Failure is an option here. If things aren't failing, you're not innovating enough.

MY SUCCESS IS YOUR **success**

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INNOVATION

Creativity and innovation are two related but distinct concepts, and each is necessary for success. Creativity does not lead to inventions and growth, but to innovation.

However, innovation does not happen without creative people. Generating creativity means allowing people to think outside the box and sometimes go against the norm.
If you let bureaucracy stifle creativity, innovation will fall victim, leaving your competitors to push forward with new market share.

1. *What is innovation?*
   Innovation is the implementation or creation of something new to realize value. Innovation most materializes as a tool, physical advantage, or aid that solves a problem or creates an advantage.

   Types of innovation:

   There are several dozen types of innovation framework; here we present the three major categories of innovations that promote the process of creativity and innovation that can partly or wholly be used or adapted to economic sectors, to social and governmental organizations:

   - *The economic model:* Focused on internal management, these configuration innovations analyze how an organization operates and generates revenue. These can pose a higher risk, as they sometimes alter fundamental decisions on which organizations are built.

For example, business model innovations are best pursued when operators identify oversaturated markets, low customer satisfaction, or outdated technology.

- *Products and services:* Whether tangible or intangible, innovations in products, services, or a combination of the two improve existing goods in some way. For example, smart phones, pharmaceuticals, wireless headphones, or new financial services.

- *Commercialization:* marketing innovation creates new markets or increases existing market share. Marketing innovations are positively disruptive new ways for brands to interact with consumers. Not only can market innovation introduce a new way to connect with audiences, not only it can be as simple as promoting an existing product for a different use than originally intended.

An innovation makes a demonstrable, often disruptive, difference in a product, service, industry, and social or governmental organization. This is a fundamentally new and tangible change and departure from the conventional.

2. *Why don't we innovate more?*
A lot of people who are full of ideas just don't understand how an organization should work to get things done, especially radically new things. Too often there is the strange underlying assumption that creativity automatically leads to true innovation.

This type of thinking is a particular disease of « brainstorming » proponents, who often treat their approach as some sort of ultimate business liberator.

The process of forming and linking ideas and innovation are not synonymous. The first type deals with the generation of ideas and the second with their implementation.

To avoid confusion, it is not essential that the innovation be successfully implemented to be considered an innovation.

The object of innovation is success, but to demand in advance that there be no doubt of its success would negate its chance of ever being tried.

Here, it must be understood that there are many people who are overflowing with ideas, but who simply do not understand how an organization must operate to get things done.

It's not about putting a dozen inexperienced people in a room and conducting a brainstorming session with the goal of producing exciting new ideas for ideas to spring up and come to fruition.

Rather, bring together people who have an open mind, the know-how, the energy, the audacity, and the stamina to implement ideas.

Whatever the objectives of a business, it must make money. For that, we have to move things forward. But having ideas rarely equates to getting things done in a business or organizational sense if they don't become innovations.

Ideas are not implemented in business or in art, science, philosophy, politics, love, war, if there are not bold people and endurance who concretize them.

3. *A form of irresponsibility:* Since business is only an institution that « gets things done, » creativity without action-oriented follow-through is a particularly sterile form of individual behavior. In a way, it's even irresponsible.

   This is because first the creative man who comes up with ideas and does nothing to help them get implemented shirks responsibility for one of the main requirements of business, namely action. Second, by avoiding tracking, it behaves in an organizationally intolerable way or at best, simple negligence.

   The problem that most often emerges from the creative process today is that many of the people who come up with ideas have a particular notion that their work is done once the ideas have been suggested. They think it's up to someone else to work out the details and then implement the proposals.

   Generally, the more creative, the person, the less responsibility they take to act. It is that the generation of ideas and concepts is often their only talent.

   She or he rarely has the energy or the persistence, or even the interest, to work out the details that need attention before her or his ideas can be implemented.

   Take the time to observe around you that there are certain people with ideas that can constantly sprinkle everyone in the organization, with proposals and memos that are just brief enough to grab attention, intrigue and maintain interest without including responsible suggestions regarding implementation and potential impacts.

   In some cases, it must be inferred that they are using pseudo-novel ideas for their disruptive or self-promotional value.

   It should be emphasized, however, that something favorable can be said about the relation of irresponsibility to ideation.

   Leaders who are generally effective in their role as leaders can often exhibit what might be called controlled momentary irresponsibility, recognizing that this attitude is practically necessary for the free play of the imagination and hold it back just long enough to be more productive.

4. *The discontented:* in most businesses and organizations, you will find people who are actively dissatisfied with the « here and now » and who are full of suggestions on what to do about it. They are also commonly known as corporate or organizational malcontents.

   They tend to constantly complain about the senility of management, its refusal to see the obvious facts of its own massive inertia. They complain about management's refusal to do things that have been suggested to them for years.

   They often complain that management doesn't even want creative ideas because the ideas disrupt the running of the business. They will even insinuate that management, by their inertia, slowly leads to the ruin of the enterprise.

   In short, they speak of the business or organization as a festering sore of deadly conformity, full of rotting vegetables who systematically oppose new ideas against ancient ideologies.

For your success and the success around you, it is important to identify these individuals, to ensure that one of them does not torpedo you.

Also, when appropriate, discuss with management rather than confronting them.
Often, management will be able to take the necessary measures such as distributing additional information to reassure everyone.

For the radicals of discontent, more often than not they shoot themselves in the foot with their remarks and if they do not take notice, they find themselves unemployed by their own fault.

5. *Why resistance?*
One of the reasons the boss so often rejects new ideas is because he's struggling with day-to-day tasks and that he has to manage a constant flow of problems.

In addition, he receives an endless stream of questions on which to make decisions. He is constantly forced to deal with problems whose solutions are more or less urgent and whose answers are far from clear-cut.

It may seem wonderful to a subordinate to provide his boss with a bunch of new and brilliant ideas to help him in his job. However, creative advocates need to understand that the pressing facts of the boss's life take precedence.

It must be remembered that each time an idea is submitted to him, he must take the time to examine it, put it into perspective and then put himself in solution mode if he thinks that the idea submitted could help the success of the organization.

6. *Make ideas viable:* ideas are useless unless used. The proof of their value is their implementation. Otherwise, they remain in limbo.

To do this, when you suggest an idea, the responsible procedure is to include at least a minimal indication of what it involves, in terms of cost, risk, labor, time, and perhaps even specific people who need to carry it out.

This is responsible behavior, because it makes it easier for the boss to evaluate the idea and thus pose fewer problems for him. This is how creative thinking is more likely to turn into innovation.

7. *Determining factors:* that doesn't mean that every idea needs careful study before it's mentioned to anyone. Far from there. Needs vary from case to case based on four factors.

   a. *The position or rank of the initiator of the idea in the organization:* the level of a person's « responsibility » to act for an idea to gain a hearing clearly depends on their rank. The big boss can simply ask one of his subordinates to take and develop the idea. This is enough to grant him a meeting and, if necessary, to initiate an implementation.

   Similarly, the head of a department can do the same in his area. However, when ideas are flowing in the opposite direction, up rather than down, they are unlikely to flow unless they are supported by minimal guidance regarding the definition of the idea, inherent costs and risks and a certain level of communication from the initiator.

b. *The complexity of the idea:* the more complex the implications of an idea and the more it may require changes and reorganizations within the organization then obviously the more it will be necessary to expand the proposal, in responsible ways to receive the necessary attention.

c. *The nature of the sector:* The amount of supporting detail a subordinate must submit with their idea often depends on the industry involved and the focus of the idea.

For example, one of the reasons why so much emphasis is placed on « creativity » in advertising is that the first requirement for an advertisement is to attract attention.

Thus, « creativity » often revolves around trying to achieve visual or auditory impact, so that advertising stands out from the ever-expanding stream of advertising noise to which the harassed consumer is subjected.

At this point, in the advertising industry, being « creativity » *is quite different, on the whole, from what it is, say, in the steel industry. Putting a new logotype on a shirt is* « *No sooner said than done.* » *The idea practically goes hand in hand with its implementation.*

However, in the steel industry, an idea, for example, to change the price discount structure to encourage users of cold-rolled steel sheets to place larger orders is so fraught with complications and potential problems, that talking about it is not enough to establish such a discount program.

To get a sympathetic first hearing, such an idea must be accompanied by a good deal of factual and logical evidence.

d. *The attitude and occupation of the person to whom the idea is submitted:* everyone knows that some bosses are more receptive than others to new ideas. Even, there are some who are more receptive than others to novelty.

The extent of their known receptivity will in part determine the elaboration of the support that a new suggested idea requires at its initial stage.

However, just as importantly, it is essential to recognize that the greater the pressures of day-to-day operational responsibilities on the boss, the more resistance they are likely to have towards new ideas.

It should always be remembered that the operating burden is on him. The boss's job is to make the current setup work properly and smoothly.

A new idea demands change and change upsets the smooth regularity of the current operation regarding efficiency, on which its professional future depends.

The boss has very good reason to be extremely cautious about a new proposal. The latter needs several good reasons to reduce the risk before considering an idea very carefully.

In addition, the requirements, he will have to consider, will also depend on the attitude of his superiors towards taking risks and making mistakes. For example, in some organizations, some leaders will have a higher level of receptivity to novelty and even sometimes the more out of the ordinary, the better.

Such organizations are rather rare, because usually business leaders are conditioned by the environment, and it is extremely difficult for them to refute the hierarchical order.

However, you will find this wind of innovation when new leaders with different experiences or from other backgrounds are parachuted into the organization.

The latter perceive their contribution more to improve, change and evolve than to maintain habits that are no longer profitable.

In short, a permissive, open, and conducive environment for risk taking, cannot be created simply by the good intentions of senior management.

The reason for this is either that those senior executives who have risen to their senior positions through a lifetime of wise executive behavior are unable to change their habits or that if their habits are changed, their subordinates will not believe that they really mean it. And in many ways, they see a vindication of their skepticism.

e. *The need for rigor:* organization and creativity do not seem to go together, but organization and compliance do.

The defense of a « permissive environment » for creativity in an organization is often a veiled attack on the very idea of the organization. This quickly becomes clear when we recognize this inescapable fact.

One of the collateral goals of an organization is to be inhospitable to a large and constant flow of ideas and creativity.

Whether it is a large corporation or a large labor group, an army or the Salvation Army, a country like the United States or the People's Republic of China, the purpose of organization is to achieve the type and degree of order and conformity necessary to perform a particular job.

To do this, the organization exists to restrict and channel the range of individual actions and behaviors, a predictable and knowable routine. Without organizational routine, there would be chaos and decadence.

The organization exists to create the number and kind of inflexibility necessary to get the most urgent work done efficiently and on time.

Creativity and innovation disrupt this order. Therefore, the organization tends to be inhospitable to creativity and innovation, although without creativity and innovation, it would eventually perish.

This is why small organizations are so often more lively and « Innovative » than large ones. They have virtually no organization precisely because they are one-person businesses and are often run by people who act on impulse.

Organizations are created to bring order. They have policies, procedures and rules that are not directly expressed in a formal way but are well understood.
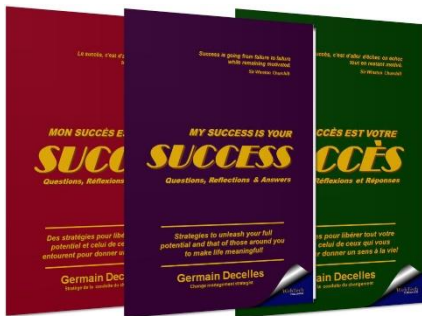
The work for which, the organization exists, could not be accomplished without these rules, procedures, and policies.

These same rules that produce the so-called conformism that is so cheerfully decried by the organization's critics, and which seems to disrupt life inside the company.

Remember, where there are enough rules, there will also be silly rules, those that can be ruthlessly caricatured.

But some rules, which to some experts seem nonsensical are far from nonsense if they bother to learn about the problems of the company, the government, or any other group for which the particular organization of work is intended to face.

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