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ACDC4you

Creativity Labs

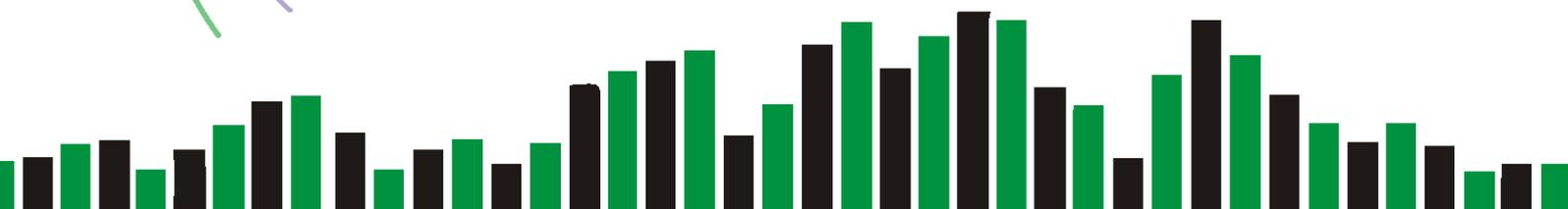




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Introduction

The **ACDC 4 YOU Creativity Labs** are participatory-music based experiential training workshops which aim to develop ideation, creative thinking, problem solving, collaboration skills, etc. and to help groups of people in becoming successful creative teams. The Creativity Labs can be used by teams from a variety of fields and sectors such as education, culture and arts, business, NGOs and communities, local, regional or national authorities during corporate training, strategic planning and team building sessions. They also could be transferred to other environments stimulating creativity, such as visual arts, drama, literature, etc.

The included Creativity Labs represent the 5 stages of the creative development process, and namely Preparation, Incubation, Illumination (Ideation), Evaluation and Implementation. The creative process incarnates the transformation of an idea into a concrete outcome through taking up a series of actions. It involves critical thinking and problem-solving skills. The creative process is best described by Graham Wallas, an English social psychologist and London School of Economics co-founder, who outlined the primary stages of the creative process in his 1920s' book on creativity called "The Art of Thought". According to his ideas creative individuals and teams generally go through five steps to turn their ideas into reality.

The Creativity Labs represents the third intellectual output developed within the **"ACDC 4 YOU | Artistic Creativity Development Course for You"** funded by the Erasmus+, the EU's Programme for Education, Training, Youth and Sport under the Key Action 2: Cooperation Partnerships in Adult Education.

ACDC 4 YOU is a European transnational partnership project promoting the development of adults' creativity through using creative processes of participatory music and raising awareness of creativity as a crucial and the most coveted skill for the future economies across Europe and the globe.

The project consolidates the competencies of adult educators and musicians for developing innovative resources introducing a new type of trainers prepared to teach adults' creativity. The main aim of the project is to equip adult educators, musicians and other cultural workers with the skills and knowledge necessary to become successful facilitators of music-based creativity training for adults and at the same time gain creative confidence and develop 'creativity literacy' themselves.

Additional information about the ACDC 4 YOU project is available at <https://bit.ly/3eHjfw2>.



Creativity Lab Plan – Part One

Overview of the aims, outcomes and content of the workshop

Aims of the workshop

- To help trainees collect the necessary material and information and put together their ideas.
- To challenge trainees habitual thinking so that they better understand their design problem.

Learning outcomes

Upon successful completion of this workshop, the trainee will be able to:

- Understand the Preparation stage as part of the creativity process
- Explore and learn to apply some exercises and methods to activate their mind
- Organize for an effective Preparation session

Duration

- 120 min.

Topic to be explored

- Preparation – where does it stand in the creativity process?

Participants

- 10-12

No of facilitators per group

- 1

Learning and teaching methods

- Presentation
- Group work
- Discussion
- Exercises

Resources and materials

- Whiteboard/ flipchart
- Paper
- Pens, markers
- Video projector

Introduction (5 min.)

The creative process begins with preparation: gathering information and materials, identifying sources of inspiration, and acquiring knowledge about the project or the problem at hand.

- What happens during Preparation?
- How can we get better at Preparation?
- How can we maximize the Preparation stage for successful outcomes?

These are the topics we will focus on during this workshop.

Physical and vocal warm-ups and games (10 min.)

1. Introduce yourself – **Exercise 1: Make your sandwich**
2. Introduce the lab rules
3. Warm up with **Exercise 2: Become an idea machine**

Core lesson with exercises and key theme (5 min.)

So, what is the first step of the typical creative process? - Discuss (definition /role/benefits)

The creativity process starts with the Preparation Stage. Always keep in mind that the preparation stage is all about:

1. gathering information
2. exploring the topic from a wide range of perspectives to get a complete understanding of the issue
3. identifying the specific challenges and defining the problem statement

Trainer's input (presentation) (10 min.)

The creative process is the act of solving problems through innovation.

The most common manifestation of the creative system is a series of steps that involve various ways of thinking and problem-solving. Graham Wallas, an English social psychologist, and London School of Economics co-founder devised these steps, which include:

1. Preparation
2. Incubation
3. Illumination/ideation
4. Evaluation
5. Implementation

Graham Wallas published *The Art of Thought* in 1926, defining the four stages of the creative process and emphasizing the importance of the preparation stage. Just as the thinker prepares the mental soil for the sowing of the seeds, the problem is "investigated in all directions" during this stage. It is the stage of the accumulation of intellectual resources, which will be the basis for new ideas. It requires research, planning, getting in the correct state of mind, and attention. It is totally conscious.

Activity (10 min.)

Before continuing, ask a question:

Which type of preparation do you think results in the best outcomes for creative problems? Choose from:

- 1) Focus on the solution, identifying the "job to be done."
- 2) Focus on pre-existing theories, reviews feedback from focus groups, surveys, and data on the topic to draw inferences about the target group's needs.
- 3) Identify hidden needs and wants by having the innovator live the target group's experience (Putting personal perspective aside and mirroring target group's behaviour, immersion in user experiences).

Invite your trainees to write their choice on sticky notes and ask them why they think it results in better solutions. Ask them to post their notes on the whiteboard.

Continue with the presentation (10 min.)

We know a lot about practices that stimulate new ideas. However, we often struggle to apply them. Why?

Defining problems in obvious and conventional ways often leads to obvious and conventional solutions. People's biases and entrenched behaviors often get in the way. On the other hand, we all know that solutions are much better when they *meet target groups' needs and wants*.

Design thinking, a human-centered design approach, helps people overcome this problem and unleash their creativity. It *emerged from an exploration of theory and practice in the 50s and 60s to become one of the most effective ways to address the human, technological and strategic innovation needs of our time*. The origins of design thinking lie in the development of psychological studies on creativity in the 1940s and the development of creativity techniques in the 1950s. Design thinking focuses on the target groups' needs and wants. It enables researchers to set aside their personal views and identify and recognize the needs the target groups haven't expressed.

Activity wrap-up (5 min.)

Invite the trainees to comment on their answers. Would they change their answer and why?

Continue with the presentation (15 min.)

What happens during preparation when and after collecting information?

Tell trainees that once they have collected the information, the next step is to analyze and synthesize their observations about the target groups to define the specific problems they encountered and will address. These definitions are called problem statements.

What is a problem statement?

A problem statement is significant because it will guide trainees and channel their efforts on the specific needs that they have identified. The aim is to formulate the problem so that everyone can see its dimensions and focus to find suitable solutions.

What are the main features of a good problem statement?

Tell trainees that problem statements are:

1. human-centered. Their focus is on the target groups, so they frame problem statements from insights about target groups and their needs and wants.
2. based on tangible solutions and have the correct scope:

Broad enough to encourage creative freedom

Narrow enough to be practicable to provide guidance and direction, so they can eventually find *specific solutions*.

3. based on an action-oriented verb. Use verbs such as “Create”, “Define”, and “Adapt” to make the problem become more action oriented.
4. fully developed and assumption/bias-free. Trainees must explore the problem space to find its root cause.

How do you define a problem statement?

To define a problem statement, capture the target groups’ exact **profile** in the problem statement, based on the **research findings**. The problem statements are worded from the target groups’ perspective, their needs and wants and with a narrowly focused definition of the right challenge to pursue in the next stage of the process. A problem statement defines the gap between your desired goal and the current state of things.

To create a problem statement:

- look at the target groups’ specific needs and wants,
- think about what might meet the the target groups’ need
- fill in the following statement: the target groups + need + insight.

The identified challenge is meaningfully reframed into an **actionable problem statement**, placing the target groups, **need** and **insight** in the best way. This is the format to follow:

[the target groups ... (descriptive)] **need** [need ... (verb)] **because** [insight... (compelling).]

Continue with the presentation (20 min.)

How Might We technique

Once we have defined the problem statement, how can we open up creative thinking towards designing a solution?

Design thinking suggests using the How Might We (HMW) technique. The How Might We framework is **a way to reframe a problem into a question** expressing the positive challenges you want to tackle. The keyword is ‘might’. When faced with a problem, the common questions we come up with are: “How can we solve this or how should we solve it?” This means that we can solve it or we must solve it. The use of ‘might’ allows us more freedom to approach the problem and explore ideas than to produce a solution.

The How Might We framework enables you to turn challenges into opportunities. You look into the problem from a positive perspective, which opens your mind and, consequently, your possibilities to new solutions.

Start from a problem statement. Look at the statement and reframe it by adding “How might we” at the beginning. For example, for “Trainees need to participate in workshops and training courses to upgrade their skills.” Instead of asking “Why don’t trainees enjoy going to workshops?,” you can reframe the question as a HWM Question, “How might we create a way for trainees to participate in the workshop more efficiently?,” “How might we make our trainees have more fun participating in the workshop?” or even “How might we make our trainees see more value in our workshop?”

Create HMW questions by reframing your problem statement or insights.

HMW template: How might we (intended experience) for (primary user) so that (desired effect).

Tips for writing HMW questions

Don'ts

Do not ask too general questions. A good HMW helps you come with solutions that have a clear focus. E.g. “How might we reduce global warming” doesn’t focus on the problem that we have.

Do not narrow the question too much and do not include the answer/solution in the question (this will be too limiting) — a good HMW allows for a variety of solutions. E.g: *How might we help people reduce and share their carbon footprint automatically using a smartwatch* is too narrow. *How might we help people reduce and share their carbon footprint* is better.

Do’s

Get everyone to think and write HMW questions individually.

Be affirmative and positive in questions. Focus on the desired results. Ex. *HMW make our trainees less bored?* Ask instead: *HMW make our trainees more engaged in activities?*

Make variations of your HMW questions. As a team, come up with as many HMW questions as you can and refine these until you have a list.

Group similar HMW questions addressing a particular area.

Decide on the one you want to go forward with. Invite trainees to vote on the HMW question they feel is most important, for each section.

Exercise 3 (5 min.)

Exercise 3: Boomwhackers (<https://app.animaker.com/animo/7KGNUkG7LmNodViu/>)

Watch the video clip and do the same.

Exercise 4 (10 min.)

Exercise 4: Forced analogy

Conclusion (5 min.)

The Preparation Stage starts the creativity process. It is based on gathering information and exploring the topic; it is focused on the target groups’ needs and wants and identifies challenges. This enables trainees to formulate the problem statement, which will guide and channel all efforts to find suitable solutions in later stages.

The How Might We questions enable trainees to turn the identified problems into opportunities, which opens minds and, consequently, the possibilities to new solutions. Constructing how-might-we questions paves the way for the next steps of the creativity process by enabling trainees to generate creative solutions while keeping teams focused on the right problems to solve.

Cool down (5 min.)

Exercise 5: Grounding with the Senses

Reflection and feedback (5 min.)

Ask for feedback

Always ask for participant feedback; it demonstrates your interest in their thoughts and gives you, the facilitator, a wonderful chance to grow.

Pro-Tip: use an interactive exercise to find out what went well and what could be improved.

Reflection

Ask trainees to share what impressed them most, what they learned and what they want to use. Why? Would they modify anything? What?

References and Essential Reading

The 5 Stages of the Creative Process <https://www.youtube.com/watch?v=ybNoYjLmfPA>

Preparation Stage Video

https://drive.google.com/file/d/1JOcgSBt4cJ29UaRe6E03S4NNs1nHL2UT/view?usp=share_link

MindMapping technique example

https://drive.google.com/file/d/15XEAS9q4ViFIT75hS03bxBXhX4jm8Fu_/view?usp=share_link

The Creative Process (Five Stages) <https://www.youtube.com/watch?v=ZlOR1uJ62xo>

How to write a memorable problem statement

<https://web.archive.org/web/20181214024324/https://uxdesign.cc/how-to-write-a-memorable-problem-statement-1948ea19cb66>

Stage 2 in the Design Thinking Process: Define the Problem <https://careerfoundry.com/en/blog/ux-design/stage-two-design-thinking-define-the-problem/>

How Might We? Question Generator and Guide, <https://www.innovolo.co.uk/article/how-might-we-question-template-and-guide>

Why design thinking works

<https://hbr.org/2018/09/why-design-thinking-works>

Creativity Lab Lesson Plan - Part Two

Full description and step-by-step instruction for each exercise

Exercise 1: Make your sandwich

Aims of the exercise

- To provide an opportunity to participants to introduce themselves
- To provide the participants with an introduction by the trainer to the workshop topic and agenda
- To enhance creativity
- To improve communication

Materials used

- Sheets of paper
- Pens

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions

- 1) Tell trainees they will introduce themselves by making a visual sandwich of their personality, with their characteristics and things they like or dislike about themselves. They will have to choose the most suitable ingredients.
- 2) Ask trainees to create and draw their sandwich in 5 minutes. Tell them it can contain anything that describes their personality. The sandwich is visual, but they can add words on a side or make a table or a chart.
- 3) Ask them to give a name to their sandwich.
- 4) After 5 minutes, invite trainees to present the “sandwich” to their peers explaining what ingredients they chose and why they chose them.
- 5) Introduce the ground rules:
 - ask everyone to put away laptops and phones

➤ tell them they are welcome to send an email or take a call outside if they have to.

Exercise 2: Become an idea machine

Aims of the exercise

- enhance creativity
- help trainees start thinking outside of the box
- help trainees make connections
- out-of-the-box thinking
- heightened mental processing and problem-solving capabilities

Materials used

- Sheets of paper
- Pens

Focus of the exercise

- Medium

Energy of the exercise

- Low

Instructions

1. State a topic (could be related to the trainee's theme/topic/work)
2. Ask trainees to come up with new ideas and draw or sing the new ideas related to the topic.
3. Trainees will make new connections and start thinking outside of the box.

Exercise 3: Boomwhackers

<https://app.animaker.com/animo/7KGNUkG7LmNodViu/>

Aims of the exercise

- teamwork
- creativity
- wellbeing
- cooperation
- To try a music exercise as a preparation task

Materials used

- Boomwhackers Tuned Percussion Tubes

Focus of the exercise

- Low

Energy of the exercise

- Medium

Instructions

1. The trainer presents the trainees to the Boomwhackers they will work with.
2. The trainer shows trainees how it sounds when
 - the Boomwhaker hits the table once
 - the Boomwhaker hits the table twice
 - the Boomwhaker hits three times, etc.
3. The trainees also do what the trainer shows.
4. The trainer exemplifies a simple rhythm with the previous movements of the Boomwhaker
5. Trainees practice the given rhythm and movements together with the trainer and then try on their own.
6. After the trainees have managed to acquire the rhythmic formula, they will add other rhythm patterns to produce a melody.

Exercise 4: Forced analogy

Aims of the exercise

- advance collective understanding
- stimulate creative thinking, to get unstuck from fixed perspectives
- make connections

Materials used

Depending on how trainees express their analogy:

- sheets of paper
- pens
- the internet

Focus of the exercise

- Medium

Energy of the exercise

- Low

Instructions (10 min.)

Choose an object

Ask trainees to choose an object without knowing why. Use a prompt like: "When I say GO you will have 5 seconds to find an object that is... RED, GO!" Participants then show their found object to each other or to the camera (when they are online).

Create the analogy

Now that trainees have their object, ask "How is your object like your friend / the project, etc".

Invite trainees to consider scientific/abstract concepts (mathematics-commutativity, association, etc; physics-energy, electric current, etc) or relations between concepts.

Ask them to find analogies between these abstract concepts and concrete things from their reality/context. They can illustrate them by miming, dancing or drawing them.

Exercise 5: Grounding with the Senses

Aims of the exercise

- to reduce anxiety and stress.
- to come back into your body when your mind is racing.
- to free up the mind and body
- to generate a sense of play

Materials used

- None

Focus of the exercise

- Medium

Energy of the exercise

- Low

Instructions

1. This activity focuses on the five senses and asks students to see, hear, smell, taste, and touch. You can use the objects students find in the classrooms or bring in your own objects for them to taste (such as chocolate) or different fabrics to feel.
2. Talk with students about the benefits of this exercise before you start. When you are in fight-or-flight mode, this is a quick way to calm down. They will have to do what you ask them to do and answer your questions silently.
3. To start, ask students to find three things in the room and think about their color, size, texture and use.
4. Second, invite students to sit quietly and listen. What sounds do they hear? Are they loud or soft? Are they high-pitched or low-pitched?
5. Third, ask students to inhale through their nose. What do they smell? Invite them to silently describe the smell. You can bring in lavender and try this section of the exercise with that.
6. Fourth, find something to taste. You can use chocolate. Have students place a piece of chocolate in their mouth and slowly let it melt instead of chewing it. How does it taste? How long does it take to melt?
7. Lastly, have students touch something (their shirt, desk, hands etc). Invite them to notice the texture and qualities of whatever you're touching.

2

CREATIVITY LAB

How to incubate your way to great ideas?

Creativity Lab Plan – Part One

Overview of the aims, outcomes and content of the workshop

Aims of the workshop

To stimulate the trainees' unconscious mind to work so that the information gathered during the preparatory stage along with the ideas and memories from their past, could make some new unique connections in the brain leading to new ideas or solutions

Learning outcomes

Upon successful completion of this workshop, the trainee will be able to:

- Understand the incubation stage as a part of the creativity process
- Explore and learn to apply some techniques to activate the unconscious mind
- Prepare for an effective ideation session

Duration

- 90 min.

Topic to be explored

- Incubation – where does it stand in the creativity process?

Participants

- 10-12

No of facilitators per group

- 1

Learning and teaching methods

- Presentation
- Group work
- Discussion
- Exercises

Resources and materials

- Whiteboard/ flipchart
- Paper
- Sticky notes
- Pens, markers
- Video projector

Introduction

Nowadays people often feel under pressure to quickly generate more creative, more innovative solutions to problems. Taking a break from problem-solving is one easy method to boost our own creativity, according to researchers who have been studying the subject. People who take a break or ‘incubate’ produce more ideas than those who don’t.

- What happens during incubation and why does it result in better solutions?
- How can we get better at incubation?
- How can we maximize the incubation period to increase the likelihood of successful outcomes?

These are the topics we will focus on during this workshop.

Physical and vocal warm-ups and games (5 min.)

1. Introduce yourself and the context – **Introduction**
2. Introduce the ground rules
3. Warm up – **Exercise 1: Drawing your neighbour**

Core lesson with exercises and key theme (2 min.)

Creativity doesn't start with ideation. You should only ideate once you've:

1. Identified a problem that needs to be solved
2. Done the preparatory work – explored and gathered information/ learned everything you needed to learn on the topic
3. Tried to resolve the problem using familiar methods and ideas
4. Performed unconscious exploration by stepping aside from the problem – i. e. incubated.

Trainer's input (presentation) (5-7 min.)

There is a good amount of anecdotal evidence, based on observations of and self-reports by creative people, that incubation is a critical part of the creative process.

Graham Wallas, an English social psychologist and London School of Economics co-founder, developed his seminal model of creativity that consisted of a four-stage process (The Art of Thought, 1926), which later was expanded up to five-stages, and are largely agreed upon by creatives today:

1. Preparation (to focus on the problem and explore its dimensions)
2. Incubation (to divert conscious attention away from the task)
3. Illumination / Ideation (to become aware of the creative ideas as they bubble up to consciousness or to go through the ideation)
4. Evaluation (to consider validity of the ideas and weigh them against alternatives)
5. Verification (to test and apply the ideas)

However, anecdotal evidence doesn't tell us why incubation works, or how to optimise it. To better understand the mechanisms of incubation let's look at lab-based experiments.

To test whether incubation has an effect, [researchers give participants a problem](#) and an allotted amount of time (say 20 minutes) to generate solutions. Some participants work on the problem without interruption (no break), whereas others are given a break where incubation can occur.

To test whether different types of incubation influence the outcome, participants are given certain instructions during the break, including:

- No task—participants aren't asked to anything during the break
- Undemanding task—participants perform a task that requires low cognitive effort (e.g., reading, drawing a picture, sorting items according colour)

- Demanding task—participants perform a mentally demanding task (e.g., mental rotation, counting backwards, memory tests) that fully occupy their mind and prevent further conscious work on the unsolved problem

Activity: Discussion (5 min.)

Before continuing, ask a question:

Which type of incubation do you think results in the best outcomes for creative problems? The choices are:

- 1) Break with no specific task
- 2) Break with an undemanding task
- 3) Break with a demanding task

Ask your trainees to write on the sticky notes their selection and why do they think it results in better solutions. Ask them to post their notes on the whiteboard.

Continue with the presentation (1 min.)

To answer the question of which type of incubation is best, two researchers, **Ut Na Sio** and **Thomas Ormerod**, conducted a meta-analysis of 117 studies.

They found that:

*People who performed an **undemanding** task during the incubation period **significantly outperformed** those who did the demanding task or no task at all.*

Activity wrap-up (2 min.)

- How many right / wrong answers?
- Invite the trainees to comment on their answers.

Continue with the presentation (10 min.)

What happens during incubation?

What is going on in the brain that makes people perform better after completing an undemanding task?

The brain continues to work on the problem below the level of consciousness.

This *unconscious work* results in better solutions because it allows the brain to make to new connections between previously unrelated concepts.

Practical Application

Incubation is a recognised and valuable part of the creative process and lab-based research shows that some kinds of incubation are better than others.

But, there are still some unanswered questions.

How long should we incubate for?

- Some research indicates that the length of the incubation period should be associated with the length of the preparation period (that is a longer incubation period might be more beneficial if the preparation period is long too).
- Most lab-based studies look at breaks of 1 to 20 minutes.
- Anecdotal evidence shows incubation periods of days or even years.

What sorts of undemanding tasks should we do during incubation?

- Any task that is very different from the problem domain results in better outcomes.

Tips for incubating

How to make your unconscious work for you?

You could try some of these the next time you need to generate creative solutions:

- Spend some time generating solutions to the problem
- When you feel you're running out of ideas, take a break (3 to 20 minutes)
- During the break, do an undemanding task
- The incubation task **should not involve** core skills that are needed to solve the problem (like visual thinking, spatial-rotation, etc).

After the break, go back to the problem and generate more solutions 😊

Exercise 2 (2-4 min.)

Exercise 2: Undemanding Tasks Generator

Exercise 3 (10-15 min.)

Exercise 3: Learning Top 10 Dance Moves 2022

Conclusion (1 min.)

Incubation is of course only one part of the creative-problem solving process. There are a lot of ways to encourage making new connections in the brain, consciously and unconsciously that don't necessary involve incubation. For example, in idea generation sessions we often use 'alternative worlds' to encourage people to think about how similar problems were solved in other domains. Likewise, group idea generation enables people to build on the ideas of others, helping make new

Cool down (10 min.)

Exercise 4: Non Sleep Deep Rest Meditation

Reflection and feedback (7 min.)

Ask feedback – 5 min.

Always ask for feedback it shows participants that you care about their opinion and it's a great opportunity for you as a facilitator to learn.

Pro-Tip: use an interactive exercise to find out what went good and what could be improved.

Recap the day – 2 min.

Give a quick overview of what you did during the day and give some insights that were generated.

Pro-Tip: End with an inspirational sentence 'I hope that the insights on incubation of ideas you got today will help you ... Thank you!' The 'Thank You' in the end should trigger an applause.

Appendices and videos

- NSDR meditation <https://youtu.be/AKGrmY8OSHM>
- Top 10 dance moves 2022 tutorial <https://youtu.be/dXsukUJYqtk>
- [Brainstorm cards](#)

References and essential reading

[Huberman Lab Podcast #8: OPTIMIZE YOUR LEARNING & CREATIVITY WITH SCIENCE-BASED TOOLS](#)

[Training attention for conscious non-REM sleep: The yogic practice of yoga-nidrā and its implications for neuroscience research](#)

[Brain Activity and Functional Connectivity Associated with Hypnosis](#)

[The Tim Ferriss Show: Dr. Andrew Huberman — A Neurobiologist on Optimizing Sleep, Performance, and Testosterone \(#521\)](#)

Creativity Lab Lesson Plan - Part Two

Full description and step-by-step instruction for each exercise

Introduction

Aims of the exercise

- To provide an opportunity for the trainer to introduce themselves to the participants
- To provide the participants with an introduction by the trainer to the workshop topic and agenda
- To introduce the facilities and the ground rules.

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions (3-5 min.)

- 1) Introduce yourself
- 2) Introduce the topic:

Nowadays people often feel under pressure to quickly generate more creative, more innovative solutions to problems. Taking a break from problem-solving is one easy method to boost our own creativity, according to researchers who have been studying the subject. People who take a break or 'incubate' produce more ideas than those who don't.

- What happens during incubation and why does it result in better solutions?
- How can we get better at incubation?
- How can we maximize the incubation period to increase the likelihood of successful outcomes?

These are the topics we will focus on during this workshop.

- 3) Introduce the ground rules:
 - ask everyone to put away laptops and phones
 - tell them they are welcome to send an email or take a call outside if they have to.

Exercise 1: Draw your neighbour

Aims of the exercise

- To break the ice
- To pull the trainees out of their comfort zone and get the energy level right.

Materials used

- Paper
- Pens

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions (5 min.)

- 1) Ask the trainees to “Draw their neighbour”
- 2) Each person has 30 seconds to draw the person next to them to the right
- 3) Then tell them to give said neighbour the drawing and introduce themselves
- 4) Ask the trainees to reflect on their emotions – how did they feel afterwards

Exercise 2: Undemanding tasks generator

Aims of the exercise

- To reflect on the topic/ consolidate knowledge

Materials used

- Markers
- Sticky notes

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions (2-4 min.)

- 1) Divide the trainees into groups of 4.
- 2) Ask them to come up with 4 undemanding tasks per group.
- 3) Ask each group to read it aloud and write the non-repeated ones on the whiteboard.
- 4) Add to the list your own examples, eg.:
 - sorting papers on your desk,
 - sorting items by colour or shape,
 - building a tower out of clothes pegs,
 - doing simple arithmetic problems,
 - taking a walk,
 - making dishes,
 - practicing some guided meditation,
 - practicing Non Sleep Deep Rest protocol,
 - learning how to do the most popular dance moves.

Exercise 3: Learning Top 10 Dance Moves 2022

Aims of the exercise

- To try a dance exercise as an incubation task
- To have fun

Materials used

- Video projector/ TV set
- Video of the NSDR meditation

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions (10-15 min.)

- 1) Invite the trainees to stand up, to clear the space around them so they could move freely
- 2) Make sure everyone can see the video
- 3) Play the video and invite the trainees to follow the tutorial and learn the moves
<https://youtu.be/dXsukUJYqtK>

Exercise 4: Non Sleep Deep Rest Meditation

Aims of the exercise

- To cool down

Materials used

- Video projector/ TV set
- Video of the NSDR meditation

Focus of the exercise

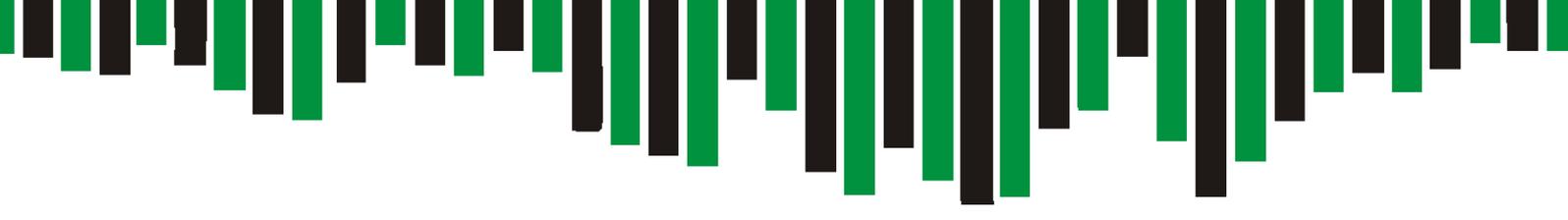
- Low

Energy of the exercise

- Low

Instructions (10 min.)

- 1) Invite the trainees to relax in their chairs and try a simple meditation
- 2) Introduce the meditation:
 - In this 10-minute meditation, Stanford neuroscientist Dr. Andrew Huberman of [#HubermanLab](#) guides you through a non-sleep deep rest protocol (NSDR):
 - to boost your brainpower,
 - to enhance the learning process by reducing day-time fatigue and improving focus.
 - It can also greatly enhance your sleep, boost your mood, and promote [#Neuroplasticity](#) – the ability of your brain to change and grow.
- 3) Play the video <https://youtu.be/AKGmY8OSHM>
- 4) Ask the participants to share their emotions



3

CREATIVITY LAB

Ideation: (Per)Forming Ideas

Creativity Lab Plan – Part One

Overview of the aims, outcomes and content of the workshop

Aims of the workshop

- Facilitate an active learning environment that sparks creativity and innovation through the use of theatre games and activities
- Generate a large number of ideas through creativity
- To create a comfortable environment and a trusting relationship among participants, that facilitates their learning and teamwork skills in producing ideas

Learning outcomes

- Develop understanding of own capabilities to generate ideas through participative creative process

Duration

- 120 min.

Topic to be explored

- The recognition that through creativity a knowledge and awareness of skills for generating ideas can be formed

Participants

- 12-30

No of facilitators per group

- 1-2

Learning and teaching methods

- Introduction
- Previous knowledge

The facilitator would have experience in conducting workshops which allow participants to learn successfully through the creative process. The facilitator will have a previous knowledge of facilitating workshop for adult learners, assessing the needs and recognising the experience adult learners bring to a workshop setting, and possess the ability to tailor exercises to meet the needs of participants. The facilitator should hold a deep understanding and practice of the creative process in their own work and in a workshop setting. They should also have read and be well versed with the ACDC 4 You curriculum and overall project.

Participants will have partaken in two previous workshops, Preparation and Incubation, preparing them for the Ideation workshop and expanding their knowledge on the creative process as they progress through each workshop. With each workshop the participants are expanding their knowledge of the creative process and building tools on how to apply this knowledge outside of the workshop setting. This step-by-step process allows participants to fully understand each element of the creative process as a stand-alone segment as well as part of a greater overall process.

- Presentation - trainer's input

The trainer's aim is to create an open safe environment which allows for the best cognitive learning for the participants. This is achieved through the trainer being prepared with fully developed training material, ensuring they follow the workshop outlined in this creativity lab, have all appropriate materials and resources to efficiently complete the workshop, and that they are well versed in each exercise to ensure the flow and build of the workshop is achieved as intended. The trainer must also have developed questions that challenge the trainee and enhance their learning experience.

Developing questions:

- Explaining: Asks trainees to explain their responses or poses a question that asks for elaboration.
- Problem solving: Poses problems for trainees to answer.
- Debriefing: After a class exercise or field study event, allows trainees to consider what they have experienced.
- Predicting: Presents job/ problem-related, realistic hypothetical situations for trainees to consider.

It is advised that the trainer follows the 10 steps to being positively engaging to guarantee the participants are fully engaged through the workshop. These 10 steps can be found in the curriculum under part 2.4.4.

➤ Practice - learners' input

Participants input in this creativity lab is the generation of as many ideas as possible. To achieve this, they are asked to bring an open mind and commit to the process of the workshop. They are asked to participate fully and share their thoughts and opinions but also to allow others the same liberty without judgement.

➤ Reflection

The reflection segment of the workshop allows participants time to reflect on the experiences they have had during the workshop. It is an opportunity for the trainer to listen to their feedback and relay the main objectives of the workshop again now that the participants have completed the workshop.

➤ Assessment

A summative evaluation is made by the trainer after the workshop is completed to assess the extent to which participants enjoyed and believed they received valuable learning. The reflection period of the workshop allows the trainer time to collect feedback from participants on their experience. After the workshop has ended the trainer should journal notes and evaluate based on the five level of evaluation to make an informed assessment on the outcome of the workshop.

The five levels:

- Level 1: Did the trainees enjoy the training?
- Level 2: Did the trainees believe they learned something from the training?
- Level 3: Did the training influence how trainees perform in their jobs?
- Level 4: Did the training impact the larger organization?
- Level 5: Was the training cost-effective?

Resources and materials

- Pens and paper
- Flipchart and markers or whiteboard
- Analogy cards with information on best practice companies/groups/social movements

Introduction

Facilitator introduces themselves and the overall theme of the workshop: using creativity to explore and generate ideas

Physical and vocal warm-ups and games (30 min.)

1. Name Exchange (Crazy Names)
2. Energy Circle
3. Brainstorm

Core lesson with exercises and key theme (80 min.)

Key theme of ideation will be explored

4. Stretch and Breath
5. Opposite Thinking
6. Movement Break One
7. Trend Matrix
8. Movement Break Two
9. Analogy Thinking
10. Movement Break Three

Cool down (10 min.)

- 11. Reflection and Feedback

Reflection and feedback

Facilitator creates an open and safe sharing space for all participants to share thoughts and feedback on the session either verbally or in written format.

Appendices and videos

Analogy Thinking Template:

https://info.boardofinnovation.com/hubfs/tools/NEW%20tools/A2_%20Analogy%20thinking.pdf?utm_campaign=Free%20Tools%20Download&utm_medium=email&_hsmi=215607567&_hsenc=p2ANqtz-9wyCON76_3mB8YLltkRvcLAXFMRtDd8eMAITcdBvcgLCsj_CGJfuJh3nQ_vaR8mp4ek7wMpCBJhMzbySYGdWtQZhEd-Q&utm_content=215607567&utm_source=hs_automation

Tech & Trend Matrix Template:

https://info.boardofinnovation.com/hubfs/tools/NEW%20tools/A0_Tech%20%26%20trend%20matrix.pdf?utm_campaign=Free%20Tools%20Download&utm_medium=email&_hsmi=215606382&_hsenc=p2ANqtz-aA6en1M4-

[amUd24kfM1TWQJyGFJAuL5JdFSWK4L7wrgJwo9a5LX5rJAU26Ei7RBHUPWMD0chnpLmSkeC0Nxp_d8O8w&utm_content=215606382&utm_source=hs_automation](https://www.boardofinnovation.com/hubfs/tools/NEW%20tools/Opposite%20thinking.pdf?utm_campaign=Free%20Tools%20Download&utm_medium=email&_hsmt=215607466&_hsenc=p2ANqtz-9QQSHUnjOok26dZOO6Q2UOIT4pSvF1JN_tjzz1Dr4A074yRAUWDX95vlpqZ5uj2q3SrW-97wJJ_pdOLaLrqSz-EtGX6g&utm_content=215606382&utm_source=hs_automation)

Opposite Thinking Template:

[https://info.boardofinnovation.com/hubfs/tools/NEW%20tools/Opposite%20thinking.pdf?utm_campaign=Free%20Tools%20Download&utm_medium=email&_hsmt=215607466&_hsenc=p2ANqtz-9QQSHUnjOok26dZOO6Q2UOIT4pSvF1JN_tjzz1Dr4A074yRAUWDX95vlpqZ5uj2q3SrW-97wJJ_pdOLaLrqSz-EtGX6g&utm_content=215607466&utm_source=hs_automation](https://www.boardofinnovation.com/hubfs/tools/NEW%20tools/Opposite%20thinking.pdf?utm_campaign=Free%20Tools%20Download&utm_medium=email&_hsmt=215607466&_hsenc=p2ANqtz-9QQSHUnjOok26dZOO6Q2UOIT4pSvF1JN_tjzz1Dr4A074yRAUWDX95vlpqZ5uj2q3SrW-97wJJ_pdOLaLrqSz-EtGX6g&utm_content=215607466&utm_source=hs_automation)

References and essential reading

Chris Johnson; House of Games – Making Theatre for Everyday

http://www.creativethinkingproject.eu/training_guide/CTILLS_O1_TrainingGuide_EN.pdf

Boal, A. (1992). Games for actors and non-actors. London, Routledge.

<https://app.sessionlab.com/sessions/53nuca?tab=info>

Creativity Lab Lesson Plan - Part Two

Full description and step-by-step instruction for each exercise

Introduction

Aims of the exercise

- To provide an opportunity for the facilitator to introduce themselves to the participants
- To provide the participants with an introduction by the facilitator to the workshop or lesson
- To introduce health and safety
- To introduce the workshop as a safe non-judgemental space for all participants
- To find out the groups expectations for the workshop

Materials used

- Flipchart or whiteboard
- Marker

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions

1. Facilitator introduces themselves and welcomes everybody
2. Facilitator gives an introduction to the workshop
 - a breakdown of what the workshop/lesson involves
 - information on the workshop/lesson topic or key theme/s
 - any additional information
3. Facilitator establishes health and safety
4. Facilitator draws up a safe non-judgemental space 'contract' for all participants to sign
5. Facilitator asks the group to call out their expectations for the workshop and the facilitator writes these expectations on a flip chart. Using the workshop aims place a check mark against those expectations that the training will attempt to meet and put an 'X' against those that will not be met during the

Exercise 1: Name exchange

Aims of the exercise

- To break the ice and connect with a sense of fun and playfulness to free up the group
- To get our bodies moving in space
- To provide a fun and quick way to learn names
- To synchronise energy

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- Medium – High

Instructions

1. Participants spread out in the space. The facilitator demonstrates the 'exchange' with someone from the group. The 'exchange' between two people consists of making eye contact, doing a handshake and each person saying their first and second name.
2. All move around space, the facilitator says 'go' and each person now finds someone to conduct the exchange with (eye contact, shaking hands and each person in pairs saying first and last name). Once the exchange is completed they move on to a new person to conduct the exchange and so on.
3. On 'freeze', you freeze, on 'continue' you continue. When you continue pick up exactly where you left off.
4. Then do it on the run. Complete introductions before running to someone else and repeat.
5. Then do on the run and also hysterically shout out names. This should be done with speed, everyone moving quickly through the space, and encourage participants to call out their names loud and clear.
6. Group stop. The facilitator explains the next variation which is 'Crazy Names'. Tell they group they will move around and do the exchange again, still at high speed and very loud, but this time instead of using their own name, they make up a 'crazy' first and second name and this name is different for each person they meet.
7. After explaining, ask the group to move randomly and calmly around the space.
8. All move around space, on an instruction of 'go' from the facilitator, the participants find someone to make eye contact with, shake hands and say name, first and last and other person says name, first and last. Except this time, they are running at high speed, saying the names out loud and making up a 'crazy' name, first and last. And no repeating of names for each person you meet. Invent new names for every introduction, off the wall gibberish, your favourite movie stars, politicians etc.
9. Also has freeze and continue.
10. Group stop. The facilitator explains the next stage.
11. The group returns to a normal pace and is asked to continue making 'exchanges' (making eye contact, shaking hands and saying your first and last name). However, this time you can only let go of the first person's hand when you have a second hand in your grip so that as you move around the room shaking hands, you are always shaking at least one person's hand.

Exercise 2: Energy circle

Aims of the exercise

- To assist participants to relax and overcome inhibitions
- To foster team spirit
- To develop concentration
- To raise energy and synchronise so group operate at same level of energy and focus

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- High

Instructions

The emphasis in this exercise should be on participation, that everybody is a part of the circle. For people who may be nervous about the workshop, it is an easy way to become involved without anybody being under the spotlight.

1. Form a circle.
2. Facilitator turns his/her body fully to his/her right and makes eye contact with the person to his/her immediate right and claps his/her hands.
3. This person then makes a similar gesture to the person on their immediate right, passing the clap on.
4. Allow the clap to move all around the circle a number of times without either anticipation or delay and to get a rhythmical flow of handclaps going around the circle without a break.
5. Facilitator then changes the direction of the clap so that it passes to the person on their immediate left and passes all the way around.
6. When this is clearly established, the facilitator then explains that each individual in the circle can then pass the clap energy to his/her immediate right or left.
7. When this is established, the facilitator introduces a sound, for example 'yo' or 'ho' or 'ha', so that participants clap and make this sound simultaneously as they pass energy around the circle. Facilitator makes eye contact with the person on his/her right, claps his/her hands and makes a loud energetic vocalization of 'ha', passed on simultaneously as a single gesture. The sound/gesture should be powerful and vigorous and involve a total commitment of body and voice.
8. The clap/sound can also be sent across the circle. The speed should remain the same, the clap moves quickly across the circle the same as it does around the circle, and the emphasis should be on eye contact and a strong desire to get the gesture to its target.
9. The facilitator then talks briefly about how to pass the clap around more quickly and they do this by being ready and 'in the moment'.
10. When the group is proficient at this, the facilitator can then establish the rule that 'hello' is sent in the right direction and the word 'goodbye' is sent in the left direction.

Exercise 3: Brainstorm

Aims of the exercise

- To get participants generating ideas
- To let go of thinking logically
- To get participants into a focused mindset

Materials used

- Whiteboard or flipchart
- Paper
- Pens

Focus of the exercise

- Medium – High

Energy of the exercise

- Low

Instructions

1. Facilitator asks participants to sit on the ground anywhere in the room that is comfortable for them. Facilitator hands out a pen and paper to each person.
2. Facilitator write any ridiculous How Might We statement (eg How might we improve the taste of vegetables) on the whiteboard or flip chart.
3. Participants are given 5 minutes to brainstorm and write as many ideas as they can in response to this question. Facilitator reminds them that any idea is good no matter how far fetched.
4. After 5 minutes the facilitator asks each participant to share a few of their ideas with the group and the facilitator write them down on the whiteboard or flip chart.

Exercise 4: Stretch and breathe

Aims of the exercise

- To free up the mind and body
- To generate a sense of play

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- Medium

Instructions

1. Form a circle. Each person gently massages the main muscle areas of the body, calves, thighs, stomach, chest, back, and arms and then a gentle massage of the facial areas and scalp. If you like add in a gentle jog on the spot.
2. Standing with feet parallel and hip distance apart gently flex the neck up and down and from side to side, rotate the elbows and wrists, stretch out fingers, then rotate the shoulders, hips, knees and ankles, first one way and then the other. Circle shoulders forward and back again. Inhale and lift shoulders up towards ears, aim to touch ears to shoulders. Exhale and let shoulders drop down. Repeat two more times. Make sure the shoulder balls and blades are well dropped down and arms hang loosely at sides and hands and fingers are relaxed.
3. Standing with feet parallel and hip distance apart, close eyes and concentrate on the breath, allowing it to naturally slow down and deepen. Extend your awareness to include the whole body. On the in breath imagine the breath filling the whole body. On the out breath imagine the body emptying. On each exhalation feel your hands and arms swell out and float away from the side of your body and imagine your breath is like a wave of the sea. At the beginning keep movements subtle and small, as the practice progresses, the feeling is that they are effortless and coming from the inside out...non-acting, non- doing...unification of the body and breath. Extend the movement gradually, breathing in as you raise the arms out and breathing out as you relax them, all the time imagining the breath as waves of the ocean flowing through you.
4. Standing with feet parallel and hip distance apart, ask the participants to close their lips gently and to hum continuously. Encourage participants to bring the hum forward so they can feel a tingle on the lips. Hum for one minute.
5. Standing with feet parallel and hip distance apart take a deep breath and raise both arms up to the sky while humming. As the arms reach the halfway point gradually turn the hum into an 'aaah' sound. Let the 'hmm' into the 'aaah' last for the length of a breath then drop the arms back down and repeat three more times.
6. Standing with feet parallel and hip distance apart take three deep breaths, raising arms and heels all the way up on the inhale and lowering on the exhale for each breath. Repeat.
7. To finish stand still maintaining awareness of the breath and how you feel. For alignment, concentrate on the top of the head; imagine a silk thread pulling the whole body upwards as though the skull were being suspended

Exercise 5: Opposite thinking

Aims of the exercise

- To overcome constraints and mental blocks
- To overcome assumptions and allow for the generation of more creative ideas

Materials used

- Pens
- Paper
- Whiteboard or flipchart
- Marker

Focus of the exercise

- High

Energy of the exercise

- Medium

Instructions

1. Facilitator draws the opposite thinking template onto the whiteboard or flipchart.
2. Participants sit where they can see the board but are comfortable.
3. Facilitator reminds participants of the problem that was established in the last workshop.
4. For the first column "Assumptions", participants share the assumptions they are making about the problem being ideated and the facilitator writes them down in that column.
5. For the second column "Opposite", participants share ideas on the opposite or modified versions of each assumptions and the facilitator writes them down in that column
6. For the third column "Solution", participants share new ideas out of the opposite and the facilitator writes them down

For example:

Assumption: a chair has 4 legs

Opposite: a chair has no legs (Modified example: a chair has 40 legs)

Solution: the chair hangs from the ceiling

Exercise 6: Movement break one

Aims of the exercise

- To free up the mind and body

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions

1. Trainees stand in a circle.
2. Trainer asks trainees to close their eyes, and touch their toes.
3. Trainer invites trainees to hold the stretch, feel their spine, shoulders and neck relaxing.
4. Trainer asks trainees to gently sway their bodies side to side.
5. Trainer will then count to ten, instructing trainees to slowly come back to a standing position by the time they reach zero.
6. End with a full body shake.

Exercise 7: Trend matrix

Aims of the exercise

- To explore how trends can impact the challenge at hand
- To inspire new innovative ideas
- To generate a multitude of ideas

Materials used

- Whiteboard or flipchart
- Marker

Focus of the exercise

- High

Energy of the exercise

- Medium

Instructions

1. Facilitator draws the trend matrix on the whiteboard or flipchart and participants sit where they are comfortable and can see the board.
2. The participants discuss “how might we” statements relevant to their problem and aim to select 8 that the facilitator writes in the matrix on the board.
3. The group then discusses current social and technological trends that relate to their problem and aim to select 8 that the facilitator writes in the matrix on the board.
4. Participants are asked to define 4 HMW statements related to the challenge at hand and to select 4 trends they find inspiring.
5. Facilitator asks participant to ideate on each HMW statement and use the selected trends as triggers to come up with new ideas in a group discussion. The facilitator documents ideas as they arise.

Exercise 8: Movement break two

Aims of the exercise

- To free up the mind and body

Materials used

- Music and speaker

Focus of the exercise

- Low

Energy of the exercise

- Medium – High

Instructions

1. Facilitator invites the participants to spread out in the space. Participants can sit, stand, lie down, as they choose.
2. Facilitator plays 30 seconds of music and asks the participants to move their bodies and stretch to the music.
3. Note for the facilitator: it is good to have one slow piece of music, followed by one faster piece of music for this exercise.

Exercise 9: Analogy thinking

Aims of the exercise

- To identify factors that make good practice
- To broaden scope for idea generation

Materials used

- Whiteboard
- Pens and paper
- Analogy cards with information on best practice companies/groups/social movements relevant to the problem

Focus of the exercise

- High

Energy of the exercise

- Medium

Instructions

1. Facilitator draws analogy thinking template on whiteboard or flip chart and participants sit where they are comfortable and can see the board.
2. Divide participants into smaller groups and give each group a piece of paper and a pen where they copy down the analogy thinking template.
3. Each group is given an analogy card with information on a company/group/social movement. The group is asked to read and discuss the card before identifying what makes this company successful and filling in those insights on the left hand side of their sheet.
4. The groups now apply the insights they have made to their own case/problem. Each individual notes down two elements they think is most important.
5. The facilitator hands out a new case and a new piece of paper to each group and repeats the exercise 2 more times.
6. Once the final round case has been completed individuals are asked to share the elements they thought were most important with the whole group for a discussion.

Exercise 10: Movement break three

Aims of the exercise

- To free up the mind and body

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions

1. Trainees stand in the space.
2. Trainers asks them to visualise being a band of rubber balls, tightly wrapped around each other.
3. Trainer demonstrates forming a ball with their body, curling up on the ground in a tense pose, squeezing their whole body as tight as possible.
4. Trainees copy the trainer
5. Trainer then announces that the band holding their right arm has snapped and relaxed, and relaxes their right arm onto the ground. Trainees copy.
6. Trainers repeats this with different parts of the body until they are completely

Exercise 11: Reflection and feedback

Aims of the exercise

- To provide an opportunity for participants to share their thoughts and feelings regarding the workshop
- To plan for the next workshop or series of workshops

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions

1. Participants sit in a circle.
2. Facilitator begins the reflection and feedback.
 - What did you enjoy most about the workshop?
 - What did you learn from the workshop?
 - Can we articulate what it is about a particular approach that makes it useful?
 - What are your thoughts about the workshop?

4

CREATIVITY LAB

Evaluation will guide your way to creation!

Creativity Lab Plan – Part One

Overview of the aims, outcomes and content of the workshop

Aims of the workshop

- To introduce trainees with creative ways to evaluate their ideas and check if they are the right way to go
- To develop further and improve ideas by testing, questioning and looking at them from different perspectives

Learning outcomes

Upon successful completion of this workshop, the trainees will be able to:

- understand the Evaluation stage as part of the creativity process
- explore and learn to apply some techniques to evaluate the efficiency of a given idea
- organise an effective Evaluation session

Duration

- 120 min.

Topic to be explored

- Evaluation – where does it stand in the creativity process?

Participants

- 10-12

No of facilitators per group

- 1

Learning and teaching methods

- Presentation
- Group work
- Discussion
- Exercises

Resources and materials

- Whiteboard/ flipchart
- Paper
- Sticky notes
- Pens, markers
- Video projector

Introduction

Evaluation is the fourth stage in the creativity development process, which should take place after you have gathered enough information and ideas for solving a certain problem and before transforming those ideas into reality. In the Evaluation stage you should test, question and look at your ideas from different perspectives in order to decide whether they are valid, useful and innovative. The ultimate goal of the Evaluation stage is to answer the question “Is this worth doing?”

During the workshop we will focus on the following topics:

- What happens during the evaluation stage and why is it important for delivering better solutions?
- How can we get better at evaluation?
- How can we maximise the Evaluation stage to achieve successful outcomes?

Physical and vocal warm-ups and games (15 min.)

1. Introduce the trainer and the workshop context – **Introduction**
2. Introduce the ground rules
3. Warm-up – **Exercise 1: Energy circle**

Core lesson with exercises and key theme (2 min.)

Evaluation has its specific place in the creative process where you should make an extra effort to find the best way to move from fiction to reality. Evaluation should occur once you have:

1. Identified a problem that needs to be solved
2. Done the preparatory work – explored and gathered information/ learned everything you needed to learn on the topic
3. Performed unconscious exploration by stepping aside from the problem – i. e. incubated
4. Generated enough ideas which could lead to resolving the initially set problem

Trainer's input (presentation) (10 min.)

The creative process incarnates the transformation of an idea into a concrete outcome through taking up a series of actions. It involves critical thinking and problem-solving skills. The creative process is best described by Graham Wallas, an English social psychologist and London School of Economics co-founder, who outlined the primary stages of the creative process in his 1920s' book on creativity called "The Art of Thought". According to his ideas creative individuals and teams generally go through five steps to turn their ideas into reality:

1. Preparation
2. Incubation
3. Illumination
4. Evaluation
5. Verification

Evaluation is the fourth stage in the creativity development process and it is when you evaluate whether your idea is valid and consider if it's the right solution to your problem or need. Take your time for looking back at your initial goals in order to check if your idea is the right way to go. The ultimate goal of the evaluation stage is to answer the question "Is this worth doing?"

The evaluation stage can actually take place before or after the undertaken project. You can even decide to evaluate both before and after the implementation phase. The evaluation stage requires self-criticism and reflection. This sometimes can be a challenge, so it is a good idea to consult peers, friends or other people before moving on to the next step. As a result of the reflection done you might need to make some changes to the solution in order to polish it and make sure that it's both useful and innovative. At the end of this

stage, you will either return to the first stages if the idea doesn't check out or continue further with the confidence that the idea might actually work.

Activity: Six words (10 min.)

Before continuing, ask the trainees to share their perception on the place of evaluation in the process of delivering a successful outcome, by involving them in the exercise "Six words". This exercise is based on a short story written by Ernest Hemingway: "***For sale, baby shoes – never worn.***" The exercise asks the trainees to put their ideas or thoughts on a subject into a six-word sentence which can help reveal and refine the core of an idea.

Ask the trainees the following question:

"What do you think is important to consider when evaluating an idea?"

Give the trainees some time to think and then ask them to write down a short phrase summarising their thoughts into six words that are clear, concise and accurate.

Continue with the presentation (10 min.)

When focusing on evaluation, you need to consider a few aspects, including:

1. What is the goal?

Before starting you should define the general goal of the evaluation. A clear goal can be used as a basis for the design, methods and use of the evaluation. The general goal can be grouped into a few categories for performing the evaluation:

- To gain insight
- To improve how things get done
- To determine what the effects of the project are
- To affect those who participate in it

2. Who are the users?

The users are the specific individuals who will benefit from the evaluation results. They will directly experience the consequences of the findings in the evaluation process and because of that they have a right to participate in choosing a focus for the evaluation. An evaluation designed without adequate user involvement in selecting the focus can become a misguided and irrelevant exercise. When users are encouraged to clarify intended uses, priority questions and preferred methods, the evaluation is more likely to focus on things that will inform and influence future actions.

3. What will be achieved?

The use of the evaluation refers to what you want to achieve with the evaluation findings. Generally, the evaluation uses fall in the same categories as the goals:

- To gain insight
- To improve how things get done

- To determine what the effects are
- To affect participants

4. *What questions to ask?*

The evaluation needs to answer specific questions. Drafting questions encourages stakeholders to reveal what they believe the evaluation should answer. The process of developing evaluation questions further refines the focus of the evaluation.

5. *What methods to apply?*

The choice of evaluation methods has implications for what will count as evidence, how that evidence will be gathered and what kind of claims can be made. Because each method option has its own biases and limitations, evaluations that mix methods are generally more robust. Over the course of an evaluation, methods may need to be revised or modified. Circumstances that make a particular approach useful can change.

Activity wrap-up (10 min.)

The trainer then guides the trainees by collecting their ideas from the “Six words” exercise through storytelling.

Continue with the presentation (10 min.)

Choosing evaluation questions is key to defining exactly what it is you're trying to accomplish. Because of that the questions should be chosen carefully as part of the planning process so that the questions can guide your work as well as your evaluation of it. The more the stakeholders are involved in that choice and planning, the more likely you are to create a project that successfully meets its goals.

In the creative process it is not enough to generate a large amount of ideas, but also to have an efficient way to evaluate those ideas. Charles “Chic” Thompson, in his book, *“What a Great Idea! Key Steps Creative People Take”*, proposes a valuable list of idea evaluation questions, some of which include:

1. *Ask about failure*

- If you failed completely or partially, what would happen?
- Are the risks and possible losses acceptable? Can they be avoided or reduced?
- If you fail, what can you salvage?
- What are the advantages and disadvantages of starting over?

2. *Ask about success*

- What criteria will you use to determine success?
- Who is essential to the outcome?
- What place, location or thing is necessary?
- What action, process, activity or event must occur?

- What can you do to make your idea even better?

3. *Ask about the future*

- Will your idea become obsolete because of evolving technologies? When may this occur?
- If your idea is a product or service, what effect will it have on people's quality of life? Physical or mental health? Safety? Standards of living?
- If the idea catches on suddenly, can you keep up with demand?
- How might changes in these circumstances affect your idea: overseas competition, change of management, cost of materials, availability of materials?

4. *Ask personal questions*

- If it were your money, what would you do?
- How strong is your commitment to the project?
- Should you challenge any of your assumptions?
- What do you assume are the givens?
- What facts should you question?
- What are you taking for granted?

5. *Ask about your mission*

- Do you know exactly where this idea fits into the big picture?
- Does it promote your mission?
- Have you been looking at this idea from all points of view or just your own?

6. *Ask about timing*

- Is the idea timely?
- Is it too early, too much ahead of its time?

Questions like these can help you think about your ideas and possible solutions at a much deeper level, and may suggest new ideas or improvements to the most promising ideas, or even a totally new direction.

Exercise 2 (15-20 min.)

Exercise 2: Six Thinking Hats

Exercise 3 (15-20 min.)

Exercise 3: S.C.A.M.P.E.R.

Exercise 4 (5 min.)

Exercise 4: Create music with your body

Conclusion (1 min.)

Even if you are able to generate many new ideas, only one or a few might be implemented. This is why idea evaluation is an important aspect of the creative process. In order to reach the implementation phase you need to first evaluate your ideas. In the evaluation stage you need to return to your original needs and see if the idea aligns with your initial vision. Following the evaluation, discard the ideas that won't work or meet your requirements and invest your time and effort in those ideas that best address the initially defined needs and problems. Once you've critiqued your ideas and evaluated them, you can move on to the next stage where you turn those ideas into reality.

Cool down (5 min.)

Exercise 5: Take a bow

Reflection and feedback (7 min.)

Ask feedback – 5 min.

1. The participants sit in a circle.
2. The trainer begins the reflection and feedback by summing up what has been done during the workshop.
3. The trainer then asks the participants to consider how instructions were given, the positioning of the exercises within the workshop and the ways of encouraging participation and giving feedback within the workshop.
4. The trainer can then ask questions like:
 - *What did you enjoy most about the workshop?*
 - *What did you learn from the workshop?*
 - *How did you feel about the exercises and their length?*

Recap the workshop – 2 min.

Give a quick overview of what you did during the workshop and give some insights that were generated.

References and essential reading

Community Toolbox, Evaluating Community Programs and Initiatives:

<https://ctb.ku.edu/en/table-of-contents/evaluate/evaluation/framework-for-evaluation/main>

Drama for Change, (2016) by Mary Moynihan, Smashing Times International Centre for the Arts and Equality

<https://innovationmanagement.se/2005/04/28/questions-for-evaluating-ideas/>

<https://www.indeed.com/career-advice/career-development/six-thinking-hats>

<https://www.designorate.com/a-guide-to-the-scampere-technique-for-creative-thinking/>

<https://www.sessionlab.com/methods/six-words>

Creativity Lab Lesson Plan - Part Two

Full description and step-by-step instruction for each exercise

Introduction

Aims of the exercise

- To provide an opportunity for the trainer to introduce themselves to the participants
- To provide the trainees with an introduction to the workshop
- To introduce health and safety

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions (3-5 min.)

1. Trainer introduces themselves and welcomes everybody.
2. Trainer gives an introduction to the workshop.
3. Trainer establishes health and safety.
4. Trainer introduces first exercise.

This workshop has the aim to introduce the trainees to the importance of the Evaluation stage in the creative process and to show examples of creative ways for checking the validity and effectiveness of generated ideas before turning them into reality. The trainees will be involved in exercises with different levels of focus and energy required for their implementation. They vary from brainstorming, discussion and reflection exercises to physical activities using different artistic forms.

The topics to be discussed during the workshop include:

- What happens during the evaluation stage and why is it important for delivering better solutions?
- How can we get better at evaluation?
- How can we maximise the Evaluation stage to achieve successful outcomes?

Exercise 1: Energy circle

Aims of the exercise

- To assist trainees to relax and overcome inhibitions
- To foster team spirit
- To develop concentration
- To raise energy and synchronise so group operate at same level of energy and focus

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- High

Instructions (5-10 min.)

This is an introductory exercise aimed at breaking the ice and preparing the group for the upcoming activities. It can help the trainees relax and synchronise so that the group can operate at the same level of energy and focus. For people who may be nervous about the workshop, it is an easy way to become involved without anybody being under the spotlight.

1. Form a circle.
2. Trainer turns their body fully to their right and makes eye contact with the person to their immediate right and claps their hands.
3. This person then makes a similar gesture to the person on their immediate right, passing the clap on.
4. Allow the clap to move all around the circle a number of times and to get a rhythmical flow of handclaps going around the circle without a break.
5. Trainer then changes the direction of the clap so that it passes to the person on their immediate left and passes all the way around.
6. When this is clearly established, the trainer explains that each individual in the circle can then pass the clap energy to their immediate right or left.
7. When this is established, the trainer introduces a sound, for example 'yo' or 'ho' or 'ha', so that trainees clap and make this sound simultaneously as they pass energy around the circle. The trainer makes eye contact with the person on their right, claps their hands and makes a loud energetic vocalisation of 'ha', passed on simultaneously as a single gesture. The sound/gesture should be powerful and vigorous and involving a total commitment of body and voice.
8. The clap/sound can also be sent across the circle. The speed should remain the same, the clap moves quickly across the circle the same as it does around the circle, and the emphasis should be on eye contact and a strong desire to get the gesture to its target.
9. The trainer can then replace the word 'ha' with 'hello'.
10. When group is proficient at this, the trainer can then establish the rule that 'hello' is sent in the right direction and the word 'goodbye' is sent in the left direction.

Exercise 2: Six Thinking Hats

Aims of the exercise

- To enhance creativity within a group
- To evaluate the efficiency of a given idea

Materials used

- (optional) Hats in six different colours – white, yellow, black, red, green and blue

Focus of the exercise

- High

Energy of the exercise

- Medium

Instructions (15-20 min.)

Six Thinking Hats is a book by Dr. Edward de Bono where he describes the methods of parallel thinking as a way for groups and teams to collaborate effectively and efficiently. Parallel thinking breaks down various thinking styles into the six different "hats" that present strategies for teams to use while collaborating on projects and tasks.

The Six Thinking Hats technique gets you to look at a problem in six different ways in order to explore a range of perspectives.

The Six Thinking Hats place the team members into different modes of thinking which helps give everyone a role when planning, developing, evaluating and initiating projects. Teams should measure the outcomes of implementing the six thinking hats technique in order to know which areas of the process to improve and which areas are successful.

In a group, an individual or small team "wears" one of the hats. When reviewing the idea in question, each "hat" maintains its assigned perspective:

- **The white hat (Logic):** The white hat represents the facts related to the product or idea.
- **The yellow hat (Optimism):** The yellow hat represents the possibilities for the product or idea with no barriers.
- **The black hat (Judgment):** The black hat addresses the challenges or problems with the product or idea by considering the opposite point of view.
- **The red hat (Emotion):** The red hat represents the feelings or perceptions associated with the project or idea.
- **The green hat (Creativity):** The green hat introduces new ideas or possibilities for the idea or product.
- **The blue hat (Management):** The blue hat oversees the discussion and makes sure the team represents all perspectives.

Each of the six hats has its own type of inquiry process that helps the team members brainstorm. The questions that each of the six hats should ask include:

- **Blue hat:** What is the best way to organize this project? Who will be responsible for each task?
- **White hat:** What information do I have? What information do I need in order to proceed?
- **Red hat:** Which outcomes feel appropriate? What strategies feel right for this project?
- **Black hat:** What are the drawbacks to this process? What are the risks? What are the barriers to completion?
- **Yellow hat:** What are the benefits and advantages of this solution? What value will these outcomes have?
- **Green hat:** What kind of solutions haven't I thought of yet? What other connections are there?

As a result of the exercise done you might need to make some changes to the idea or product in order to polish it and

Exercise 3: S.C.A.M.P.E.R.

Aims of the exercise

- To develop further and improve ideas by testing, questioning and looking at them from different perspectives
- To assess an idea or a new product

Materials used

- Flipchart
- Piece of paper

Focus of the exercise

- Medium

Energy of the exercise

- Low

Instructions (15-20 min.)

The S.C.A.M.P.E.R. technique is one of the easiest and direct methods for creative thinking and problem-solving through a number of techniques or question types. It is a great strategy used to develop further, improve and assess ideas by testing, questioning and looking at them from different perspectives.

S.C.A.M.P.E.R. stands for seven techniques – (S) substitute, (C) combine, (A) adapt, (M) modify, (P) put to another use, (E) eliminate and (R) reverse. These words represent the necessary questions addressed during the creative thinking process and they stimulate the participants to approach the problem in question in unexpected ways. In order to implement S.C.A.M.P.E.R., write down the idea you would like to further develop on a piece of paper and start asking questions regarding each of the seven elements.

- **Substitute:** What can be replaced from this idea with something else?

The Substitute technique can provide alternative solutions to evaluate different aspects of the idea.

- **Combine:** What elements of the idea can you combine for achieving higher efficiency?

The Combine technique can analyse the possibility of merging two ideas, stages of the process or product in one single more efficient output.

- **Adapt:** How can you adapt the idea to achieve better results?

Adapt refers to a brainstorming discussion that aims to adjust an idea for a better output. This adjustment can range between minor to radical changes in the whole idea. Adaption is one of the efficient techniques to solve problems.

- **Modify:** What can you modify to improve functionality?

The Modify technique refers to changing the idea in a way that unleashes more innovative capabilities or solves problems. Asking questions about modification can give you new ideas about which components are most important.

- **Put to another use:** What else can the idea be used for?

This technique concerns figuring out how to use the current idea for another purpose. For example, you can ask questions about how to apply the current idea with another setting or type of users.

- **Eliminate:** What is unnecessary?

This technique aims to identify the parts of the idea that can be eliminated to improve it. It also helps to explore the unnecessary parts of the idea and thus narrow your idea down to that part that is most important.

- **Reverse:** What can you rearrange to make the idea better?

The reverse technique aims to explore the innovative potential when changing the process order of idea development. Reversing the process or part of it can help to solve problems or generate a more innovative idea.

Exercise 4: Create music with your body

Aims of the exercise

- To develop concentration
- To develop coordination and teamwork
- To introduce the group to the concept of participatory music
- To use your body to create music and express yourself

Materials used

- None

Focus of the exercise

- Medium

Energy of the exercise

- Medium

Instructions (5 min.)

1. Form a circle
2. The trainer explains the concept of participatory music and how it can be used to express ourselves
3. The trainer explains the sequence of the sounds to be generate by the participants
4. The trainer starts by rubbing their palms together and the sound is consequently moved forward throughout the circle, clockwise
5. When the first sound closes the circle and reaches the trainer, s/he introduces a new sound – finger snapping. This sound goes around the circle in the same order. Each participant continues with the palm rubbing until the finger snapping reaches them.
6. When the second sound closes the circle and reaches the trainer, s/he introduces a new sound – clapping on the front side of the legs. Each participant continues with the finger snapping until the leg clapping reaches them.
7. When the third sound closes the circle and reaches the trainer, s/he introduces a new sound – drumming with the feet on the floor. Each participant continues with the leg clapping until the feet drumming reaches them.
8. When the fourth sound closes the circle and reaches the trainer, all sounds are repeated backwards – feet drumming, leg clapping, finger snapping, palm rubbing.

Exercise 5: Take a bow

Aims of the exercise

- To help participants return to themselves and come out of character at a workshop's close
- To allow participants to congratulate themselves and each other for their work

Materials used

- None

Focus of the exercise

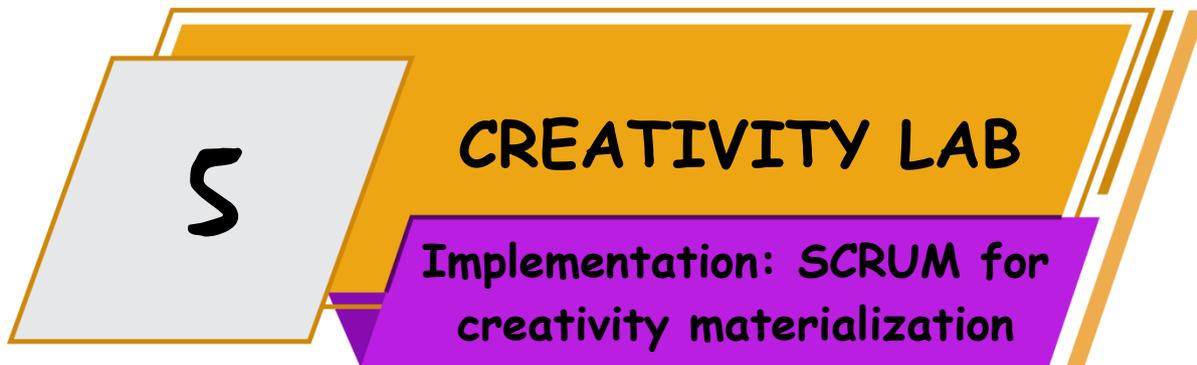
- Low

Energy of the exercise

- Medium

Instructions (5 min.)

1. Form a circle.
2. Trainer explains that we are going to pass a bow around the circle like a wave. One person will begin with their bow. The person beside them will bow and then the next person and the next person.
3. After a person bows, he/she begins to clap. Once a person begins clapping, they don't stop clapping, so that by the end, the whole group is clapping.
4. Trainer congratulates the group on their work.



Creativity Lab Plan – Part One

Overview of the aims, outcomes and content of the workshop

Aims of the workshop

- To stimulate the trainees' to validate the adjusting, refining and implementation of new ideas.

Learning outcomes

Upon successful completion of this workshop, the trainee will be able to:

- Understand the development/implementation stage as a part of the creative process
- Understand and apply SCRUM methodologies for “doing the right thing in the right way” to implement creativity results.
- Explore and learn to apply some techniques to validate the implementation of the ideas from different and complementary perspectives, within a SCRUM process.
- Effective participation in an implementation validation session

Duration

- 120 min.

Topic to be explored

- Implementation – How to validate an effective and smooth stand up of the incubated idea.

Participants

- 10-12

№ of facilitators per group

- 1

Learning and teaching methods

- Presentation
- Group work
- Discussion
- Exercises

Resources and materials

- Whiteboard/ flipchart
- Paper
- Sticky notes
- Pens, markers
- Video projector

Introduction

To properly implement the outcome of a creative process, it is not enough to have one person and one view of the situation, we need three things:

1. A team working on the implementation (with an agile development methodology).
2. A method or framework of building the solutions within that team (the Scrum framework).

3. An itinerary or roadmap that allows us to evolve the implementation from an initially validated minimum version, to a maximum final model, which we will have reached through different improved versions of the first initial version (the SPRINT planning within Scrum framework in our case).

Working in an iterative way on concrete and shippable outputs, as opposed to the waterfall sequential procedure, enriches the analysis and solving speed of a creativity implementation process.

Physical and vocal warm-ups and games (5 min.)

1. Introduce yourself and the context – **Introduction**
2. Introduce the ground rules

Trainer's input (presentation) (15 min.)

How to use the Scrum framework to implement the idea through a development project?

What is the Scrum framework within the Agile Development Methodology, and what differentiates it from traditional Waterfall methodologies?

There are different methodologies or development processes to develop an implementation project of an incubated and evaluated idea to turn it into an actual project (product, service, company, etc.). The traditional and best known is Waterfall.

Waterfall methodology

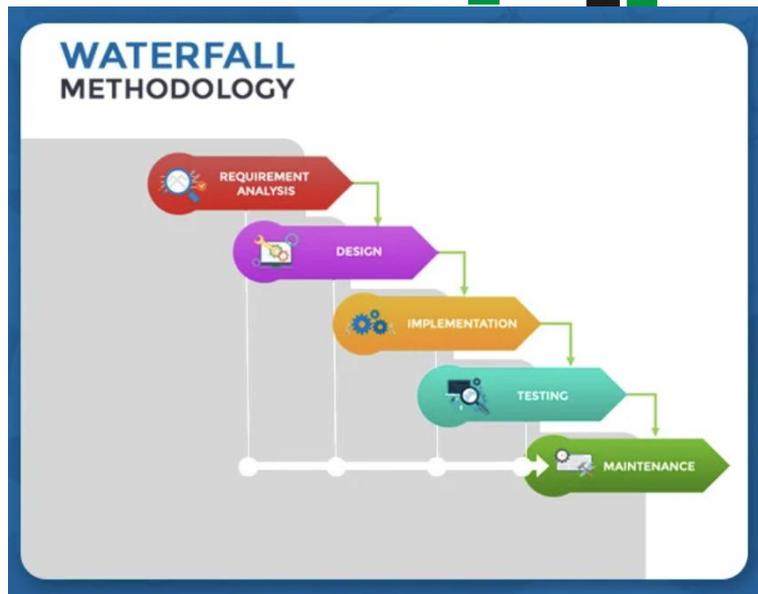
The Waterfall model is the first process model and is also known as a linear-sequential life cycle model. It was originated from construction and manufacturing.

It is an approach where several stages are involved, and each task needs to complete before the next step can be started. In turn, this avoids any overlapping of stages. The workflow is designed to flow in a single direction with stages such as project conception, initiation, analysis, design, construction, testing, deployment, and maintenance.

The Waterfall methodology is especially efficient if the Development Project has a clear beginning and end, well-defined dates and budgets, and stable tools and knowledge are used, from which no changes or relevant developments are expected in its application. It is an excellent method to develop improvement projects, bug fixes, updates, etc.

Pros: These include a much more established project planning and designing stage and syncing project deliverables between the development team and client. It is also easier to measure progress as the project scope is known in advance. Furthermore, the entire team does not need to work on a single stage; for instance, if project A is still in the early stages, a tester can focus on other tasks for project B until product A is ready for the testing stage.

Cons: The Waterfall model has some good benefits but is quite a rigid approach. There is no room for accommodating new changes/alterations or having an iterative approach. This leads to difficulties revisiting earlier stages and any bugs/defects encountered.

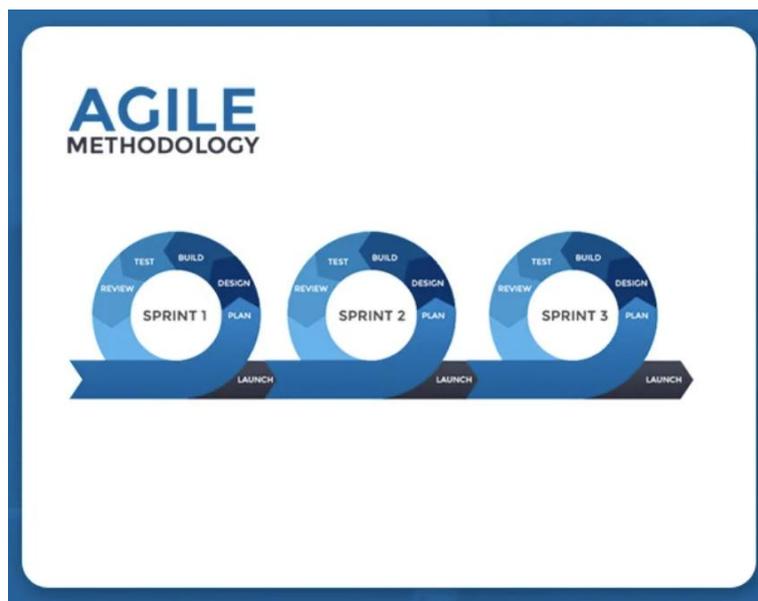


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Agile methodology and Scrum application framework.

When there is an important load of EXPLORATION of the possibilities throughout the development, that is to say, when we can find many options that must be evaluated, validated and executed, which are not totally known from the beginning. The rigidity and linearity of the Waterfall methodology do not help much.

When it comes to materializing creative projects, we are facing these cases where EXPLORATION in development is very relevant, and we have to manage its materialization properly. In these cases is where AGILE adds value. Scrum is a framework for implementing Agile. It is cut into CHUNKS that develop in parallel to manage this variability in the discovery of possibilities in the development process. A MINIMUM VIABLE PRODUCT/RESULT is sought, and the development of potentialities discovered in other projects that lead to RELEASES, or improved versions of the initial development, is organized.



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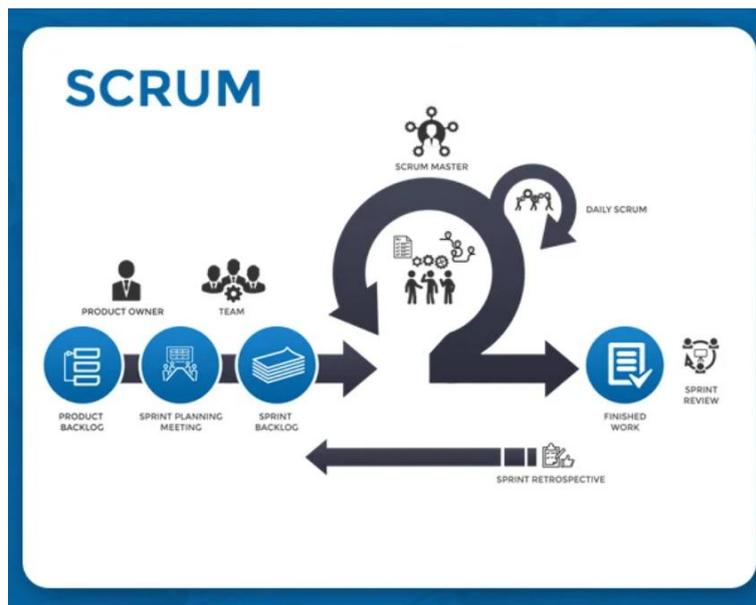
Using Scrum framework.

Scrum is a subset of the agile approach. It is a framework used for project management that prioritizes accountability, teamwork, and iterative progress to achieve a clear goal. The scrum method is based on a simple premise: begin with what is easily seen or known. Once you've done that, you can start tracking progress and making necessary changes.

There are three pillars to remember when using the scrum framework: adaptation, inspection, and transparency.

Scrum project management, or the agile scrum methodology, is named after a formation in rugby. Each member of a scrum team has a specific role to play. In a product development process, scrum roles include the scrum master, the product owner, and the scrum development team.

- Scrum master – In a scrum process, the scrum master facilitates the team. This person is responsible for ensuring that only the best scrum tools and practices are used. They are also the ones who keep the project moving forward.
- Product owner – This team member acts as a liaison between the customers and the development team. They are responsible for ensuring all expectations for the final output have been communicated and agreed on by stakeholders.
- Development team – This group works together to achieve a common goal. They work to create and test the final product's incremental releases.



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Through Scrum, a series of tasks are chosen from the backlog on which the team will focus its iterative work (sprint) during the following period (sprint period, usually two weeks), trying to achieve a result that can be tested with its target audience (user, consumer, etc.).

Scrum meetings allow team members to maintain regularity of work, transparency, continuous learning and adaptation to change. These meetings (often called ceremonies) are of 4 types:

1. Sprint planning: attending to the Creativity backlog content, we establish the goals of each sprint needed to achieve a preliminary version of the creativity results (minimal viable product or service, most of the cases).

- 
2. Daily scrum or standup: held during the period of each sprint, providing a steady rhythm throughout the iteration. It allows the team to do its work and uncover impediments daily.
 3. Sprint reviews: facilitates developing a successful result (product or service); it gives the Scrum team a chance to collaborate with the stakeholders and investigate the development status to date and decide on a way forward. Stakeholders can include representatives from marketing, sales, services, customers and users.
 4. Sprint retrospectives: allow the Scrum team to inspect how the work is carried out, identify problems and their causes, and discover improvement measures to make the work more enjoyable and effective. Reflection is the first step towards improvement.

Scrum is a lightweight framework that helps people, teams and organizations generate value through adaptive solutions for complex problems. Scrum includes a set of meetings, tools and roles that, in a coordinated way, help teams structure and manage their work. In our case the job is to implement the results of the previous phases of the creative process.

Scrum provides the means to work incrementally, to bring the creativity results to life (mostly as products or services) step by step, each step (called sprints as we will see next) building in the results of the previous ones. Those steps (sprints) are structured by meetings.

These meetings are held to work on the information resulting from the creative process. All the information resulting from the creative process is contained in the Creativity Backlog (in most cases product or service backlog), this is a large set of histories, characteristics, requirements, enablers, etc., to work on.

Scrum favors a smooth, steady flow of work from the Creativity backlog (most of the cases product or service backlog), into the sprints. Too much pressure kills playfulness and hampers creativity and constructive thinking.

Through Scrum, a series of tasks are chosen from the backlog on which the team will focus its iterative work (sprint) during the following time period (sprint period, usually two weeks in real development projects), trying to achieve a result that can be tested with its target audience (user, consumer, etc.).

Activity (15 min.)

Activity One. The Creativity Implementation Backlog.

Divide the group into four subgroups.

Read the “Pago de la Oliva” case (text included in Exercise number 1), and write the Creativity Implementation Backlog of themes, issues, barriers, etc., that the Barbero family must deal with, to make real their idea to create their cellar and own wine brands.

Share the four backlog versions and consolidate them into one common Cellar Backlog.

Activity two (5 min.)

Assigning LAB Scrum Roles

Watch the video: Scrum Roles explained <https://youtu.be/fiY-yi4ckkE>

Adapt the standard Scrum roles to our LAB by doing this:

- Use the same 4 groups created for Activity one.
- We will elect a SPRINT leader in each one of the 4 development teams, to conduct and moderate the **DAILY Scrums or Standups**.
- The LAB trainer will play the role of Product Owner (representing the customer/client view, the Barbero family expectations). He will contribute giving the market and customer perspective at the **SPRINT Review**
- We will choose, within the 4 team leaders, a Scrum Master, as the coordinator of the final **SPRINT Retrospective**

The rest of the participants will be developers (consultants), working on the specific assignment they will receive.

Exercise 1 (15 min.)

Analyse the Working Case and creating the Creativity Implementation Roadmap and working with the Sprint Planning

Exercise 2-a (10 min.)

Working on the Minimum Viable Product (MVP) Sprint 1

Exercise 3-a (20 min.)

Sprint Review a. Reviewing Sprint 1.

Exercise 2-b (10 min.)

Working on the Minimum Viable Product (MVP) Sprint 2

Exercise 3-b (20 min.)

Sprint Review a. Reviewing Sprint 1.2

Exercise 4 (15 min.)

Sprint Retrospective

Reflection and feedback (10 min.)

Ask feedback – 10min.

Always ask for feedback it shows participants that you care about their opinion and it's a great opportunity for you as a facilitator to learn.

Pro-Tip: use an interactive exercise to find out what went well and what could be improved.

Recap the day – 5 min.

Give a quick overview of what you did during the day and give some insights that were generated.

Pro-Tip: End with an inspirational sentence 'I hope that the insights on perspectives to think about implementation of ideas you got today will help you ... Thank you!' The 'Thank You' in the end should trigger an applause.

Appendices and videos

Find videos about Scrum framework (Sprint planning, Standups, Sprint Review, Sprint Retrospective and Scrum Roles), in the Atlassian Scrum series: <https://www.atlassian.com/agile/scrum>

References and essential reading

The Scrum Guide. The Definitive Guide to Scrum: The Rules of the Game. Ken Schwaber & Jeff Sutherland. November 2020. <https://scrumguides.org/>

Agile Product Management with Scrum. Roman Pichler. Addison-Wesley. 2010

Creativity Lab Lesson Plan - Part Two

Full description and step-by-step instruction for each exercise

Introduction

Aims of the exercise

- To provide an opportunity for the trainer to introduce themselves to the participants.
- To provide the participants with an introduction by the trainer to the workshop topic and agenda.
- To introduce the facilities and the ground rules.

Materials used

- None

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions (3-5 min.)

1. Introduce yourself
2. Introduce the topic:
When it comes to thinking about things that are still in development, that are new, the fruit of Creativity and the incubation of ideas, traditional methods of thinking based on logic and discussion are not enough. We must enter constructive thinking methods that allow us to analyze situations that do not conform to patterns of previous experience from different perspectives that ensure effective implementation.
3. Introduce the ground rules:
 - ask everyone to put away laptops and phones
 - tell them they are welcome to send an email or take a call outside if they have to.

Exercise 1: Analyze the Working Case and creating the Creativity Implementation Roadmap and working with the Sprint Planning

Aims of the exercise

- To prepare basic information to work on the following exercises

Materials used

- Paper
- Pens

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions (15 min.)

1. Ask the trainees to Read the Case Text presented in Annex 1.
2. Ask everyone to write a short brief (no more than 250 words) with the main issues related to the presented case document.
3. Review the Creativity Cellar backlog created previously on activity one, and relate it with the elaboration of a Creativity implementation Roadmap for the first five years of the Barbero family cellar operation, indicating the main milestones to reach in each year (brands launching, main marketing activities start, communication milestones, etc.)
4. Having in mind the short brief written, divide the content of the common Cellar Creativity Implementation Backlog, created in Activity One, into manageable pieces with a specific common goal. Ask them to create four pieces at least (just to facilitate the pedagogical LAB development).

After group debate, if they didn't arrive to a workable proposition of chunks, we suggest explaining the following distribution as workable one:

- a) Goal set 1: Define wine types (your proposal of kind of reds, white and rosses), defining brand attributes, main competitors and creating brands
- b) Goal set 2: Define target geographic market, customer segments, price strategy, and distribution channels.
- c) Goal set 3: Define Cellar and Wine brand visual identity basics, product bottling, labelling, and packaging.
- d) Goal set 4: Define communication strategy, communication channels, communication tools, and communication annual draft plan.

Working in groups try to map the set of sprints in a logical parallel sequence and create a Sprint planning. The example provided in Annex 2 (at the end part of the document) could be used as an example of how to produce the Sprint planning, use it at your convenience while developing the LAB.

Discuss the four groups' sequences and get an agreement for a common Sprint planning.

Assign one of the workings groups to each one of the 4 set of Goals contained in the Sprint Planning (the one the group agreed or the one we provided in the Annex 2).

What is your opinion about the solution adopted by the Barbero family? Will they succeed? What are the biggest risks of its implementation? What are your great opportunities? What do they have, and what can they lack? How can they differentiate and innovate in their business?

Exercise 2: Running the standups

Aims of the exercise

- To reflect on the topic/ consolidate knowledge
- To prepare basic information to work on the following exercises

Materials used

- Paper
- Pens

Focus of the exercise

- Low

Energy of the exercise

- Low

Instructions (10 min.)

We have 4 teams with an elected Team Leader in each of them, that are in charge of an specific goal set (we should have four at the Sprint Planning).

We must assign 1 goal from the set to each member of the team.

There are to types of work:

- **Individual developments:** each team member works in its specific goal for a period of 3 minutes.
- **Standups:** all the team, after each individual working period, meet and stand ups for 5 minutes. The Team leader leads the standup and gives 1 minute to each Team member (including himself) to expose the individual advances and conclusions gathered (total 4 min). The last minute it is used by the Team leader to conclude and will make remarks about the connection and collateral implications of the individual developments one with another's. They make conclusions for the next individual working/development period, for the next **iteration**.

They will make three **standups** or **iterations** to arrive at the end of the first Sprint and produce the Sprint Review that we will describe in the next exercise.

At the Sprint review the development teams will receive feedback from the trainer (now playing the market/customer role), related to the work done, the solutions proposed, etc.). After that Review they will start a new Sprint with the same structure than the previous one (it could be seen in Annex 2).

During the individual work the participant will use his/her common sense to decide their contribution to the next standup. The exercise does not look for the correct answer to the questions or the goals. We want to train the precipitants in the agile parallel iterative development process that Scrum framework means. What is important is to be able to adjust their own conclusions to the one of the rest of the teams, and be able to integrate single developments in a common global one.

Exercise 3: Producing a Sprint Review

Aims of the exercise

- To reflect on the topic/ consolidate knowledge

Materials used

- Markers
- Sticky notes

Focus of the exercise

- Medium

Energy of the exercise

- Medium

Instructions (20 min.)

1. We elect an Scrum Master between the four team leaders, that will present the goals gathered and the issues pending to date to the trainer. This presentation will take 8 minutes, 2 minutes for each one of the 4 Goal sets that the teams are working on.
2. The trainer now adopts the customer stakeholder participant position in the **Sprint Review** meeting and gives the Scrum team feedback (using both, the real development of Pago de la Oliva, that is unknown for the participants to elaborate the input for the group, take a look to <https://www.pagodelaoliva.com/en> , and the customer segments info contained in Annex 2). The trainer will give them feedback for 8 minutes as well, 4 minutes will be dedicated to evaluating the conclusions presented by the Scrum master, and the other 4 minutes will provide some extra information related to what he expects as client. Each Team could make to the client a single question related to the goal set they are working on.
3. The Scrum master will produce a summary of 2 minutes of the Sprint Review.

After the second Sprint, they will have a second Sprint Review with exactly the same structure and timing than the first one.

After the second Sprint Review, they will have the Sprint Retrospective ceremony, that we will describe in the next exercise.

Exercise 4: The Sprint Retrospective

Aims of the exercise

- To reflect on the topic/ consolidate knowledge

Materials used

- Markers
- Sticky notes

Focus of the exercise

- Medium

Energy of the exercise

- Medium

Instructions

After the second Sprint Review, we will have the Sprint Retrospective ceremony, That will be the last exercise of our LAB. The fundamental objective is to understand what worked well and what didn't to try to improve our development capacity as a team, creating an improvement plan for the way the team works.

Watch the introductory video to Sprint Retrospectives: <https://youtu.be/dJNCHvqKlJU>

The elected Scrum Master will provoke all the participants contribution in order to answer:

1. How things went well for them during the sprints? 5 minutes
2. How could we improve our sprints in the future? 5 minutes
3. Which will be the Next Steps? 5 minutes

The participants will use sticky notes to contribute on the withe board.

The Scrum Master, with the participants help, will group, sort and prioritize the contributions by themes.

The Next Steps: finally the Scrum Master will produce a summary of the Retrospective focusing in lessons learnt and next steps.

Annex 1: The Working Case:

The entrepreneurship of the Barbero Family.

(Source: data obtained from direct sources of the Barbero family)

A lifetime glued to the terroir. José Barbero has been a very important part of his life for more than twenty-five years, dedicated to the cultivation of his vineyards, putting all the passion that is poured when the land makes you fall in love and makes you participate in what he feels and what he gives. Having also worked as a winemaker is still the natural complement to the task of closing the cycle of the vine.

José Barbero in the vineyard at the 2018 harvest Photo: DaniMantis



There are already three generations to which he has transmitted this way of life and feeling these strains. Her daughters and grandson have shared their effort and knowledge every day as a part of their education and family life. The decision taken by the three generations to take a step forward and reflect on their project, as they feel the vineyard and wine, has been an inevitable process, the dream that everyone drives at the same time, sharing enthusiasm and vision of the future, the same as they have always shared the sacrifices, sweat and good times.

This is, therefore, a family winery, one of the real ones, in which everyone puts their shoulders together to form a solid team whose motto is *"try to do better what is already being done well"*. And it is that, as they say, *"in Pago de la Oliva, we are land and vineyard; we are family and wine"*.

For years José Barbero has combined his work as a responsible winemaker for large wineries of recognized prestige, such as Vega Sicilia or Mariano García, with the production of grapes in their vineyards. It has always been grapes from vineyards of organic viticulture, treated with the best pruning and selection techniques. Therefore, its grapes have exceptional characteristics that have allowed them to be the basis of great and well-known wines. The strict care and rigorous manual processes developed by trained and very experienced people suppose an increase in costs, which can only be adequately recovered if that grape is applied to the production of great wines with good brands that allow obtaining an acceptable price per bottle in a market that enough values that quality.

Around 2016, a well-known winery that for years had acquired a large part of the grapes produced by the Barbero family began to acquire smaller quantities by replacing a part of those volumes with grapes from other vineyards in the area with a lower cost per kilogram. The excellent quality of José Barbero's grapes is due to the artisanal care of the vines and scrupulous respect for their natural evolution, without using any agricultural chemical product in their development.



Harvest work in 2017 in the vineyards of Pago de la Oliva Photo: DaniMantis

The family, avoiding trying to solve the problem by finding alternative customers, who would keep the part of the production that was now free, decided to take a step forward and fulfil an old aspiration of José and the rest of the family: to make their own wine.

In 2016, the Barberos put all family resources on the table. They obtained the additional financing necessary to acquire and completely renovate a closed winery in Tudela de Duero (Valladolid, Spain) and to finance the winemaking operations from the harvest of their vineyards in 2017.

Annex 2: Sprint Planning Example

	SPRINT 1				SPRINT 2				Retrospective
	Standups			Review	Standups			Review	
	1	2	3	Sprint 1	1	2	3	Sprint 2	
DEVELOPMENT TEAM 1									
Define wine types, defining brand attributes, main competitors and naming options									Lessons learnt
GOALS S1 PRODUCT									
1.1. Wine types									
1.2. Brand attributes									
1.3. Main competitors									
1.4. Wines naming									
DEVELOPMENT TEAM 2									
Define geographic market, customer segments, price strategy, and distribution channels.									
GOALS S1 MARKETING									
2.1. Geographic markets									
2.2. Customer segments									
2.3. Pricing strategy									
2.4. Distribution/sales channels									
DEVELOPMENT TEAM 3									
Define Cellar and Wine brand visual identity basics, product bottling, labelling, and packaging									
GOALS S1 BRANDING									
3.1. Cellar brand									
3.2. Wine brands (global or by type)									
3.3. Bottles									
3.4. Labelling and packaging									
DEVELOPMENT TEAM 4									
Define communication strategy, communication channels, communication tools, and communication annual draft plan.									
GOALS S1 COMMUNICATION									
4.1. Strategy									
4.2. Channels									
4.3. Tools									
4.4. Annual plan									



Annex 3. Customer Targets info

CONSERVATIVE TARGET:

Normally older, they do not want surprises. They are used to certain attributes for years in their scale of values, and any change generates aversion. They are difficult to attract with new brands, and will only do so if they find similarities in them that coincide with their traditional tastes. The new brands will only appeal to them if they find similarities with their traditional tastes.

EXPERIMENTALIST TARGET

This consumer profile is the complete opposite of the Conservative. They are always ready to take up new challenges and to be curious, and their predisposition to change is very high. De facto, they do not have a deep attachment to brands, and are the most unfaithful of all the groups described. It is usually the "like it or dislike it", although deep down their experimentation leads to a significant degree of product knowledge. Innovation can even come from the packaging, the presentation, the channel... Higher volume of consumption, and relatively easy to capture, but difficult to build loyalty.

WINE LOVER.

It is the most difficult profile to satisfy. In terms of volume, it is the second most consumed, because it is part of their daily habits. It accompanies its lunches and dinners with a good wine, and needs strong stimuli to feel surprised.

OCCASIONAL DISINTERESTED.

These are people who drink occasionally, and generally at events or events where they socialise with others. They are what we can call social drinkers, and are not interested in the wine, but in mimicking the rest of the attendees. They are the ones who consume the least in volume per person, of all the groups, and the ones who require the greatest effort to capture their attention.

(Source: Nielsen study on consumer wine market trends).

ACDC 4 YOU Educational videos

Below you can find 7 educational videos demonstrating creative exercises related to each one of the Creativity Labs. The videos are available in English, Bulgarian, Lithuanian, Romanian and Spanish.

CREATIVITY LAB 1

BOOMWHACKERS

<https://www.youtube.com/watch?v=Kxyh415ns38>

Mind Mapping Technique & Exercise

<https://www.youtube.com/watch?v=j1M1BoLuhk0>

Preparation stage (Creativity process)

<https://www.youtube.com/watch?v=uJEsCFtjTvs>

CREATIVITY LAB 2

Breathing Exercise to spark Your Creativity

https://www.youtube.com/watch?v=MugH-drnPsQ&t=30s&ab_channel=ACDC4You

CREATIVITY LAB 3

How to make a dumpster mask

https://www.youtube.com/watch?v=Ih6ZeJHA98c&ab_channel=ACDC4You

CREATIVITY LAB 4

Create music with your body

https://www.youtube.com/watch?v=taUQrRXe7C4&ab_channel=ACDC4You

CREATIVITY LAB 5

The SCRUM method

https://www.youtube.com/watch?v=7HZHsWNGUd4&ab_channel=ACDC4You

PROJECT PARTNERS



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www.smashingtimes.ie



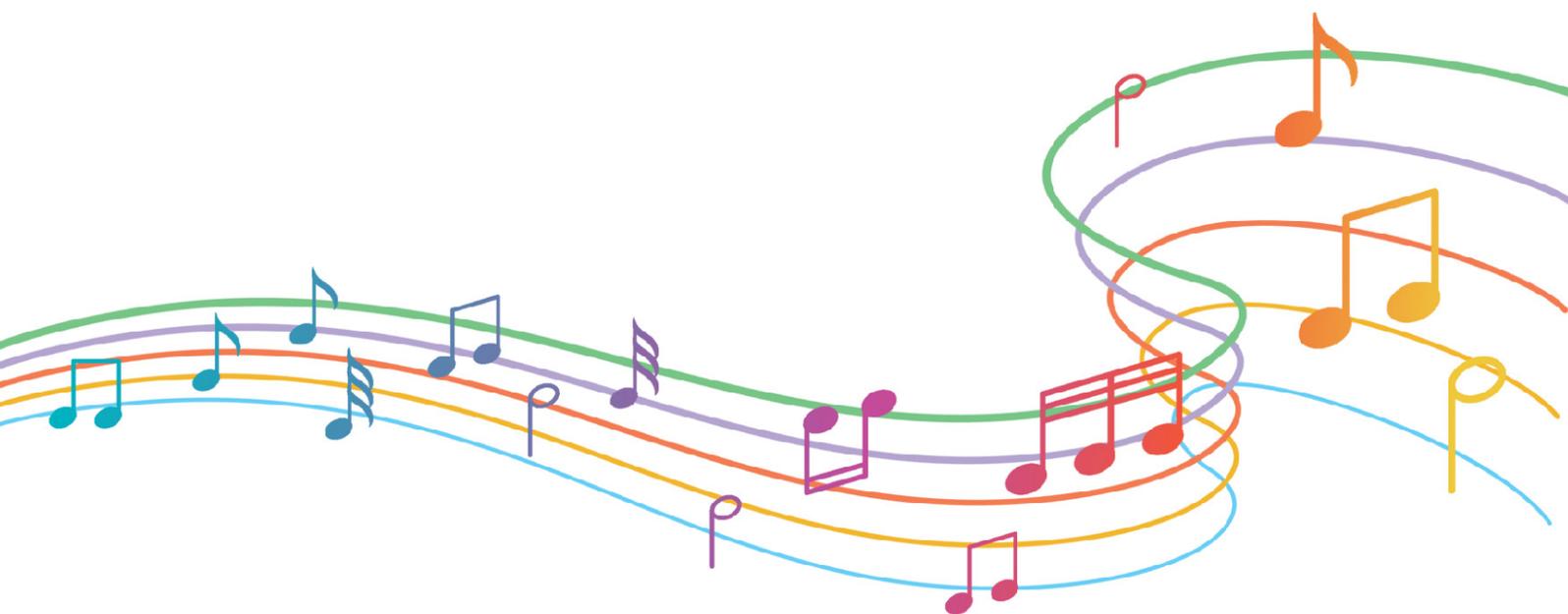
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