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Erasmus+ Programme  
of the European Union



**ACDC**4you



# Creativity Workbook

for Individual Creativity Literacy Training



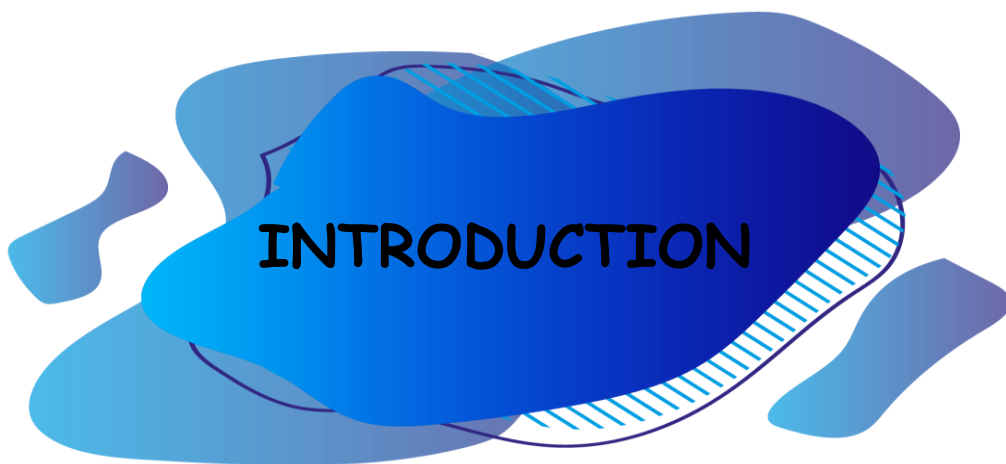



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# INTRODUCTION

The **ACDC 4 YOU Creativity Workbook** is a self-learning tool helping adults to gain creative confidence and develop “creativity literacy”. The Workbook includes 50 practical exercises and hands-on experiences for creativity training which can help adult learners to become more efficient in their work and increase their value in the labour market. The Creativity Workbook can be also used by trainers/adult educators as supplementary training material to support creativity training. It can be used by organisations from the cultural and creative sectors, business, NGOs and community organisations, education institutions, local, regional or national authorities during corporate training, strategic planning and team building sessions.

The included creativity exercises are grouped into 5 sections representing 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 Workbook represents the fourth 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>.



# **CREATIVE DEVELOPMENT PROCESS: *PREPARATION STAGE***

1

# HAVE SOME FUN WITH VOICES

## Aims of the exercise

- Raise trainees awareness of the role that intonation and tone play in changing the message
- Tolerate and accept peers' opinions
- Improve communication
- Improve reflection skills

## Art form used

- Music (sounds/intonation/ melodies)

## Resources needed

- A computer, internet connection

## Background information

The method draws trainees' attention towards their voices as they don't see their voices as instruments. It helps them understand the value of their voice and the role it plays when conveying messages. Trainees are encouraged to play around with their voices and analyze the impact their changes in their voices can have on their interlocutors.

The activity sets trainees in a good mood and raises their awareness of the way tone and intonation can affect messages.

## Instructions

Have trainees read a passage of the target text (if not the target text, they could read a favorite text (poems, books or works of fiction) and record themselves.

Ask them to put the recordings into an available and accessible software (e.g. Audacity).

Ask them to try several intonations, tones or even melodies from popular songs and then edit what they read when manipulating voices. Have a discussion on the impact their changes in their voices can have on their listeners.

## Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?

## References

<https://prodigies.com/blogs/music-teachers/5-music-activities-for-middle-school-to-make-lessons-more-creative>

## 2

# A RAP CONTEST

## Aims of the exercise

- Help trainees to unleash their creative sides using a relatable, popular genre of music
- Enhance collaboration
- Enhance creativity

## Art form used

- Music

## Resources needed

- None

## Background information

The method enhances trainees' self-confidence in their abilities; trainees are encouraged to compose music (rap) following a rhyming pattern of their choice. The method invites them to be creative and write consistent patterns that can be picked up by the ear. The method creates a nice atmosphere where trainees feel comfortable and collaborate to create a rap song.

## Instructions

The aim of this exercise is to let trainees unlock their creativity by using a well-known musical genre (rap). The fact that trainees collaborate in groups helps them feel comfortable and prevents them from feeling isolated. Put the trainees in small groups. Prior to the workshop, choose the rap topics and write them on the board. These topics could be related to the issues under discussion. Each team is required to write a rap using a specific rhythmic pattern. Let the trainees know that their main goal should be to develop patterns that are repeatable and catchy. The "rap groups" collaborate and work on the raps while observing your constraints, with a time limit. Each group will perform their rap in front of the rest. To evaluate them, think of categories such as technical ability, teamwork and the ability to follow directions.

## Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- How would you rate the value of this exercise in helping you with this issue?

## References

<https://prodigies.com/blogs/music-teachers/5-music-activities-for-middle-school-to-make-lessons-more-creative>

# 3

## A MUSICAL SCAVENGER HUNT

### Aims of the exercise

- Help trainees to unleash their creative sides using a relatable, popular genre of music
- Enhance collaboration
- Enhance creativity
- Help trainees to make connections
- Awaken the awareness that we live in a world of music

### Art form used

- Music

### Resources needed

- writing objects, realia (objects from real life)

### Background information

The method raises trainees' awareness of the *musicality of our world*.

It encourages trainees to make connections between musical instruments and everyday objects. The activity stretches trainees' creativity to its limits when they are asked to create a musical band by using these "found" instruments together.

The method creates a nice atmosphere, strengthens the relationships among trainees who work together and often get inspiration from the enthusiasm of other trainees around them.

### Instructions

Ask trainees to look for everyday objects that can be used as musical instruments and create music.

Ask each trainee to bring their one found object and demonstrate how they can be used as drums, bells, tambourines, etc.

Invite them to discover how to incorporate these "found" instruments together to create a musical band.

### Reflection

- How would you rate the value of this exercise in helping you with this issue?
- What did you learn and you will use from this exercise?

### References

<https://prodigies.com/blogs/music-teachers/5-music-activities-for-middle-school-to-make-lessons-more-creative>



4

## FORCED ANALOGY

### Aims of the exercise

- Advance collective understanding
- Stimulate creative thinking, to get unstuck from fixed perspectives
- Make connections

### Background information

The method encourages trainees to collaborate and make connections between abstract concepts and concrete things from their reality/context. It is common knowledge that analogy can help us come up with many innovative ideas and creative solutions to problems or can help us understand and retain abstract concepts. The trainees' creativity is further showcased by asking them to express their analogy through arts.

### Instructions

#### *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 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.

### Reflection

- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?

### References

<https://www.ask-flip.com/method/396>

<https://www.sessionlab.com/methods/forced-analogy>

<https://www.goscience.eu/>

### Art form used

- drawing, drama, dance, music

### Resources needed

- sheets of paper, pens, the internet (depending on how trainees express their analogy)

# 5

## BECOME AN IDEA MACHINE

### Aims of the exercise

- Enhance creativity
- Help trainees to start thinking outside of the box
- Help trainees to make connections
- Heightened mental processing and problem-solving capabilities

### Art form used

- drawing, music

### Resources needed

- sheets of paper, pens

### Background information

The method is based on brainstorming when trainees have to make connections between the topic and their experience or find solutions for an actual problem using the arts to express their findings. Brainstorming is a creative activity, tapping into the group's collective creativity; it fosters out-of-the-box thinking to solve complex problems and deliver creative solutions. The method encourages trainees to give full focus to their imagination and generate undiscovered ideas in a nonjudgmental atmosphere. The method helps trainees to think outside the box, make connections and be flexible.

### Instructions

The activity enables trainees to work on their creativity. The activity can be used as a warmer. State a topic (could be related to work or not) and ask trainees to come up with new ideas and draw or sing the new ideas related to the topic. Trainees will make new connections and start thinking outside of the box.

### Reflection

- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?

### References

<https://innovationlab.net/blog/9-best-exercises-to-spark-creativity-in-ideation/>

# 6

## MARTIANS HAVE LANDED

### Aims of the exercise

- Enhance creativity
- Improve communication
- Increase ability to express oneself in a visual language
- Help trainees to make connections
- Heightened mental processing and problem-solving capabilities

### Art form used

- drawing, drama

### Resources needed

- sheets of paper, pens

### Background information

The method emphasizes the value and usefulness of being able to communicate visually and demonstrates that anyone can do it. This exercise underlines the importance of being able to express yourself in a visual language. Thus, it enhances trainees' communication, creativity and self-confidence. Additionally, it helps people get to know one another better in a very pleasant and creative way.

### Instructions

The activity can be used at the beginning of a workshop, when trainees do not know each other. It helps participants to introduce their names and their jobs or hobbies.

Set the situation: ask trainees to imagine Martians have landed in the parking lot. They do not understand the human language and trainees will have to introduce themselves and tell them what they do without using words as the Martians do not understand their language. Set trainees in pairs (Martian/trainee). Martians are willing to learn about trainees' jobs; ask trainees to think about their job and explain it by using symbols and drawing or mime. Invite trainees to present it to the Martian by using icons, schematic drawings, timelines, mime or anything that can make it clear. They can't use any words.

Discuss what was easy and difficult while doing the role play. Invite trainees to discuss what tools we can use to send messages.

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- What ideas were generated, and which ones were most interesting?

### References

<https://innovationlab.net/blog/9-best-exercises-to-spark-creativity-in-ideation/>



7

## THE EXPERTS

### Aims of the exercise

- Improve collaboration, teamwork
- Enhance creativity
- Improve communication
- Help trainees to make connections
- Heightened mental processing and problem-solving capabilities

### Art form used

- drama (role play)

### Resources needed

- sheets of paper, pens

### Background information

The method encourages thinking out of the box as trainees are placed in an unusual situation, which they have to handle creatively. The challenge lies in that the trainees have to combine two unrelated nouns into a new product which will be on display to be evaluated.

### Instructions

Assign a group to be “the experts.” Divide the expert group into specialists, artists and consumers. Set the other trainees into groups and give each group two unrelated nouns. Ask them to combine them into a new “product” and create a leaflet presenting the features, uses and benefits of the new product. Ask the specialists, artists and consumers to set evaluation criteria for the products. Organize a gallery of the products. Distribute experts for each product. The “experts” evaluate the products (points). The product with the highest scores will win.

### Reflection

- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?

### References

<https://lucidspark.com/blog/brainstorming-warm-up-exercises>

8

## PAPER TELEPHONE

### Aims of the exercise

- Improve collaboration, teamwork
- Enhance creativity
- Improve communication
- Get-to-know each other

### Art form used

- drawing

### Resources needed

- Sheets of paper, pens

### Background information

The method appeals to all ages and aims at developing trainees' creativity. Trainees can notice how much an original phrase can change when it is transmitted around a group of people, who are asked to interpret what they see; they have to tap into their creativity and try their hand at making sense of sometimes nonsensical things.

### Instructions

Give each trainee a piece of paper. Ask them to write a sentence at the top of the paper, no matter how abstract or nonsensical it is.

Ask them to pass the paper on to the colleague next to them, who draws a picture illustrating the sentence. They then fold the paper covering their sentence but showing their picture. They pass the paper to another trainee, who then writes a new sentence based on their interpretation of the picture.

Then the third player folds the paper to cover the picture and passes their sentence on to another player.

The process is repeated - sentence, picture, sentence - until the paper is filled; it is important to end with a sentence, not a picture.

Read the last sentences aloud to the group while showing the pictures. Is it the same as the original one?

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?

### References

<https://www.sessionlab.com/methods/paper-telephone>

9

## WRITING A POETRY BOOK WITH BACKGROUND MUSIC

### Aims of the exercise

- To write a poetry by activating emotions and thoughts

### Art form used

- poetry

### Background information

The method enhances trainees' creativity and helps create a supportive environment where people can think creatively.

### Resources needed

- plain paper
- blackboard-pencil
- background music

### Instructions

The trainees sit back-to-back in silence.  
They are asked to close their eyes and dive into the world of dreams while background music is playing.  
When the background music is over, they are invited to open their eyes.  
All trainees have to say one word about how they feel.  
The words are written on the board.  
Background music is turned on again.  
Trainees are asked to choose a word or more and write a poem with the word/ words they have chosen.  
Background music plays throughout the session.  
When they finish their poem, they read it to their peers against a musical background.  
The trainees' poems are bound into a book.

### Reflection

- Were your emotions activated while listening to the music?
- Did the words written on the board inspire you to write?
- Do you think you have a talent for writing poetry?

10

## RHYTHM CUPS/CUP DRUMMING RHYTHM

### Aims of the exercise

- To develop performance skills, literacy, teamwork, creativity, wellbeing, coordination and cooperation

### Art form used

- music

### Resources needed

- plastic/cardboard cups

### Background information

The method enhances trainees' understanding of the musicality of our world. It encourages trainees to draw connections between ordinary items and musical instruments. When trainees are challenged to combine these "found" instruments into a musical ensemble, the activity pushes the limits of their imagination.

The method creates a pleasant environment, improves the bonds between trainees, and allows trainees to frequently draw inspiration from the enthusiasm of those around them.

### Instructions

1. The trainer presents the trainees the plastic cup they will work with.
2. The trainer shows trainees how it sounds when
  - The cup hits the table glass with its mouth up
  - The cup hits the table with its mouth down
  - The cup hits the glass with his palm
3. The trainees also do what the trainer shows.
4. The trainer exemplifies a simple rhythm (fourth, fourth, eighth, eighth, fourth) with the previous movements of the cup
  - The cup with mouth down 2 times (fourth x2)
  - The cup upside down twice (optimum x2)
  - Cup struck with palm (fourth)
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.

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- What did you learn?
- What ideas were generated, and which ones were most interesting?
- Could you listen to the trainer while keeping the beat?

### References

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



# **CREATIVE DEVELOPMENT PROCESS: *INCUBATION STAGE***



11

## HOME AND AWAY

### Aims of the exercise

- To try musical improvisation
- Help trainees to express and communicate their ideas, thoughts and feelings through musical activities as a stimuli
- To help trainees learn how to use musical activities to generate ideas/ stimulate creativity

### Art form used

- music

### Resources needed

- Track 17 at <https://vimeo.com/album/4996167>
- Instruments – anything to get the beat
- Rhythm Counting System Handout <https://utminers.utep.edu/charles/Counting1e&a.pdf>

### Background information

Music is a form of “aural stimulation”. And because of this, it can actually impact the brain.

Learning and playing musical instruments allow your brain to function properly. According to research, people who take piano or guitar lessons are found to be much more creative and imaginative than those who don't. This is because learning and practicing to play instruments boosts ideation in totality.

Music can actually increase your focus. Thanks to its structure and order, your type of music allows you to concentrate on the tasks at hand. As a result, your brain can achieve a much more open state which allows more ideas to enter that helps you become more creative.

Creativity is not only achieved through one's self's imagination. The truth is – ideas and notions that can lead you to the discovery of your creativeness can be also obtained from others. And since music essentially helps people with their social interaction development, it then becomes a channel wherein ideas can flow through.



## Instructions

1. Prior to the session, distribute to all trainees one copy each of the Rhythm Counting System Handout and ask them to read it.
2. Start the session by reviewing the handout and ask if there are any questions.
3. Arrange trainees in small groups of 4-6.
4. Create a simple repeating rhythmic pattern that the whole group can easily play together (eg.: ta-ti-ti-ta-ssh).
5. Practice this pattern with the entire group.
6. Name this pattern as 'home'. The home pattern can also be sung or chanted.
7. Explain the rules of play:
  - a. Everyone begins playing the pattern designated as home.
  - b. There are four options:
    - i. stay at home,
    - ii. leave home (improvise),
    - iii. steal an idea (copy someone else's improvisation),
    - iv. stop and listen.
8. Create a rule for the number of trainees that need to be at home depending on the group size (at least six in a group of twenty).
9. Play the game several times, cueing the group to an ending whenever it seems it has run its course.
10. Have a brief appreciation and evaluation after each round.

### **Tips for Trainers:**

- Change the 'home pattern' regularly.
- A new home pattern can be discovered through someone's improvisation or by using rhythmic units and rhythm cards.
- Keep the home pattern simple to allow space for improvisation.

### **Development ideas:**

- Find an ending together as a group. The piece can come to an end because one person decides to conduct an ending or because the group finds a way to finish without anyone making a definite cue. Discuss how to find an ending.
- Have someone conduct dynamic changes (playing loud and soft)
- Choose a sung home pattern using two or three notes.
- Take turns to make the home pattern using rhythm cards.
- Invent other Play Rules.
- Insert a break where after a count out of four everyone plays the same thing, returning to the 'home' place and a new improvisation after another count of four.

## Reflection

- How did it sound?
- Who stole an idea?
- Who stayed at home the whole time? Why?
- What can we do to make it sound better?
- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- What did you learn?
- What will you be able to use from this exercise?

12

## PLAY FOR 4, SILENT FOR 4

### Aims of the exercise

- Develop confidence and skill to invent musical pattern within a set time frame
- Build skills in creating musical ideas and patterns

### Art form used

- Music

### Resources needed

- [Boomwhackers](#)
- Percussion instruments / tools

### Background information

Music is a form of “aural stimulation”. And because of this, it can actually impact the brain.

Learning and playing musical instruments allow your brain to function properly. According to research, people who take piano or guitar lessons are found to be much more creative and imaginative than those who don't. This is because learning and practicing to play instruments boosts ideation in totality.

Music can actually increase your focus. Thanks to its structure and order, your type of music allows you to concentrate on the tasks at hand. As a result, your brain can achieve a much more open state which allows more ideas to enter that helps you become more creative.

Creativity is not only achieved through one's self's imagination. The truth is – ideas and notions that can lead you to the discovery of your creativeness can be also obtained from others. And since music essentially helps people with their social interaction development, it then becomes a channel wherein ideas can flow through.



## Instructions

1. Standing in a circle, everyone counts to four. Repeat with everyone stepping into the circle on the number one whilst clapping. Practice this aloud and then in a 'thinking voice'.
2. Choose one other body percussion sound for numbers two, three and four. For example: clap on number one, tap legs on two, three and four.
3. After each four played beats insert four silent beats. Mark these initially by walking in time to the beat, then encourage standing still and keeping the beat silently. Practice looping this pattern; play for four, silent for four.
4. Leave the circle formation, spread out in the room, and give a few minutes to experiment with inventing body percussion patterns over eight beats. Count aloud several rounds of eight beats, or keep the beat on a percussion instrument.
5. Stand in the circle and begin the four beats playing, four beats silent. Move clockwise around the circle, each person gets the opportunity to improvise over eight beats. During the four beat silence they will be the only one playing.

### **Development ideas:**

- Work in small groups, allowing each person more time to improvise.
- Introduce vocal sounds.
- Have more than one person improvise at the same time. Guide them to listen to each other.
- Change the tempo of the beat, play *largo* (very slowly) and *presto* (quickly).
- Use one of the improvised patterns to create another part.
- Improvise over sixteen beats and set rules for the improviser i.e. include a *crescendo*, end *piano* (quietly), have some repetition, end how you began.
- Introduce other play rules.

## Reflection

- Could you listen to the improviser whilst keeping the beat?
- What could we do to make it sound better?
- How could we extend this idea to make a piece of music?
- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- What did you learn?
- What will you be able to use from this exercise?

13

## SINGING CALL AND ANSWER

### Aims of the exercise

- Learn to enjoy improvising with the voice.
- Develop confidence and skill in vocal improvisation
- Develop collaboration skills

### Art form used

- Music

### Background information

### Resources needed

- None

Music is a form of “aural stimulation”. And because of this, it can actually impact the brain. Through music, trainees can get rich opportunities to be creative and to experience inspiration and enjoyment. Presenting and creating music will be the prominent activities for all trainees. Through these activities they develop their vocal and instrumental skills, explore sounds and musical concepts, and use their imagination and skills to create musical ideas and compositions.

Music can actually increase your focus. Thanks to its structure and order, your type of music allows you to concentrate on the tasks at hand. As a result, your brain can achieve a much more open state which allows more ideas to enter that helps you become more creative.

### Instructions

1. Begin with a demonstration asking for a volunteer who may enjoy inventing vocally.
2. Start a singing conversation with this partner (a topic can be chosen or a question and answer format), eg.:
  - a. Partner 1: “what did you do at the weekend?”
  - b. Partner 2: “I went to play football”
  - c. Partner 1: “I stayed at home”
  - d. Partner 2: “what did you do at home?” etc.
  - e. All the words will be improvised in song.
3. Working in pairs, have improvised conversations.
4. Present to the large group.
5. Appreciate and evaluate.

### Development Ideas:

- Have a conversation where both participants sometimes sing at the same time.
- Have a nonsense conversation where the words are made up of vocal sounds.

### Reflection

- How confident do you feel?
- What can help you sing more confidently?
- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- What did you learn?
- What will you be able to use from this exercise?

14

## SHORT POEMS TO SONGS

### Aims of the exercise

- Learn to invent our own melody lines for a poem
- Develop confidence and skill in composition
- Develop collaboration skills

### Art form used

- Music

### Background information

### Resources needed

- None

Music is a form of “aural stimulation”. And because of this, it can actually impact the brain.

Through music, trainees can get rich opportunities to be creative and to experience inspiration and enjoyment. Presenting and creating music will be the prominent activities for all trainees. Through these activities they develop their vocal and instrumental skills, explore sounds and musical concepts, and use their imagination and skills to create musical ideas and compositions.

Music can actually increase your focus. Thanks to its structure and order, your type of music allows you to concentrate on the tasks at hand. As a result, your brain can achieve a much more open state which allows more ideas to enter that helps you become more creative.

### Instructions

1. Choose a few lines from a poem, preferably with no more than five or six words in each line.
2. Trainees can write their own haikus or short poems.
3. Read a single haiku several times.
4. Ask trainees to become like each word with body movements as the poem is read. They can move around the room or stay in one space: moving arms and body; sitting and moving the hands; lying and moving the legs. Repeat several times, gradually having the group join in with the words.
5. Ask for volunteers to present solo.
6. Discuss how movement helps us to learn the lines.
7. Have the group copy back the movements of some of the presenters.
8. Divide the group into three parts assigning a line to each.
9. Ask each group to work together to create a vocal line for their words, continue to use movement to support this. The line has to be practised enough as a group for everyone to be able to ‘hold it’ in their heads.
10. Each group presents their melody line.
11. Sing the whole poem by conducting each group one line at a time.
12. Make an arrangement of this by conducting lines in any order and having some parts sing their line many times e.g. one part may be more simple and spacious, suitable for an ostinato, or good for beginning a layered piece.
13. Allow trainees to conduct.

- How your group decided on the melody?
- Is your group happy with their melody?
- Is there anything you would like to change?
- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- What did you learn?
- What will you be able to use from this exercise?

### Reflection

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## BI-WORDAL

### Aims of the exercise

- To demonstrate the important role of initial problem statements
- To help trainees generate as many creative ideas as possible
- To help trainees learn how to use the activities to generate ideas/ stimulate creativity

### Art form used

- None

### Resources needed

- For each group: markers, two flip charts, and masking tape for posting flip-chart sheets
- For each participant: one sheet each of three different colours of sticking dots (1/2" diameter) and one pad of 4 x 6 Post-it Notes
- One thesaurus for each group
- Bi-Wordal handout

### Background information

Take any word. Now take another word and put them together. What do you get? Two words, of course! But you also get a certain meaning conveyed by those two words. Replace one of the words with another and the meaning conveyed by the combination may change dramatically. Thus, the stimulation value of any combination of words will vary depending on the words involved.

The most positive feature of this exercise is that it can provide new perspectives simply by substituting different words in the problem challenge statement.

Although we can experience mental blocks when trying to solve problems, often the blocks only exist because of the words we have chosen to use. Thus, the difficulty is not that we can't think of creative ideas; it might be more due to how we state a problem.

### Instructions

1. Prior to the session, distribute to all trainees one copy each of the Bi-Wordal Handout and ask them to read it.
2. Arrange trainees in small groups of 4-7.
3. Start the session by reviewing the handout and ask if there are any questions.
4. Have each group state their problem challenge so that it involves a verb and an object.
5. Tell the group members to select the verb and object, write them on a flip chart, and look up alternative meanings (synonyms) for each in a thesaurus.
6. Have them write the other meanings in a column below the verb and subject.
7. Instruct them to select one word from each column and use the combination to trigger ideas.
8. Tell them to write down any ideas on Post-it Notes and place them on flip charts for evaluation.

## Bi-Wordal Handout

Suppose you are an organization that wants to generate ways to increase the amount of money it donates to community service projects. This problem involves a combination of the words “increase” and “money.” For most people, this particular combination would simply mean: “get more money.” Pretty simple. But it doesn’t help us think of many ideas.

What if we now substitute a synonym for the word “increase”? We look in a hardbound or computer software thesaurus and look at several choices: advance, boost, jump, raise, hike, magnify, and snowball. Then we experiment with different combinations of these words with the word “money.” Thus, we can generate combinations such as “boost/money,” “jump/money,” “hike/money,” and “magnify/money.”

If we can substitute synonyms for one of the words, then we also can substitute for the other. In this case, a thesaurus provides such substitutes for the word “money” as cash, currency, greenbacks, dough, wampum, and income. Next, we combine the word “increase” with these words and get such combinations as “increase/greenbacks” and “increase/wampum.”

All these combinations can stimulate ideas. For instance, we could have employees volunteer their time to help with automobile emergencies and solicit donations from those they help (from “boost/money”). Or we could ask artistic employees to design and sell jewelry to raise funds (from “increase/wampum”). You get the idea.

But wait. There’s more. We don’t have to be limited to the words “increase” or “money” in combinations. We also could use any of the other synonyms on the lists. For instance:

Increase	Money	Advance	Cash
Boost	Currency	Jump	Greenbacks
Hike	Dough	Magnify	Wampum
	Snowball	Income	

To generate ideas on how to increase money, we select words randomly from each column, combine them, and use the new meaning to spark ideas.

Here are some sample ideas:

- Sponsor a walk or run where participants contribute 5 € for each mile they travel (from “hike/cash”).
- Use payroll deductions for contributions (from “advance/income”).
- Sponsor a carnival with shell games. People bet on the outcome. The proceeds go to charity (from “jump/currency”).
- Give donors T-shirts with modified pictures of the denominations they contributed (from “magnify/greenbacks”).
- Sell snow cones and doughnuts (from “snowball/dough”).

## Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- How would you rate the value of this exercise to helping you with this issue?
- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?



## SAY CHEESE

### Aims of the exercise

- To help trainees generate as many creative ideas as possible
- To help trainees learn how to use the activities to generate ideas

### Art form used

- Photography

### Resources needed

- For each group: markers, two flip charts, and masking tape for posting flip-chart sheets
- For each participant: one sheet each of three different colours of sticking dots (1/2" diameter) and one pad of 4 x 6 Post-it Notes
- Three sheets each of A4 paper and pens or pencils for each participant

### Background information

When we first think of new ideas, they often move about without defined shape. If we really concentrate, we can bring them into focus. These new ideas then become images we can capture in our mind's eye.

### Instructions

1. Read the following to participants and ask them to respond individually:  
*"Imagine you are looking at your problem through the viewfinder of a camera. Frame the picture and adjust the focus to view the entire problem in sharp detail. Move your mind forward or backward to adjust the focus. Add light to improve your view. Then make the image blurry to change perspective. Finally, add different lenses such as telephoto or wide angle to change perspectives again. Continue to make adjustments until your problem is centred clearly in your mind's eye. Push your mental shutter-release button and allow a picture of the problem to develop in your mind. Study the picture and try to absorb all relevant details. Write down on your paper any interesting features such as size, shape, texture, smells, movement. Finally, examine your descriptions and use them to prompt ideas."*
2. Have each participant share his or her ideas, in turn, with the other group members, write them on Post-it Notes (one idea per note), and place them on a flip chart to be evaluated later.
3. Encourage them to consider any new ideas that might be prompted from others' ideas.
4. If any participants seem to struggle with creating ideas, tell them to try "playing off" of others' ideas. That is, let them know that they don't have to worry about their visualization abilities; instead, they can try to think of other ideas based on those produced by others.

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- How would you rate the value of this exercise to helping you with this issue?
- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?


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## PASS THE BUCK



### Aims of the exercise

- To help trainees generate as many creative ideas as possible
- To help trainees learn how to use the activities to generate ideas



### Art form used

- None



### Resources needed

- For each group: markers, two flip charts, and masking tape for posting flip-chart sheets
- For each participant: one sheet each of three different colours of sticking dots (1/2" diameter) and one pad of 4 x 6 Post-it Notes
- A musical player with relatively loud, high-energy music



### Background information

“Passing the buck” is an old expression meaning avoiding responsibility by blaming or otherwise involving someone else. [Hall \(1994\)](#) created a new use for the phrase “pass the buck” by developing an activity using the expression. Pass the Buck was designed for use by four different small groups. It can be modified easily, however, for just one group.



### Instructions

The following procedure is designed for four groups.

1. Ask the group members to take one sheet of A4 paper and draw a rectangle on it lengthwise so that there is about a one-half inch border.
2. Then tell them to divide the rectangle into four cells by drawing straight lines. Have them number the cells as: “1” in the upper left, “2” in the upper right, “3” in the lower left, and “4” in the lower right.
3. Play loud music while each group generates an “Absurd, Bizarre, Exotic Idea” and writes it in cell 1 on the worksheet.
4. Have each group pass its worksheet to another group.
5. Tell the groups receiving the worksheets to examine the first idea, write a “Somewhat Realistic” version of this idea in cell 2, and pass this worksheet to another group.
6. Instruct the groups to examine the worksheets passed to them, write an idea that is “A Little More Realistic” in cell 3, and pass this worksheet to another group.
7. Have the groups then write down the final, most realistic idea in cell 4 and title it “The Buck Stops Here.”
8. Ask the groups to share all their ideas with the other groups, record any new ideas on Post-its (one idea per note), and place them on flip charts for evaluation.



## Reflection

A distinguishing feature of this activity is that it provides an opportunity for multiple groups to interact with each other. In addition to the competitive spirit and social satisfaction this interaction can provide, involving other groups also increases the number of perspectives available for resolving a problem. It also is a relatively structured activity, which sometimes can be an advantage for groups lacking energy or wanting more boundaries instead of a free flow of ideas. Ask the participants to discuss how the structure might have affected them in comparison to more traditional brainstorming.

Debriefing questions:

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- How would you rate the value of this exercise to helping you with this issue?
- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?



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$1 + 1 = 1$

### Aims of the exercise

- To help trainees generate as many creative ideas as possible
- To help trainees learn how to use the activities to generate ideas

### Art form used

- Drawing

### Resources needed

- For each participant: one A4 sheet of paper, a small box of crayons, and a pen or pencil

### Background information

We can all agree that one + one is two, but mixing a drop of water with another drop of water will still produce only one drop of water. Similarly goes for the ideation process – connecting two ideas or concepts together at the end we will have one idea or a concept. Being creative involves the same steps – combining from the first look unrelated ideas and coming up with something new. In this exercise, participants will have to let their minds free to wonder and create yet undiscovered ideas.

### Instructions

1. Pair up if possible. Get paper and a pen.
2. Individually, come up with an object which name begins with the same letter as your surname.
3. Now, combine your object with your neighbour's object to create a business opportunity: a product or a service. Ex. Toothpaste + Zebra = a zebra shaped toothpaste dispenser for kids that squeezes out portions (a product); custom designed and themed tools for dentists working with children (service/experience). Think about the concept in detail – what purpose does it serve, who uses it, how does it look like, etc.
4. Once the time is up, share ideas between groups and discuss the outcome.

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- How would you rate the value of this exercise to helping you with this issue?
- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?

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## ROLESTORMING

### Aims of the exercise

- To help trainees generate as many creative ideas as possible
- To help trainees learn how to use the activities to generate ideas

### Art form used

- Acting

### Resources needed

- For each group: markers, two flip charts, and masking tape for posting flip-chart sheets
- For each participant: one sheet each of three different colours of sticking dots (1/2" diameter) and one pad of 4 x 6 Post-it Notes

### Background information

We all play various roles in our lives: butcher, baker, candlestick maker, mother, father, brother, teacher, friend, and so on. In one sense, we all are actors strutting on the stage of life. Life requires that we wear many different hats to interact with various people. We act our way through most interpersonal situations.

Role playing also provides new perspectives. Marriage counsellors often ask spouses to role play a dialog from the other spouse's point of view. This allows both spouses to see things differently and increases their understanding of the other. As a result, they may think of new ways to interact.

[Rick Griggs \(1985\)](#) devised the Rolestorming activity to capitalize on the advantages of role playing. Griggs believes that many brainstorming sessions are unproductive because people feel inhibited. We take a risk every time we suggest something new. If our ideas are not received well, we stand to lose face.

To help prevent inhibition, Griggs suggested that group members generate ideas from someone else's perspective, which is the premise of this exercise.



## Instructions

1. Tell group members to defer judgment and brainstorm twenty to thirty ideas for their problem (before the role-playing process), record them individually on Post-it Notes, and place them on a flip chart (this serves as an “idea purge”).
2. Instruct each trainee to think of an historical figure they have admired. Tell them to take about five minutes and write down what they know about this person. Have them think about the attitudes, preferences, opinions, and beliefs of the person, and pretend that the person has a stake in the group’s problem.
3. Direct them to have one member in each group share whom they chose.
4. Tell the group members to generate ideas based on what they think this person might say about the problem. Encourage the person who suggested the person to say such things as: “My person would try to. ” or “My person would want to... .”
5. Repeat Steps 3 to 4.
6. Tell them to write down any ideas on Post-it Notes (one idea per note) and place them on flip charts for evaluation.

## Reflection

This exercise builds on empathetic design (that is, using another’s perspective) and any dramatic flair participants may have. If the group members have trouble describing the person they selected, tell them that it is not important to be accurate. Instead, they should focus on being as descriptive, detailed, and dramatic as possible. The goal is to create stimuli to help trigger ideas.

Debriefing questions:

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- How would you rate the value of this exercise to helping you with this issue?
- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?

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## STEREOTYPE

### Aims of the exercise

- To help trainees generate as many creative ideas as possible
- To help trainees learn how to use the activities to generate ideas

### Art form used

- Acting

### Resources needed

- For each group: markers, two flip charts, and masking tape for posting flip-chart sheets
- For each participant: one sheet each of three different colours of sticking dots (1/2" diameter) and one pad of 4 x 6 Post-it Notes
- Stereotype handout

### Background information

This exercise is based on the concept of getting a new perspective by consulting someone else. However, instead of actually talking with another person, the objective is to think as if you were someone else.

### Instructions

1. Have someone in each group write down a problem challenge on a flip chart.
2. Distribute the Stereotype Handout.
3. Instruct participants to select some occupation and think of how a stereotypical person in that position would try to resolve the challenge. Ideally, this occupation should be unrelated to the problem. Suggest that they think of how a police officer, lawyer, accountant, chemist, physician, butcher, or carpenter would resolve the problem.
4. Have them write down on the flip chart everything they know about how someone in another occupation would solve the challenge.
5. Tell them to think about kinds of solutions that person would think of and to use them to generate ideas to resolve the challenge.
6. Tell them to write down any ideas on Post-it Notes (one idea per note) and place them on flip charts for evaluation.



## Stereotype Handout

Suppose the challenge is to improve quality control in a manufacturing process and your group selects the occupation of carpenter. You then might write down the following notes about carpentry:

- A carpenter pounds nails on the tip with a hammer to prevent splitting wood.
- A good carpenter always “measures twice and cuts once.”
- The quality of sanding determines the quality of the final finish.
- It’s easier to saw wood with the grain than against it.
- Always use the right tool for the job (for instance, don’t use a screwdriver as a hammer).

These descriptions then might prompt the following ideas:

- “Blunt” the impact of errors by developing a quality program that “hammers” on the theme of quality improvement.
- Require all manufacturing employees to check their output twice.
- Provide all employees with additional training in quality control activities.
- Conduct regular meetings with employees to make sure they are aligned with management’s goals and philosophy.
- Make sure all employees use the latest technology to improve job quality.



## Reflection

Ask the groups to discuss what occupations might be best for what types of problems. In general, the more different an occupation is from the challenge, the more likely it is to prompt creative ideas.

Debriefing questions:

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- How would you rate the value of this exercise to helping you with this issue?
- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?





**CREATIVE DEVELOPMENT PROCESS:  
ILLUMINATION (IDEATION) STAGE**

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## 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 synchronize so group operate at same level of energy and focus

### Art form used

- Theatre games and activities

### Resources needed

- None

### Background information

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

### Instructions

1. Form a circle.
2. Trainer 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. 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 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 trainer 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. Trainer 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 trainer 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 trainer can then establish the rule that 'hello' is sent in the right direction and the word 'goodbye' is sent in the left direction.



## Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- How would you rate the value of this exercise to help you with this issue?
- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?

## References

Chris Johnson; House of Games – Making Theatre for Everyday  
Boal, A. (1992). Games for actors and non-actors. London, Routledge.



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## STRETCH AND BREATHE

### Aims of the exercise

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

### Art form used

- Theatre games and activities

### Background information

### Resources needed

- None

Teaching participants skills such as deep breathing and stretching help them to be calm, thoughtful and present in the moment and support the participants in succeeding socially and professionally.

### 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 from it. Visualise the vertebrae in the back as beads on that thread.

## Reflection

- What did we do in this activity?
- What was challenging/interesting about this activity?
- What did you notice about how you participated in this activity?

## References

Chris Johnson; House of Games – Making Theatre for Everyday

[http://www.creativethinkingproject.eu/training\\_guide/CTILLS\\_O1\\_TrainingGuide\\_EN.pdf](http://www.creativethinkingproject.eu/training_guide/CTILLS_O1_TrainingGuide_EN.pdf)

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



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# BRAINSTORM

## Aims of the exercise

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

## Art form used

- Theatre games and activities

## Resources needed

- Whiteboard or flipchart
- Paper
- Pens

## Background information

This game is really a brainstorming technique, and illustrates the difference between constructive and critical group decision-making. The group chooses (or the trainer assigns) a problem that needs solving and participants brainstorm ideas and then share them with the group.

## Instructions

1. Trainer asks participants to sit on the ground anywhere in the room that is comfortable for them. Trainer hands out a pen and paper to each person.
2. Trainer writes 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 five minutes to brainstorm and write as many ideas as they can in response to this question. Trainer reminds them that any idea is good no matter how far-fetched.
4. After five minutes the trainer asks each participant to share a few of their ideas with the group and the trainer writes them down on the whiteboard or flip-chart.

## Reflection

- What did we do in this activity?
- What was challenging/interesting about this activity?
- What did you notice about how you participated in this activity?

## References

Chris Johnson; House of Games – Making Theatre for Everyday

[http://www.creativethinkingproject.eu/training\\_guide/CTILLS\\_O1\\_TrainingGuide\\_EN.pdf](http://www.creativethinkingproject.eu/training_guide/CTILLS_O1_TrainingGuide_EN.pdf)

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

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## OPPOSITE THINKING

### Aims of the exercise

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

### Background information

Opposite thinking is a brainstorming tool designed to free creativity by challenging assumptions.

### Art form used

- None

### Resources needed

- Pens
- Paper
- Whiteboard or flipchart
- Marker

### Instructions

1. Trainer draws the opposite thinking template onto the whiteboard or flipchart.
2. Participants sit where they can see the board but are comfortable.
3. Trainer 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 trainer writes them down in that column.
5. For the second column "Opposite", participants share ideas on the opposite or modified versions of each assumption and the trainer writes them down in that column.
6. For the third column "Solution", participants share new ideas out of the opposite and the trainer 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

### Reflection

- What did we do in this activity?
- What was challenging/interesting about this activity?
- What did you notice about how you participated in this activity?

### References

Opposite Thinking Template:

[https://info.boardofinnovation.com/hubfs/tools/NEW%20tools/Opposite%20thinking.pdf?utm\\_campaign=Free%20Tools%20Download&utm\\_medium=email&hsmi=215607466&hsenc=p2ANqtz-9QQSHUnjOok26dZOO6Q2UOIT4pSvF1JN\\_tjzz1Dr4A074yRAUWDX95vIPqZ5uj2q3SrW-97wJJ\\_pdOLaLrqSz-EtGX6g&utm\\_content=215607466&utm\\_source=hs\\_automation](https://info.boardofinnovation.com/hubfs/tools/NEW%20tools/Opposite%20thinking.pdf?utm_campaign=Free%20Tools%20Download&utm_medium=email&hsmi=215607466&hsenc=p2ANqtz-9QQSHUnjOok26dZOO6Q2UOIT4pSvF1JN_tjzz1Dr4A074yRAUWDX95vIPqZ5uj2q3SrW-97wJJ_pdOLaLrqSz-EtGX6g&utm_content=215607466&utm_source=hs_automation)

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## 10 IDEAS IN 10 MINUTES

### Aims of the exercise

- Improved memory
- Enhance creativity
- Manage stress
- Improve communication
- Help trainees to make connections
- Heightened mental processing and problem-solving capabilities

### Art form used

- Drawing/mime

### Resources needed

- Sheets of paper
- Pens

### Background information

The method is based on brainstorming asking trainees to find solutions for a problem. The trainees are invited to let the ideas flow. If they get stuck, they can build up on their peers' ideas. No judgment is allowed. The method is a useful exercise to develop fluency (the speed and amount of thoughts).

### Instructions

Always start with a problem statement and stick to the time.

Present the problem to trainees.

Get them in groups and invite them to come up with unique solutions; in 10 minutes they have to come up with at least 10 solutions.

Tell them to stick to the time and that no judgment is allowed.

Tell them to let the ideas flow, the more the better. If they get blocked – they should draw on each other's ideas.

When they've finished, they have to choose one idea per group and present it to others. They can mime or draw their ideas.

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?

### References

<https://innovationlab.net/blog/9-best-exercises-to-spark-creativity-in-ideation/>





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## BAD IDEAS

### Aims of the exercise

- Enhance creativity
- Manage stress
- Improve communication
- Help trainees to make connections
- Heightened mental processing and problem-solving capabilities

### Background information

The method is based on brainstorming, asking trainees to discuss all the potential benefits and uses for their “bad product” so that they can sell it. The trainees collaborate in their group and let the ideas flow within a time limit. No judgment is allowed. The method is a useful exercise to develop fluency (the speed and amount of thoughts).

### Instructions

Brainstorming is about generating ideas without judgment. The Bad Ideas exercise helps teams enhance their open-mindedness by encouraging them to consider all the possible benefits and applications of even the most weird and worst proposals.

Get trainees in groups of two or three people.

Assign each group an objectively bad idea, like “Sandpaper trousers” or “garlic-flavored blouses.”

Give the groups five minutes to discuss all the potential benefits and uses for their product.

Have groups create a poster to “sell” their bad idea to other teams.

### Reflection

- Will this exercise be helpful in the future for other sessions?
- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?

### References

<https://lucidspark.com/blog/brainstorming-warm-up-exercises>

### Art form used

- Drawing, drama

### Resources needed

- Sheets of paper
- Pens



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## 30 CIRCLES ACTIVITY

### Aims of the exercise

- Stronger eye-hand coordination
- Help trainees to unleash their creative sides
- Manage time
- Heightened mental processing and problem-solving capabilities
- Help trainees manage stress and moments when they run out of ideas

### Background information

The method is simple and enjoyable, but there is a time limit that adds a slight element of difficulty because the trainees must finish all 30 circles within the allotted time. The method is a useful exercise in finding the right balance between flexibility (the speed and amount of thoughts) and fluency (how different or divergent they are). Combining these two characteristics gives us the most and best ideas to choose from.

### Instructions

The activity is beneficial for times when we lack inspiration and feel blocked. This activity asks participants to come up with ideas under a three-minute time limit.

Give students a piece of paper with 30 similar circles on it (or ask them to draw the circles themselves on a blank sheet).

Then instruct them to fill in as many circles as they can in three minutes with drawings.

Set a three-minute timer. In other words, prioritize quantity rather than quality.

Tell trainees that if they have run out of ideas they can draw diverse versions of monsters, flowers, *anything* to help them find some inspiration.

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?

### References

<https://innovationlab.net/blog/9-best-exercises-to-spark-creativity-in-ideation/>

### Art form used

- Drawing

### Resources needed

- Sheets of paper
- Pens



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## LOOK AT SOMETHING FAMILIAR IN A NEW WAY

### Aims of the exercise

- Enhance creativity
- Boost divergent, out-of-the-box thinking
- Help trainees to make connections
- Heightened mental processing and problem-solving capabilities

### Background information

The method encourages divergent thinking – the ability to produce ideas or solutions from a single notion or fact. This skill is thought to be one of the most important factors of creativity; practice is important as the more you practice, the easier it gets for you to produce ideas or solutions and your mind begins to instinctively apply this way of thinking to all circumstances in life. There is an element of complexity because the trainees must come up with as many ideas as possible of how to use a given item, with a limit of three minutes.

### Instructions

The activity can be used as a warmer.

Set the timer for three minutes.

Pick an ordinary object, like a sheet of paper. Ask trainees to write down and draw as many ideas as they can of different ways of using that object.

When they have finished, ask them to mingle, go around the room and share their favourite ideas.

### Reflection

- What did you learn?
- What will you be able to use from this exercise?
- What ideas were generated, and which ones were most interesting?

### References

<https://innovationlab.net/blog/9-best-exercises-to-spark-creativity-in-ideation/>

## IMPOSSIBLE OBJECTS

### Aims of the exercise

- Enhance creativity
- Boost divergent, out-of-the-box thinking
- Help trainees to make connections
- Heightened mental processing and problem-solving capabilities
- More success with teamwork

### Background information

The method focuses on divergent thinking and stretches trainees' creativity to its limits by asking them to connect two objects and come up with unusual combinations. Presenting and sharing their ideas with peers may be another way to develop their creativity.

### Instructions

In this exercise trainees will need to connect two objects and create a hybrid, an unusual combination.

Get trainees in pairs and ask them to think about an object individually.

Then in pairs trainees share what objects they came up with.

They have to consider what the hybrid could be when combining the two items. They have to imagine the item and describe it in as much detail as possible: what is it used for, what material is it made of, what color is it, etc.

Ask them to draw the picture of their hybrid. When they have finished, each group should present their hybrid, show the drawing and discuss it.

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- What can you apply?
- What ideas were generated, and which ones were most interesting?

### References

<https://innovationlab.net/blog/9-best-exercises-to-spark-creativity-in-ideation/>

### Art form used

- Drawing

### Resources needed

- Sheets of paper
- Pens

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## 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

### Art form used

- None

### Background information

The Trend Matrix shows at a high level how trends and changes affect technology, profit, individuals and cultures. The Trend Matrix provides a quick overview of how trends affect a company or an innovation project.

### Resources needed

- Whiteboard or flipchart
- Markers

### Instructions

1. Trainer 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 trainer 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 trainer writes in the matrix on the board.
4. Participants are asked to define four HMW statements related to the challenge at hand and to select four trends they find inspiring.
5. Trainer asks participants to ideate on each HMW statement and use the selected trends as triggers to come up with new ideas in a group discussion. The trainer documents ideas as they arise.

### Reflection

- What did we do in this activity?
- What was challenging/interesting about this activity?
- What did you notice about how you participated in this activity?

### References

[https://info.boardofinnovation.com/hubfs/tools/NEW%20tools/A0\\_Tech%20%26%20trend%20matrix.pdf?utm\\_campaign=Free%20Tools%20Download&utm\\_medium=email&\\_hsmt=215606382&\\_hsenc=p2ANqtz-aA6en1M4-amUd24kfM1TWQJyGFJAuL5JdFSWK4L7wrqJwo9a5LX5rJAU26Ei7RBHUPWMD0c\\_hnpLmSkeC0Nxp\\_d8O8w&utm\\_content=215606382&utm\\_source=hs\\_automation](https://info.boardofinnovation.com/hubfs/tools/NEW%20tools/A0_Tech%20%26%20trend%20matrix.pdf?utm_campaign=Free%20Tools%20Download&utm_medium=email&_hsmt=215606382&_hsenc=p2ANqtz-aA6en1M4-amUd24kfM1TWQJyGFJAuL5JdFSWK4L7wrqJwo9a5LX5rJAU26Ei7RBHUPWMD0c_hnpLmSkeC0Nxp_d8O8w&utm_content=215606382&utm_source=hs_automation)



**CREATIVE DEVELOPMENT PROCESS:  
EVALUATION STAGE**

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## SIX THINKING HATS

### Aims of the exercise

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

### Art form used

- None / Acting

### Background information

*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.

### Resources needed


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

### Instructions

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 make sure that it's both useful and innovative.



## Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Which "hat" was the most difficult to manage?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?



## References

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



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## 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

### Art form used

- None

### Resources needed

- Piece of paper

### Background information

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 to use when assessing an idea or a new product. S.C.A.M.P.E.R. provides seven different thinking approaches to find innovative ideas and solutions.

### Instructions

S.C.A.M.P.E.R. is a creative technique 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 in order to reach the final decision.

- **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 changes 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. This change focuses on the overall process. Asking questions about modification can give you new insights about which components are the most important ones.

- **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.

At the end of each section, discuss the ideas as a team, take the good ideas and explore them further.

## Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Which technique was the hardest to apply?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?

## References

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

<https://medium.com/codomo/8-exercises-to-quickly-boost-creative-thinking-in-teams-52252b5ee576>

<https://www.codomo.com.sg/blog/8-exercises-to-quickly-boost-creative-thinking-in-teams>

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## REVERSE BRAINSTORMING

### Aims of the exercise

- To evaluate and improve ideas
- To come up with new ideas

### Art form used

- None

### Background information

Reverse brainstorming is a technique that flips typical brainstorming techniques upside down, allowing you to approach complex problems from a different perspective. Instead of thinking about direct solutions to a problem, reverse brainstorming works by identifying ways to cause or worsen a problem. Then these ideas have to be reversed in order to find solutions you hadn't thought of before.

### Resources needed

- Piece of paper
- Flipchart

### Instructions

Just as in a traditional brainstorming session, reverse brainstorming starts with identifying some kind of a problem. Then take that problem and reverse it to focus on the opposite of what you want to do. From there, start brainstorming ways to solve that reversed problem. Once you have brainstormed all the ideas to create the problem, now reverse these into solution ideas for the original problem or challenge. At the end you will have a collection of ideas that can potentially be applied to your initial problem. Then it's just a matter of analysing and evaluating them to find the best solution.

The separate steps of reverse brainstorming are:

- *Define the problem*
- *Reverse the problem*
- *Collect Ideas*
- *Reverse the ideas*
- *Evaluate the ideas and identify the solutions*

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Did you come up with new solutions to the problem that are better than the initial idea?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?

### References

<https://blog.mindmanager.com/201806solve-business-problem-reverse-brainstorming/>

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## QUESTIONING ASSUMPTIONS

### Aims of the exercise

- To improve an existing product or idea or create a new one

### Art form used

- None

### Background information

### Resources needed

- Piece of paper
- Flipchart

This exercise forces team members to challenge assumptions and put all the cards on the table.

### Instructions

- Define what you want to solve or create
- Write 20-30 assumptions about that product or idea as a group. These assumptions can be both positive and negative
- Go through these assumptions and discuss whether they are true or just haven't faced questioning before.
- You might realise that some assumed characteristics or strategies are not necessary, and you can replace them with newer, more innovative ideas.
- The technique helps generate new ideas and identify problems that need improvement in a certain idea

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Were you able to polish your idea?
- Is your idea ready to be transformed into reality?

### References

<https://www.indeed.com/career-advice/career-development/ideation-techniques>

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## SIX WORDS

### Aims of the exercise

- To encourage participants to critically think about ideas

### Art form used

- None / Storytelling

### Background information

### Resources needed

- Piece of paper

This exercise is based on a short story written by Ernest Hemingway: *“For sale, baby shoes – never worn.”* The exercise invites a group 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.

### Instructions

This tool is designed to help critical thinkers focus on a core idea by writing a short phrase summarising their thoughts into a set number of words that are clear, concise and accurate.

- Define a problem or an idea
- Give the participants time to think
- Have them write down their ideas in six words or less
- The trainer guides the participants by collecting their ideas through storytelling

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Was it hard to narrow down the essence of your idea into only six words? What was your approach?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?

### References

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

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## BODYSTORMING

### Aims of the exercise

- To test an idea by recreating it physically

### Art form used

- Body movement / Theatre

### Background information

### Resources needed

- Depending on the context, props might be needed

The bodystorming technique asks individuals to act out situations with the mindset that physically taking the place of your potential user can help you think about the problem in a more empathetic way.

### Instructions

Bodystorming can help break the pattern of analysing ideas around the table and get people closer to developing things that will work in the real world.

- Set up the scenario you are trying to create ideas around, which may require props
- Have participants act out the processes you are trying to improve or the situations you are trying to solve while generating ideas on how to achieve those goals at the same time.
- Bodystorming enables participants to take a hands-on approach to potentially abstract problems

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Was it difficult to express your opinion through body movement?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?

### References

<https://gamestorming.com/bodystorming/>

<https://www.indeed.com/career-advice/career-development/ideation-techniques>

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## GROUP SKETCH

### Aims of the exercise

- To explore further and evaluate concepts, ideas or topics through visual thinking

### Art form used

- Sketching / Painting

### Background information

### Resources needed

- Piece of paper
- Sketching / drawing supplies

Visual thinking can help activate and develop ideas that discussions and writing media might miss. Group sketching allows participants to improve on other people's ideas.

### Instructions

- Define a concept, idea or topic you want to evaluate or explore further
- Each member of the team sketches an image closely related to that concept, idea or topic
- Each member hands their sketch to another person, who draws another related image on the same piece of paper.
- This procedure is repeated several times within the same group.
- The final images are then reviewed and analysed with the aim of discovering the connections that the individuals could not detect on their own

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Did visual thinking change your perspective on the topic?
- Was it difficult to understand and improve on other people's perspectives through sketching?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?

### References

<https://blog.wearedrew.co/en/10-creative-exercises-more-efficient-than-brainstorming>



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## 6-10-14 RAPID PROTOTYPING

### Aims of the exercise

- To prototype and test an idea in order to find out if it meets the defined problem
- To improve an idea

### Art form used

- Depends on the objective

### Resources needed

- Depends on the objective

### Background information

Rapid prototyping can be a useful activity for presenting new concepts to and getting feedback from potential users in the early stage of the design process, so that they can approve or suggest improvements for the further development of the desired product.

### Instructions

- Depending on the number of participants, divide them into small groups of 3-4 people
- Ideally you should have one facilitator in each group to provide instructions when needed, or at least one facilitator to help all groups one by one
- You should specify the expected outcome before starting the activity based on initially defined problems or needs and the generated ideas in the previous stages
- If you intend to run the activity as a competition between the separate teams, you should announce the winning criteria beforehand



- Introduce the rules of the activity, and namely:
  - The participants create a prototype solution on the topic in question for 6 minutes, 10 minutes and 14 minutes, with an additional requirement announcement between each of the steps.
  - For example, give as a first requirement “Design a prototype of a bird cage” and let the teams work on it for 6 min. Then add the requirement “The bird is an ostrich” and give 10 more minutes for participants to work on the design based on the new information. Then add the last requirement “The ostrich has a broken leg” and give 14 more minutes to improve the design in order to help the bird recuperate.
  - During the activity, reveal the requirements one by one and make sure all the groups receive the information at the same time
  - Depending on the goal, prototypes can take a lot of different forms – a storyboard, a paper prototype or a physical object
- After the exercise, give time to each group to present their design solution. This can give an opportunity for participants to learn how people approach the same problem from different perspectives.

## Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Did you find similarities and differences between the separate prototypes?
- Did you find a common point to approach the problem?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?

## References

<https://uxplanet.org/6-10-14-rapid-prototyping-a-remote-group-activity-recharges-your-ux-team-6bf14c05bb23>

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## MUSICAL ARTWORKS

### Aims of the exercise

- To help teams make quicker and easier decisions even on more difficult problems

### Art form used

- Painting

### Background information

Through painting teams can experience different means of communication and apply problem-solving techniques that can be applied to idea generation and evaluation.

### Resources needed

- Piece of paper
- Blank canvas
- Painting supplies

### Instructions

- The trainer and/or the group choose a topic of interest
- Each participant is given a blank canvas and comes up with an artwork based on the chosen topic
- Each participant then presents their idea to the group
- Everyone starts painting the artwork
- Every 15 min. music starts playing, the participants start walking around the artworks and when the music stops they sit at another participants' artwork and begin painting where they have left off

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Did visual thinking change your perspective on the topic?
- Was it difficult to understand and improve on other people's perspectives through painting?
- Did the music help you relax and see things more clearly?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?

### References

<https://idealart.com.au/pages/art-team-building-activity-ideas>

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## LET THE MUSIC SPEAK

### Aims of the exercise

- To express an opinion about an idea through music

### Art form used

- Music

### Background information

### Resources needed

- Music player
- Musical instruments

Music opens up pathways to creative thinking, sharpens the ability to listen and helps connect different ideas. Listening to music lights up the entire brain, stimulating different areas related to mood and creativity.

### Instructions

- Define an idea you need to evaluate, improve or further develop
- Write down all aspects of the idea that need to be evaluated
- Ask the participants to think how they feel about each aspect and connect a song that reflects their opinion of it
- Listen to the song and then come back to review the aspect in question
- As a result new perspectives and ideas might come up since music can significantly affect the way people view and approach problems

### Reflection

- What was most helpful about this exercise?
- What was most challenging?
- Was it difficult to connect your idea to a song or a piece of music that reflects how you feel about it?
- Did the music help you see things more clearly?
- Were you able to evaluate the efficiency of your idea?
- Were you able to detect any weak aspects of your idea?
- Is your idea ready to be transformed into reality?



**CREATIVE DEVELOPMENT PROCESS:  
*IMPLEMENTATION STAGE***

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## CREATIVE MUSIC CAMPAIGN

### Aims of the exercise

For decades, the advertising industry has relied on music, specifically jingles, to convey the messages of brands and companies and to connect with the audience. This resource, traditionally focused on the expression and praise of products and services, has evolved significantly in recent times influenced by the transformation of consumer habits, the proliferation of social networks and the consolidation of audio content streaming platforms. These are some of the reasons that creative agencies find behind the recent boom in advertising songs, whether they are compositions with ad hoc lyrics or "covers", i.e. versions of popular songs.

- A creative music campaign can be very helpful in order to turn an idea into reality

### Background information

An advertising spot is an advertisement whose message seeks to persuade the target audience (to buy products or services from a brand or to get to know and follow the brand). It has distinctive auditory and/or visual elements of the brand, is attractive, with messages that are easy to understand and memorable. Many times a simple idea and a powerful message work, so creativity in design is crucial.

The method to follow is based on the choice of the type of advertising spot we want to use: Emotional / Comparative / Solution-focused / Informative / Transformative.

Need inspiration? It is recommended to make a selection of advertising spots to analyse examples with different formats, messages and even budgets.

### Art form used

- Music

### Resources needed

- Appropriate computer equipment, together with some recommended didactic resources (worksheets, flipchart, handouts).
- During the exercise, a simulation of the personnel and equipment required should be carried out:
- Human team: People who act, make-up, direct, produce and photograph. In addition to those who edit, animate, create the idea, write the script, make the sound and mix it, take care of the voice-over, lighting, in short, all the creative people involved in every detail of the advertising spot.
- Technical equipment: all the necessary material, depending on the format, cameras, reflectors, diffusers, cranes, microphones, computers for editing, editing programmes, etc.



## Instructions

In order to make an advertising spot in the framework of a music campaign, you have to follow the following steps:

1. Study your audience.
2. Establish a main objective.
3. Develop an idea.
4. Make an outline or script outline.
5. Develop a script.
6. Design a storyboard.
7. Make or record the necessary images.
8. Edit the audiovisual material and release it.

Programs to make free advertising videos. Among the best video editing software alternatives with totally free versions, the following are worth mentioning:

- Magisto
- Hyperlapse
- FilmoraGo
- HitFilm Express
- Shotcut
- Lightworks
- Blender

## Reflection

Integrated and collaborative creative processes result in richer and more purposefully aligned musical compositions.

Music has an impressive power to communicate and to convey emotions as well as rational issues. And it also generates a tone of communication.

Music makes people remember you in a positive way as long as it is well done, has quality and tells interesting things, it is an adaptive resource, because depending on the time of the year when you are communicating, or the format used, it contributes some things or others.

Music contributes to the construction of a message, to positioning the brand in a certain area or to establishing relationships with a specific segment of the public.

Music gives more possibilities than just text. The good thing about it is that it is so varied that you can express and transmit many things very effectively in a thousand ways. Because people will remember it more and they will relate it to the brand.

## References

<https://www.reasonwhy.es/actualidad/unisono-recuerdo-trabajar-proceso-creativo-musica-publicidad>

<https://blog.hubspot.es/marketing/crear-spots-publicitarios>

<https://www.brandreportblog.com/musica-y-publicidad-marketing-para-los-oidos/>

## MUSIC IN THE BUSINESS

### Aims of the exercise

When you have started a new business, after many obstacles and complications, you have obtained the premises, you have the necessary financing, all the signage and advertising is already prepared and you have even created a profile on all social networks... but you have just opened and you notice that something is missing: Music!...

Although it may seem frivolous, music is a fundamental part of many businesses and finding the right kind of music is as important as identifying your brand image.

This is where your musical creativity comes into play.

### Background information

Music is so important for businesses, especially those in hospitality, where it contributes to the overall customer and staff experience. It's an impactful resource for venues who wish to stand out from their competitors, engage with its guests, uphold its reputation and create a desired mood, which will ultimately increase dwell time.

It's evident the need for background music is essential, but the bigger question remains, which is the best route for your business when choosing your music? Is it a DIY solution such as your iPhone or Spotify; or a dedicated music supplier?

The ideal method is to analyse some important things which businesses should consider when thinking of their music:

1. What's the main issue I'm experiencing with my music?
2. How much control and visibility would you like?
3. How many different areas / zones do you play music in?
4. How tailored should your music be?
5. What type of permissions do you want to give your team?
6. What resources do you have available to manage your music?
7. Do you want a music scheduling function?
8. How often are you updating your playlists?
9. How easy is your system to use?
10. How scalable do you need your music solution to be?

### Art form used

- Music

### Resources needed

- Appropriate computer equipment, together with some recommended didactic resources (worksheets, flipchart, handouts).



## Instructions

What kind of music should you choose for your business?

Choose the music that best suits your audience and your business style.

Analyse the following tips for putting music in your business:

- Know what music you are going to use and why.
- Never play random music. Don't use other people's playlists.
- Know your customers' expectations. Use the music that best fits your brand image.
- Keep on renewing. It is not enough to have a playlist, you must refresh your sound imaginary to keep your brand image alive.

## Reflection

Music has a very compelling ability to create, shape and change emotions and purchasing behaviours. Therefore, neglecting this necessary element is eliminating a source of huge untapped potential.

Music activates the consumer and incites the purchase, making the action of going to the store a superior experience to that of buying online. In addition, it builds employee loyalty: It has been shown that music creates a much more pleasant and friendly environment for the people who work in that business on a daily basis.

There are many great ways to play music – but some may be better tailored to your business environments than others. When evaluating which music solution is right for your business, carefully weigh up the level of curation, control and flexibility that will help your business perform best.

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43

## GUERRILLA MARKETING

### Aims of the exercise

- To promote an idea or product

Guerrilla marketing is a marketing field that uses creative and unconventional tactics to promote a product or brand. Brands can hold guerrilla marketing campaigns online, offline, or with a mix of both.

Guerrilla marketing tactics surprise your audience, make them interact with your brand, and provoke emotions, sometimes to the point of being scandalous.

### Background information

Because of its complexity, it's hard to define the term guerrilla marketing. However, you can recognize a guerrilla marketing campaign when you see one. All you have to do is look for certain features:

- The element of surprise
- Cost-effectiveness
- Interactivity
- Used in B2C
- Provocation

As a complex subject, guerrilla marketing may come in different forms. Let's discover the most popular of them and find the differences.

Types of Guerrilla Marketing:

- Ambush marketing
- Undercover marketing
- Ambient marketing
- Experiential marketing

### Art form used

- Literature

### Resources needed

- Appropriate computer equipment, together with some recommended didactic resources (worksheets, flipchart, handouts).



## Instructions

Guerrilla marketing not only requires a lot of creativity but also an action plan. Here are six steps you need to take to engrain guerrilla marketing into your marketing strategy.

How to Set Up a Guerrilla Marketing Campaign:

1. Get to know your audience
2. Set goals
3. Analyze your environment
4. Come up with a technique
5. Execute your plan
6. Measure results

Thinking through guerrilla marketing techniques can get tough. There are several strategies and pro-tips which facilitate your creative process:

- Open a pop-up shop
- Use posters and stickers
- Give samples
- Be concise and consistent
- Focus on smaller groups

## Reflection

Guerrilla marketing is a non-conventional marketing technique that relies mainly on creativity and urban and everyday environments to reach specific audiences and attract their attention in a different way and without the need to invest large amounts of resources. Thus, by moving away from the traditional format in which companies usually communicate their messages and relying more on recursion and a sense of opportunity, guerrilla marketing manages in most cases to impact and attract people's attention in a surprising, unexpected and novel way.

By carrying out actions of this type, any entrepreneur with a business idea is in a position to generate voice to voice and impact in a unique way, being able to convey their message with forcefulness. It also maximises the return on your campaigns with a low investment compared to other advertising options.

Until a few years ago, one of the main criteria for launching an action related to guerrilla marketing was that the place where it was carried out had a high turnout in order to have a greater reach and impact as many people as possible. Recently, new technologies have facilitated and boosted even more the dissemination of this type of initiatives, as social networks are tools that stimulate the voice to voice and help to amplify any content.

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## MEDITATION

### Aims of the exercise

Taking in information and reorganising the way you consider the world, your goals, and your behaviour is very important. Understanding a way of being makes it easier to stick with it when things aren't working exactly as we want them to.

But you need to change your default response to "action".

- The aim of this exercise is to become an Action-Taker in order to transform your idea into reality, to put your idea into action.

### Background information

It doesn't make any sense, right? Just sitting there doing nothing is far from taking action...

Actually, meditation is an amazingly powerful tool for taking action because it makes you aware of not taking action and helps to develop creativity.

Our inaction usually comes from our hyperactive mind rationalizing our way out of doing things that matter.

### Instructions

How to Start Meditating

Anapana meditation is the easiest to start with.

1. Sit down. You can use a chair, a pillow, or the floor. Sit up straight and keep your belly soft.
2. Set a timer for 5 minutes (Work your way up to 20+ one minute at a time each day).
3. Close your eyes.
4. Focus your attention on the sensations you feel on your outer nostrils and upper lip.
5. Relax your face. You may want to look towards where you're paying attention to, try not to.
6. Relax your body.
7. Breathe through your nose into your belly (Remember to keep it soft)
8. Each time your mind wanders to a thought bring your attention back to the sensations on your upper lip and outer nostrils.
9. Be nice to yourself. The goal isn't to not think about anything, it's just to increase your awareness when you do think about things. If you're sitting and meditating then you're not failing.

That's it. It's simple. Just sit, breathe and observe.

### Art form used

- Theatre

### Resources needed

- A room with a relaxing atmosphere



## Reflection

The basic instructions are purposefully non-specific in some areas because the whole point here is to not overthink it.

This exercise, out of all of the exercises, is the hardest because it doesn't feel productive.

It is not possible to measure progress or see anything getting done.

But the emotional and physical benefits of meditation can include:

- Gaining a new perspective on stressful situations
- Building skills to manage your stress
- Increasing self-awareness
- Focusing on the present
- Reducing negative emotions
- Increasing imagination and creativity
- Increasing patience and tolerance

Meditation enhances three essential skills necessary for creative problem solving. First, it switches on divergent thinking. Second, it improves attention and makes it easier to register the novelty and usefulness of ideas. And finally, it nurtures courage and resilience in the face of scepticism and setbacks, which is important because failure and setbacks are inextricably linked with any innovation process.

## References

The Overthinker's Guide for Taking Action: A Complete Guide

Avatar (by Kyle Eschenroeder)

<https://startupbros.com/overthinkers-guide-taking-action-complete-guide/>

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## MEMENTO MORI

### Aims of the exercise

Taking in information and reorganizing the way you consider the world, your goals, and your behaviour is very important. Understanding a way of being makes it easier to stick with it when things aren't working exactly as we want them to.

But you need to change your default response to "action".

The aim of this exercise is to become an Action-Taker in order to transform your idea into reality, to put your idea into action.

### Art form used

- Theatre

### Resources needed

- A room with a relaxing atmosphere

### Background information

Memento Mori is Latin for something like "Remember death".

It's a reminder that this whole life thing we're doing isn't going to be forever, in fact, it's quickly coming to an end. So hop to it!

It's easier to take action and to be more creative if you feel the sensation of death on your heels.

### Instructions

The basic objective to implement this principle is to use it as a reminder that guides your thinking.

There are a lot of ways to keep death on the mind. Here are some examples.

- Remembering that you might die in the next minute: This is the most basic. If you take a few seconds to appreciate the fact that you might not have tomorrow... things gain some serious weight.
- Eternal Recurrence: What if you had to live this life over and over again for eternity?
- ReSpawn: Imagine that you died and were just reborn into the world. How would you act differently?

You can use various debiasing techniques, to help yourself achieve this. For example, you can use self-distancing techniques, such as using second-person language instead of first-person language when asking yourself questions about your goals. This could, for instance, involve asking yourself "how does this affect your goals?" instead of "how does this affect my goals?"



## Reflection

There's a second, more important part: when you meditate on your death, it's not just WHAT you do that changes, the WAY you do things changes as well.

It's not all about YOLOing all over the place. You don't need to buy a ticket to Africa or Paris or whatever. You might not need to quit your job and go hike across the country (although that would be cool).

Maybe the shift is more in the type of attention you have with what you're doing right now. Reading this could be the last thing you do. The shower you take today could be the last thing you do. Everything you do could be the last thing.

When you remember this, your experience shifts. You become more present. Decisions stop being so hard.

For centuries, artists produced 'Memento Mori', works of art that would remind their viewers of death and usually featured a skull or an hourglass.

Using 'Memento Mori' as a reminder can be beneficial in a number of ways, such as by helping you figure out which goals you want to pursue, by prompting you to take action in a timely manner, and by helping you put your problems in perspective.

There are a number of benefits to using 'Memento Mori':

- can help you figure out which goals you want to focus on and what you want to do.
- can prompt you to take action, and to avoid needlessly wasting the precious time that you have.
- can help you put your problems in perspective.
- can help you cherish every moment in life and feel gratitude toward what you have.
- can help you avoid hubris, which is a trait that involves excessive pride, self-confidence, and self-importance.

## References

The Overthinker's Guide for Taking Action: A Complete Guide

Avatar (by Kyle Eschenroeder)

<https://startupbros.com/overthinkers-guide-taking-action-complete-guide/>

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## PROMISING THINGS TO HAVE TO DELIVER

### Aims of the exercise

The essential step is to find one or more 'customers', make them a promise and organise to deliver on it. This will allow you to assess at least two basic dimensions for every entrepreneur: does my proposal generate value, am I sufficiently equipped, and if not, what am I missing? If not, what am I lacking? Infrastructure, equipment, partners?

### Background information

This exercise helps to put a bit of pressure on yourself, which we all need, to stop wandering, thinking and trying to have everything ready and solved (which never happens) and start doing it once and for all. How to face this work? Believe in yourself, have the desire and conviction in what you believe in, then put all your mind and discipline at the service of your ideas, order yourself, prioritise, make a great effort, do not be afraid of sacrifice and your creativity will appear.

At the heart of a successful business there is always a marketing promise delivered.

### Instructions

The (marketing) promise you should keep - and that your customers should understand...

Think about the marketing promises your product or service offers to its consumers:

- Are they explicit or implicit promises?
- Are they emotional, spiritual or intellectual?
- Do you need to make big or small promises?
- General or specific?
- Is it one promise or several? - unsolicited recommendation: slow down here, a quick answer might not be the right one.

Define the marketing promise:

- What is the marketing promise if you are a strategic consultancy?
- What if you are an entrepreneur?
- A graphic designer?
- An architecture firm?
- What if you're Nike or Gucci?

This promise is rarely verbal or feature-based.

Beware, if the promise is bigger than the trust - and perceived risk - placed in your business, people will ignore you.

### Art form used

- Literature

### Resources needed

- Appropriate computer equipment, together with some recommended didactic resources (worksheets, flipchart, handouts)



## Reflection

An important difference between those who do carry out their ideas is that they have the necessary ambition, they have a focus on real clients, they look for networks and they know how to recognise what they do well and what they don't know how to do. In this process it is necessary to professionalise the idea: this is sometimes not easy, it requires resources and time, however, it is the only way to grow and impact more people.

Marketing is built around a promise, what is known as the marketing promise: a promise that the result of your work will be something desirable, valuable and useful to your audience. And guess what, before your customers know if the product or service is what they need or want, they will very often pay you with their attention, trust or money.

Sometimes this marketing promise is clearly communicated to the customer, while in many other cases it is a more implicit promise. An implicit marketing promise is more powerful, because it is more than a mere transaction. It is not a simple exchange and it is not easy to measure. It's more powerful because it goes beyond what everyone else does - it's connected to impact marketing, to that positive change we seek to create. That kind of promise is closely linked to the profile of the people who want that impact, that change.

## References

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## RISK-TAKING

### Aims of the exercise

Successful entrepreneurs rely on many skillsets when it comes to building businesses and developing new creative ideas. Hard work, access to capital, and luck all play a role. So, too, does risk-taking. Taking on a big endeavour invariably involves a degree of risk, so it pays to develop the self-confidence and strategic thinking needed to assume those risks.

Successful people take risks in order to push past obstacles. Risks can expose you to a degree of physical, financial, or emotional danger, yet they may be required in order to pursue new opportunities. The benefits of taking calculated risks can include:

1. Increased self-confidence
2. New skills
3. Financial rewards

Creativity is hard. It can also be scary. And taking creative risks when putting an idea into action is even scarier. But those very risks are the things that could help you break free from fear and live a happier, more creative business and life.

### Background information

Doing a risk assessment is a good method to learn more about the obstacles to be faced before committing to the business plan. Gather input from everyone is very important.

If you know you would benefit from taking more smart risks but find yourself paralyzed by apathy or negative thoughts, there are several tips to help you take on the kind of risks that can genuinely improve your business idea:

1. Develop a system for assessing risk.
2. Move past the fear of failure.
3. Think about the upside of change.
4. Find ways to take on incremental risk.
5. Seek out advice from calculated risk-takers.

### Art form used

- Theatre

### Resources needed

- Appropriate computer equipment, together with some recommended didactic resources (worksheets, flipchart, handouts)



## Instructions

Ideally, creative risks are directly correlated to the things you're afraid of. Identify your fears and think about the risks you could take that directly address them.

Analyze the following examples of creative risks you might consider taking:

- Attend a networking event
- Post some of your work to your social media account(s)
- Apply for your dream job
- Create something just for you
- Use your creativity to create something for a friend
- When you disagree with someone, speak up
- Share your ideas (when appropriate), even if you aren't sure how they'll be received
- Show a colleague a rough draft of your work and ask for honest feedback
- Try a new creative hobby you've always wanted to try
- Offer to give a presentation at your next team meeting
- Try switching up your schedule to prioritize your creative work time

Ask yourself these questions and reflect on your answers:

- What would I do if I wasn't afraid?
- What is my biggest dream?
- What haven't I tried?

## Reflection

Fear affects your behaviours and thoughts.

Fear holds you back creatively, promotes inaction and puts a negative filter on everything.

Taking creative risks gives you new evidence that your fears might not be real.

Taking creative risks builds confidence in your ability to work through your fears.

Taking creative risks forces you to confront the unknown.

Overcoming fears through creative risk taking is scary, but it's well worth the effort. It's time to trust your creative side, let go of those fears, and let the risks you take open new doors of opportunity to you.

Creative people want to succeed, just like any other group of people. Most creative professionals have tried many different things to improve their creativity, their work processes, goal development, and so on. It's easy to get discouraged when you try something that doesn't work, but maybe you haven't taken the risk worthy of the reward. Try a method you haven't tried before (something that scares you) and see what happens.

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## WORKING WITH OTHERS (TEAMWORK)

### Aims of the exercise

No genius has ever succeeded without the help of others, and any entrepreneur can sign before a notary that the help, collaboration and partnership with others has been key to the success of his or her project.

It is not about being smart, but about knowing how to coordinate with others and that the greatest skill lies in knowing how to seduce those others to join you as partners, investors, networks or customers.

Inspiring is more powerful than convincing when you want to put your idea into action.

### Background information

We need to mix more. We need to get out of our comfort zones and share with people from different backgrounds, different disciplines and different points of view. This generates human wealth, a key element in creating value and entrepreneurship.

Teamwork is the qualities, abilities and processes of working well with one or more people to accomplish a common goal. Teamwork in the workplace is a group's ability to work together effectively, communicate well, define roles and leadership, share resources and actively listen to each other.

Collaborative teamwork can promote innovation, increase job satisfaction, find creative solutions to resolve problems and develop excellent soft skills, which is essential when someone wants to implement an idea.

Group problem-solving involves a gathering of professionals who are dedicated to addressing a specific issue. Learning how to host a group problem-solving session is beneficial to people that work in teams.

### Instructions

Have you ever tried to get a group of people to agree on one answer to a problem? It's nearly impossible. However, there are positive approaches to this issue that anyone can employ with some minimal training and review.

Group Problem Solving Process Outline:

#### 1. DEFINE THE PROBLEM

Provide history relevant to the problem. Make a comparison: how are things now versus the way you would like them to be? How long has the problem existed? How frequently does it occur? Who is affected by the problem?

### Art form used

- Theatre

### Resources needed

- A variety of sources to come to satisfactory methods to solve a specific problem such as web resources, books, articles, blogs, statistics and news reports
- Action Planning Worksheet



## 2. DETERMINE CAUSES

Look for the cause of the gap between the present (what's now) and the desired (future) state or resolution.

## 3. DEVELOP ALTERNATIVE APPROACHES

Brainstorm. (Write exactly what is said. Capturing specific words can be powerful.) Make a list of as many possible solutions as you can. Do NOT judge correctness or feasibility here. Just list everything.

## 4. ASSESS THE CONSEQUENCES

Ask what possible results may come from each alternative. Who is affected? Who pays? Are there uncontrollable challenges?

## 5. DEVELOP ACTION PLANS

Identify what you want success to look like. Use an Action Planning Worksheet to choose feasible alternatives that are acceptable to the group. Note: This is where most of the work is done!



## Reflection

Tips for group problem-solving. Consider using these tips and strategies to have a successful group problem-solving session:

- Identify a leader who has the responsibility of bringing the group together, encouraging participation and creating an agenda.
- Involve the right people, including all relevant personnel.
- Encourage participation by mandating attendance to your brainstorming meeting and ensuring everyone feels comfortable sharing their ideas.
- Give time for preparation, allowing the group members to come to the meeting well-informed.
- Create an agenda, which helps keep members focused and helps the leader guide the team through a problem-solving session.
- Listen to all members, giving everyone a chance to share their thoughts.

Results are especially effective when using a neutral, skilled facilitator. A facilitator can come from within the group but runs the risk of inserting influence and suggestion. The best-case scenario is a facilitator who understands the group, understands the problem, and has no direct stake in the solution. The role of the facilitator is to assist the group in performing more effectively.

With any problem solving process, defining the problem may be the most important, but likely the most difficult step. This forces the group to collectively recognize the scope of the problem and need to devise a solution. And yet, if the group is facilitated through the process of solving a problem and is successful in developing an action plan, but does not implement the plan, all efforts are for naught.



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## ADAPTING TO CHANGE

### Aims of the exercise

To be willing to modify a product or a service is a very important decision that sometimes must be taken. And it has to be done with creativity.

When transforming the idea into a concrete "object", you have to be humble and, above all, flexible. Remember that it is about solving the problem, therefore, know how to abandon the original product and modify it if it is not achieving the objective.

It is important to consider that sometimes, because we fall in love with the idea or the product, we end up carrying out ventures that do not generate wellbeing and that are only an extension of our ego.

This process of modification is unavoidable, but fruitful without exceptions. Not all ideas have to end up in a venture, as some of them lead to public policies, social movements or innovations within a company.

### Art form used

- Literature

### Resources needed

- Appropriate computer equipment, together with some recommended didactic resources (worksheets, flipchart, handouts)

### Background information

Service or product adaptation is the process by which a service or product is modified to be welcomed by different customers or markets.

One method of adopting a good adaptation strategy is to analyse the 4 most influential factors: cultural factors, market development, competition and legislation.

- Customer research: It is advisable to base the adaptation strategy of the service or product on the customer's needs.
- Market research: in order to be successful, research must be carried out on the markets that interest us and their potential impact on our activity, in terms of time and cost of adaptation.
- Competition: by analysing the service or product specifications of our competitors, we can identify areas for improvement in our own.
- Priorities: before prioritising the adaptation of the service or product, it is necessary to study the needs of the client and target market, in relation to the cost of developing the adaptation and to make a forecast of the return that will be obtained after the investment made.



## Instructions

When deciding whether or not to modify an existing business idea, one should never improvise. But creativity is an important factor. Therefore, a product or service modification strategy must be careful and well thought out. Several points must be taken into account before it is carried out:

1. First of all, the product or service itself must be modifiable.
2. Have a clear objective for the modification. It seems too obvious, but a modification should not be done just for the sake of it.
3. We have to take into account everything that concerns our customers, who will evaluate whether the modification is really good or bad.
4. Needs and consumption habits are the main aspects to be taken into account.
5. Of course, it has to be taken into account that the consumer perceives the modification and how good it will be for him.
6. After the modification has been implemented, the impact and effects of the modification on consumers should be monitored.

## Reflection

Although we all like to stay in the comfort zone, service or product modification is a necessary evil.

A strategy to modify a service or product is aimed at adapting it to consumers and/or profitability. These modifications can be in usability, appearance, quality, image or features.

Consumers are constantly evolving, their preferences and buying habits change on a daily basis. So if you don't have a good modification strategy, sooner or later your service or product will become obsolete.

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## SHARE THE IDEA

### Aims of the exercise

Contrary to all predictions, that good idea that we believe can change everything should never be kept secret, not even among a couple of friends. It must be told to many people. It is the first step to test how feasible it is to put it into action, especially if you talk to knowledgeable people who can give you sensible feedback.

By telling what you want to do, no one copies you, many people help you, and it also commits you publicly to doing it. You need to cultivate long-term relationships, not give in to the temptation of the quick, exiting salesmanship.

To transform an idea into a real project you have to start by sharing it, discussing it and analysing it with other experts in the field, three key steps.

### Art form used

- Literature

### Resources needed

- Appropriate computer equipment, together with some recommended blogging resources (platform, hosting, tools for graphic design, for email marketing, for social media management and for productivity and team management)

### Background information

One of the main ways to share your idea is to start a blog about it. With a blog, you can focus or cover as much as you want when it comes to sharing ideas.

Blogging is a great tool for sharing your ideas with others. You can connect with people you meet through writing, as well as a wider audience.

A blog post is any article, news piece, or guide that's published in the blog section of a website.

A blog post typically covers a specific topic or query, ranges from 600 to 2,000+ words, and contains other media types such as images, videos, infographics, and interactive charts.

### Instructions

In order to begin making posts for a blog — you have to learn how to start one, following the next steps:

1. Understand your audience.
2. Check out your competition.
3. Determine what topics you'll cover.
4. Identify your unique angle.
5. Name your blog.
6. Create your blog domain.
7. Choose a CMS and set up your blog.
8. Customize the look of your blog.
9. Write your first blog post.

## How to Write a Blog Post:

1. Draw from your buyer personas and what you know about your audience.
2. Pull from your content strategy and/or brainstormed topics.
3. Identify what's missing from the existing discourse.
4. Choose what type of blog post you're writing.
5. Generate a few different titles and choose the best one.
6. Create your outline and designate keyword-rich H2s and H3s.
7. Write your blog post!
8. Proofread your post.
9. Add images and other media elements to support your ideas.
10. Upload your post into your CMS.
11. Determine a conversion path (what you want your audience to do next).
12. Add calls to action to guide your audience to take action.
13. Link to other relevant blog posts within your content.
14. Optimize for on-page SEO.
15. Publish and promote the blog post.
16. Track the performance of the blog post over time.

## Reflection

To be successful as a blogger there is really just one requirement: a passion for your topic or idea.

One of the misconceptions about starting a blog is that you need to be a great writer to be successful. Nothing could be further from the truth. People read blog sites to get a personal perspective on things, so most bloggers write in a very informal and conversational style.

At its heart, blogging is about sharing your knowledge with the world. Writing about things that you are passionate about makes the process of starting a successful blog so much easier. As long as you are writing about things that you are genuinely interested in, your passion will shine through and keep your visitors interested.

The advantages of blogging are the following:

- Share your idea. A blog allows you to have a voice and be heard. You can share your idea with the entire world if you so choose. One of the most common ways blogs are used are as a diary where the blogger writes about their daily experiences so that friends, family, and others can all be a part of their lives.
- Recognition for yourself or your business. No, you probably won't have paparazzi following you around because of your latest post. But a successful blog makes your idea into a reality, and can gain you a ton of recognition in your respective field. Many bloggers are known as experts just because of their blogs, and some have even gotten book and movie deals based on their blogs.
- Find a community. Blogging at its heart is interactive. You write a post and people comment on it. This is a good way to connect with people who are interested in the same things as you are. Blogging allows you to teach these people based on your experience, and it gives you the opportunity to learn from your readers as well.

You can also try other types of social networking, such as networking sites, microblogging sites or video sites.

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# PROJECT PARTNERS



[www.sih.lt](http://www.sih.lt)



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The document cover pages include a picture of the artwork “Music Me” by Australian artist Ashvin Harrison.  
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Co-funded by the  
Erasmus+ Programme  
of the European Union



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