



Finding the Next Steve Jobs

How to Find, Hire, Keep and Nurture Creative Talent

THE SUMMARY IN BRIEF

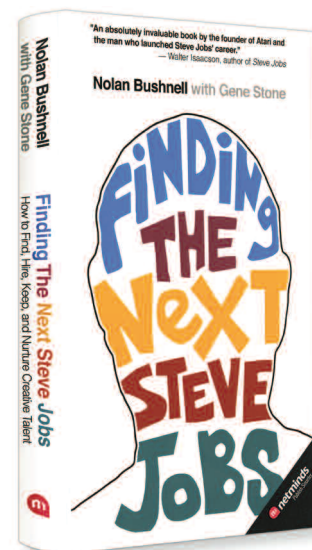
The business world is changing faster than ever, and every day, your company faces new complications and difficulties. The only way to resolve these issues is to have a staff of wildly creative people who live as much in the future as the present, who thrive on being different and whose ideas will guarantee that your company will prosper when other companies fail.

In *Finding the Next Steve Jobs*, Silicon Valley legend Nolan Bushnell's first book, he explains how to find and hire employees who have the potential to be the next Steve Jobs. Bushnell founded the groundbreaking gaming company Atari in 1972 and two years later employed Steve Jobs as well as many other creatives over the course of his five decades in business. In *Finding the Next Steve Jobs*, Bushnell explains how to find, hire and nurture the people who could turn your company into the next Atari or the next Apple.

Bushnell's advice is constantly counterintuitive, surprising and atypical. Some of his wisdom includes: when looking for employees, ignore credentials; hire the obnoxious (in limited numbers); ask unanswerable questions; comb through tweets; and more.

IN THIS SUMMARY, YOU WILL LEARN:

- How to attract creative people to your company.
- The importance of hiring the crazy and obnoxious.
- How to level hierarchy and successfully take your company from vertical to horizontal.
- What good things can come with allowing your creative employees to fail.
- Learn to talk like a creative.



by Nolan Bushnell
with Gene Stone

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THE COMPLETE SUMMARY: FINDING THE NEXT STEVE JOBS

by Nolan Bushnell with Gene Stone

The authors: Nolan Bushnell is the founder of the video game company Atari, Chuck E. Cheese — the first restaurant to integrate gaming into its entertainment model — as well as 25 other companies. Bushnell has been inducted into the Video Game Hall of Fame and the Consumer Electronics Association Hall of Fame, received the BAFTA Fellowship and was named one of *Newsweek's* "50 Men Who Changed America."

Gene Stone, a former book, magazine and newspaper editor for such companies as *The Los Angeles Times*, *Esquire*, Harcourt Brace and Simon & Schuster, has ghostwritten 30 books (many of which were *New York Times* bestsellers) for a wide range of people in many different fields. Stone has also written numerous titles under his own name, including *The Secrets of People Who Never Get Sick*, the *New York Times* bestseller *Forks Over Knives* and *The Watch*.

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Introduction

A “pong” is a piece of advice that applies only where it is helpful and needed, unlike a rule, which thinks of itself as applicable to every situation. That is probably why most rules don’t work. Situations vary. Flexibility is always necessary. If you try to apply the same rules to every person or circumstance, you’ll find you’ve planted a field that is sterile and homogenous. In that environment, creativity will wither and die. The constant application of inflexible rules stifles imagination.

The truth is, there are no rules that apply to everyone uniformly — and that rule is the one exception to the rule that there are no rules. This is key when you and your company are trying to create an environment in which creativity can flourish.

Why creativity? Because without it, your company will not succeed. That concept may not sound surprising, but what *is* surprising is how few companies realize it or actually do anything about it. Creativity is every company’s first driver. It’s where everything starts. Without that first charge of creativity, nothing else can take place. ●

Finding and Hiring the Next Steve Jobs

Ideas happen faster, knowledge moves faster, competitors react faster. So it doesn’t matter what you do or your company does. The odds are overwhelming that

you are going to have to change, and change again and then again. As the world changes, you need to make sure your entire company shapes your product to suit the shape of the new society. The key to survival in this new world is creativity

Creativity must flow freely and liberally throughout the entire company and will only succeed if a succession of many people is in place to guide it along, from the Steve Jobses at the top of the chain all the way down to the potential Steve Jobses at the bottom who will someday be the architects of your future.

Make Your Workplace an Advertisement for Your Company

Atari didn’t find Steve Jobs. The company made it easy for him to find it. A good company is a 24/7 advertisement of itself.

Today, if you want to know more about a company, you visit its website. You’re typically directed to a tab that takes you to a page inviting you to learn more about the firm and its employment opportunities. It’s invariably the most boring page you’ve seen in your life. There are a number of companies right now that aren’t such bad places to work, but their sites are so dull that no one could possibly be enticed to apply for a job there.

If you want ordinary employees, then promote your company as an ordinary workplace. If you want creative employees, then you demonstrate creativity.

When the concept of company-as-advertisement is done correctly, it allows you to sustain a creative ecosys-



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tem to which creative people are attracted both as customers and as employees.

Adopt Flexible Pongs

Managing creatives is like herding cats. So instead of establishing dispiriting rules, create an organization known for its flexible and original pongs. For example, when Steve Jobs came to work at Atari, he wanted to be able to sleep overnight at the office so that he could work until 3 a.m. and then get five to six hours of sleep. Atari originally had the rule of no overnight sleeping at the office due to security alarm issues, but Jobs was insistent, Atari became more flexible, and as more employees began sleeping over, productivity soared.

The point is that when you're trying to make your company more creative, you want to relax the rigid rules and give your creatives more room to stretch and grow. Create a company known for this kind of freedom, and creatives will come looking for you.

Hire for Passion and Intensity, and Ignore Credentials

If there was a single characteristic that separated Steve Jobs from the mass of employees, it was his passionate enthusiasm. Steve had one speed: full blast.

When you hire for intensity, you are bringing in people around whom you can build an entire department. One of the reasons behind Atari's success was that it always looked for and hired such people. You can train employees in the ways of the company, but you can't train them to be passionate.

As for credentials, a college degree is a fairly meaningless one. It tells you that someone has a certain amount of stick-to-itiveness and managed to get through school. It does not tell you much else. Graduating from college is not a sign of intelligence. It could mean that someone is smart or merely that he figured out how to pass a test, and then, after collecting good grades, forgot everything he learned.

Some of the best creatives didn't graduate from college. Steve Jobs dropped out, as did Steve Wozniak, Microsoft's Bill Gates, DreamWorks Studios David Geffen, Facebook's Mark Zuckerberg, designer Coco Chanel and countless others.

Rather than ask job candidates obvious questions about their backgrounds, school, etc., ask them questions that they'd really need to puzzle over. Pay attention as they do so. What you're trying to discover is, does this person have a combination of curiosity and resourcefulness? Curious people always have a range of interests and a broad base of knowledge in many dis-

parate fields. This trait has nothing to do with college and everything to do with innate intelligence.

Look for Hobbies

One of the best ways to uncover the creative passion of potential job candidates is to ask about their hobbies, particularly ones that are difficult, complex or somewhat time consuming. Hobbies aren't just a sign of passion and creativity. When you have a hobby, you're constantly expanding your knowledge. In *Where Good Ideas Come From: The Natural History of Innovation*, Steven Johnson writes, "Legendary innovators like Franklin ... and Darwin all possess some common intellectual qualities — a certain quickness of mind, unbounded curiosity — but they also share one other defining attribute. They have a lot of hobbies."

Use Employees as Resources

One of the best ways to find creatives is to delegate. Unless the employee search must remain confidential, ask other creatives to help. Your current employees are a treasure trove of possibility. Everyone has a short list of the cool people they'd love to work with again as well as those they want nothing to do with, ever. Get those lists out of people.

Hire the Crazy, the Obnoxious, and Avoid the Clones

Most human resources departments will tell you they want to hire a diverse range of employees. This is a good thing. But there's another important kind of diversity that these departments don't believe in: creative diversity. HR departments have the tendency to hire the same people; these are people who regardless of race, sexual orientation or religion attended the same schools, believe in the same ethos and dress the same way.

Homogeneity does not breed creativity. You don't want a homogenous company where everyone is interchangeable. You want a company that is spiky, where singularities are exceptional people.

Eclecticism is highly undervalued in today's job market. Don't let your company dismiss people who dress differently, dye their hair pink or wear strange jewelry. Minor insanity in the clothing department is a benefit. Every company needs physical and intellectual diversity; such people tend to be creative.

Aside from those with off-the-wall looks, you should also consider people who may be deemed "obnoxious." In some cases, people's arrogance is well-founded because they are, indeed, the smartest in the room and therefore accurate about their perceived value to your

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company. Is it obnoxious for them to tell you this? Yes. But when you have a problem that needs a brain that can crack walnuts, you want them to get on it.

Steve Jobs understood that Atari was the kind of place that would allow him to flourish, no matter how arrogant he seemed. Perhaps everyone has creative potential, but only the arrogant are self-confident enough to press their creative ideas on others. Steve believed he was always right and was willing to push harder and longer than other people who might have had equally good ideas but who caved under pressure.

As for crazy, there's a fine line between it and creativity. And this isn't clinical insanity; instead, there's a kind of functional craziness that should inhabit your offices, coming from employees who come up with wacky ideas. The problem most companies have is that the crazier the ideas their creatives present, the less likely they are to endorse and promote them. Yet, when first announced, some of the best ideas that have rocked the world were greeted with cries of, "That's totally crazy!"

Hire Under Your Nose

Watching people doing their jobs outside of your workplace is one of the best ways to find creatives to hire. And you don't have to sneak into an agency or design firm to do it. Creatives often have a difficult time finding creative jobs, so they might be the charming and witty waitress serving your family at a restaurant, or the salesperson at a sporting goods store who is knowledgeable, friendly and passionate about camping gear.

Too often people see only what they expect to see. If you expect to see only a waitress, that's all you'll see. If you look at everyone as a possible addition to your staff, then suddenly the world of possibilities has exploded. Take off your blinders; there are creative people all around you.

Actually, you might not even need to leave the office to find creatives hiding in ordinary jobs. Just because they've gotten in the door at your company doesn't mean they are well placed — often they're totally mis-cast. One of the best ways to find them is to practice Management by Walking Around. This means that when you have a problem, get up from your desk and go talk to the receptionist, the woman in accounting, the guy in sales. Often you'll get a new perspective on a problem from someone who knows your business well.

Visit Creative Communities

Creative communities have existed wherever there has been imagination. These communities are always around, whether formally planned gatherings or off-the-

Comb Through Tweets

Think of Twitter as an infinite number of headlines. If a particular subject area meshes with your company's mission, Twitter provides a non-curated platform you can use to find people who are posting creative and smart tweets about your topic of interest. For example, if you were looking for a PR person who can deal with technical introductions, search Twitter for such introductions, see who tweeted them, click on those profiles, and then, by looking at the rest of the tweets, you can determine the person's intelligence and possible fit within your company.

cuff get-togethers. Groups can range from a few people meeting to talk about science fiction to large numbers of people convening to build fantastic projects. And whenever or wherever you find these communities, you'll find potential creative employees.

Beware of Poseurs

You have to be very wary of poseurs who look like creatives but really aren't. How do you recognize them?

1. Don't rely solely on credentials. Poseurs know how to build a terrific looking resume, but do they know how to engineer a chip or develop new tech?

2. When interviewing prospective employees, ask second and third questions about a topic after they've responded so fluently to your opening question. Poseurs are generally fluent in surface jargon. Get them to go into greater depth about a subject, and you may find them starting to lose that verbal acuity.

3. Ask "why" questions. A lot of people know the how of the job, but they don't know the why.

If you're any good at playing poker, then it'll be easier for you to find the "tells," facial expressions and body language that can give away a bluff, which is the poseur's fundamental skill. ●

Keeping and Nurturing the Next Steve Jobs

Ok. You've done all your work. You've thought about where to find the creatives, you've interviewed them, and you've managed to lure them into your company. Now what? As you'll see, it isn't enough just to hire the next Steve Jobses. There's no point in adding these people to your staff if you're not going to do anything with them.

Celebrate and Institute a Degree of Anarchy

One of the best ways to keep creatives happy is to make some happiness happen. One of the best — and most cost-effective — ways to do that is to throw an inexpensive party. Not only is this about having fun, but it also establishes informal lines of communication. At parties, people talk to each other more freely and more candidly than while lurking in their cubicles. Ideas that might never be mentioned in the office because people were self-conscious about offering radical ideas might be brought up.

People often come up with great ideas when you ask them to stop thinking so hard and relax. There's science behind this thinking: When you're constantly working on a specific problem, originality often stops flowing. It's now thought that your conscious brain can handle no more than seven or eight things at a time, but in the background, scores of additional thoughts and concepts are floating around in your mind. When you relax, some of those otherwise not-so-accessible thoughts rush to the surface; therein may lie the solution to the problem you couldn't force your brain to uncover.

Parties serve still another creative function. There are few obstacles to achieving creativity in a company more intransigent than a strictly vertical organization. The more horizontal the company's chain of command, the fewer steps from creator to CEO, and the better off the company is, creatively speaking.

The beauty of parties is they are instant hierarchy levelers — they provide an atmosphere in which anyone can communicate with anyone. Assistants can talk to executives, junior management can gossip with senior management, secretaries can chat with the chairman of the board.

Hierarchy means having managers, sub-managers and sub-sub-managers. When you give people the title of manager, you're enabling them to say no. You want as few people saying no in the company as possible.

The better model is the horizontal company where everyone shows up to work, no one tells them what to do and all the work gets done. This model is called *directed anarchy*, and it's the best way to ensure that creativity and innovation will flourish.

One of the best reasons to keep your company horizontal is that creative leaps don't always originate with your top players. Good ideas can come from assistants, part-time workers — people who are invisible in the strictly vertical company. When your company establishes that anyone can and should contribute, you'll end up hearing some very good suggestions coming from unlikely places.

Skunk It Up

As companies grow, they also tend to balloon in terms of paperwork, logistics and hierarchies. At the same time, they shrink in creativity and originality. One good way to avoid such rigidity is to branch off by creating a subsidiary location. Rent another site and let people work there away from the bureaucracy and stagnation.

In the 1940s, aerospace company Lockheed created a special branch and called it Skunk Works. It was enormously successful, and the name stuck. Today, the term describes any group within an organization that is given a high degree of autonomy and whose mission is to work on advanced or secret projects.

Foster Fairness

A lot of people believe they can game any system — i.e., they can figure out how to get credit for actions that weren't directly linked to positive outcomes. Gaming a system is death to a meritocracy because the people who are gaming it destroy all semblance of fairness.

In the long run, it's best to prevent any one person from taking the credit for a new innovation or idea. Seldom is one concept ever imagined, presented, executed and realized by a single individual. Furthermore, if the original creator takes too much ownership of his idea, he may try to exert too much control over it. No company should empower the person who originated the idea with the ability to censor the person making improvements.

The other problem with the credit game is that if someone is able to take all of it, you've created a culture of individual ownership. Why give the next great idea to your team when you can take it out on your own and get all the glory?

A good corporate culture allows the corporation's identity to meld with the individual employee's. You want your company's services or products to be known as those of your company rather than tagged to a specific creative employee. The more these ideas stay in the family, the more prosperous and happy everyone in the family becomes.

Champion Bad Ideas and Celebrate Failure

One way to enhance creativity is to ask everyone to make a list of all the ideas that had been previously presented at meetings and then rank those ideas from good

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to bad. Then take the six items on the bottom of the list and ask, “Let’s suppose we were restricted for the next few months to work just on these six terrible projects ... How do we make them work?”

This process reverses people’s normal mental dynamic. Instead of trying to figure out what’s wrong with something, which triggers people’s critical instincts, here they have to figure out what’s right with something, which triggers creative instincts.

If people are reluctant to suggest bad ideas, they are absolutely terrified of failure. And if they’re terrified of failure, they likely won’t succeed. Your company must make failure a tenable option.

Failures are almost never total. You must look at all aspects of a project to see whether it’s really as much of a disaster as you first feared. The truth is that if you’re paying attention, you can learn a great deal from failure. People who are afraid of failure — and afraid of talking about it — will miss out on all the excellent data that results from trying something new and different.

By accepting failure as a necessary part of your business, you rid your employees of the constant fear that if they do something wrong, they’ll be canned. Fear of failure creates an organization that says no to every new idea.

Of course, there’s a right and wrong way to fail. Failure is useful, but too many failures can cause you to fail for good. Unless you’re going for broke and have good reason to do it, never bet more than a small portion of your assets on any one idea. That way, the project can be a total failure and yet allow you not just to survive but also to learn a great deal of valuable information.

Require Risk

Many of the greatest advances in science, exploration, medicine and business would never have occurred if someone hadn’t been willing to walk into uncharted territory. And many companies have survived only because their founders were willing to take risks.

The very definition of risk involves an uncertain future outcome. This does not make the human brain happy. The surer we are about our environment, the safer we feel. Yet, one of the best ways a company can create a healthy ecosystem that fertilizes creativity is to include risk. That doesn’t mean doing anything silly or poorly planned. Risks can be smart, foolish or anything in between. But all companies should have a budget that allows them to spend a certain amount or percentage on projects that are not guaranteed to succeed and on ideas

that allow creatives to figure out solutions to problems that others might not yet see.

Today, with the business environment changing so quickly, companies have to be innovative to survive — even if that means changing their risk-averse culture. And certainly hiring a Steve Jobs is part of that change. The truth is that very few companies would hire Steve, even today. Why? Because he was an outlier. To most potential employers, he’d just seem like a jerk in bad clothing. And yet a jerk in bad clothing can be exactly the right guy to give your company the highest market capitalization in the world.

Taking a risk shouldn’t be considered an option in the 21st century. It’s a necessity.

Mentor

Mentors can serve the usual purpose of helping anyone who’s young or new at a job, but in general, it’s the creative people who need mentors more than others.

By definition, creatives are always working on something that’s different, innovative and new. That means most of the people around them aren’t going to understand it, and this puts creatives in an almost constant confrontational mode with the rest of the company. When someone replies, “I just don’t get it,” that’s rejection. It hurts. To be creative is to go through a tremendous amount of rejection.

All companies must make sure someone is supporting their creatives; someone who is reassuring, clear and who can help them stay on track. This is the role of the mentor. She stops the creatives from feeling so rejected and lonely that their work suffers. She offers to fight bureaucracy, even if she doesn’t understand the product. If she does her job well, the company will profit immensely.

Note: Out-of-company mentoring is also important. Most companies don’t know how to mentor their own creatives, so if this applies to you, try to find ways to connect your creatives with possible mentors outside the company.

Create a Creative Chain

The truth is that creative ideas, products and services are not produced by lightning strikes. They evolve in these gradual, step-by-step processes of analysis and solution. To allow that progression to happen, you must have in place a chain of command (ideally as short a chain as possible) that does everything it can to promote a good idea and help it see fruition rather than stifle it. If your management system is composed of many steps,

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and each step must first be approved, and approval must come from doubting management, creativity will wither.

To ensure that creativity flourishes, examine if and how creative ideas bubble to the top at your company. Is there a chain of command that nurtures and promotes them? Or is there a chain that drags them down?

Preload Ideas for Your Creatives

Most people will tell you they only want to know as much as they need to know at any given time. Not creatives. When tasking a group of creative people, give them a heads up on their next projects. Their endlessly functioning, hyperactive minds will immediately start thinking about the future even as they are still working on their current projects.

We spend our days unaware of how much information our brain is actually absorbing because that is how it is programmed to work. However, if you were to tell someone that her next project will focus on fire hydrants, she'll start to consciously or unconsciously notice every fire hydrant that she passes and begin to understand nuances and differences among the hydrants that would not have been possible without that prompt. So even though the fire hydrant project won't start for some time, when it does, she'll already be ahead.

Learn to Talk Creative

One of the characteristics of the true creative is a certain amount of intellectual arrogance. Steve Jobs thought everyone he reported to was an idiot. But the point isn't who's smarter. It's not a contest. The point is to help these people create like crazy for you. One of the best ways to achieve this: Don't act like an idiot. Learn as much as you can about them. Learn what they do. And most of all, learn to speak their language.

If someone is working at some high level of technical knowledge, you need to be able, at minimum, to have a conversation with him. If he's developing new software, knowing the difference between Python and Unix is necessary. This doesn't mean you have to know a great deal about the subject, but you should be able to ask a great question and understand much of the answer.

When the manager becomes the student, she gains respect. It gives your creatives the ability to strut a bit, to talk about what they know, and to show how smart they are. There is often very little that's endearing about someone who wants to manage, but much to like about someone who wants to listen and learn.

Neutralize the Naysayers

There are many obstacles to creativity, but one of the most pernicious is other people. Who are these other

people? They are naysayers — easy to spot because they're the ones who prevent projects from taking off, who quash creativity, who sap imagination. They've gained power by being the company curmudgeons. They pretend they're doing this for the company's good, but they're really saying no all the time because it's all they know how to do and because they have no ideas of their own.

At Atari, there was one word outlawed: No. Anyone can say no. There's no mental process there. If you don't like something, the trick is to think of something better. If people aren't comfortable with an idea, allow them to think only about how the project could be better, or come up with ways to turn their apprehension into enthusiasm. This creates an atmosphere of collective problem solving.

Write Down Objections

Every single day, truly creative ideas are being mercilessly killed. The goal is to stop all these good ideas from being murdered. One of the best ways to do this is to ask people to write down their objections. Why? Because it's too easy to kill an idea verbally. Thinking they have to speak up when presented with a new idea, people do, and they almost always feel more comfortable criticizing it than praising it. That's just human nature.

When people write down their critiques with their names attached, they are forced to take personal responsibility for their negative opinions. They are on record saying that they don't think the project will work.

The other advantage to writing down objections is that you can circulate them, allowing the rest of the employees to contribute their ideas as well. And you force people to be more specific. If the worst part of an idea is its cost, writing down actual numbers forces people to become more precise in their estimates and gives the idea's creator a chance to be more precise in her rebuttal as well.

Finally, when people give quick voice to their objections, those objections aren't generally thoughtful. The pressure is to speak, not be accurate. A written statement forces people to explain exactly what they mean with the proper analytics.

Change Every Day, Every Hour

Get your creatives to shake up their lives. Find as many ways as possible to keep their minds active and flexible. Encourage them to find a new route to work, drive through different neighborhoods, shop at new stores, walk through places they've never been before, stop and say hello to different people. Vary their hours.

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The habits of highly effective people are seldom creative; highly habitual people don't tend to have original ideas. They're trying to have a well-planned life. When all you want is execution, consistency can be an excellent thing. But when you want wild, off-the-wall, uninhibited creativity, it is a spoiler.

What you are really trying to do is jog the brain to think down different pathways. The brain doesn't want to do that. Design an environment for your creatives that makes their brains work harder, think differently, invent interestingly. The greater the uniformity, the greater the sameness. The greater the change, the greater the difference.

Duck Processes

Over the long run, every company develops a balancing act between process and outcome. In the case of modern business, the rule might go: The more you create organizational structure, the more likely it is your processes will become counterproductive. Otherwise, all processes in the world would be useful and good. They're not.

For example, if all purchases have to be processed through the purchasing department, you might be adding something between five days to a month to your purchasing cycle. If someone needs a part quickly, she will have to fill out a form and wait for it to go through the proper channels instead of just purchasing the part using petty cash. On the other hand, if she goes through the purchasing department, she receives a better price because the department has spent time negotiating with the supply chain. But by the time she gets the part, you've lost two weeks.

There has to be a sensible balance maintained between the needs of the creatives and the necessity of process. Process isn't bad. Process that hinders growth is bad.

Mix It Up

One late fall day in 1977, Atari had the kind of problem that most people would envy: too much business. Because there weren't enough night shift workers to process the Christmas rush orders, it was decided that for two weeks, every employee was going to have to toil above and beyond his or her normal duties. The plan was for everyone to come in late in the afternoon, do whatever work they needed to do in an hour, and then take over the night shift on the production line.

Those two weeks not only turned out to be a great deal of fun but also improved the product. On the production line for the first time, engineers were able to see

how their ideas were actually assembled. For instance, it was inefficient to have a screw that took more than three turns to tighten, and yet the engineers discovered that some of the screws required 10 or more turns. They fixed that — and made about 150 other changes as well.

Meanwhile, the salespeople learned many new ways to sell the product based on what they had learned on the line, and sales went up. The accountants were just as sharp and discovered new ways to save money.

Get your creatives out in the field with the salespeople. Invite your accountants into a creative meeting. Fly your managers to a distant distributor or an underperforming outpost. This teaches employees to appreciate the processes and work of other departments and colleagues, and creativity soars. ●

Conclusion

If you can fix your company's bureaucracy, streamline your creative train, establish a workplace where innovation is rewarded and naysayers are denied power, you may well be fashioning a workplace that cultivates creativity. In that case, the next Steve Jobs may already be applying for a position in your company.

However, here's one last pong. It's a simple one: Act! You must act. All the companies that are known for being innovative act. They do things — many things. If you want to have a good idea, great, have lots of good ideas. But if you want to be successful, act on as many of those ideas as you can. Some will fail, but the ones that succeed can change the trajectory of your business. This is one of the traits admired most about the original Steve Jobs: He acted. He was constantly tackling new ideas, putting new concepts into play and looking for the next big thing. ●

RECOMMENDED READING LIST

If you liked *Finding the Next Steve Jobs*, you'll also like:

1. ***The Rare Find* by George Anders.** How to spot the ones who don't look so good on paper but might still deliver extraordinary performance. Anders shares what the savviest talent judges see and what they do differently.
2. ***The Idea Agent* by Lina M. Echeverria.** Echeverria answers how you can harness some of the most passionate, intelligent people in your organization without stifling them.
3. ***The Accidental Creative* by Todd Henry.** To thrive in today's marketplace, all of us have to be ready to generate brilliant ideas on demand. Henry teaches effective practices that support your creative process.