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THE CIVIL-LAW STATUS OF CREATIVE INDUSTRY ENTITIES IN
UZBEKISTAN AND LEGAL MECHANISMS FOR THEIR STATE SUPPORT

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Abstract. *This article analyzes the civil legal status of creative industry entities in Uzbekistan and the legal mechanisms for their support by the state. The participation of creative industry representatives in civil legal relations, forms of activity, their property rights in this process, and issues of protection of creative products are covered.*

Furthermore, in this article are analyzed the institutional, organizational, legal and financial mechanisms for state support of the creative industry, including tax incentives, creative industry parks and clusters, grants, subsidies and other support measures.

At the same time, existing problems in the process of legal regulation of the creative industry were analyzed, and practical proposals aimed at addressing their solutions have been developed.

Keywords: *creative industries, creative economy, creative industry entities, intellectual property, state support, financing of creative projects, creative industry cluster, creative industry park.*

Today, the creative industries are increasingly important in ensuring innovative development in the global economy, diversifying the economy, creating new jobs, and commercializing intellectual property.

According to the **International Finance Corporation** (IFC), by 2030, the total contribution of creative industries to the global economy could reach **10 percent** of global GDP [1].

In contrast to traditional industries, the creative industry primarily encompasses an individual's creative endeavors – including their knowledge, ideas, and cultural content – and relies on the capability to convert the outcomes of intellectual activity into goods and services that possess economic value.

According to the **World Intellectual Property Organization** (WIPO), creative enterprises engaged in the creation, production, and distribution of creative goods and services are a key component of the creative economy [2]. Such enterprises often utilize intellectual property assets – generated through human creative activity – as a source for generating revenue and expanding their businesses.

Today, many countries of the world are paying special attention to the development of the creative industry, improving its legal framework and supporting industry representatives.



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The Law of the Republic of Uzbekistan "**About Creative Economy**", adopted on October 3, 2024, is of particular importance in the formation of the creative economy in Uzbekistan and its institutional and legal development. This Law established the main principles and directions of legal regulation of relations in the field of creative economy, strengthened the activities of creative industry entities, the priorities of state policy in this area, and the organizational and legal mechanisms for state support of the sector.

Within the framework of this law, a legal definition was established for "**creative industry entities**". It defines them as "*individuals and legal entities engaged in the creation, production, storage, distribution, and promotion of creative products*" [3]. In other words, representatives of the creative industry sector have been recognized as distinct entities at the legislative level.

In general, creative industry entities are individuals or legal entities that have certain rights and obligations as participants in civil law relations. What distinguishes representatives of this sector from other participants in civil law relations is that *they are more likely to engage in creative activities, think in new ways, find non-standard solutions to existing problems through innovations, and often create new (original) products based on the generation of existing knowledge.*

It should be noted that in today's information technology and digitization era, the need for specialists in this category is increasing. Because they have a high tendency to deviate from the usual work process rules (patterns), use modern innovative technologies and thus create a new product. This is considered an important aspect for modern business activities and allows to create favorable conditions for attracting more customers.

American professor **Richard Florida**, in his book "**The Creative Class: People Who Will Change the Future**" (2002), spoke about the unique characteristics of creative professionals, stating that the core of the creative class is a group of people whose economic mission is to create new ideas, new technologies, and new creative content. He emphasized that they are mainly engaged in scientific and technical fields, architecture, design, education, art, music, and entertainment. [4; p 5.]. Furthermore, the author elaborates that, unlike ordinary manual and service workers, members of the creative class strive for vertical career advancement –seeking to effect significant changes – while preferring horizontal movement and the transformation of their roles through innovative approaches.

Concurrently, **John Howkins**, a renowned expert in the creative industries, has noted that while creative entrepreneurs operate much like conventional entrepreneurs, they employ a creative approach to showcase their true asset – their talent – and prioritize their creative independence above all else [5; p 129.].

Indeed, representatives of the creative industry have the ability to attract many people with their unique talent and creative abilities, and comprehensive support for them and the creation of the necessary conditions for them will contribute to the creation of new jobs in society and the development of economic sectors and the cultural sphere.

In the course of their operations, creative industry entities enter into specific legal relationships with other parties and encounter various obstacles. These include, for instance,



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state intervention in their activities, the protection of their products against unauthorized use, enterprise registration, the application of tax and customs incentives, and other related matters. Consequently, the state is expected to perform specific functions and establish legal mechanisms aimed at preventing the administrative hurdles that representatives of the sector might face.

In this regard, Uzbekistan has taken important measures in recent years. First of all, the Law "About Creative Economy" recognized representatives of the creative sector as creative industry entities and defined the areas of activity (15 areas) in which they can operate.

Also, the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated March 3, 2026, № 90 approved a list of **142 types** of economic activity in which creative industry entities can operate [6].

This approach served to clearly define the types of economic activities belonging to the creative industry in the law enforcement practice, as well as to ensure legal certainty in the application of privileges and preferences provided for by the law in relation to the creative industry entities.

In addition, the Law "About Creative Economy" established tax and customs benefits for creative industry entities, created the necessary infrastructure for representatives of the industry (*creative park, creative cluster, art-residencies, digital platforms*), established creative economy support funds, and certain organizational and legal mechanisms were created to implement these legal norms and certain works were carried out.

Implementation of these measures, in turn, served to strengthen the civil-legal status of creative industry subjects and increase their role in society.

In what forms can creative industry entities carry out their activities?

According to the legislation of Uzbekistan, they can carry out their activities in the creative sector as **an individual, an individual entrepreneur or a legal entity**.

For example, while artists, craftsmen, sculptors, singers, designers, IT programmers carry out their activities as **individuals or individual entrepreneurs**, museums, galleries, libraries, media, publishing and printing houses, and advertising organizations operate **as legal entities** and each of them will have the rights and obligations established by law.

Who can be representatives of the creative industry as subjects (participants) of civil legal relations?

These can be craftsmen, artists, producers, designers, singers, architects, designers, IT programmers, as well as legal entities engaged in advertising, media, museum, gallery, library activities, etc.

Each of them, as participants in legal relations, can have certain rights and obligations, apply to state bodies within the framework of their activities, use certain privileges and preferences, or become members of certain associations and unions, depending on their areas of activity.

It is worth noting that the **principle of creative freedom** is crucial for professionals in the field to create original, unconventional, and compelling products. However, if this



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creative freedom is exercised without limits, it risks infringing upon the honor, dignity, and professional reputation of others, as well as violating societal moral standards and national values. Therefore, in the author's view, the creative freedom exercised by entities in the creative industries should be subject to **certain boundaries and grounded** in established rules.

This, in turn, serves to prevent damage to the rights and interests of other persons, in particular to their honor, dignity and business reputation, as well as to ensure compliance with the interests of society and the state.

Mechanisms of state support for creative industry entities.

In the development and promotion of the creative industry, it is important to support this industry by the state and create the necessary conditions in this regard.

The resolution **“Promoting creative economy for sustainable development”** adopted by the UN General Assembly on December 19, 2023, recommends that all Member States further strengthen efforts to develop the creative economy, in particular, to address the challenges facing the sector and create favorable conditions at all levels to support this sector [7].

In accordance with the recommendations of international organizations in this direction and in order to increase the role and importance of the sector in the national economy, the **“Uzbekistan - 2030”** strategy sets the goal of increasing the share of the creative economy in Uzbekistan's gross domestic product to **5 percent** by 2030 [8].

Furthermore, Resolution of the President of the Republic of Uzbekistan dated February 16, 2026, № RP-64 "On measures for the development of the creative economy" outlines **key targets** for the development of the creative economy in the country through 2030. It sets the goal of increasing the export volume of creative industry products and services in Uzbekistan to **1 billion US dollars** and raising the number of jobs created in this sector to **500,000** by 2030 [9].

State support of the creative industry is a complex set of measures aimed at creating the necessary conditions for the legal operation of creative industry entities, financial stability, access to markets and commercialization of intellectual property objects. These support measures can be implemented in various forms (*financial, legal, educational, advisory services, infrastructural support, etc.*).

According to the author, the main task of the state in this regard is alongside providing financial assistance to representatives of the sector – to create a stable and predictable legal environment for creative entrepreneurship, reduce excessive administrative barriers, and foster a favorable climate for private investment.

Russian scholar A.E. Glumova has stated that, to ensure the sustainable growth of the creative industries sector in the country, it is necessary for the state to establish regulatory mechanisms – including property and financial support and to create a favorable infrastructure system [10; p 3.].

In recent years, a number of practical reforms have also been implemented in Uzbekistan to develop this sector and support its representatives.

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First of all, a special Law "About the Creative Economy" was adopted on October 3, 2024, this document defined the main directions of state policy in the creative economy sector and outlined the key tasks of the government and other state bodies regarding the sector's development.

Article 18 of this Law is directly devoted to the issue of state support of the creative economy, according to which the state support of the creative economy includes the following measures:

*providing benefits for creative industry subjects in accordance with the tax legislation;
providing financial support through the system of state subsidies, state grants, and state social orders;
granting privileges regarding the use of infrastructure and state property;
providing creative industry entities with necessary information;
protection of property of creative industry subjects, simplification of registration of intellectual property objects, procedures related to the field of intellectual property [3].*

It should be noted that these legal provisions constitute a crucial legal foundation for state support of the creative industry, consequently, establishing mechanisms for their effective practical implementation is now a key task facing the state.

Furthermore, the aforementioned legislative act envisages necessary legal mechanisms to support creative industry subjects and foster the sector's development – *such as the establishment of creative industry clusters, creative industry parks, and funds to support the creative economy.*

In order to implement these legal norms, the Resolution of the President of the Republic of Uzbekistan “On measures for the development of the creative economy” was adopted on February 16, 2026, № RP-64, which determined the organization of creative industry clusters in 3 regions of the republic (in the cities of **Samarkand, Bukhara and Khiva**) [9].

Moreover, Decree of the President of the Republic of Uzbekistan № DP-61, dated March 26, 2025, mandated the establishment of a **Creative Industry Park** in the capital, Tashkent, and the launch of its branches in the regions (provinces) [11].

In addition, within the framework of this Decree (№ DP-61), residents of creative parks have been granted a tax benefit allowing them to pay **social tax and personal income tax** at a 50 percent reduced rate for the period from **May 1, 2025, to January 1, 2031.**

Alongside this, the Law “On the Creative Economy” provides for the **establishment of creative economy support funds** as one of the important instruments for supporting this sector.

According to Article 24 of this Law, these funds are established to finance expenses related to the creation, production, distribution, and promotion of projects in the field of creative industries in domestic and foreign markets. It is stipulated that the funds may **provide financial resources to industry representatives on a repayable or non-repayable basis**, as well as act as guarantors for the obligations of creative industry entities [3].



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However, the Law **does not specify the sources of funding** from which the fund may be established and its activities financed, which may create certain organizational challenges in the establishment and operation of the fund. This, in turn, may complicate the practical implementation of certain financial functions assigned to the fund.

In this regard, it would be advisable to **specify in the aforementioned Law the possible sources (funds) for establishing and financing the activities of the fund**. Such clarification would contribute to more effective organization of its activities and ensure the practical implementation of the tasks assigned to it.

Overall, the reforms undertaken by the state have contributed to strengthening the institutional and legal foundations of the creative industries, establishing organizational and legal mechanisms to support representatives of this sector, and creating the necessary conditions for the development of small and medium-sized enterprises in this field.

A study of the experience of foreign countries, including **China, South Korea, Japan, Germany, and Kazakhstan**, demonstrates that the most commonly used methods of state support for creative industry entities include **tax incentives, preferential loans and subsidies, as well as leasing office and production premises owned by the state at reduced rates or free of charge**.

At the initial stage of developing the creative industries sector, these forms of support are essential and important, as they provide creative industry entities with the necessary assistance to establish and develop their activities.

In general, the strategic objective of developing and supporting the creative industries sector is to create favorable conditions for individuals to realize their creative abilities and potential, thereby fostering the development of small and medium-sized enterprises, generating additional employment opportunities, and promoting the country's national image and distinctive identity at both domestic and international levels through creative products. Today, many countries are effectively pursuing this strategic objective as part of their economic and cultural development policies.

At the same time, the rapid development of the creative industries and the growing economic and social significance of creative products necessitate the further improvement of the existing legal mechanisms governing certain aspects of this sector.

In particular, these include *ensuring effective legal protection of creative products as intellectual property objects at both the national and international levels; developing fair mechanisms for the distribution of income generated from jointly authored creative products; improving the institutional and financial mechanisms for state support of creative industry entities; expanding the use of electronic platforms for the commercialization of creative products; ensuring the continuous development of the professional knowledge and skills of industry participants; and introducing alternative sources and modern instruments for financing creative projects*.

Accordingly, giving particular attention to these issues in the next stage of reforms aimed at developing the creative industries sector in Uzbekistan is essential. This, in turn, will create the necessary conditions for ensuring the sector's sustainable future development,



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fostering private entrepreneurship, and expanding intellectual property-based economic activities among the population.

In conclusion, it can be stated that in recent years Uzbekistan has been implementing systematic reforms aimed at developing the creative industries and supporting professionals and entities operating in the sector. These reforms, in turn, are contributing to the establishment of the necessary legal, institutional, and economic conditions for creative activities and to the creation of a favorable ecosystem for the sustainable development of the sector.

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