

Original Paper

doi [10.15826/recon.2026.12.1.003](https://doi.org/10.15826/recon.2026.12.1.003)

UDC 330

JEL O14, P10, F02



Creative industries production cycle: novel approaches for the Eurasian Economic Union

I. Turgel, K. Chukavina, Z. Novokshonova ✉

Ural Federal University, Ekaterinburg, Russia; ✉ zlata.novokshonova@mail.ru**ABSTRACT**

Relevance. In recent decades, creative industries have emerged as a distinct sector of entrepreneurship, contributing to traditional economies and aligning with concepts like the experience, innovative, and knowledge economies. Governments in both developed and developing nations support creative industries as part of their policies. This study examines the potential of creative industries in the Eurasian Economic Union (Armenia, Belarus, Kazakhstan, Kyrgyzstan, Russia) using available literature, statistics, and global indices. However, it also identifies the lack of a unified approach to analyzing these industries across the countries.

Research Objective. The study aims to create a universal tool for identifying and classifying creative industries based on national classification systems.

Data and Methods. The article uses various theoretical methods, including content analysis, comparative analysis and system analysis of various sources. In particular, an analysis of various approaches to considering the life cycle of a creative product or service, from idea to implementation, was carried out. In addition to the literature review, empirical materials were examined, including the regulatory frameworks of EAEU countries in the creative and innovative sectors, analytical reports from consulting agencies and government organizations, economic activity classifications, and available statistical data from open sources.

Results. The authors present an original interpretation and modification of the production cycle for creative goods and services. The article proposes a conceptual model of the production cycle of creative goods and services for the EAEU countries, taking into account the potential of the creative sector in each country of the union. Recommendations for stimulating the creative economy are developed for EAEU countries.

Conclusions. The methodological approach will enable consistent monitoring of creative industries over time, assess their contribution to the economies of EAEU countries, identify potential areas for cooperation among member states, determine the presence of creative industries in different cities, and uncover unexploited “creative” niches in the market.

KEYWORDS

creative industries, creative economy, EAEU, legal regulatory acts, policy regulations, economic development, state support, policy priorities

ACKNOWLEDGEMENTS

The research was supported by the grant of the Russian Science Foundation No. 22-18-00679-П, <https://rscf.ru/project/22-18-00679/>.

FOR CITATION

Turgel, I., Chukavina, K., Novokshonova, Z. (2026). Creative industries production cycle: novel approaches for the Eurasian Economic Union. *R-Economy*, 12(1), 39–56. doi: 10.15826/recon.2026.12.1.003

Цикл производства в креативных индустриях: новые подходы для стран Евразийского экономического союза

И. Тургель, К. Чукавина, З. Новокшонова ✉

Уральский федеральный университет, Екатеринбург, Россия; ✉ zlata.novokshonova@mail.ru.**АННОТАЦИЯ**

Актуальность. В последние десятилетия креативные индустрии выделились в отдельный сектор предпринимательства, внося вклад в традиционную экономику и соотнося себя с такими концепциями, как экономика опыта, инновационная экономика и экономика знаний. Правительства как развитых, так и развивающихся стран поддерживают креативные ин-

КЛЮЧЕВЫЕ СЛОВА

креативные индустрии, креативная экономика, ЕАЭС, правовые нормативные акты,

© Turgel I., Chukavina K., Novokshonova Z., 2026

дустрии в рамках своей политики. В данном исследовании рассматривается потенциал креативных индустрий в Евразийском экономическом союзе (Армения, Беларусь, Казахстан, Кыргызстан, Россия) с использованием доступной литературы, статистики и глобальных индексов. Однако в нем также отмечается отсутствие единого подхода к анализу этих отраслей в разных странах.

Цель исследования. Создание универсального инструмента для идентификации и классификации креативных индустрий на основе национальных классификационных систем.

Методы и данные. В статье используются различные теоретические методы, включая контент-анализ, сравнительный анализ и системный анализ различных источников. В частности, был проведен анализ различных подходов к рассмотрению жизненного цикла креативного продукта (услуги), от идеи до реализации. Помимо обзора литературы, были изучены эмпирические материалы, включая нормативно-правовые акты стран ЕАЭС в креативном и инновационном секторах, аналитические отчеты консалтинговых агентств и правительственных организаций, классификации экономической деятельности и доступные статистические данные из открытых источников.

Результаты. Авторы представляют оригинальную интерпретацию и модификацию производственного цикла креативных товаров и услуг. В статье предлагается концептуальная модель производственного цикла креативных товаров и услуг для стран ЕАЭС, учитывающая потенциал креативного сектора в каждой стране союза. Разработаны рекомендации по стимулированию креативной экономики для стран ЕАЭС.

Выводы. Разработанный методологический подход позволит осуществлять последовательный мониторинг креативных индустрий в динамике, оценивать их вклад в экономику стран ЕАЭС, выявлять потенциальные области сотрудничества между государствами-членами, определять присутствие креативных индустрий в разных городах и обнаруживать неиспользованные «креативные» ниши на рынке.

политические нормы, экономическое развитие, государственная поддержка, приоритеты политики

БЛАГОДАРНОСТИ

Исследование выполнено за счет гранта Российского научного фонда No. 22-18-00679-П, <https://rscf.ru/project/22-18-00679/>.

ДЛЯ ЦИТИРОВАНИЯ

Turgel, I., Chukavina, K., Novokshonova, Z. (2026). Creative industries production cycle: novel approaches for the Eurasian Economic Union. *R-Economy*, 12(1), 39–56. doi: 10.15826/recon.2026.12.1.003

创意产业的生产周期：欧亚经济联盟国家的新路径

图尔格尔, 楚卡维娜, 诺沃克肖诺娃 ✉

乌拉尔联邦大学, 叶卡捷琳堡, 俄罗斯; ✉ zлата.novokshonova@mail.ru

摘要

现实性：近几十年来，创意产业已发展成为独立的创业部门，为传统经济做出贡献，并与体验经济、创新经济和知识经济等概念相联系。发达国家和发展中国家的政府均在政策框架内对创意产业予以支持。本研究利用现有文献、统计数据及全球指数，探讨了欧亚经济联盟（亚美尼亚、白俄罗斯、哈萨克斯坦、吉尔吉斯斯坦、俄罗斯）中创意产业的发展潜力。然而，研究也指出，各国在分析这些产业时缺乏统一的方法论。

研究目标：本研究旨在构建一个通用工具，用于依据国家分类体系来识别和划分创意产业。

数据与方法：本文运用多种理论方法，包括内容分析、比较分析和系统分析，对各种来源的资料进行分析。具体而言，本文分析了考察创意产品（服务）生命周期（从概念到实施）的各种方法。除文献综述外，本文还考察了实证材料，包括欧亚经济联盟成员国在创意和创新领域的监管法案、咨询机构和政府组织的分析报告、经济活动分类以及来自公开渠道的统计数据。

研究结果：作者提出了对创意商品和服务生产周期的原创性阐释与改进。文章为欧亚经济联盟国家构建了一个概念性的创意商品和服务生产周期模型，该模型考量了联盟内各国创意部门的发展潜力。并据此制定了针对欧亚经济联盟国家促进创意经济发展的建议。

关键词

创意产业、创意经济、欧亚经济联盟、法律法规、政策规范、经济发展、国家支持、政策优先事项

供引用

Turgel, I., Chukavina, K., Novokshonova, Z. (2026). Creative industries production cycle: novel approaches for the Eurasian Economic Union. *R-Economy*, 12(1), 39–56. doi: 10.15826/recon.2026.12.1.003

结论：所开发的方法论将有助于对创意产业进行持续的动态监测，评估其对欧亚经济联盟各国经济的贡献，识别成员国之间潜在的合作领域，确定创意产业在不同城市的分布情况，并发现市场上尚未开发的“创意”利基。

Introduction

Creative industries serve as a new source of economic growth that, not only contributing to material wealth but also fostering an environment that stimulates innovation, reduces the emigration of young talent, attracts a highly skilled workforce, and enhances social well-being along with environmental sustainability, especially in urban areas. As a result, many national governments are actively implementing measures to support the development of this sector, updating legal frameworks, and providing effective mechanisms to encourage entrepreneurship and foster innovation in these fields.

In countries with developing economies, the potential of creative industries is increasingly recognized in both academic research and national policy agendas. It finds its way into the legal frameworks of various organizations, including those in the Eurasian Economic Union (EAEU) countries. In December 2020, the Supreme Council of the EAEU outlined its strategic priorities for creative industries in its decision “On the Strategic Directions for the Development of Eurasian Economic Integration until 2025”. It focused on several key areas of the creative economy¹:

— Innovation and Research. Facilitating a transition to innovation-driven growth by encouraging joint research initiatives across EAEU member states.

— Education. Promoting collaboration between universities to develop and implement educational programs, including the joint creation of online courses available on popular global platforms.

— Recreation. Enhancing cooperation in tourism and sports to improve access to modern recreational facilities and services, with a focus on developing joint Eurasian tourist routes and a comprehensive tourism development strategy within the Union.

¹ Strategic directions for developing the Eurasian economic integration until 2025 (approved by Supreme Eurasian Economic Council on December 11, 2020 Decision No. 12). Minsk, Belarus. Retrieved from: https://eec.eaeunion.org/en/comision/department/dep_razv_integr/strategicheskie-napravleniya-razvitiya.php (date of access: 11.01.2025).

— The significance of creative industries for EAEU countries is evidenced not only by legislative measures but also by statistical data. Many countries have developed specific regulations in the creative and innovation sectors, enabling them to identify priority areas for development. For example, Russia², Kazakhstan³, and Kyrgyzstan⁴ have implemented regulatory frameworks that address creative industries as a whole, identifying their distinct areas of development and key principles, while Armenia⁵ and Belarus⁶ have concentrated their efforts more on innovation, with less focus on the creative industries per se.

To measure the development of creative industries in EAEU countries, the Global Innovation Index (GII) is a useful tool, particularly the sub-index for creative outputs. The GII, published annually by the World Intellectual Property Organization, includes data reflecting the level of development of intangible assets, creative goods and services, and online creativity in different countries. This sub-index is a weighted average of various indicators, including the intensity of intangible asset use, the number of regis-

² The Concept for the development of creative industries and mechanisms for their state support in major and largest urban agglomerations until 2030 (approved by the order of the Government of the Russian Federation on September 20, 2021, No. 2613-p). Retrieved from: <http://government.ru/docs/all/136723/> (date of access: 11.01.2025).

³ The Concept for the development of creative industries for 2021–2025 (approved by the Resolution of the Government of the Republic of Kazakhstan on November 30, 2021, No. 860). Retrieved from: <https://adilet.zan.kz/rus/docs/P2100000860> (date of access: 11.01.2025).

⁴ The Concept for the development of the creative economy in the Kyrgyz Republic for 2022–2026 (approved by the Resolution of the Cabinet of Ministers of the Kyrgyz Republic on April 21, 2022, no. 228). Retrieved from: <https://cbd.minjust.gov.kg/159214/edition/1167431/ru> (date of access: 11.01.2025).

⁵ The Law of the Republic of Armenia on State Support for Innovative Activities (accessed on June 14, 2006, no. ZR-63). Retrieved from: <http://www.parliament.am/legislation.php?sel=-show&ID=2624&lang=rus> (date of access: 11.01.2025).

⁶ The State Program for Innovative Development of the Republic of Belarus for 2021–2025 (accessed on September 15, 2021, no. 348). Retrieved from: <https://pravo.by/document/?guid=3871&p0=P32100348> (date of access: 11.01.2025).

tered trademarks, the presence of global brands, and industrial designs. The indicator for creative goods and services evaluates factors such as the export of cultural and creative services and goods, national feature film revenues, and the size of the entertainment and media market. The “Online Creativity” indicator uses data from top-level domains, GitHub commits, and mobile app creation. This ranking does not fully capture the scope of a country’s creative sector, as it focuses heavily on exports and does not account for the domestic circulation of creative goods and services.

In the 2023 GII rankings⁷, Russia and Armenia emerged as the top EAEU countries, ranking in the upper half of 213 countries. Belarus also showed significant progress, rising 38 places in the creative outputs sub-index compared to 2019. Kazakhstan and Kyrgyzstan demonstrated positive, albeit less stable, trends, improving their rankings by 28 and 5 positions, respectively, in 2023.

The available statistical data on creative industries in EAEU countries remains limited, making it difficult to gain a comprehensive understanding of sector trends. However, one valuable indicator is the export of creative goods. According to 2023 data, EAEU countries exhibit competitive advantages in innovation sector. Armenia leads in creative goods exports, with these goods accounting for 1.5% of the nation’s total exports. Armenia’s primary strengths in innovation lie in its export of ICT services and trademark portfolio. Belarus comes in second place, with creative goods representing 0.9% of its total exports. Key areas of innovation strength in Belarus include mobile app development and ISO 9001 quality certifications. Russia ranks third in terms of creative goods exports, accounting for 0.4% of total export volume. Moreover, an analysis of Russia’s innovation sector reveals that the output of innovative products significantly exceeds investments, highlighting the potential of its innovation landscape. Kazakhstan and Kyrgyzstan rank fourth and fifth, with creative goods exports constituting 0.2% of their total exports. In terms of innovation, Kyrgyzstan stands out in tertiary inbound mobility and education expenditure, while Kazakhstan’s strengths lie in e-government services and a pupil-teacher ratio.

⁷ Global Innovation Index 2023. Retrieved from: https://www.wipo.int/global_innovation_index/en/2023/ (date of access: 11.01.2025).

Despite the increasing volume of research on creative industries, there remains no unified methodology for assessing their development across different countries. This is partly due to the absence of a standardized classification system for creative industries among organizations and countries. This inconsistency complicates efforts to evaluate the sector’s contribution to national economic growth and hinders timely support for key creative industries in EAEU countries.

Given the significance of creative industries for economic growth in post-industrial developing countries, this article proposes the development of a comprehensive framework for defining and assessing creative industries in EAEU countries. This framework takes into account national priorities as well as the broader objectives of the EAEU as a whole. To achieve this goal, the study outlines several key objectives:

- Develop an original interpretation and modification of the production cycle for creative goods and services.

- Examine the creative sector’s potential in each EAEU country and project a conceptual model of the production cycle onto these nations, considering their current policies and the EAEU’s focus on creative industries.

- Develop recommendations for stimulating the creative economy in EAEU countries.

The novelty of this research lies in the evolution of views on economic development in relation to the creative sector as a new factor of economic growth. The article presents an integrative framework developed by the authors, which allows for the assessment of trends and the contribution of creative industries at the level of an integration bloc. This framework differs from existing approaches in several key aspects:

- Integration of Multiple Economic Models. While many studies on creative industries focus on a single economic model, this framework incorporates elements from various models, including the creative economy, innovation economy, knowledge economy, and experience economy. This integrative approach offers a more comprehensive understanding of the dynamic relationships between different sectors and their overall impact on economic growth.

- Standardized Classification of Creative Industries. One of the study’s contributions is the development of a universal methodology that cross-references existing economic classifiers

to resolve discrepancies in the definition of creative industries across EAEU countries. This standardized classification facilitates empirical research and the creation of mathematical models for understanding how creative industries operate within the broader value-added chain.

— **Analysis of the Regulatory Framework.** The study provides an in-depth analysis of the legal frameworks governing creative industries in EAEU countries. By identifying gaps and inconsistencies, the study offers recommendations for improving policy measures, both at the national level and across the EAEU.

— **Methodological Adaptability.** While the framework is designed to assess creative industries in EAEU countries, it can be adapted for use in other regions or countries. This flexibility opens new avenues for research and allows for the examination of creative industries in a variety of economic contexts.

By enhancing the theoretical foundations and practical tools for assessing creative industries, this study provides valuable insights for policymakers. This approach can serve as the basis for government regulation and the development of support measures for creative economies, particularly within the context of regional integration.

Literature Review

Recent research extensively explores the development of the creative economy and the contribution of creative industries to economic growth in both developed and developing economies (De Beukelaer, 2024), as well as in transition economies (Bilan et al., 2019). Contemporary studies reflect results not only at the national level (Fahmi et al., 2016; Zielke & Waibel, 2014) but also at the level of regional integration associations that establish a unified economic policy and reduce barriers to facilitate cooperation (Abankina et al., 2020; Cattaneo & Snowball, 2019; Dronyuk et al., 2019).

One example of such integration is the Eurasian Economic Union, established in 2015 to enhance the competitiveness of its member countries. One of the goals behind the establishment of the EAEU is to help resource-based economies transition to more sustainable models, leveraging competitive advantages and fostering effective cooperation (Yarashevich, 2020).

However, the literature on creative industries in EAEU countries is rather limited. Most

studies focus on individual EAEU countries and rely on interviews with representatives of creative industries. The key findings of these studies highlight the unique aspects of the creative sector, including sources of funding, business models, technologies, and their impact on urban spaces. There is a lack of studies that assess the potential for interaction among creative businesses at the union level, the trends in the development of creative industries, the synergetic effects of collaboration, or the possible impact of government support on the growth of creative industries in EAEU countries.

Another important area of research in the creative economy involves evaluating specific sectors or industries within a territorial context, which includes analysis of how geographical location affects production, the dynamic patterns of territorial development, agglomeration effects, and the geographical concentration of economic activity (Silva et al., 2019).

Trends in developing countries often mirror those in developed nations. For example, Mexico's creative industries are emerging and evolving due to two key "locational pull factors": "amenities" and "industrial base," both of which have strengthened as a result of urban system de-concentration. The uniqueness of certain industries can often be traced back to their geographical location, highlights the importance of networking and the characteristics of peripheral locations in shaping music scenes (Mercado-Celis, 2016).

At the regional level, spatial factors play a crucial role in innovative development. Econometric analysis of Russian regions shows that innovation is influenced not only by local factors but also by neighboring enterprises' innovative activities (Naumov & Nikulina, 2023).

In the context of creative industries, it's essential to analyze territorial factors that impact their location in EAEU countries, explore geographic concentration, and identify patterns or co-location models for creative companies. However, no studies currently address these issues for EAEU countries.

Research on industry proximity often ties to cluster policies (Huh & Lee, 2019). Discusses creative industries in Korea, focusing on cluster environments and the "quadruple helix" model (Gao et al., 2019). analyzes cluster policies in China, using Chongqing's notebook cluster as a case study. Creative clusters in EAEU coun-

tries, especially in countries implementing government support for innovative industries, could become a distinct research area and inform policy-making in this field.

In recent years, the sustainable development of companies and regions, along with the technological leadership of countries, has gained importance. This trend extends to studies of the creative economy, which evaluate the impact of creative industries on sustainable development (Yang & Černevičiūtė, 2017; Abisuga Oyekunle & Sirayi, 2018; Kaymas, 2019) and explore the relationships between creative industries, the knowledge economy, and the innovation economy (Colapinto & Porlezza, 2012; Comunian, 2017).

Research on EAEU countries offers valuable insights for shaping government policies that align with each nation's economic conditions. These policies can differ based on national priorities, whether aimed at stimulating innovation or achieving sustainable development. Countries focused on innovation might prioritize supporting startups, adopting new technologies, and fostering high-tech creative clusters. In contrast, those with a focus on sustainability may implement programs promoting environmental preservation, social inclusiveness, and cultural growth, such as preserving cultural heritage and promoting sustainable use of natural resources.

By taking this differentiated approach, policies can better address each country's unique needs, leading to more balanced and effective de-

velopment of the creative economy within the union. At the national level, fostering creative industries requires building a network of industries, supporting local economies, and encouraging collaboration between private enterprises and public sectors.

Studies on creative economies in developing nations highlight the absence of institutional and regulatory frameworks (Boccella & Salerno, 2016). Additionally, they call for further research on managing network interactions to develop policies supporting collaboration within the creative industry's network. There's also a need to create mechanisms that strengthen these interactions (Mercado-Celis, 2016).

This article presents a conceptual framework for evaluating creative industries within the broader context of interstate relations in the EAEU, helping to guide policy decisions across the union.

Materials and Methods

This article proposes a new conceptual approach for assessing the trends and contributions of creative industries in countries belonging to integration associations, using the example of the EAEU. The article employs various theoretical methods, including content analysis, comparative analysis, and systemic analysis of different sources. We developed the framework by analyzing the existing regulatory frameworks of EAEU countries in the creative and innovative sectors, ana-

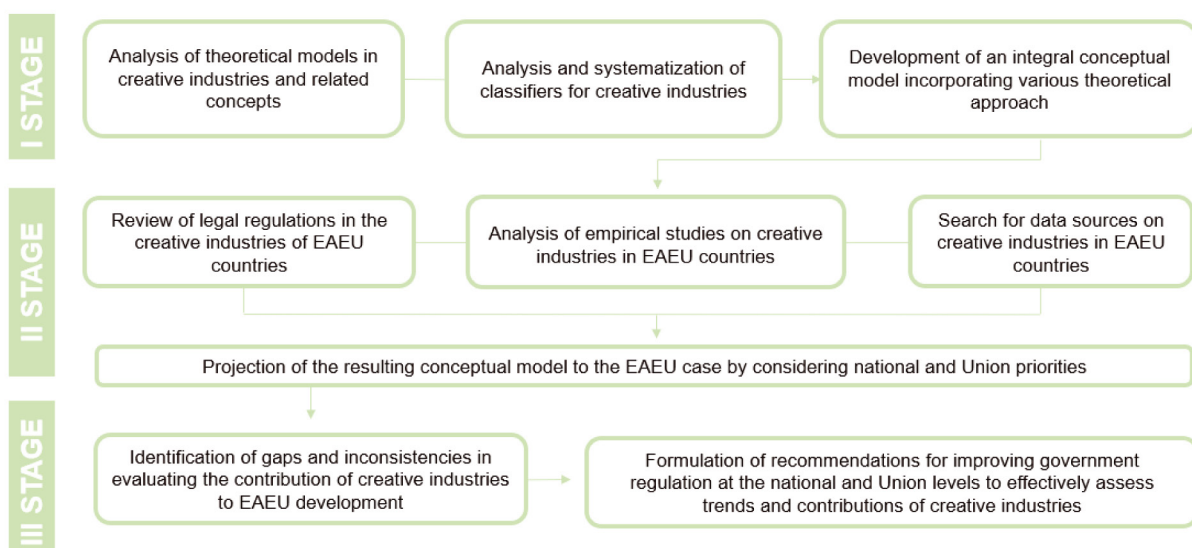


Figure 1. Scheme of the research stages

Source: compiled by the authors.

lytical reports from consulting agencies and government organizations, classifiers of economic activities, as well as available statistical data from open sources. Consequently, the use of these research methods enabled a comprehensive analysis and the creation of a complete picture reflecting various aspects of the creative economy at different levels.

A summary of the key stages of our research is presented in Figure 1.

At the initial stage of the study, we reviewed the key theoretical approaches to analyzing creative industries as well as related concepts shaping the development of the creative economy. We also systematized classifications of creative industries, devised a unified conceptual model, and integrated various theoretical approaches to the analysis of creative industries.

At the second stage, we focused on the case of the EAEU countries, analyzing legal regulations in the field of creative industries in the aforementioned countries. We also reviewed the empirical research on creative industries in the given countries and assessed the availability of data on companies in the sector. The latter included analysis of open sources, such as state statistical services, national registries of companies, and websites of the relevant ministries. The approach developed at the first stage was then projected to the case of the EAEU countries by giving due regard to their national priorities.

In the next stage, we identified issues and shortcomings in the state regulation systems related to the creative economy. We then proposed recommendations for enhancing state regulation at both national and union levels to effectively assess trends and contributions of creative industries.

Results

To analyze creative industries in EAEU countries, this study adopts the UNCTAD definition⁸, which places creative industries at the core of the creative economy. According to UNCTAD, these industries encompass the cycles of creating, producing, and distributing creative goods and services, with creativity and intellectual capital as the primary resources. Creative industries

are based on knowledge-driven activities that extend beyond cultural aspects and heritage preservation. Their key characteristics include the potential to generate profits through the commercialization of intellectual property, involving both the production of tangible goods and the provision of intangible intellectual or artistic services that hold economic value and market orientation. They arise from the interaction of crafts, services, and industrial sectors.

Additionally, we based our approach on UNESCO's framework, which outlines a five-stage production cycle essential for creating and distributing culture (Szakálné Kanó et al., 2023). This cycle begins with creativity, where ideas and content emerge, leading to the creation of unique products. Next is production, which involves the development of reproducible cultural forms using specialized tools, infrastructure, and processes. Distribution follows, as mass-produced cultural products are delivered to consumers. The cycle also includes exhibition, reception, and transmission, which focus on organizing spaces for consumption and providing audiences with cultural experiences. Finally, transmission encompasses the informal transfer of knowledge and skills, while consumption and participation involve audience engagement with cultural products and events.

To facilitate subsequent quantitative analysis of creative industries at different stages of this cycle and to assess related dimensions concerning the knowledge economy, experience economy, and sustainable economy, we modified and refined the proposed UNESCO approach in light of relevant concepts and classifications of economic activities.

Figure 2 illustrates the modified cycle of creative goods and services, which comprises several approaches: the creative value chain (UNESCO), experience economy, circular economy, and knowledge-intensive economy. In comparison with the UNESCO's approach, this framework has a number of modifications. Firstly, the proposed methodology takes into account the nonlinear format of transitioning from one stage to another, emphasizing the uniqueness of development scenarios for the creative sector in each case. Secondly, numerous options for implementing the value chain are outlined, including the reuse of creative goods and services, which is an integral element of the sustainable development concept in the face of global challenges.

⁸ Creative Economy Outlook 2022 THE 2009 UNESCO FRAMEWORK FOR CULTURAL STATISTICS (FCS), 2009, ISBN 978-92-9189-075-0. Retrieved from: <https://ifap.ru/library/book459.pdf> (date of access: 11.01.2025).

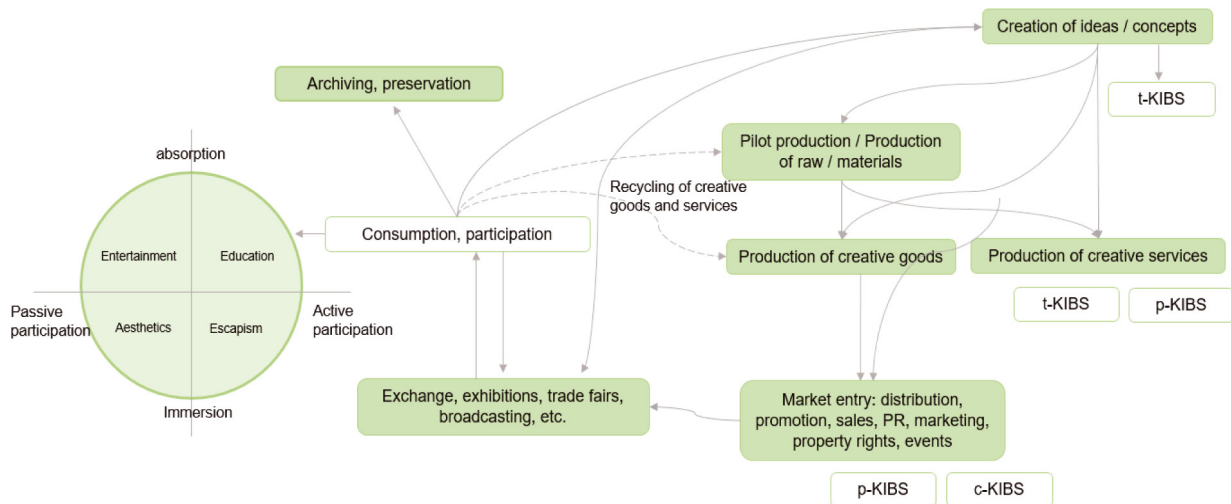


Figure 2. The production cycle of creative goods and services, taking into account industry classifiers and the development of related concepts

Source: compiled by the authors.

The cycle of creative industries begins with the stage of idea and concept creation, which can be based on several types of knowledge (Szakálné Kanó et al., 2023):

- analytical (science-based) knowledge;
- synthetic (engineering-based) knowledge (for industrial production);
- symbolic (art-based) knowledge.

Companies whose primary activities can be classified as concept and idea creation (e.g., research organizations, analytical centers, architectural design firms, etc.) primarily belong to the category of t-KIBS (Miles et al., 2017). Examples of activities that may fall into this category include code 72.11 “Research and experimental development on biotechnology”; 71.11 “Architectural activities”; 62.02 “Computer consultancy activities”; etc.

The cycle of further production of goods and services (for example, codes 59.20 “Sound recording and music publishing activities”; 93.21 “Activities of amusement parks and theme parks”; 58.21 “Publishing of computer games”; etc.) based on developed ideas and concepts may follow immediately after the above-mentioned stage or go through an intermediate stage of creating materials and raw resources for creative goods and services (for example, codes 11.04 “Manufacture of other non-distilled fermented beverages”; 13.10 “Preparation and spinning of textile fibres”; etc.). Ideas and concepts may not transition directly into the production stage of goods and services

but can be presented at specialized events, such as conferences.

Companies engaged in the production of creative services represent the t-KIBS and p-KIBS industries (Miles et al., 2017).

The production stage of creative goods and services involves a direct entry into the market with the aim of delivering these goods and services to the consumer. At this stage, p-KIBS and c-KIBS companies become involved (p-KIBS represent professional business services that require significant expertise, while c-KIBS involve the use of creative potential), handling sales, distribution, and market promotion (for example, codes 77.40 “Leasing of intellectual property and similar products, except copyrighted works”; 47.91 “Retail sale via mail order houses or via Internet”; 47.8 “Retail sale via stalls and markets”, etc.).

The next stage involves the exchange, presentation, and exhibition of goods and services (for example, codes 82.30 “Organisation of conventions and trade shows”; 60.20 “Television programming and broadcasting activities”) and archiving and preservation (for example, codes 91.01 “Library and archive activities”; 91.03 “Operation of historical sites and buildings and similar visitor attractions”; 91.02 “Museum activities”, etc.)

Next, creative goods and services reach the consumer level (the potential impact of various activities in the context of the experience economy is discussed separately).

The final stages of the cycle of creative goods and services may include archiving or restarting the cycle in the context of resource reuse.

During the interaction between the product or service and the consumer, a new dimension may arise in the context of the experience economy, where the consumer uses a particular product or service for purposes other than purely utilitarian, creating a new source of value. The experience economy model comes into play when a producer of goods or services aims to engage the consumer in an interaction with the product on a memorable emotional level. Among all sectors of the real economy, the pursuit of personalized experiences is most pronounced in the creative industries.

The experience economy model suggests that producing goods and services alone is insufficient for economic growth (Mehmetoglu & Engen, 2011). A memorable personalized experience becomes a new source of value, which is the foundation of most activities in IT (Seo, 2013), events, entertainment (Lee et al., 2019), and tourism (Mehmetoglu & Engen, 2011; Oh et al., 2007; Quadri-Felitti & Fiore, 2012; Hwang & Lee, 2018). The emergence of new technologies such as AR and VR, along with the ability to create digital content, stimulates the generation of new ways to gain experiences, which can become one of the effective marketing tools (Degen et al., 2017; Sung, 2021). Stimulating the user to gain a particular experience from interacting with a product can be viewed from two perspectives: participation (active — passive) and connection (immerse — absorb). Therefore, this model identifies four key types of experience: entertainment, education, aesthetics, and escapism. Given that creative industries as activities are aimed at providing personalized experiences, each specific type of creative industry can be associated with one of the types of experience that underlie it.

The influence on the consumer through “entertainment” involves passive absorption of experiences from using a product or service and does not require active engagement from the user. These activities include watching a theater performance, reading a book, listening to music, and so on. Examples of creative industries that influence consumers through entertainment may include, for example, codes 59.11 “Motion picture, video and television programme production activities” and 59.2 “Sound recording and music publishing activities”.

The influence on the consumer through “education” requires more active participation and engagement from the user of the creative product or service, aimed at acquiring new knowledge, information, or consultations. Examples of creative industries that influence consumers through education may include, for instance, codes 74.90 “Other professional, scientific and technical activities” and 72.20 “Research and experimental development on social sciences and humanities”.

The influence on the consumer through “escapism” requires even more active participation and immersion from the user of the creative product or service, who determines the level of experience themselves. This type is the opposite of entertainment and is most often represented by virtual activities, such as computer games. Examples of creative industries that influence consumers through escapism may include, for instance, codes 63.12 “Web portals”; 62.09 “Other information technology and computer service activities”; and 58.21 “Publishing of computer games”.

Engagement of the consumer on an aesthetic level does not require active participation; it involves passive contemplation of various forms of art and landmarks. This type of experience is human-centered and driven by the human desire for beauty. Industries such as fashion, architecture, visual arts, and others can be associated with gaining aesthetic experiences. Examples of creative industries relying for their influence on consumers on aesthetics may include, for instance, 90.03 “Artistic creation”; 71.11 “Architectural activities”; and 32.12 “Manufacture of jewellery and related articles”.

The core of the knowledge economy, in relation to types of economic activities, is constituted by knowledge-intensive services (KIS) and their subset, knowledge-intensive business services (KIBS)⁹. Their key characteristic is a high level of professionalism and the use of knowledge in providing services to other companies. According to the commonly accepted classification by Eurostat, the following types of economic activities in KIS are identified (in accordance with the NACE Rev.2 codes): high-tech knowledge-intensive services, knowledge-intensive market services (ex-

⁹ Eurostat. Glossary: Knowledge-intensive services (KIS). Retrieved from: [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Glossary: Knowledge-intensive_services_\(KIS\)](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Glossary: Knowledge-intensive_services_(KIS)) (date of access: 11.01.2025).

cluding financial intermediation and high-tech services), knowledge-intensive financial services, other knowledge-intensive services. Examples of specific groups are provided in Table 1.

Table 1
Examples of activities by KIS groups according to the Eurostat classification

Sector of KIS	Economic activities
High-tech knowledge-intensive services	Motion picture, video and television program production, sound recording and music publishing activities (59)
	Programming and broadcasting activities (60)
Knowledge-intensive market services (excluding financial intermediation and high-tech services)	Architectural and engineering activities; technical testing and analysis (71)
	Advertising and market research (73)
Knowledge-intensive financial services	Financial service activities, except insurance and pension funding (64)
	Insurance, reinsurance and pension funding, except compulsory social security (65)
Other knowledge-intensive services	Publishing activities (58)
	Education (85)

Source: Retrieved from: [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Glossary: Knowledge-intensive_services_\(KIS\)](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Glossary: Knowledge-intensive_services_(KIS)) (date of access: 11.01.2025).

Traditionally, KIBS are divided into two types: professional services (p-KIBS) and technology-based services (t-KIBS). In recent years, a third category, C-KIBS (“creative” business services), has emerged in academic literature to dis-

tinguish industries such as advertising, architecture, industrial design, and others from the broader KIBS group. These industries are based not only on the provision of professional services by highly skilled personnel but also on specialized knowledge, aesthetic perspectives, and creative abilities (Miles et al., 2017). Examples of classifying types of economic activities according to these categories are presented in Table 2.

The experience of developing economies shows that when assessing the contribution of creative industries, it is essential to differentiate between “innovative” industries (which use new knowledge and generate intellectual property products) and “traditional cultural” industries (which are primarily focused on the use and preservation of cultural heritage). This distinction is particularly important for the further analysis of the geographical concentration of different types of industries (Fahmi et al., 2016). Drawing on the classification of types of economic activities based on R&D intensity (Galindo-Rueda & Verger, 2016), all types of creative industries can be divided into the following groups: high R&D intensity industries, medium-high R&D intensity industries, medium R&D intensity industries, medium-low R&D intensity industries, low R&D intensity industries (Table 3).

Creative industries potential in EAEU and projection of the methodological approach

Assessment of the current state of the creative sector in the EAEU countries is significantly hindered by the lack of publicly available national data on companies in the creative industries. The academic literature and reports from relevant or-

Table 2
Examples of creative industries in accordance with KIBS types

Code	Type of activity	Industry	KIBS type
70.21	Public relations and communication activities	advertising and PR	p-KIBS
70.22	Business and other management consultancy activities	business support services	p-KIBS
62.01	Computer programming activities	IT and video games	t-KIBS
72.19.4	Research and development in the field of information security	science and education	t-KIBS
73.20.1	Market research and similar services	science and education	c-KIBS
74.90.8	Activities of agencies and agents acting on behalf of individuals, typically related to negotiating contracts for participation in films, theatrical productions, and other entertainment or sporting events, as well as offering books, plays, works of visual art, photographs, and similar items to publishers and producers.	business support services	c-KIBS

Source: developed by the authors.

Table 3

Examples of creative industries according to the level of R&D intensity

Code	Type of activity	Industry	R&D intensity
01.21	Growing of grapes	recreational (tourism, sport, gastronomy, souvenirs)	Low
14.13.3	Manufacture of other outerwear	fashion (clothing and accessories)	Medium-low
23.13.5	Manufacturing of jewelry for interior and similar products made of glass or crystal	design	Medium
58.21	Publishing of computer games	IT and video games	Medium-high
72.19.3	Research and experimental development on nanotechnology	science and education	High

Source: developed by the authors.

ganizations and agencies also do not address the contribution of the creative sector to the economies of the EAEU countries. Likewise, there are no publicly available reports reflecting the dynamics and trends in the development of specific types of creative businesses.

As mentioned earlier, one of the leading indicators in the creative industries is currently the GII Creative Outputs sub-index. The indicators of this sub-index show positive dynamics in the development of the creative sectors of the EAEU countries. In particular, this dynamic is supported by the measures taken by countries to develop creative industries.

The national policies of the member states clearly demonstrate the significance their governments place on the advancement of creative industries. Beyond the previously mentioned initiatives in Belarus and Kazakhstan, the following measures are also noteworthy:

— The approval of the “Concept for the development of creative industries and mechanisms for their state support in major urban agglomerations until 2030” (Russian Federation, 2021)².

— The legal establishment of key concepts in the field of creative industries, the delineation of powers among government bodies in Russia on various levels, and the support measures for businesses in the creative sector (Draft Law No. 474016–8 dated October 31, 2023 “On the Development of Creative Industries in the Russian Federation”)¹⁰.

— The approval of the Concept for the Development of the Creative Economy in the Kyrgyz

Republic for 2022–2026 (2022) and the adoption of the Law of the Kyrgyz Republic dated August 8, 2022, No. 88 “On the Park of Creative Industries”¹¹.

Thus, the fact that the regulatory framework for creative industries has been evolving in recent years in the EAEU countries indicates a growing interest among regulators in standardizing approaches and stimulating this sector of the economy. All countries also emphasize the need to develop a regulatory framework in areas related to creative industries, as well as in sectors that support their functioning. In particular, regulatory measures regarding intellectual property play a crucial role, as they underpin the creation of creative products and services. All the examined regulatory acts of the EAEU countries highlight a priority area in state policy concerning innovation and the creative sector, specifically related to the highly qualified human resources needed for the development of creative industries.

Considering the establishment of the EAEU as a way to enhance the international standing of its member countries, one key goal is to boost competitiveness, which can be achieved by transforming resource-based economic models into more sustainable ones that focus on domestic industries and are structured around shared markets for goods, services, capital, and labor (Yarashovich, 2020).

According to experts’ opinions in existing literature, for the EAEU’s effective development, it is essential to shift from competition to cooperation within the Union. Competition in produc-

¹⁰ Draft Law “On the Development of Creative Industries in the Russian Federation» (dated October 31, 2023, no. 474016–8). Retrieved from: <https://sozd.duma.gov.ru/bill/474016-8> (date of access: 11.01.2025).

¹¹ The Law of the Kyrgyz Republic “On the Park of Creative Industries”. (dated August 8, 2022, No. 88). Retrieved from: https://base.spininform.ru/show_doc.fwx?rgn=142904 (date of access: 11.01.2025).

ing similar goods hinders effective collaboration among member countries. Therefore, economic policies should foster the complementarity of national economies. The creative economy sector should not be excluded; well-structured value chains between countries can promote complementary businesses rather than competing ones. The typology of industries presented in this article, encompassing the stages from concept creation to archiving, will facilitate the establishment of cross-border production chains among EAEU countries. This approach aims to ensure a fair distribution of goods and services while considering each country’s national interests and competitive advantages.

Thus, the concept of the creative value chain presented in Figure 3 was applied to the development conditions of the creative industries in the EAEU countries.

The regulatory acts and government support measures for creative industries in EAEU countries reflect the unique characteristics of each nation, which are highlighted at every stage of the creative cycle and are further elaborated upon below.

The creative industries cycle begins with the stage of idea and concept creation. Identifying industries at this initial phase, followed by the recognition of t-KIBS industries, aligns with the priorities of Belarus, Armenia, and Kyrgyzstan in supporting companies with innovative potential. Monitoring companies at this stage allows for the

early identification of trends and the provision of targeted support to priority businesses.

In the later stages, as mentioned earlier, companies involved in producing creative services fall under the categories of t-KIBS and p-KIBS industries. Identifying t-KIBS services in the production stage of creative services can also provide a foundation for monitoring in EAEU countries that prioritize promoting innovative technology companies, such as Belarus, Armenia, and Kyrgyzstan. Companies that successfully operate within the t-KIBS sector of creative services production can easily integrate into the supply chains of other member countries.

An important step in evaluating the production stage of creative goods and services is to identify export-oriented companies, which is a priority for national support measures in Russia, Kazakhstan, and Kyrgyzstan.

The stage of interacting with consumers should be considered separately. The strategic areas for the development of Eurasian economic integration until 2025, in addition to the scientific and innovation sector, also include the recreational sector (expanding economic cooperation among member states in tourism and sports to ensure access to modern achievements, developing joint Eurasian tourist routes, and creating a tourism development concept within the Union).

Most research on the experience economy, particularly in relation to the creative economy,

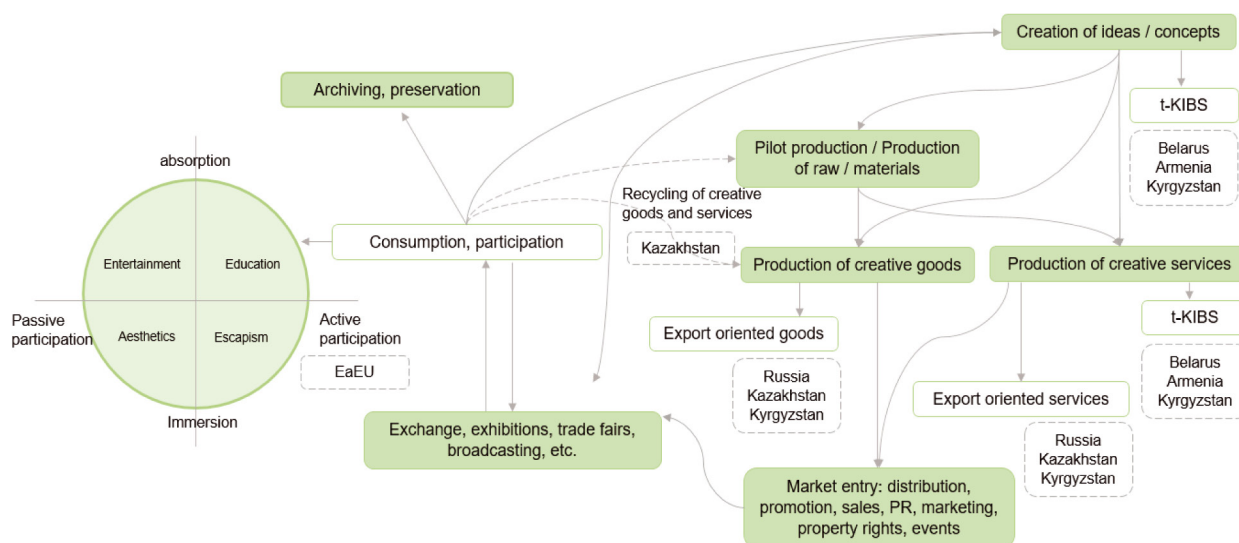


Figure 3. The production cycle of creative goods and services, considering the priority policy areas of the EAEU countries

Source: compiled by the authors.

emphasizes the tourism sector. Here, the strongest synergistic effects for enhancing the tourist potential of regions and attracting visitors can be achieved by encouraging businesses that focus on creating memorable experiences for consumers. As a result, categorization of companies based on their impact on consumers through different types of experiences can help stimulate businesses that contribute the most to the recreational sector in the EAEU countries.

Moreover, identification of such companies will facilitate the establishment of effective collaborations in the sector and offer support measures to industries aimed at achieving potential synergistic effects through partnerships that leverage various ways of influencing consumers. For example, this could include AR technologies (escapism) and education (learning), activities in architecture (aesthetics) and information technology, the creation of video games (escapism), and more. This typology will also enable the tracking and development of new sectors in the creative economy, such as in Taiwan, where one of the creative industries is identified as the “Digital Leisure and Entertainment Industry”. The analysis and support of companies in this sector falls under the Ministry of Economic Affairs.

As global technological competition intensifies, establishing and enhancing technological sovereignty has become a top priority for EAEU countries. This focus lays the groundwork for developing cooperative formats both within the EAEU and with the third countries. Furthermore, the research and innovation sector is a strategic priority for the EAEU until 2025. Strengthening cooperation in technology among member states is essential for enhancing their integration potential in key sectors of the innovative economy, including the creative economy.

Supporting industries with high innovation potential is also a priority in the national policies of several EAEU countries. Identifying innovative and high-tech clusters within the creative economy will enable a more effective assessment of their contribution and growth, as well as help determine the necessary support measures at the EAEU level. This approach can also facilitate the identification of emerging industries, such as Taiwan’s “Innovative Lifestyle Industry,” overseen by the Ministry of Economic Affairs. This sector includes enterprises that leverage creativity or cultural enrichment to offer valuable products or services in

areas like food, clothing, accommodation, travel, sports, or entertainment using innovative methods. Additionally, it encompasses enterprises that employ integrated management strategies to enhance their capacity for reproduction and provide experiential learning activities, intersecting with the experience economy.

For Belarus, Armenia, and Kyrgyzstan it is important to align these stages — the stage of creating concepts and ideas and the production stage of creative services — with their national economic priorities, particularly their focus on innovation and the development of knowledge-intensive, technology-driven sectors. By identifying and supporting t-KIBS industries at these stages, these countries can foster economic growth in sectors critical to their development. Timely identification and support of companies at these stages will help stimulate priority high-tech companies in the sector.

At the final stages of the value chain, the focus is on the reuse of creative products, which is one of the principles of the creative industries development concept in Kazakhstan.

The proposed conceptual approach specially adjusted for assessing the creative industries in the EAEU countries can be used for further quantitative calculations, taking into account the availability of data on companies in accordance with the approved classifiers of economic activities.

Recommendations for government regulation of the creative industries in the EAEU

Despite the EAEU countries’ potential for developing creative industries, there is a number of national-level restrictions and barriers, which need to be addressed to stimulate this sector of the economy.

One of the primary barriers to decision-making regarding support for creative industries is the lack of open data on individual entrepreneurs and companies within the creative economy, coupled with the absence of unified definitions, classifications, and assessment methods.

The current regulatory framework for creative industries in EAEU countries also presents several challenges. Addressing these issues is essential to stimulate further development in this area. None of the relevant legislation in these countries includes a comprehensive list of activities classified as creative industries. While Russia has around 20 regulatory acts governing vari-

ous creative sectors, such as IT, architecture, film production, and visual arts, these regulations lack unified terminology and focus only on specific activities. This fragmentation hinders accurate statistical accounting of the creative industries and obstructs the assessment of tax revenues and other contributions to the budget. Consequently, accurately assessing the impact of creative industries on the broader economic development of the country and its regions remains challenging.

Furthermore, the countries under consideration do not provide sufficient targeted mechanisms of support specifically tailored to entrepreneurs within the creative industries. Each country needs to establish a structured hierarchy among cross-sectoral government institutions to coordinate activities for developing creative industries. The establishment of such a framework would constitute a foundational step towards addressing the aforementioned challenges (Turgel et al., 2023).

Given the underdeveloped regulatory framework for creative industries and the lack of unified approaches to identifying and evaluating creative sector companies, it is crucial to implement the following policy measures at both the national level and the level of the Union.

— The legal definition of “creative industries” and the related types of activities at the EAEU level. This legislative measure will help clearly define the types of activities that qualify companies for state support, facilitate the creation of a unified policy for promoting trade in creative goods and services between countries, and enable the organization of joint production within the Union. It is essential that the regulatory frameworks for each country’s creative sector align with the goals of the Union. The lack of consensus arises from the absence of a commonly accepted set of criteria for defining activities classified as “cultural” and “creative” (Turgel et al., 2022). Different countries have varying definitions of “creative industries”, leading to inconsistent categorization within their laws and regulations. This lack of standardization complicates the analysis of the creative sector across the EAEU, making comparisons and assessments potentially inconsistent or misleading. To address this issue, the relevant ministries in these countries, including those for economics, culture, and digital development, should take the lead in developing and establishing regulations in this area. Collaboration with specialized research centers and universities is also vital. For instance,

in the UK, the Department for Digital, Culture, Media & Sport (DCMS) was responsible for developing the creative industries approach. At the Union level, oversight of this issue should be managed by the relevant departments of the Eurasian Economic Commission, including the Departments of Integration Development, Entrepreneurial Development, and Legal Affairs.

— The establishment of a unified database or registry of creative industry companies in the EAEU. All EAEU member countries should have access to the registry to facilitate effective cooperation, identify new partnerships, and build creative communities within specific sectors of the creative economy. This access will create synergistic effects at the union level and enhance the contribution of the creative sector to the economic development of the EAEU. For example, in the EU, Eurostat collects data on creative industries through a unified platform¹², aggregating information on employment, the number of companies, and international trade in creative goods and services. This data is compiled from various sources, including surveys of the EU workforce and households, as well as other databases maintained by Eurostat. UNCTAD also provides aggregated statistics on creative industries from various country groups, such as the BRICS countries, but there is currently no equivalent database for the EAEU¹³. The establishment of this registry should involve the relevant statistical agencies from EAEU countries, with oversight provided by the relevant departments of the Eurasian Economic Commission, including the Departments of Integration Development and Entrepreneurial Development.

— Digital monitoring of creative industries over time, with a breakdown into different stages of the creative economy cycle, levels of innovative development in the industries, and types of personalized experiences. Monitoring could be based on the methodological approach outlined in this article. Additionally, a transitional classifier can be developed to align the types of economic activities of companies with the commodity classifi-

¹² Eurostat. Culture Database. Retrieved from: <https://ec.europa.eu/eurostat/web/culture/database> (date of access: 11.01.2025).

¹³ UNCTADstat DATA CENTRE. Creative Goods Value. Retrieved from: <https://unctadstat.unctad.org/datacentre/dataviewer/US.CreativeGoodsValue> (date of access: 11.01.2025).

cation codes for foreign economic activities. This will enable tracking the dynamics of trade in the sector of creative goods and services. Digital monitoring should provide aggregated and processed analytical information about the market dynamics for creative goods and services in the EAEU countries. Its primary aim is to promptly identify trends in the creative economy and sectors that require government support. Similar examples that can serve as a reference are the National Assembly of State Art Agencies (NASAA) Creative Economy State Profiles (US)¹⁴, Creative Nation: Local profiles (Nesta, UK)¹⁵. At the national level, collaboration with relevant statistical agencies is essential. At the union level, oversight should be provided by the appropriate departments of the Eurasian Economic Commission, specifically the Departments of Information Technology and Entrepreneurial Development.

— The development of a unified digital portal for support measures in the creative industries. This portal would provide up-to-date information on available tools for supporting creative businesses in the EAEU countries, tailored to different types of businesses, such as SMEs, innovative companies, and export-oriented firms. This portal could be modeled similarly to the Russian Digital Platform for SMEs, which offers a range of useful services for businesses. At the national level, this initiative should involve relevant ministries, such as those responsible for economics and investment, as well as development institutions like entrepreneurship support funds, which currently operate in Russia and Kazakhstan. At the union level, oversight should be provided by the relevant departments of the Eurasian Economic Commission, including the Departments of Integration Development, Entrepreneurial Development, and Information Technology.

— The development of a unified digital support portal for launching creative businesses. Such portal will feature automated assessments of the potential of new companies and provide recommendations for geographic localization based on competitive advantages, industry specializa-

tion, and market opportunities. At the level of the Union, this issue should be overseen by the relevant departments of the Eurasian Economic Commission (Department of Integration Development, Department of Entrepreneurial Development, and Department of Information Technology).

— Encouraging the formation of creative clusters that bring together companies from different EAEU countries, primarily based on unused industrial areas and facilities, with the aim of its revitalization. Examples of such creative clusters include Zollverein (Essen, Germany), Fabbrica del Vapore (Milan, Italy), and 798 Art District (Beijing, China). At the integration union level, this issue should be overseen by the Department of Integration Development of the Eurasian Economic Commission.

Conclusions

The EAEU, as an integration union of developing countries, offers a unique opportunity to analyze creative industries and their impact on the economic growth of member states. Current research highlights the significant impact of specific creative sectors on the development of a sustainable economy in these countries. It is, therefore, crucial to identify the geographical factors that affect the location of creative industries and their networking interactions, as well as to develop effective government regulations and support measures for these sectors.

The limited number of studies and the evolving regulatory framework for creative and innovative economies in EAEU countries indicate substantial growth potential for creative industries at the union level. With appropriate coordination, priority areas could yield significant synergistic effects.

A major limitation for further analysis is the lack of regular monitoring of creative industries across EAEU countries. Implementing a consistent evaluation of these sectors over time would provide a more comprehensive understanding, helping to identify priority areas for cooperation, track development trends, recognize the most effective sectors, and determine which industries require support and stimulation.

The methodological approach to classifying creative industries presented in this article will facilitate the identification of various types of creative industries at both the country and integration union levels, using available open data

¹⁴ NASAA. Creative Economy State Profiles. Retrieved from: https://nasaa-arts.org/nasaa_research/creative-economy-state-profiles/ (date of access: 11.01.2025).

¹⁵ NESTA. Creative Nation: Local profiles. Available online. Retrieved from: <https://data-viz.nesta.org.uk/creative-nation/> (date of access: 11.01.2025).

on companies. This approach will enable consistent monitoring of creative industries over time, assess their contribution to the economies of EAEU countries, identify potential areas for co-

operation among member states, determine the presence of creative industries in different cities, and uncover unexploited “creative” niches in the market.

References

Abankina, T., Romanova, V. & Nikolayenko, E. (2020). Economic potential of the sphere of culture and leisure in Russia and the OECD countries. *Journal of the New Economic Association*, 46 (2), 98–117. Retrieved from: <https://doi.org/10.31737/2221-2264-2020-46-2-5> (date of access: 11.05.2025).

Abisuga Oyekunle, O. A. & Sirayi, M. (2018). The role of creative industries as a driver for a sustainable economy: a case of South Africa. *Creative Industries Journal*, 11 (3), 225–244. Retrieved from: <https://doi.org/10.1080/17510694.2018.1480850> (date of access: 11.05.2025).

Bilan, Y., Vasilyeva, T., Kryklii, O. & Shilimbetova, G. (2019). The creative industry as a factor in the development of the economy: dissemination of European experience in the countries with economies in transition. *Creativity Studies*, 12 (1), 75–101. Retrieved from: <https://doi.org/10.3846/cs.2019.7453> (date of access: 11.05.2025).

Boccella, N. & Salerno, I. (2016). Creative economy, cultural industries and local development. *Procedia-Social and Behavioral Sciences*, 223, 291–296. Retrieved from: <https://doi.org/10.1016/j.sbspro.2016.05.370> (date of access: 11.05.2025).

Cattaneo, N. & Snowball, J. (2019). South Africa’s trade in cultural goods and services with a focus on cultural trade with BRICS partners. *International Journal of Cultural Policy*, 25 (5), 582–601. Retrieved from: <https://doi.org/10.1080/10286632.2019.1626845> (date of access: 11.05.2025).

Colapinto, C. & Porlezza, C. (2012). Innovation in Creative Industries: from the Quadruple Helix Model to the Systems Theory. *Journal of the Knowledge Economy*, 3, 343–353. Retrieved from: <https://doi.org/10.1007/s13132-011-0051-x> (date of access: 11.05.2025).

Comunian, R. (2017). Temporary Clusters and Communities of Practice in the Creative Economy: Festivals as Temporary Knowledge Networks. *Space and Culture*, 20 (3), 329–343. Retrieved from: <https://doi.org/10.1177/1206331216660318> (date of access: 11.05.2025).

De Beukelaer, C. (2024). Creative industries in “developing” countries: Questioning country classifications in the UNCTAD creative economy reports. *Cultural Trends*, 23 (4), 232–251. Retrieved from: <https://doi.org/10.1080/09548963.2014.912043> (date of access: 11.05.2025).

Degen, M., Melhuish, C. & Rose, G. (2017). Producing place atmospheres digitally: Architecture, digital visualisation practices and the experience economy. *Journal of Consumer Culture*, 17 (1), 3–24. Retrieved from: <https://doi.org/10.1177/1469540515572238> (date of access: 11.05.2025).

Dronyuk, I., Moiseienko, I. & Greguš ml., J. (2019). Analysis of creative industries activities in European union countries. *Procedia Computer Science*, 160, 479–484. Retrieved from: <https://doi.org/10.1016/j.procs.2019.11.061> (date of access: 11.05.2025).

Fahmi, F. Z., Koster, S. & Van Dijk, J. (2016). The location of creative industries in a developing country: The case of Indonesia. *Cities*, 59, 66–79. Retrieved from: <https://doi.org/10.1016/j.cities.2016.06.005> (date of access: 11.05.2025).

Galindo-Rueda, F. & Verger, F. (2016). OECD Taxonomy of Economic Activities Based on R&D Intensity. *OECD Science, Technology and Industry Working Papers*, 4. Retrieved from: <https://doi.org/10.1787/5jlv73sqqp8r-en> (date of access: 11.05.2025).

Gao, B., Dunford, M., Norcliffe, G. & Liu, W. (2019). Governance capacity, state policy and the rise of the Chongqing notebook computer cluster. *Area Development and Policy*, 4 (3), 321–345. Retrieved from: <https://doi.org/10.1080/23792949.2018.1544465> (date of access: 11.05.2025).

Huh, D. & Lee, B. M. (2019). Korea’s cultural industry clusters 20 years on: evolving policy and practice. *Area Development and Policy*, 5 (4), 447–466. Retrieved from: <https://doi.org/10.1080/23792949.2019.1680299> (date of access: 11.05.2025).

Hwang, J. & Lee, J. (2018). A strategy for enhancing senior tourists’ well-being perception: focusing on the experience economy. *Journal of Travel & Tourism Marketing*, 36 (3), 314–329. Retrieved from: <https://doi.org/10.1080/10548408.2018.1541776> (date of access: 11.05.2025).

Kaymas, S. (2019). Is development possible without cultural policies? Rethinking creative industries and sustainable development in the case of Turkey. *Creative Industries Journal*, 13 (1), 72–92. Retrieved from: <https://doi.org/10.1080/17510694.2019.1652026> (date of access: 11.05.2025).

Lee, S., Jeong, E. & Qu, K. (2019). Exploring Theme Park Visitors' Experience on Satisfaction and Revisit Intention: A Utilization of Experience Economy Model. *Journal of Quality Assurance in Hospitality & Tourism*, 21 (4), 474–497. Retrieved from: <https://doi.org/10.1080/1528008X.2019.16917022020> (date of access: 11.05.2025).

Mehmetoglu, M. & Engen, M. (2011). Pine and Gilmore's Concept of Experience Economy and Its Dimensions: An Empirical Examination in Tourism. *Journal of Quality Assurance in Hospitality & Tourism*, 12 (4), 237–255. Retrieved from: <https://doi.org/10.1080/1528008X.2011.541847> (date of access: 11.05.2025).

Mercado-Celis, A. (2016). Districts and networks in the digital generation music scene in Mexico City. *Area Development and Policy*, 2 (1), 55–70. Retrieved from: <https://doi.org/10.1080/23792949.2016.1248455> (date of access: 11.05.2025).

Miles, I., Belousova, V. & Chichkanov, N. (2017). Innovation configurations in knowledge-intensive business services. *Foresight-Russia*, 11 (3), 94–102. Retrieved from: <https://doi.org/10.17323/2500-2597.2017.3.94.102> (date of access: 11.05.2025).

Naumov, I. V. & Nikulina, N. L. (2023). Exploring the Innovative Development of Russian Regions: A Spatial Regression Analysis Using the Cobb-Douglas Model. *R-Economy*, 9 (2), 226–247. Retrieved from: <https://doi.org/10.15826/recon.2023.9.2.014> (date of access: 11.05.2025).

Oh, H., Fiore, A. M. & Jeoung, M. (2007). Measuring Experience Economy Concepts: Tourism Applications. *Journal of Travel Research*, 46 (2), 119–132. Retrieved from: <https://doi.org/10.1177/0047287507304039> (date of access: 11.05.2025).

Quadri-Felitti, D. & Fiore, A. M. (2012). Experience economy constructs as a framework for understanding wine tourism. *Journal of Vacation Marketing*, 18 (1), 3–15. Retrieved from: <https://doi.org/10.1177/1356766711432222> (date of access: 11.05.2025).

Seo, Y. (2013). Electronic sports: A new marketing landscape of the experience economy. *Journal of Marketing Management*, 29 (13–14), 1542–1560. Retrieved from: <https://doi.org/10.1080/0267257X.2013.822906> (date of access: 11.05.2025).

Silva, R. L. P. da, Silveira Neto, R. da M. & Rocha, R. (2019). Localization patterns within urban areas: evidence from Brazil. *Area Development and Policy*, 4 (2), 157–176. Retrieved from: <https://doi.org/10.1080/23792949.2019.1571424> (date of access: 11.05.2025).

Sung, E. C. (2021). The effects of augmented reality mobile app advertising: Viral marketing via shared social experience. *Journal of Business Research*, 122, 75–87. Retrieved from: <https://doi.org/10.1016/j.jbusres.2020.08.034> (date of access: 11.05.2025).

Szakálné Kanó, I., Vas, Z. & Klasová, S. (2023). Emerging synergies in innovation systems: Creative industries in Central Europe. *Journal of the Knowledge Economy*, 14 (1), 450–471. Retrieved from: <https://doi.org/10.1007/s13132-021-00879-7> (date of access: 11.05.2025).

Turgel, I., Derbeneva, V. & Baskakova, I. (2023). Conceptual Approach to Managing the Development of Creative Industries in Second-Tier Industrial Cities. *R-Economy*, 9 (4), 366–383. Retrieved from: <https://doi.org/10.15826/recon.2023.9.4.023> (date of access: 11.05.2025).

Turgel, I. D., Derbeneva, V. V., Baskakova, I. V. & Chukavina, K. V. (2022). Theoretical approaches to identifying creative industries. *R-economy*, 8 (4), 310–326. Retrieved from: <https://doi.org/10.15826/recon.2022.8.4.024> (date of access: 11.05.2025).

Yang, J. & Černevičiūtė, J. (2017). Cultural and Creative Industries (CCI) and sustainable development: China's cultural industries clusters. *Entrepreneurship and Sustainability Issues*, 5 (2), 231–242. Retrieved from: [https://doi.org/10.9770/jesi.2017.5.2\(6\)](https://doi.org/10.9770/jesi.2017.5.2(6)) (date of access: 11.05.2025).

Yarashevich, V. (2020). The Eurasian Economic Union as a regional development project: expectations and realities. *Area Development and Policy*, 6 (1), 82–105. Retrieved from: <https://doi.org/10.1080/23792949.2020.1756362> (date of access: 11.05.2025).

Zielke, P. & Waibel, M. (2014). Comparative urban governance of developing creative spaces in China. *Habitat international*, 41, 99–107. Retrieved from: <https://doi.org/10.1016/j.habitatint.2013.06.007> (date of access: 11.05.2025).

Information about the authors

Irina D. Turgel — PhD (Economics), Professor, Department of Theory, Methodology, and Legal Support of Public and Municipal Administration, Ural Federal University (Mira St., 19, Ekaterinburg, 620002, Russia), ORCID: 0000-0001-86477739; e-mail: i.d.turgel@urfu.ru

Kristina V. Chukavina — Director of the Expert Analytical Center for Campus Development, Ural Federal University (Mira St., 19, Ekaterinburg, 620002, Russia), e-mail: k.v.chukavina@urfu.ru

Zlata V. Novokshonova — Research Engineer at the Laboratory of International and Regional Economics, Institute of Economics and Management, Ural Federal University (Mira St., 19, Ekaterinburg, 620002, Russia), e-mail: z.v.novokshonova@urfu.ru

Информация об авторах

Тургель Ирина Дмитриевна — доктор экономических наук, профессор, заведующая кафедрой теории, методологии и правового обеспечения государственного и муниципального управления, Уральский федеральный университет (ул. Мира, 19, Екатеринбург, 620002, Россия), ORCID: 0000-0001-86477739; e-mail: i.d.turgel@urfu.ru

Чукавина Кристина Владимировна — директор экспертно-аналитического центра в области кампусного развития, Уральский федеральный университет (ул. Мира, 19, Екатеринбург, 620002, Россия); e-mail: k.v.chukavina@urfu.ru

Новокшонова Злата Владиславовна — инженер-исследователь лаборатории международной и региональной экономики Института экономики и управления, Уральский федеральный университет (ул. Мира, 19, Екатеринбург, 620002, Россия); e-mail: z.v.novokshonova@urfu.ru

作者信息

图尔格尔·伊琳娜·德米特里耶夫娜——经济学全博士，教授，国家与市政管理理论、方法及法律系主任，乌拉尔联邦大学（邮编：620002，俄罗斯，叶卡捷琳堡市，米拉大街19号），ORCID: 0000-0001-86477739; 邮箱：i.d.turgel@urfu.ru

楚卡维娜·克里斯蒂娜·弗拉基米罗芙娜——校园发展领域专家分析中心主任，乌拉尔联邦大学（邮编：620002，俄罗斯，叶卡捷琳堡市，米拉大街19号）；邮箱：k.v.chukavina@urfu.ru

诺沃克肖诺娃·兹拉塔·弗拉迪斯拉沃芙娜——经济与管理学院国际经济与区域经济实验室工程师研究员，乌拉尔联邦大学（邮编：620002，俄罗斯，叶卡捷琳堡市，米拉大街19号）；邮箱：z.v.novokshonova@urfu.ru

ARTICLE INFO: received December 28, 2025; accepted March 03, 2026

ИНФОРМАЦИЯ О СТАТЬЕ: дата поступления 28 декабря 2025 г.; дата принятия к печати 03 марта 2026