

Yusupov Asror Maxmanazar ogli,
teacher of the Department Informatics and Management,
National Institute of Fine Art and Design named after K.Behzod,
Uzbekistan, Tashkent

THE CONCEPT OF CREATIVITY

Abstract: *This article discusses the definition of creativity in the context of creative economy. Creativity is spoken of as creating new and original approaches to management and making non-standard creative decisions. The new economy is actually the economy of a creative person.*

Key words: *creativity, creative economy, marketing efforts, style, individuality, originality*

Recently, more and more often you can hear the words "creativity" and "creative economy". Politicians talk about creativity, write in the press, books. Against the background of the departure of the industrial age, human society is undergoing profound social and economic changes. We no longer spend energy on the production of cars, televisions, refrigerators, automated factories with a small number of personnel can do this for us. People today are busy writing programs and doing scientific research.

When Albert Einstein formulated the theory of relativity, "he put the question of style before all the confusion with details ... Of course, physicists will never agree with this, because the word "style" immediately comes to mind some kind of fashionista.

There are two types of creativity: the creativity associated with the implementation as an individual and is personal, and the second is the one that produces the product. The first variety is a universal human characteristic and is inherent in all societies and cultures. It exists both in free societies, which encourage it, and in closed totalitarian societies, where they usually try to drown it out. With such suppression for political or religious reasons, or containment for economic reasons, people suffer and communities weaken as a result. This

kind of creativity is equally present in the villages, and in the best academies and universities, partly created for this purpose. The second variety leads to the production of creative products, and is more pronounced in industrial, Western societies, where more importance is attached to innovation, scientific and technological innovation and (intellectual) property rights. This kind of creativity also needs a market and some legal rules. The first kind of creativity does not necessarily lead to the second, but the second requires the first.

All types of creativity have three necessary conditions: individuality, originality and meaningfulness. The first condition is the presence of a separate personality (individuality). It's about creative people, not objects. Creativity needs a person to see something, literally or metaphorically, and bring it to fruition. Sam Mendes, the five-Oscar-winning director for American Beauty, celebrates a special moment in making a play or film, "when you discover something that only you can do, only you can say." Speaking in artistic terms, if creativity is devoid of a personal spirit, it becomes kitsch, i.e. works of mass culture, designed for an undemanding taste, distinguished by a bright, catchy form and primitive content.

Debates have been going on for a long time about whether a machine can have consciousness and whether it can create. Machines cannot create, not even the fastest and smartest computer can create. Machines can produce, but they cannot create. "Computers are useless," said Picasso, "they only provide answers." Computers have only the information that we provide them, directly or indirectly, and they process it according to the rules that we set. Dr. Charles Johnsher, author of Life in Wires, states: "The processing of data is logical and precise and clear, but by the very nature of deductive reasoning, it bears no trace of originality. This is a very old topic - the opposition of the logical and creative principles.

Individuality as a necessary condition does not mean that a creative person always acts on his own or is self-sufficient. Sometimes solitude, and even

loneliness, is better suited for creativity, other types of creativity need and develop in a group of several people. Both situations can be equally creatively productive. The desire to work alone or to group work comes from a combination of individual inclinations, the ongoing process, the product being developed, and existing social structures. But this does not change things. If two or more creative people work in a team without which they could not succeed, sometimes to such an extent that they lose their own identity, dissolving in it, after all, it is they who, with their personal talent and individuality, give rise to creativity and the corresponding product. However, the opposite is also true. If the one who is part of the team is only a part, then he can hardly be a creative person, because he does not give a part of himself. This spirit of individuality in co-creation is well expressed in the saying from the Talmud: "If I am not myself, who will be me? If I am only myself, what am I? If not now, then when?".

Secondly, creativity is original. This can mean both creating a completely new one, which is called "something from nothing", and reworking something that already exists, in the sense of "giving quality to something". Dr. Samuel Johnson's 1755 Dictionary gives several meanings for the verb "to create". The first is "to create from nothing". This happens, but rarely. More often, a creative person takes and mixes existing ideas in new and unusual ways. Many dictionaries since the 1800s have basically given this definition. The new "quality" may be limited to a correction, a polishing of the old, or something much more radical. In the first case, the connection with what was before is obvious, but in the second, it appears (and is) something completely new.

Two criteria - individuality and originality - are necessary elements of creativity. But they are not enough. We don't like to call something creative unless it matches our understanding of creativity, even if that meaning is banal and personal. If an idea gets a name, then this gives some meaning, even if it creates only a relationship between the one who gives the name and the one

called. But we can still feel that something is missing. Therefore, the third condition of creativity is semantic meaning.

Very often the word creativity is found in traditionally highly creative areas of the economy - advertising, branding, marketing, tourism. Here you can see such titles as "Creative economy - business in the style of a brand" or "Marketing seminar "Creativity and Economics". The term creativity within these areas usually means highly creative original ideas that help promote a product or service. In tourism, these are non-standard interiors, unusual types of recreation, in advertising - catchy, memorable slogans and images. The high popularity and fashionableness slightly tarnished the reputation of the word "creativity", up to the appearance of publications of negative content such as "a creative economy is an economy where the image becomes the basic subject of production." Or, similar in meaning, the definition of creativity as an intangible component of the value of a product, which, in accordance with the preferences of the buyer, causes a conscious motivation to purchase. Then "creative capital" is defined "as an analogue of symbolic capital" or "as an intangible asset, denounced in an objectified form and used consciously in such a way that it is able to generate surplus information value (value) within an individual or corporate consciousness when connecting the resources of consciousness itself."

In management, creativity is spoken of as creating new and original approaches to management and making non-standard creative decisions. In today's conditions of intense competition in management, as elsewhere, new ideas are required. Strategic management is impossible without creative thinking. The process of developing the mission of the enterprise and its strategy is a process of creativity, even art. Innovation management is all the more inconceivable without creative solutions, without creative initiatives of leaders and performers.

You can hear about creativity and the creative economy from many speeches by various politicians. Many scientists write about the need to move

towards a creative economy. The new economy, the knowledge economy, is only a part of the emerging new social system. In this system, not reproduction (as accurate as possible), but talented, creative change becomes the main social law. The new economy is actually the economy of a creative person, when the main part of the social product is created by creative people.

REFERENCES:

1. Edwin Earl Catmull . Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration. Washington press, 2016
2. Umida Zunnunova, Sayyora Zakirova. Classification Of Creative Industries In Uzbekistan. *Natural Volatiles & Essential Oils*, 8, 4, 15296-15302
2. Umida Zunnunova. Cultural Management Features. *Мировая наука*, 2019/10
3. 4.https://www.researchgate.net/publication/339831352_THE_CONCEPT_OF_CREATIVITY_DEFINITIONS_AND_THEORIES
4. 5.<https://www.businessmanagementideas.com/creativity/creativity/21486>
5. Анваров, А. А., Саттаров, С. Я., & Хужаев, К. К. (2016). Classification of programs for learning English. *Молодой ученый*, (3), 771-773.
6. Kodirovich, K. K. (2020). The importance of game methods in learning english. *International Engineering Journal For Research & Development*, 5, 3.
7. Kodirovich, K. J. K. (2022). Communicative Competence and its Practical Reflection. *American Journal of Social and Humanitarian Research*, 3(6), 292-294.
8. Раззаков, Б. (2022). The role of linguistic schools in language teaching. *Zamonaviy lingvistik tadqiqotlar: xorijiy tajribalar, istiqbolli izlanishlar va tillarni o'qitishning innovatsion usullari*, (1), 271-274.
9. Razzakov, B. (2022). Problematic Teaching of Foreign Languages. *Pindus Journal of Culture, Literature, and ELT*, 2(11), 41-43.