



THE IDEA TOOLKIT



J. ARMAND BOMBARDIER
FOUNDATION

In the context of the 50th anniversary of the J. Armand Bombardier Foundation and its organizational capacity development program, Philagora, we wanted to offer a practical tool facilitating social innovation. The choice of an ideation toolkit, accessible to various audiences, appeared opportune.

While organizations are constantly being asked to renew their approaches, few of us have the references allowing us to go beyond traditional brainstorming. Creativity is an inexhaustible resource that remains underexploited. By deepening the concepts inherent in creativity and various techniques, we want to enhance individuals' potential and stimulate their ability to take on challenges.

This ideation toolkit responds to 2 main objectives:

- Equip facilitators or team leaders to conduct creativity sessions.
- Facilitate experimentation with creative processes within organizations to identify potential new solutions.

This toolkit is composed of 5 categories of activity cards: 1) **basic concepts** in creativity, 2) **icebreakers**, 3) **brainstorming**, 4) other **ideation techniques**, 5) **idea evaluation** activities. On the back of each card is an icon serving to conduct 2 activities. In each of the activity cards, we present the objectives, the estimated time, the number of people involved, the step-by-step procedure, and the expected result.

To enrich the toolkit, don't hesitate to contact us at info@fjab.qc.ca to share your success stories and improvements.

Good luck with your creative exploration!

The J. Armand Bombardier Foundation Team

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J. ARMAND BOMBARDIER
FOUNDATION

OUR APPROACH

The J. Armand Bombardier Foundation, created in 1965, has the mission to perpetuate the humanitarian work of Joseph-Armand Bombardier and contribute to the fulfillment of Bombardier's corporate social responsibility.

OUR VISION

- **Dream...** of a better world, where everything is possible.
- **Believe...** in oneself, in others and in the future.
- **Share...** by innovating and showing leadership for the well-being of the community.

OUR OBJECTIVES

- Contribute to the development of communities, organizations and individuals by supporting agencies and projects that foster capacity building and human dignity.
- Foster social innovation, both in management processes and in projects, in a perspective of social transformation.

COMMUNITY-BASED PHILANTHROPY

Philanthropy is born from a desire to change the world. Far from claiming to have all the answers, we think the organizations we support each hold part of the solution. Confident in their ability to innovate, we support them in moving forward together towards a better society. This is what we call community-based philanthropy.

This approach is articulated around three essential points:



THE 4 KEY ELEMENTS OF CREATIVITY

Creativity is a faculty that can be used in all environments and concerns all individuals. Here are 4 key elements of creativity to bear in mind.

- 1) **We all have the ability to create.** The goal is to tap into our resources and put them into practice. Although we all have creative potential, we often lose contact with it. Creativity is like a muscle—the more we use it, the easier it becomes to harness its potential in everyday life.
- 2) **Creativity involves the notion of combining and reorganizing existing elements.** A stroke of genius rarely occurs without preparation or an accumulation of data or experience over several months or years. Being exposed to a wide variety of sources and cultivating our curiosity over time promotes cross referencing and creates new connections.
- 3) **The unconscious mind plays a major role in creativity.** Thus, we aim to set aside rational thinking through the use of analogies, symbols and intuition. The artistic media are an asset in this process, because they facilitate contact with the collective unconscious and promote expression and imagination.
- 4) **Creativity is a multi-stage process:** → Analysis of a problem → Generation of ideas → Incubation → Improvement of ideas → Idea evaluation → Selection and implementation. Understanding the logic behind this process allows us to maximize our creativity, with the goal of obtaining tangible results.

THE 2 KEY STAGES OF THE CREATIVE PROCESS

The creative process unfolds in 2 key stages: divergence and convergence.

In the divergence stage, we try to think outside the box to consider a variety of options, take detours to get away from the problem under discussion, and suspend our critical judgment to generate as many ideas as possible. Divergence is facilitated by 5 aspects:

1) **Sensitivity** calls for finesse and the ability to recognize opportunity in problems, failures and mistakes. 2) **Fluidity** is the ability to generate ideas quickly on the same topic. 3) **Flexibility** allows us to explore a situation from different perspectives. 4) **Originality** relies on the singularity of ideas. 5) **Development** mobilizes the ability to complete or polish an idea to optimize its realization.

In the convergence stage, the most interesting ideas are selected and then translated into potential solutions. Based on the selection criteria, an analysis is performed with the aim of expanding the range of operational solutions. Since the creative process is not linear, this may lead back to the divergence stage, where we can re-visit and enhance some of the more promising ideas.

The creative process involves a divergence-convergence stage (single process). However, a dual process (divergence-convergence, incubation, divergence-convergence) is much more effective because it integrates one of the flagship principles of the creative process: incubation, or the latency period during which our brains continue to work and create new connections.



THE 10 COMPETENCIES OR ATTITUDES SUPPORTING CREATIVITY

Creativity is a faculty that can be developed. However, it requires discipline and continuous exploration. Here are 10 competencies or attitudes we can use to foster creativity.

- 1) **OPENNESS TO NOVELTY.** Ability to envision ideas that seem bizarre or risky at first, but that are worth exploring in depth.
- 2) **TOLERANCE OF AMBIGUITY.** Ability to deal with uncertainty and vagueness, and push through any feelings of discomfort that may arise.
- 3) **TOLERANCE OF COMPLEXITY.** Ability to remain open and persevere without feeling overwhelmed by large quantities of information, complex situations and sometimes opposing perspectives.
- 4) **CURIOSITY.** Desire to learn, question and delve into unfamiliar territory – in short, to renew ourselves by broadening our world view.
- 5) **CAPACITY TO DREAM.** Ability to see real potential in dreams, and embrace a benevolent naiveté that envisions utopia as achievable.
- 6) **CRITICAL PERSPECTIVE.** Analytical ability that avoids complacency and tells it like it is to correct the gaps between the status quo and the situation required.
- 7) **PLAYFULNESS.** Ability to play around with concepts and ideas. Enjoying the process creates an ambience and playfulness is an effective way to think differently.
- 8) **RESISTANCE TO PREMATURE CONCLUSIONS.** Resistance to the temptation to make decisions too quickly and solely based on common sense or what is known about the situation.
- 9) **SENSITIVITY TO THE ENVIRONMENT.** Keen awareness of the impact of the environment and the physical and psychological surroundings on our behaviours.
- 10) **RISK TOLERANCE.** Ability not to be paralyzed or intimidated by anticipated risks or difficulties. Desire to dare, to be bold.

THE 3 TYPES OF BARRIERS TO CREATIVE THINKING

When a creative activity is designed and carried out with a group, there's a good chance you'll run into barriers that hinder creative thinking. By being aware of this, the facilitator seeks to create an atmosphere conducive to free expression. Here are the 3 main types of barriers.

PERCEPTUAL BARRIERS, or **the way a person perceives things**: how we use our senses, environmental influences, etc. The facilitator can design activities that solicit all the senses (e.g. by blindfolding the participants) or invite team members to leave their usual workplace for an ideation session (a place is never neutral).

CULTURAL BARRIERS, or **the way a person is supposed to do things**: standards, emphasis on competition, faith in logic, etc. Activities that take us off the beaten path automatically make us question our way of solving problems. The facilitator's job is to create a culture of innovation where risk-taking, collaboration and experimentation are valued.

EMOTIONAL BARRIERS, or **the way a person feels about things**: fear of making mistakes, resistance to change, lack of motivation, etc. Putting our creativity into practice affects self-esteem and confidence. The facilitator must account for this and establish a progression in the proposed activities, starting with less threatening ones. The facilitator must be sensitive to these human aspects and not hesitate to address them directly with the group if any difficulties arise.

THE 5 RULES OF THE CREATIVE PROCESS

When facilitating a creative process, following these 5 basic rules will produce better results. Far too often, these simple rules are ignored. However, a good facilitator will make sure they are adhered to, because they are the cornerstone of the creative process.

- 1) **CRITICISM IS FORBIDDEN**, because in an ideation session, criticism leads to banality. The facilitator should stop any criticism of ideas, because this feeds the fear of ridicule and self-censorship.
- 2) **LET IMAGINATION RUN WILD**. This requires a dual revolution:
A) a revolution of method by engaging in “crazy” thinking and taking a non-linear approach; B) a revolution of behaviour by opening the doors to the frenzy of imagination and setting aside our logical and realistic conditioning.
- 3) **HAVE FUN BOUNCING IDEAS OFF EACH OTHER**. The best solutions almost always come from a combination of several suggestions. Do not underestimate the impact of ideas that at first seem irrelevant.
- 4) **GENERATE AS MANY IDEAS AS POSSIBLE** to obtain a rich and varied list. Promote fluidity in the production of ideas by not commenting on them, because this breaks the rhythm of the ideation session. Also, it is said that the first 20 ideas are rarely interesting because they are the ideas that everyone knows.
- 5) **BE DIRECTIVE ABOUT THE PROCEDURE**, but not the content. Creativity requires a rigorous approach. From the outset, clearly state the rules and the prescribed process and hold short, productive sessions instead of sessions that drag on.

THE 4 FAMILIES OF CREATIVE METHODS

Creative methods can be grouped in 4 major families, which are not exclusive (some methods may be part of more than one family). About 30 techniques constantly come up in the literature. The more comfortable we are with using the techniques, the better we become at developing new combinations. Here are the 4 families.

- 1) **COMBINATIONS.** This family's methods force the merging of 2 completely different or unrelated elements to generate new ideas. This proposed diversion is an effective way to stimulate combinations that shed new light (e.g. wild ideas).
- 2) **ASSOCIATIONS.** Here, an element of similarity is used, such as analogies, symbols and metaphors to generate new ideas. To some extent, we rely on something that exists and shift the focus to see where it takes us (e.g. analogical reasoning).
- 3) **REASSESSMENTS.** These methods aim to get people to play with opposites and extremes. Here we seek to provoke questioning by amplifying or attenuating a situation. We can also look for ideas to obtain the opposite of what we are seeking (e.g. crushing).
- 4) **EXPLORATIONS.** These methods allow us to let loose without sticking to a specific direction or goal. Waking dreams or visualization techniques may be used to get off the beaten path. Although relevant, exploratory tools are to be used by a seasoned facilitator or with a group already experienced in other creative techniques.

20 RULES TO FACILITATE A SUCCESSFUL IDEATION SESSION

TRULY RELEVANT TOPIC

- 1) Define a relevant topic that represents a challenge for the organization and the participants.
- 2) Create an innovation process with the client that meets a real need.

DIVERSITY OF PARTICIPANTS

- 3) Invite people who have sound knowledge of the content and others who are able to apply the solutions identified.
- 4) Choose people from outside who are skilled at thinking out of the box.
- 5) Create a diverse group: men/women, young/old, ethnic diversity, etc.
- 6) Invite an influential person from the organization.

SPECIAL ENVIRONMENT

- 8) Create a safe environment where people can express themselves freely. Opening with an icebreaking exercise helps achieve this.
- 9) Ban smartphones and digital tablets.
- 10) Switch up the routine by holding the session elsewhere than at the organization's offices.

WELL-STRUCTURED PROCESSES

- 11) Do your brainstorming over at least 2 days to integrate incubation.
- 12) Use a variety of ideation techniques.
- 13) Establish a good pace to harness participant energy and keep things interesting.
- 14) Spend twice as much time using convergent processes than divergent processes.
- 15) Be open to the group's suggestions so you can adapt the process along the way.
- 16) Manage time properly by respecting the schedule.

PROFESSIONAL FACILITATION

- 17) Choose a facilitator who is an expert in creative processes who will ensure that the meeting runs smoothly and support the teams in their progress.
- 18) Reflect the group's counter energy. If group is too active, be calm. If the group is sluggish, invigorate it.

CONCRETE RESULTS

- 19) Make sure the results are concrete and clear for everyone.
- 20) Ensure you have good internal support from the organization to facilitate implementation of the innovative concepts developed.

7 ACTIONS TO PROFESSIONALIZE YOUR CREATIVITY

You can use your creativity to think beyond what is “normal” and “obvious.” To stimulate your professional development in creativity, here are 7 actions you can put into practice.

1) **Recognize the importance of creativity in your professional life.**

Numerous studies indicate that creativity is the key competency in 21st century organizations.

2) **Put creativity on your agenda every day**—make it a priority. Read a short article or watch a video that takes you out of the familiar, discuss an innovative subject with a colleague, track the latest trends in a specific field, make your workplace inspiring, give yourself new challenges, etc.

3) **Have a candid attitude:** Surprise yourself, re-examine the facts, play with your habits by adopting new behaviours (take a new route to work, try something you’ve never done before).

4) **Ask unusual, provocative or surprising questions.** Ask new questions. Questioning yourself is one of the most popular means to stimulate innovation.

5) **When you look for a solution, take time to generate multiple ideas.** Get into the habit of jotting down your ideas on the spot, otherwise you risk forgetting them.

6) **Foster your creativity by associating with colleagues, partners and friends who are very different from you.** In your work, take advantage of cross-fertilization of ideas and input from new sources of information. Experiment with co-creation processes that involve other people and give you new perspectives.

7) **Suspend your critical judgment.** We can get very creative when it comes to judging ourselves and our ideas. Learn to put your critical judgment on hold and accept ideas that at first seem farfetched—they often conceal great opportunities.

12 RECENT ESSENTIAL REFERENCES IN CREATIVITY

This toolkit does not claim to cover the entire topic of creativity. If you want to go further in exploring the subject and learn about other creative methods, multiple websites exist. Here are 12 references.

IN FRENCH

BELLENGER, Lionel. ***Libérez votre créativité. De l'imagination à l'innovation gagnante***, ESF éditeur, 2012, 174 pages.

CARRIER, Camille and Sylvie GÉLINAS. ***Créativité et gestion. Les idées au service de l'innovation***, Presses de l'Université du Québec, 2011, 345 pages.

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DEBOIS, François, Arnaud GROFF and Emmanuel CHENEVIER. ***La boîte à outils de la créativité***, Dunod, 2011, 187 pages.

MICHAUD, Normand. De la créativité à l'innovation. ***Le plaisir de réaliser l'impossible***, Éditions Maletto, 2013, 279 pages.

RAISON, Mark. Osez la créativité. Inspirez-vous des pratiques des entreprises innovantes, Vitrac Éditeur, 2014, 136 pages.

IN ENGLISH

BOOREILAND. ***75 Tools for Creative Thinking***, BIS Publishers, 2013, toolkit of 75 cards with 24-page booklet.

KELLEY, Tom and David KELLEY. ***Creative Confidence. Unleashing the Creative Potential Within Us All***, Crown Business, 2013, 288 pages.

MICHANEK, Jonas and Andréas BREILER. ***The Idea Agent. The Handbook on Creative Processes***, 2nd edition, Routledge, 2014, 200 pages.

OWENS, David A. ***Creative People Must Be Stopped. 6 Ways We Kill Innovation (Without Even Trying)***, Jossey-Bass, 2012, 294 pages.

SAWYER, R. Keith. ***Explaining Creativity. The Science of Human Innovation***, 2nd edition, Oxford University Press, 2012, 555 pages.

VAN WULFEN, Gijs. ***The Innovation Expedition. A Visual Toolkit to Start Innovation***, BIS Publishers, 2013, 247 pages.

THE BALLS STRIKE BACK

🕒 15-30 minutes

👥 10-30

OBJECTIVES

- Energize a team through a playful competition.
- Think about creativity and innovative strategies to deploy.

PROCEDURE

- Draw a line on the floor ahead of time (with coloured electrical tape) to divide the space into 2 equal parts (large enough for all team members and a little extra).
- Place 20 balls of crumpled newspaper on each side.
- Divide the group into 2 teams and then the activity.
- The goal of the activity is to send as many balls as possible into the opposing team's space and have as few as possible in your space. The game lasts 60 seconds. The participants may not cross the centre line and must freeze when the facilitator calls "Stop!".
- Invite the participants to move into the space provided. The first round is held without a preliminary caucus. Start by calling "Go!".
- At 55 seconds, count down (5, 4, 3, 2, 1) and call "Stop!". Count the balls on each side and announce the winner of the first round.
- Now, repeat the activity, this time with a 2-minute team huddle to develop strategies.
- Announce the start of round 2, count down the last 5 seconds, call "Stop!" and count the balls to determine the team.
- Review the activity: **1)** What are your initial reactions to the exercise? **2)** What connections can you make between the activity and the concepts of creativity and innovation? **3)** Which of the strategies used worked well?

RESULT

Participants get warmed up and reflect on creative strategies.

SEEING EVERYDAY LIFE DIFFERENTLY

🕒 15-30 minutes

👤👤 5-30

OBJECTIVES

- Diversify an object's functions.
- Stimulate the participants' creative flexibility.

PROCEDURE

- Explain that the activity consists of defining 3 ways to use an object other than the common use for which it is designed. For example, for a pencil, the participants cannot say to write a letter or to draw.
- Tell them that each person will take a turn to say what they can do with their object (if you are working with a small group, you can go 2 rounds).
- Tell them that there are no right or wrong answers. To set an example, if someone is having trouble, provide your own answers and try to be original or off the wall.
- Assign one word per person from the list below (don't follow the order as such) or suggest other everyday objects.
- When everyone has had a turn, do a brief review: What are your reactions to the activity or regarding the concept of creative flexibility?

Commonly-used objects

1) comb, 2) bar of soap, 3) toothbrush, 4) watch, 5) spoon, 6) fork, 7) knife, 8) cup, 9) frying pan, 10) screwdriver, 11) hammer, 12) ruler, 13) eraser, 14) sheet of paper, 15) shoe, 16) carpet, 17) glove, 18) pencil, 19) necktie, 20) garbage can, 21) lamp, 22) light bulb, 23) electric outlet, 24) book, 25) bottle, 26) curtain, 27) sofa, 28) chair, 29) desk, 30) elastic band, etc.

RESULT

Stimulation of creative flexibility to explore multiple perspectives.

IDEA KILLERS

🕒 15-30 minutes

👤👤 5-50

OBJECTIVES

- Write short sentences that hinder creativity.
- Be aware of messages that stifle innovation.

PROCEDURE

- A. Distribute a small white card and a pencil to each participant.
- B. Tell the participants that in any innovation process, resistance can manifest in “killer” comments that hinder the production of new ideas among individuals and groups and can result in stagnation. They are called idea killers.
- C. Ask each participant to write 2 idea killers on the card.
- D. Invite the participants to share just one of these sentences by writing it on a board or a big sheet of paper (possibility of coming back with a 2nd sentence if it's a small group. You can also add some of the examples provided below.
- E. After the idea killers are listed, invite the participants to share anecdotes related to the topic or reflections inspired by the activity.

List of idea killers

- 1) Yes, but... 2) This isn't logical. 3) Management won't agree. 4) This already exists. 5) You need to do more research. 6) We don't have time. 7) Let's be realistic. Let's get our feet back on the ground. 8) There is no budget for this. 9) Our partners won't like this. 10) Politically, this is too risky. 11) I'm not creative. 12) We need an expert. 13) This isn't my responsibility. 14) The market isn't ready yet. 15) This isn't concrete enough. 16) This can work elsewhere, but not here. 17) This isn't part of our organizational culture. 18) This will give us more work. 19) Things have worked this way for over 20 years. 20) It isn't as simple as you think.

RESULT

Identification of several idea killers and discussion of the subject.

GLIDER FLIGHT TO THE I

🕒 20-40 minutes

👤👤 9-40

OBJECTIVES

- Develop creative strategies to respond to an order.
- Think about the notion of constraint in creativity and observation.

PROCEDURE

- First draw a starting line on the floor (with coloured electric tape) and 3 finish lines (3, 5 and 7 metres). After the 7 m mark, draw a large i on the floor and make the dot with the tape roll.
- Form teams of 3-5 people (small group = teams of 3, large group = teams of 5).
- The goal of the activity is to score the most points by launching paper gliders: 1 point when the glider passes 3 m, 2 points if it passes 5 m, 3 points if it passes 7 m, and 5 points if it touches the i.
- Each team gets 5 sheets of paper to make 5 gliders, with the following condition: each glider must have at least 5 folds. Insist on this rule:
all aircraft models are permitted.
- Ask each team to give their gliders a brand name.
- The teams have 5 minutes to make their first 3 gliders.
- Each team presents their brand name and then launches its first 3 gliders. The score is recorded on a sheet of paper.
- The groups return to the assembly line. They have 3 minutes to produce their last 2 gliders.
- Last launches. Note the score and identify the winning team or teams.
- Review the activity: 1) What are your initial reactions to the activity? 2) What innovation-related strategies did you use? 3) How did the constraints of the game and your observations influence your aircraft production and your ability to innovate?

RESULT

Strategic reflection on the concepts of constraint and observation.

IMAGES OF CHANGE

🕒 15-35 minutes 👤 5-15

OBJECTIVES

- Be inspired by a picture to make connections with a particular topic.
- Invent a story making the transition between a starting point and an arrival point.

PROCEDURE

- Let the participants choose one of two activities: **1) Inspiration from a picture**, or **2) Invention of a short story**.
- For “Inspiration from a picture,” specify a topic and ask the participants to choose an inspiring picture from among the 30 pictures available. Then, invite them to present their picture to the others and explain the connections they’ve made between the picture and the topic chosen.
- For “Invention of a short story,” specify a topic and ask the participants to pick 2 pictures at random from among the 30 cards available. Then, invite them to invent a short story about the topic (3-5 minutes of reflection), identifying the starting picture and the arrival picture. Then, ask them to explain the process, the steps or the connections between the 2 pictures.
- After either of the activities, take a moment to analyze: What do you retain from the participants’ presentations or what really stands out?

RESULT

Less conventional speaking is used to explore a topic.

CATAPULTED IDEAS

🕒 15-45 minutes 👤👤 10-50

OBJECTIVES

- Generate a multitude of ideas in a playful atmosphere.
- Stimulate a group by using chaos and serendipity.

PROCEDURE

- Identify a problem for which you want to find solutions.
- With the participants, formulate 3 questions that examine the problem from different angles.
- Distribute 3 different-coloured sheets of paper to each person and ask them to write down the questions, associating each of them with a colour (e.g. A = green sheet, B = yellow sheet, C = white sheet).
- Tell them you are going to give 1 min. 30 sec. to write down as many ideas as possible on the 3 sheets individually, writing as legibly as possible.
- When the time is up, ask the participants to crumple their 3 sheets into balls and throw them in all directions by giving the signal: "Catapult!".
- Ask each of them to get up and pick up 3 paper balls, one of each colour.
- Repeat this process twice: ideation, catapult, collecting the balls.
- Ask the participants to read all the ideas on the 3 sheets collected and write down on a card (one per question) the 2 most inspiring ideas for each question.
- If your meeting time is short, collect all the cards (with the best ideas) and summarize them for the next selection stage.
- If you have time, look at all of the answers prioritized in step H for each question. If your group is too large, limit yourself to 10 answers per question.

RESULT

Generation and prioritization of ideas in a dynamic and playful atmosphere.

AUTONOMOUS THEME

JOURNAL TECHNIQUE

🕒 10-15 minutes



1

OBJECTIVES

- Individually generate ideas on 3 topics.
- Use the fluidity principle to stimulate the combination of ideas.

PROCEDURE

- Identify 3 topics you'd like to generate ideas about. Include 1 topic that is unrelated to work (e.g. organizing a party for a friend), because this can trigger interesting crossovers.
- Introduce each topic by using open questions to encourage the generation of ideas (How...? In what way...? What are the elements...?).
- Divide a sheet of paper into 3 sections, one for each clearly identified topic in the form of a question.
- Set a time limit between 10 and 15 minutes.
- Begin generating ideas about all 3 topics, trying to go from one topic to the other as fluidly as possible and eliminating downtime (write down everything that comes to mind, even if it seems irrelevant). Continue until your time runs out.
- The next day, clarify your ideas in relation to the 3 topics. Probably other ideas will have come up since the day before or will emerge while you are editing. Integrate these new ideas into your document.
- The last step consists of selecting the most promising ideas and seeing how they can be implemented.

RESULT

Numerous ideas about 3 topics of interest.

IDEATION IN PAIRS

🕒 15-30 minutes 👤👤 6-50

OBJECTIVES

- Develop ideas in rush mode on 4 topics at a time.
- Focus on the idea of bouncing ideas off each other.

PROCEDURE

- Ask the participants to find a partner and pick 4 topics.
- Each topic must be formulated as an open question to facilitate the generation of ideas.
- Distribute 4 sheets of paper to each team of two (one per topic), asking the participants to identify each topic clearly at the top of the sheet.
- Two, 5-minute ideation rounds are held. Between the 2 rounds, invite the participants to get up and walk around the room for 1 minute.
- Ask them to start generating ideas on the 4 topics, going from one topic to the other as fluidly as possible and eliminating downtime (write down everything that comes to mind, even if it seems irrelevant). They can read the other person's ideas on a topic for inspiration.
- Invite the participants to share 1-2 stimulating ideas arising from their ideation.
- Ask one person per team to produce a clean transcription of the ideas on the 4 topics and to send the report to the other person and the facilitator (for a general synthesis). You can then improve the ideas and meet again to make a selection.

Possible variant

Each team identifies 4 topics on 4 sheets. Each person chooses 2 topics and has 1 minute to write down as many ideas as possible. After 1 minute, the 2 sheets are passed to another team, and so on. This involves: A) 5, one-minute ideations, B) one-minute breaks to walk around, C) 5 ideation times, and D) a time to share inspiring ideas.

RESULTS

Numerous ideas generated on 4 or more topics.

IDEATION IN MOTION

🕒 20-45 minutes

👤👤 8-30

OBJECTIVES

- Generate ideas by using movement.
- Stimulate the energy within a group.

PROCEDURE

- Identify a problem and formulate a relevant question.
- Give a notepad or post-its to each participant to write down ideas.
- Invite the participants to stand up. Propose a direction of movement and ask them to begin moving while recording ideas (on their notepads or post-its, which they can stick at different locations in the area, according to the facilitator's instructions).
- Vary the movements to be performed (see examples below).
- After about 10 minutes, ask the participants to come sit down.
- If the ideas have been noted on a notepad, ask the participants to name 3 ideas they consider inspiring and 1 idea they consider uninteresting. If the ideas have been stuck or taped around

the room, ask the participants to visit all the ideas expressed and retain 3 inspiring ideas and 1 uninteresting idea (give 10 minutes to read the ideas).

- Invite the participants to discuss their ideas in a group, taking care to note them on a board or on large sheets.
- Take a final period for analysis or feedback on all the inspiring ideas and those described as uninteresting.

Examples of movement

- Walk while varying the pace: slow, normal, quick.
- Move a body part (head, arm, hand) while drawing inspiration from the environment: look down/up in the air/out the window, observe attitudes/clothing/colours/objects.
- Walk in a special way: on your tiptoes or dragging your feet, back bent, peacefully or aggressively...

RESULT

Warm-up, several ideas on a topic and reactions to rejected ideas.

EXPLORATION MATRIX

🕒 40-60 minutes

👤 6-12

OBJECTIVES

- Produce a matrix based on 2 research axes.
- Force the combination of elements not already related.

PROCEDURE

- Identify a problem and formulate a relevant question.
- Break down the problem by identifying several elements, functions or characteristics. This constitutes the horizontal axis of the matrix. For example: How can we mobilize our members? = 1) direct contact, 2) social media, 3) traditional media, 4) survey company, 5) testimonials, 6) a celebrity.
- You can approach the vertical axis from 2 angles. Either identify other variables related to the problem: 1) word of mouth, 2) newsletter, 3) phone call, 4) spectacular action, 5) video, 6) individual meeting; or use stimuli unrelated to the problem (examples below).
- Make a grid with your 2 axes: for example, with 6 vertical boxes and 6 horizontal boxes, this gives 36 possibilities.
- Then cross-reference the elements (one horizontal and one vertical) and note all the ideas this evokes.

Continue this exercise with all the crossing points of your grid.

- Once the crossing points have been established, look at the table as a whole and record any additional ideas.
- Select the ideas that seem the most promising; you can repeat the exercise after a few days of critical distance.

7 examples of stimuli

- **Basic needs:** rest, safety, food, self-esteem, clothing, sexuality.
- **Main emotions:** anger, sadness, fear, joy, love, surprise.
- **Life cycle:** design, manufacturing, shipping, purchasing, use, disposal.
- **Stakeholders:** employees, directors, partners, elected officials, government departments, volunteers.
- **Places:** city, country, park, desert, hotel, foreign country.
- **Creative qualities:** curiosity, daring, openness, craziness, naiveté, spontaneity.
- **Action verb:** run, climb, swim, throw, pedal, ski.

RESULTS

List of ideas from several crossing points.

ANALOGICAL REASONING

🕒 40-60 minutes

👤 6-12

OBJECTIVES

- Use analogies to look at a problem in a different way.
- Stimulate generation of ideas by promoting diverse associations.

PROCEDURE

- Identify the problem or the challenge you want to address.
- From the following list or according to your inspiration, choose an analogy and describe about 10 elements associated with it. For example: a lake = fish, streams that feed it, different depths, microscopic organisms, drinking water, place to swim, aquatic plants, water route, beaches, etc.
- Use the elements identified as inspiration or transpose them to your problem. Have fun making connections, inventing a story, or developing all sorts of obvious or crazy ideas, and make sure you write down everything that emerges.
- After a while, go back and re-read your list of ideas. Add any additional ideas that come up. You can also use a second analogy to address other perspectives.
- Select the most interesting ideas or identify 4-6 actions to implement based on the ideas identified in the exercise.

Examples of analogies to use

- **Means of transportation:** a car, a boat, an aircraft, a rocket ship...
- **Human ecosystem:** a village, a government, a sports team, a party...
- **Natural ecosystem:** a garden, a lake, a forest, an anthill...
- **Other:** a Hollywood film, a cake recipe, the weather...

Possible variant

You can use the analogy principle by putting yourself in the shoes of a famous personality: If I were X (Dalai Lama, Steve Jobs, Marie Curie, Joseph-Armand Bombardier, Madonna...), how would I solve the problem or what are the key initiatives I would take?

RESULT

List of original ideas and associations in relation to an analogy.

DREAMS AND DISASTER

🕒 45-90 minutes

 10-40**OBJECTIVES**

- Identify the key elements of disaster and dream scenarios.
- Think about courses of action that lead to an ideal situation and avert disaster.

PROCEDURE

- Identify a topic to be explored in depth from a 10-year perspective.
- Divide the participants into 2 teams: one addressing the dream scenario and the other, the disaster scenario. If your group is larger than 20, form 4 teams (2 addressing the dream and 2, the disaster).
- Give each team 25 minutes to identify 10 to 20 elements of their scenario (all answers are good). For the dream scenario, ask: What would be an ideal situation in 10 years, in relation to your topic? For the disaster scenario, ask: What would be a disastrous situation in 10 years, in relation to your topic?
- Invite the spokesperson for the disaster team to present its

elements and write down the key words. If you have 2 disaster teams, ask them to prioritize 6-8 elements to keep the exercise moving along.

- Do the same with the dream team or teams.
- Look at the overall picture produced and pinpoint some of the participants' reactions/analyses.
- Based on the overall picture, ask the participants to identify courses of action to achieve the dream scenario (What changes do they want to see happen to achieve a dream scenario?), and then courses of action to avoid the disaster scenario (If you want to avoid a disaster scenario, what must be done?).
- If time allows, prioritize 3-5 of the most interesting courses of action.

RESULT

Several elements of 2 scenarios and courses of action.

WILD IDEAS🕒 45-90 minutes  8-40**OBJECTIVES**

- Use a fun approach to create distance between participants and the chosen topic.
- Use the forced connections principle to trigger new associations.

PROCEDURE

- Describe the issue to be explored in the form of an open question.
- Present 2 wild animal figurines you've brought for the exercise (lion, bear, zebra). Try to find figurines that are large enough to be easily seen and handled (playful aspect).
- In a large group, list 10 characteristics or personality traits for each animal (no need to be realistic or true-to-life). Write the list in big letters in a 2-column table.
- In a large group or in several teams (3-6 people), do a cross ideation between the animal characteristics on the list and the question formulated. For example: lion (strength, laziness, poise) with the question: *How can we raise public awareness about the importance of composting?*
 - Develop an easy-to-use service based on the public's laziness.
 - Conduct a major education campaign with a public personality (poise) who uses humour to show how compost changed his life.
- If there are several teams, ask each team to prioritize 3-4 of their most original ideas. Then, the teams present their outcomes to the group.
- Look at the overall table of results and continue to fine-tune the ideas. For this purpose, improve on each idea by adding content (details, examples, related ideas).

RESULT

New courses of action regarding a problem resulting from forced connections.

ISING TO THE CHALLENGE

🕒 15-30 minutes

👤👤 6-30

OBJECTIVES

- Convert a problem into a challenge.
- List issues to determine the angle from which to address a problem.

PROCEDURE

- A. Define the problem to be addressed as concisely as possible (e.g. Participation in our activities dropped 25% during the past year).
- B. Formulate the problem as a question, opting for a positive and uplifting formulation using words such as: How could we... (e.g., How can we maintain last year's level of participation?).
- C. Reformulate the same problem several different ways (10-15) to find other angles to address the topic. Examples:
 - 1) How could we increase the rate of participation in our activities?
 - 2) How could we design activities that involve our participants more?
 - 3) What could we do to involve our participants in choosing activities?
 - 4) How could we join with other organizations or partners to have a bigger pool of participants?
 - 5) How could we better publicize our activities for greater visibility?
 - 6) How could we choose better times or spaces for our activities?
 - 7) How could we organize fewer activities but bring more people together?
 - 8) How could we create a sense of belonging that fosters engagement and participation in activities?
- D. Select the challenge that seems to offer the most opportunities or an exciting angle to start exploring ideas.

RESULT

A more targeted angle for a problem to be addressed.

PROTOTYPING IMAGES

🕒 60-90 minutes

👥 9-15

OBJECTIVES

- Provide structure to a discussion about a topic.
- Develop a prototype using visual thinking.

PROCEDURE

- A. Choose a topic or an issue to explore.
- B. Divide the group into 3 teams of 3-5 people.
- C. Give each team 10 randomly chosen icon cards from among the 30 available in this toolkit, 10 blank cards the same size as the icon cards, and 3 different-coloured felt pens.
- D. Give the teams 20-30 minutes to develop a visual prototype related to your topic, using the materials and space (large table) provided. There is no obligation to use all the materials. However, the blank cards must only be used to produce a drawing, an icon or a symbol. **Words are not permitted in the prototype because the objective is to stimulate visual creativity.**
- E. Tell the participants that the prototype can be an analytical model or a theory, a series of chronological steps to be performed, an action plan, a visual reflection, or a story inspired by the topic at hand.
- F. Ask all participants to gather around one of the prototypes and invite each team spokesperson to share the results. At the end of each presentation, identify participants' reactions: what they find interesting and the questions the prototype raises. Continue in the same way for the other 2 prototypes.
- G. Analyze all the prototypes developed and list the courses of action, if applicable.

RESULT

Several visual prototypes broaden the discussion about a topic.

3, 2, 1, EMERGENCY!

🕒 60-90 minutes

👤 8-30

OBJECTIVES

- Simulate an emergency situation to activate our creative reflexes.
- Identify creative strategies regarding a complex social issue.

PROCEDURE

- A. Divide the group into teams of 4-5 people.
- B. Read the following situation out loud: We are in 2025 and the Global Group on Climate Change (GGCC) has made an alarming revelation on the state of the planet: last year's floods that drowned over 50% of Bangladesh and several Atlantic and Pacific islands are no longer considered exceptional circumstances. Indeed, according to the latest forecasts, the situation will never return to normal. It is anticipated this will intensify exponentially over the next 3 years and could affect up to 20% of the planet's land surface. All coastal countries will be directly concerned and this will cause enormous challenges in terms of population displacement and economic and political upheavals. The GGCC mentions that urgent reflection is required, because we have a mere 12 months to propose radical strategies.
- C. Mention that each team has 30 minutes to come up with radical strategies, and then propose 5 that meet the challenge.
- D. Invite each team to present its 5 strategies and share their thoughts on their decision-making process.
- E. Review the exercise: **1)** What connections can you make between this activity and creative problem solving? **2)** What ideas do you bring away from this exercise?

RESULT

A series of radical strategies for dealing with an emergency.

CRUSHING

🕒 60-90 minutes

 15-36

OBJECTIVES

- Examine a problem in multiple unusual ways.
- Change an initial situation and observe the consequences generated.

PROCEDURE

- A. Formulate your problem as an open question (e.g. How do we develop synergy that promotes employee collaboration?).
- B. Based on the initial question, formulate 5-6 new questions with various research avenues (see below). Examples: 1) What are the best strategies to destroy any form of internal synergy? 2) If your salary were tied to the development of good collaboration, what actions would you take? 3) What are the ideas for developing synergy outside of work so that employees become best friends? 4) If you were a team of consultants renowned for establishing a collaborative climate in organizations, what advice would you give? 5) What would be the advantages of organizing rotations in job functions and between departments?
- C. Distribute one question per team of 3-6 people and give 20-25 minutes

to generate ideas, prioritizing 4 of the most inspiring ideas.

- D. Invite each team to present its question and 4 ideas.
- E. After each presentation, ask the participants to transfer the ideas in relation to the initial question.
- F. When the presentations are over, take some time to listen to other ideas or reactions to the activity.

Research avenues

- INCREASE, EXPAND all, part or one characteristic of the problem.
- REDUCE, DECREASE all or part of the problem.
- DELETE, ELIMINATE. Ask yourself what could be substituted for the deleted element.
- REVERSE. Think backwards, imagine the opposite function.
- ADAPT, COMBINE. Transform the relationship between the problem and the individuals concerned. Adapt this to a new context or make a connection with an element that is not directly related.

RESULT

Several ideas generated in multiple unusual ways.

PUTTING MEAT ON THE BONES

🕒 1-2 heures 👤 6-15

OBJECTIVES

- Enhance and further develop ideas.
- Add content to ideas to facilitate selection.

PROCEDURE

Ask the participants to improve the ideas developed on a topic/issue by using one of the following techniques.

The first technique is to review the ideas and **write a text 4-6 lines long** for each of them. Form teams of 3-4 people and distribute the ideas. Once complete, present the results to the group and focus on the texts that need clarification. You then will have the choice of improving all of them or asking other teams to rework them if several lack clarity.

Another technique is called “**the angel and the devil.**” For each idea, the participants must find 2 positive elements that praise the idea (angel) and 2 negative elements that criticize the idea (devil). For the exercise to be productive, they must not hesitate to get into the game (especially for the devil aspect). If you have a lot of ideas, create several teams of 3-4 people. Then review the ideas, noting the angel and devil arguments.

One last technique is called **PCI**, for **Plus**, **Concern** and **Interest**. Prepare a 3-column table. In the Plus column, note all the positive aspects of the idea discussed. Under Concern, note the elements that raise fears or doubts. Under Interest, write the elements that are worth considering or that indicate why this idea has potential (rely on your intuition).

RESULT

A series of improved ideas to facilitate selection.

MAKE OR BREAK

🕒 1-2 heures

👤 6-15

OBJECTIVES

- Adopt means to facilitate the selection of ideas.
- Select the most relevant ideas from a large group.

PROCEDURE

Invite the participants to select ideas by using one of the following techniques.

Form idea **groups** to determine the major families, or group ideas into 3 categories: A) interesting ideas considered feasible, B) intriguing, attractive or original ideas, C) uninteresting ideas.

Provide each participant with self-adhesive **coloured dots** to stick on an existing list of ideas (on post-its, large sheets, board). You can use this for an initial sorting (keep 10-15 ideas), or it can be your main selection activity. We recommend using different dots for a wider variation in the scoring (e.g. red dot = 1 point, yellow = 3 and green = 5). To avoid control issues, it is preferable for each person to be able to assign all their dots to one idea or distribute them as they choose. For a more playful session, you can give \$100 in play money (2 bills of \$5, 2 of \$10, \$20, \$50) and ask the participants to invest in the best ideas.

Outline a list of criteria to facilitate the selection of ideas. You can develop 5-6 criteria and use them to filter the ideas. Use a matrix with 2 axes: your criteria on the vertical axis, the 10-15 ideas chosen (or all the ideas) on the horizontal axis. For each idea, assign a score of 1 (low) to 5 (high) for each criterion and add up the total. The ideas with the highest scores win. Here are some criteria that can be used: efficiency, originality, feasibility, impact, deployment effort, ease of implementation, potential appreciation by users, coherence with the mission, etc.

RESULT

Ideas chosen based on a rigorous process.

IMPLEMENTATION QUESTION

🕒 45-90 minutes

👤 6-15

OBJECTIVES

- Integrate information promoting the implementation of an idea.
- Refine an idea before its implementation.

PROCEDURE

- A. Select an idea you want to implement and ask the 10 questions below.
 - B. Note your initial reactions to the questions and go on to the next one. Then, go back and complete your answers, if needed.
 - C. To go further, you can ask for external opinions on one or more questions.
 - D. After identifying several elements for each question, choose what seems most interesting and integrate it into the implementation of the idea.
3. What should be done to demonstrate the benefits of the idea?
 4. What are the disadvantages of this idea and how could you get around them?
 5. What additional resources (people, material, time, etc.) could support the implementation of the idea and what could be done to obtain these resources?
 6. What obstacles, objections or difficulties could be encountered regarding the idea?
 7. How could these obstacles, objections or difficulties be overcome?
 8. When and how could we test the idea?
 9. What are the first and subsequent steps to take?

The 10 questions

1. What should be done to obtain the support and participation of the people affected by the idea?
2. What are the possible impacts of implementing the idea in the short, medium and long term?
3. What should be done to demonstrate the benefits of the idea?
4. What are the disadvantages of this idea and how could you get around them?
5. What additional resources (people, material, time, etc.) could support the implementation of the idea and what could be done to obtain these resources?
6. What obstacles, objections or difficulties could be encountered regarding the idea?
7. How could these obstacles, objections or difficulties be overcome?
8. When and how could we test the idea?
9. What are the first and subsequent steps to take?
10. What tracking mechanism would allow us to measure progress and take corrective actions?

RESULT

Better analysis and strategies to facilitate the implementation of an idea.



























































