



Originals Shape Change by Thinking Slower, Doubting Smarter, and Trying More

Description

Originality isn't about being first, fearless, or flawless—it's about thinking differently, acting deliberately, and staying with uncertainty long enough to shape something meaningful. Groundbreaking ideas often arise from moderate procrastination, productive doubt, and relentless trial and error—not sudden genius. By separating self-worth from ideas, reframing failure as feedback, and producing prolifically despite fear, creators and leaders can forge impactful, authentic work. True innovators sculpt their originality over time—through starts, stumbles, and steady refinement—proving that the most powerful breakthroughs come not from perfection, but from persistence.



The Unconventional Path to Originality: Embracing Procrastination, Doubt, and Failure

Intended Audience and Purpose of the Article

In a world obsessed with speed, certainty, and instant results, this article speaks to the quiet, often overlooked warriors of innovation—those who hesitate, doubt, tinker, and fail forward. It is written for:

- **Creators** whose inspiration is often interrupted by fear of judgment or paralysis of choice.
- **Entrepreneurs** who are told to move fast and break things, yet find their greatest ideas in moments of stillness or reconsideration.
- **Leaders** navigating complexity, trying to be original in environments that reward conformity.
- **Educators** seeking to foster creativity, not just compliance, in students and systems.
- **Social innovators** building bold alternatives in a world that often resists change.
- And above all, for **anyone battling perfectionism, imposter syndrome, or fear of failure**—the invisible barriers that silence our most courageous and needed contributions.

This article challenges the traditional narrative that originality requires fearlessness, constant motion, or immediate perfection. Instead, it proposes a counterintuitive but evidence-backed thesis: **that the habits weâ??re taught to avoidâ?? procrastination, doubt, and even failureâ??can be strategic tools in the hands of truly original thinkers.** These habits, when embraced wisely, are not signs of weakness but signals of deeper engagement with complexity and creativity.

Drawing on psychological research, business case studies, personal transformation stories (such as that of Steve from ChristianCEO), and historical examples like Leonardo da Vinci and Martin Luther King Jr., the article deconstructs myths about how original ideas are born and brought to life. It examines how:

- **Moderate procrastination** offers fertile ground for idea incubation;
- **Idea-focused doubt** sharpens clarity and fosters resilience;
- And **a high output of imperfect attempts** increases the probability of breakthrough.

In doing so, this piece is not just descriptive but also **prescriptive**. It offers actionable tools and thought frameworks for embracing originality as a practice rather than a personality trait. It invites readers to stop trying to be flawless and start trying more often. To slow down not in defeat, but with intent. To reframe failure as creative data, not personal deficiency.

Ultimately, this article is a **permission slip and a practical guide** for those who feel out of sync with the worldâ??s hustle-driven, image-conscious cultureâ??but who sense that something deeper, more meaningful, and more transformative lies in the messier, slower, doubt-filled path.

Youâ??re not behind. Youâ??re becoming.
And that just might be where original greatness begins.



I. Introduction: Rethinking What It Means to Be Original

A. Who Are Originals?

Originals are not simply idea generators. They are the rare breed who **challenge the status quo and persist long enough to make a difference**. They are thinkers and doers who dare to say, "What if?" and then follow that question into the fog of uncertainty. Originals are not defined by their eccentricity or defiance for its own sake;

rather, they **embody purposeful non-conformity**—breaking away from convention not to be different, but to make things better.

These are the people who disrupt industries, rewrite cultural scripts, and reimagine what's possible—not because they are fearless, but because they are **willing to act despite fear, hesitation, or doubt**. Often misunderstood as rebels, loners, or outsiders, originals are in fact **the architects of innovation, the champions of progress, and the stewards of the future**.

The reasonable man adapts himself to the world. The unreasonable man persists in trying to adapt the world to himself. Therefore, all progress depends on the unreasonable man. □

—George Bernard Shaw

B. Common Myths and Misconceptions

The public imagination tends to glamorize originality. We revere inventors, disruptors, and visionaries as if they were born with certainty, speed, and genius stitched into their DNA. But this myth obscures the truth—and discourages potential trailblazers.

Let's dismantle a few of the most damaging misconceptions:

- **Myth #1: Originals are the first to act.**

In reality, **being first is not the same as being original**. Many first movers fail because they enter too early, before the market or the moment is ready. Successful originals are often *improvers*—they study existing models, identify flaws, and build something better. Facebook wasn't first. Neither was Google. Nor was the iPhone.

- **Myth #2: Originals are always confident.**

Confidence is overrated. Many successful originals **grapple with deep insecurities and doubts**—but they channel that internal conflict into better preparation, feedback-seeking, and risk-mitigation strategies. What sets them apart is not unshakable belief but **resilient humility**.

- **Myth #3: Originals follow a linear, inspired path.**

The journey of originality is rarely tidy. It's filled with detours, abandoned drafts, false starts, and awkward pivots. **The creative process is iterative, not linear**, and many breakthroughs come at the end of a long, chaotic road.

C. Thesis and Invitation to Readers

This article argues a bold but evidence-based premise: **The path to originality is not clean, quick, or confident—but messy, uncertain, and nonlinear.** And this is good news.

Why? Because it means that the very traits we often hide or feel ashamed of—our procrastination, our doubts, our “failed” ideas—may not be signs of inadequacy but **invitations to deepen, explore, and evolve.**

Through a blend of research, historical case studies, and personal stories, we will explore three surprising habits of original thinkers:

1. **Moderate procrastination** — not laziness, but strategic delay that gives ideas time to mature.
2. **Constructive doubt** — not insecurity, but a signal to refine and improve.
3. **Fear of inaction over fear of failure** — the driver behind prolific idea generation and risk-taking.

If you’ve ever felt that your messy, uncertain process disqualifies you from greatness, let this article be your mirror and your roadmap. You **don’t need to be a genius**, or a guru, or a first mover.

You just need the courage to **begin**, the patience to **linger**, and the humility to **question and iterate.**

Let’s explore how true originality is less about being different for its own sake—and more about **making a difference by staying with your truth long enough to shape it into something real.**



II. Habit 1: The Creative Power of Moderate Procrastination

A. Breaking the Myth of the 'Go-Getter'

In today's hustle-driven culture, productivity is often equated with speed. The idealized 'go-getter' moves fast, checks tasks off lists, and finishes before others have begun. But when it comes to originality, **moving fast is not always the smart move**. In fact, moving too fast can kill creativity before it has time to take root.

Behavioral research reveals a surprising truth: **moderate procrastinators are significantly more creative** than those who either jump into action too quickly ('precrastinators') or delay so long that they never get started (chronic procrastinators). In one experiment led by Wharton professor Adam Grant, moderate procrastinators outperformed both extremes by **about 16% in creativity metrics**. The secret lies in timing *not inaction, but strategic delay*.

Let's break this down:

- **Precrastinators** are individuals who feel compelled to complete tasks as quickly as possible to relieve anxiety. They act before they think things through, closing off avenues for exploration. Their urgency is often driven by discomfort with the ambiguity of an unfinished task, not the clarity of a well-formed idea.

- **Chronic procrastinators**, on the other hand, get stuck in avoidance. Their delay stems not from deliberate incubation but from fear, overwhelm, or lack of motivation. They never build momentum because they never start.

Moderate procrastinators fall in the golden middle. They begin with intention, but **leave enough space between starting and finishing to let the idea evolve**. This structured pause is not laziness—it's **creative discipline**.

B. Why It Works: Incubation, Divergence, and Serendipity

The power of moderate procrastination lies in the **incubation effect**—a well-documented phenomenon in cognitive science where stepping away from a problem allows the unconscious mind to explore, reorganize, and recombine ideas. During this seemingly idle time, the brain continues working in the background, making connections that wouldn't emerge under pressure or urgency.

Creativity doesn't always arrive on demand. Sometimes, it needs space to stretch, play, and surprise us. **Nonlinear thinking**—which underpins originality—**requires time to explore tangents, absorb new information, and return with fresh perspectives**. This is why breakthroughs often happen while taking a walk, taking a shower, or lying in bed—not in front of the computer screen trying to force an answer.

You call it procrastinating. I call it thinking.

— Aaron Sorkin

Procrastination can also introduce **serendipity**. The delay exposes the mind to new inputs—unexpected conversations, unrelated articles, or even seemingly irrelevant distractions—that enrich the idea. These are the creative collisions that lead to original synthesis.

C. Case Studies and Examples

History is rich with examples of originals who understood the power of creative delay:

- **Leonardo da Vinci** took more than 16 years to complete the *Mona Lisa*. Far from being lazy, he spent years studying anatomy, light, optics, and engineering—diversions that profoundly enriched his art. He once said, *Art is never finished, only abandoned*. His procrastination was purposeful. It allowed his work to mature beyond the limits of his original vision.

- **Martin Luther King Jr.** famously rewrote parts of his "I Have a Dream" speech **just minutes before delivering it**. The most iconic lines—including "I have a dream"—were not in the original script. They were improvised in the moment, born from a mind that had **incubated the message over years**, allowing him to draw from a deep well of lived experience and moral clarity.
- **Steve Jobs's journey (Christian CEO)** offers a powerful modern example. In the mid-1980s, frameless kitchen cabinets were a novelty in the U.S. market. Rather than racing to patent a new invention, Steve focused on **refining and improving an existing idea over many years**—a process that required patience, experimentation, and resilience. His long, slow arc toward success was not a failure of speed but a **testament to strategic timing and persistent vision**. In his words, the six-and-a-half years it took to recover from financial crisis were part of the creative process, not a detour from it.

D. Strategic Timing Beats Speed

In the startup world, there's a common belief in the **"first-mover advantage"**—that the first to market wins. But research shows the opposite is often true: **first movers have a 47% failure rate**, while **"improvers" fail only 8% of the time**.

Why? Because **first movers take the arrows**—they make the early mistakes, educate the market, and absorb the costs of being early. Improvers observe what works and what doesn't, then refine, iterate, and offer a better version.

Examples abound:

- **Google** wasn't the first search engine—Altavista and Yahoo got there earlier.
- **Facebook** followed Friendster and MySpace, but succeeded by improving on what they lacked: speed, scalability, and user experience.
- **Apple** didn't invent the MP3 player, smartphone, or tablet—but it reimagined them with elegant design and seamless integration.

Being first matters less than being *right* and *ready*.

Unwritten rule of innovation

Originality, then, is not a race—it's a process. And sometimes, **waiting is winning**.



III. Habit 2: Using Doubt as Fuel, Not Friction

In the journey of originality, doubt is inevitable. But the way we **relate to doubt**—rather than the mere presence of it—determines whether it becomes a creative ally or a psychological saboteur. Contrary to popular belief, the most successful originals are not those who are endlessly self-assured, but those who **learn to work with their doubt**, dissect it, and leverage it as a tool for refinement.

A. Differentiating Self-Doubt vs. Idea Doubt

One of the most important distinctions original thinkers make is between **self-doubt** and **idea doubt**:

- **Self-doubt is crippling.** It whispers *“I’m not good enough,”* *“I don’t belong here,”* or *“I’ll never succeed.”* It attacks the person, not the project. When self-doubt dominates, we freeze. We procrastinate not because we’re lazy, but because we’re afraid. We abandon our ideas before they’ve had a chance to develop—not because they were bad, but because we believed we were

unworthy of creating something good.

- **Idea doubt is catalytic.** It says *“This isn’t quite right yet.”* It challenges assumptions, pushes for improvement, and invites experimentation. It keeps us humble enough to seek feedback but confident enough to keep going. Idea doubt is the friend that tells us the truth *without destroying our hope*. Great originals cultivate this voice—they don’t believe every idea they have is golden, but they believe they can shape and refine ideas until they shine.

“Doubt is not a pleasant condition, but certainty is absurd.”

— Voltaire

This capacity to doubt the *idea* without doubting the *self* is a hallmark of emotionally resilient innovators. It fosters an open feedback loop: experiment → learn → revise. And this, more than genius or talent, is the engine of originality.

B. Doubting the Default

Another overlooked habit of originals is their refusal to settle for the default. In a world that rewards convenience and conformity, original thinkers **ask better questions**. They challenge inherited norms and don’t accept the first answer just because it’s common.

An elegant example comes from a behavioral economics study on internet browser choice. Researchers found that **employees who changed their default browser (from Internet Explorer or Safari to Chrome or Firefox)** performed better at work and stayed longer in their jobs. Why? Because switching browsers—while a small act—**demonstrated initiative and non-conformity**. These individuals were willing to question what they were handed and seek better alternatives.

This seemingly mundane behavior is a metaphor for how originals approach life:

They don’t just **follow instructions**—they interrogate them.

They don’t just **accept what’s available**—they imagine what’s possible.

This mindset is not just philosophical; it’s strategic. Originals understand that **every standard option was once an invention**. And just as it was created, it can be reimagined.

C. Steve’s Example: Redefining Financial Morality

Steve's story (from ChristianCEO) provides a profound, real-world example of how doubting the default can lead to integrity-driven innovation.

In the face of financial collapse and legal advice that recommended filing for bankruptcy, **Steve questioned not just the technical solution, but the ethical foundation behind it.** The default system said: *“Declare bankruptcy. Discharge your debts. Move on.”* But something in him resisted.

Instead, Steve asked: *“Is this really the only way?”*

He chose to **personally repay every creditor**, even though it would take years, relentless work, and come at great personal cost. This decision was not made out of blind idealism, but **a clear-headed rejection of a moral default he did not agree with.** It wasn't just about finances; it was about redefining what leadership, responsibility, and trust mean in business.

By doing so, Steve not only rebuilt his business—he **rebuilt a moral template** for other entrepreneurs: that innovation includes not just *what* you create, but *how* you choose to act when no one is watching.

His story exemplifies the shift from **self-doubt (“I’ve failed”)** to **idea doubt (“Maybe the system is flawed”)**—a move that turns despair into agency and victimhood into transformation.

D. Vuja De: Seeing Old Things in New Ways

Where *dã©jã vu* is the sensation of seeing something familiar again, **ã vuja deã** is the experience of looking at something familiar but seeing it in a completely new way. Originals cultivate *vuja de* as a creative strategy—they scan their everyday world not just for novelty, but for overlooked opportunity.

Take **Jennifer Lee**, co-director of *Frozen*. She inherited a story over 70 years old—originally based on Hans Christian Andersen's *The Snow Queen*. Rather than following the well-worn path of a traditional villain tale, she **reimagined Elsa not as a monster, but as a misunderstood hero.** This small but pivotal shift transformed *Frozen* into the most successful animated film of all time and made Elsa a global symbol of emotional complexity and empowerment.

The brilliance wasn't in inventing a new character—but in **seeing an old one differently.** That's *vuja de*. And it's an invitation available to all of us.

When you feel doubt, don't let it go—investigate it.

Doubt might be a whisper from a deeper intelligence that something familiar deserves to be questioned, reexamined, and reshaped.

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IV. Habit 3: Embracing Fear and Producing More

In the mythology of success, fear is often cast as the villain. We're told to overcome fear, conquer doubt, and be fearless. But this binary thinking misses a deeper truth: **fear is not the enemy of originality—it is often the fuel.**

Originals are not immune to fear. What sets them apart is that **they fear the cost of inaction more than the pain of failure.** Their imagination doesn't just conjure up visions of glory—it also paints haunting portraits of *what might never be* if they don't try. And in this deeper fear lies their boldness.

A. Fear Is Inevitable—But It Can Be Productive

The fear of trying and failing is real. But **the fear of not trying at all—of never giving your ideas a chance to live—can be far more debilitating** in the long run. This subtle but powerful shift in mindset is what enables originals to act in the face of uncertainty.

Take **Elon Musk**, arguably one of the most audacious entrepreneurs of our time. When he started Tesla and SpaceX, even he admitted the odds were against success. He famously said, *I thought we had maybe a 10% chance of succeeding.* So why did he proceed? Because **the mission mattered.** The stakes—a sustainable future and space exploration—were too important not to try.

This is the psychology of originals: **they don't eliminate fear—they channel it.** Fear becomes a compass, pointing them toward the ideas that matter most. If an idea scares them, it's often a sign it's worth pursuing.

Fear is not a stop sign. It's a signal that you're approaching something meaningful.

Unknown original

B. The Myth of the Lone Genius

Popular culture tends to idolize the lone genius who produces brilliance in a single, inspired stroke. But this is not how original work happens in reality.

Originals create prolifically and fail repeatedly. Their success is not due to some magical hit rate, but to the sheer volume of work they produce. **Edison** had 1,093 patents. Most are forgotten, unused, or outright failures. Yet we remember him for the light bulb.

The same pattern holds across disciplines:

- **Mozart, Bach, Beethoven**—each composed hundreds of works, but only a handful are celebrated today.
- **Picasso** produced over 20,000 works in his lifetime.
- **Maya Angelou** wrote volumes of poetry, essays, and autobiographies—some were bestsellers, others forgotten.

The point? **Originals don't wait for the perfect idea—they create constantly, knowing that breakthroughs are embedded in the volume.** They understand that success is statistical, not mystical. You can't edit a blank page, and you can't discover brilliance if you don't dig through mediocrity first.

C. Overcoming Perfection Paralysis

One of the most dangerous creative traps is **perfection paralysis**—the belief that everything must be flawless before it's shared with the world. But the truth is, **nothing great starts great.** The early stages of originality are messy, cringeworthy, and incomplete by design.

The solution? **Prioritize quantity over perfection—especially in the beginning.**

The founders of **Warby Parker**, the billion-dollar eyewear startup, tested **over 2,000 possible names** before landing on the right one. Most of their early ideas were rejected, ridiculed, or forgotten. But they understood that **ideation is a numbers game.** With every failed attempt, they learned more about what worked—and what didn't.

This mindset also played out in **Steve's business journey.** After building a company from scratch, he faced near-ruin during the 2008 financial crash. For many, this would have been a stopping point. But Steve chose to continue—not by clinging to past formulas, but by **reimagining and rebuilding**, step by step. He focused not just on recovery, but on responsibility—to his 300 employees, his customers, and his values.

Steve's post-crash resilience was not about finding a single brilliant fix. It was about **relentless iteration**—producing, testing, failing, learning, and producing again. His commitment to "trying the most" exemplifies what it truly means to be original—not just in ideas, but in character.

"You don't rise to the level of your goals. You fall to the level of your systems."
— James Clear, *Atomic Habits*

And the most reliable system for original thinking? **Try. A lot. Even when it's scary. Especially when it's scary.**



V. Originality Is a Sculptor's Journey

In the end, originality is not a lightning strike—it's a sculpture. It's not something you discover fully formed, gleaming and perfect, but something you *chisel* into being imperfectly, iteratively, and often painfully.

The process of becoming original mirrors the journey of a sculptor staring at a massive block of marble: **daunting, uncertain, yet rich with possibility.**

A. Key Metaphor: Sculpting from Marble

This metaphor—sculpting from marble—perfectly captures the habits we’ve explored:

- **Start fast (begin chipping):** Originals don’t wait for the “perfect” idea. They take that first swing at the block. Action—even imperfect—is better than inertia.
- **Step back often (moderate procrastination):** Like a sculptor who walks around their work to see it from every angle, originals give themselves time to let ideas incubate. They don’t rush to completion—they allow for reflection.
- **Question decisions (idea doubt):** The sculptor doesn’t assume every chip was correct. They ask, “Does this shape fit the whole?” Originals doubt the idea, not themselves. They revise without paralysis.
- **Keep chipping (trial, error, refinement):** Sculpting is slow, repetitive, and messy. So is originality. You’ll make mistakes. You’ll hit the wrong spot. But you adjust. And you keep going.
- **Accept the dust and mistakes—it’s part of mastery:** Every creative journey generates “dust”—failures, confusion, embarrassment. But **dust is proof of effort**, and effort is the price of transformation.

This metaphor liberates us from the tyranny of perfectionism. We are not meant to be *architects of certainty* but *sculptors of emergence*. The masterpiece is already within the marble—but we must do the chiseling to reveal it.

B. Synthesizing the Habits

Let’s bring the core habits into sharp focus:

Habit	Function	Impact
Moderate Procrastination	Incubates ideas	Increases creativity

Habit	Function	Impact
Idea Doubt	Drives iteration	Improves originality
Fear of Inaction	Fuels experimentation	Yields impact through high-volume work

Together, these habits form the creative rhythm of an original thinker:

- **Procrastinate, but not passively.** Let ideas marinate while staying engaged.
- **Doubt your ideas, not your worth.** Rework, refine, reinvent—but never retreat from the challenge.
- **Fear not failure, but a life unlived.** Let that fear move you toward action, not away from it.

The magic lies not in mastering one of these habits, but in balancing all three—allowing them to shape and polish each other, like pressure and water smooth stone.

In Steve's journey, we saw this dynamic in real time: how he delayed perfection to allow for better ideas, how he challenged defaults to redefine financial ethics, and how he faced fear with persistent action. His story reflects not the myth of the lone genius, but the truth of a committed sculptor—chipping daily, sweating often, and believing always.



VI. Practical Strategies for Becoming More Original

Originality isn't a rare trait—it's a discipline. By shifting our habits, mindsets, and daily actions, we can all cultivate originality in our own lives and work. This final section offers **actionable strategies** to move from inspiration to implementation. It bridges the gap between the myth of the muse and the daily reality of disciplined creativity.

A. Build a "Start Early, Finish Slowly" Workflow

One of the most deceptively simple ways to invite originality is to **begin before you're ready** but finish only when you're truly refined.

- **Start early with rough, messy drafts.** Don't wait for inspiration or clarity. The act of beginning creates momentum and cues your subconscious to start incubating ideas.
- **Revisit your work over time.** Ideas ripen with distance. By returning periodically to your drafts, you'll bring new insights, sharper critiques, and unexpected angles.
- **Use deadlines wisely.** Instead of seeing them as panic buttons, **frame them as healthy constraints.** Pressure can enhance focus when managed—not destroy creativity.

Practical Tip: Try the "Two Draft Rule" :

1. Write a *horrible* first draft within 48 hours of the idea.
2. Return at least twice more before deadline to shape, edit, and polish.

B. Separate the "You" from the "Idea"

Too often, we tangle our self-worth with our work. But growth requires detachment.

- **Treat your ideas like prototypes.** They're experiments, not evidence of your value. Critiquing them isn't rejecting yourself—it's improving the product.
- **Normalize "killing your darlings."** That clever phrase, beautiful paragraph, or favorite product feature? If it doesn't serve the whole—cut it. Letting go is painful but necessary for originality.

Practical Tip: After feedback or revision, write a short self-affirmation:
"My worth is not my work. My ideas are tools, not identity."

C. Increase Your Output Intentionally

If originality is a numbers game, then your job is to **generate more numbers**.

- **Commit to daily ideation.** One idea per day. Good or bad doesn't matter. What matters is building the mental muscle of *noticing, connecting, and creating*.
- **Feed your inputs.** Read outside your field. Watch documentaries. Talk to strangers. Attend lectures on topics you know nothing about. **Creative output depends on diverse input.**

Practical Tip: Keep a "Curiosity Journal."

Every day, write:

1. One idea.
2. One question.
3. One strange or interesting thing you noticed.

D. Redefine Failure as Feedback

The fastest way to kill originality is to **fear failure more than stagnation**.

- **Create rituals that reward effort.** Celebrate when you show up to do the work not just when the outcome is impressive. This builds resilience and intrinsic motivation.
- **Compost your flops.** Every failed idea carries the seeds of a better one. Reflect on what didn't work, then extract the usable nutrients.

Practical Tip: Use the "After-Action Review" :

1. What was my intent?
2. What actually happened?
3. What can I learn?
4. What will I do differently next time?

Originality isn't a rare lightning bolt—it's the **discipline of curiosity**, the **courage to iterate**, and the **resilience to begin again**.



VII. Conclusion: Try More, Doubt Smarter, Finish Slower

A. Final Message: Originality Is a Daily Discipline, Not a Divine Gift

Originality is not an innate gift reserved for the bold or brilliant few—it is a practice, a posture, and a choice.

It does not demand fearlessness. It requires **curiosity**, **courage**, and **consistency**.

To improve your world—whether it's a company, a classroom, a cause, or your own character—dare to:

- **Act differently**, even when the familiar is easier.
- **Persist through discomfort**, even when you doubt your way.
- **Think longer and deeper**, even when urgency demands closure.

Start early. Doubt better. Finish slower.

That is the sculptor's journey of originality.

B. Call to Action: Engage in the Creative Struggle

Whether you're:

- **Building a business,**
- **Raising a child,**
- **Composing a song,**

- **Designing a better system**, or
- **Trying to live more meaningfully**?

the creative path requires you to **embrace uncertainty, revisit your assumptions**, and **let the process shape you** as much as you shape your idea.

The world doesn't need more polished copies—it needs more brave originals.

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At **MEDA Foundation**, we believe that original thinking and inclusive ecosystems are not luxuries—they're necessities. Especially for:

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Join the Movement: Share ideas, offer time, and co-create futures with us.

Together, let's make originality a **shared social good**—not just a personal pursuit.

Book References and Inspiration Sources

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- *Drive: The Surprising Truth About What Motivates Us* — **Daniel H. Pink**
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- *Grit* — **Angela Duckworth**
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