРУ НАРЫҒЫНДАҒЫ ШЫҒАРМАШЫЛЫҚ ЭКОНОМИКАДА БІЛІМ БЕРУ БАҒДАРЛАМАЛАРЫНА ТҰТЫНУШЫЛАРДЫҢ СҰРАНЫСЫН БАҒАЛАУ

Андатпа

Біріккен Ұлттар Ұйымы креативті экономиканы ең қарқынды дамып келе жатқан секторлардың бірі ретінде таныды. Бұл сала әлем бойынша 30 миллионнан астам адамды жұмыспен қамтып қана қоймай, жастарды жұмыспен қамту деңгейі бойынша басқа экономикалық салалардан асып түседі. Зерттеу Ұлыбританияның Британ Кеңесі қаржыландырған және Орталық Азия (Қазақстан, Өзбекстан, Қырғызстан), Оңтүстік Кавказ (Әзірбайжан, Армения, Грузия) және Украина елдерінде жүзеге асырылған 5 жылдық «Creative Spark» бағдарламасы аясында жүргізілді. Бағдарламаның мақсаты – Ұлыбритания мен қатысушы елдердегі университеттер мен креативті институттар арасындағы серіктестікті нығайту, жастардың кәсіпкерлік дағдыларын дамыту және ағылшын тілі деңгейін арттыру. Қазақстан креативті индустрияларды дамытуға ерекше мән беріп, «Креативті индустрияларды дамытудың 2021–2025 жж. арналған тұжырымдамасын» [1] бекітті. Мемлекеттік бастамалар мен халықаралық үрдістерге сай болу үшін Қазақстандағы жоғары оқу орындары креативті индустриялар үшін болашақ көшбасшыларды даярлауға бағытталған білім беру бағдарламаларын ұсынуы тиіс. Бұл үдерістің алғашқы қадамы – креативті экономика саласындағы білім беру бағдарламаларына деген қазіргі жағдай мен сұранысты анықтау. Зерттеудің мақсаты осы мәселені айқындау болып табылады. Зерттеу әдістері ретінде сарапшылармен тереңдетілген сұхбаттар және Шығыс Қазақстандағы Өскемен қаласында орналасқан Қазақ–Американдық еркін университетіне түсуші талапкерлер арасында сауалнама жүргізу қолданылды. Зерттеу нәтижелері креативті индустрияларға деген сұраныстың толық қалыптаспағанын және бұл саланы кеңінен насихаттау қажеттігін көрсетті. Қазақстанның жоғары оқу орындарына берілген ұсыныстардың қатарында веб-дизайн, бренд-менеджмент және жарнама бағыттары бойынша АҚШ және Ұлыбритания университеттерімен қос дипломды білім беру бағдарламаларын дамыту ұсынылады.

Тірек сөздер: креативті экономика, креативті индустриялар, жоғары білім, білім беру нарығы, тұтынушылық сұраныс, білім беру бағдарламаларын дамыту, еңбек нарығы, өңірлік даму.

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ОЦЕНКА ПОТРЕБИТЕЛЬСКОГО СПРОСА НА ОБРАЗОВАТЕЛЬНЫЕ ПРОГРАММЫ В СФЕРЕ КРЕАТИВНОЙ ЭКОНОМИКИ НА РЫНКЕ ОБРАЗОВАНИЯ ВОСТОЧНО-КАЗАХСТАНСКОЙ ОБЛАСТИ

Аннотация

Организация Объединенных Наций признала креативную экономику одним из наиболее быстрорастущих секторов мировой экономики. Данный сектор не только обеспечивает занятость более 30 миллионов человек по всему миру, но и предоставляет больше рабочих мест для молодежи, чем любая другая сфера занятости. Исследование было проведено в рамках пятилетней программы «Creative Spark», финансируемой Британским советом и реализуемой в странах Центральной Азии (Казахстан, Узбекистан, Кыргызстан), Южного Кавказа (Азербайджан, Армения, Грузия) и на Украине. Программа была направлена на укрепление партнерства между университетами и креативными институтами Великобритании и стран-участниц, развитие предпринимательских навыков у молодежи и повышение уровня владения английским языком. Казахстан придает особое значение развитию креативных индустрий и утвердил «Концепцию развития креативных индустрий на 2021–2025 гг.» [1]. В целях соответствия государственным инициативам и международным тенденциям высшие учебные заведения Казахстана должны предлагать образовательные программы, направленные на подготовку будущих лидеров для креативных индустрий. Первым шагом в данном процессе является определение текущей ситуации и спроса на образовательные программы в сфере креативной экономики. В этом и заключается цель исследования. В качестве методов исследования использованы глубинные интервью с экспертами, а также анкетирование абитуриентов Казахстанско-Американского свободного университета, расположенного в г. Усть-Каменогорске Восточно-Казахстанской области. Результаты исследования показали, что спрос на креативные индустрии еще не полностью сформирован и для популяризации данного сектора требуется активное продвижение. Среди рекомендаций для высших учебных заведений Казахстана предлагается развитие программ двойных дипломов совместно с университетами США и Великобритании по направлениям веб-дизайн, бренд-менеджмент и реклама.

Ключевые слова: креативная экономика, креативные индустрии, высшее образование, рынок образовательных услуг, потребительский спрос, развитие образовательных программ, рынок труда, региональное развитие.

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