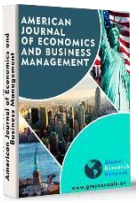

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Article

Scientific and Theoretical Approaches to the Concepts of "Creative Economy" and "Tourism" in the Context of the Global Economy

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Abstract: In this article, based on the analysis of "creative economy" and "tourism" concepts in the system of world economy in accordance with contemporary scientific and theoretical provisions, trends world economic development are revealed; essence creative economy emerges as a result of innovative ideas and cultural resources effective use, economic, social and cultural functions that have industry of tourism sector; mechanisms interaction between them. The work searches for the scientific-theoretical reference points of interpretation of categories "creative economy" and "tourism" from positions behind the situation inside global system. Their conceptual development, methodological approaches and integration modus will be examined in the context of this study. In the study we applied a комплекс methodological approach consisting of complex, comparative, economical and mquiso-geographical analysis. The results reveal the creative economy, which is characterized as intellectual capital, innovation and culture resources impacts economic systems with news areas of reflexivity that become transformation factor for modern systems. Tourism as an opened and multifunctional socio-economic system, is diversified thanks to the creative input: not only cultural heritage but also attractions involving food or craft products lure tourists looking for new experiences; digital innovation allows new ways of consumption and engagement with tourism. The research reveals that the marriage of CI and tourism gives rise to competitiveness enhancement, regional growth and development, national repositioning as well as sustainable economic development. Strategic recommendations include strengthening of institutional support, encouraging human resources development and developing cluster-based creative tourism models.

Keywords: Creative Economy, Innovation, Digital Technologies, Intellectual Resources, Systemic Approach, Economic Approach, Economic System

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1. Introduction

Under conditions of the growing speed of globalization, digital transformation and reconstruction of world economy structure decentrization new models of economic development emerge based on intellectual capital, innovation and cultural resources. One of these models is the creative economy, which has risen to prominence as a strategic catalyst for durable economic expansion. Traditional economic systems which have previously driven material production and industrial output are not as relevant in the world of a creative economy - that concerns itself with value generated from ideas, knowledge and creativity and innovation. More and more countries are trying to include the creative industries into their national development plans in order to improve competitiveness, create jobs and reinforce cultural identity on the international market [1].

Simultaneously, the tourism sector is one of the most dynamic and fastest growing on the world economy. Tourism does not generate income, employment opportunities and foreign exchange earnings but it has lot of social and cultural value. It promotes dialogue between cultures, protects culture heritage and is an engine for regional development. In recent years the transformation of tourism towards experience and innovation oriented models has increased its links with the creative industries [2].

The integration between the overall creative economy and tourism has led to new development patterns: at present, they are considered a successful development model – creative tourism- which involves cultural heritage, folk crafts, gastronomy, festivals as well as any kind of digital technologies within competitive tourist products. It is therefore particularly relevant to dissect the scientific and theoretical premises of both movement latency and safety concepts, as well as to understand how they interact. Analysis of such interlink-ages serves as a foundation, on which goal oriented policies contributing to sustainable economic development and enhancement of national competitiveness in the world economy may be built.

Analysis of literature on the topic

The scientific and theoretical foundations of the concepts of the "creative economy" and "tourism" have been widely examined in international and national academic literature. The evolution of the creative economy as an independent research field is primarily associated with the works of J. Howkins, who defined it as economic activity based on the commercialization of ideas, intellectual property, and creativity. His classification of creative industries laid the groundwork for further institutional and policy development in this sphere. R. Florida expanded this approach by introducing the concept of the "creative class," emphasizing the role of human capital, innovation-friendly environments, and urban development in fostering economic growth [3].

International organizations such as UNCTAD and UNESCO have also contributed significantly to the theoretical conceptualization of the creative economy. Their reports interpret it as an integrated system combining cultural, economic, and social dimensions, highlighting its role in sustainable development, employment generation, and global trade expansion. These approaches emphasize the systemic and interdisciplinary character of the creative economy within the post-industrial paradigm.

Theoretical interpretations of tourism have likewise evolved from narrow sectoral definitions to broader systemic perspectives. Scholars such as V.I. Azar and N.I. Kabushkin conceptualize tourism as a complex socio-economic system characterized by interconnected relationships among service providers, consumers, and institutional structures. Uzbek researchers, including I.S. Tukhliev, M.T. Alimova, B.Sh. Safarov, and others, analyze tourism as an open, dynamic, and multifunctional sector closely linked with regional development, infrastructure, and innovation processes [4].

Despite substantial scholarly contributions, limited research has been devoted to the integrated analysis of the creative economy and tourism as mutually reinforcing systems. This gap underscores the relevance of examining their interaction mechanisms within the context of global economic transformation [5].

2. Methods

This study is based on a comprehensive and interdisciplinary methodological framework aimed at examining the theoretical and practical interconnections between the creative economy and tourism in the context of the global economy.[6] The research primarily employs a systemic approach, allowing both concepts to be analyzed as interconnected socio-economic systems characterized by structural complexity, internal interactions, and external environmental influences [7].

A comparative analysis method was used to evaluate different scientific interpretations proposed by international and national scholars, enabling the identification

of similarities, differences, and conceptual evolution in defining both the creative economy and tourism.[8] In addition, elements of economic analysis were applied to assess the role of intellectual capital, innovation, and cultural resources in value creation processes [9].

Socio-geographical analysis was utilized to explore the regional dimensions of tourism development and the spatial concentration of creative industries. Content analysis of legislative and policy documents of the Republic of Uzbekistan was conducted to determine institutional and regulatory frameworks governing both sectors [10].

The combination of these methodological tools ensures a comprehensive understanding of integration mechanisms between tourism and the creative economy and provides a theoretical basis for developing strategic recommendations aimed at sustainable socio-economic development.

3. Results

The term "creative economy" was first introduced into scientific circulation by John Hawkins in 2000. According to his concept, the creative economy is primarily expressed in successfully developing creative businesses. According to him, the uniqueness of the creative economy is manifested in the system of special socio-economic relations between the economy itself and the creative approach to its development and improvement. This, in turn, leads to the formation and development of a new creative sector based on the effective use of creative and intellectual resources in the post-industrial economy [12].

The concept of the creative economy was first popularized in the UK in 2001 through the Creative Industries Mapping Document. It defined creative industries as economic activities based on information, creativity, and culture, and emphasized that the production processes in these industries rely on intellectual property.

J. Hawkins (2001) in his book “The Creative Economy: How People Make Money from Ideas” defines the creative economy as “activities that generate income based on ideas.”

According to J. Hawkins, creativity is a factor that distinguishes people, but this separation is not related to the creative ability itself, but to the ability to express it in the form of a commercial product on the market. He classified creative industries into 15 areas and brought them into a common system. This classification is currently actively used in various countries, both developing and developed, as one of the recognized universal criteria for determining economic and social values.

Richard Florida (2002) describes the “creative class” as a key driver of economic growth in his famous 2002 book “The Rise of the Creative Class.” in his work sees the creative class as a key driver of economic growth in the 21st century. His research identifies an environment conducive to creative individuals -that is, freedom, cultural diversity, tolerance, and support for innovation-as a necessary condition for economic development. He also believes that cities and regions where the creative class is concentrated will develop faster [13].

UNCTAD and UNESCO reports (2008, 2010) present the creative economy as a system that reflects the interconnectedness of cultural, economic and social processes. Analysis of UNCTAD and UNESCO reports shows that the creative economy is not only a source of economic growth, but also a complex system that integrates cultural, social and economic processes. This approach allows us to assess the creative economy on the basis of three interrelated structural elements:

1. Culturally, the creative economy serves to preserve and popularize national traditions, arts, crafts, and cultural heritage [14].

2. Economically, new value and export-oriented products are created through intellectual labor, innovation, and digital technologies.

3. Socially, the creative economy plays an important role in creating new jobs, promoting education and professional development, and ensuring social equality and inclusive development.

Accordingly, the creative economy is a systemic approach based on transformative, innovative and sustainable development, which strengthens the connection between different sectors of society and increases global competitiveness in the conditions of a post-industrial society.

SKNovikova in her article "Creative Economy as a Driver of Reality: World and Russian Experience" puts forward the idea that "the creative economy is the most advanced form of socio-economic development of post-industrial countries today, which is based on the primacy of the intellectual component of the main factors of production, such as labor and capital." The author evaluates the creative economy as an advanced model of modern socio-economic development. In this approach, intellectual labor and knowledge are defined as the main sources of economic growth, the enrichment of traditional factors of production (labor and capital) with creative content is emphasized, specialization in creative and innovative areas is seen as the basis for providing new jobs and economic dynamics, the global communication and Internet environment is shown as a market for the exchange of ideas and knowledge, and investment in human capital is considered the basis of the necessary infrastructure and personnel potential for a sustainable creative economy.

In the author's opinion, the creative economy is an economic development based on intellectual resources, the process of transforming innovation and creative activity into economic value, and is recognized as a global, digitalized, and knowledge-based model of modern society.

A. Stepanov in his research cites the following concepts: "Creative solutions in the economy are the result of making management decisions based on creative, unconventional and often inimitable approaches. Creative solutions in the economy are manifested, first of all, in high efficiency in solving socio-economic problems and high effectiveness of socio-economic activities." Stepanov Alexander Annayarovich and Savina Margarita Vitalevna - based on their research on the concept of "creative economy" and the features of its development, put forward the following main ideas:

an economic system based on intellectual and creative resources, shaping new socio-economic models of society;

ensures the development of socio-economic relations through unconventional, innovative solutions;

A creative person is someone who can independently create new knowledge, skills, and strategies, and find original, non-standard solutions;

creativity - the ability to creatively solve problems, non-standard thinking;

creative personnel - must be highly educated, creative thinkers, able to find independent solutions, and have the ability to make effective decisions;

Organizations in the creative economy need to master new innovative management methods in times of uncertainty and crisis. Management personnel must also have creative thinking, high communication skills, and problem-solving skills.

defines "creative economy as an economic sector aimed at creating goods (works, services) that have economic value as a result of creativity, intellectual ability, as well as human potential based on innovations and technologies . "

The newly adopted Law of the Republic of Uzbekistan "On Tourism" defines the concept of tourism as follows: "Departure (travel) of an individual from his place of permanent residence without engaging in activities related to receiving income from sources in the country (place) of temporary stay." The definition of tourism given in the Law clearly defines the main legal and economic boundaries of tourism activities. The

definition in the Law defines tourism as temporary and non-commercial travel, not labor, recognizes it as an activity aimed at satisfying the personal needs of an individual and serves as the basis for determining legal relations in the market of tourist services. This definition complies with international standards and is fully scientifically interpreted, and is an important source in the legal and economic regulation of tourism activities.

Currently, there are different approaches to the definition of tourism, including VIAzar's definition of this concept: "Tourism should be viewed as a large economic system with various connections between certain elements within the borders of the national economy of a single state or on the scale of the world economy." defines it as. Azar views tourism not as a separate sector, but as a large economic system. VIazar approaches tourism not only from a consumer perspective, but as a large economic system. This system is formed on the basis of the relationship between economic, service and social elements at the national and international levels. Tourism is recognized as a complex economic mechanism, a strategic sector that affects a number of sectors of the country's economy [15].

NIKabushkin also defines tourism as “a set of relationships and interactions and events that occur during a person’s journey,” giving a definition close to the above idea. Kabushkin defines tourism not only as a set of movements, trips or services, but also as a set of social, cultural and economic relationships that are formed between people. NIKabushkin evaluates tourism as a system of relationships and events that a person enters into during a journey. He emphasizes that tourism is not only a geographical movement, but also a process of social, cultural and personal relationships. His approach sees tourism as a field of experience, communication and development of the individual.

4. Discussion

The examination of the theoretical views on creative economy and tourism concepts has shown that both these notions have developed from narrow sectoral hints to a sophisticated, multi-faceted socio-economic realia. This is nowadays all the more underlined in modern scientific discourse, focusing on their systemic, innovation-based and knowledge-related quality. The creative economy is not only about the production of culture, but also a model of economic development which is based on intellectual capital, digital technologies and human creativity. Likewise, tourism has been re-conceptualized from a single activity of travel into a multifunctional economic system consisting of infrastructure facilities and activities combined with service aspects, institutional regulations, as well as regional development mechanisms.

This will contribute to the formation of new development possibilities, namely in the building of creative tourism models. Theoretically, tourism is highly benefited by creative industry’s introduction because experiential and participative types of tourism are better suited for respond the fact environmental that demand consumer nowadays. Cultural itineraries, restaurants, craftworks and celebration were described in the interviews as drivers of competitiveness of destinations and as components in product with added value.

There are challenges one can infer from the conversation at the same time. For creative industries to be successfully implemented in tourism, institutional framework, human capital formation and investment in innovation infrastructure accompanied by legal environment are necessary. The two sectors may not realize this potential synergy unless it is facilitated via strategic planning and cluster-based development.

For transitional economies, such as Uzbekistan, the intersection of tourism and creative economy is an opportunity to diversify national revenue sources; boost regional economies; and foster cultural heritage on the world stage. Accordingly, the debate attests that the encounter between these sectors is not coincidental and is a lawlike местоупреждение in the development of post-industrial economic systems.

The founder of the scientific school for innovative development of the tourism sector in New Uzbekistan, I.S. Tukhliev, in his research work, -recognizes that "Tourism is a type of mass travel carried out by tourists with clearly defined tourist goals, consisting of the activities of the tourist and organizations providing special services for the organization and implementation of such trips . The activities of such special service organizations are primarily ¬carried out by tourist companies, hotels and various other sectors related to these services." At the beginning of the author's definition, tourism is indicated as a specific purposeful, mass form of movement carried out by tourists. That is, it is not just a personal trip of one person, but an organized and directed form of tourist activity.

IS Tukhliev approaches tourism as a system of targeted, mass, organized travel, as a complex system of tourist activities and supporting service networks, and as a sector based on the infrastructural, economic and organizational mechanisms of tourism. This definition helps to understand tourism not only as a human movement, but also as an economic system associated with market relations, service quality and innovative infrastructure.

BKhTuraev in his monograph "Organizational and economic mechanisms of regional tourism" notes that the concept of tourism in our country has long been perceived along with the concept of sports and health promotion, that is, tourism has not been considered as a profitable sector of the economy, and in today's conditions, tourism should not only be a full-fledged cross-sectoral complex of the national economy, but also be one of the significant elements of a socially oriented market economy. believes that.

B.Sh. Safarov in his candidate dissertation suggests that tourism is currently being defined in three general ways. The first is a narrow definition, according to which this concept is limited to the activities of tourist enterprises. The second is one-sided, focused on the consumer, according to which tourism is understood as the process of consuming services and goods outside the place of permanent residence and free from production concerns. According to the third, the concept of tourism represents a set of relations in society related to the use of people's free time outside their place of residence and the conditions for processing the types of services and goods necessary for this.

MTAlimova's doctoral dissertation states that "Tourism is an open, complex socio-economic system, the elements of which are interconnected through a system of polyhierarchical connections and relationships, characterized by the direct participation of visitors in achieving final results, formed on the basis of a multifaceted functional structure of an inter-sectoral complex, and highly sensitive to changes in the external environment.''

In our opinion , tourism is a type of socio-economic activity characterized by the temporary movement of a person from one territory (district, city, country) to another for a certain period of time, regardless of permanent residence and work, and participation in it for recreational, cultural-educational, business, medical, scientific or personal purposes. In this process, a set of services is realized as an economic commodity in the tourism market and directly serves to satisfy human needs and contribute to regional economic development.

Tourism is considered one of the main directions of the creative economy (Figure 1). Areas such as cultural heritage sites, festivals, traditional crafts, gastronomy allow the formation of creative tourist products. This not only develops the local economy, but also forms a national brand.

Figure 1 The Mechanisms of the Interconnectedness of Creative Tourism in the Ecological Systemal Model of Creative Economy. The model focuses on three structural components interweaven to each other, but fulfilling distinct field of tourist phenomena: creative tourism, cultural routes and clustering. The concept of creative tourism is reminiscent of participatory tourism during which tourists participate actively in experiential activities, rather than being mere passive observers. Cultural routesArea represent thematic tourism related to national values, heritage, traditions and identity.

Clustering is the institutional and regional dimension of integration, illustrating how creative industries and tourism sectors collaborate based on a localised networks, such as with "Craftsmen's towns" or culinary tourism clusters.

The dynamic among these elements illustrates how the creativity of cultural industries and tourism adds value, increases diversity in products for tourism consumption and promotes regional economic development through novel and culturally rooted models.

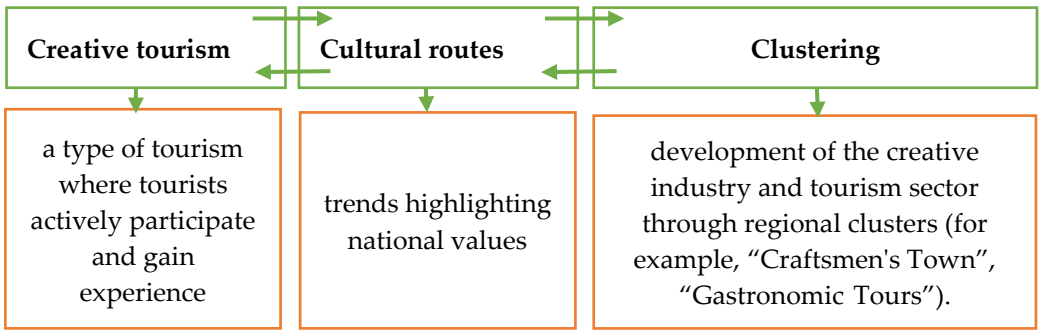

Figure 1. Structural Model of Creative Tourism Integration within the Creative Economy Framework

5. Conclusion

The study shows that the ideas of the creative economy and tourism are too closely related, mutually reinforcing modern consistent elements of the global economic whose progressive aspect. Intellectual capital, innovation, cultural heritage and digital technologies are the foundations of the creative economy that has proved to be a major force for sustainable economic development in the post-industrial age. Its originality is in converting creativity and knowledge into economic value, thereby raising competitiveness and kick-starting structural modernization.

In its turn, the tourism has developed as a traditional service branch to reach a particular system open, and also multifunctional of socioeconomics. It serves not just economic objectives, but also social and cultural aspirations, promoting regional development, creating employment and preserving national identity. Rising creative industries being integrated into tourism activities are promoting the development of creative tourism with its experiential involvement methods, cultural penetration principles and innovation-driven serviced models.

The research highlights how the creative economy and tourism can complement each other to product diversification, add value, build destination brand and contribute towards sustainable regional development. But the promise of this trump card achieving its potential hinges on strategic coordination, institutional backing, capacity building and infrastructure upgradation.

LBB: Looking forward, we consider that, to the countries interested in increasing their global competitiveness, â€œHICLASâ€ (hosting interdependent creative industries and tourism sectors) should be seen as a priority economic policy. Through the creation of cluster models, digital platforms and experience-based tourism products can greatly increase export potential and guarantee long-term socioeconomic stability. Consequently, the creative economy-tourism nexus is a crucial strategy in global economy development of sustainability.

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