

INDIVIDUAL AND ORGANISATIONAL CREATIVITY AND INNOVATION: THEIR MANAGEMENT

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Abstract

Due to the development of technology, production and other business functions, customers have entered in the focus of enterprises' endeavours, displacing mass-produced standardized products. Efficiency is no longer sufficient: flexibility, creativity and innovation have become vital. Creativity and innovation processes started to be studied, first at the level of individuals and then within organizations. It became obvious that creativity and innovation depend on individuals themselves and, within social units, also on their organisation. From the organisational point of view, practitioners and researchers attempt to determine the organisational variables that positively influence creativity. In this paper, the authors describe both the process and characteristics of creativity and innovation conducted by an autonomous individual as well as the same process conducted by members of a social unit. The appropriate organisation supporting the development of a creative and innovative social unit is established by management whose responsibility is to assure a rational achievement of new useful ideas and their development into products, services and processes. Therefore, the authors focus on three processes, emphasizing their relationships: individual creativity and innovation processes, organizational creativity and innovation processes, and the management of creativity and innovation.

Keywords: *creativity, innovation, organisational creativity and innovation process, management of creativity and innovation*

1. INTRODUCTION

1.1 The development of importance of creativity and innovation

Since the appearance of Daniel Bell's book 'The Coming of Post-Industrial Society' in 1976, it has become clear that contemporary developed societies are not only post-industrial but also information societies (Webster, 2006). However, the results of the development of information technology and infor-

mation systems started after the appearance of the world wide web and introduction of new production concepts such as 3-D printing, which represents a true innovating in the production process: additive manufacturing. Also noteworthy is the concept of open innovation (Chesbrough, 2003), which was only made possible with the support of the Internet. Considering the aforementioned and other similar changes, the globally renowned publicist Chris Andersen concluded that the main characteristic of the coming new revolution is that the effects of infor-

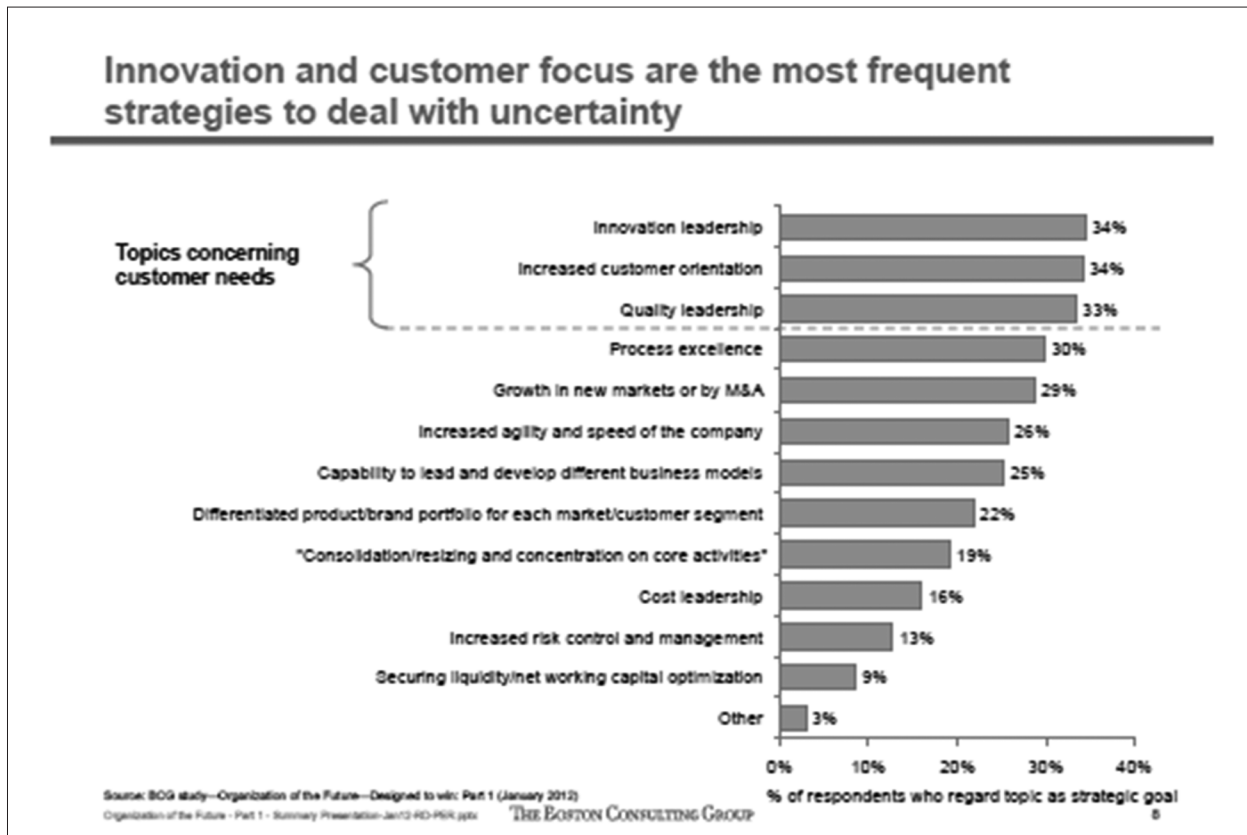
mation technology and systems development will reach all areas of human efforts and creations. The current business and organisational models of all organisations will undergo revolutionary change (Andersen, 2013).

Undoubtedly, contemporary information-communication technology has radically changed our lives as well as the operations and organization of enterprises and other social units. The challenges currently encountered by organisations are more complex than in the past and require new responses (Kovač, Muehlbacher & Kodydek, 2012: 10). It is important for organisations to determine and to understand these challenges to efficiently and successfully respond to them. The consultancy firm Capgemini conducted research titled 'Future value change – 2022' in 2013, in which 20 global trends that will decisively impact enterprises have been identified. Two of them are considered to be the most important: digitalization and the fight for resources.

Following the initiative of the Siemens Corporation, research titled 'Pictures of the future scenario: horizons 2020' has been conducted by the company TNS Infratest Muenchen for the European Union. The purpose of this research was to show and to improve the understanding of future development trends in the EU. The study emphasized ten megatrends facing the EU and requiring proper response:

- increasing globalization,
- aging of people,
- decreasing birth rate,
- the increasing role of women in economy and society,
- free choice of lifestyle,
- increasing importance of virtual entities,
- connection of different communication media,
- increasing mobility of inhabitants,
- increasing immigration to Europe and

Figure 1: Strategies proposed by managers to deal with the future environment



Source: Organization of the Future – Designed to Win, 2012: 8

- increasing the speed of technical development and shortening of products' and services' life cycles (Hartwitch, 2011: 13).

These key trends decisively determine and represent the present and future environment of enterprises and other organisations in Europe as well as in the rest of the developed world. Managers and other decision-makers have to consider the future environment in order to manage their organisations successful and to develop them.

The Boston Consulting Group conducted in 2011 a rather large international research. Their intention was to find out the problems that managers are facing today, and that will be important challenges of tomorrow. In the research "Organization of the future – designed to win", 1,600 managers from 35 different countries took part. As most important challenges that managers will face tomorrow they enumerated the following (Organization of the future: designed to win, 2012: 6):

- increasing competition of business environment,
- environmental and business uncertainty,
- increasing the complexity of the business environment, and
- accelerated innovation and changes.

As **most important strategies** that managers plan in order to cope with the mentioned challenges **are innovation leadership, customer orientation, and quality leadership**. The overview of the most frequent strategies is given in the Figure 1.

From the perspective of this paper, it is important to emphasize that many managers recognize innovation as a key factor that enables companies and other organisations to develop and remain successful in unpredictable, complex, and competitive environments. Even more, we can argue that innovation also plays a major role within other strategies.

Thus far, through different empirical studies mainly based on the opinions of managers themselves, the importance of creativity and innovation and their management has been emphasized. However, the same conclusion can appear from the logical approach. In the past, due to a shortage of products and services, the emphasis was on the efficiency, mass production of standard products and

similar. Competition was based on lower prices. Due to the development of technology, the problem ceased to be production but became marketing of products and services. Focus moved from the products to customers. Companies have to follow the customers' requirements, which require differentiation and, as a consequence, flexibility, creativity, and innovation. Not only efficiency but even more **creativity and innovation became of utmost importance**. Let us add that briefly described development has also tremendously changed management.

1.2 Purpose, goals and method of our contribution

We can argue that the enterprises that develop creativity (as the first part of the innovation process or preceding it) and innovation in order to develop new products, services, markets, customer approaches, organisational changes and even cultural values and routines will possess strategic advantages that will lead to their successful survival and development. For that reason a very important question arises: **what should enterprises and other organisations do today and tomorrow to become and remain creative and innovative?** Undoubtedly, we can claim that creativity and innovation depend on the enterprises and on the environment. Within the enterprises mostly all employees can create and innovate. However, the most important role is played by managers. Not so much because of their creativity and innovation but more so because they influence, motivate, and enable others to create and innovate. By their actions, managers are supposed to assure the achievement of creativity and innovation. Thus, we are narrowing and determining the problem we will deal with to the question of **'what management or managers have to do to assure that their company will become creative and innovative'**.

The answer to the above question can tremendously impact the important competitive advantage of enterprises: creativity and innovation and, thus, the effectiveness of them. According to our findings and those of others, we could improve the managerial decisions in developing and increasing creativity and innovation. By using a contemporary approach to the managerial process, we could also contribute

to the development of the organisational and managerial sciences.

As already mentioned, **we will discuss creativity and innovation processes** and one of the factors (the most important one) influencing creativity and innovation: the **management of creativity and innovation**. The basic goal of our contribution is to determine and discuss management activities leading to creativity and innovation, developing or hindering them. The goal of the article is also to show major characteristics of the creative and innovative organisation and, above all, to discuss organisational structure, processes and culture that assure creativity and innovation.

In order to attain set goals we will, following the opinions of various authors, discuss the creative and innovative process at individuals' levels as a technical process, not a social or organisational one. We will show the connection between the two processes. Then we will look at both processes as organisational ones and discuss management of creativity and innovation. We will follow the contemporary process of management, consisting of business planning, planning, actuation and control of organization and business control. The result of this discussion will be the determination of factors within the mentioned managerial processes influencing creativity and innovation. Let us add that we will also touch on some connected areas, such as knowledge management, change management, quality management and similar.

2. CREATIVITY AND INNOVATION OF INDIVIDUAL EMPLOYEES

2.1 Creativity and creativity process

Creativity as the ability to develop new ideas or develop new views on the existent problems and solutions is the most common definition of creativity, as suggested by Runco (2004: 657-687). Similarly, Amabile (1996), who is quoted by many other authors, e. g. Robbins and Coulter (2009: 271) defined creativity as the ability to combine ideas in a specific way or to search for specific connections among them. In a creative social unit, employees develop new ways of actions and look for new problem solutions. Other authors (e. g. S. C. Certo & S. T. Certo,

2009: 469) emphasize that new ideas have to be feasible and useful. Daft and Marcic (2013: 675) sum up the opinion of many authors that creativity represents the development of new ideas to solve the existent problems or to prevent from the appearance of future ones and to utilize the given opportunities or threats. Authors also agree that the creation of new ideas represents a permanent and continuous process yielding useful ideas.

This process is not commonly and clearly determined and does not follow an algorithm. It is more a divergent, heuristic and intuitive process of trial and error, which differs from one example to the other. Solutions are often achieved by chance. Despite this, authors often approximately suggest a broad creativity process. According to George and Jones (1999: 513-521) this process consists of:

- recognition of a problem or opportunity,
- information gathering,
- production of creative ideas,
- selection of creative ideas, and
- implementation of creative idea(s).

The last mentioned step represents the innovation process, which we will discuss separately. More about the steps in creativity and innovation process can be found in many authors, including Rozman (2002: 121-132). Creativity, similar to the ability to learn, is the trait of an individual. However, within social units, the creativity of an individual is connected with the organisation that determines and directs individual creativity. Thus, we can say that the ability to create depends on the employees themselves, on their organisational relationships and on the environment of social units. Managers influence creativity by directing employees, or, broadly, by establishing and maintaining a proper organisation: structure, processes and culture. We will discuss the management of creativity (and innovation) more broadly in the next chapter.

Looking at the individual employee only, we can say that their creativity is above all the result of three components: **knowledge, creative thinking and motivation** (S. C. Certo & S. T. Certo; 2009: 469-470). The creator must possess a preliminary knowledge of the area in which new solutions have to be found. A creative employee is not satisfied with

present solutions and is looking for improvements and changes. Finally, he must be either intrinsically (interest, passion, satisfaction) or/and extrinsically (salary, financial reward) motivated.

2.2 Innovation and innovation process

Some authors discuss the creativity and innovation process as one process consisting of two sub-processes. In such a case, they term the joint process as an innovation process. Similarly, in the already mentioned empirical research in the introductory part, authors understand the creativity and innovation to be a joint innovation process. Both processes are connected, and there is not a clear line between them. The innovation process starts where the creativity process ends: with new useful ideas. That is the reason that some authors (Mueller, 1995: 16-19) claim that creativity represents the first broad step in the innovation process.

There exist many but similar definitions of innovation. Mainly, innovation is the transformation of useful new ideas in new useful value: product, service or processes (Robbins & Coulter, 2009: 271). Thus, the **innovation process is the process of idea implementation**. An innovative social group is capable of transforming ideas into results. Creativity and innovation are not always developed at the same level. There are creative employees (or groups and social units) that are unable to implement their ideas, and on the other side, there are not creative but innovative employees (groups and social units) who can implement others' ideas.

Innovation is present in different areas like technology, products and services, other processes, and management (Higgins, 1994: 9-10). The process, although to some degree divergent and heuristic, is similarly defined by different authors and consists of following steps:

- starting the design of solution based on the selected useful idea,
- the analysis of feasibility and effectiveness of the solution,
- preparation for the start-up of production in the social unit,
- implementation and

- use of the solution (product, process, etc.) by the user.

Many authors also add the controlling phase. Often the proposed solutions do not lead to expected results, or the solutions have to be adapted. Improved ideas and their solutions have to follow. Innovation in the same area becomes continuous, which authors describe as re-innovation (Rothwell & Gardiner, 1989: 147-159).

Woodman and co-authors (1993: 293-321) claim that organisation, employees and organisational culture influence the innovation. We found the same for creativity.

3 ORGANISATIONAL CREATIVITY AND INNOVATION

Thus far we have briefly discussed the creativity and innovation process conducted by individual employees. At the same time, we have to emphasize that, being members of social units, employees are not independent in the choice of the subject or the manner of developing creativity and innovation. We do not speak merely of individual but of a mutual or organisational creativity and innovation of employees. This mutual creativity and innovation process is directed by an organisation that is established and developed by managers. There are also the relationships among employees regarding their creativity and innovation efforts. The individual's creativity and innovation thus depend also on relationships with the other employees who are supporting each other in their creative and innovative endeavours. Similarly, as in our discussed case, we also talk about individual and organisational learning (Rozman & Sitar, 2007). We can conclude that organizational creativity and innovation depend on individual employees as connected one to the others as well as on organization structure, processes and culture.

3.1 Employees and creativity and innovation within social units

We already discussed the individual processes of creativity and innovation and have indirectly shown some of the required and desired character-

istics of employees. The human traits can be inherited or learned. Among the inherited traits, often the importance of five major ones is mentioned, one of which is especially important for creativity and innovation: **openness to experience**. McCrae and Costa (1992: 229-237) connect it with the following three characteristics of people: fantasy, ideas and performance. Robbins and Coulter (2009: 273) mentioned following characteristics: high self-confidence, persistence, energy and tendency toward risk taking. George and Jones (2000: 46) claim that open-minded people are original, open to a wide variety of stimuli, have broad interests and are willing to take risks. People with these characteristics could have some strengths in conducting ambiguous tasks that require new solutions, risk taking, etc. Daft and Marcic (2013: 283) emphasize the conceptual fluency; originality; less authority and more independence and self-confidence; playfulness, undisciplined exploration and curiosity; and persistence, commitment and focused approach. They also enumerate similar characteristics for departments and organizations as a whole.

Creativity and innovation can also be learned. Furthermore, people possess more creativity and innovation than is required from them. It is the task of managers to require the use of existent creativity and innovation as well as to develop them. We already mentioned that creative and innovative people ought to have broad knowledge in the area, suitable personal traits and being motivated. Thus, managers have to support the broad knowledge and enable its development. They have to support the development of appropriate characteristics. They have to free employees of the fear of being fired in the case of not being successful and motivate them: support new ideas, break the barriers, support the execution of the ideas, etc. More autonomy and decision-making power ought to be given to employees.

3.2 Organisational structures influencing creativity and innovation

The uniform organisational structures are technical (duty), motivational (responsibility), authority and communicational. The position of each employee within the organization is determined by the characteristics of these four structures. Uniform

structures very rarely exist alone but together with the others and are adapting to each other. The joint or coordinated structure is known as the managerial one. All mentioned structures develop into processes: technical or business processes, motivation, communication and leadership ones, whereas the coordinated or managerial structure develops to the management process.

Basically, according to their characteristics, we distinguish mechanistic and organic organisational structures. The question discussed is: does organisational structure influence creativity and innovation and if so, what kind of organisation structures supports them?

From the contemporary definition of the organisation as a system of dynamic relationships or structures that assures the rational achievement of organizational goals, it is obvious that according to this definition organisational structures also influence creativity and innovation. Robbins and Coulter (2009: 271-272) gathered the research results of many authors, which show five basic influences on creativity and innovation. First an **organic type of organisation positively influences innovation**. This structure is low in formalization, centralization and work specialization, which facilitates the flexibility and sharing of ideas that are critical to innovation. Second, necessary resources are important for innovation. Third, **frequent communication** within and between organisational units breaks down the barriers to innovation. **Team organizational forms** thus support creativity and innovation. Fourth, creative and innovative organizations attempt to **minimize the extreme time pressures** on creative activities. Studies show that time pressure negatively influences the creativity and innovation (Amabile, Hadley & Cramer, 2002: 52-61). Finally, research shows that creative and innovative performance is enhanced when the **organization structure directly supports creativity and innovation**. Examples of beneficial support are encouragement, open communication, readiness to listen, and useful feedback (Madjar, Oldham & Pratt, 2002: 757-767). We can argue that, with the exception of the second factor, all the others are organizational factors.

The authors of the contingency theory of organisation, Burns and Stalker, came to the conclu-

sion that the mechanistic model of organisation hinders creativity and innovation. They claim that high levels of organisational control clearly determine tasks and roles as well as the centralization of decisions, which all represent barriers to flexibility and creativity (Hatch, 2013: 99). They came to the conclusion that the mechanistic organizational model represents an insurmountable barrier to creativity and innovation process.

In contrast, the development of organic organisation model supports efficient and effective creativity and innovation processes. However, within the organisations not only one model can exist; for example, in most cases of production organisation, the mechanistic model is more suitable than the organic one. Depending on their environment and technology, different departments develop different organisational models. The problem is that different departments with different organization structures have to cooperate. In order to achieve the integration and cooperation between departments, they also have to adapt to each other (Vila, 1994: 257-259). This co-existence can be achieved in the organisational or personnel sense. The organisational approach means that the connections between departments have to adapt: the organic model has to cope with the characteristics of mechanistic one and vice versa. This is possible because the organic-mechanistic organisation has to be seen as a continuum. In contrast, there also exists the area of acceptability within which the relationships can differ to a certain level.

Let us emphasize again that the creativity process requires the features of the organic organisational structure. This does not mean that teams and not individuals are the source of creative ideas. What we are arguing is that organic structures positively influence both creativity and innovation. However, we assume that innovation process already has to include some organisational features of the mechanistic model.

The other possibility of how to connect creativity and innovation as well as production is the **ambidextrous organisational structure**. The concept of organizational ambidexterity was introduced by Duncan in the 1970s and was put forward in the relevant literature by March in early 1990s. The idea

of ambidexterity is that companies have to develop strengths on the exploration as well as on exploitation levels. The exploration level requires flexible organisational structures supporting creativity and innovation whereas the exploitation level requires mechanistic structure aiming at efficiency. Usually, companies develop different departments with different organizational structures, e. g. a research department with organic organizational features and production department with organic ones. Ambidexterity can also be understood in such a way that employees working in mechanistic departments work in teams, quality circles and similar units from time to time. The less formal part of the organisation, e. g. team structure, is suitable for creation and development of ideas whereas the formal hierarchic part is more suitable for the execution of ideas. The concept of ambidexterity is not only connected to creativity and innovation processes but also to processes of organisational learning, strategic management and similar (Popadić, Černe & Milohnić, 2015).

Undoubtedly, organisational structures developed to correspondent processes as well as managerial, organizational processes (planning, actuation, control), and organizational culture play the most important role in organizational creativity and innovation. A well-known empirical study conducted in 2010 by Institute for the Management of Changes and Innovation (IMSI) in Esslingen has confirmed a clear correlation between creativity and innovation-supporting structures, processes and culture and creative, innovative and overall business success (Vahs & Schmitt, 2010). Furthermore, the connected development of all three organizational phenomena has been confirmed.

3.3 Organisational culture and creativity and innovation

Similar cultural values have been found in creative and innovative organisations. The values are quite similar to personal traits of creative and innovative employees. However, these organisational values are strong, especially so in creativity and innovation departments. The culture is in line with organizational structures and processes. Robbins and Coulter (2009: 273) found the following values to be

important in supporting creativity and innovation:

- accept ambiguity,
- tolerate the impractical,
- keep external controls minimal,
- tolerate risk,
- tolerate conflict,
- focus on ends rather than means,
- use an open system focus,
- provide positive feedback.

It is easier to change and develop organizational structures and processes than organizational culture. Nevertheless, managers are trying to change organizational culture. Change is not easy, and it is mainly achieved within the HRM and leadership process. Let us add that authors of different cultural models usually consisting of four different cultural types that clarify the distinction between types consider also the values supporting and hindering creativity and innovation.

4. MANAGEMENT OF CREATIVITY AND INNOVATION

First, we can ask the question whether we can talk about creativity and innovation management at all. Management refers to enterprises, business units, business functions, projects and similar entities. Phenomena like quality, knowledge, creativity and innovation are quite different. By definition, management is coordination, business planning and controlling as well as determination and development of relationships among employees to assure a rational achievement of a social unit's goals. We can say directly, that we are not managing creativity and innovation; we are managing the aforementioned entities and employees. However, we are managing and thus coordinating one of the characteristics of employees: **relationships among employees concerning creativity and innovation**. By managing, we attempt to achieve a rationale achievement of creativity and innovation within a social unit. Similarly, managers are also managing quality, knowledge, etc. We can conclude that overall management consists of the management of 'partial' areas and also has to coordinate them.

Amabile (1997: 39-58), Leavy (2002: 70-85) and other authors claim that the basic task of managers is to create an environment that will enable and motivate employees to develop and use their creativity and innovation.

Management of creativity and/or innovation is the managerial process of assuring the achievement of a creative and innovative social unit. The process of management by most authors consists of planning, organizing, (HRM), leadership and control. We can say that this is an obsolete approach not distinguishing clearly between business and organisation. For that reason we will consider **a contemporary approach to managerial functions**: business planning, planning of organisation, the actuation of organisation, the control of organisation and business control as shown in Rozman (2012; 1-24).

In the **business planning process**, managers decide upon vision and major goals, business policy and strategies. Vision itself (which is also built on imagination, which is the basis of creativity) shows whether the company will emphasize creativity and innovation, introducing innovation and differentiation or merely follow improvements and evolutionary growth. Vision is followed by goals and strategies. Goals and strategies based on new products, new markets, and differentiation are based on creativity and innovation. In strategic and tactical plans, companies can already include changes and their consequences that will happen in the near future. It is more difficult and questionable to include changes that are still in the phases of creativity and innovation. Still, companies can evaluate potential ideas and their expected results as well as the means needed for their implementation.

In the **planning organisation** phase, managers design organisational structure, processes and culture that will assure the achievement of the planned creativity and innovation. As suitable, we already mentioned organic structure, which is connected to team structure or project type structure. The ambidextrous structure can also be designed. Companies can design buffer departments, dealing with different environments (e.g. research and development), developing differentiation and integration of employees, etc. Organisational culture is also designed in this step.

Connected to creativity and innovation, authors most frequently emphasize **the actuation phase, which consists of HRM and leadership**. The actual organization is established by HRM. According to the planned duties, accountability, authority and communication, appropriate human resources are recruited, selected, placed, motivated, and developed. In this phase, many innovations can be introduced: recruiting through the Internet, by suggestions of employees, etc. In the selection of employees, especially of managers, a combination of different techniques is used. Emphasis is given to the development of employees: education and training. In motivation and promotion (vertical or horizontal), creativity and innovation are also considered.

By **leadership** in the narrow sense, we understand the characteristics and style of managers. While in hierarchy importance is given to formal rules, and only limited information is given to employees in the process of creativity and innovation the leadership becomes participative. The characteristics of this leadership are authenticity, openness and trust (Goffe & Jones, 2005: 86-94). It is important for leaders that their words match their deeds; the consideration of ideas that are matters of dispute is also important. Leadership is relationship-oriented, and employees are supposed to be autonomous and act accordingly. The usual leadership styles used are participative, democratic, liberal, authentic, transformation, and similar.

Leadership also includes communication and motivation. **Communication** in a creative and innovative environment becomes of high importance. It runs within and between teams. It is horizontal and through all channels. Besides the verbal and other classic ways of communication, the electronic ones are used.

Motivation for creativity and innovation is emphasized by all authors. They suggest a broad range of different ways of motivating creativity and innovation of employees. Intrinsic motivation is often emphasized. However, the extrinsic and within it the financial motivation should not be neglected.

Control of organisation controls whether the planned organization is implemented. It controls whether employees execute their duties and behave in an accountable way in the context of their

authority according to the planned organization. The same holds for the control of the organizational culture and organizational processes. It is usually steady or concurrent control. In our case, we are interested also in control of achieved creativity and innovation.

Business control represents the control of the overall business and its success. Concerning creativity and innovation, this control looks at introduced novelties, their costs and benefits in our case mainly from the creativity and innovation standpoint.

5. CONCLUSION

Business environment is becoming more unpredictable, complex and thus uncertain. Managers of enterprises and other social units are seeking answers to new challenges that are also due to the increasing focus on customers instead on products. They found the answers to many environmental challenges in the development of creativity and innovation. Even more, they look at **creativity and innovation as a key factor in long-term business success**.

Creativity and innovation depend on inherited and learned traits of individual employees. They ought to possess a previously developed knowledge in the area of research, creative way of thinking and the motivation to create and innovate. The creativity and innovation process are of utmost importance and are specific in the sense of their ambiguity and divergency. Within social units, creativity and innovation has to consider organisation: structures, culture and processes. The individuals' processes are mutual, and dependent on designed organisational relationships and thus broadly take the organization into account. We called the processes of creativity and innovation management organisational processes thus emphasizing the connectivity of individual processes. The organic organisation, especially team organisation, and ambidexterity are the main characteristics of the organisation supporting creativity and innovation.

Such an organisation supporting and assuring creativity and innovation is designed and achieved by management. In this article, the characteristics of

management of creativity and innovation are shown in different phases of the managerial process.

As important results of the study, we show a clear distinction between individual and organizational creativity and innovation process as well as between them and management of creativity and innovation. Our discussion derives from this distinc-

tion and considers the contemporary approach to the organisation as a system of dynamic relationships. The organisational approach built on structure, culture and (managerial) process. For the development of creativity and innovation, the coordinated development of all three organisational elements is required.

EXTENDED SUMMARY / IZVLEČEK

V prvi polovici prejšnjega stoletja je bil poudarek v podjetjih dan predvsem učinkovitosti oziroma prizadevanjem za doseganje čim nižjih stroškov proizvodnje pretežno standardiziranih proizvodov in storitev. Razlog temu je bila relativno majhna proizvodnja in posledično ponudba proizvodov in storitev. Z razvojem proizvodnih sil pa postaja ozko grlo prodaja, ne več proizvodnja. Proizvodne zmogljivosti presegajo možnosti prodaje. V središču pozornosti podjetja ni več proizvod, marveč predvsem uporabnik. Ta pa zahteva proizvode in storitve glede na svoje specifične želje, kar zahteva od podjetja poleg večje učinkovitosti tudi večjo prožnost in prilagodljivost, s tem pa ustvarjalnost in inovativnost. K večji ustvarjalnosti in inovativnosti v veliki meri prispeva tudi razvoj informacijske tehnologije. To logično utemeljitev razvoja ustvarjalnosti in inovativnosti v podjetjih nedvomno podpirajo razne empirične raziskave. Tako raziskava »Pictures of the future scenario horizons 2020«, ki jo je na pobudo korporacije Siemens izvedlo podjetje TNS Infratest Muenchen za EU, kaže 10 ključnih sprememb v gospodarstvu in združbi, ki jih podjetja morajo upoštevati. Med njimi igra pomembno vlogo večja hitrost tehničnega razvoja in skrajševanje življenjskih ciklov proizvodov in storitev. »Boston consulting group« pa v študiji leta 2011, ki temelji na mnenjih ravnateljev (angl. managerjev), ugotavlja med glavnimi izzivi ravnateljevanju v prihodnje večjo stopnjo ustvarjanja in inoviranja ter sprememb na sploh. Pa tudi v drugih izzivih vsaj posredno igrata ustvarjalnost in inoviranje pomembno vlogo. Podjetja bodo, za doseganje dolgoročne uspešnosti, poskušala biti vodilna v inoviranju.

Tako ni slučaj, da mnoga, če ne vsa, podjetja poskušajo postati ustvarjalna in inovativna. Pri tem ustvarjalnost razumejo kot ustvarjanje novih, uporabnih zamisli za svoje proizvode, storitve, procese, organizacijske rešitve ipd. Inovativnost pa je spreminjanje teh zamisli v nove proizvode, storitve, procese, organizacijske rešitve itd. Avtorja proces ustvarjanja prikažeta v naslednjih korakih:

- ugotovitev problema ali priložnosti;
- zbiranje informacij o problemu ali priložnosti;
- ustvarjanje novih zamisli za njihovo rešitev;
- primerjanje ustreznih zamisli;
- določitev in prikaz najbolj ustrezne zamisli.

Temu procesu sledi proces inoviranja:

- oblikovanje konkretne rešitve na osnovi uporabnih zamisli;
- analiza možnosti izvedbe rešitve in njene pričakovane uspešnosti;
- priprava za zagon proizvodnje in
- izvedba zamišljenih sprememb ter uporaba proizvoda ali storitve s strani uporabnika.

Kar precej avtorjev oba procesa povezuje v enoten proces, ki ga poimenujejo po drugem delnem procesu, inoviranju. Opisana procesa avtorja prikažeta najprej kot procesa posameznih, nepovezanih zaposlenecv v podjetju. Poudarita pa, da zaposlenecv v podjetju ne delujejo neodvisno, marveč vza-

jemno, v sodelovanju in razmerjih z drugimi. V svojem ustvarjanju in inoviranju morajo upoštevati svoj položaj in svoja razmerja do drugih zaposlencev. Ustvarjanje in inoviranje tako nista odvisna le od lastnosti in sposobnosti zaposlencev temveč tudi od organizacije. Gre za »organizacijsko ustvarjanje in inoviranje«, na katerega v veliki meri vpliva tudi ustrezna organizacija: strukture, procesi in kultura. Avtorja pri tem organizacijo opredelita kot sistem dinamičnih razmerij, ki zagotavljajo smotrnost v poslovanju. Podrobneje prikazujeta značilnosti organizacije, ki zagotavljajo smotrno ustvarjanje in inoviranje. Tako kot ustrezne načine organiziranja utemeljita organski način organiziranja, v njem pa poudarita pomen timske organizacije ter dvo-namenske (angl. ambidextrous) strukture, ki občasno zahteva mehanistično in občasno timsko organizacijsko strukturo in procese. Navedeta tudi vrednote, ki podpirajo ustvarjalnost in inovativnost kot so pripravljenost za reševanjem nejasno določenih problemov, sodelovanje, prevzemanje tveganja, sprejemanje konfliktov in podobno.

Podrobneje pa avtorja spregovorita tudi o ravnanju (angl. management) z ustvarjalnostjo in inovativnostjo. V njej sledita sodobnemu procesu upravljanja in ravnateljstva in po fazah prikažeta dejavnosti in poudarke, povezane z ustvarjalnostjo in inovativnostjo. V planiranju poslovanja izvirajo izzivi ustvarjanju in inoviranju iz problemov in priložnosti poslovanja kot celote. Tako ugotovljeni izzivi v fazi planiranja organizacije zahtevajo ustrezno organizacijsko strukturo, procese in kulturo, ki bo omogočila in zagotovila ustvarjalnost ter inovativnost povezanih zaposlencev. Zamišljeno ustvarjalnost pa je v fazi uveljavljanja organizacije treba uresničiti. Najprej s kadrovanjem ustvarjalnih in inovativnih zaposlencev ter razvijanjem in izrabo njihovih zmožnosti, potem pa z ustreznim načinom vodenja, motiviranjem in komuniciranjem. Temu sledi prizadevanje za uresničitev planiranega oziroma ukrepanje, da bo planirano v čim večji meri izvedeno. To prizadevanje poteka najprej v fazi kontrole organizacije, nato pa še v fazi kontrole poslovanja.

V zaključku avtorja poudarita velik in dolgoročen pomen ustvarjanja in inoviranja. Proces v prispevku povežeta tako z lastnostmi in sposobnostmi zaposlencev kot ustrezno organizacijo. Da bo »organizacijsko« ustvarjanje in inoviranje uspešno, je v veliki meri odvisno od ustreznega ravnanja ravnateljev z obema procesoma v okviru celotnega poslovanja in razvoja.

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