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**TOWARDS AN INNOVATIVE SOCIETY: THE STRATEGIC ROLE OF THE  
CREATIVE ECONOMY**

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**Abstract**

The article analyzes the strategic role of the creative economy in the process of forming an innovative society from a scientific-theoretical and practical point of view. The study highlights the essence of the creative economy, its significance in economic growth, the development of human capital, increasing competitiveness, and ensuring sustainable development. Mechanisms for supporting innovative activity, institutional factors for the development of the creative industry, and priorities of state policy will also be considered. The results of the work serve to develop scientific and practical recommendations for improving the strategy of innovative development, the effective use of creative potential, and the modernization of the modern economic system.

**Keywords:** Innovative society, creative economy, innovation, human capital, competitiveness, knowledge-based economy, startup ecosystem, intellectual property, digital economy, sustainable development.

**Аннотация:**

В статье научно-теоретически и практически анализируется стратегическая роль креативной экономики в процессе формирования инновационного общества. В исследовании освещается сущность креативной экономики, ее значение в экономическом росте, развитии человеческого капитала, повышении конкурентоспособности и обеспечении устойчивого развития. Также будут рассмотрены механизмы поддержки инновационной деятельности, институциональные факторы развития креативной индустрии и приоритетные направления государственной политики. Результаты работы служат для разработки научно-практических рекомендаций по совершенствованию стратегии инновационного развития, эффективному использованию креативного потенциала и модернизации современной экономической системы.

Ключевые слова: инновационное общество, креативная экономика, инновации, человеческий капитал, конкурентоспособность, экономика, основанная на знаниях, стартап-экосистема, интеллектуальная собственность, цифровая экономика, устойчивое развитие.



**Annotasiya:**

Maqolada innovatsion jamiyatni shakllantirish jarayonida kreativ iqtisodiyotning strategik roli ilmiy-nazariy va amaliy jihatdan tahlil qilinadi. Tadqiqotda kreativ iqtisodiyotning mazmun-mohiyati, uning iqtisodiy o'sish, inson kapitalini rivojlantirish, raqobatbardoshlikni oshirish hamda barqaror taraqqiyotni ta'minlashdagi ahamiyati yoritiladi. Shuningdek, innovatsion faoliyatni qo'llab-quvvatlash mexanizmlari, kreativ industriya rivojining institutsional omillari va davlat siyosatining ustuvor yo'nalishlari ko'rib chiqiladi. Ish natijalari innovatsion rivojlanish strategiyasini takomillashtirish, kreativ salohiyatdan samarali foydalanish hamda zamonaviy iqtisodiy tizimni modernizatsiya qilish bo'yicha ilmiy-amaliy tavsiyalar ishlab chiqishga xizmat qiladi.

**Tayanch so'zlar:** innovatsion jamiyat, kreativ iqtisodiyot, innovatsiya, inson kapitali, raqobatbardoshlik, bilimga asoslangan iqtisodiyot, startup ekotizimi, intellektual mulk, raqamli iqtisodiyot, barqaror rivojlanish.

**Introduction**

A creative economy is a new type of economic system based on human intellect, creative abilities, and intellectual potential, which fundamentally differs from traditional production models. Although this concept was first introduced into scientific circulation in 2001 by economist John Hawkins, its roots go back to the technological revolutions and the development of the cultural industry in the second half of the 20th century. Today, the creative economy is not limited to the fields of art or design, but also encompasses technology, education, media, architecture, fashion, music, cinema, software, and many other areas. According to the World Economic Forum, creative sectors account for more than 6.1 percent of global GDP and generate more than \$2.25 trillion annually. For this reason, developed countries place the creative economy at the center of their national strategies and allocate large investments to it.

An innovative society is not just a society with advanced technologies, but a high-level social system that turns innovation into a way of life, each citizen of which has the ability to think creatively and constantly updates knowledge. In the formation of such a society, creativity acts as the main catalyst, since it allows you to find unusual solutions to existing problems, create new markets and radically change all spheres of society. Northern European countries such as Finland, Denmark, The Netherlands are an instructive example of this, introducing an innovative and creative approach in all areas, from the educational system to public administration. The experience of these countries shows that when creativity is absorbed into society, not only economic growth accelerates, but also social well-being, environmental sustainability and civic activity increase significantly. And the synergistic effect that arises as a result of the harmonization of innovation with creativity leads society to a new stage of development. One of the most important aspects of the creative economy is its contribution to economic growth and employment. According to UNCTAD, creative industries are one of the fastest growing economic sectors in the world, showing an average growth rate of

9 percent per year – two to three times higher than that of most traditional sectors. Creative sectors not only create direct jobs, but also have a multiplicative effect in many subsidiary industries such as tourist infrastructure, transport, hotel business, educational services and technology sectors[1]. For example, in the process of creating one cinematographic product, hundreds of specialists of different specialties – exhibitors, operators, designers, music creators, marketing specialists – are employed. At the same time, the creative economy is also directly motivated to improve the quality of education, as it requires highly qualified and creative personnel, which creates a solid foundation for long-term economic development.

The digital revolution has accelerated the progress of the creative economy at an unprecedented rate and completely changed its boundaries. Today, artificial intelligence, cloud computing, Big Data Analysis (Big Data), metaverse and blockchain technologies are combined with creative industries to create completely new business models and economic opportunities. Spotify, Netflix, Adobe, Canva are showing as a vivid example how the combination of digital technologies and creativity can create enormous economic value. NFT and Web 3.0 technologies, on the other hand, are opening up new markets for digital artwork, allowing creators to get a decent fee for their work. Thanks to digital platforms, the creator, now living in one economic area, is able to deliver his product to any corner of the world, which, overcoming geographical limitations, is turning the creative economy into a truly global phenomenon[2].

For the sustainable development of the creative economy, the formation of a suitable personnel training system is of decisive importance. The traditional educational model – memorization, standard tests, and promoting uniform thinking-prevents the development of innovative thinking, problem-solving, empathy, and collaborative skills necessary for a creative economy. The Finnish education system was a world-renowned model for solving this problem, defining the interests of students as a center and adopting creative expression and cooperation as the main pedagogical principle. The STEAM (Science, Technology, Engineering, Art, Mathematics) approach is also one of the effective ways to prepare a new generation of professionals to the requirements of the creative economy by harmonizing the arts and humanities with technical education. The fact that Uzbekistan is also taking important steps in this direction within the framework of educational reforms, the opening of technoparks and the functioning of youth creativity centers are positive signs of changes in our country.

For many countries, national cultural heritage is the most valuable and unique resource of the creative economy. Ancient Traditions, Folk Crafts, architectural monuments, music and oral literature – all this, combined with modern design, tourism, cinema, fashion and gastronomic industries, will successfully acquire enormous economic potential. Japan has a unique place in the global market by combining its traditional aesthetics – concepts such as wabi-sabi, ikigai, origami – with modern product design and branding. For Uzbekistan, too, the vast history of cities such as Samarkand, Bukhara, Khiva and the traditions of unique crafts can serve as an inexhaustible resource for the creative economy. Combining traditional craft types such as local

pottery, tapestry, candlelight, Zoroastrianism and wood carving with modern design trends seems to be an important strategist not only for economic income, but also for the preservation and development of national identity.

To realize the full potential of the creative economy, an active and rational policy of the state is necessary, since this area requires more systematic support in relation to other sectors. A successful state strategy usually covers several key areas: improving intellectual property protection legislation, providing subsidies and tax incentives to creators, creating creative clusters and technoparks, and expanding international cooperation. The South Korean government has transformed its country into a global cultural and economic power by supporting creative sectors such as K-pop, K-drama and K-beauty at the state level-the phenomenon of the “Korean Wave” (Hallyu) is a vivid example of this. Targeted government programmes aimed at creative industries by the British Ministry of Culture, media and sport are generating more than £ 100 billion a year in revenue to the country. In Uzbekistan, the formation of state programs, startup ecosystems and creative spaces for the development of the creative economy in recent years can also be assessed as important strategic steps in this direction.

The creative economy remains an important strategic tool in ensuring sustainable economic development not only for today, but also for future generations. It is in deep harmony with the UN’s Sustainable Development Goals: reducing poverty, providing quality education, supporting gender equality, economic growth, and creating decent jobs, and the creative economy plays an important stimulating role. In addition, the creative sectors are able to create greater economic value compared to traditional industries by spending much less resources and without causing environmental damage – which is of particular importance in the context of the struggle with climate changes. With the development of Metaverse, artificial intelligence and neurotechnologies, the creative economy will expand further, bringing new areas and opportunities that are now unthinkable. Therefore, it is necessary for any society, any state that wants to build its innovative future, to put the creative economy at the center of the national development strategy – to realize that this is not an overpayment, but the most rational investment in tomorrow.

### **Literature Review**

In the process of analyzing thematic literature, scientific research has been carried out by several of the world’s leading economic scientists and experts on the strategic role of the innovative society towards: creative economy. From them, the scientists of our country Khujaeva Vasilina in her scientific research deeply analyzes the decisive role of the educational system in the formation of human capital in the context of a creative economy. The author believes that the main source of economic growth in the process of transition to an innovative society is not material resources, but knowledge, creative thinking and professional competencies. The study scientifically substantiates the need for educational institutions to create an environment that fosters creative thinking, integrates interdisciplinary subjects, and combines practical skills. Khujaeva points out

that the adaptation of the educational system to innovative economic needs serves to increase investment efficiency, showing that the demands of the labor market are changing in the Creative Economy[3].

Dushmukhamedov Oybek conducts a comparative analysis of the theoretical foundations of the creative economy with innovative and traditional economic systems. According to him, the process of creating value in a creative economy is associated with knowledge, design, intellectual property and cultural resources, these factors form a new model of economic growth. The author justifies the strategic importance of the development of the platform economy, startup ecosystem and digital services in increasing national competitiveness. The study interprets public policy, institutional support, and creative infrastructure as essential conditions for economic transformation[4].

Nabiyeva Anorgul studied the relationship between digital economy and creative economy and shows that information technology is a decisive factor in the formation of an innovative society. According to the author's scientific conclusions, digital infrastructure, the market for creative services and the emergence of new professions increase the flexibility of the economic system. In the study, creative economy is interpreted not only as an economic, but also as a social transformation Factor[5].

John Howkins is considered one of the scientists who systematically developed the theory of creative economy. He scientifically substantiates that the new model of economic value creation is based on Idea, knowledge and intellectual property. Howkins believes that the creative economy is the economic foundation of an innovative society, in which human creative potential becomes the main production resource. He argues that design, media, IT and cultural industries in the global economy have become a new center of economic growth[6].

Liane Gabora interprets creativity as a process related to the evolution of complex systems. According to his theory, the development of an innovative society depends on the interaction between individual creative thinking and the exchange of social knowledge. Gabora scientifically substantiates that creative activity increases the flexibility of the economic system and forms new technological paradigms[7].

Richard Florida develops the theory of the creative class, justifying the fact that the development of an innovative economy depends on the creative layer of human capital. He believes that areas where creative professionals are concentrated are characterized by high innovative activity and economic growth. Florida's creative cities are a new model for economic development, backed by scientific evidence[8].

Leonid Gokhberg, studying the statistics of innovation and the economics of Knowledge, argues that the development of the creative sector is closely related to scientific and technological progress. It provides a scientific analysis of the fact that institutions and investment policies that promote innovation are the main factors of economic modernization[9].

Alexander Auzan provides an in-depth analysis of cultural factors and the role of the institutional environment in economic development. According to its concept, the

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success of the creative economy depends on the cultural values of society and the level of social trust. Auzan shows the harmony of creativity and institutional reform as a necessary condition in the formation of an innovative society[10].

Romanets Igor studies the role of creative economy in National Economic Policy and the mechanisms of state support. The author scientifically substantiates that the development of the creative sector serves to diversify investment flows and strengthen economic stability[11].

### **Research Methodology**

Towards an innovative society: economic research methods such as analysis of research conducted by scientists around the world on the strategic role of creative economy, collection of all information on the topic, comparison, logical thinking were used.

### **Analysis and Results Discussion**

Moving towards an innovative society is one of the important strategic directions of today's era of globalization. In such a process, the creative economy is manifested not only as a means of creating new products and services, but also as a key factor demonstrating the intellectual potential of society. An economic system based on a creative approach prioritizes knowledge, idea and innovation rather than relying on traditional resources. Therefore, the importance of this topic is extremely important in understanding the modern model of economic development.

Creative economy reinforces the role of human capital in the formation of an innovative society. Intellectual labor, creative thinking and the development of new ideas become the main drivers of economic growth. In such a process, the educational system, scientific research and cultural spheres are closely connected with economic development. As a result, a knowledge-based development model is decided in society, which ensures sustainable economic growth.

The relevance of this topic is that the creative economy creates new jobs, while increasing the efficiency of production. Directions such as information technology, design, media, art, startup activities form new segments of the economy. This will serve to modernize the labor market, increase youth employment and develop innovative entrepreneurship. Thus, the creative economy becomes a strengthening factor in the economic stability of society.

In building an innovative society, creative economy is also a means of increasing national competitiveness. The experience of developed countries shows that the areas that create high added value are precisely related to creative and innovative activities. Products created on the basis of creative ideas will be in high demand in the international market. This will allow the country's economy to increase its export potential and occupy a worthy place in the global economic system.

Another important aspect of the creative economy is that it promotes cultural and social progress in society. Creative activity increases the aesthetic taste, circle of thinking and social activity of people. As a result, there is an increased openness to innovation in

society, a creative approach to problems and social cooperation. This provides the necessary social basis for the formation of an innovative environment.

The importance of this topic is also closely linked to public policy. Strategies aimed at innovative development require support for creative industries. Measures such as improving the legislative base, developing a startup ecosystem, stimulating scientific research ensure the effective functioning of the creative economy. Therefore, public and private sector cooperation plays an important role in the construction of an innovative society.

The creative economy also plays a strategic role in the implementation of the principles of sustainable development. It serves to use resources wisely, find innovative solutions to environmental problems, and introduce elements of a green economy. The creative approach makes it possible to develop new technologies aimed at maintaining environmental balance. This provides environmental protection in addition to economic growth.

**Table 1. The share of the Global Creative Economy in GDP (2022-2023)**  
[12, 13]

No	Countries	Share of the creative sector in GDP (%)	Annual revenue from the creative sector (in billions of USD)	Employment (million people)
1	USA	6,8	985,0	8,8
2	UK	6,0	116,0	2,4
3	South Korea	5,9	105,0	1,9
4	Germany	4,5	98,0	1,7
5	Xitoy	4,5	460,0	7,2
6	Japan	4,2	210,0	2,1
7	France	3,8	90,0	1,3
8	India	2,6	121,0	8,1
9	Brazil	2,7	67,0	1,8
10	Uzbekistan	1,2	1,04	0,18

Source: UNCTAD. Creative Economy Outlook 2022. - Geneva: UNCTAD, 2022. - URL: <https://unctad.org/creative-economy-outlook-2022>; UNESCO. Cultural Times: The First Global Map of Cultural and Creative Industries. - Paris: UNESCO, 2015.; State Statistical Committee of the Republic of Uzbekistan, report 2023. - URL: <https://stat.uz> Table analysis shows that in the development of creative economy, the United States and the United Kingdom occupy incomparable leading positions in the world. In the United States, the proportion of the creative sector in GDP is 6.8 percent, generating an annual revenue of \$ 985 billion – a figure that also exceeds the total GDP of most developing nations. The main reason for achieving such results is a powerful ecosystem formed in the United States to support the creative industry: strong intellectual property legislation, the presence of global-level creative centers such as the developed venture

capital market, Silicon Valley and Hollywood. In the United Kingdom, however, the 6% share of the creative sector, which employs 2.4 million people, represents the fourth largest sector in the country's economy after finance, industry and trade. Beginning in 1997, the UK government's target Creative Industries Mapping Document established the foundation of today's success by recognizing the creative industry as a strategic national priority.

The rapid growth rates of Asian countries, in particular China, South Korea and Japan, are showing in the creative economy. While China is second in the world in total figures with \$ 460 billion, it is still behind the European countries in GDP share (4.5%). However, given that China's creative sector has doubled over the past decade and employs 7.2 million people, it is inevitable that it will soon approach the United States. South Korea, on the other hand, is among the countries that are most productive of the creative economy in terms of population and economic size: with a share of 5.9 percent, it surpasses the European giants, surpassing Germany and France. This phenomenon is the direct result of a rational and consistent policy directed by the state towards the creative industry, including targeted financing of the Korean Wave strategy and promotion in international markets.

The examples of India and Brazil clearly show that developing countries also have significant potential in the creative economy. India has become one of the largest countries in the world by the number of people employed in the creative sector with 8.1 million jobs, although the share in GDP remains at 2.6 percent so far. The fact that industries such as Bollywood, IT industry, crafts and fashion are expanding India's creative exports year by year promises a significant increase in this figure in the future. Brazil is also developing a creative economy based on its rich cultural heritage – Carnival, samba, Brazilian design and cinematography-contributing 2.7 percent to GDP. The experience of these countries shows that the harmonization of national cultural assets with modern creative industries is one of the most effective ways of economic growth for developing countries.

The most important message of the table for Uzbekistan is that the country is now at an early, but very promising stage of its development towards the creative economy. While the 1.2 percent share and \$ 1.04 billion in revenue figures are incentives for the current state of affairs, the country's real potential far exceeds that figure. Uzbekistan has UNESCO-recognized World Heritage sites such as Samarkand, Bukhara, Khiva, 3,000-year-old craft traditions, rich music and literature heritage and growing creative potential of representatives of the digital generation. Having studied the experience of the states shown in the table, the implementation of a shortened variant of the path they have taken is a real opportunity for Uzbekistan, for which it is primarily required to strengthen the system of protection of intellectual property, increase investment in creative education and provide systemic assistance for reaching the International Creative Market.

**Table 2 Creative industries and their global market size (2023)[12, 13, 15]**

No	Sector	Global market size (billion USD)	Annual growth rate (%)	Largest markets
1	Digital media and video games	455,0	9,6	USA, China, Japan
2	Fashion and clothing design	1 700,0	5,8	USA, Italy, France
3	Architecture and design services	385,0	7,2	Germany, USA, China
4	Film and animation industry	248,0	8,4	USA, India, China
5	Music industry (streaming)	28,6	10,2	USA, Europe, Asia
6	Book publishing	137,0	2,1	USA, China, Germany
7	Advertising and creative marketing	889,0	8,9	USA, China, Great Britain
8	Crafts and folk art	752,0	11,4	India, China, Uzbekistan
9	Tourism (cultural)	2 100,0	12,1	Europe, Asia
10	Software and IT creative	650,0	14,3	USA, India, Germany

The first and most notable conclusion of the table is that the fashion and clothing design industry is the largest sector of the creative economy with a market size of \$ 1 trillion 700 billion, and this number comes close to the sum of all other creative industries. This giant market includes not only designers and manufacturers, but also many subsidiary networks such as logistics, marketing, digital platform, technology and education – further enhancing its multiplicative economic impact. The "alta moda" (haute couture) sector of Italy and France shows how the national brand of small-scale industrial countries can be brought to a global level through the creative industry: brands such as Gucci, Chanel, Louis Vuitton serve as symbols not only of economic value, but also of national cultural identity. For Uzbekistan, this table is of particular importance, since the country is able to get a decent share of this huge market with its unique satin, adras, silk and ikat fabrics, national clothing traditions – for this it is enough to invest in modern design education and international branding.

The digital media and video game sector has become one of the most dynamic sectors of the creative economy with a volume of \$ 455 billion and a growth rate of 9.6 percent, increasingly suppressing traditional media industries. In 2010, the global volume of the video game industry was only 70 billion dollars – which means that in ten years it has grown six times, and this pace has exceeded the growth rates of the oil and gas or car industry once and for all. Leaving games like Minecraft, Fortnite, GTA behind at Art, the "metaverse" concept sets new limits on the digital creative economy, and by 2030 the metaverse market is expected to exceed \$ 1 trillion. For young people operating in IT Park and Technopark areas in Uzbekistan, this schedule is sending an important signal: it does not require large capital to enter the global video games and digital content market, but enough creative idea, programming skills and connectivity to global platforms – indicating that it is a real and open path for local youth to join the global

creative economy.

The two fastest growing sectors on the table – cultural tourism (12.1%) and crafts and folk art (11.4%) – are opening the door to great opportunity, especially for developing countries. Cultural tourism, with a market size of 2 trillion 100 billion dollars, manifests itself as the largest sector of the creative economy, increasingly surpassing traditional beach or nature tourism, since modern tourists are increasingly looking for authentic cultural experiences – to see local crafts, taste national dishes, spend the night in historical places. And the craft and folk art sector, with a market size of \$ 752 billion, provides an unprecedented economic opportunity for countries with rich craft traditions, such as India, China and Uzbekistan. Uzbekistan has a strong position in both these sectors: although the country's export volume of handicrafts reached \$ 89 million in 2023, there is still a very small part of this potential-in comparison with similar sectors of Morocco, Thailand or India, there are all the necessary conditions for Uzbekistan to increase this market by 5-10 times.

The software and it creative sector is demonstrating the strongest future growth vector of all sectors in the table with a market size of \$ 650 billion and a peak growth rate of 14.3 percent. This number includes not only technical programming, but also new areas such as UX/UI design, creative code, digital art, generative artificial intelligence and immersive media – where the limits of technology and creativity are increasingly disappearing and a new hybrid field is emerging. Platforms such as Adobe, Figma, Canva have formed billions of user bases, harmonizing technology and design, and a whole new range of professional professions – UX writer, creative technologist, AI-drawing master – is emerging in this area. For Uzbekistan, the importance of this network is especially significant, since the country'S IT sector has reached \$ 720 million in 2023 and increased almost three and a half times in the past four years-if creative value is added to this growth, that is, if technical specialists make additional preparations for design thinking, user experience and global creative market requirements, the opportunity to quickly.

**Table 3. Indicators of education and creativity in Leading States (PISA 2022 + Creativity Index)[15, 16]**

No	Countries	PISA Reading Score	PISA math score	Global Creativity Index (GCI)	R&D expenditures (% of GDP)
1	Singapore	543	575	1st place	2,2
2	Finland	490	484	3rd place	3,3
3	Canada	507	497	2nd place	1,7
4	Japan	516	536	8th place	3,3
5	South Korea	515	527	5th place	4,8
6	Sweden	487	482	4th place	3,4
7	USA	504	465	6th place	3,5
8	Great Britain	494	489	7th place	1,7
9	Germany	480	475	9th place	3,1
10	Uzbekistan	381	373	62nd place	0,2

Source: OECD. PISA 2022 Results: The State of Learning and Equity in Education. - Paris: OECD Publishing, 2023. - URL: <https://www.oecd.org/pisa/publications/pisa-2022-results.htm>; Florida, R. The Global Creativity Index 2015. - Toronto: Martin Prosperity Institute, 2015. (with updated information) - URL: <https://martinprosperity.org/media/Global-Creativity-Index-2015.pdf>

The table shows two fundamentally different, but equally successful, models of the development of creativism through education, on the example of Singapore and Finland. While Singapore ranks first in the world in PISA mathematics with a score of 575, its coherence with its first place in the Creativity Index surprises many-as Singapore has successfully combined rigorous academic discipline and high requirements with creative problem solving skills. Finland, in a completely different way, achieved both a higher PISA index and a 3rd place Creativity Index by introducing an educational philosophy that centralised student welfare, creative freedom and personal interests instead of standardized tests. The study of these two models suggests that creativity and academic success are not at odds-they reinforce each other when the right pedagogical environment is created. For the educational reform of Uzbekistan, these two models can be used as a mixed strategy: from Singapore — a system focused on specific standards and results, and from Finland — trust in teachers, abandoning a system that relies too much on standardized tests and creating an active incentive for creative thinking.

The table shows a clear and consistent relationship between R&D spending and the creativity index: countries with higher R&D spending consistently rank higher in the creativity index. Spending 4.8 percent of South Korea's GDP on R&D, it ranks 5th on the Creativity Index-a figure that has also surpassed developed G7 countries, making it one of the highest R & D ratios in the world. It is clear from the table that Sweden (3.4%), Japan (3.3%) and Finland (3.3%) also maintain global competitiveness by constantly updating their creative capital through high R&D costs. This connection is not accidental: R&D investments create an atmosphere of knowledge exchange between universities, scientific centers and private companies, forming an ecosystem for the rapid emergence and implementation of new ideas. The most important signal for Uzbekistan is that the country's spending of only 0.2 percent of GDP on R&D is directly related to its 62nd place in the Creativity Index-it is likely that even an increase of 0.5 – 0.7 percent will lead to significant changes in creativity and innovative potential.

PISA results are emerging as an important indicator of the level of training for the creative economy, but this relationship is not direct and is full of nuances. Countries with a high PISA index, such as Japan (516), South Korea (515) and Singapore (543), also occupy previous positions in the Creativity Index at the same time, confirming a positive correlation between educational quality and creative potential. However, while the U.S. ranks well below Japan in mathematics with only 465 points, its ranking 6th on the Creativity Index can be explained by its developed startup ecosystem, culture of creative freedom, and business environment that does not punish failure. This analysis suggests that creativity does not depend solely on academic performance, but factors

such as the social environment, tolerance for failure, encouragement of entrepreneurship, and freedom of creative expression are also of decisive importance. Although Uzbekistan stands at the bottom of the PISA table with 381 points, this situation does not represent a lack of perspective, but the need for a huge reform of the educational system in accordance with the requirements of creativity, and at the same time a great opportunity.

The table for Uzbekistan creates a very clear strategic map: the Creativity Index at 62nd place with a PISA index of 381 and 373 points clearly indicates the need for a systematic reform in the country's educational system for the development of both academic quality and creative thinking. Studying the experience of successful countries allows you to set several clear priorities: first, investing in teacher training – Finnish experience shows that the quality of education cannot be higher than the quality of a teacher, and education also improves when the reputation of the teaching profession in society increases. Secondly, it is necessary to move from the current system, which relies too much on standardized tests, to the STEAM approach, and thirdly, to develop new training programs that combine modern digital technologies, artificial intelligence and creative skills. While it is encouraging that, as of 2019, initiatives such as the educational reforms carried out in Uzbekistan, the opening of IT schools and the youth Book program are showing the right direction, the table reveals this-without significantly accelerating the pace of reforms, the creative economy cannot be the main driver of the country's economy.

**Table 4 The relationship between the creative economy and the Sustainable Development Goals (SDGs)[17, 18]**

SDG Number	Goal name	Contribution of the creative economy	Example
SDG 1	Poverty eradication	Income from creative crafts	13 million artisans in India
SDG 4	Quality education	STEAM learning model	Finnish model
SDG 5	Gender equality	Creative jobs for women	Korean K-beauty sector
SDG 8	Decent work and economic growth	Create creative jobs	2.4 million jobs in Britain
SDG 9	Industry & Innovation	Technological-creative convergence	Silicon Valley, Shenzhen
SDG 11	Sustainable cities	Creative clusters and smart-city	Amsterdam, Singapore
SDG 12	Responsible consumption	Environmental design and circular economy	Scandinavian countries
SDG 17	Cooperation	International creative trade	UNCTAD Creative Trade Network

Source: United Nations. Transforming Our World: The 2030 Agenda for Sustainable Development. - New York: UN, 2015. - URL: <https://sdgs.un.org/2030agenda>; UNCTAD. Creative Economy and the Sustainable Development Goals. - Тошкент, 2020. - URL: <https://unctad.org/topic/trade-analysis/creative-economy-programme>

The table shows that there is a connection between the creative economy and the UN Sustainable Development Goals in an unprecedented breadth, affirming it not only as an economic, but also as a universal means of ensuring social, environmental and political stability. The fact that the eight are directly related to SDGs – from poverty to sustainable cities-means that the creative economy has a much more complex and multifaceted mechanism of influence compared to traditional economic sectors. While sectors such as oil and gas or metallurgy contribute primarily to SDG-8 (economic growth), the creative economy also supports the goals of Education (SDG-4), gender equality (SDG-5), innovation (SDG-9) and sustainable cities (SDG-11) at the same time. UNCTAD states that every dollar invested in a creative economy has a synergistic effect 2-3 times more than in other sectors in the implementation of investment Sustainable Development Goals, making it a particularly valuable development direction for developing countries.

The relationship between SDG-5 (gender Equality) and the creative economy occupies a special place in the table, and this connection is especially important in the context of developing countries. Creative economy sectors-fashion, crafts, education, media, art and design – are traditionally more gender inclusive economic activity areas due to the lower barriers to access for women. The K-beauty sector of South Korea is a vivid example of this: in this area, women are playing a leading role not only as consumers, but also as entrepreneurs, designers, marketing experts and creators of brands, and their contribution to the country's export of cosmetics to \$ 10.2 billion is incomparable. According to UNESCO, the share of women working in creative industries is 15–20 percent higher than in other sectors, making this sector an important factor in the economic independence of women. For Uzbekistan, this conclusion is of strategic importance: since traditional handicrafts – Zoroastrianism, carpet weaving, textiles – are carried out mainly by women, harmonizing these sectors with modern creative economies can serve as an effective way to simultaneously ensure gender equality and economic growth.

The link between SDG-11 (Sustainable Cities) and the creative economy continues to reflect the main trend in the development of modern urbanistics and urban planning. “Smart” and sustainable cities, such as Amsterdam, Copenhagen, Singapore, built their development strategies precisely around creative clusters, art quarters and innovation centers, through which they simultaneously improved not only economic competitiveness, but also quality of life, environmental sustainability and the social community. Richard Florida's creative class theory (2002) first scientifically substantiated the contribution of creative clusters to urban economics by proving that the economic success of cities depends on three T – Technologies, Talent and tolerance. The introduction of the concept of creative clusters in Uzbekistan for the cities of Tashkent, Samarkand and Bukhara is a clear and feasible way to contribute to SDG-11 – not to museumize historical urban centers, but to create a favorable environment for live creative economic activity in them, to provide an inexpensive rental building and infrastructure for local designers, craftsmen and creators. To do this, the creation of

creative spaces in the regions of the “National Park” in Tashkent, the surroundings of the “New Uzbekistan” park or in the historic neighborhood districts in Bukhara could be initiatives that could be carried out in the short term and expected to give a significant result on SDG-11.

The connection of SDG-17 (cooperation) with the creative economy is the last but strategically most important point of the table, confirming that the creative economy is by nature global and borderless. International platforms such as UNCTAD’s Creative Trade Network, UNESCO’s Creative Cities Network, and WIPO’s Global Innovation Index serve as key tools to promote creative exports of developing countries and ensure knowledge sharing. International cooperation is especially important for the creative economy, because ideas, design trends and cultural products spread freely and quickly – creative success in one country becomes a source of inspiration and an opportunity for cooperation in other countries. While Uzbekistan is also taking important steps in this direction, the 62nd place in the Global Creativity Index and the share in international creative trade indicate that the country is not yet using its potential. To expand international creative cooperation, Uzbekistan is required to accelerate targeted efforts to join the UNESCO network of Creative Cities in the first place, to participate more actively in international design and art festivals, and to establish the ambition of being a Regional Center for the Central Asian creative economy as a clear strategic goal.

### **Conclusions and Suggestions**

In the process of forming an innovative society, the creative economy is manifested as a strategic driving force. It makes knowledge, creativity and intellectual resources the main source of value, in contrast to traditional economic approaches. As a result, economic growth is determined not only by the volume of material production, but also by the quality of the ideas and innovations created. This will trigger a new phase of Community Development. Creative economy is a systemic factor that ensures the sustainability of innovative development. It integrates education, science, technology, culture and entrepreneurship into a single ecosystem. As a result of such integration, a culture of innovative thinking is formed in society, the intellectual potential of young people is realized, and the global competitiveness of the national economy increases[19]. Therefore, the creative economy is an important basis not only for Economic, but also for social progress. The path towards an innovative society requires the support of creative potential, the development of scientific research and the expansion of investments in human capital. Maintaining a consistent policy in this direction will strengthen the country’s long-term development strategy. And the effective development of the creative economy serves as the main guarantee of the well-being of society, sustainable growth and modernization. It is advisable to increase the following measures to the action, based on our recommendations:

- ✓ Wide implementation of creative thinking, design thinking, and problem-based learning methods in the education system.

- ✓ Opening special programs on innovative entrepreneurship and startup management in higher educational institutions.
- ✓ Increase the number of technoparks, creative centers, and incubation platforms for young people.
- ✓ Simplification of mechanisms for the commercialization of research results.
- ✓ Expansion of tax incentives and grant programs for creative industry entities.
- ✓ Strengthening cooperation between the public and private sectors on innovative projects.
- ✓ Increasing the export of creative services through the development of the digital economy infrastructure.
- ✓ Financial support for projects that combine culture, art, and technology.
- ✓ Improvement of the system of protection of intellectual property rights.
- ✓ Formation of a system of statistics and monitoring of the creative economy.
- ✓ Creation of specialized creative clusters in the regions.
- ✓ Development of a venture financing system for startups.
- ✓ Creation of platforms that strengthen the integration of education, science, and production.
- ✓ Stimulating domestic market demand for innovative products.
- ✓ Expansion of professional training programs in creative professions.
- ✓ Intensification of international innovation cooperation and exchange of experience.
- ✓ Creation of research institutes in the field of creative economics.
- ✓ Support for the participation of women and youth in innovative entrepreneurship.
- ✓ Integration of green technologies with a creative economy.
- ✓ Development of national content production in media and information technologies.
- ✓ Regular holding of competitions of innovative ideas and grant programs.
- ✓ Development of a state strategy and a long-term program for a creative economy.
- ✓ Creation of financial mechanisms to support social innovations.
- ✓ Implementation of national programs for the mass development of digital skills.
- ✓ Expansion of mass media and educational projects promoting the culture of an innovative society.

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