

Manager's Professional Creativity as a Practice-Oriented Level of Performing Professional Activities

Професійна творчість керівника як практико-зорієнтований рівень виконання професійної діяльності

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ABSTRACT

The aim of our article is: to explain manager's professional creativity as a practice-oriented level of performing professional activities, taking into attention measurement of creative abilities, intellectual initiative, a cognitive-motivational component of professional creativity, the reflective aspect of self-awareness, the processes of reflection of the activity, transcendence, self-identification and other self-transforming processes.

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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 systematic solution of the problem of professional creativity allows us to define it as an expedient, purposeful theoretical and practical activity of the manager, which is distinguished by novelty, originality, non-standardity in general social, group or individual plans. In the process of professional creativity the realization of the bioenergetic, intellectual, emotional, and physical forces of a person directly leads to a socially significant result. This content of the concept of "professional creativity" can be considered as a starting point for clarifying the essence of the professional creativity of a manager in any field of his/her activity. In contrast to the existing definitions of professional creativity, it fixes the main, basic feature – professional activity that is the most appropriate for a person, which is characterized by novelty both in terms of the content of the activity and in the relation to its results.*

Conclusions. *Therefore, the development of professional creativity as a process of qualitatively new creation becomes possible if a person as a bearer of creative intentions is transformed to the status of a self-creative, self-competent individual. In other words, professional creativity requires the use of considerable personal potential and the ability to fully utilize it. Professional creativity, embedded in the process of professional innovations, innovations in any spheres of professional activity, is realized in the processes of reflection of activity, transcendence, self-identification and other self-transforming processes.*

Key words: *professional creativity as a practice-oriented level, measurement of creative abilities, intellectual initiative, a cognitive-motivational component of professional creativity, the reflective aspect of self-awareness, the processes of reflection of the activity, transcendence, self-identification.*

Introduction

The identification of creative abilities or, as it is useful to say, creative giftedness according to professional creativity, which was revealed in different empirical studies exclusively through *divergence* (*intelligence* or *general giftedness*, in this case, is associated only with learning and academic success), and the *subsequent disappointments* in the connection with the unpredictability of tests of professional creativity led to the emergence of

complex *theories of giftedness* (Sternberg, 1985: 18). Scientists to the structure of *professional creativity* (Sternberg & Smith, 1985) necessarily include the concept of originality as the indicator of *creative thinking* of the individual. In order to explain the specifics of *divergent thinking* and its role in *the development of professional creativity*, scientists (O'Sullivan & Guilford, 1987: 96) cite as a rather successful example the following case rather well-known to us: "The inventive college student majoring in Physics was given the task of determining the height of a skyscraper using a barometer. The instructor obviously had a well-defined answer in his mind. But the student's answer was different. He suggested tying a long rope to the barometer, lowering the barometer from the roof onto the pavement, and measuring the length of the rope having been needed for the barometer to reach the ground. Since the answer did not meet the instructor's expectations, he asked the student to give another answer. The second option for solving the problem was consisted in the proposal to throw the barometer out from the roof to the ground, measuring the time of the fall with a stopwatch. Using the appropriate formula, you can calculate the height of the building. Other answers the student gave were also inventive (according to the researchers). So, you can take the barometer outside on a sunny day, measure its height and the length of its shadow and the shadow of the building, and then get the desired result using the proportionality of the determined values. The fourth method proposed by the student turned out to be the wittiest: to offer the building administrator a wonderful barometer as a gift, if he will tell what the height of the skyscraper is".

All these options, as J. Guilford (Guilford, 1982: 151–154) notes, are meaningful inclusions in various semantic systems. They include appropriate sequences of relevant significant stages of professional activity. The instructor probably thought he was asking a question that in a great degree actualized convergent production. But the information that was offered to the student facilitated him/her to the process of professional creativity, be-

cause the student, who obviously wanted to be original, decided to use all the advantages of the given situation. This student, the scientist (Guilford, 1982: 153) noted, it should be highly rated on *the test of divergent performance of semantic systems*.

In Ukrainian Psychology considerable attention is also paid to the issues of revealing the essence of professional creativity, elucidating the mechanisms of creative activity and the nature of the creative abilities of specialists. As for the diagnosis of professional creativity, it is worth noting that there are almost no global researches in this direction.

S. Yalanska (Яланська, 2012) believes that the understanding of *professional creativity* is connected with the development of *professional activity*, the deepening of the process of knowledge by a specialist of the products of *cognitive activity*. Thus, *professional creativity* is not a process of *random combination of images, any unexpected associations and analogies*.

At the same time, there is another approach to the interpretation of the phenomenology having been associated with the concept of *professional creativity*, which is also possible. In this paradigm there is no need to resort to an explanatory principle (Калінін, 2005). This approach is implemented exclusively in the procedural paradigm, which is characteristic of Ukrainian science. Let's justify our point of view.

Professional activity is always realized by the individual. Its goals and motives exert considerable influence on the level of performance of professional activity by the subject. If the goals of the individual are placed outside the professional activity itself, if a person performs it only so that, for example, he/she is not scolded for not completing a task or in order not to lose his/her prestige, then the professional activity is performed in good faith in the best way, and its result are even under brilliant conditions, when their performance does not exceed the legally required level. In other words, depending on whether a person considers solving a problem as the means to realize external goals in relation to knowledge or it is a goal in itself, the flow of

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professional creativity is also determined. In the above case, this process is interrupted as soon as the professional task is solved. If the goal of the professional activity is knowledge, then the process of professional creativity will constantly develop. In this case, we are observing the phenomenon of *self-movement of professional activity*, which leads to the exit of professional creativity beyond the limits of the given process, which will allow us to reduce professional creativity to the "unpredictable process". The hidden secret of the highest forms of professional creativity, the ability to find something new in the subject, something that others do not see, lies in this fact going beyond the given limits, in the ability to continue professional knowledge in the paradigm of a given (initial) situation, that is, *situationally unstimulated productive professional activity*. A real process of professional creativity is characterized, first of all, by the fact that its result is somewhat broader than the initial goal. In its explicated forms professional creativity leads to the generation of the goal itself, that is, goal-setting activity is carried out at this level. Thus, each individual action acquires a generative character and increasingly loses the form of the response. Thus, professional creativity in the narrow sense of the word begins where it ceases to be only an answer, but in this way only a certain solution to a previously actualized problem. At the same time, the process of professional creativity remains both a solution and the answer of the problem, but at the same time there is some explained super-sense in it, which determines its *creative character*.

So, according to the actuality of our research, **the aim** of it we see in such a way: to explain manager's professional creativity as a practice-oriented level of performing professional activities, taking into attention measurement of creative abilities, intellectual initiative, a cognitive-motivational component of professional creativity, the reflective aspect of self-awareness, the processes of reflection of the activity, transcendence, self-identification and other self-transforming processes.

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

Scientists (Крилова-Грек, 2011; Титаренко, 2003) singled out a unit of *measurement of creative abilities*, which is called "*the intellectual initiative*", which determines the process of professional creativity. Scientists consider intellectual initiative as a synthesis of mental abilities and motivational domains of the individual, which are manifested in the continuation of *thinking activity* beyond what it is necessary, beyond the solution of a professional task that is posed or arisen before a person. In accordance with professional creativity, D. Feldman (Feldman, 1999) proposed a *creative field method* that will allow the respondent, without the influence of external stimuli, to move from the implementation of given professional activity to theoretical generalization, to making the analysis of a given situation and directly to *professional creativity*. Within the framework of this method, several methods were constructed and tested for validity. The author experienced considerable difficulties in finding an external criterion for *evaluating professional creativity*. *Creative success* was established by the method of expert evaluations, which has a large number of shortcomings (Crookes, 1989). The obtained correlations of experimental assessments of intellectual initiative with external criteria of professional creativity are quite significant, but the subjectivity of the chosen criterion does not allow the results of professional creativity to be considered valid (de Bot, 1992).

Nevertheless, the conclusions obtained by scientists (Amabile, Conti, Lazenby & Herron, 1996) can be used by us in our research to distinguish such a *component of professional creativity* as *cognitive-motivational*, which includes awareness and

management of one's own strategies for modeling *cognitive initiative, formulation of a cognitive goal*, etc. The ability to structure the cognitive space independently, to set new cognitive tasks, to manage one's own cognitive motivation are also quite important components of professional creativity.

In the paradigm of *the Competence Approach*, the problem of professional creativity is considered from the point of view of the development of *reflective and creative activity* and *professional competence* of the individual (Люзова, 2011; Onufrieva, 2017). *The reflective aspect of self-awareness* is considered by us to be a determinant of professional creativity. We'll emphasize that a special act of self-awareness is important for a specialist for conscious self-realization, such as reflection, which is a way of self-realization of the person's creative activity, precisely in which a person singles out his/her own efforts and explains his/her position in life as the basis of *creative coexistence* and as *a dominant opportunity for self-development and self-improvement of himself/herself and his/her life*. In Psychology, creative uniqueness is considered as a necessary and integral attribute of *self-realization* of the individual, which also largely determines *the process of professional creativity* (Ekvall, 1997).

Based on the fact that creativity and creative self-realization are important structural components of a professional's personality (Barnes, 2009), in Psychology professional creativity is considered by many scientists from the point of view of the development of *autopsychological competence*. That is, the methods of self-discovery, self-development and self-realization of a creative personality are studied. For example, the structure of professional creativity is largely explained by solving creative problems (Derwing, Munro, Thomson & Rossiter, 2009): the ability to solve non-standard problems, to generate new ideas and ways of solving problems, to update thinking, to assess one's own creative potential, creativity as a process of transition to new levels of personal development.

In the researches of psychological mechanisms of the development of professional creativity, scientists also distinguish *autopsychological components* (Collins & Amabile, 1999). It is emphasized that professional creativity is a holistic systemic formation that includes a set of interconnected structural components: creative abilities, creative motivation, creative direction, creative cross-direction, creative-volitional act, creative activity, a high level of creative pursuits, which determine a creative nature of the specialist's activity and which are revealed and developed in the process of professional activity itself through psychological mechanisms of reflection, self-regulation, self-evaluation, etc.

In the empirical researches (Кривопишина, 2013) it was established that a specialist with a high level of formation of the ability to professional creativity is an internally productive individual, that is, in a great degree, capable of innovative activity. Researchers of the problem of "professional creativity" in general emphasize the priority of personal rather than intellectual factors of professional creativity (Клименко, 2013). We are talking about the identification of the so-called "integral personal characteristics", which determine high creative results in the person's professional activity. Axiological and professional competence can be one of such "integral personal characteristics" of professional creativity. A personality with a high level of professional creativity is distinguished by courage, openness to acquiring new professionally significant experience, originality, significant cognitive needs, independence, flexibility, personal sovereignty, etc. (Mykhalchuk & Onufriieva, 2020). In the scientific literature, the fundamental characteristics of *a professionally creative personality* are singled out: active non-adaptability; spontaneous productivity; transcendent qualities of the individual; reflection of personal capabilities (Моляко & Музыка, 2006). So, based on the described results, in our research we single out another important structural component of professional creativity – it is personal one, which includes the

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subject's awareness and management of the development of personal qualities, which are necessary for solving creative tasks: courage, openness to new experience, originality, extraordinary cognitive needs, independence, flexibility, sovereignty, etc.

In our research it should also be taken into account that the creation of a new creative product is connected with the phenomenon of "*self-creation*" (Agrawal, 2020): a person's individuality itself becomes the object of his/her own creative efforts (Лук'янова & Лук'янов, 2011). It is also distinguished by vitality (Якимчук, 2008); by actualization of one's own individual occurs in the form of unique emotional reactions (Шпагіна, 2017). In such a way the phenomenon of creative realization becomes relevant (Brédart, 1991). In particular, in the study of V.O. Molyako (1989) four stages of the development of the creative orientation of the individual are distinguished: understanding the novelty, a problem or a situation, identifying and resolving contradictions, creating for the sake of self-knowledge, creating the image of oneself, which involves the possibility of being reflected in others (*self-transmission*). *The phenomenon of professional creativity* as one of the important aspects of *autopsychological competence* has already been described in the researches of scientists (Cilibrasi, Stojanovik, Riddell & Saddy, 2019). In our research, professional creativity is considered in the aspect of successful self-realization in the process of professional activity, that is, it is a factor of the effectiveness of creating the most creative product.

So, the psychological analysis of scientific literature, having been made in our previous researches, allows us to state that the category "*professional creativity*" attracts researchers both in the field of General and Pedagogical Psychology, Axiopsychology, Pedagogy, Acmeology and in special fields of scientific knowledge of specific professional activities. We propose to distinguish three paradigms in the study of this complex concept.

The first one is the observance of a General Psychological Approach to the study of professional creativity. The second para-

digm involves conducting research on the relationships between professional creativity and the categories: creative attitude to the performance of professional activities, creative thinking, creative potential, creative abilities, creative professional orientation. In our opinion, these categories are the most important personal characteristics of both any person and the head of an educational institution. The third paradigm outlines the mutual influence of creativity and professional activity of the manager, his/her professionalism and professional skills.

So, in order to determine the professional creativity of the head of an educational institution and to investigate its structure, we need to move from the general theoretical aspect of creativity, which in this case becomes a paradigmatic category, to some other narrower categories, which are the creative characteristics of a professional and the head of establishment or institution, and then to individual aspects of creative activities of the manager in the profession and management. Schematically, it looks in such a way. One of the directions of empirical research is determined by the fact that any manager needs to develop a considerable ability to take risks and not to be afraid of responsibility for made decisions independently. Professional creativity is also often supported by the fact that the usual ways of thinking are acceptable to the individual, more understandable to most people in general.

Other researchers claim that professional creativity depends on the development of such *features of creative thinking* of a person, as: *plasticity, mobility, originality* (Guilford, 1980). Thus, performing the analysis of the thought process, scientists (Astle & Scerif, 2011) distinguish *two types of personal activity: adaptive* one and *creative* type. The task of the manager's creative activity is to change the existing order, stereotypes and create new approaches that did not exist before. Scientists (Левіт, 2016) characterize the manager's creativity as a process, as a result of which the person finds something new, previously unknown, by what there were discovered the unknown facts, by which a

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new product is created, stereotypes and patterns are overcome. I.M. Semenov (2011), implementing the second approach to the professional creativity of the manager, revealed the nature of so-called "non-instant" insight, emphasized its generally by hidden determination of the thought processes of the individual. I.V. Kukulenko-Lukyanets (2014) assigned a special role in the creative activity of the manager to goal setting.

T. Chemisova (2018) sees the essence of the manager's creative process in the reorganization of professionally significant experience and the formation of new combinations of solving problems and tasks on its basis. With such approach the result of managerial activity is actualized in the first place, not by the process and, even more so, not by the process and the result in their combination. Therefore, the scientists' attempt is interesting (Cilibrasi, Stojanovik, Riddell & Saddy, 2019) and it eliminates this deficiency. Scientists have singled out the signs of creativity in the process of solving a certain problem by a manager: *the product of thinking activity*, in any case, has novelty and value; *the thought process* is characterized by novelty in the sense that it requires the transformation or rejection of previously accepted ideas; *the thought process* is characterized by the presence of actualized motivation and stability (lasting in time or in its intensity).

The questions regarding the necessity of developing managerial intuition in the practical activities of a manager have been investigated in various scientific paradigms (Калінін, 2005). At the same time, the method of the formation of *managerial intuition* and its stimulation have still remained not as fully developed issues in both theoretical and practical aspects. Some approaches to solving this problem were raised in other researches (Amabile, Conti, Lazenby & Herron, 1996).

Modern studies of the professional creativity of a manager are limited both to the study of the content of the specialist's individual thinking, and to the analysis of thinking in a dialogue with subordinates and the description of the process of group

creativity. In the first case, the system of productive processes of the manager's cognitive activity is investigated as a psychological characteristic of creativity; in the second, little-studied stages of the implementation of a creative act are revealed by a way of generation of professional problems and actualizing reflexive mechanisms of finding and justifying appropriate, balanced solutions; in the third, group forms of creativity, processes of interpersonal creative interaction in management activities are studied (Івашкевич, 2015).

It is well known that a feature of modern activity in general is its *collective character* (de Bot, 1992). Currently, the connection between the creative activity of the manager and the creativity of the entire team is obvious (Feldman, 1999). Joint creative development of this or that topic, solving a certain problem stimulates, first of all, *creative innovation* (Кукуленко-Лук'янець, 2014). Moreover, the individual activity of any manager acquires a lot of meanings in general system of work of the collective subject as a whole structure (Івашкевич, 2015).

Management skill is distinguished by the following feature, which we can see in a view of its specificity: *management of creative activity* is always a *process of co-creation*. The latter is related to the creativity not only of the team as a whole, but also of its individual units and even each individual employee. Thus, management skills require both collective and individual forms of professional activity that interact with each other and complement each other.

Creative activity and *creative thinking* of a manager are considered by psychologists as a whole and as a part, primarily because creative activity is based not only on thinking, but also on other psychological phenomena: motives, emotions, memory, will, abilities of the manager. Thus, we interpret the concept of "creative activity" of the manager according to the system of its individual features:

– creative activity has the aim at solving professionally significant problems, for which there is a characteristic absence in

this subject area or only in this manager not only by a solution method, but, most importantly, of subject-specific knowledge, which are necessary for its implementation;

– creative activity is associated with the manager's awareness of new knowledge for the subject as a basis for further development of a method of solving problems of such a plan;

– creative activity is characterized for the manager by a rather uncertain possibility of developing new forms of performing professional activities and, on their basis, inventing a way to solve this problem. The uncertainty of the process of professional creativity is caused by the absence of any other knowledge that will clearly determine the mentioned innovations.

So, we can make *the following conclusions*:

– creativity is not a characteristic of selected, individual characteristics, because creative abilities can be constantly developed;

– in the process of mastering knowledge about the methods of performing research activities and the skills of its implementation, the scientist's personality is developed in the direction of his/her preparation for professional activities at the creative level.

So, the highest achievements of creativity are available only to a few selected geniuses of humanity, but in everyday life we are surrounded by creativity, which is a necessary condition for productive existence and the formation of a person. Considering the essence of managerial creativity, we proceed from our own, personal attitude to advanced management experience. That's why the basis of managerial creativity is seen in mastering advanced management experience, in studying the experience of colleagues and improving on its basis one's own, already acquired personally and professionally significant experience. Also, we connect the manager's creativity with the formulation and creative solution of managerial tasks. In its essence, scientists consider the management task as a kind of heuristic core of the management process. We also adhere to this position and,

based on it, define creativity in the manager's activity as a conscious, purposeful, active activity with the aim at highly effective, original and unique solution of managerial tasks.

Despite the fact that managerial creativity is similar to scientific creativity in many ways (one of the signs of similarity is the presence of exploratory research elements), these concepts are not identical. In the scientific literature there is a point of view according to which the distinction between managerial and scientific creativity is based on the criteria of creativity or its result (product) as a way of professional creativity (Elliott, 2022). We consider this approach completely illegitimate, because the psychological nature of the management act has not changed as a result of the fact that objectively new product is created or it is new only subjectively. We believe that it would be more expedient not to emphasize the differences between managerial creativity compared to scientific creativity, but rather to study the specifics and levels of professional creativity of the head of a certain separate field of the activity.

That is why one of the levels of managerial creativity can be considered the manager's professional creativity as *a practice-oriented level of performing professional activities*. In addition to it, in our opinion, managerial creativity can be theoretical (with the aim of studying of any aspects of the manager's activity, carried out by him/her or under his/her leadership) and applied (with the aim at the correction of any aspects of the manager's activity, such as creative mastery experience of others), which are equal. Thus, the specifics of the manager's professional creativity lies in the specifics of his/her professional creative activity. On the one hand, the manager can be creative in his/her managerial activities. On the other hand, he/she is a professional in his/her professional field and should creatively activity on its development. On the third hand, he/she carries out professional creativity as an organizer in relation to other professionals and strives to independently organize their creative activities.

Thus, the systematic solution of the problem of professional creativity allows us to define it as an expedient, purposeful theoretical and practical activity of the manager, which is distinguished by novelty, originality, non-standardish in general social, group or individual plans. In the process of professional creativity, the realization of the bioenergetic, intellectual, emotional, and physical forces of a person directly leads to a socially significant result. This content of the concept of "professional creativity" can be considered as a starting point for clarifying the essence of the professional creativity of a manager in any field of his/her activity. In contrast to the existing definitions of professional creativity, it fixes the main, basic feature – professional activity that is the most appropriate for a person, which is characterized by novelty both in terms of the content of the activity and in the relation to its results.

If professional creativity is considered from this point of view, it is necessary to find out what is *the novelty of the results* and *the specificity of the content* of this professional activity. Thus, the specifics of the manager's professional creativity are related to his/her professional activity both as a subject and as an object of management, and they are manifested in it (otherwise, such professional creativity will be reduced to imagination or fantasy). Accordingly, as the researchers note, professional creativity is the activity with the aim of inventing a new social product, which has quite different forms: material, spiritual, etc. At the same time, the following characteristics of this new product stand out: firstly, it is new in its design; secondly, this product is independently produced by the personality of the creator; thirdly, it is an original unique product (Моляко, 1989). Therefore, in relation to a certain sphere of the performance, the professional creativity of a manager will be understood as a conscious, goal-oriented, the activity with the aim of finding a new, independent, original and unique way of managing the activities of subordinates with the aim of highly effective resolution of managerial tasks and problems in any professional sphere. In

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this definition of professional creativity, the dominant concept is "the activity", and the specific concept is "social significance", "novelty", "originality" and "uniqueness".

Conclusions

Therefore, *the development of professional creativity* as a process of qualitatively new creation becomes possible if *a person as a bearer of creative intentions* is transformed to the status of *a self-creative, self-competent individual*. In other words, professional creativity requires *the use of considerable personal potential and the ability to fully utilize it*. Professional creativity, embedded in the process of *professional innovations*, innovations in any spheres of professional activity, is realized in *the processes of reflection of activity, transcendence, self-identification and other self-transforming processes*.

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Набочук Олександр. Професійна творчість керівника як практико-зорієнтований рівень виконання професійної діяльності.

Метою статті є: розтлумачити професійну творчість керівника як практико-зорієнтований рівень виконання професійної діяльності, беручи до уваги рівень розвитку творчих здібностей, інтелектуальної ініціативи, когнітивно-мотиваційного компонента професійної творчості, рефлексивного аспекту самосвідомості, процесів рефлексії діяльності, трансцендування, самоідентифікації та інших самотрансформуючих процесів.

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

Результати дослідження. Доведено, що системне розв'язання проблеми професійної творчості дозволяє визначити її як доцільну, цілеспрямовану теоретичну та практичну діяльність керівника, яка вирізняється новизною, оригінальністю, нестандартністю в загальносоціальному, груповому або індивідуальному планах. У процесі професійної творчості реалізація біоенергетичних, інтелектуальних, емоційних, фізичних сил людини безпосередньо призводить до суспільно

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значущого результату. Такий зміст поняття «професійна творчість» можна розглядати в якості вихідного для з'ясування сутності професійної творчості керівника будь-якої сфери діяльності. В ньому на відміну від наявних визначень професійної творчості фіксується головна, базова ознака – найбільшою мірою доцільна для людини професійна діяльність, яка вирізняється новизною як відповідно до змісту діяльності, так і стосовно її результатів.

Висновки. Показано, що розвиток професійної творчості як процес творення якісно нового постає можливим, якщо людина як носій творчих інтенцій перетрансформується до статусу самотворчої, аутокомпетентної особистості. Іншими словами, професійна творчість вимагає застосування неабиякого особистісного потенціалу та вміння повноцінно скористатися ним. Професійна творчість, закладена в професійному новаторстві, інноваціях у будь-яких сферах професійної діяльності, реалізується в процесах відрефлексування діяльності, трансценденції, самоідентифікації та інших самоперетворювальних процесах.

Ключові слова: професійна творчість як практико-зорієнтований рівень, виконання професійної діяльності, рівень розвитку творчих здібностей, інтелектуальна ініціатива, когнітивно-мотиваційний компонент професійної творчості, рефлексивний аспект самосвідомості, процеси рефлексії діяльності, трансцендування, самоідентифікація.

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