

INNOVATION LAB: CREATIVITY TOOLS

IE University

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Semester: 1^o

Category: COMPULSORY

Number of credits: 6.0

Language: English

PREREQUISITES

You are an explorer. Your mission is to document and observe the world around you with fresh eyes as if you have never seen it before. Everything is interesting. During this course, you will discover how to collect and document your findings. You will pay close attention and notice patterns, trends, and unearth insights for innovation. You will focus on one thing at a time. Build your creative confidence and intelligence. You will learn how to unlearn. Welcome to this adventure!

PREREQUISITES

SUBJECT DESCRIPTION

We often think that creativity and innovation are the domain of the "creative types. Or as making something, but in fact, the root meaning of the word means 'to grow'. And each and every one of us is creative, everyone can be an agent for change. In this course, we will identify the principles and strategies that will allow us to tap into our creative potential - to think outside the box - in our work lives and in our personal lives.

Creativity is about living life as a journey into observing the world around you with fresh eyes and communicating the extraordinariness of everyday acts. Creativity embraces originality and makes unique connections between seemingly disparate ideas.

Creativity is not a fixed trait, but more like a muscle. It can be strengthened over time through practice and effort. Even though you don't use it regularly, you have to exercise it with some regularity otherwise you lose it. This course will help you grow your creative confidence and unlock the creative potential of those around you. Gain the tools and mindsets to break patterns, generate new ideas, and take creative leaps.

In this age of automation and digitalisation, creativity is increasingly important for leaders and businesses. Most often in our lives, we follow a script or playbook - it allows things to flow. Yet there are moments when it's important to throw out the rulebook — maybe it's inadequate or outdated. These are the moments when creativity is essential. Creativity's by-products are some of the significant achievements of civilisation—from the invention of the wheel to Beethoven symphonies, from cave paintings to Artificial Intelligence.

SUBJECT DESCRIPTION

OBJECTIVES AND SKILLS

This course follows a discovery journey that allows students to learn new frameworks and tools, apply their skills to a project, practice their communication and teamwork capabilities, and build their creative intelligence and confidence. It will highlight the importance of team building, celebrating wins, and delivering feedback. Both individual and group skills play a role, including the ability to do independent research, reflect via representation and experimentation, and communicate and collaborate effectively.

At the end of this course, the students should be able to:

- Develop self-awareness and bring attention to their emotions, habits, and strengths
- Collaborate well with others and drive creative projects forward
- Grow their creative confidence and the creative potential of teammates
- Present and articulate original thoughts, ideas, and opinions effectively
- Develop curiosity and new behavior patterns to inspire and embrace new ways of thinkingUse tools, methodologies, and exercises to apply creativity to problem-solving

OBJECTIVES AND SKILLS

METHODOLOGY

The course will be divided into three modules. Each module will consist of synchronous and asynchronous interaction and will have a theoretical and practical component. Students are expected to apply what they are learning to their group projects. In addition to interim deliverables each module will contain a quiz of the theoretical material, an individual assignment, a team report and presentation. The teams will present a final presentation with recommendations.

MODULE 1: Team Collaboration and Creative Confidence

MODULE 2: Design Thinking and Generative Thinking

MODULE 3: Storytelling and Creative Expression

Almost all team work will be done in Mural, a collaborative tool.

Liquid Learning at IE University is a transformational and interactive educational experience that transcends single methodologies and platforms to blend physical, digital, and natural environments so that students obtain a world-class education no matter their location, profession, or situation. Students will learn alongside one other and work together in teams. Hybrid brings together the human, digital, and natural worlds into a seamless whole and enables IE University to be – and offer to students and faculty – a truly global campus.

Hybrid programs are flexible, and students can choose to study from the geographical location most convenient for them.

METHODOLOGY

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	20.0 %	30 hours
Discussions	13.33 %	20 hours
Exercises	20.0 %	30 hours
Group work	33.33 %	50 hours
Other individual studying	13.33 %	20 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Team Collaboration and Creative Confidence
Pablo Esteves and Ellen Buckland

"What is creativity anyway?"

Course Overview and Evaluation Criteria. Setting Expectations. Team Building Exercise. Tools and Methodology.

Creativity is about living life as a journey into observing the world around you with fresh eyes and communicating the extraordinariness of everyday acts. Creativity embraces originality and makes unique connections between seemingly disparate ideas. Creativity embraces play, imagination, and interaction. How will we work this year to foster creativity?

Article: Darwin Was a Slacker and You Should Be Too

Article: How to Successfully Work Across Countries, Languages, and Cultures (HBS H03VE3-PDF-ENG)

Complete Gallup Strengths and generate a PDF report.

SESSION 2 (LIVE IN-PERSON)

Team Collaboration and Creative Confidence
Ellen Buckland

"Play for Creative Teams"

Play behaviours are extremely important for creativity, wellbeing, and relationship building. It can help us to make sense of complex situations, generate safe spaces, and discover information about others that is only accessible through play. Play embraces uncertainty, and creativity ultimately thrives in uncertainty. In this session we will play together as creative teams to build team relationships, and open ourselves up to a new working mindset.

Article: Dowd, Amy Jo. Fast Company. "Creative thoughts can happen through play"

Article: Goksu, Nazlican. IDEO. "6 Reasons to Play More"

SESSION 3 (LIVE IN-PERSON)

Team Collaboration and Creative Confidence
Ellen Buckland

"Paving the way to Effective Collaboration"

In our hybrid context the need for effective collaboration and team communication that transcends technology and space is vital. We will explore tools and best practices for collaboration in this rapidly shifting environment, as well as dig deep into the shared team values, mission, and purpose moving forward. Creative team challenges will unite us in a common goal as well as enable for sharing of ideas and experiences.

Book Chapters: Chapter 5: Honesty and Candour 'Creativity Inc' by Ed Catmull and Amy Wallace (pages 86-105),

Mural Team Identity Board

SESSION 4 (LIVE IN-PERSON)

Team Collaboration and Creative Confidence
Ellen Buckland

"The Role of Trust in Team Relationships"

High performing teams form the cornerstone of all successful organisations. Yet it is often hard to align team members, keep them engaged, or embrace and maximise diversity within a team. In this team building session we will discover the power of trust and emotional intelligence, in order to strengthen interpersonal relationships between members of each team and pave the way for effective and honest collaboration.

Book Chapters: Chapter 5: Honesty and Candour 'Creativity Inc' by Ed Catmull and Amy Wallace (pages 86-105)

Article: Swire, Ben. IDEO. "Secrets for Finding Common Ground Among Strangers"

SESSION 5 (ASYNCHRONOUS)

Team Collaboration and Creative Confidence

Pablo Esteves

"Trust and Team Dynamics"

When working from strengths, people are more productive, perform better, and are more engaged. We will identify our talents and develop them into strengths: a combination of skills, talents, and knowledge. The students will work through the stages of building high-performing teams, identify the conditions for such teams, and build their individual profiles and workstyle manuals. The future for organisations and individuals will undoubtedly include teleworking, hybrid formats, and an onus on digital platform use; learning more about your preferred work-style and that of your teammates is critical for high-performing teams.

Article: The Better You Know Yourself, the More Resilient You'll Be (HBS H03VKP-PDF-ENG)

Individual Workstyle Manual Template.

SESSION 6 (LIVE IN-PERSON)

Team Collaboration and Creative Confidence

Ellen Buckland

"Looking Inwards for Effective Communication"

"We cannot change what we are not aware of, and once we are aware, we cannot help but change." [Sheryl Sandberg]

The first step in understanding others and developing empathy (be it with your clients, colleagues, or partners) is self-awareness. Together, we will undertake a journey of self-awareness in our communication and interpersonal skills, which will help us understand how we interact with others: what is our perception of self vs how they see us.

We will provide opportunities to step into the shoes of different people through role play and characterisation games. These will have direct practical relevance to our day to day context. Interactive exercises will enable us to explore the different needs, behaviours, motivations, and feelings of a range of characters.

PDF: Contemporary Empathy 'Breathing from the Diaphragm',

Video: Brene Brown on Empathy

Article: "What Great Listeners Actually Do" (HBR H030DC-PDF-ENG)

SESSION 7 (ASYNCHRONOUS)

Team Collaboration and Creative Confidence

Ellen Buckland

"Empathy and Creative Dialogue"

With Ellen Buckland

“People will forget what you said. People will forget what you did. But people will never forget how you made them feel.” [Maya Angelou] If we are to craft successful professional and personal interactions in the future we must empathise with others. In this session we explore practical methods to apply empathy in the workplace, and challenge individuals to try these out in their everyday lives and record the outcomes. We focus on the importance of dialogue, and the role it has in facilitating conversation and building a creative culture and community.

Article: Empathy Mapping Guide, Adam Grant, TED Business. “The lost art of listening”
Spotify Podcast Brene Brown and Susan David ‘Toxic Positivity’

SESSION 8 (LIVE IN-PERSON)

Team Collaboration and Creative Confidence
Ellen Buckland

"Visual Thinking"

There is so much information at our fingertips nowadays; surely it should be easy to work through problems and understand the world around us; however, it is not. When faced with an overload of information we tend to shut down and struggle to articulate or express our creative ideas. Visual thinking offers a way to organize our thoughts, and convey complex information to others so that it can be easily understood. Drawing has always been a natural way to think, learn, and share ideas – so why as adults have so many of us left it behind?! We will build up creative confidence as visual thinkers through interactive exercises, and explore new ways to express important concepts and ideas.

Book Chapters: Chapter 2: DARE: Drawing Confidence, (Pages 59-65), Creative Confidence by Tom & David Kelley

Article: What is Visual Thinking?

Article: The Simple Power of the Doodle. Financial Times, by Ian Sanders. (ce)

Video: Graham Shaw TED talk: Why people believe they can't draw?

SESSION 9 (ASYNCHRONOUS)

Team Collaboration and Creative Confidence
Pablo Esteves

"Visual Thinking and Creative intelligence"

Rituals are an important tool in the creative process. Every person has them—some conscious, some unconscious. Rituals can be as small or big. Rituals are the best way to shape behavior, to build cultures of constant transformation, and to spark change. When you're feeling stuck, what do you do to get yourself unstuck?

Book Chapters: The Illusion of Understanding. Pages 199 - 208 (Thinking Fast and Slow)

Book Chapters: The Five Competencies of Creative Intelligence. Pages 33-39 (Creative Intelligence)

SESSION 10 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Introduction to Human-Centered Design"

Design thinking is a process for creative problem-solving. Learn the foundational skills and mindsets of design thinking. Develop the language and understanding of design thinking. We focus on four main phases of design thinking: gather inspiration, generate ideas, make ideas tangible, and share the story

Article: Emotional Intelligence Needs a Rewrite

SESSION 11 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Human Centered Design: Discovery and Definition"

Design thinking is a process for creative problem-solving. Learn the foundational skills and mindsets of design thinking. Develop the language and understanding of design thinking. We focus on four main phases of design thinking: gather inspiration, generate ideas, make ideas tangible, and share the story

Book Chapters: Chapter: EZ Answers (Pgs 161 - 172) (The Cluetrain Manifesto)

SESSION 12 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Human Centered Design: Insights for innovation"

Most innovations come from combining old concepts in new ways. Creativity doesn't have to start with a blank page. Seeing unusual connections between existing ideas can spark entirely new solutions. Gather inspiring thoughts, ideas and references related to what you want to accomplish. What new connections can you make?

Article: Your Team Is Brainstorming All Wrong (HBR H03NAL-PDF-ENG)

SESSION 13 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Human Centered Design: Insights for innovation"

Turning a Problem Into an Opportunity. Rather than think of it as an issue, turn it into an opportunity—an educational moment that can help you understand the task at hand and handle it better. This module will help you reframe a problem into an opportunity.

Book Chapters: B.C. From Blank Page to Insight (Pgs 67 - 73) (Creative Confidence)

SESSION 14 (ASYNCHRONOUS)

Design Thinking and Generative Thinking
Ellen Buckland

"Digital Ideation and Brainstorming"

Too often we fall in love with our ideas, our brilliant and beautiful ideas, and this leads us to protect them at all cost when challenged. How can we unlearn this obsession with our own ideas through open brainstorming, friendly discourse, and productive debate? We will try out ideation techniques that have been tried and tested by teams around the world, as well as take a shot at debating our ideas in a safe space.

SESSION 15 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Human Centered Design: Ideation"

Effective brainstorming. From ideas to action. Getting unstuck.

SESSION 16 (LIVE IN-PERSON)

Storytelling and Creative Expression
Ellen Buckland

"The Freedom to Fail: Improvisation for Innovation"

Improvisation drops us into a wondrous world of high-energy, immediate, person-to-person interaction. It teaches us to soften our focus and heighten our awareness, so that we can respond well when faced with the unexpected. An improv class sets up a space for us to genuinely "fail" without fear. By definition, you're experimenting and trying things on without judgment. Working at building up our improv muscles is a powerful counterforce that can help in every kind of professional situation.

Book Chapters: Chapter 6: Fear and Failure 'Creativity Inc' by Ed Catmull and Amy Wallace (pages 106-128)

Article: Forbes: 'Importance of Improv', Harding, Marta. IDEO. "3 Ways to get Comfortable with Ambiguity"

SESSION 17 (ASYNCHRONOUS)

Storytelling and Creative Expression
Ellen Buckland

"The Freedom to Fail: Improvisation for Innovation"

The comfort zone is a beautiful and relaxing place, yet we often wallow there, and get stuck. This wallowing can result from an inherent fear of failure. We delve in to the murky depths of what it means to fail, why we should embrace failure, and investigate case studies from creative firms such as IDEO who have grown, iterated, and adapted through failure

Book Chapters: Chapter 2: Dare, From Fear to Courage, 'Creative Confidence' by Tom and David Kelley (pages 40-58)

Book Chapters: Chapter 6: Fear and Failure 'Creativity Inc' by Ed Catmull and Amy Wallace (pages 106-128)

Book Chapters: Kulhan, Bob. "Getting to YES AND: The Art of Business Improv".

SESSION 18 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Human Centered Design: Ideation and Prototyping"

Idea generation is one of the hardest parts of design thinking. It usually isn't enough to get everyone in the room and ask them to come up with something on the spot. So how do you encourage creative thinking?

SESSION 19 (ASYNCHRONOUS)

Design Thinking and Generative Thinking
Pablo Esteves

"Human Centered Design: Ideation and Prototyping"

Idea generation is one of the hardest parts of design thinking. It usually isn't enough to get everyone in the room and ask them to come up with something on the spot. So how do you encourage creative thinking?

Prototyping Methods

SESSION 20 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Human Centered Design: Delivery"
TEAM PRESENTATIONS

SESSION 21 (ASYNCHRONOUS)

Design Thinking and Generative Thinking
Pablo Esteves

"Learning to Unlearn: Theory U Methodology"

To be effective leaders, we must first understand the field, or inner space, from which we are operating. Theory U identifies four such "field structures of attention." We will review the elements and characteristics of Theory U and how it helps leaders unleash creativity and innovation.

Article: The neuroscience of strategic leadership

Article: ADDRESSING THE BLINDSPOT OF OUR TIME

SESSION 22 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Learning to Unlearn: Theory U Methodology"

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SESSION 23 (LIVE IN-PERSON)

Storytelling and Creative Expression
Ellen Buckland

"The Freedom to Fail: Improvisation for Innovation"

This session will build an important foundation to help us interact with all sizes and natures of audiences in our professional life through applying empathy with them. It will explore a range of physical and vocal tools used by storytellers and professional actors to enable expression and articulation of ideas. We will learn how to craft an engaging story that captivates our audience and translates our creativity to the stage. Our story design will incorporate the skills of self awareness and empathy developed in Module 2 to explore the nature of performance and story on a very human centered level.

Article: Vocal Exercises. Finding your Authentic Voice, The Guardian

Article: How to identify and tell your most powerful stories by Nancy Duarte (HBR H04ES3-PDF-ENG) (Optional)

PDF: Contemporary Empathy 'How to Present Online'

SESSION 24 (ASYNCHRONOUS)

Storytelling and Creative Expression
Ellen Buckland

"How to Reinvent and Reimagine"

How can we innovate to reframe, redesign, and reimagine 'tales as old as time'? How can we adapt theatre performance to digital or hybrid audiences? In this session we return to the concept of innovation and creativity as iteration on something already existing to transform well known stories into something that appears new. The challenges of a hybrid performance, modern context, and empathy with a modern day audience will all form part of the journey towards a recorded presentation by the students. We aim to fuse skills and knowledge spanning different modules to produce a final performance.

Article: Natasha Tripney, The Guardian, "How Theatre Shows are Dispensing with the Stage",

Article: Akbar, Arifa, The Guardian, "The next act: how the pandemic is shaping online theatre's future"

SESSIONS 25 - 26 (LIVE IN-PERSON)

Storytelling and Creative Expression
Ellen Buckland and Pablo Esteves

"Role Playing and Leading Change"

Students will build on skills from the previous session to perform a story which both empathises and engages with their audience. Additionally, a tool to manage community engagement and change will help them present their recommendations to a challenge.

TEAM PRESENTATIONS.

Book Chapters: The Visit. Durrenmatt, Friedrich.

Article: Why Your Brain Hates Other People

SESSION 27 (ASYNCHRONOUS)

Design Thinking and Generative Thinking
Pablo Esteves

"Ethnographic Futures and Future Working Worlds"

Students will build a toolkit with different methodologies to explore the potential consequences of trends and events. Students will create future needs borne of the hypothetical instances they selected, and design a product, service or experience to fill that need. This ideation process allows them to build an innovation portfolio.

Article: The Dawn of System Leadership

SESSION 28 (LIVE IN-PERSON)

Design Thinking and Generative Thinking
Pablo Esteves

"Ethnographic Futures and Future Working Worlds"

Students will build a toolkit with different methodologies to explore the potential consequences of trends and events. Students will create future needs borne of the hypothetical instances they selected, and design a product, service or experience to fill that need. This ideation process allows them to build an innovation portfolio.

Article: Community Engagement Matters (Now More Than Ever)

SESSIONS 29 - 30 (LIVE IN-PERSON)

FINAL TEAM ASSIGNMENT AND PRESENTATIONS

Pablo Esteves and Ellen Buckland

HEADLINE: It is time to flip the classroom!

CLARITY: Students will prepare their team's final presentation and create a "knowledge capsule" to teach the rest of the class.

PURPOSE: Teams will have to use all the tools reviewed in the course to prepare a "knowledge capsule" and share that knowledge with the rest of the class.

BIBLIOGRAPHY

Compulsory

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(Printed)

Recommended

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(Digital)

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- KAHNEMAN, Daniel.. (2012). *Thinking Fast and Slow..* Penguin. ISBN 0141033576 (Digital)

- KLEON, Austin.. (2012). *Steal like an Artist*. Workman Publishing. ISBN 9780761169253 (Printed)

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Create, Connect, and Inspire. Harper Business. ISBN 0062088424 (Digital)

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- VENTURA, Michael. (2018). *Applied Empathy: The New Language of Leadership..* Atria Books. ISBN 1501182854 (Printed)

EVALUATION CRITERIA

Criteria	Percentage	Comments
Class Participation	15 %	Dialogues, debates, online forums based on pre-class reading and post-class reflection
Group Presentation	25 %	Project based work, team presentations and reports
Individual Work	25 %	Individual assignments such as essays, portfolios, reports
Intermediate Tests	10 %	Short online quizzes
Examen Final	25 %	Final team assignment and presentation

PROFESSOR BIO

Professor: **PABLO ESTEVES SANCHEZ - EMZINGO**

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Pablo Esteves is a managing partner at Emzingo, a learning and development design firm he joined in 2011 after finishing his MBA at IE Business School. He manages the design and development of social innovation projects and leadership development programs in Brasil, Netherlands, Peru, South Africa, Spain, and the United States. Pablo is an adjunct professor at IE University for the Business School and the School of Human Sciences and Technology, and a visiting professor at Trinity College Dublin and the Universidad de Valladolid.

Additionally, Pablo is part of the board of trustees of the Elisa Sednaoui Foundation and the advisory board of Play Africa Children's Museum. He is an IDEO U Impact House Alumni, a founding member of the Global Design House, and an Aspen Institute Fellow in Spain.

Professor: **ELLEN BUCKLAND**

E-mail: ebuckland@faculty.ie.edu

Ellen Buckland is the founder of Contemporary Empathy; a training and development startup she launched after finishing her Master's in Customer Experience and Innovation at IE HST. Her company helps individuals and organisations to become more human centred through skills in creativity, emotional intelligence, and communication.

Ellen has a background in performance, education, and strategic design in the Arts and Education sectors. She is interested in the role of humanities in business, and strives to integrate innovative learning styles into both the classroom and workplace.

BIBLIOGRAPHY

