

Zakirova Sayyora Abdulhakovna
Associate Professor of the Department Informatics and Management,
National Institute of Fine Art and Design named after K.Behzod,
Uzbekistan, Tashkent

Karimov Sardor
student, National Institute of Fine Art and Design named after K.Behzod,
Uzbekistan, Tashkent

THE NEED FOR CREATIVITY IN MODERN BUSINESS

Abstract: At the beginning of the 20th century, Joseph Schumpeter developed the theory of "creative destruction" in which he describes the process of complete transformation of the economic sphere after radical innovations. Companies that have revolutionized and captured the market with their innovations may retreat in the face of competitors who later come out with better or cheaper products. In our high-tech age, the race for innovation is rampant.

Key words: Creative economy, creative projects, modern technologies, human resources,

Success can only be achieved by constantly introducing new things to the market. In the new future economy, human resources are directed to the production of innovations. Ideas once created do not go to waste, they are easily transferred to others and reproduced. All the achievements of the industrial age still remain with people, but the current level of technology is so high that it no longer needs people's physical resources, but intellectual creative potential. And this creativity is the main economic resource of the future. That is why the new economy is called "creative". And creativity is not only the fate of the chosen ones. Everyone has creative abilities to one degree or another. It is the creative potential of employees that will become the main asset of future companies.

Economist Joseph Schumpeter coined the term "creative destruction" to describe the life cycle of companies. If fifty years ago, most American

companies were able to stay on the list of companies whose life cycle according to Standard & Poor's S&P 500 is considered to be sixty-five years, today their life cycle is ten years. Recently, computer companies released new models every two years. Then every year, then every six months, and now - almost always. In fact, products are modified in response to any change in public taste. People are changing their professions and lifestyles faster than before. Ideas are rapidly coming into fashion and losing popularity in an instant. Remember the days when factories were built of brick and granite and marble? Today, factories are pre-modelled, corporate offices have no walls, and banks - many banks (and stock markets) - no longer need physical space. They are perfectly surviving in the virtual world. So the river flows constantly, but much faster now.

Despite some abstraction, an organization's creative capital, like any other, can be measured and evaluated. And the main thing is to learn and develop how to manage it. O. N. Melnikov, Doctor of Economics, proposes the concept of "personal creative energy" for this. Creative potential is the ability to create something new. It is expended in creative activities and can be enhanced by interacting with a creatively rich environment. "Intellectual creative cards of employees" and other methods are used to measure creative capital. Based on the information obtained, economic activity can be organized in accordance with the maximization of the creative efficiency of employees.

Many companies are developing structured testing to attract creative and talented people. These systems test people's ability to think creatively, not their ability to do things. The "Innovative Capacity Indicator" test, which aims to combine these two abilities, was developed by Fiona Patterson, a psychologist at the University of Nottingham. The test is based on four criteria: motivation to change (defined by a low threshold for boredom), disruptive behavior (self-confidence and non-conformity), adaptability (preference for tried and tested approaches), and work style. stability (efficiency and planning). Creators

received high scores on the first two criteria and low scores on the second two criteria.

Another approach to analyzing the creative process is called the "rider," a five-part mix of dream and analysis, intuition, and cold calculation:

- monitoring;
- incubation
- indulge in dreams
- driving excitement
- check in practice

Observation is the process of collecting different things. Sensing everything that arouses interest, making connections between them, "what is this?" and why? It's like processing raw materials (what economists call factors of production). This includes both ideas and real things.

Incubation is essential for ideas to take hold. It can last for a few hours or months - it's time to rest. Any creative person should understand that such incubation is necessary and that there must be enough resources (money, time, whatever) to make it possible.

Illusions are subconscious searches, experiences of myths, legends, magic and symbols. In night dreams and day dreams, a person is freed from human limitations. The openness of the mind to external influences and unknown energy is what Francis Bacon called "drift." Somerset Maugham said: "Dreaming is the foundation of creative imagination." And a few years later, R. Tolkien said: "Not all are lost."

Awakening is like an intuitive jolt and adrenaline that energizes you to take a calculated step. The unbounded mind asks, "What if?" There is an immediate answer to the question, which Jung called moments of "high emotional enthusiasm."

A practical check is needed to make sure that dreams and intuitive feelings have not taken one too far. We need to analyze and assess where we

are, examine the problem and explore the proposed answers. The intensity and duration of these inspections, as well as their level of rigor, require careful regulation.

Several observations can be made on the above steps. It seems that some stages are completely opposite to others. Dreaming and verifying in practice are diametrically opposed to each other, requiring different thought processes. Creativity is a balance of open and closed states, gravity and relaxation, acceleration and deceleration. Skilled creators know which step to take and how much time to devote to it.

In the creative process, there are no such things as stratification, rules, best beginnings or worst endings. It can be started from anywhere. Sometimes you have to start with imagination, and sometimes with analysis. The main thing is to start, and then it is important to know when to dream and when to calculate. Everyone should choose their own process. Anyone who needs a ready-made process and waits for someone to tell them will never create anything.

Creativity itself has no economic value. If commercial value is expected to grow, creativity must be formalized and embedded in the product being sold. This, in turn, requires a market space with active sellers and buyers, the introduction of some laws and regulations, and an understanding of what constitutes a profitable transaction. When determining these conditions, it should be remembered that creativity unrelated to the market does not lead to the production of economic products.

References:

1. Zunnunova U., Zakirova S, Pîrvan L. Challenges and prospects in art higher education of Uzbekistan and Romania, (EJRRES) ,2020,V8,10
2. Fayziyev T., Zunnunova U., Zakirova S. Academic and organizational aspects of entrepreneurship education in art universities of Uzbekistan, JOURNAL OF CRITICAL REVIEWS, 2020, V 7, 19

3. Умаров, А. С. (2022). Бадиий таълим кластерини ташкил этиш методлари: <https://doi.org/10.53885/edinres>. 2022.10. 10.013 Умаров Абдухамид Саттарович Камолиддин Беҳзод номидаги Миллий рассомлик ва дизайн институти, Санъатшунослик факультети “Информатика ва менежмент” кафедраси профессори. *Образование и инновационные исследования международный научно-методический журнал*, (10), 123-130.
4. Умаров, А. С. (2019). Исторические сведения о возникновении биржевой торговли. *Мировая наука*, (1 (22)), 302-305.
5. Умаров, А. С. (2019). О№ *Экономика и социум*, (5 (60)), 1198-1201.
6. Ergashev, A. EXPERIENCE OF FOREIGN COUNTRIES AND UZBEKISTAN IN DEVELOPMENT OF SMALL BUSINESS.
7. Ergashev, A. (2022) Legal basis and foreign experience in assessing the capital of commercial banks / A. Ergashev // . – No. 4(108). – P. 82-86. – DOI 10.15863/TAS.2022.04.108.17. – EDN ZTYQOC.
8. Эргашев, А. М. (2017). Ўзбекистонда кичик бизнес ва оилавий тадбиркорликни молиявий институтлар томонидан қўллаб-қувватланиши. *Иқтисодиёт ва таълим*, 8(6), 106.
9. Эргашев, А. М. (2016). Аҳоли фаровонлигини таъминлашда оилавий тадбиркорликнинг ўрни ва ахамияти. Тежамкорликнинг концептуал асослари ва унинг ижтимоий-иқтисодий шарт-шароитлари, 2(174), 254
10. Мухаммадиев, К. Б., & Мухаммадиева, Д. А. (2018). Технология организации и проведения спортивных и физкультурных мероприятий в зонах с жарким климатом. In *Информационно-образовательные и воспитательные стратегии в современной психологии и педагогике* (pp. 191-193).