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# THE ROLE OF THE CREATIVE ECONOMY IN THE SOCIO-ECONOMIC DEVELOPMENT OF REGIONS

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### Abstract:

The article analyzes the role of the creative economy in the socio-economic development of regions, including the importance of developing creative entrepreneurship in the field of culture and art. It considers the establishment of infrastructure for creative industry parks based on public-private partnerships. Advanced foreign experiences in the development of the creative industry have been studied. Proposals and recommendations aimed at developing the creative industry in Uzbekistan have been developed.

**Keywords:** accelerators, public-private partnership, creative economy and industry, creative clusters, creative entrepreneurs, creative projects, creative workshops, coworking center, culture and art, intellectual activity, startup.

### Introduction

In the current era, regional socio-economic development is one of the priority tasks for many countries. In the context of globalization and the information society, where problems related to inequality, ecological crises, and social conflicts are becoming increasingly evident, it is necessary to constantly adapt and seek new paths of development. Understanding the experience of foreign

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countries helps us identify the general patterns of organizing socio-economic processes and find suitable solutions for our country.

Today, the creative economy is becoming one of the main drivers of economic growth in many countries. The creative industry is one of the rapidly developing global sectors in the world economy and is recognized internationally as a key factor in future economic growth. For example, according to UNESCO statistics, 3-7% of global GDP comes from this sector. Currently, culture and creative sectors account for 3.1% of world GDP and 6.2% of all jobs.

In the Republic of Uzbekistan, great importance is attached to the development of the creative industry, including creative entrepreneurship in the field of culture and art. The Law of the Republic of Uzbekistan No. O'RQ-970 "On the Creative Economy" dated October 3, 2024, has been adopted, establishing the legal foundations of the sector. The Decree of the President of the Republic of Uzbekistan No. PQ-64 dated February 16, 2026, "On Measures to Develop the Creative Economy" has been issued.

The Republican Council on Creative Economy Development defines its main tasks, rights, composition, and procedures for organization. The Council operates in accordance with the Constitution and laws of Uzbekistan, including the Law "On the Creative Economy," decisions of the chambers of the Oliy Majlis, presidential decrees, orders, decisions and instructions of the Cabinet of Ministers, this Regulation, and other legislative acts.

### Literature Review

The word "creative" is derived from the English "creative" (creative, inventive), which simply means the ability to come up with new and unexpected ideas and find non-standard solutions to problems. It is not just "creation" (e.g., painting or writing poetry), but creating products with commercial value through a creative approach.

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The term "creative industry" first appeared as "cultural industries" introduced into scientific circles by researchers T. Adorno and M. Horkheimer in 1947. By the early 1970s of the 20th century, the importance of cinema, television, and the music industry had grown significantly.

In the 1990s, computer technologies, digital services, and the internet spread widely around the world. All this led to the emergence of the creative industry as the core of the creative economy.

The concept of "creative economy" developed by John Howkins in 2001 is based on using human creative imagination to create idea value. Unlike the creative industry limited to specific sectors, "creative economy" describes creativity across the entire economy.

The creative industry is a special branch of the economy based on the sale of goods and services created as a result of intellectual activity. Technology, innovation, and creativity play a key role in their production. Many Western countries began supporting the creative sector 15-20 years ago, viewing it as a source of economic and social development.

It should be emphasized that there is no universally recognized definition of the creative industry worldwide. International organizations and scholars have provided various definitions, the main essence of which is that intellectual products and services arising from human knowledge, creativity, and modern thinking have high economic value.

The creative economy is a system of economic activities based on human intellectual potential, ideas, and creative abilities. It aims to create high value through knowledge and innovations rather than raw materials or physical labor.

### Research Methodology

In the research process, comparative analysis was conducted on the economic content of definitions of creative industry and creative economy given by scholars. Various models and methods of developing the creative industry were

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also studied and analyzed. The research methodology includes dialectical, systemic approaches suitable for the period of developing digital, creative, and innovative economies, as well as comparison, analysis, and grouping methods. From a methodological standpoint, the issue of distinguishing sectors related to creative, cultural, and creative industries remains open in both foreign and Uzbek practices. Developing a methodology to identify sectors related to the creative industry in Uzbekistan is an important issue for assessing its share in the country's economic development and analyzing development trends.

### Analysis and Results

In studying the experience of foreign countries, four global groups of models for creative industry development were identified: American, Scandinavian, European, and Asian.

The American model is based on policies to encourage entrepreneurial initiatives, develop creative abilities, and foster creativity. In the United States, the "glocalization" strategy is widely used. Glocalization is an economic, social, and cultural development process characterized by the coexistence of multi-directional trends and oriented toward creating products and services adapted to the needs of foreign consumers.

The Scandinavian model specializes in vocational education systems that teach the practical application of creative skills in entrepreneurial activities. It is based on grant support, innovation encouragement, and investment in creativity.

The European model is based on cultural values and artistic forms of individual or collective creative activity, consisting of sectors defined in the "Creative Europe" program. It relies on supporting international cooperation, financing sectoral activities and key components through clusters.

The Asian model focuses on creating the innovation component of creative products. It uses traditional cultural elements to advance national interests on the world market. In South Korea, the Korea Creative Content Agency (KOCCA)

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coordinates activities in the creative industry and promotes Korean goods to international markets. (Table 1).

**Table 1. Global Models of Creative Industry Development**

Model	Countries	Distinctive Features	Creative Industry Sectors
American model	USA, Canada, Latin America	Glocalization strategy, "copyright" industry, government-level cultural policy.	Design, audiovisual products, publishing.
Scandinavian model	Sweden, Denmark, Finland	Developing creative skills in entrepreneurship, grant support, innovation incentives, investment in creativity.	Media, audiovisual products, theater workshops, museums, literature, advertising.
European model	UK, Germany, Spain, Italy, France	Project spaces, creative clusters, support agencies.	Architecture, film and audiovisual, advertising, video games, IT, publishing.
Asian model	Japan, South Korea, China, Hong Kong, Singapore, Taiwan	Film industry support, creative sciences, individual creativity, digital tech development, creative districts	Audiovisual products, video games, architecture, instant messaging services.

In our country, there is a growing need to employ the population, develop talents with creative abilities, and foster creative entrepreneurship in regional socio-economic development. Expanding educational programs from schools to teach creative entrepreneurship skills is undoubtedly a priority task worldwide, including in our country.

In 2024, the creative economy's share in Uzbekistan's GDP was 3.7%, or 56.8 trillion soums, with exports reaching \$770.6 million and over 319,000 people employed in the sector. By 2030, the goal is to increase its GDP share to 5% or 145 trillion soums, create 500,000 new jobs through projects, and raise creative products and services exports above \$1 billion. This sector primarily employs youth aged 15-29 and women.

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To increase the importance of the creative economy in regional socio-economic development, the developed measures are primarily aimed at attracting investments to the sector, increasing creative products export through education (culture and art studios) and tax incentives by 2030, ensuring employment, and digitizing national cultural heritage. Through the following main directions of creative economy development:

Establishing creative industry park infrastructure based on public-private partnerships, providing tax and customs benefits to residents;

In education and personnel, establishing culture residences and a higher school of traditional art based on the "Culture – Education – Craft – Communication" chain.

State support for creative industry sectors, creating new jobs, and increasing export potential.

In practice, special parks are being established in Tashkent, New Tashkent, and Nukus with state support for the assigned tasks. Income and social tax rates for park residents have been reduced from 12% to 6%. Coworking centers, design schools, film and video zones are being set up.

In addition, in 2026–2027, in the first stage, creative industry park infrastructure consisting of the following will be established based on public-private partnerships:

- Green park with walking, recreation, craft production, art-object, and monumental art areas;
- Prestigious international school in digital design and programming;
- Book-cafe, sports and workout areas, hotel;
- Artists' pavilion, creative workshops, eco-offices, and coworking center;
- Film and video production zones and sound recording studios;
- Modern eco-space for creators and creative companies – Creative Industries Campus, agreed with the Fund.

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The creative park area will be organized as an open public space operating 24/7, meeting security, inclusivity, and environmental cleanliness requirements.

The composition of the republican council for developing the creative economy includes representatives of relevant state bodies and civil society institutions by creative industry sectors, leading entrepreneurs in creative industries, and international and local experts, approved by the President of the Republic of Uzbekistan. The main tasks of this council are:

- Developing proposals on developing the creative economy and supporting creative industry sectors;
- Developing proposals on defining types of economic activities in creative industry sectors;
- Identifying promising directions and "growth points" of the creative industry;
- Developing recommendations on improving creative industry park activities and hearing information about its operations;
- Attracting investments to creative industry sectors, increasing export potential, and taking measures to enter international markets;
- Developing proposals on improving fair monetization mechanisms in creative industry sectors and thereby protecting intellectual property, including copyright;
- Providing recommendations on improving the system of training, retraining, and upskilling personnel in the creative industry sector;
- Coordinating measures to ensure effective cooperation between state bodies, private sector, and non-governmental organizations in the creative industry sector;
- Hearing information from officials of republican and local executive authorities and other organizations on issues related to creative economy sectors and making relevant decisions.

The concept of the Creative Industry Park in Tashkent includes a green park, art-objects, Tashkent school of the international programming network, book-cafe, sports fields, creative pavilions, coworking center and offices, film and video

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production areas, sound recording studio, creative industries campus, and a hotel for youth and creators. The project is being implemented based on public-private partnerships.

In our country, introducing the public-private partnership system is yielding positive results in solving and eliminating many accumulated problems in economic sectors and the social sphere. A certain part of expenses in institutions established in regions based on public-private partnership conditions is covered by budget subsidies, and expanding opportunities for entrepreneurial entities to profit in exchange for establishing socially important institutions plays a significant role in solving local social problems.

Additionally, creative parks are planned in the New Tashkent area and Nukus city. In New Tashkent, rental spaces, studios, media and conference halls, commercial and service facilities will be placed for creative park residents, while the existing pavilion in Nukus's Independence Park will be reconstructed into a multifunctional public-cultural center.

It was noted that more than half of the 800+ culture centers in the republic are in need of repair. Most culture centers are still operating in old ways, mainly limited to holding holiday events.

Therefore, a pilot project has been developed to modernize culture centers. The project covers 4 centers in Tashkent, Kokand, Bukhara, and Samarkand, the first based on the "Gulshan" culture center in Tashkent. It will establish clubs, workshops, studios, and circles in various directions based on the "culture – education – craft – communication" chain.

Plans are being considered to establish a Higher School of Traditional Art in Tashkent based on the experience of the UK Royal Collection School. This higher school will implement bachelor's and master's programs in pottery and brickwork, landscape decoration, wood carving, architectural calligraphy, geometric and biomorphic patterns. Education will be in English, with a two-year program to

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train specialists. Plans are to train 50 specialists in 2027 and reach 80 personnel annually by 2031.

Additionally, establishing the National Restoration Institute, restoring Bibi-Khanym Mosque in Samarkand, repairing the "Turkiston" summer amphitheater were considered. It was noted that design and restoration works must be fully coordinated with UNESCO.

### Conclusion and Recommendations

The main sectors of the creative economy play an important role in the socio-economic development of regions. Analyzing the role of the following directions in regional development allows the following conclusions:

1. Art and culture (fine arts, music, performing arts, museums, and libraries): These sectors increase the region's cultural value, help develop tourism, and support local scholars and creators. They strengthen social harmony.
2. Design and architecture (fashion, interior design, urbanism, architectural design): Innovative projects improve the region's appearance, play an important role in creating a social environment, and good design increases economic competitiveness.
3. Media and communication (advertising, publishing, TV-radio broadcasting, film): Information dissemination and media sector influence every aspect of the economy and help shape public opinion and culture.
4. Digital technologies (IT-startups, computer games, software): These sectors are the core of economic growth, create new jobs, and increase innovation and export potential.
5. Crafts (folk applied arts, unique handmade products): Preserves the region's traditional art and national heritage, offering unique products for tourism and local markets.

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6. Cultural heritage (establishing national restoration institute, restoring historical monuments in cooperation with UNESCO): Serves to preserve the region's rich history and culture, developing tourist potential.

The main sectors of the creative economy play an important role in the socio-economic development of regions. Analyzing the role of the specified directions in regional development, the following recommendations are provided:

1. Introduce special financial and incentive programs for creative sectors. Organize state grants and exhibitions to encourage local artists, equip museums with modern technologies.
2. Attract state and international grants for restoration projects, turn cultural heritage sites into modern tourist centers.
3. Establish educational institutions developing creative economy or train specialists. Launch special programs for architects and designers, develop eco and sustainable urbanism projects for cities.
4. Support media projects, increase local-language content, introduce incentives for creative media projects.
5. Develop startup ecosystem, establish technological business incubators, improve information infrastructure.
6. Support creative communities in regions and strengthen cooperation between them.
7. Expand international cooperation for experience exchange. Support artisans, participate in international fairs, expand export opportunities for local products.

In our opinion, developing the creative economy is strategically important not only culturally but also economically, requiring quality implementation of the specified projects. The above main sectors of the creative economy have a strong and multifaceted synergetic effect in the stable socio-economic development of regions. They not only contribute to economic growth but also enrich local culture and social environment. Special attention to these sectors in regional development programs and applying innovative approaches in each direction is important.

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