

Green Paper

MODEL OF A CREATIVE ECONOMY DEVELOPMENT ROAD MAP IN CENTRAL ASIAN COUNTRIES

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Foreword

During the Creative Central Asia Forum in February-March 2021, a working group consisting of specialists from Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan and Turkmenistan, with the advice of British expert John Newbiggin, developed a model road map for the development of a creative economy, which is relevant primarily for post-Soviet countries of Central Asia. The road map was presented on March 30, 2021, during the final day of the Creative Central Asia Forum in the form of a sequential flowchart.

The working group members felt that the proposed flowchart needed a more detailed textual description. This is how this “Green Paper” was born; the term refers to a preliminary government report or consultation document containing policy proposals for discussion and discussion. The Green Paper represents the best that can be offered on the issue under consideration, assuming that it will develop the final policy based on public debate and reaction. The modified version of the policy based on public comment refers to the “White Paper” below.

The working group members hope that the proposed model will be adapted and applied in all Central Asian countries for the benefit of the creative economy, which will serve as a driver for the accelerated development of the innovative development of our countries.

Chapter 1. Introduction

1.1. Prerequisites for the Development of Creative Economy in Central Asia

One of the most essential areas of the post-industrial economy is the creative industries (CI), which are economic activities that create added value and workplaces through creative expression, creativity and talent. These include sectors such as, for example, architecture, fashion, design, IT, software and multimedia, computer games, applied arts (decorative fabrics, furniture, art products, jewellery, etc.), publishing, production of media content, advertising production, etc.

The creative industries market is about \$ 2.25 trillion. According to UNESCO forecasts, soon, the share of creative industries in world GDP may approach 10%. The industry has created over 29.5 million workplaces worldwide; in the Asia-Pacific region, North America and Europe, the creative industries generate 85% of jobs. Under its specificity, the unique quality of the creative economy is that this sector is desirable to young people, and today employment in it around the world already exceeds work in traditional sectors of the economy.

In Central Asian countries, the prerequisites for developing a creative economy (CE) are different. For example, a study on “Mapping Creative Industries in Kazakhstan” reflects that the creative economy is growing at the same rate as the economy as a whole, including in the fastest growing regions (Almaty and Nur-Sultan). Creative industries make up a significant part of the entrepreneurial base in Kazakhstan. In the register of legal entities, as of January 2018, 17,581 creative enterprises, which is 3.8% of the total number of legal entities registered in the country. Thus, in terms of the number of registered enterprises, the creative economy in Kazakhstan surpasses both the real estate and business services in size. Nur-Sultan and Almaty are centres of creative industries in Kazakhstan, and they account for 62% of all creative enterprises in the country. The largest concentration of enterprises in the creative sector is observed in Almaty, making up more than 6% of the total number of registered legal entities. In both cities, the creative industries sector is dominated by enterprises offering services with higher added value - more than 90% of registered legal entities in the industry in both Nur-Sultan and Almaty. At the same time, according to the Market Research of the event industry in Kazakhstan, as of November 2020, 28,289 legal entities and individual entrepreneurs involved in the industry of cultural and event activities were registered.

In Kyrgyzstan, the IT sector is one of the most steadily developing parts of the economy. Thus, the annual growth of revenue and tax revenues from IT companies in Kyrgyzstan is more than 50%. Even during the economically challenging 2020, the revenue of members of the Park of High Technologies continued to grow by 20% and for the first time exceeded 1.1 billion soms, 88% of which was the share of exports, tax payments also increased and amounted to more than 38 million soms. Moreover, the average labour productivity in the sector is 1 678 000 thousand soms per employee (on a par with the most productive mining sector, five times higher than the national

average, two times higher than the sector of financial intermediation and insurance, 20 times higher than in agriculture).

In Uzbekistan, 2020 has been declared the Year of the Development of Science, Education and the Digital Economy. An IT park with modern infrastructure is currently being created in Tashkent. Similar IT parks will also be organized in Nukus, Bukhara, Namangan, Samarkand, Gulistan and Urgench. To train highly qualified specialists in information technology, together with partners from the UAE, the project “One Million Programmers” was launched.⁴

Despite the problem of expensive and poor-quality internet access, the creative sector in Tajikistan developed over the past three years.

Among the most stable and fastest-growing creative industries in the country are IT, design, fashion, and handicrafts. According to the State Statistics Committee of the Republic of Tajikistan, the innovative activity of enterprises in Tajikistan in 2017 amounted to 1.9%. According to the developed strategy of creative development and the Law of the Republic of Tajikistan “On innovative activities”, it is planned to create the first high-tech park.

In June 2021, the Forum “Growth through Creativity and Innovation” will be held for the first time in Turkmenistan at the state level, where will present startups and innovative businesses, concepts and practices of sustainable development through innovation, IT startups and creative entrepreneurship, and regulatory conditions will be discussed and the development goals for the ecosystem of the creative economy and tech startups. The delegation of Turkmenistan has been participating in the Creative Central Asia Forum since 2019.

Overall, the available data suggest that economic growth will occur in cities where highly productive small businesses actively promote employment growth. Moreover, creative industries can play an essential role in further developing Central Asian towns, given their entrepreneurial spirit, dynamism and largely urbanisation, and the higher added value of their products.

1.2. What result will be the success for the Creative economy of Central Asia by 2026?

When creating an actual Road map, we were guided by a Vision (dream) in the future for the next five years:

- Governments include the Creative Economy in their strategies and provide subsidies, tax benefits and other types of support
- Mapping takes place annually; data is open to the public, CE is measured at the level of cities, countries and regions, trends are visible and recognised by key stakeholders
- New unique products of CE CA are massively exported to the markets of developed countries
- National or city associations of creative entrepreneurs exist in every CA country
- Regional events for CEntr take place monthly
- In each country, the leading media regularly cover the topic of CE

We will consider it a great success to achieve any 4 of these six goals in at least 3 out of 5 Central Asian countries by the end of 2026.

Chapter 2. Development and implementation of solutions based on the road map model

2.1. What is a road map model?

The concept of a Road Map (hereinafter RM) means a general developed an action plan to promote goals and achieve a sustainable effect, in our case, the development of a creative economy (hereinafter CE) in Central Asia (hereinafter CA).

Developing the Green Paper, a working group was created, which included representatives of the creative sector of Central Asian countries. The group's work was a model road map for developing creative industries that can adapt for each country or city in Central Asia.

The first version of the Road map model was presented on March 30, 2021, as part of the Creative Central Asia online forum, organised by the Creative Central Asia Network, in partnership with the ololo group (Kyrgyzstan) support of the British Council in Kazakhstan and Uzbekistan.

Working group consultant - John Newbigin (UK), leading expert in the creative economy, advisor to the Mayor of London on creative industries, co-founder of Creative England, an organisation supporting creative industries.

The carrier and populariser of the Road map model at the regional level is the CCAN5 initiative group. At the level of each country, the adaptation of the RM model can be carried out by initiative groups, the Association of Cultural and Creative Entrepreneurs, in conjunction with the relevant state bodies.

2.2. Who are we creating the road map for?

We expect that the primary target audience of this Road map should be:

1. Cultural and creative entrepreneurs whom we can inspire to understand their role and the importance of continuing their work. In addition, it helps build trust in the industry and build associations.
2. Government representatives and donors who are aware of the CE's ability to create high-margin products and innovations to develop the rest of the economy.
3. CE's evangelists and champions, including the academic community and SPA, will receive additional arguments and general direction.
4. Investors, bankers and other financial institutions to whom we can prove that CI is a profitable investment.
5. The media that will demonstrate the inspiring story of the development of CE - from today to a brighter future
6. All residents of Central Asia, whom we want to inspire to choose the professions of the future, and help to realise the value of creativity and lifelong learning

Thus, we hope that this Road map will become a valuable tool for everyone, and first of all, as a simple step-by-step guide to developing a CE, which also reflects the indicators of success at each stage, and which will help to unite the efforts of talented people and the synergy of focused, unidirectional action.

2.3. How and Who will implement the Road Map?

The road map consists of the present Green Paper, a Flowchart and an Action Plan. Any initiative groups intending to engage in the development of the creative economy, guided by the explanations of this Green Paper, are recommended to adopt these documents to the realities of their country:

1. Check which rectangles from the flowchart have already been implemented or do not need to be implemented and which tasks are missing
2. Revise the implementation timeline and, accordingly, refine the flowchart
3. Assign responsible persons for each of the tasks remaining in the Action Plan
4. Adjust expected results in the Action Plan
5. Publish the revised Road map and involve as many parties as possible in its implementation

The CCAN initiative group is always open to cooperation and is ready to support initiatives to develop the creative economy.

Without a responsible entity, the implementation of the Road map will be unrealistic. Therefore, we expect that the Association of Cultural and Creative Entrepreneurs will be engaged in adaptation to the conditions of their own countries, and at the regional level - the CCAN initiative group (will post the RM on the website creativecentral.asia along with a form for collecting proposals for its revision).

CE development will take place in 9 strategic directions in 4 key stages.

2.4. Strategic directions for the development of Creative Economy

The road map has been built by a working group in the following strategic directions:

1. Definition
2. Culture
3. Data
4. Advocacy
5. Education and skills
6. Finance
7. Taxes and regulations
8. International relations
9. Infrastructure

Let's consider them separately.

Definition

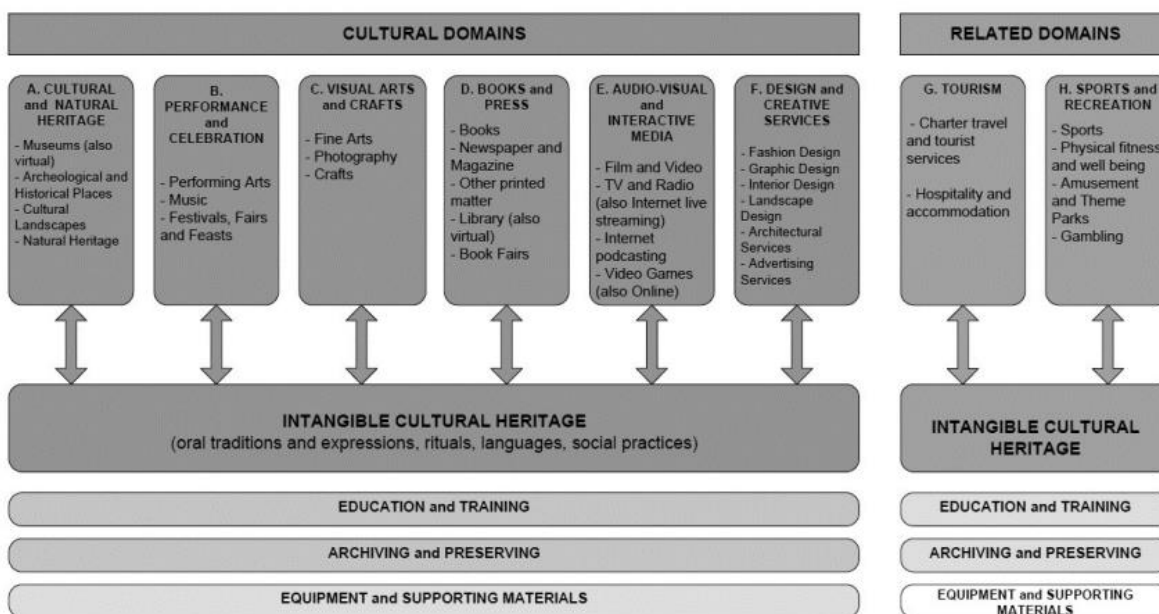
There are many different definitions of creative industries, but an important point is a common understanding of the definition on the part of government agencies. It will allow you to keep statistics and compare data. The definition agreed at all five Central Asian countries with all five Central Asian states, will facilitate data collection and analysis of trade flows.

In the 2000s, the concept of a creative (or, as it is also translated into Russian “creative”) economy turned into a global strategy for human development after the United Nations joined the process. In 2008, the United Nations Conference on Trade and Development (UNCTAD) published the first report on the creative economy. This document was the first to assess the world turnover of cultural goods and services systematically. As defined by UNCTAD, the creative economy is a new concept that recognises that creative assets can contribute to economic growth and social development. It can strengthen revenues, create new jobs, develop exports and, at the same time, enhance social inclusion, cultural diversity and development⁶.

According to the British definition in Mapping **Creative Industries**, DCMS, 2001), Creative Industries are “industries based on individual creativity, skills and talent that have the potential to create jobs and wealth through the creation and use of an intellectual property.”⁷

While the words “creative”, “cultural”, and “creative” may seem to have the same meaning, there are nuances of meaning that affect the general understanding of the term and, most importantly, the self-identification of people who work in the sector⁸. Therefore, the correct translation of this term into the national languages of the countries of Central Asia should be separately studied by specialists and representatives of the sector.

Differences in interpretation primarily arise from the difficulties with the translation of the word “creativity”. In the Russian language, the direct borrowing “creative” is most often used in translation. “Cultural” is more associated with heritage and traditions, with state-funded cultural organisations; “Creative” is a too general and broad concept, so “creative” can be essentially any activity or profession. The idea of “creative” refers to something unusual, modern, “new”, independent of the state budget, culture and cultural business¹⁰. The expert community and representatives of the sector should discuss and define a term that will help all representatives of cultural, creative and creative professions to identify themselves with this sector.



UNESCO encourages the use of the UNESCO Framework for Cultural Statistics¹¹ developed by the Institute of Statistics as a starting point (see illustration above). The proposed definition is broad. Cultural and creative industries are those sectors of organised activity that have as their primary purpose the production or reproduction, promotion, distribution or commercialisation of goods, services and activities of content derived from a cultural, artistic or historical origin. This approach focuses on goods, services and activities of a cultural/artistic nature or heritage, the basis of which lies in human creativity, be it past or present.¹²

Based on the basic definition, the Central Asian countries within themselves and at the regional level will have to agree on a list of creative industries and creative professions. At the same time, it is necessary to give the most detailed explanation to each sector - the name and decoding into

groups, specialities and directions within the group. The experience of foreign countries undoubtedly serves as a valuable primary source for such work; however, the list of creative industries in Central Asia, as a result of discussions, may turn out to be much broader than, for example, adopted in the UK, where it is customary to include in the list of CIs:

- Fashion, design and crafts
- Film and animation
- Music
- Theatre and dance
- Publishing and literature
- Modern art
- Architecture
- Television, radio, new media and digital culture
- Computer games and cybersports
- Entertainment industry
- Shows and mass events
- Advertising

More purposefully, together with experts and representatives of different professions of the creative industries, should discuss the classification of existing subsectors, their relevance at the regional or country level, a different wording, or the addition of new subsectors.

In the direction of DEFINITION, the main tasks of any groups involved in the development of the creative economy in their countries:

1. Agree at the sector level with the definition of key terms: Creative economy, creative entrepreneur, creative industries, creative professions
2. Agree at the sector level on a complete list of creative industries for Central Asia

Without an agreement on the basic definitions, at least at the level of participants in the creative economy, it is impossible to deal with other areas of CE development.

Culture

Do students (and their parents) know about the spectrum of careers and prospects in creative fields? Do high-level politicians give speeches about the creative sector or visit creative ventures? Are there art (as a direction) or celebrities that can become ambassadors and champions of the creative industry?

By the members of the working group, this direction was designated as the second most important after the definition, since without involving broad layers of society in understanding the importance of the creative economy, the value of developing creativity in every child, the desire

to acquire creative professions and respect for creative entrepreneurship, the development of creative industries is impossible.

Competitions and awards for entrepreneurship and successful creative business can foster public interest in creative industries and position them as tools for creating a positive and developing image of a city or country at the international level.

In this regard, the daily efforts of widespread education are essential. Therefore, the road map reflects the following actions:

1. Engage the media in each country in promoting CE. Ideally, we would expect a CE section to appear in at least one of the country's leading media outlets
2. Creative entrepreneurs can launch monthly "Open Doors" for the acquisition of creative professions
3. It is necessary at the country, and then - the regional level, to launch annual awards for the best creative entrepreneurs, educational institutions teaching creative professions, as well as government officials who are champions in promoting CE within governments
4. The popularisation of CE in Central Asia will be facilitated by a large annual event (for more than 10 thousand people from more than five countries): it can be a comprehensive exhibition/fair, a festival or a series of events under a single brand
5. It is necessary to ensure that the successes of Central Asian creative entrepreneurs are regularly reported in the European, Asian and American media

These steps will create a favourable environment for the development of CE, involve more people in creative professions and increase the importance of CE in the eyes of the Central Asian governments.

Data

Collecting data at city and national levels is essential to identify and analyse trends over time. For instance, why is the sector growing or not growing? Are there skill needs? Are clusters growing? Are there specific specialisations?

In 2018, for the first time in Kazakhstan, a mapping of creative industries¹³ was carried out using internationally accepted definitions and methods¹⁴. The study had three objectives:

- develop a description of the creative economy that is consistent with descriptions that other national sector mapping projects have proposed (for example, a study by the UK Department of Culture, Media and Sports study or the UNESCO system of statistics);
- check for the availability of government data on the creative economy;

- analyse such data and, based on the analysis results, determine the scale of the creative economy.

The study results showed that the creative industries represent a significant part of the enterprises in Kazakhstan. At the same time, it is essential to note that when collecting data, due to the lack of a clear definition of CE, many do not associate themselves with creative entrepreneurs. In addition, in the absence of statistics on employment, wages and turnover at the national, regional and city levels, it is impossible to understand the “true” scope of the creative sector or to design policy measures that would facilitate its further development. It is an important task not only for the city administrations of Astana and Almaty but also for the government of the country as a whole, given the dominant position of these two cities in the national economy. It is also crucial to generate statistics to compare international indicators and assess the current situation and development prospects.

This study set an important precedent for Central Asia and highlighted the difficulties in data collection. As a result, the following studies in all CA countries will require indirect methods for assessing the contribution of CI to the countries’ GDP.

Within the Creative Central Asia Forum 2021, a study of creative entrepreneurs in Central Asia¹⁵ was also carried out. A team of researchers collected data from over 1,700 entrepreneurs and gained the following insights through this work:

1. Most of the respondents were very optimistic about creating the database - “Wow, I need this!”
2. Not all creators consider themselves entrepreneurs
3. Some sectors are more closed and do not post information publicly (development of computer games)
4. There is no “creative entrepreneur” yet; there is a creator who is trying to make money
5. Creative business in Central Asia is additional income or microbusiness
6. The database contains mostly non-digital, traditional creative industries (are there more of them or need more cooperation?)
7. In the “Fashion, Design and Crafts” sector, a more detailed division is required (carpet weaving, beading)

Obviously, it is necessary to create a reliable system of statistics that will provide monitoring, become the basis for decision-making, and support developing a strategy for the development of new economies in Central Asia.

Thus, the Road map reflects the following expected results:

1. Collected primary database of creative entrepreneurs in Central Asia
2. Directory of OKED codes has adjusted, taking into account the specifics of creative industries

3. Annual mapping of CEntr and assessment of the contribution of CI to the country's GDP has been launched.

Advocacy

Why should people or companies join the creative economic network? Does the government - at the city or national level - take this sector seriously? Does the media understand its value and potential for the future? Do educators and parents see this sector as necessary for future employment? Do they play a role in promoting the image of your city or country internationally? Who could be the champion: celebrities? Politicians? Media?

The creation can contribute to the development of the creative sector of professional associations that unite subjects of the creative economy and represent the interests of the entire industry and separately for each industry. Associations should connect entrepreneurs from all areas of culture and creative sectors, becoming a platform for exchanging experiences at the national, regional and international levels and in every possible way create conditions for their relaxing activities, protect their interests, promote and implement changes to improve the industry. So, one of the key tasks of the associations should be the development and promotion of tools for the development and support of creative and cultural entrepreneurs from state and private investors.

At the same time, it may be helpful to create a specialised government department that will purposefully deal with the implementation of state policy, create a favourable legislative environment, and regulate the functioning of the creative economy¹⁶. In addition, in the structure of local executive bodies, it is necessary to create regional departments to develop creative industries.

The following expected results have been reflected in the Road map:

1. CCAN (Creative Central Asia Network) has been created and is developing steadily - a framework organisation for launching major RM projects and preparing for the launch of country associations
2. Champions (active government officials who are committed to the development of the creative economy) in the ministries of economy, education, culture, and others have been identified and involved in CE development.
3. Established and sustained in-country CEntr association
4. Set high goals for CE development in each CA country, appealing to the possibility of outstripping development rates of the entire economy (ambitious goals are essential since they involve a large number of potential allies).

Education and skills

In addition to creative skills, are there suitable environments for teaching business and management skills? For example, do creative entrepreneurs know how to present investment

proposals to banks or private investors? Are there informal networks that encourage mentoring and mutual support?

In the course of the study “Analysis of the problems associated with insufficient qualifications and shortage of specialists in the field of culture of Kazakhstan” 17, five main problems of education for specialists in the creative industries, which are typical for all countries of the region, were identified:

There is a discrepancy between higher education programs and the realities of Kazakhstan’s cultural and creative sector. Higher education is more focused on mastering the theoretical aspects of a particular discipline; however, its practical aspects are often lacking. As a result, there is a shortage of specialists in the sector who would have the project management, entrepreneurial and technical skills that are so important for the creative (creative) industries.

In addition to being overly theoretical, education in the field of culture is rather bureaucratic. Universities find it difficult to tailor their programs to the rapidly changing creative industries market to meet the demand for skills. There is also inconsistency in the Ministry of Culture and Sports (MCS) work and the Ministry of Education and Science (MES), which reduces the effectiveness of educational programs in the field of culture.

One of the problems identified by the study may be the students themselves, who lack motivation and enthusiasm since they and their parents do not understand the potential of the culture and creative industries and do not see work in this sector as a successful career choice.

The development of creative entrepreneurship in universities is possible following the example of the Creative Spark program:

1. Launch of pilot programs for creative entrepreneurship in universities;
2. Based on the experience gained, introduce this course in all creative universities for all specialities;
3. Involvement of practitioners from the industry to teach specific modules of the course;
4. Development of a motivation system for such practitioners (because in most cases, the level of material compensation does not correspond to the reality). Such as:
 - 1) involving students in supporting the work of practitioners (e.g. conducting surveys, translations, etc.). Here, however, Universities can take on the role of selecting these “volunteers” and provide minimal training (for example, by negotiating requirements with practitioners in advance).
 - 2) provision of infrastructure for the use of practices (e.g. recording studio, auditorium, etc.).
5. Determination of the real needs of the market (constant feedback from the market - including on behalf of “customers” of creative entrepreneurs, for example, creating a unified feedback questionnaire;

6. There is a need to develop the concept of “quality/standards” (minimum) specifically in creative entrepreneurship, which should be reflected in training programs.

In the creative industries, IT skills are also essential to develop the export of IT services¹⁸. Therefore, in addition to training/retraining of IT specialists locally on the basis of IT hubs, they should pay special attention to the basic training of IT specialists in universities. One of the steps is to attract practitioners from international technology companies to give lectures and conduct practical exercises. This will increase the practical orientation of educational programs and allow students to get acquainted with current trends and increase the prestige of these educational programs and, accordingly, interest in the IT field in general.

In the course of the Impact Hub Almaty study “Diagnostics of the main competencies, knowledge and skills of creative entrepreneurs in Kazakhstan”¹⁹ to determine the strengths and weaknesses in the competencies of creative entrepreneurs, the study participants - creative entrepreneurs and experts who work with them - were asked to give an overall assessment of the entrepreneurial maturity and assess the level of competence in five key areas related to doing business: (1) Vision and innovation, (2) Management and operational competencies, (3) Fundamentals of marketing, (4) Financial literacy, (5) Legal literacy. As a result of self-diagnostics, the interviewed creative entrepreneurs rated their entrepreneurial abilities rather positively. For example, 22.6% consider themselves to be well-grounded in entrepreneurship, 46.8% are more likely to be savvy, 24.2% assess themselves as average, and only 6.4% of respondents noted that they instead do not consider themselves or do not consider themselves savvy in entrepreneurship at all.

This direction was finalised together with the participants of the Creative Spark program in Kyrgyzstan and Kazakhstan during brainstorming in March 2021. As a result, the following expected results are included in the Road map:

1. A database of educational resources for the CEntr (Knowledge Bank) has been created
2. The sector agreed on a list of creative professions
3. The model of key competencies of the CEntr is adopted and integrated into the teaching of universities
4. Practitioners from CE have created training programs for CEntr and teachers in key country universities. Universities are researching CE

Finance

Do the government and the financial sector view the creative industries only as “cultural industries” that have received government support and subsidies in the past - or do they see them as an emerging part of the future economy? Are there financial institutions willing to offer small amounts for a startup business? Does the government encourage private investors in creative industries through tax benefits?

Like any other business, creative entrepreneurs need financial support. Measures of financial support/stimulation of the development of the creative sector of the economy may include²⁰:

- grants for starting a creative business;
- subsidising costs to promote creative products for export;
- subsidising exhibitions/festivals and opening showrooms: a transparent mechanism for obtaining subsidies, guaranteeing the receipt of subsidies by representatives of the creative industries, regardless of size and personal connections;
- concessional financing for business expansion - provision of loans at a preferential rate, providing loans without collateral. Implemented through Entrepreneurship Development Funds - a program for lending to participants in the creative industries;
- subsidising the loan rate / subsidising part of the lease payments;
- grants for the development of the property complex for representatives of creative industries.
- subsidies to reimburse part of the cost of purchasing equipment for representatives of the creative industries and management companies of creative parks. (For example, residents of creative technology parks in Kazakhstan receive compensation for 25% of the cost of purchased imported equipment, or 35% of the cost of domestic equipment);
- subsidising the costs of registering a trademark;
- Subsidising the cost of renting retail space (rental rates in shopping centres that can guarantee a flow of buyers are significantly higher than the level that creative entrepreneurs can afford) and rental of warehouse space;
- tax incentives for individuals - special tax deductions for calculating the IIT (individual income tax) - only if there is a general tax return. If expenses are directly related to creative activity, then they are deducted when calculating the amount of the IIT of a creative entrepreneur;
- tax incentives for legal entities - preferential (or zero) VAT rate (value-added tax). The size of the rate must be determined based on a budget of expenses for creative industries - tax incentives are expenses of the state budget, only targeted ones - for participants in creative industries.

For the effective functioning of the above tools, it is necessary to finalise the system for identifying participants in the creative industries through the OKED and with the help of experts and representatives of subsectors (see the Data direction). An effective identification system will make it possible to obtain statistical data on the functioning of this sector of the economy and reduce the risk of inappropriate receipt of state support in the above measures.

Subsequently, as the creative industry develops, it is advisable to create a specialised Creative Industries Fund to make strategic investments in promising creative activities, especially export-oriented²¹.

As a result of the implementation of this direction, the following steps are marked in the Road map:

1. Published a study on the financial needs of creative entrepreneurs and their main funding problems. Research like this can serve as a bridge between creative entrepreneurs and financial institutions.
2. CE representatives will present the dynamics of the sector's development to key financial institutions, government and donors. This point is crucial in the early years when the creative industries are seen as destinations for unsafe risky investments that cannot generate either high profits or jobs. Regular communication with resource institutions can influence trust in the sector, without which scaling is impossible.
3. There were special proposals for financing the CEntr. If they are interested in CI, we expect that financial institutions will create specialised products for creative entrepreneurs.

Taxes and regulations

Is it easy (and cheap) to start a new business? Does the government provide tax benefits for new companies, creative businesses, or attending international events? Is there effective copyright (intellectual property) protection in legislation - and is it provided? Are there fiscal or regulatory issues that the creative sector shares with other sectors of the economy? Is the government willing to support local production (such as television, film and fashion) against unfair practices or price cuts from international competitors?

The current regulatory legal framework in culture does not fully meet the requirements of modern innovation and integration processes. Therefore, it is necessary to develop an appropriate regulatory legal act regulating the activities of creative entrepreneurs to support creative entrepreneurs. This regulatory legal act should have an impact on public authorities in terms of providing proper support tools, both financial and administrative, have an effect on the creative business process, have an effect on the economic system in the sector of the creative economy, have an impact on society as a whole. To date, there are no alternative regulations.

In this regard, for the high-quality implementation of this direction, we believe it is essential:

1. Conducting and publishing a study of the tax burden, the speed of business registration and barriers to the development of creative entrepreneurs,

2. An early revision of tax legislation and the adoption of tax incentives, and a policy of subsidising CE from the state, without which the development of CE may slow down.

International relations – export and new market

Is the sector aware of international markets and festivals? Do embassies, international non-governmental organisations and international companies in your country know about the creative industry, and can they support you? Is the government helping entrepreneurs with market information and support to establish regional trade agreements? Are cities considering joining UNESCO or other networks of creative and cultural cities? Are governments considering working with UN agencies and other national creative industry agencies and associations?

Creative industries generate about \$ 2.25 trillion annually. More than 29.5 million jobs have been created around the world, about 1% of the entire working-age population of the Earth.²²

Over the past decade, international trade in products and services of the creative industries has shown a steady growth trend. World exports of creative industries nearly doubled between 2003 and 2012. At the same time, the contribution of the leading players has undergone significant changes. So, if in 2003 the EU's share in world exports of creative industries was 43%, and China's - 17%, then in 2012 these shares were 27 and 35%, respectively.

Countries in Asia, especially India and China, are an example of the influence of a growing middle class on the development of creative industries. This sector of the economy has been dynamically developing in recent years. So, according to Ernst & Young, Asia is generating approximately \$ 743 billion from the creative industry. This figure is about 33% of the corresponding global figure. In addition, 12.7 million jobs were created, which is 43%.

In addition, the growth of international trade in the creative industries stimulates the development of the online economy, communication technologies and the possibility of free movement of people (cheap flights, simplified visa procedures).

Partnerships between companies are essential to the development and expansion of the boundaries of the creative industries. Typically, these partnerships arise between people in the same sector at the national level. However, thanks to the rapid growth of the global component of the creative industries market, more and more cross-border value chains are emerging today. This trend is especially evident in software and tourism, where inter-firm interactions are increasingly crossing national boundaries. According to UNESCO, companies involved in inter-firm communication mechanisms demonstrate higher growth rates than their peers without a vast network of connections.²³

As of 2012, the leaders in the export of creative goods among the EU countries are Germany (\$ 28.7 billion in 2012), Italy (\$ 27.0 billion in 2011), the United Kingdom (\$ 23.1 billion). USA -

2012). Germany, Italy, Great Britain, and the USA and China dominate the world market for creative goods and services, being net exporters of this category of goods. A significant share in the European exports of creative goods took by items of design art (66.1 billion US dollars) and printed goods (19.8 billion US dollars).²⁴

It is advisable to select creative industries for international trade and global promotion based on the best competitive advantages to focus government support. Potentially, the following products are presented in international markets: cinema, music, software, textile brands, products of applied art (paintings, carpets, products made of precious metals, handicrafts and others).

Thus, the critical actions in the implementation of this direction should be:

1. Conducting and publishing research on CE products of CA, competitive in the international market.
2. Ensuring regular participation of the CE in international conferences and exhibitions of the CE on behalf of the CA.
3. Organisation and holding of at least five annual regional exhibitions, festivals and fairs in the field of CE CA, with the involvement of a broad international audience (both interested donors, investors, and foreign tourists).
4. Active assistance of the embassies and overseas institutions of CA countries in the presentation of EC (including joint presentations on behalf of the entire CA region) abroad, attracting clients, investors and partners for CEntr of CA counties.

Infrastructure

Is the infrastructure developed to support the growth of the creative sector? It may be due to digital communications. Or supply chains. Or it is licensing agreements for software as well as materials and or facilitating access to international markets.

Infrastructure is physical objects and digital infrastructure, creative spaces, coworking spaces, clusters and hubs - all of which are essential components of the ecosystem for creative industries. The state, together with the private sector, creates conditions for the development of creative entrepreneurship. These conditions are not limited to the provision of physical spaces and technical equipment.

Studies on the nature of the phenomenon and the role of creative hubs in developing the creative economy of cities indicate that these spaces are no longer considered physical infrastructure in the modern world. These spaces and processes taking place within creative communities based on creative hubs directly affect not only the development of creative entrepreneurship but also the development of urban and public areas, as well as positively affect social changes in society, the formation of human capital and the development of the values of a new generation of citizens (ecology, inclusiveness, gender equality, and so forth). Furthermore, each such platform has

several services and support systems for small and micro businesses to which this type of business would not otherwise have access. For example:

- Incubators - educational, mentoring, sometimes financial support for startups (from idea to opening an enterprise);
- Accelerators - educational, mentoring, financial support for existing entrepreneurs (support in growth, analysis of the state, “upgrade” of the enterprise, access to finance). Also, sometimes such programs bring the entrepreneur to readiness for investment (Investment-readiness) and connect them with investors;
- Scale-up support - financial, access to new markets, mentoring, expert;
- Access to markets - online trading platforms, fairs, showrooms, festivals, participation in exhibitions, ensuring the flow of customers into space (if, for example, entrepreneurs sell their goods/services there);
- Positioning/promotion - support in marketing, PR, branding.

The second type of infrastructure is creative spaces: art centres, theatres, concert venues, multidisciplinary cultural venues with an average (up to 500 seats), and a small (up to 120 seats) capacity of halls/rooms. In international practice, creative spaces are created by redeveloping industrial and other territories.

These sites are “art centres” where people can express themselves, create their creative products, services, exchange innovative ideas, and demonstrate the results of their creativity. The ultimate goal of art spaces is to turn creative ideas into creative entrepreneurial activities.

Types of possible support:

- Various support programs in the form of an art residence, participation in international venues, collaborative pilot projects (finance + relations with global and local experts, creating a favourable environment, networking)
- Development of art management and administrative skills of teams leading such spaces; support in preferential rental or free use of space; advice on developing their cultural services and products, their creative business.

Creative technical spaces are technical areas with well-equipped modern equipment and software available for “folk” production, including various desktop automated machines (laser cutting, milling, etc.), 3D printers, CNC sewing machines, easily assimilable IT programs for digital design and much more.

The critical functions of creative technical spaces are:

- training of the people in technical means and methods of production, as well as information on new production and trade technologies, made accessible to the people;

- identification of talents - the creation of conditions where the creative abilities of citizens developed within an innovative national system is shown.
- Productive enterprise development;
- assistance in the design of their products of the population, support of citizens implementing entrepreneurial technical projects (creation of prototypes, samples for attracting investors or for marketing purposes, etc.);
- increasing the interest of the population in production activities, in creating their own business, introducing citizens to science and technology;
- the self-realisation of the people: production, design, invention, passion for technological hobbies has a positive impact on the emotional state and health of people.

Such spaces are necessary for the generation and commercialisation of the creative potential of the population. For example, through additive technologies (3D-printing), ordinary citizens, without special engineering knowledge, can create thousands of types of various creative products, the production of which was previously available only to large companies. Moreover, with the help of trading platforms such as Alibaba, Amazon, Instagram and others, you can sell your products (services, goods, creativity) almost anywhere in the world.

- Contribution to tax revenues - tax revenues to the city budget from creative entrepreneurs supported by them;
- Number of new jobs;
- Amount of new partnerships and collaborations;
- Self-sufficiency of projects;
- The emergence of new services/products;
- Increasing consumer base/audience flow
- Quality of produced content - demand, relevance;
- Increase% of scaled projects
- Social influence - for instance, solved social/cultural calls of community, coverage of social and vulnerable groups (including youth, children, elderly), coverage of audience for education, amount/per cent of the created innovative solutions, improvement of quality of life, a contribution to the advancement of ecology, preservation of cultural heritage, etc.

New communication technologies affect the changing nature of labour relations. For example, the trend of remote employment using the Internet is gaining momentum. Digital platform solutions connect employers and workers from different countries. For example, the Indian platform, created in 2016 in India, uses a collective approach to freelance work over the Internet. Based on this platform, specialists from different countries - primarily from India, Southeast Asia and Eastern Europe - work together on technical projects for customers from other countries of the world. In Bangladesh, 650,000 workers are also self-employed via the Internet. According to experts, in Europe, the volume of transactions through platforms will increase by 20 times by 2025, increasing the employment model by 17%.

It is advisable to create Remote Internet Labor Centers to facilitate remote Internet employment of our citizens. These sites should provide the population at affordable cost with staffed individual jobs and office equipment, high-speed and uninterrupted Internet access, consultations on international labour platforms, express training in tax and labour registration, receiving intensive training in the professions required on the Internet (site administrators, call centre operators, network marketers, Internet moderators, tutors, copywriters, accountants, online lawyers.)

Thus, here we see the practical implementation of the following steps with the ultimate goal of ensuring access to high-quality digital infrastructure by all CEntr in CA:

1. Carrying out a study of the CE infrastructure (hubs, Internet speed, protection of intellectual rights).
2. The creation of hubs (coworking, incubators, laboratories, creative-open event spaces) in key universities for interaction with the CEntr.

2.5. Stages of CE development

As can be seen from the above information on the development directions of the CE as a whole, the Roadmap consists of 4 main stages:

1. Before developing a creative economy, it is necessary to agree on key definitions (there are many interpretations that, if they are not unified, will prevent the consolidation of creative industries, state development programs and general activities of Central Asian countries). Central Asia already has its research material for creative industries, creative education and state development programs. Therefore, it is imperative at this stage not to invent what has already been invented, but first of all to take advantage of existing developments within the region and from abroad (the experience of Great Britain is especially useful). That is why for each of the strategic directions, the first stage is identified as **Environmental Analysis and Data Collection**. We expect that the collected information will allow many creative entrepreneurs and cultural figures of Central Asia to realise themselves as participants in the most critical sector of the creative economy for Central Asia. Therefore, the key message of this stage is **Self-awareness**.
2. To develop a creative economy, it is necessary to overcome the distrust of market participants in many of the creative industries towards each other, the state and customers. A win-lose relationship (zero-sum game) impedes the development of a shared ecosystem. From the experience of building an environment in Silicon Valley, relations between market participants must begin to be created based on the COOPERATIVE model:
 - a. Compete - participants in creative industries compete with each other honestly
 - b. Cooperate - they cooperate when it is necessary to communicate with the state about changing regulatory mechanisms, adapting the

incentive system, which will lead to the long-term development of the economy

- c. Collaborate - market participants collaborate to set industrial standards and implement a quality certification system
- d. Customers - they are not perceived by competitors as enemies and are ready to buy services and goods from each other, which helps everyone focus on the part of the production cycle in which it is vital.

Thus, **the Building Trust phase between market participants**, government and civil society will pave the way for a common strategy. In practice, this stage implies creating various forms of cooperation and joint projects, including creating national associations of creative entrepreneurs.

3. The formed associations, together with the state, will be ready for **the Formation of goals and strategies for the development of CE. Ambition** is the key message at this stage since the task of the working groups will be to raise the bar to the level of inspiring unique goals (Big Hairy Audacious Goals). Without sufficiently high goals, development strategies will not have value since the creative economy will develop at its own pace and absence of such methods. Should establish such purposes with the participation of entrepreneurs, academics, civil activists and the state.
4. Finally, when the analysis is carried out, the ecosystem of mutual trust is formed, and ambitious goals are set, the Implementation of Strategies begins. The key message at this stage is “Full forward!.” Therefore, the development will need to be analysed through milestones and to announce the success of CE to the population of Central Asia as widely as possible.

Conclusion

The Working Group expresses the hope that the Model of the Roadmap for the Development of the Creative Economy will be helpful to both academia and associations and decision-makers in each of the Central Asian economies.

As stated earlier, we hope that in 5 years, the Governments will begin to incorporate the Creative Economy into their strategies and provide subsidies, tax incentives and other types of support, will conduct research d annually on creative industries. The data will be open to society, an association of creative entrepreneurs will be created in each of the Central Asian countries, which will increase mutual trust in sectors, regional mass creative events will become the annual norm. In each country, the media will actively cover the topic of the creative economy, and, above all, the products of leading creative companies will be exported from Central Asia to developed countries.

Without pretending to be inclusive, the working group believes that public debate on this model can help create more accurate and effective roadmaps. We are always open to feedback and hope for fruitful cooperation with each reader of this document. Would you please write with the topic “Road Map” at creative.can2021@gmail.com

Let Central Asia be on the map of the most successful creative regions of the planet, and the development of creative industries and the cooperation of companies within the region will serve the peace and prosperity of our people.

Footers:

<http://hdr.undp.org/en/content/how-cultural-and-creative-industries-can-power-human-development-21st-century>

"Mapping Creative Industries in Kazakhstan". Authors: Andy Pratt, Euan Simpson, Dana Shayakhmet. May 2018
<https://www.britishcouncil.kz/ru/programmes/arts/creative-industries-mapping-report>

³ Committee of the Republic of Kazakhstan on Statistics, as of 01.10.2020

⁴ <https://review.uz/post/teknoparki-vsokix-tennologiy>

⁵ RM will be posted on the website www.creativecentral.asia along with a form for collecting proposals for its revision

⁶ UNCTAD and UNDP, 'Creative Economy Report 2008: The Challenge of Assessing the Creative Economy: Towards Informed Policy-Making' (Geneva: United Nations, 2008)

⁷ What do we Mean by the Cultural and Creative Industries?
<https://en.unesco.org/creativity/sites/creativity/files/digital-library/What%20Do%20We%20Mean%20by%20CCI.PDF>

⁸ See Analysis and data collection

⁹ The authors of the document use the term "creative industries" to avoid confusion before assigning an agreed definition of the sector.

¹⁰ This classification appeared as a result of meetings with the participants of the MOST program on January 20, 2016 and a seminar with the teams of Chevron, MOST, British Council and representatives of the cultural industries sector (from the fields of architecture, theater, arts and crafts, fashion, design) and the Development Center of the city of Almaty and reflected in the report "Cultural Industries in Kazakhstan: Models, Problems, Strategies"
Authors: Christian De Becular, Galina Koretskaya, 2016

https://www.britishcouncil.kz/sites/default/files/123_report_design_a4_v10_web.pdf

¹¹ UNESCO culture statistics <http://uis.unesco.org/sites/default/files/documents/unesco-framework-for-cultural-statistics-2009-ru.pdf>

¹² What do we Mean by the Cultural and Creative Industries?
<https://en.unesco.org/creativity/sites/creativity/files/digital-library/What%20Do%20We%20Mean%20by%20CCI.PDF>

¹³ "Mapping Creative Industries in Kazakhstan". Authors: Andy Pratt, Euan Simpson, Dana Shayakhmet. May 2018
<https://www.britishcouncil.kz/ru/programmes/arts/creative-industries-mapping-report>

¹⁴ UNESCO Cultural Statistics System, 2009 <http://uis.unesco.org/sites/default/files/documents/unesco-framework-for-cultural-statistics-2009-ru.pdf>

¹⁵ A video presentation of the research results is available here <https://youtu.be/QRIHtL6keE4>

¹⁶ In 2021 in Kazakhstan [The Office of Creative Industries under the akimat \(city administration\) of Almaty](#), as well as [Project Office for the Development of Creative Industries in Kazakhstan](#) were founded

¹⁸ Recommendations based on the results of analytical research on the topic: "New incentives for the economy. Industrialization. Post-industrial society ". Authors: A.O. Issekeshov (general management), Zhanysbaev G.R., Zharkeshov E.S., Kettebekov S.U., O'Sullivan E., Pazylkhairova G.T. Sukhanov S.N., Tuleushin K.A., Farra F. May 2020

¹⁹ Goncharova A.A., Shayakhmet D.O. DIAGNOSTICS OF BASIC COMPETENCIES, KNOWLEDGE AND SKILLS OF CREATIVE ENTREPRENEURS IN KAZAKHSTAN. Central Asian Economic Review. 2020; (5): 54-70
<https://caer.narxoz.kz/jour/article/view/20#>

²⁰ The recommendations were developed as part of the program for the training of industry managers in change management and is being implemented at the initiative of the Nursultan Nazarbayev Foundation together with the Government of the Republic of Kazakhstan.

²¹ Recommendations based on the results of analytical research on the topic: "New incentives for the economy. Industrialization. Post-industrial society ". Authors: A.O. Issekeshov (general management), Zhanysbaev G.R., Zharkeshov E.S., Kettebekov S.U., O'Sullivan E., Pazylkhairova G.T. Sukhanov S.N., Tuleushin K.A., Farra F. May 2020

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https://en.unesco.org/creativity/sites/creativity/files/cultural_times_the_first_global_map_of_cultural_and_creative_industries.pdf

²³ A.A. Nevskaya. Exports of Production of Creative Industries: The Experience of the EU, USA and China. International life. March 2017; No. 3. p. 96-106. <https://www.imemo.ru/publications/info/eksport-produktsii-kreativnih-industriy-opit-es-ssha-i-kitaya>

24 R.V. Kodachigov. Strategies to stimulate the export of creative industries in the countries of the European Union. Journal of New Economy. 2015; 6 (62). p. 114-125.
<https://cyberleninka.ru/article/n/strategii-stimulirovaniya-eksporta-produktsii-kreativnyh-industriy-v-stranah-evropeyskogo-soyuza>

²⁵ *Creative Hubs Report 2016: Understanding the New Economy. Produced by Prof Jon Dovey and Prof Andy C Pratt, with Dr Simon Moreton, Dr Tarek Virani, Dr Janet Merkel and Jo Lansdowne City University of London (in association with University of West of England, REACT, Creativeworks London, and The Watershed*
<https://creativeconomy.britishcouncil.org/media/uploads/files/HubsReport.pdf>

26 Recommendations from the analytical study on "New economic incentives. Industrialization. Post-industrial society. " Author's team: Isekeshov A.O. (general leadership), Zhanysbaev G.R., Zharkeshov E.S., Kettebekov S.U., O'Sullivan E., Pazylkhairova G.T. Sukhanov C.N., Tuleushin K.A., Farra F. May 2020

Appendix 1. Block Diagram of the Roadmap for the Development of Creative Economy in Central Asia

ROADMAP PHASE	Environment Analysis and Data Collection		Building trust between market participants, government and civil society Building trust between market participants, government and civil society	Formulation of CE development goals and strategies	strategy implementation
Key message	Self-awareness		Cooperation	Ambition	Full Forward!
Definition	The Sector decided on the definition of key terms (CE, CEntr, CI)	The sector has agreed on a list of creative industries			
Culture	The section on CE appeared in at least one leading media in the country	CEntr monthly open days launched, career guidance for schoolchildren	Annual awards launched to the best CEntr, educational institutions, champions from the state	Annual large event launched (coverage of more than 10 thousand people from 5 + countries), popularizing CA CE	CA CE is regularly covered in European, Asian and American media
Data	Primary database of creative entrepreneurs of CA collected	CDGC Code Directory adjusted to CI	annual CEntr mapping and assessment of CI contribution to the country's GDP launched		

Advocacy	Established CCAN, a framework organization for launching major Roadmap projects and preparing for the launch of country associations	Champions in the ministries of economy, education, culture, etc. identified and involved in the development of the CE	CE Country Association established and sustained	Set high goals for the development of CE in each CA country, appealing to the possibility of outpacing the pace of development of the entire economy	
Education	Educational Resources Database for CEntr (Knowledge Bank) created	The sector has agreed on a list of creative professions	CEntr key competencies model adopted and integrated into university education	Practitioners from the CE have created training programs for students, CEntr, and teachers in key country universities. Universities are exploring CE	
Finance		Published research on CEntr's financial needs and their main funding challenges	CE representatives present sector dynamics to key financial institutions, the State, and donors		Special offers for CEntr financing have appeared
Taxes and regulations			Published a study of tax burden, rate of business registration and barriers to CEntr development Published a study of tax burden, rate of business registration and barriers to CEntr development	Tax exemptions and state subsidy policy adopted	

<p>International relations</p>		<p>Published research of CA CE products competitive in the international market</p>	<p>CEnter began to participate in international conferences, CE exhibitions on behalf of CA</p>	<p>At least 5 annual regional exhibitions and fairs are launched in the field of CE CA</p>	<p>Embassies present CE's comfort abroad, attract clients, investors and partners for CEntr of the country</p>
<p>Infrastructure</p>			<p>CE infrastructure (hubs, Internet speed, intellectual rights protection) investigated</p>	<p>Key universities have created hubs (co-working, incubators, laboratories, creative open-ended space) for interaction with CEntr</p>	<p>High-quality digital infrastructure is available to all CEntr in CA</p>

Appendix 2. Recommended action plan for the development of the cultural and creative sector in Central Asia

Tasks	Priority by year	Persons involved	Results	Success Indicators	International examples
Stage 1: Environment Analysis and Data Collection					
Definitions					
Define key terms (CE, CEntr, CI).	First year	Working Party and CCAN, CI CA Representatives	The Sector has identified and agrees with the definition of key terms (CE)	An official definition has been published and is used at the urban and national levels.	UK - DCMS (UK Department of Media, Culture and Sports)
Approve the list of creative industries and creative professions.	First year	Working Group, CCAN, academia, government representatives.	The sector has agreed on a list of creative industries and creative professions.	Regional data are officially defined, reflected in regulations, and growth strategies are agreed upon. The key definitions of CE are the same in all CA counties.	<ol style="list-style-type: none"> UNCTAD - UN Conference on Trade and Development on Creative Orange Economy (Government of Colombia) Nesta is a national foundation to support science, technology and the arts in the UK
Culture					

<p>Identify what publications are available and involve the media in covering CI activities.</p>	<p>Second year</p>	<p>Working Group, CCAN</p>	<p>The section on CE appeared in at least one leading media of CA countries.</p>	<p>Public interest in entrepreneurship and creative industries has increased.</p>	
<p>Identify other ways and forms of cooperation to raise awareness of CI.</p>	<p>Second year</p>	<p>Working Group, CCAN</p>	<p>Other forms of awareness-raising in each CA country have been identified. CEntr monthly "open days" launched, vocational guidance for schoolchildren and students.</p>	<p>Good stories inspire politicians to promote the creative sector as part of the national image. The creative sector attracts more young talents.</p>	
<p>Data</p>					
<p>VI Examine what data exist on the creative sector at both the urban and national levels.</p>	<p>First year</p>	<p>Working Group, CCAN, British Council, Universities and Consultants.</p>	<p>Existing and primary data are collected and analyzed in each CA country.</p>	<p>The data are recognized by the government as correct. Primary CA CEntr database.</p>	<p>British Mapping Council Guide UK - DCMS Statistics</p>
<p>Initiate mapping, surveys, trends to populate missing data.</p>	<p>Second year</p>	<p>Working Group, CCAN, British Council, etc.</p>	<p>Growth, employment, and trends sectors identified for presentation to the government, academic institutions, and investors</p>	<p>A directory of CGDC codes has been created and adjusted to take into account CI.</p>	<p>Map of Istanbul from the British Council</p>
<p>Advocacy</p>					

<p>Create a basis for promoting the ideas, goals, and movement for the development of CE in each CA country.</p>	<p>First year</p>	<p>Working group - CCAN - based on data and research.</p>	<p>CCAN, a framework organization for launching major Roadmap projects, has been established and is ready to launch country associations.</p>	<p>Government's public commitment to CE policy.</p>	<p>UK - Federation of Creative Industries</p>
<p>Determine champions among state and public figures (inside and outside the CA).</p>	<p>First year</p>	<p>Working Group, CCAN</p>	<p>Champions identified in government agencies and involved in FE environment development (first queue, in ministries economics, education).</p>	<p>Improved communication at the state level. Creative industries are recognized as part of the general economy.</p>	<p>KOCCA - Korean Creative Content Agency</p> <p>Creative Cities Network of Indonesia</p>

Education

<p>Identify existing institutions that will support creative skills training and education.</p>	<p>First year</p>	<p>Working Group, CCAN</p>	<p>A database of educational resources for the CEntr (Bank of Knowledge) has been created, the data contribute to the development of strategies.</p>	<p>The Sector is better informed of opportunities for learning new skills and has identified key ways of working with local educational institutions.</p>	<p>Creative Spark</p>
<p>To identify the necessary skills and directions of education for CI.</p>	<p>Second year</p>	<p>Working Group, CCAN</p>	<p>The sector has agreed on a list of creative professions.</p>	<p>The Government and the civil community are developing the right areas of education.</p>	<p>ABPOKOPPI</p> <p>European Creative Business Network</p>

Finanee

Identify CEntr needs and funding availability issues.	First year	Working Group, CCAN and other industry groups	A study of the CEntrs funding challenges and needs has been conducted and published. There is information for lobbying.	The Government meets regularly with representatives of the creative sector to ensure appropriate policies.	Creative England KOCCA - Korean Creative Content Agency
International Relations					
Investigate CA CE products and their competitiveness in the international market.	Second year	Working Group, CCAN and other industry groups	Brands, products for entry into the international market have been identified. Published a study of CA CE products competitive in the international market.	The CE CA brand has reached the international level and is known abroad.	KOCCA - Korean Creative Content Agency
Stage 2: Building trust between market participants, civil society, and government.					
Culture					
Implementation of public interest programmes in creative and cultural industries.	Third year	Working Group, CCAN	Programs have been launched - annual awards to the best CEntr, educational institutions, CI champions from government agencies.	There is a common understanding and interest within the sector and within the general public in CA countries.	
Advocacy					

Involvement of CEntr associations in collaboration with all key economic development institutions.	Second year	Media and industry sponsors, business associations, international NGOs.	CCAN country associations have been established and have achieved sustainability.	The government, the media, and civil society see creative industries as an important factor in growth.	UNESCO Network of Creative Cities
Data					
Availability and complicity in data collection and annual updates in all CA countries.	Second, third, fourth and fifth year.	Working Group, CCAN and other industry groups	Annual mapping of CEntr, assessment of CI contribution to GDP of CA countries has been carried out and published.	The collected information on the CI situation and the analysis of the CI contribution and potential to the economy of each CA country was presented to the government bodies of CA countries.	
Education					
Develop CEntr key competencies model.	Second year	Working group, CCAN	Models have been created to develop the necessary educational skills for universities and centers. Models have been created to develop the necessary educational skills for universities and centers.	The CEntr model of key competencies has been adopted and integrated into the educational processes of universities and centers.	BEKRAF (Indonesia)
Finance					
Present the collected data by year on the impact of CI in each CA country. Present the	Fourth year	Working group, CCAN	CE representatives will present dynamics of the sector development	An understanding of the economic impact of CI in each CA country has been formed.	

collected data by year on the impact of CI in each CA country.			key financial institutions, the State and donors.		
Taxes and regulations					
Provide research on taxes and regulations and conduct a series of meetings and events in each CA country	Fourth year	Working group, CCAN	Published study tax load, speeds business registration and barriers to development creative entrepreneurs.	The legislative framework is improving and changes are being made to improve taxes and regulations for CEnts in CA countries.	
International Relations					
= Raise awareness of international markets - film festivals, design festivals, music markets, etc.	Third year	Working Group, CCAN with international NGOs and embassies	Greater awareness of international perspectives and linkages (database of international events established).	The Central Asian region is beginning to position itself as a creative hub and participates in international events. Improved connectivity to international markets.	Colombian Ministry of Culture KOCCA
Infrastructure					
Identify existing creative hubs/co-working (spaces for interaction and the development of creative ideas).	Second year	Working Group, CCAN and other industry groups	The available creative hubs/co-working in each CA country are identified.	Infrastructure investigated CA CE (hubs, Internet speed, Intelligent Protection right).	UK Creative Industries Council Infrastructure Working Group UK Creative Industries Council Infrastructure Working Group

Stage 3: Formulation of CE development goals and strategies					
Culture					
Develop a strategy and goals in each CA country to generate public interest in CI.	Fourth year	Working Group, CCAN and other industry groups	Annual Major Launched event (coverage more than 10 thousand people from 5 + countries), popularizing CA CE.	Developed CI image at local level.	
Advocacy					
Identify priorities, objectives and plan for monthly events in each CA country.	Third year	CCAN country associations. Media and Industry Sponsors	High goals set CE development in each country CA, appealing to the possibility of ahead pace development of the entire economy.	Widespread recognition of the value of the sector.	International Forum of Cultural Cities.
Education					
Promote mutual mentoring and create alternative sites and training courses for CEntr.	Third year	Working Group, CCAN and other industry groups	CE practitioners created training programs students for CEntr and teachers. A community for the support and development of CEntr competencies has been created.	It helps to create a network and ensure solidarity and better exchange of skills, information, market opportunities.	Creative Spark
Taxes and regulations					

Prepare model laws to create an enabling environment for the development of CEntr.	Fifth year	Working Group, CCAN and other industry groups	A common CA model form of the law and simplified CEntr registration schemes has been created for adaptation to other CA countries.	Tax incentives and CE subsidy policy by the State. Tax incentives and CE subsidy policy by the State.	
International relations					
Conduct regional level events to promote the local brand. Conduct regional level events to promote the local brand.	Fifth year	Working Group, CCAN and other industry groups	At least 5 regional exhibitions and fairs in the field of CE CA.	Created conditions for entering the international market	
Infrastructure					
Create an environment/space for collaboration with local creative sites for creative community collaboration.	Fifth year	Working Group, CCAN and other industry groups	Key universities created hubs (co-working, incubators, laboratories, creative open events spaces) for interaction with CEntr.	Different sectors interact and conditions are created for the development of CEntr in each CA country.	
Stage 4: Implementation of CE development strategies and directions in each CA country					
Culture					
Organization of social events, awards and competitions, media engagement.	Third year	Working Group, CCAN	CA CE is regularly covered in local, European, Asian and American media.	The civil community and state agencies are becoming more informed and speak with great interest and competence about CI.	

Finance					
Develop alternative forms of CEntr funding.	Fourth year	Working Group, CCAN and other industry groups	A council of experts and a database with recommendations and descriptions of the conditions for obtaining funding from banks, sponsorship and donor organizations have been created.	Special and alternative appeared offers for Financing of CEntr CA.	
International relations					
Create systems to promote local CEntr brands abroad.	Fifth year	Working Group, CCAN and other industry groups	Embassies present CE for abroad, attracted by clients, investors and partners for the CEntr of the country.	The local government supports the CEntr to participate in international events.	British Department of International Trade
Infrastructure					
Create the conditions and opportunities for digital transformation.	Fifth year	Working Group, CCAN and other industry groups	Lobby at the state level for the development of digital infrastructure and literacy.	High-quality digital infrastructure is available to all CEntr in CA.	