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A Qualitative Assessment of Creative Entrepreneurs' Practices and Their Influence on Sustainability of Cultural Code of Nation

Doszhan Baibokonov^{1*}Yongzhong Yang¹

¹ Yiwu Industrial and Commercial College, Zhijiang, China

² Sichuan University, Business School, Chengdu, China

Corresponding author:

***Doszhan Baibokonov** – PhD, Yiwu Industrial and Commercial College, Yiwu 322000, Zhijiang, China. Email:

d.baibokenov@gmail.com

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Abstract

This paper aims to understand how creative entrepreneurs' (CEs) motivation influences on sustainability of the cultural code of a nation (SCCN) through generating cultural creative capital (CCCs) in the Kazakhstani mare milk industry (MMI). It presents a challenge for CE to combine and integrate two such distinct sectors: the high-growth technology and cultural production. We apply our finding on a practical basis in order to create a synergy of cultural creative development, where the main role is assigned to CE. This study purposes to explore the key mechanism of CE impact to SCCN. Content analysis has been used along with 31 in-depth interviews to obtain the research objective. Data was collected from CEs through an interview, along with archival information to construct a synergy of cultural creative development with CEs. The study unfolds by coding themes using Atlas.ti 9 several crucial factors like motivation, domain-relevant skills, affordance and commercialization, and cultural protection attitude to SCCN by cultural creative industries (CCIs). The findings of this research revealed that SCCN is achieved through undertaking a set of process models of CEs in the MMI that can be used as a guideline for a variety of stakeholders. Our paper ends with drawing a set of concluding remarks and insights for theory and practice. May assist as a guideline for other traditional industry which is based on cultural products, or some practitioners which has similar type with MMI may use them to build another business.

Keywords: Economy, Business, Creative Entrepreneurs, Cultural Code, Cultural Creative Capital, Mare Milk Industry, Cultural Creative Industries

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1. INTRODUCTION

Nowadays, most people recognize the 21st century as a century of globalization. Despite all the advantages of current economic globalization, it reasons the main threat to cultural globalization (Nobuko & Kawashima, 2016). Thus, every nation must maintain and identify the features that represent them (van der Hoeven, 2019). Relation with resource productivity and economic development is crucial to cultural heritage when striving for sustainable development (Rindzevičiūtė et al., 2016). Though many researchers (Peris-Ortiz et al., 2019) have revealed the positive economic benefit of cultural heritage protection, SCCN is first and most notably organized to maintain cultural values (van der Hoeven, 2019).

In Kazakhstan, 'The Concept of cultural policy' reflected a long-term vision for developing the sector aimed at the formation of a 'competitive cultural mentality (Baibokonov et al., 2021) and the development of modern cultural clusters' (Tuleuova et al., 2019). The most important provisions of the concept are the idea of the SCCN comprising seven components: heritage, traditions, customs, language, family, economic systems, and holidays. A priority area is also the activation of public-private partnerships and business initiatives.

The MMI's CEs were chosen as a case study in this research. The interviewer asked follow-up questions related to business activities in the MMI, what the challenges were, and to get a deeper understanding of the explanation and illustrations. Generally, the horse has played an essential part throughout the history of Kazakhs as a provider of companionship, food, transportation, and labor. An interesting statement about the value of horse meat for the Kazakhs like that they always treat the honoured guest with horse meat (Tursun et al., 2016).

Creative entrepreneurship is discovering or pursuing new ideas with cultural value using artistic expression (Bhansing et al., 2018), requiring a new combination of resources and risk calculations (Malgorzata et al., 2012). The term 'entrepreneurial' is concerned with the actions of an entrepreneur: garner resources and take risks to identify opportunities, with an explicit focus on creating new services, products, ideas, or knowledge. The CEs is the entrepreneur, focused on creating and exploiting creative or intellectual property. CCIs are commonly used for the sustainability of cultural heritage. CCIs are turning into essential parts of modern knowledge-based post-industrial economies. They are the key part of cultural identity that play an essential role in stimulating and promoting cultural diversity (Tan et al., 2020) CCIs entrepreneurship characterizes a new attitude, a new way of thinking, which seeks opportunities in cultural organizations in terms of their cultural mission as a starting point (UNTAD, 2018).

SCCN and its protection can create and generate many commercial benefits, such as heritage tourism, the revival of city centers, maintenance of craftsmanship skills and job training, increase in property values, creation of income and jobs, enhancement of small-medium business, etc. CEs have been considered a medium for revitalizing the SCCN and solving the transforming problem (Werthes et al., 2018). Many micro-, small-, and medium-scale companies and farms continue to produce mare milk products focused on low-price and commodity-based industries (Baibokonov et al., 2021). Cultures are now an influential tool for the spiritual and aesthetic growth of the individual (Umanailo, 2020), the formation of national unity, and the country's integration into the global community (Kangas et al., 2017).

2. LITERATURE REVIEW

In this study, CCIs refer to a kind of industry that has the purpose of preserving culture and, at the same time, commercial intention. They contribute to economic development and growth above and over their role in society and culture (Paris & Ben Mahmoud-Jouini, 2019). Development potentials of SCCN's hold specific importance inside the CCIs, which brings

together economy, culture, education, and science. Firstly, SCCN ensures cultural continuity and identifies and strengthens the collective. The study proposes that the CCIs are best placed to discuss and resolve how CEs can preserve an SCCN through generating CCCs. The "clash of systems" is not always productive or beneficial for economic development (Oliveira, 2018). This study intends to provide new insight into understanding the CEs' motivational aspects and their influence on SCCN. From CEs model frameworks, this research intends to determine the factors of creativity that determine how these elements create meaningful interactions for safeguarding and SCCN. Therefore, this study aims to explore the role of CEs in generating CCCs and SCCN. Many studies have been published focusing on various issues like entrepreneurship performance (Malgorzata et al., 2012; Zhen, 2020), creative business (Utama & Ratnapuri, 2018), and SCCN (Werthes et al., 2018). However, more attention should be paid to how CEs SCCN through generating CCCs (Moldavanova et al., 2018). The gap between the arts and business could be bridged by bringing culture, tradition, and businessmen together to improve SCCN and economic well-being.

Individual identities, respecting other nations' cultures and a cultural expression of diversity, and affirming symbolic, cultural, educational, social, economic, and other values. Secondly, SCCN can be a knowledge base for the development of a creative society and a means of encouraging local economic development. The production, design, and commercialization of aesthetic and symbolic cultural elements characterized CCIs (Croidieu et al., 2016). SCCN is formed based on the national images, language, spirituality, traditions and values of the people (Williams, 2016). The SCCN, as a structure that determines the genotype of a nation, consists of seven key elements, each of which is an independent cultural phenomenon, such as heritage, traditions, customs, language, family, economic systems (way of life), and holidays. If each of the seven elements is self-sufficient, they become code only if the archetypal connections between them are unbroken. The loss or deformation of at least one link leads to the mutation of the SCCN, along with the loss of identity, the erosion of ethnic memory, and the destruction of the cultural genotype of the people. Cultural creative products are the result or outcome where CEs are of exploiting knowledge, cultural heritage, and ideas in order to produce unique, symbolic, and economic-based value (Chua et al., 2015; Jones et al., 2015; Schulte-Holthaus, 2018).

Many scholars have recognized creativity from three aspects— process, product, and person (Jain & Jain, 2016), while the last aspect highlights creativity as a process that leads to innovative products (Amabile & Pratt, 2016) and in which the product is the outcome, the person is the individual who creates the product. For a product or idea to be refereed creative, it is essential to be capable and novel of being used. Per the model componential of creativity, creativity rises from the interface of four mechanisms within an individual: a) motivation), b) creativity-relevant skills, and c) domain-relevant skills (Rennick & McKay, 2018); and one outside feature: the social atmosphere or environment in which the individual is working. Domain-relevant skills are the domain expertise and accurate knowledge that an individual creative possesses (Cerneviciute & Strazdas, 2018). Creativity-relevant processes are the universal intellectual skills that encourage ideas for generating procedures, processes, or products that are both useful and novel. The social environment refers to the environment in which he or she works. The external factors are work and the social environment (Bhansing et al., 2018). It consists of all the extrinsic stimuli displayed to erode essential stimuli. Several stimulants to creativity and intrinsic motivation of other influences in the environment can serve as obstacles (Tan et al., 2020).

Innovation and creativity are often used interchangeably in the literature in contexts of organization (Sousa & Nunes, 2018). Creativity is an accomplishment of emerging new and readapting previous practices, knowledge, and thoughts to progress new paradigms, knowledge and theories (Sousa & Nunes, 2018). The purpose of generating an innovation ecosystem in CCIs arises from people working (Amabile, 2013) with each other on projects, the nature of the work,

mentoring, coaching, or community and social projects (Gilmore & Comunian, 2016). These often require relationships consisting of an exceptional link merging to cooperate, co-innovate, coach, compete, and coordinate to improve others' and personal qualifications and create value (Schulte-Holthaus, 2018). CCCs are revealed as being inputs (e.g., abilities, products, skills, vision, ideas) in innovation procedures (Boccella & Salerno, 2016; Carvalho, 2014) and links CCI to innovation literature (Werthes et al., 2018). All this feature is suitable for new MMI in Kazakhstan.

To conclude the review of theoretical studies, CCIs include any production activity that can be described as creative (Suciu et al., 2021). For example, developing new breeds of cattle or new wheat varieties, like any other innovation in agriculture, manifests creativity (Vreede et al., 2017). Therefore, the creative segment of agriculture can be attributed to the CCIs. The second approach makes intellectual property the principle of distinction. In this perspective, the specificity of CCIs is the production and use of intellectual property. The CCIs focus on the unique practices CEs set for social and economic efficiency (Cerneviciute & Strazdas, 2018), after reviewing the literature on the CCIs to realize how CEs generate economic and cultural value that combines CCCs.

Furthermore, how CEs combine high-level technology with SCCN. With the help of literature, the authors have developed the conceptual frameworks of the study. Recent studies (Bhansing et al., 2018) in management and organizational literature have designed measures of passion and motivation as the central and crucial role in entrepreneurial activity (Schieb-Bienfait et al., 2018), while the intention of CEs can favourably impact government and capitalists' investment solution. Domain-relevant skills are the domain expertise and accurate knowledge that an individual creative possesses. Creativity-relevant processes are the universal intellectual skills that encourage the generation's ideas. The external factor is the work and the social environment. This framework consists of all the extrinsic stimuli displayed to erode essential stimuli and several stimulants to creativity and intrinsic motivation of other environmental influences that can serve as obstacles. Figure 1 visualizes the proposed conceptual framework.

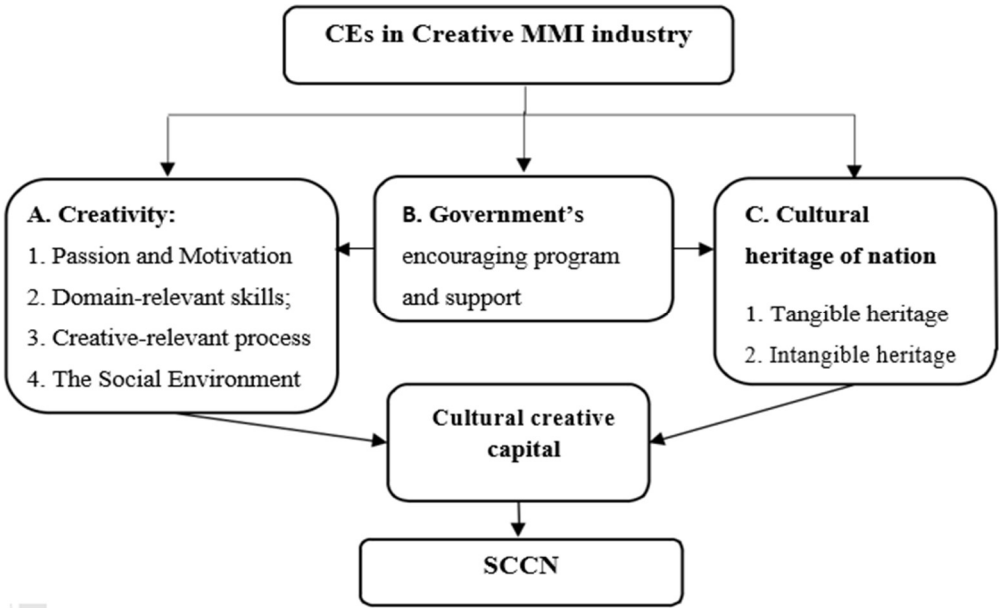


FIGURE 1. Conceptual framework to conduct a detailed investigation. Source: Own elaboration

Note: compiled by authors

CEs should support by the government, that is, building and creating an industry chain that links downstream and upstream CCIs. CEs usually require the government to support them because they know their sector well than others (Amabile, 2013). Furthermore, the government should facilitate the CCI's entrepreneurs, who are a vital part of the CCIs, who make to develop and promote culturally creative products. Private and municipal segments can collaborate to create instruments or mechanisms for financing, investment, credit guarantee, and generating projects and foundations. By CEs practices for preservation, SCCN and reproduction of national traditions, the policy also aims at promoting associated CCIs, services, and products.

3. METHODOLOGY

This study used a qualitative research approach with content analysis to answer the research questions (Roberts, 2015) and in-depth interviews (Saldaña, 2021). First, through a literature review and in-depth interview, we implemented valuation tools and factors significant for CEs to sustain entrepreneurship and how they combine the new high-growth technological industry and cultural value. The interview-based in-depth qualitative research method was chosen because the MMI is not well developed, there is a lack of data on CCIs and MMI, and only several companies are producing culturally creative products. The qualitative research approach is suitable for this study. In order to increase validity and get unbiased, this study used qualitative research methods, particularly personal interviews and data saturation (Figure 2).

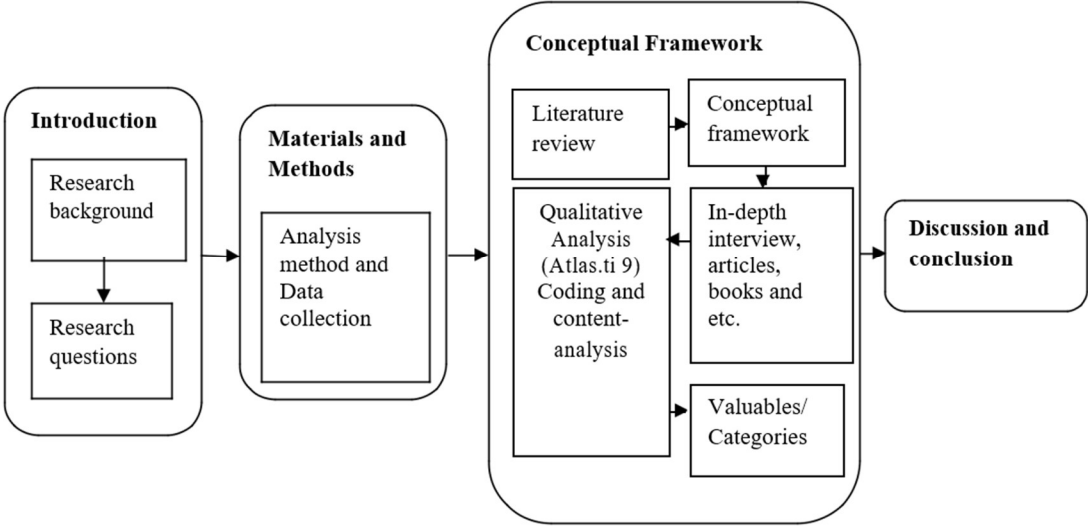


FIGURE 2. Research process layout

Note: complied by authors

Thirty interviews were conducted during the winter 2020 and spring of 2022 to obtain in-depth information. Thirty-one interviews were conducted face-to-face, four by phone, and four on social media. This research is based mainly on the analysis of documents and interviews (Figure 3).

All related documents and interview transcripts were imported into Atlas.ti 9 software for analysis (Wright, 2016). Various triangulation were used to achieve the research's reliability and credibility: first, data triangulation, in which data were triangulated from secondary data, such as books, brochures, newspapers and primary data, such as interview transcripts and observation

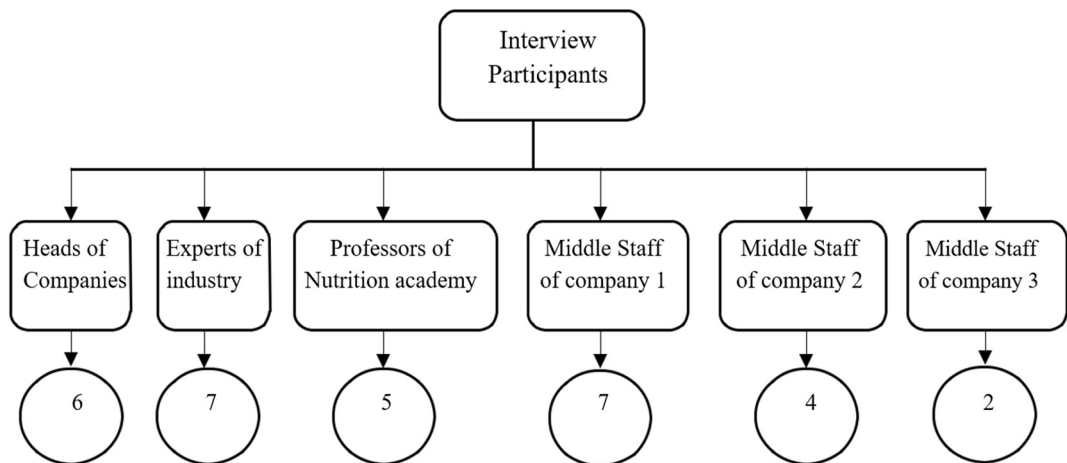


FIGURE 3. Interview participants. 1,2: Number of interviews conducted in each section

Note: compiled by authors

field notes; second, triangulation of method, in which in-depth interviews and observation, and were employed for data collection; third, triangulation of researcher, in which three researchers interpreted the same body of data; fourth, theoretical triangulation, in which literature from different disciplinary perspectives were reviewed and compared, such as ethnography, management, cultural, and sociopsychology (Lisa A. Guion, David C. Diehl 2002). The coding is mostly used to code figures (Saldaña, 2021) and data such as records notes interview observation sentence by sentence 31 of entrepreneurs' and companies' staff. The goal is to analyze and investigate the phenomenon, discover the initial category, and define the concept. First, the original interview and data materials (memos, recording materials, interview notes, etc.) are sentence-by-sentence coded with an open mind. For this purpose, the coding method is largely adopted, the recording interview of the CEs and their company staff no.5, coded as CO05-6. The 31 CEs' interviewees were asked to focus on the main influencing factors.

The analysis began with searching for interactions and relationships between the first-order codes to determine the mechanisms of the creative entrepreneurship ecosystem. The analysis gave categorization-generalization by challenging industry product-level and SCCN investigation with MMI's data materials. Further, it clarified categorizing the initial concept's affecting factors into 12 more second-order themes, which are successively coded as C01, C02... C12, they were shown in Table 1 (see Table 1 for Supporting quotation), which we regrouped into four analytic categories that are driving four mechanisms to generate CCCs in MMI.

4. FINDINGS AND DISCUSSION

The data analysis achieves four mechanisms that help CEs generate and develop culturally creative products in MMI. The interview guide consists of four thematic sections: CEs' motivation, domain-relevant skills, commercialization of cultural products, and cultural protection attitude. The first sub-section concentrates on the findings of the background of the CEs' experts, the staff, and the motivation of CEs as the reason to start and become an

entrepreneur in the MMI. The CEs' motivation factor directly influences the rest three factors (see Table 1).

TABLE 1. Representative quotes (1st order themes) for second-order themes

Coding	Second-order themes	Supporting quotation from interview
C01	Sustain goal direct behavior	“Our ancestors from time immemorial were engaged in processing mare milk, getting a very useful beverage, the healing capabilities of which are described in domestic and world literature. And today, thanks to scientific developments and the modern development of technologies based on mare's milk, new healthy products have been produced.” “You must have the passion; you have to love your job”.
C02	Embodiment creative-relevant skills in practice	“We want to show the world that we are not only an oil and gas country, that Kazakhstan is the birthplace of mare milk. Mare milk is bound to become our new national brands, such as French wine and German beer.” “New packaging with labels in four languages, which was released specifically for export.”
C03	Understanding nation's conscious and demands	“Taking into account national traditions, as well as the high nutritional and biological value of mare milk, the products created are the subject of competitiveness, export orientation and national pride in the international market.”
C04	Technical skills	“Powder Saumal (make milk) is indicated for infants, as it is similar in composition to mother's milk.” “I have over 13 years engaged in the study of the culture of the Kazakhs. I wanted to show people the uniqueness of Kazakh dishes and products. So, when I met the author of mare's milk chocolate.”
C05	Special talent	“Our ancestors from time immemorial were engaged in processing mare milk, getting a very useful beverage, the healing capabilities of which are described in domestic and world literature.
C06	Designing skills	“You have to design according to national spirit, look like our ornament, that represent them properly, but should be related export-oriented country as well.”
C07	Practical knowledge	“This chocolate is unique in composition because it does not contain sugar. It can be eaten by people with diabetes, cardiovascular diseases, etc.” People want to taste something nice, carry and sophisticated.”
C08	Support and encouragement	Government and landlord should subsidize the new creative genre emerging mare milk industry to sponsor some cultural creative activities.” “Number of economic and cultural performance and activities held by government and related sectors.”
C09	Opportunity for local economic development	“All the same, a person has a responsibility to society. To make money, you can sell alcohol and cigarettes. Because you're a member of the society. Because of this, we are responsible to each other.” “Not only are they chasing money, but they also bring benefits to the people and enrich themselves spiritually.”
C10	Economic diversification	“This product is export-oriented – so we want to convey that Kazakhstan is not so much an oil country as a country that can produce a national product.”
C11	New rehabilitation processes	"Sarzhalau" Corporation, which mare milk products has 9 large-scale projects aimed at the revival and preservation of nomadic civilization. They can attract local people and tourist visitors, especially the younger generation."

		“Finally, cultural heritage is also relevant for encouraging entrepreneurship—whether through self-entrepreneurship or development of small and medium-sized enterprises.”
C12	National pride and heritage	“Opening of ethnos restaurants will be yurts where you can taste any Kazakh dishes. The franchise itself will be free, and royalties will reach 500-1000 dollar.”
		“Many Kazakh phrases, cultures, and traditions are associated with horses. If we engage in this production and involve our citizens in this craft, we will retain many of our national codes.”
		“The third major project is the creation of an ethnos village and Saka baths near Almaty, where you can ride horses, drink kumis, assemble a yurt, and live the life of nomads.”
		“He develops the hunting club "When it was" using horses, Golden eagles, Tazy and Tobets (pedigree dog), as well as the production of wooden dishes and other infrastructure projects for his business.”
<i>Note:</i> compiled by authors		

CE's reflect reasons for working on a task, which includes interactions of intrinsic and extrinsic motivation. In general, these CE's should have certain characteristics such as sustain goal direct behavior, creative relevant skills, and understanding nation's consciousness and their demands in order to sustain. The supporting quotation from interview and literature for each concept is shown in the third column (see Table 1).

The second-order theme is categorized using axial coding (see Figure 4), and the aggregate dimension represents the first themes integrated by selective coding.

The creative MMI is hardly seen as an embedded part of the economy partially due to weak existing evidence relating its input to total economic development and quality of life. These challenges include access to funding, restrictive legal or tax frameworks, and poor or unsuitable technological resources. However, at the same time, in Kazakhstan, the CCIs are neither identified nor integrated into the state's export-led industrial policy. There is a lack of monitoring and evaluation of realized financing and expected outputs. The funding system lacks systematization and a competitive scheme, notably managed by an independent body select, mandated to issue public calls, monitor, and distribute.

Cultural protection attitude refers to CEs who realized how to do entrepreneurship with culture. Because “MMI's production as a national symbol” and need “cultural heritage preservation in the context of globalization” as shown in Figure 4. In other words, somebody must inherit the “traditional economic activities” and “unfitness of Kazakh's culture,” know why these knowledge, traditions, and skills were relevant at that time, know how to transform and what they can make “new rehabilitation process”. Therefore, the significance of SCCN should be stressed, but the opportunity to do entrepreneurship with MMI should also be concentrated on the SCCN. In other words, they should know how to do business with culture and realize the value of SCCN.

CEs motivation factors can be divided into catalyzing factors, influencing the products and SCCN. This study argues that self-reflection and motivation are complex, where peers work passionately in their environment through a social process. The creative actor's knowledge, skills, and aesthetic sense toward the cultural tradition are fundamental tools for CEs to transform commodity-based mass production MMI. The awareness of traditions, knowledge, and skills are characteristics of the domain-relevant skills of actors that play a crucial role in the SCCN. The primary skills consist of technical skills, unique talent, practical knowledge, and designing skills. The CEs' entrepreneurial spirit, such as passion, intention, motivation, persistence, curiosity, and positivity, is significant.

The interaction between CE's motivation and cultural protection attitude helps SCCN, and as

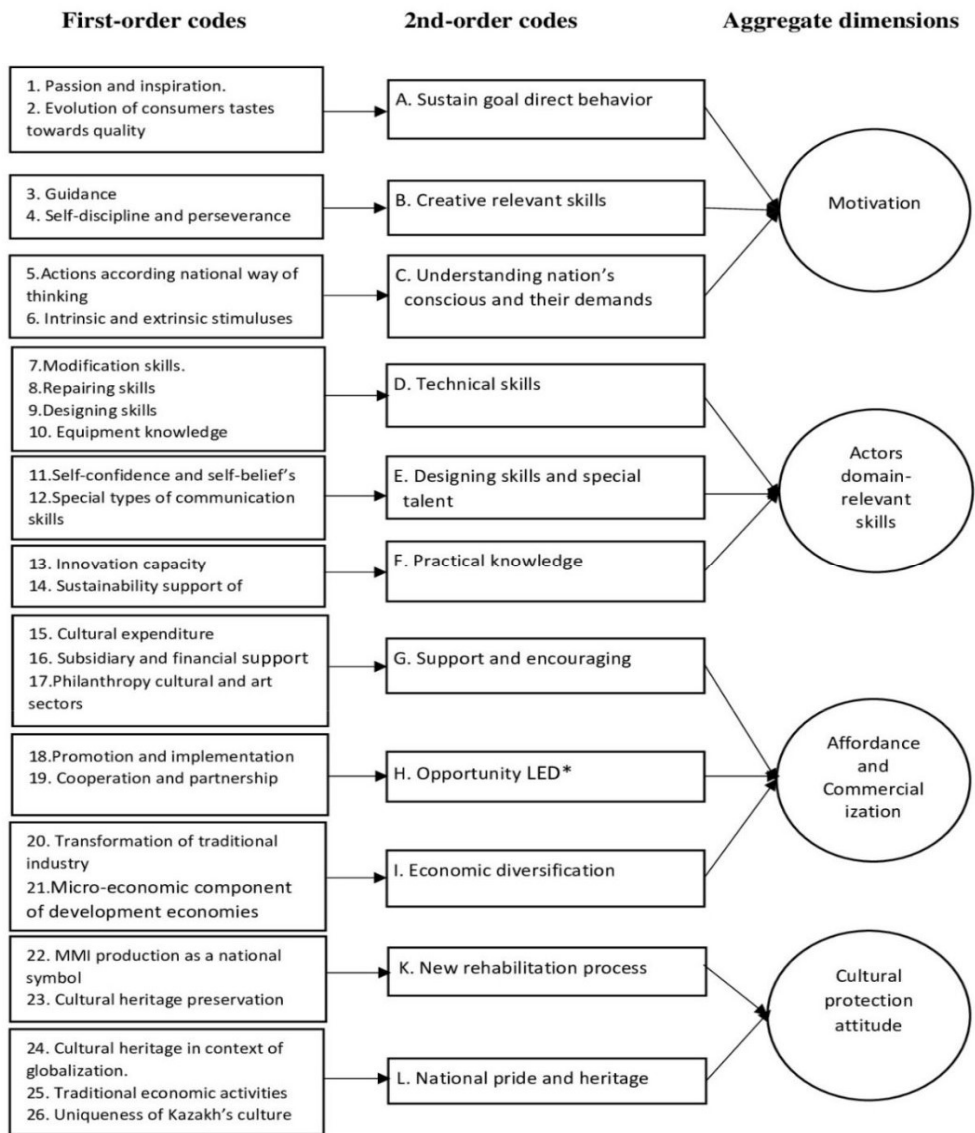


FIGURE 4. Major domains and interaction among indicators of CEs and SCCN

Note: compiled by authors

who know of SCCN will have tremendous gratitude for SCCN. Cultural heritage generates values on which products and services can be based, and, as such, it includes primary monuments for creative economic development. Moreover, when a society lacks a responsible approach toward cultural heritage and its constituent elements, there is no infrastructure for developing the creative economy. Such an approach to horse heritage includes sustainable management of this heritage – identification, valuation, protection, rehabilitation, and sustainable use. According to the model, the type of value creation should be considered, such as economic or social/cultural value. The CEs by promoting a middle ground to connect different layers of the ecosystem: from CEs to the policy level.

CEs are key agents in the industry and the economic driver. They can combine their cultural creative identity and capitalistic entrepreneurial behavior. CEs are faced with many challenges that discourage the full development of the MMI's creative productivity. The analysis revealed severe constraints such as, firstly, lack of financial resources is an obstacle to the growth of creative productivity and innovation potential in MMI. Financial resources are related to the limited opportunities to attract external financial capital from private investors or banks. Direct public and government support for innovative activities in the new CCIs is how MMI CEs can overcome these constraints. Secondly, lack of time is related to the organization's size because in small businesses, there is often a multiplication of roles, i.e. increasing their workload and stress at work, and one worker performs multiple functions.

This research finding also equalizes with earlier research disputes that CEs are more motivated by the generating CCCs and SCCN itself than involvement in it for monetary rewards. The study findings align with the preceding literature and extend the literature by categorizing the key factors of creative entrepreneurship motivation and spirit that the CEs should contain. For instance, besides the primary knowledge, tradition awareness, and skills, these CEs should have appreciated the beauty of nature and be grateful for their cultural traditions and a sense of aesthetics. Besides, they should be highly motivated and persistent, positive, and curious in discovering the outside world. We can see that in the process model of CEs in the MMI (see Figure 5).

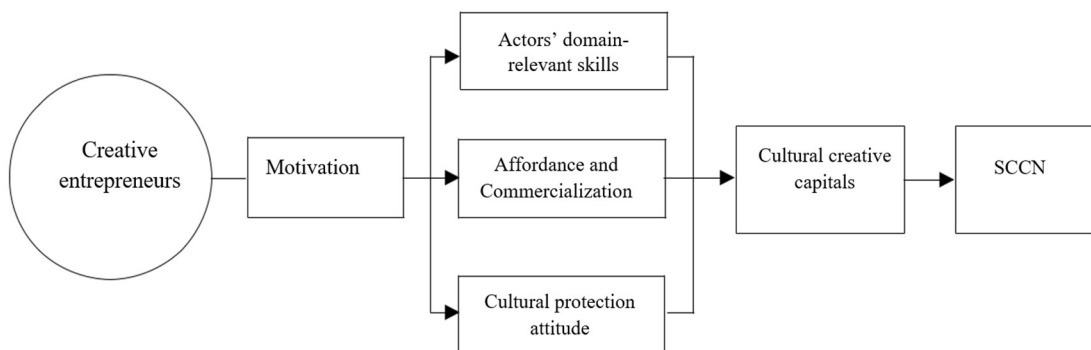


Figure 5. Process model of creative entrepreneurs in mare milk industry

Note: compiled by authors

CCCs are tangible and intangible that can be observed and evaluated. Generally, the "ingredients" of CCCs consist of two elements: the first one involves a group of characteristics, such as unusualness, originality, novelty, or infrequency, and the second element is related to the appropriateness, adaptability, effectiveness, utility, and usefulness value. Four mechanisms that drove CE's engine in case MMI are interconnected and indirect in the overall process. One is impossible without the other; progress in one area encourages and makes progress in the other areas inevitable. The creative entrepreneur's mechanism begins with motivation. Motivation established connections with cultural protection attitude, actors' domain-relevant skills, affordance and commercialization and later facilitated CCCs containing cultural and economic capitals. That is a new stage of developing commodity-based traditional products in a highly technology era. Further, this process's overall output has a significant effect on SCCN.

CEs' contribution is essential because they have CCCs which are the new technologies, the intrinsically human ability to generate new ideas, new cultural forms, new business models, and whole new industries that matter. As mentioned in several cases, CEs are essential because this

group gives rise to outputs, technology, information, and ideas that are significant for developing and developing new CCIs. Therefore, in this age of globalization, industries, economies, regions, and cities that want to be effective need to do all they can to do because they are drivers of economic growth and enable to engine mechanism to SCCN.

A central premise of that approach is that the CEs' cultural embeddedness may be regarded as a channel to relevant resources and, thus as a catalyst to value creation. Also, the concept of CCCs was developed to account for the return on cultural investments, such as cultural values in social processes. CCCs are partly generated through the (unconscious) transfer of cultural assets to transmit to the next generation. According to research in Kazakhstan MMI, we can expect that CE's behavior affects cultural values such as cultural heritage, hard work, competitiveness, and material gain. The analysis shows that the technology of translation and integration of SCCN is the basis for the formation of modern cultural clusters: from scientific research to the CCIs. A catalyst for cluster development is the CCIs, and the catalyst for the CCIs is CEs, allowing to make a SCCN an integral part of everyday life, a living and constantly evolving tradition relevant to the new generation and commercialize it.

5. CONCLUSIONS

This research aims to explore and delineates linking factors between the CEs' performance and their role in the SCCN. This study's findings have significant theoretical and practical implications for the SCCN and CEs impact through generating CCCs. First, the process model of CEs in MMI can be used as a reference and guideline for various stakeholders, such as policy and decision-makers and traditional commodity-based companies, to identify what can be contributed to this cultural creativity system. Second, the interdependence and interaction of the cultural creativity system actors can assist traditional industries to be alive and suggest to shareholders what they should do to establish the cultural creative company and SCCN.

In addition, our findings also acknowledge that the interaction of SCCN, creativity, and the creativity frameworks may serve as a guideline for emerging other traditional sectors in Kazakhstan, such as the camel industry. In earlier decades, the MMI was a commodity-based mass production industry, but now it has transformed into creative products and generates cultural and economic capital. Furthermore, understanding and measuring the interrelation of factors that play a crucial role in the cultural creativity ecosystem. First, CEs work primarily for existential and cultural reasons and only then for financial and commercial reasons. Second, their main goal is not financial, but it remains as well. CE's way is practising the art they take in most technological development aspects, and they combine culture with business and commerce in MMI. Third, they put their heart into the work. CEs will not sell a defective product or even a product of poor quality. Otherwise, it will hurt their pride. Furthermore, all of the creative actors were highly motivated to work culturally entrepreneurially. The four mechanisms that drove CEs in case Kazakhstan's MMI did not occur independently from one another but were connected and interacted in a standard process. (see Fig.5 Process model of CEs in MMI): The CEs process model began with passion and motivation. As mentioned above, motivation is the key factor that gives strange rest of the mechanism. This study has used an exploratory framework to describe and analyze how CEs strengthen and develop their creative capabilities and how that influence SCCN. The purpose of the research has concentrated on the role of the CEs as supporters, architects, and developers of these cultural creative opportunities.

The value they contribute to developing and enhancing a CE's ecosystem is not acknowledged or measured in MMI. This research wants to encourage contribution and networking in the CCCs ecosystem and future research on the combination of CEs people working in the CCIs such as MMI. This study contributes on a theoretical level to public policy management and

entrepreneurship CCIs literature. Considering this gap in the literature, this study focuses on the production process in the MMI that practices CCCs provided to produce an outcome. It also emphasizes the twin value of cultural and economic capital that are generated and giving huge effect to MMI to be SCCN in the current highly technologized and globalized world. A clear value and acknowledgement of the CEs will also boost the connection between CCIs and SCCN. On a practical level, this research provides a better understanding of the link between entrepreneurship and SCCN in Kazakhstan's MMI. The self-reflections and motivation offer a real-time overview of current obstacles and issues in CCIs that can be addressed to offer the relevant backing. On the public policy level, suitable support rather than just funding can be facilitated through existing networks and newly structured ones.

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AUTHOR BIOGRAPHIES

***Doszhan Baibokonov** – PhD student, Yiwu Industrial and Commercial College, Yiwu, China. Email: d.baibokenov@gmail.com, ORCID ID: <https://orcid.org/0000-0003-2121-8298>

Yongzhong Yang – PhD student, Sichuan University, Business School, Chengdu, China. Email: 3487803795@qq.com