

standards. South Korea was the first nation to apply the green economy in 2008, prioritizing sectors such as industry, green transportation, alternative freshwater sources, and waste recycling technologies. In 2011, the country introduced a green payment card system to encourage environmentally friendly consumption of goods produced through eco-innovation. This system tracks the purchase of green products and services, as well as the use of public transportation over personal vehicles. It is anticipated that this initiative will boost production by \$140-160 billion and generate over 1.5 million jobs.

However, not all nations have effectively introduced the principles of the green economy and China serves as an example. Over the past five decades, China has undergone rapid industrial growth, which has led to increasing degradation of valuable natural resources in many areas. Nevertheless, several provinces are striving to address this issue by formulating new policies, with initial positive outcomes already visible, for example:

- 50% global solar panel production
- 120+sponge cities reducing flood risks by 45% [4]

In general it is estimated that full green transition could generate \$26 trillion in global economic benefits by 2030.

Ultimately, the shift toward a green economy is not only an essential environmental goal but also a means to achieve inclusive and sustainable economic development worldwide. A green economy promotes economic growth, generates employment in new sectors, and opens up avenues for innovation and sustainable development.

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PROSPECTS FOR THE DEVELOPMENT OF CREATIVE ECONOMIES IN THE BRICS+ COUNTRIES

The creative economy is a set of social relations and practices of the economic activity which is based on the relationship between creativity, culture, economy and

technology. According to forecasts, the global creative economy may reach up to 10% of the global GDP by 2030. The creative economy is becoming important in different countries as a key factor in stimulating innovation, promoting economic growth and fostering cultural development. The global community recognizes the impact of creative industries not only on the economic performance, but also on addressing socio-demographic issues and preserving cultural heritage. Strategies and concepts aimed at developing and supporting the creative economy are being developed at the governmental level. Currently, creative industries provide 50 million jobs worldwide and generate an annual income of \$2 trillion. On average, 2% to 7% of the GDP of countries comes from the creative economy, and for many states, this sector is becoming a priority [1].

The aim of this study is to examine the prospects, challenges, and opportunities for BRICS+ countries' creative economies in the driving economic growth, social inclusion, cultural exchange, and global influence through innovation, digitalization, and strategic policies.

The BRICS+ countries (China, the UAE, India, Saudi Arabia, Brazil, Russia, South Africa, Iran, Egypt, and Ethiopia) play a significant role in the global economy. The creative economy in these countries aims to address various challenges: the growth in GDP contributions, job creation, tourism development, cultivation of an international image, and preservation of national identity [2].

One of the key trends in the development of the creative economy is glocalization — the growing interest in local brands and cultural features against the backdrop of globalization. For example, Disney adapted its parks to fit the cultural characteristics of China. Another important trend is the reduce of entry barriers, driven by the rise of online education and the increasing affordability of professional tools. Contemporary online schools allow individuals to learn design skills and enter creative careers in just six months, making creative professions more accessible.

Digitalization also plays a crucial role in the development of the creative economy. The use of artificial intelligence (AI) for content creation opens up new opportunities for creativity. The development of digital platforms and metaverses allows small and medium enterprises to enter international markets. Furthermore, there is a growing demand for creative products even in "non-creative" industries, such as industrial tourism, agrotourism, and corporate museums.

The creative economy also plays an important role in addressing social issues. For example, in China, nearly 10% of the population is employed in creative industries, contributing to job creation and unemployment alleviation. In South Africa, the creative economy helps to reduce social inequality. In Russia, individuals with disabilities, women, and youth are actively engaged. Additionally, creative industries contribute to tourism development. China, Russia, and Egypt are noting that the growth of creative industries enhances the tourist attractiveness of regions [3].

The creative economy is also becoming a tool of "soft power". China uses culture as an element of "soft power" to strengthen its international image. The UAE has become

a leader in attracting foreign direct investment (FDI) in the field of culture and creativity, thanks to projects like the Louvre Museum in Abu Dhabi. Saudi Arabia aims to preserve its cultural heritage and promote it globally through creative industries.

The innovative potential of BRICS+ countries is also high. China ranks 12th in the global innovation index (2023), and India is a leader in the South Asian region in terms of innovation. Russia and South Africa are also actively developing creative industries, despite lower positions in the global innovation rankings.

Government support for creative industries in BRICS+ countries plays a key role. There are some agencies aimed at promoting the creative economy. In China, an Agency for the Development of Cultural and Creative Industries was established in 2024 to support projects through grants, tax incentives, and the creation of creative clusters. Russia has developed a Regional Standard for the Development of Creative Industries (2023), which includes 12 steps to support creative projects at the regional level. In South Africa, the Master Plan for the Development of the Creative Economy (2022) includes measures for financing, talent development, and copyright protection.

To promote the creative economy in BRICS+ countries, it is recommended to create a common market for creative industries that will stimulate the export and import of creative goods and services between countries. It is important to develop educational programs for youth in the creative industries, including student exchange programs. Also, stimulating international cooperation to create joint products reflecting shared cultural values will be an important step toward strengthening collaboration among countries.

In conclusion, the creative economy is becoming a key driver of the economic growth, social development, and cultural exchange in BRICS+ countries. Successful development of creative industries requires joint efforts, including the support for talent, and the creation of international financing instruments.

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