

KREATIV INDUSTRIYANING IQTISODIY MAZMUNI VA RIVOJLANISH TENDENSIYALARINING TAHLILI

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Yoshlar ishlari agentligi huzuridagi Yoshlar muammolarini o'rganish va istiqbolli kadrlarni tayyorlash intituti tayanch doktoranti

Annotatsiya

Ushbu maqola kreativ industriyaning iqtisodiy mazmuni va rivojlanish tendensiyalarini tahlil qiladi, jumladan, tadbirlar (event) sektorini kreativ iqtisodiyotning muhim qismi sifatida ta'kidlaydi. UNESCO va UNCTAD kabi tashkilotlarning global ma'lumotlariga asoslanib, sohaning jahon YIMning 3,1 foiziga hissa qo'shishi va raqamlashtirish, texnologik innovatsiyalar hamda demografik o'zgarishlar tufayli tez o'sishi yoritiladi. Tadqiqot xalqaro tendensiyalarni O'zbekiston tajribasi bilan solishtiradi, unda so'nggi qonunchilik va IT Parkning "Creative Incubator" kabi tashabbuslari orqali industriya ulushini YIMning 1,46 foizidan 2030-yilgacha 5 foizga yetkazish rejalashtirilgan. Ma'lumotlar yetishmovchiligi, malakali kadrlar tanqisligi va moliyalashtirish masalalari kabi qiyinchiliklar tahlil qilinib, statistika tizimlarini mustahkamlash, ta'lim, moliyaviy mexanizmlar va xalqaro hamkorliklarni kuchaytirish bo'yicha takliflar beriladi. 2020–2025-yillardagi ilmiy manbalar va statistik ma'lumotlarga asoslanib, maqola kreativ industriyaning barqaror iqtisodiy rivojlanish, ish o'rinlari yaratish va madaniy targ'ibotdagi rolini ta'kidlaydi

Kalit so'zlar

kreativ iqtisodiyot, kreativ industriya, tadbirlar sektori, raqamlashtirish, innovatsiya, O'zbekiston, iqtisodiy o'sish, rivojlanish tendensiyalari, muammolar va takliflar, global tendensiyalar.

Abstract

This article examines the economic essence and development trends of the creative industry, emphasizing the events sector as a key component of the creative economy. Drawing on global data from organizations like UNESCO and UNCTAD, it highlights the sector's contribution to 3.1% of global GDP and its rapid growth, fueled by digitalization, technological innovations, and demographic shifts. The study compares international trends with Uzbekistan's experience, where recent legislation and initiatives like IT Park's Creative Incubator aim to boost the industry's share from 1.46% to 5% of GDP by 2030. Challenges such as inadequate

data, skilled labor shortages, and financing issues are analyzed, alongside recommendations for strengthening statistical systems, education, funding mechanisms, and international collaborations. Based on 2020–2025 scholarly sources and statistics, the paper underscores the creative industry's role in sustainable economic development, job creation, and cultural promotion.

Keywords

creative economy, creative industry, events sector, digitalization, innovation, Uzbekistan, economic growth, development trends, challenges and recommendations, global trends.

Kirish

Kreativ iqtisodiyot hamda kreativ industriya tushunchalari zamonaviy iqtisodiyotda muhim ahamiyat kasb etishi tadqiqotlar davomida o'z isbotini topmoqda. UNESCO ma'lumotlariga ko'ra, madaniy va kreativ sohalar jahon yalpi ichki mahsulotining 3,1 foizini tashkil etib, global miqyosda 6,2 foizli ish o'rinlariga ega [1:5]. Bu ko'rsatkichlar ijodiyotga asoslangan sektorlarning barqaror o'sishga salmoqli hissa qo'shishini tasdiqlaydi. Shu jumladan, tadbirlar (event) sanoati ijodiy iqtisodiyot tarkibida o'ziga xos o'rin egallaydi. Jahonda tadbirlar sanoati keskin rivojlanib, 2021-yilda uning hajmi \$736,8 milliardni tashkil etgan bo'lsa, 2035-yilga kelib \$2,5 trillionga yetishi kutilmoqda [2:1]. Bu ko'rsatkichlar sababli ko'plab mamlakatlar kreativ sektorga alohida e'tibor qaratmoqda. Jumladan, O'zbekistonda 2024-yil 3-oktabrda qabul qilingan "Kreativ iqtisodiyot to'g'risida"gi qonun qabul qilinishi bilan mazkur soha uchun huquqiy asos mustahkamlandi. Ushbu iqtisodiyotning tez o'sish sur'atlari va ijodiy sohalarning eng tez rivojlanayotgan yo'nalishlar qatoriga kirishi olimlar va mutaxassislarning e'tiborini o'ziga tortmoqda.

Ilmiy nuqtai nazardan, kreativ iqtisodiyotni o'rganishda John Howkinsning (2001) ta'kidlashicha, kreativlik iqtisodiyot qiymatni inson g'oyalari orqali oshirishga asoslangan bo'lib, bu jarayon nafaqat madaniy, balki texnologik va ijtimoiy o'zgarishlarni o'z ichiga oladi [3:8]. Richard Florida (2002) esa "kreativ sinf" tushunchasini kiritib, kreativlikni shahar va mintaqa taraqqiyotining asosiy omili deb hisoblaydi [4:21]. Zamonaviy tadqiqotlarda, masalan, Saintilan va Schreiber (2023) kreativ iqtisodiyotdagi tashkiliy xulq-atvorni tahlil qilib, sohani boshqarishning nazariy asoslarini taklif etadi [5:15]. Bundan tashqari, Aghion va boshqalar (2023) kreativ iqtisodiyotni "kreativ yo'q qilish" jarayoni sifatida ko'rib chiqib, innovatsiyalarning iqtisodiy evolyutsiyadagi rolini ta'kidlaydi [6:45].

Ushbu maqolamizda kreativ industriyaning iqtisodiy mazmuni va rivojlanish tendensiyalari tahlil qilinib, jumladan, event sohasining o'ziga xos xususiyatlariga

to'xtalib o'tiladi. Jahon va O'zbekiston tajribasi solishtiriladi, sohadagi dolzarb muammolar va ularni hal qilish takliflari batafsil yoritiladi. Tadqiqotda 2020–2025-yillardagi ilmiy manbalar va statistik ma'lumotlardan foydalanib, sohaning istiqbollari va kamchiliklari tahlil qilinadi.

Kreativ industriya tushunchasi va iqtisodiy mazmuni

Kreativ iqtisodiyot – bu barcha tarmoqlarda g'oyadan pul topishga asoslangan faoliyat hisoblanadi. Uning asosiy yo'nalishi kreativ industriyadir. Kreativ industriya – intellektual faoliyat natijasida yaratilgan tovar va xizmatlarni sotishga asoslangan iqtisodiyotning maxsus tarmog'i hisoblanadi. Ushbu tovar va xizmatlarni ishlab chiqarishda texnologiya, innovatsiya va kreativlikning rivojlanishi muhim rol o'ynaydi. Ko'pgina G'arb davlatlarida kreativ sohalarni rivojlantirish bundan 15-20-yil avval qo'llab-quvvatlana boshlagan [7:1]. John Howkinsning ta'rifiga ko'ra, kreativ iqtisodiyot “inson ijodkorligidan foydalanib, g'oyaning qiymatini oshirishga asoslangan” tizimdir, bu esa an'anaviy resurslar (yer, mehnat, kapital) o'rniga kreativlikka tayanadi [8:1]. Zamonaviy tadqiqotlarda, masalan, Hartley va boshqalar (2015) kreativ iqtisodiyotni madaniyat va iqtisodiyotning kesishmasi sifatida ko'rib chiqadi, bu esa yangi qiymat zanjirlarini shakllantiradi [9:3]. UNCTAD hisobotida kreativ iqtisodiyot holati global bozor tahlili asosida tushuntirilgan; unda reklama, arxitektura, san'at, dizayn, musiqa va kino kabi tarmoqlar sanab o'tiladi [10:3].

Kreativ iqtisodiyotni rivojlantirishning asosiy driverlari – digitalizatsiya, texnologik innovatsiyalar va yosh avlodning talablari hisoblanadi. Masalan, kitob, film, musiqa kabi an'anaviy mahsulotlarning raqamli ekvivalenti kengaymoqda, yangi biznes-modellar (streaming va platformalar) paydo bo'lmoqda [11:5]. Richard Florida nazariyasiga ko'ra, kreativ sinf shaharlarda to'planib, innovatsiyalarni tezlashtiradi, bu esa iqtisodiy o'sishni rag'batlantiradi [12:49]. Bu omillar kreativ va texnologiyalar kesishgan sohalarni mustahkam quvvatlaydi. Tadbirlar sanoatida esa Jonli efir va virtual tadbirlar, ayniqsa pandemiyadan keyingi davrda, sezilarli darajada mashhurlikka erishdi va tadbirlarning global auditoriyaga ta'sirini kengaytirdi. Bundan tashqari, kengaytirilgan reallik (AR) va virtual reallik (VR) kabi immersiv texnologiyalar ishtirokchilarning ishtirokini oshirish, interaktiv muhitlar va shaxsiylashtirilgan tajribalarni taklif qilish uchun qo'llaniladi. Bu innovatsiyalar nafaqat trendlar, balki tadbirlar bozorining o'sishini davom ettirishi kutilayotgan asosga aylandi [13:1]. Brian Moeran va Jesper Strandgaard Pedersenning tadqiqotlariga ko'ra, festivallar va tadbirlar “qiymatlar turniri” sifatida ishlaydi, unda madaniy va iqtisodiy qiymatlar muzokara qilinadi [14:15]. Bundan tashqari, Da Costa (2017) kreativ iqtisodiyotni siyosiy nuqtai

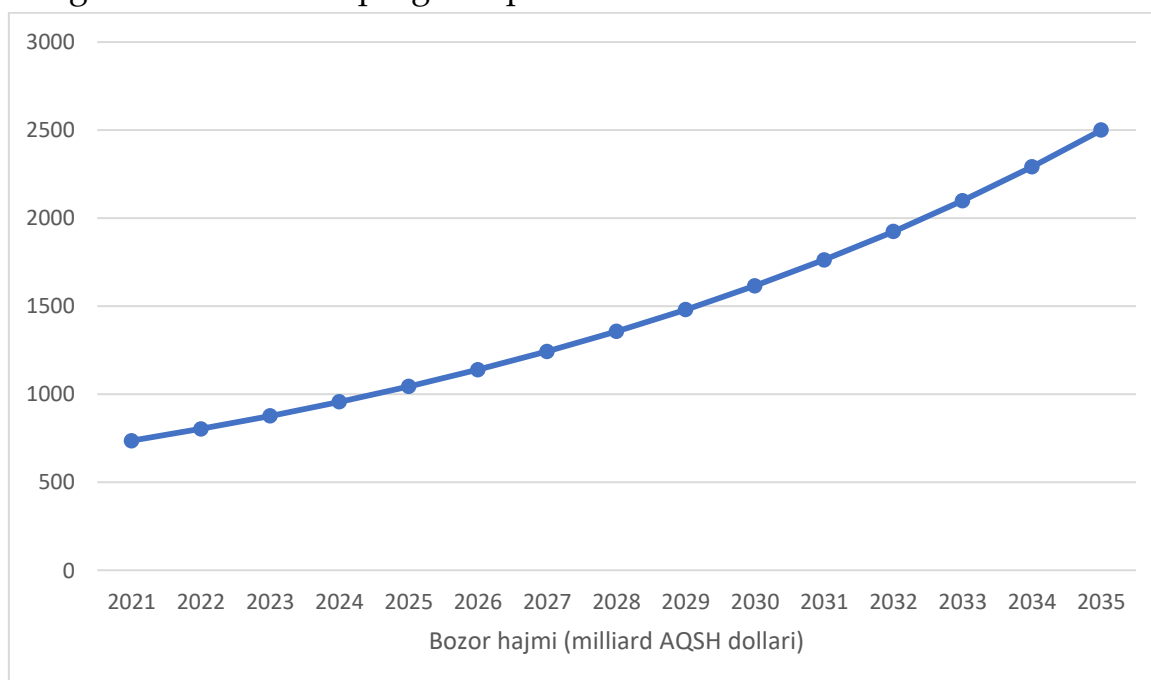
nazardan tahlil qilib, uning faollik va ijtimoiy o'zgarishlardagi rolini ta'kidlaydi [15:20].

Ko'ngilochar biznes (festival, konsert, konferensiya va sanoat ko'rgazmalari) iqtisodiyotga ahamiyatli hissa qo'shadi. Masalan, "Homiylik" tadbirlarning asosiy daromad manbai hisoblanadi. 2023-yilda global tadbir bozorida homiylik (sponsorship) segmenti eng katta ulushga ega bo'ldi [16:1]. Jason Pottsning evolyutsion iqtisodiyot nuqtai nazaridan, kreativ industriyalar iqtisodiy evolyutsiyaning bir qismi bo'lib, ular madaniyat va san'atni evolyutsion jarayonlar orqali tahlil qiladi [17:7]. Shu bilan birga, yirik tadbirlarni tashkil etuvchi sohalar qatorida ko'ngilochar tadbirlar (entertainment) ajralib turadi. Madaniyat va ijod sektorlari barqaror iqtisodiy o'sish uchun ahamiyatli bo'lib, ular global pandemiya sharoitida ham aholi orasida ish bilan bandlikni va ularning daromadini ta'minlab tura olganiga e'tibor qaratishimiz kerak deb o'ylayman.

Misol sifatida olganda, global event sanoatining o'sish sur'ati sezilarli. Allied Market Research tahliliga ko'ra, 2021-yilda jahon tadbir bozorining hajmi \$736,8 milliardni tashkil etgan bo'lsa, 2035-yilga kelib \$2,5 trilliongacha yetishi kutilmoqda [18:1]. Bu, sohaning yillik o'rtacha o'sish sur'ati 6,8% bo'lishini bildiradi. Tadbirlar – an'anaviy yig'ilishlardan tortib keng ko'lamli festivallargacha bo'lgan keng turkumdagi tadbirlar bo'lib, ularning iqtisodiy salohiyati yirikligi va tez rivojlanishi diqqatga sazovor.

1-grafik: Global Event Sanoat bozori hajmi prognozi (2021-2035)

Ushbu chiziqli grafik 2035-yilgi maqsadga muvofiqlashtirish uchun taxminan 9,12% hisoblangan CAGR bilan tuzatilgan maqolaning asosiy ko'rsatkichlaridan foydalangan holda o'sishni prognoz qiladi.

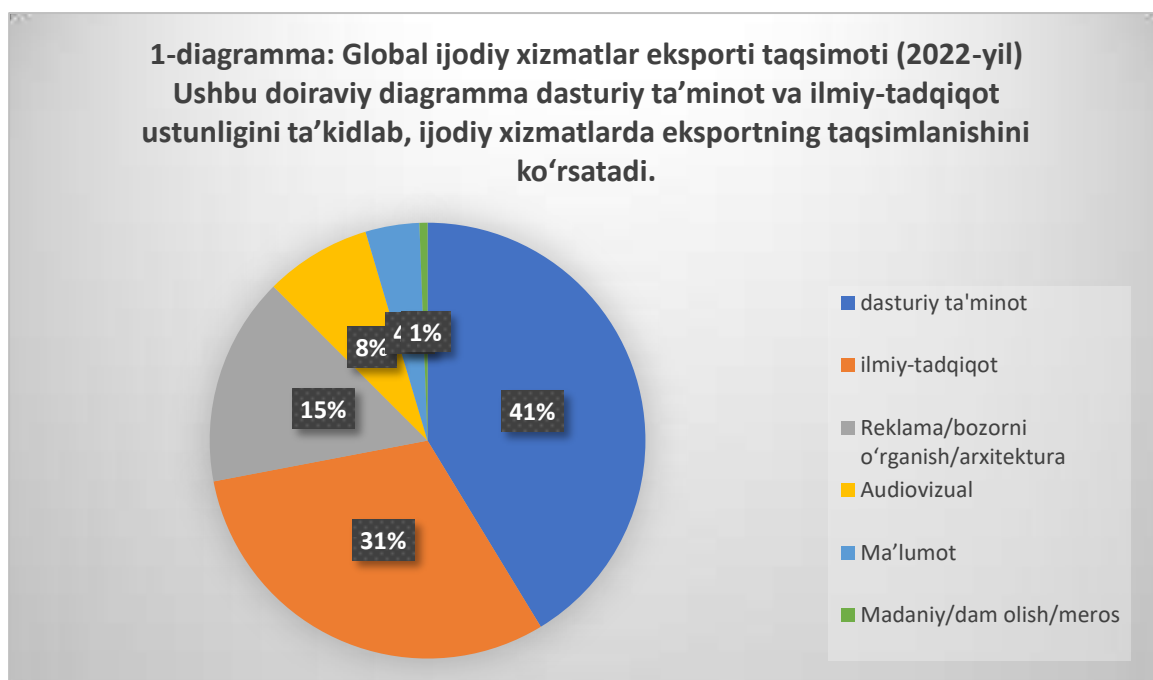


Tadbirlar sanoatining daromad omillari orasida ham ijtimoiy biznes va homiylik asosiy o‘rin tutadi. Masalan, 2023-yilga oid ma’lumotlarga ko‘ra, tadbirlar bozoridagi asosiy daromad manbai – homiylik segmentidir [19:1]. Bu esa kompaniyalar va brendlar uchun tadbirlarni moliyalashtirish va reklama vositasi sifatida muhim ekani, iqtisodiy tarmoqda tadbirkorlik imkoniyatlari yaratayotganini anglatadi.

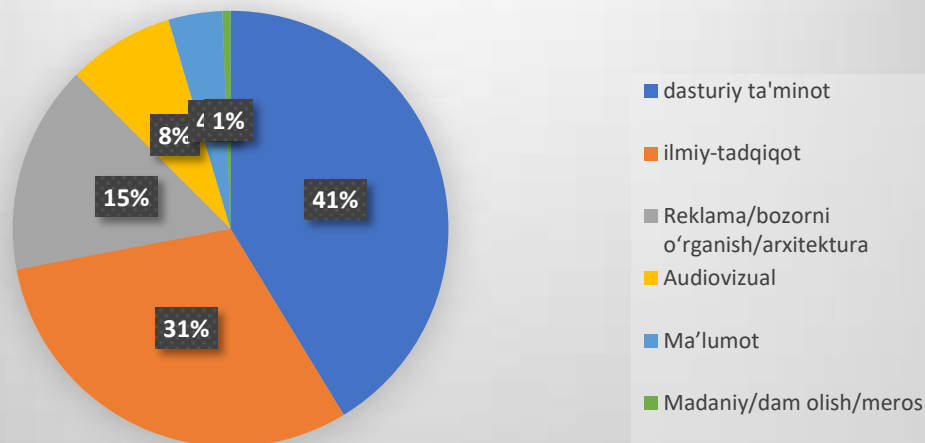
Boshqa bir tahlilda esa korporativ va ko‘ngilochar tadbirlar global bozorda dominat segment hisoblanadi. Xususan, “entertainment” (ko‘ngilochar) toifa eng yuqori o‘rin bilan ajralib, juda keng auditoriyani jalb qilmoqda [20:1]. Bu esa musiqa festivallari, konsertlar, sport va san’at tadbirlari tomonidan yaratilayotgan iqtisodiy va ijtimoiy ta’sirni ko‘rsatadi.

Jahon bo‘yicha rivojlanish tendensiyalari

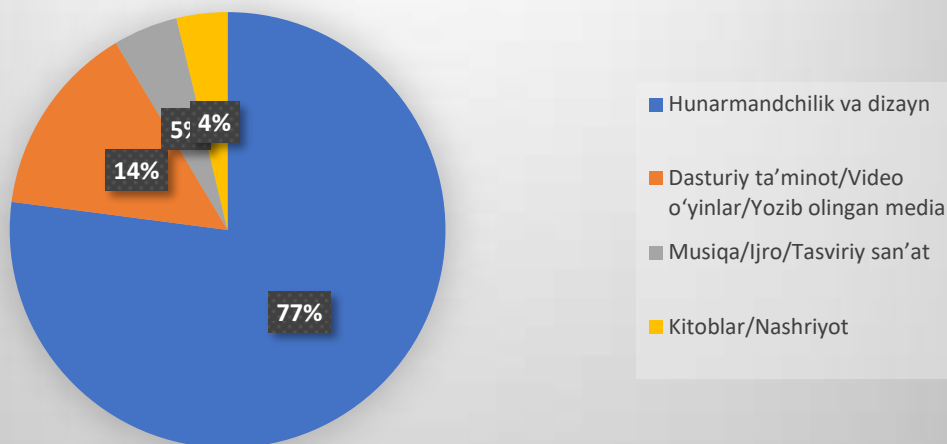
Kreativ iqtisodiyot bugungi global iqtisodiyotning barqaror o‘sishi uchun muhim omil bo‘lib qolmoqda. UNCTAD ma’lumotlariga ko‘ra, ijodiy sanoat pandemiya davrida ham muttasil o‘shishni davom ettirgan va uni rivojlantirish yuqori darajadagi e’tiborni talab qilmoqda [21:5]. Jahonda madaniyat va ijod sohalari 2022-yilda YAIMning 3,1 foizini tashkil qilgan [22:4]. Boshqa bir tahlilda esa yirik G20 davlatlari orasida kreativ xizmatlar jami qiymatining ulushi 0,7% dan 3% gacha farqlanadi (Masalan, Meksikada 0,7%, AQShda 3% atrofida) [23:5]. Rivojlanayotgan iqtisodiyotlardagi yosh aholi sonining ko‘payishi raqamli kontentga talabni oshirib, kreativ sanoat o‘shishiga turtki bermoqda [24:3].



1-diagramma: Global ijodiy xizmatlar eksporti taqsimoti (2022-yil)
Ushbu doiraviy diagramma dasturiy ta'minot va ilmiy-tadqiqot ustunligini ta'kidlab, ijodiy xizmatlarda eksportning taqsimlanishini ko'rsatadi.



2-diagramma: Global ijodiy tovarlar eksportining taqsimoti (2022-yil)
Ushbu doiraviy diagramma ijodiy mahsulotlar eksportidagi ulushlarni ko'rsatadi, bunda hunarmandchilik va dizayn yetakchilik qiladi.

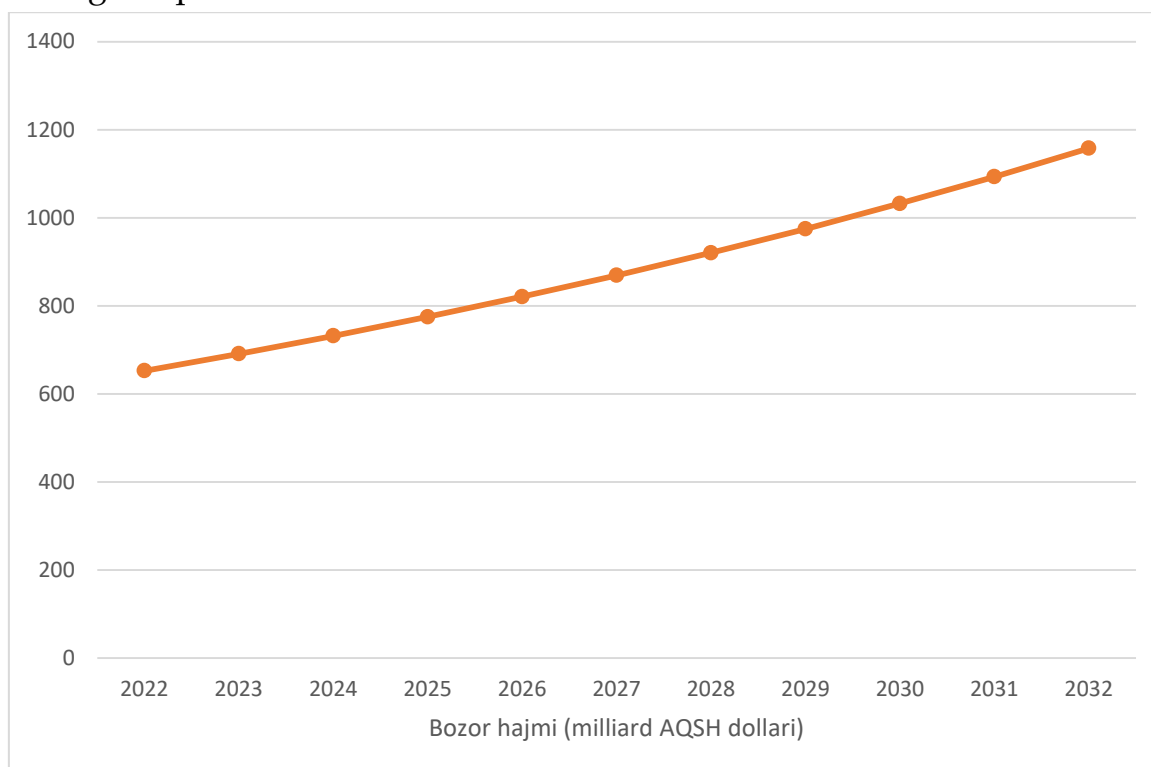


Tadbirlar sektorida ham jadal o'sish kuzatilmoqda. Allied Market Research ma'lumotlariga ko'ra, 2022-yilda global live-event sanoati \$652,6 milliardni tashkil qilgan va 2032-yilgacha \$1,177,1 milliardga o'sishi kutilmoqda (2023–2032 yillardagi yillik o'rtacha o'sish 5,9% [25:1]). Bu haqiqatan ham uzoq muddatli tadbirlar (festivallar, konsertlar, konferensiyalar va boshqalar)ning iqtisodiyotdagi ahamiyatini ko'rsatadi. Jumladan, Yevropa va O'rta Sharq davlatlari tadbirlar uchun katta bozor bo'lib, AQSh ham bu sohada yetakchi sanoatga ega [26:1]. Sponsorlardan tashqari, chipta sotuvlar ham an'anaviy daromad manbasi

hisoblanadi, biroq korporativ tadbirlar va ko'rgazmalar biznes tarmoqlarining faoliyatini jonlantiradi. Moeran va Pedersen nazariyasiga ko'ra, festivallar va ko'rgazmalar iqtisodiy qiymatlarni madaniy muzokaralar orqali shakllantiradi [27:25].

2-grafik: Global jonli tadbirlar bozor hajmi prognozi (2022-2032)

Ushbu chiziqli grafik 5,9% CAGR dan foydalanadi, bu jonli tadbirlar kichik sektorining barqaror o'sishini ko'rsatadi.



Texnologik taraqqiyot evaziga onlayn va gibrid tadbirlar ommalashgani soha samaradorligini yanada oshirdi. Vebinar va virtual konferensiyalar jahon bo'ylab auditoriyani kengaytirib, turli geografiyalarda iste'molchilarni jalb etmoqda [28:1]. Shuningdek, AR/VR va interfaol tizimlar tadbir tajribasini boyitib, iste'molchi mamnuniyatini oshirmoqda [29:1]. Bularning barchasi tadbirlar sanoatining kelajakda ham iqtisodiy o'sishiga asosiy turtki bo'ladi.

O'zbekistonda kreativ iqtisodiyot va rivojlanish tendensiyalari

O'zbekiston hukumati ham ijodiy iqtisodiyotga katta e'tibor qaratmoqda. Rasmiy statistikaga ko'ra, 2024-yili kreativ industriya mamlakat YAIMning atigi 1,46 foizini tashkil etgan bo'lsa, 2030-yilgacha bu ko'rsatkich 5 foizga yetkazilishi rejalashtirilgan [30:1]. Bu hukumat tomonidan yaratilgan imkoniyatlarning natijasidir: 2025-yilgacha tegishli huquqiy bazani mustahkamlash, texnoparklar va kreativ klasterlarni rivojlantirish bo'yicha chora-tadbirlar amalga oshirilmoqda. Hozirda O'zbekistonda 14 mingdan ziyod kreativ korxona faoliyat yuritadi va ular 100 mingdan ortiq kishini ish bilan ta'minlagan [31:1]. Roberta Comunian va boshqalar (2022) rivojlanayotgan mamlakatlarda kreativ iqtisodiyot milliy siyosat

orqali mustahkamlanishini ta'kidlaydi [32:45]. O'zbekistonda kreativ turizm istiqbollari yuqori baholanmoqda, bu esa madaniy merosni iqtisodiy resursga aylantiradi.

IT Park Uzbekistan tashkiloti soha rivojiga o'z hissasini qo'shmoqda. Masalan, 2024-yilgi IV Butunjahon kreativ iqtisodiyot konferensiyasida IT Park rahbari F.Ibragimov ijodiy xizmatlar eksportining istiqbollari va yangi dasturlarni e'lon qildi [33:1]. 2025-yildan boshlab IT Parkda "Creative Incubator" va "Digital Creative Lab" loyihalari ishga tushiriladi. Birinchi loyiha 3 oylik dastur orqali ijodiy startaplarni qo'llab-quvvatlaydi, ikkinchisi esa an'anaviy san'at va raqamli dizaynni integratsiya qiladi [34:1]. Shuningdek, IT Parkga 2025-yilda 112 ta kreativ texnologiya kompaniyasi (o'yin ishlab chiqaruvchilar, AR/VR loyihalar, grafik dizayn studiyalari va boshqalar) a'zo bo'lib kirdi [35:1].

Zamonaviy O'zbekistonda an'anaviy va milliy meros asosida tashkil etiladigan ko'plab eventlar mavjud. Masalan, Sharq Taronalari xalqaro musiqa festivali markaziy Osiyodagi eng yirik madaniy tadbirlardan biri bo'lib, unda 2024-yilda 400 dan ziyod san'atkor va olim ishtirok etgan (80 dan ortiq davlatdan delegatlar) [36:1]. Shuningdek, "Xalqaro baxshichilik san'ati festivali", "Xalqaro hunarmandchilik festivali", „Lazgi“ xalqaro raqs festivali, Toshkent xalqaro kinofestivali, "Ipak va ziravorlar" va "Boysun bahori" kabi an'anaviy madaniy festivallar sayyohlikni rivojlantirishga katta hissa qo'shadi. Ushbu tadbirlar iqtisodiy foydadan tashqari milliy qadriyatlarimizni dunyoga targ'ib etishda va mahalliy hunarmandlarga bozor yaratishda muhim rol o'ynaydi.

Biroq, O'zbekistonda ijodiy sanoat hali ham bir qator muammolarga duch kelmoqda. Ma'lumotlar yetishmovchiligi, kreativ soha bo'yicha aniq statistika va indikatorlarning yo'qligi sohaga oid siyosat ishlab chiqishda to'siq bo'lmoqda [37:1]. Shuningdek, kreativ sektor mutaxassislarini tayyorlash, innovatsion va texnologik savodxonlikni oshirish, intellektual mulk huquqlarini himoya qilish kabi masalalar hal etilishini kutmoqda.

Muammolar va takliflar

Kreativ industriya rivojini cheklayotgan asosiy muammolardan biri – nazariy va me'yoriy bazaning to'liq emasligidir. Masalan, kreativ sohalarning aniqlangan umumiy milliy tasnifi yetishmaydi, bu esa sektor hajmini aniq baholashni murakkablashtiradi [38:1]. Shu bois, soha tarmoqlarini xalqaro standartlar asosida ro'yxatga olish va statistik kuzatuvlarni yo'lga qo'yish zarur. Malakali kadrlar yetishmovchiligi ham qiyinchilik tug'dirayotgan masalalardan biri hisoblanadi. Shuning uchun ijodiy va texnik yo'nalishlarda maxsus o'quv dasturlari joriy etish, IT va dizayn kurslari, amaliy loyihalar asosidagi ta'limni kengaytirish lozim. Respublika bo'ylab kreativ inkubatsiya va akseleratsiya markazlarini tashkil etib,

yosh iqtidorlarni qo'llab-quvvatlash va ular uchun grant tizimini yo'lga qo'yish tavsiya etiladi.

Moliyalashtirish masalasi ham dolzarb masalalardan biri desak bo'ladi. Yaratilgan mahsulot va tadbirlarni sotishda biznes va homiylikni jalb etish mexanizmlarini faollashtirish kerak. Davlat tomonidan erkin zona yaratish (masalan, IT Parkdagi "zero risk" va "onet stop shop" kabi dasturlar) dan tashqari, ijodiy loyihalarga davlat kafilligi va soliq imtiyozlarini kiritish ijobiy natija beradi deb ishonch bilan aytsak bo'ladi.

Xulosa va tavsiyalar

Xulosa qilib aytadigan bo'lsak, kreativ industriya va event sohalari jahon iqtisodiyotida tez sur'atda o'sib borayotgan strategik yo'nalishlardan biridir. Ular mamlakatlarning iqtisodiy o'sishiga katta hissa qo'shadi, yuqori qiymatli ish o'rinlari yaratadi va madaniy muloqotni rivojlantiradi. O'zbekiston ham bu sohani qo'llab-quvvatlashga katta e'tibor qaratmoqda: ijodiy sektor 1,46% GDPdan 5% gacha ko'tarilishi, IT Park va ijodiy inkubatorlarni rivojlantirish rejalashtirilgan [39:1].

Maqolada keltirilgan tahlillar asosida quyidagi tavsiyalarni berishimiz mumkin:

- **Ma'lumotlar bazasini mustahkamlash:** Kreativ soha statistikasini yuritish va sohaning holati bo'yicha aniq indekslar yaratish, milliy va xalqaro klassifikatsiya va hisob-kitoblarni joriy etish.

- **Inson resurslarini rivojlantirish:** Ijodiy va texnologik sohalar uchun mutaxassislar tayyorlashni kuchaytirish. Texnik va dizayn yo'nalishlari bo'yicha o'quv dasturlarini yaratish, amaliy san'at va madaniyat ta'limini zamonaviy texnologiyalar bilan boyitish zarur.

- **Moliyaviy qo'llab-quvvatlash:** Kreativ startaplar va tadbirlar uchun grantlar, subsidiyalar tizimini kengaytirish. Shuningdek, maxsus investitsiya jamg'armalari tashkil etib, ijodiy loyihalarga investitsiya jalb etish lozim.

- **Tadbirkorlik va marketing:** Kreativ mahsulot va eventlarni bozorga chiqarish uchun biznes va homiylik aloqalarini rivojlantirish, raqamli platformalarda targ'ibotni kengaytirish. Kattaroq festival va konferensiyalarni xalqaro hamkorlik asosida tashkil etish orqali turizm va tashqi savdoni rag'batlantirish mumkin.

- **Hamkorlik va tajriba almashish:** O'zbekiston tajribasini rivojlangan mamlakatlar bilan solishtirib, WIPO, UNESCO kabi xalqaro tashkilotlar bilan hamkorlikni kuchaytirish. Xorijiy tajribada muvaffaqiyatli kreativ klaster va madaniy markazlarni o'rganib, o'rnatilgan mexanizmlarni O'zbekistonga moslashtirish zarur.

Ushbu biz taklif qilgan chora-tadbirlar Kreativ sanoat va Eventlar sohasida barqaror o'sishga turtki beradi deb hisoblaymiz. Kreativ industriya iqtisodiy o'sishning kaliti bo'lib, jahon va O'zbekiston tajribasi uning potentsialini ko'rsatadi. Nafaqat iqtisodiy raqamlar, balki yosh avlodning iqtidorini rivojlantirish va milliy madaniyatni jahon maydonida namoyish etishga ulkan imkoniyat yaratadi.

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