

Actual Concept of Professional Creativity: Theoretical and Psychological Aspect

Актуальний концепт професійної творчості: теоретико-психологічний аспект

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ABSTRACT

The aim of our article is to analyze the problem of professional creativity from the point of view of the acquisition of professional competence by specialists in the process of their professional formation and personal growth; to single out a content and semantic components of professional creativity; to present the author's theoretical model of professional creativity.

Methods of the research. The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization.

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The results of the research. We proved, that the actual concept of professional creativity can be presented in the form of a rather simplified model, which includes the following components: personal, its socio-biological, psycho-physiological, psychological and pedagogical, acmeological, axiological and intellectual characteristics; professional problems, professional tasks, situations, their varieties (semi-creative, creative, etc.), theories and methodology of problem formulation and consideration of various approaches to its solution; professional activity, environment, social environment, psychological conditions for adaptation and professional creativity, aspects of social interaction and influence on the effectiveness of the creative process; the creative process itself, its theoretical and methodological foundations of professional creativity.

Conclusions. *The study of professional creativity was carried out in the paradigm of two directions. The first one was related to the question of whether the level of formation of professional creativity depends on intelligence, and whether the subject is oriented towards the formation of cognitive processes in the connection with the acquired professional creativity. The second direction has the aim at finding out what the psychological features and aspects of professional creativity are. Among the latter, the attention of the individual, his/her personal and motivational characteristics was singled out.*

Key words: *creativity of the individual, the actual concept of professional creativity, the creative process, the effectiveness of the creative process, social environment.*

Introduction

Nowadays, the concept of creativity is used in various scientific and social fields: science, technology, education, various types of artistic activity. It is known that in the field of science, for example, creative products can be discoveries that involve the establishment of previously unknown, objectively existing phenomena, characteristics or laws of the material world, which until now have not been known in detail and did not require any verification (Семенов, 2011). As a rule, the formulation of scientific hypotheses, the development of empirical research programs need to be included into the paradigm of new results of scientific professional creativity.

Ideas regarding the existence of objective laws, regularities, trends and mechanisms of creative professional activity that can

be implemented are insufficiently elucidated in the psychological literature (Шпарина, 2017; Brédart, 1991). However, at the turn of the XXth- XXIst centuries, following thorough studies of artistic, scientific, philosophical, and somewhat later – technical creativity, the most important empirical studies related to aspects of professional and scientific creativity appeared, which facilitated the identification of psychological features of some general types of creative professional activity. However, despite repeated attempts of empirical generalization, the problem of professional creativity was solved extremely slowly (Crookes, 1989). It is known that until the middle of the last century, the study of the problem of professional creativity was not given a sufficiently important importance due to the fact that society, by its very nature, did not have an urgent need for the researches in this direction (Яланська, 2012). As a rule, personalities appeared spontaneously who became creators of technology and art. The latter it was fully satisfied the requirements have been set by psychological science and practice. But in the connection with the scientific and technical revolution in the second half of the 20th century, the circumstances changed significantly. There was an urgent need to identify the essence, nature, regularities and mechanisms of professional creativity, to create a fundamental theory of creative professional activity, a theory of rational management of the creative professional process, creative manifestations and changes. This process continues till nowadays.

The aim of our article is to analyze the problem of professional creativity from the point of view of the acquisition of professional competence by specialists in the process of their professional formation and personal growth; to single out a content and semantic components of professional creativity; to present the author's theoretical model of professional creativity.

Methods of the research

The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method,

structural and functional methods, the methods of the analysis, systematization, modeling, generalization.

The results of the research

The theoretical analysis of the material (Чемісова, 2018; Barnes, 2009) allows us to state that the development of a creative personality was and remains an extremely important task of psychological and pedagogical, acmeological and axiological theory and practice, because the professional activity of people in various environments of the material and spiritual world includes in its structure three closely related processes: reproductive one, semi-creative and creative ones. In reproductive activities people, as a rule, do not contribute anything new to the process of value creation, but only explicate and repeat what already exists in the sphere of social experience. Thus, subjects invent material and spiritual values according to certain stable models and images that have been developed. However, something new, original and unique is created in creative activity.

Thus, especially in periods of social crisis, which we are currently facing, the system of education and science must adequately respond to the complex circumstances of the shift of emphasis towards the creative orientation of education, upbringing, development and psychological training of a specialist. From this point of view, an additional task of the system of education and science should be the creation of positive prerequisites for the development of creative and organizational abilities of the individual, the formation of a creative type of a professional personality, etc. (Кукуленко-Лук'янець, 2014; Astle & Scerif, 2011). The formation of the highest point of creative needs of the individual, harmonization of the structure of the subject's needs, correction of this structure became one of the most priority tasks of Psychology, Pedagogy and Acmeology.

Based on this, in our research, in our opinion, it becomes possible to analyze the problem of professional creativity from the point of view of the acquisition of professional competence

by specialists in the process of their professional formation and personal growth. Based on this, quite a lot of interesting questions are brought up to nowadays, the answers to which are expected to be obtained in our research. For example, the question of how the formation of professional creativity occurs in the professional activity, and what place in this process are occupied by the mechanisms of self-knowledge, self-development and self-realization (Mykhalchuk & Onufrieva, 2020). Other questions are: "Is there relationships between professional creativity as a productive characteristic of professional activity and auto-creativity as a sign of personal self-development processes? What are the internal determinants of the development of professional creativity directed by the subject-facilitator through professional, self-psychological or value-semantic competence?"

In general, in the paradigm of our research it is expected to single out a content and semantic components of professional creativity, and their awareness and systematization will allow us to develop and to apply in practice acmeological and axiological technologies of self-development of professional creativity of heads of educational institutions (Agrawal, 2020).

In the scientific literature creative abilities are often considered from the point of view of the development of the individual's ability to their professional creativity. It is undeniable that the problem of the development of professional creativity in the XXIst century is a key, a priority in the field of education and science. At the turn of the XIXth–XXth centuries, philosophical, psychological and pedagogical, acmeological and axiological studies of creativity will acquire a high level of an interdisciplinary scientific discipline (Amabile, Conti, Lazenby & Herron, 1996). Therefore, it is not surprising that a huge number of applied scientific cycles have been developed around the Psychology of Creativity and related disciplines, which in one way or another one connect the Psychology of professional creativity with Philosophy, Pedagogy, Acmeology, Science,

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Medicine, Management and other sciences, and through them to present the connection of this problem with practice.

The nature of the epistemological nature of professional creativity has received sufficient attention in the scientific paradigm (Титаренко, 2003). However, the analysis of literary sources (Калінін, 2005; Collins & Amabile, 1999) allows us to state that in modern science there is no unified opinion on the question of the ratio of abilities and qualities of the person. However, it is noted that the structural analysis of the creative product shows that this product is, in a certain sense, an integrated set of creative explanations and reflections, which largely determines the transformation of the latter (Якимчук, 2008; Cilibrasi, Stojanovik, Riddell & Saddy, 2019).

In the scientific literature it is repeatedly emphasized that nature "reward" a man with the ability to discover new things and "take care" of the considerable wealth of feelings that are arisen for the person in the process of creative enlightenment. The individual's ability to make discoveries is not an accidental quality, but a powerful genetically embedded means of personal development, as natural as breathing, nutrition, procreation, etc. (Derwing, Munro, Thomson & Rossiter, 2009). Like any other natural quality, the creative abilities of a person can be regulated, encouraged and stimulated in their formation, or neglected or even limited. Those psychological and pedagogical systems, theories and concepts are based on the principle of natural expediency, and they are also oriented towards the naturally expedient human creativity (Лозова, 2011). This principle determines not only the meaning of the educational process itself, but also its content, technologies, a system of control and evaluation of the results of creative activity (Клименко, 2013).

From the point of view of system genetics, creativity is the leading mechanism of functioning and evolution of any social systems, including educational ones, which ensures the necessary level of professional creativity. A decrease in this level (*a low level of ontological creativity*) inevitably leads to the leveling

of the adaptive abilities of the human body system, to a decrease in its prognostic potential, to stagnation and crisis. The crisis of the education system, which is currently taking place in Ukraine, serves as an example of the manifestation of these patterns. The universal nature of these negative tendencies is expressed in the form of laws of duality of organization and management, invariance and cyclicity of the development, necessary diversity of evolution, etc. If we talk about a person, then creativity is the highest form of manifestation of the intellectual functions of the individual, a specific type of meta-activity, which is manifested in a strange variety of explication of creative products in almost any professional field (de Bot, 1992).

The characteristics of professional creativity are based on the thesis that a particularly important quality of a thinking person is the ability to see problems and predict the future. In particular, scientists (Лук'янова & Лук'янов, 2011) emphasize that thinking usually begins with a problem or questions, with surprise or wish, contradictions (a thinking person has a lot of problems at every step, and for a person who does not know how to think independently, as a rule, there are no problems. According to the scientist, the mechanism of creative thinking is explained in the analysis through synthesis: in the process of thinking, the object of knowledge is included into the paradigm of new connections, and therefore appears in completely new qualities, which are reflected in new, creatively invented concepts. From each individual the object, thus, as if the new content "is exhausted", it seems to return from a different side every time, and new characteristics, qualities and features are revealed in it.

The meta-systemic scientific approach emphasizes the following types of creativity: creativity as "discovery for oneself" and creativity "as discovery for others" (Onufrieva, 2017). The activity of a psychologist, a teacher, their personal self-improvement is an example of a continuous process of "discovery for oneself", mastering the achievements of modern culture, actuali-

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zing the mechanism of entering the paradigm of this culture (Левіт, 2016).

In the process of professional creativity, the creative essence of the individual is revealed and both internal and external prerequisites. In such a way the mechanisms of its implementation are revealed. In scientific literature (Ekvall, 1997) it is stated that, as a rule, creativity assumes a subject-object character, is distinguished by its strategic and tactical goals, motives, needs, etc. So, for example, the same technical problem can be solved by different people in completely different ways: either at the level of a rationalizing proposal or invention, the discovery of a new direction, or a trivial repetition of already well-known aspects.

In the scientific literature we can find different definitions of the concept of "professional creativity". According to scientists (Крилова-Грек, 2011), creativity can be defined as a successful flow of thoughts beyond the unknown context, because this process significantly complements the knowledge, skills and abilities of the individual, contributing to the creation of things that have been unknown to the individual before. In the researches of other scientists (Feldman, 1999) a view on professional creativity is as an interaction that moves relentlessly toward a level of mastery. In scientific literature (Cilibrasi, Stojanovik, Riddell & Saddy, 2019) such a professional decision is considered creative when its novelty, originality and uniqueness are due to the reflection of some aspect of harmony in the surrounding world.

The ability to professional creativity or professional creativity itself are the main indicators of the individual's development (Collins & Amabile, 1999). The essence and regularities, as well as the psychological mechanisms of professional creativity, have always been the subject of close attention of scientists. Professional creativity is an activity with the aim of creating something new, unique, original, socially and historically significant, if global issues and problems are solved in the process of professional creativity. According to scientists (Onufrieva,

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2017) tasks that are solved in the process of professional creativity can be divided into *two subtypes*:

- problems that can be solved thanks to the use of already known methods, techniques, means and mechanisms;
- tasks that can be well considered, realized and solved thanks to the most optimal way, techniques or means.

Also, scientists (Agrawal, 2020) point out that there is another type of problem that is solved as a result of the elimination or avoidance of contradictions that were insufficiently aware (or not at all aware) at the beginning of solving the problem in the process of the individual's professional activity. Perception, understanding and awareness of the existence of a problem situation, psychological mechanisms of logical and mathematical, cybernetic analysis, intuitive decision, as well as the mechanisms of verbalization and formalization of the process and the result of solving the task or the problem can be greatly activated in solving them.

It should be noted that the problem of professional creativity in its various aspects was studied more intensively in the paradigm of Acmeology: reflective processes in creative activity (Семёнов, 2011), creative readiness to carry out professional activities (Титаренко, 2003), the formation of the creative potential of the individual (Шпарина, 2017), readiness of the professional to carry out innovative activities (Astle & Scerif, 2011), the formation of professional creativity of the personnel of educational organizations by means of acmeological technologies (Brédart, 1991).

Thus, scientists (Collins & Amabile, 1999) identified and singled out the following most general signs of professional creativity:

- ***creativity-activity***, which consists in creating a significantly new unique product;
- ***creativity as a rather original process*** in which either new means, or new methods, or new programs of professional activity are necessarily used;

– *creativity as a process of creating new combinations*, which are useful for the individual, and which are built from elements of various systems and models;

– *creativity as a process closely related to cognition, reflection of the surrounding reality, awareness of the laws of its development and functioning*. At the same time, it is reflected in many studies (Crookes, 1989) and it is considered as the basis and prerequisite for professional creativity. In the process of creative activity, a person significantly expands and deepens his/her knowledge, and creativity, accordingly, appears as both a form and a mechanism of personal knowledge of the surrounding reality;

– creativity as a process of formulating and solving problems, original and non-standard tasks. Thus, the solution of any problem is based on the process of resolving contradictions. In this case, special attention should be paid to these aspects of creativity as the most essential, which allow us to reveal both general and specific laws of the flow of creative activity;

– creativity as the most complex and the highest type of human activity, a way of being, a form of self-activity, self-development and self-affirmation;

– professional creativity as a unity of spiritual and material aspects.

These scientific conclusions allow us to make assumptions in our research that one of the most important aspects of professional creativity is the understanding and management of the person's own personal strategies of involving significantly new things into this process: knowledge, combinations, techniques, aspects, points of problem analysis, etc. Personally acceptable and meaningful of a new product creation strategies are one of the most important aspects of the individual's professional creativity.

The creation of a new, original, unique program, a plan, a project, a model of the future professional reality takes place in the process of actualizing thought operations (*the spiritual as-*

pect of creativity); implementation of practical activities (*material creativity*). In the first aspect, spiritual creativity is directly related to the thinking of the individual. Thus, reflection and creativity are two the most important functions of thinking; because creativity reveals a combination and harmony of consciousness and unconsciousness content. In the process of a creative act, both biogenic and psychogenic systems of the body seem "to be involved" into its implementation.

The actual concept of professional creativity can be presented in the form of a rather simplified model, which includes the following components:

- personal, its socio-biological, psycho-physiological, psychological and pedagogical, acmeological, axiological and intellectual characteristics;
- professional problems, professional tasks, situations, their varieties (semi-creative, creative, etc.), theories and methodology of problem formulation and consideration of various approaches to its solution;
- professional activity, environment, social environment, psychological conditions for adaptation and professional creativity, aspects of social interaction and influence on the effectiveness of the creative process;
- the creative process itself, its theoretical and methodological foundations of professional creativity.

The theoretical model of professional creativity is depicted on Fig. 1.

Taking into account the content of components of this model, in the paradigm of our research we should set and solve the task of revealing the features of self-identification of an individual in the creative process and determine the psychological mechanisms of a professional's transition to the status of a creative individual who is able to independently solve creative professional tasks. Awareness of one's own creative status is a rather important component in the structure of a person's professional creativity. Therefore, in this study there is a need to formulate

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clear criteria and indicators of professional creativity, creative activity, which require the study of scientific literature from various fields of knowledge (Psychology, Acmeology, Pedagogy, Philosophy and others).

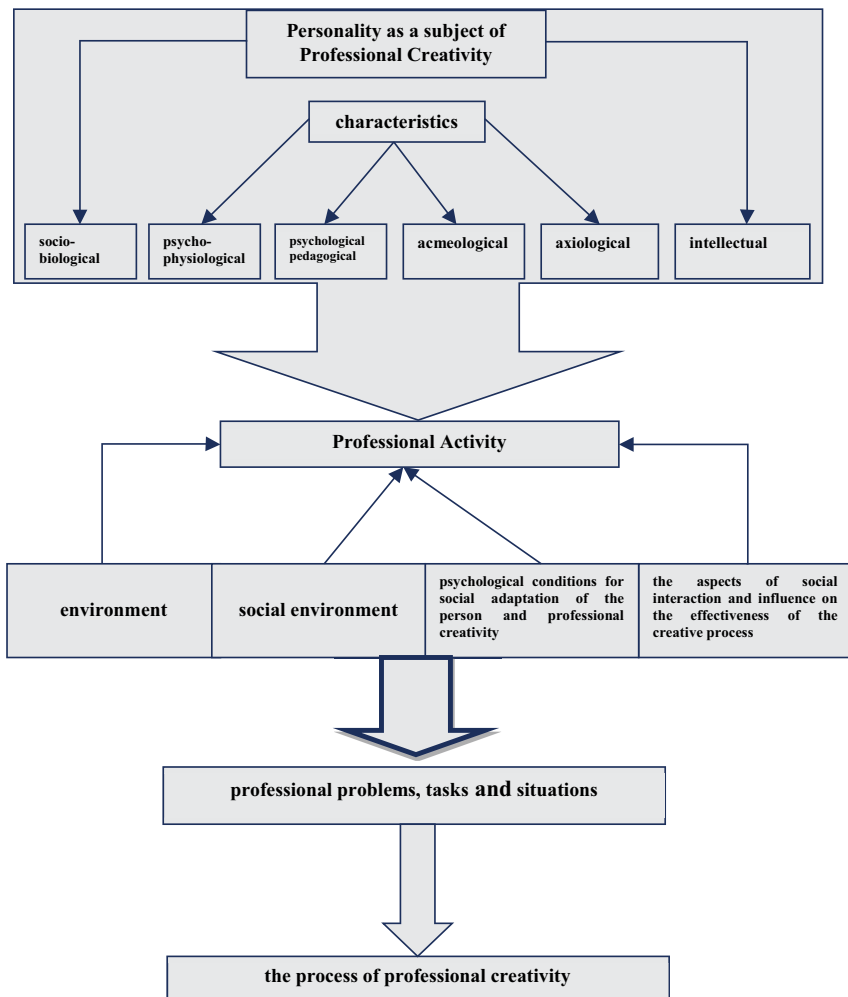


Fig. 1. Theoretical model of professional creativity

Scientists have repeatedly aimed to define such concepts as “psychological and pedagogical, axiological and acmeological creativity”, “psychological and pedagogical creative activity”, etc. The analysis of scientific literature on the problems of professional creativity allows us to single out two dominant directions in the formation of creative solutions by a specialist during professional activity: 1) creative perception and the analysis of information that a person receives from the outside; 2) realization of a person’s internal creative potential and organization of professional creativity at a higher level.

Many scientists and researchers use the concept of “professional creativity” to denote the creative abilities of the individual. In the paradigm of studying this phenomenon, as a rule, cognitive and personal directions are distinguished (Amabile, Conti, Lazenby & Herron, 1996). In the foreign Psychology in the mid-50s of the XXth century (Collins & Amabile, 1999) the study of special human abilities, which were called “professional creativity” (from the Latin *creation* is *creation* in English and *створення* in Ukrainian) gained considerable popularity. Empirical data on the lack of the connection between traditional intelligence tests and the success of creative problem solving became the impetus for distinguishing the concept of “professional creativity”.

It was proved that professional creativity depends on the ability of the individual to use the information offered in the content of the task in different ways at a fast pace (Ekvall, 1997). In the process of professional activity, scientists develop this ability (Feldman, 1999) and called it professional creativity, and began to study it regardless of the level of the intelligence development, as the ability that reflects the characteristics of the individual to create completely new concepts and form new skills of the behavior and the activity. Scientists connect professional creativity directly with the creative achievements of the person.

Conclusions

So, the study of professional creativity was carried out in the paradigm of two directions. The first one was related to the question of whether the level of formation of professional creativity depends on intelligence, and whether the subject is oriented towards the formation of cognitive processes in the connection with the acquired professional creativity. The second direction has the aim at finding out what the psychological features and aspects of professional creativity are. Among the latter, the attention of the individual, his/her personal and motivational characteristics was singled out.

In the scientific literature there are constant discussions about *the ratio of intellectual and creative abilities* in the structure of professional creativity. Researching the various abilities that explain intelligence, measured by traditional intelligence tests, and creativity, which is also determined with the help of special tests, scientists have obtained rather contradictory results. It is still impossible to give an unequivocal answer to the question of whether intelligence and professional creativity are related to each other based on already existing empirical results, so we will deal with this issue specifically in our further researches. It should also be noted that if, instead of empirical test results, a different method of assessing professional creativity was used. It is, for example, by the level of creative achievements by one or another type of the activity that the respondents were engaged in. Then the scientists obtained fairly unambiguous results that were testified to the differentiation of professional creativity and intelligence, between which there can be no direct correlation.

Empirical studies also testify to the significant role of personal characteristics in terms of the development of professional creativity. A personal approach to the study of professional creativity is characterized by special attention to emotional and motivational characteristics that are included into the structure of professional creativity. Regarding personal characteristics that

are related to professional creativity, the results of various theoretical and empirical studies are similar. Scientists have singled out some personal traits (self-confidence, aggressiveness, self-satisfaction, non-recognition of social restrictions and the opinions of others), that distinguish creative individuals from non-creative ones. According to some psychologists, this testifies to the existence of a general type of creative personality in contrast to the type of non-creative subject. Interestingly, studies, conducted with children and youth indicate that the personality traits of young children and young men and women, if they are all creative, coincide. The latter allows us to assert that creativity is formed at a fairly early age based on the manifestations of the subjects' personal characteristics. Scientists have also proven that if a certain personality is considered a creative one from an early age, then with a high degree of probability it can be said that he/she will have high indicators of professional creativity in the future (provided that he/she was chosen a profession that is appropriate for his/her personal characteristics).

There is another point of view, according to which creative professional achievements are directly related to neuroses. But in science, there are also studies that note that individuals with a high level of professional creativity have considerable strength of spirit, resistance to obstacles in the environment, to various types of conflicts and prerequisites for cognitive dissonance.

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Набочук Олександр. Актуальний концепт професійної творчості: теоретико-психологічний аспект.

Метою статті є аналіз проблеми професійної творчості з точки зору набуття фахівцями професійної компетентності в процесі їх професійного становлення та особистісного зростання; слід було виокремити змістову та смислову складові професійної творчості; представити авторську теоретичну модель професійної творчості.

Методи дослідження. Для розв'язання поставлених завдань використовувалися такі теоретичні методи дослідження: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення.

Результати дослідження. Доведено, що власне поняття професійної творчості може бути представленим у вигляді досить-таки спрощеної моделі, до якої входять такі складові: особистість, її соціально-біологічні, психофізіологічні, психолого-педагогічні, акмеологічні, аксіологічні та інтелектуальні характеристики; професійні проблеми, професійні задачі, завдання, ситуації, їхні різновиди (напівтворчі, творчі та ін.), теорія та методологія формулювання задачі та урахування різних підходів щодо її розв'язання; професійна діяльність, оточуюче середовище, соціальне оточення, психологічні умови для адаптації та професійної творчості, аспекти соціальної взаємодії та впливу на ефективність творчого процесу; сам по собі процес творчості, теоретико-методологічні основи здійснення професійної творчості.

Висновки. Показано, що вивчення професійної креативності здійснювалося в парадигмі двох напрямків. Перший був пов'язаний з питанням про те, чи залежить рівень сформованості професійної креативності від інтелекту, та чи орієнтується суб'єкт на становлення пізнавальних процесів у зв'язку з набутою професійною креативністю. Другий напрямок був спрямований на з'ясування того, які є психологічні особливості та аспекти професійної креативності. Серед останніх було виокремлено увагу особистості, її особистісні та мотиваційні характеристики.

Ключові слова: креативність особистості, актуальне поняття професійної творчості, творчий процес, ефективність творчого процесу, соціальне середовище.

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