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Here is a list of processes, games and exercises. Many of them are repeated as they are grouped in different ways. Mainly they are to stimulate your thinking and creativity. Some are detailed descriptions, others are just lists of headings which are meant to be reminders. If you need more information – just ask.

They have been devised or contributed by many people in MLA – so big thanks to all our colleagues.

OPENINGS

It starts with some basic reminders of issues to think about before planning any workshop.

PRE-COURSE PREPARATION

Before any course it is worth considering giving participants/delegates some preparation work, this might be in order to:

- 1) get them to clarify their objectives
 - 2) start the process of the course or workshop underway
 - 3) to prepare them mentally and emotionally for the journey ahead.
- Preparation work
 - Welcome packs
 - Send a box of creative goodies
 - Quiz or treasure hunt in order to arrive at the venue
 - Bring in a video (or photos) or your work place (home)

ENVIRONMENT

Create the learning environment

- Welcome signs
- Music? Pictures?
- Atmosphere/Mood
- Learning points in different forms around the room

Who's on the course?

- Do a profile sheet of each participant. This is a sheet of flip-chart paper on which is a portrait drawing of the person (cartoon?), passions, something surprising, some facts, e.g. age, where you live, role in company, tenure and, finally, what you want to get out of the programme.

Expectations

- People express their expectation – perhaps their hopes and fears
- This could also be done using Speech Bubbles – showing what you'd like to hear said at the end of the day.

ESTABLISHERS

In opening a workshop, it is really important to check and enlist the commitment of each participant and to clarify their objectives. Here are some of ways of doing that:

COMMITMENT

- Assess the person's commitment to change; ask the question "How much do you want to change on a scale of 1 to 10?"
- What's your ability to make a difference?
- How much of you wants to change/make a difference - and how much of you wants to keep things the way they are?

GAINING BUY-IN FROM PARTICIPANTS

A couple of exercises:

- 1) Get them in groups to identify what the perfect participant would look like. Collate the information and check that they are all willing to abide by the criteria.
- 2) Identify your inner cast of characters. Which is the one that will create success from this project and which is the one that will sabotage it?

OBJECTIVES

- What do you want (get them to be specific)
- Picture the change or outcome you would like. How do you know if it's successful? What will it look and feel like?
- See yourself at the end of the workshop or at some time in the future

SABOTAGE MECHANISMS

We all have parts of ourselves that tend to stop us making the change we want in ourselves, these can be looked at in a couple of ways

- 1) Describe the part of yourself as characters, could be "Mr Sabotage" or "Half-Time Tess" or "Lazy Bones".
- 2) Make a list of the mechanisms eg:procrastination, un-punctuality, half- heartedness, and give it to a partner who will have it as a signed contract to "call you on your sabotage mechanisms" whenever necessary.

It is worth outlining how change takes place in workshops, why we do training and development.

DEVELOPMENT

- Outline the basis for change and the possibility of potential
- Explain how training works - bringing things to awareness so that we have a choice, we can assess the way we do things and continue doing them if we so wish, or we can make appropriate changes

NOTE: use the Jokari Window or the Consciousness Box

- As an example of how important experiential learning is, compare a lecture on juggling (or some other physical activity) and then show how this is totally inadequate to enable somebody to actually perform the task. They need to practice and try it out for themselves.

- Equally 'spinning plates' is a useful analogy of current work practices, where you need to be able to multi-task.

AWARENESS/ENERGISERS

INTRODUCTIONS/RELATIONSHIP BUILDERS/ENERGISERS (ICE-BREAKERS)

I don't like the term 'ice-breaker' – because on the whole they aren't, they're embarrassment inducers! Instead they should be seen as exercises that have a purpose – either to increase awareness, or energise, or build relationships.

With all these exercises, it is often the *process* that's more important than the result. It's about gathering the energy and focusing people's attention.

PERSONAL INTRODUCTIONS AND PRESENTATIONS

- **SELF-PRESENTATION:** Using pre-course preparation instructions, (eg. please prepare a presentation about yourself which includes.....) get each person to introduce themselves.
- **SYMBOLS:** Introduce yourself using a symbol that describes you, for example a flash of lightening, a diamond. People could draw their own logos on a flipchart or overhead.
- **PERSONAL INTRODUCTIONS** - We normally list a few elements such as:
 - Facts (Role, age, where you live)
 - Objectives for the programme
 - Etc.
 But then comes the possibility of adding something unusual: eg:
 - Passions
 - Something surprising about yourself.
 - A secret about yourself that you wouldn't tell your mother (thank you Nigel!)
 - Or complete the sentence:
 - "I'm probably the only person in this room who....."
- **SELF PORTRAIT:** Draw a self portrait; could be abstract or realistic.
- **COLLAGES:** Give them a whole load of magazines, scissors and glue. Create a collage of images that expresses who you are.
- **POEM:** write a poem called "Who am I?", this could be an extension of the symbol or metaphor for the person eg: I am like a rusty nail, or I am like a gazelle. This could be done in a completely free style or in a strict poetic form, eg. a limerick or haiku.
- **BUSINESS CARD:** Design a business card that expresses who you are (include your job and your position) and design it in such a way that expresses something about yourself.
- **INTERNAL CAST OF CHARACTERS:** Present your internal cast of characters. We all have within us an internal community, different parts of ourselves. We identify these parts of ourselves and give them names as if they were characters eg. a Jewish Mother, the Time Bomb, Mr Glum, Beach Bum, Egghead, Frightened child etc. This can be presented in a creative way, draw these, act them out, make statues of them.

- **CREATIVE:** Get the people to introduce themselves but ask them to present the information in a uniquely creative way.
- **CAPTION COMPETITION** - Give out a set of photographs or cartoons and ask the group or individuals to tell the story of the company or the team or themselves by putting captions to the photographs.
- **HOT SEAT:** Each person answers questions from the group about themselves - for 2 - 3 minutes.
- **FACTS:** Facts about me; where I live, what my job is, what is important to me, best and worst qualities etc. How I describe myself. How others describe me.
- **OBJECTS:** Ask people to bring in an object that symbolises what is best about them, and an object that symbolises what is worst about them. (Or what is best/worst about *working with me*).
- **COAT OF ARMS:** Design a personal (or team) Coat of Arms
- **3 x 3:** Talk about 3 successes and 3 mistakes from life and work.
- **SIMILES:** If you were a car/plant/food/sport/musical instrument... - what sort would you be?
- **VIDEO DIARY:** Bring in a video of where you work and who you work with.
- **FAME:** What were you famous for at school?
- **WHAT DO YOU REMEMBER:** Group process. After the introductions go round the group remembering details of each person who has been in the group. What do you remember?
- Do a **profile** sheet of each participant. This is a sheet of flip-chart paper on which is a portrait drawing of the person (cartoon?), passions, something surprising, some facts, e.g. age, where you live, role in company, tenure and, finally, what you want to get out of the programme.
- **Surprises and Secrets:** Share something people don't know about you that's probably a surprise. Share a secret.
- **Leadership Journey:** Draw (or represent visually using craft materials or props) your journey as a leader. Experiences and influences that have made you the leader/person you are now.
- **GETTING TO KNOW YOU:** There's a variation of the ENDS OF THE ROOM exercise for total strangers. Once a group has gone to either end of the room in answer to a question – they then introduce themselves to each other.
- **WHAT'S MY LINE?** Make up a fantasy occupation and then the rest of the group has to ask twenty questions in order to discover what the fantasy occupation is.
- **VOCAL WARM-UP:** (See PWP) Ping-Pong. Ronnie's exercise. You mime playing ping-pong in pairs. One person voices the ping, the other the pong as they hit the imaginary ball. This can be done in different styles: aggressive competitive, flamboyant, balletic, children helping each other, etc.
- **MATCHING:** Find someone in the room with the same birthday.
- **Choose a phrase**, eg. "to be or not to be that is the question" and set up groups with the same number of people as there are words in the phrase. Allocate one of the words randomly to each person and ask them to work together to produce a coherent sentence.
The phrase above works for groups of 10. Some other examples:
Groups of 8: "Come live with me and be my love"
Groups of 12: "Fair and lovely as thou art, thou hast stolen my very heart".

- **"Anyone who..."** The group sits in a circle reasonably close to each other. People move one seat to the right each time something relevant to them is called out by the leader. The result is that some seats become unoccupied and several seats have more than one person sitting on them. Examples of statements: "Anyone who.." - Wears glasses, has black socks on, has ever done a paper round, has a life saving certificate, has read "War and Peace", has a birthday this month, etc.
- **Ends of the room** - different questions are answered by going to the end of the room (or standing up) - it's a way of voting with your body. What are we curious about?
Everyone on that side of the room who:
drives a car; reads a daily newspaper; has children; has a partner; who participates in individual sport; who participates in team sports; rides a bike regularly; who bites their nails; who swims; who is loves chocolate; has a pet; has an unusual hobby; who travelled more than 1000 miles to come here; has given blood; has had an operation; speaks a foreign language; sings in the shower; is strictly vegetarian; eats no red meat;
Possible: if they are loosened up who practises a religion; has experienced an illegal substance; has been in jail; has had an embarrassing public moment
What are they curious about?
- **Single Syllables.** In pairs – speaking in words of one syllable
- **Alphabets:** Get everybody to arrange themselves alphabetically (first names) into a large circle and hold hands.
- **Physical Continuum** - a way of people seeing themselves in relation to others; line up from one end of the room to the other according to age, feelings about something, commitment, tenure in the company, etc.
- **Alternate word stories.** This can be done in pairs first of all, often starting "once upon a time.." you alternate one word each but try and tell the story as if one person was speaking, no planning ahead: go with the flow!
- Variation -give them a sentence to start with. "The best thing about our Company is..", "The most horrific cock-up we have ever made..", "The worst thing that might happen to us would be if..",
- Variation 2 - you can do this with a song, so that you have to sing a song as a partnership, alternating words but make it sound like one person singing.
- Variation 3 - doing the above as a group
- Variation 4 - adding movement ie. acting out the story as you make it up.
- **Moulding into shapes** - two people are moulded into a shape on the clap of a hand they have to start improvising a scene based on their physical relationship.
- **Mirrors** - Two people face each other, one leads the other is the mirror: the person leading needs to go slowly enough for the person to be able to mirror them accurately. An observer should not be able to notice who is leading and who is mirroring. After a while swap roles. This can also be done in fours and then larger groups once people are adept at it.
- **Killer/Wink Murder** (a very good game to get groups to make eye contact) - everybody sits in a circle, pieces of paper or cards are given out; one has a 'K' on it - this is the 'killer'. The pieces of paper are returned to the hat.

The killer murders people by winking at them. If a person has been winked at, internally they count 5 before "dying" in the most spectacular and outrageous way! The murderer's job is to kill as many people as possible by winking at them. If a person thinks they know who the murderer is, they shout "I accuse", however everybody then has to count to 5 before they can point at the person they accuse. During the count of 5, somebody else must join them in the accusation by saying "I accuse". At the end of the count of 5 both people point at who they think the murderer is, if they point at different people, then both the accusers are dead, if however they point at the same person then the person has to own up whether they are or are not the murderer. If at the end of the count of 5 nobody has joined the one person in the accusation, then that person the accuser is dead without ever pointing the finger.

- **Sit on knees** - everybody comes into a circle, turn to their right and then move in until their bodies are very very close together. Then very gently they all sit backwards at the same time thus sitting on each others knees. The circle being complete, it will hold everybody's weight for a while.
- **Shake hands** - you have got 20 seconds to shake everybody's hand in the room and say your names. You can then extend this into everybody shake elbows, everybody shake knees, everybody shake hips.
- **Hug Tag** - This is a game of tag: one person is "it" or is "the monster". The monster has to touch another person to get them to be the monster, however you can avoid being got by hugging another person or a group of people. However you cannot remain hugging with the same people for more than 3 seconds.
- **Circle - holding hands.** Pass a squeeze around the circle. Start passing different numbers or rythms of squeezes around.
- **A-Z:** Hold a conversations/role play/improvisation: a) Starting each sentence with the next letter of the alphabet b) Starting each sentence with the letter at the end of the last sentence c)Only speaking in Questions.
- **Boal 1/2/3** – in paris. Keeping alternating counting up to 3. Then change 3 to a sound and then add an actino.
- **Animals** – Think of an animal in your head. Then make the noise and find other people who are the same animal
- **Family/Team Photos:** - Happy family, chainsaw massacre, depressed, great team, sexual deviants, aristocratic, slobs etc.
- **Hidden Talents:** In pairs (a bit like 3 differences) find out your partners hidden talents. A variation is then calling out the talent or putting it on a post-it note, and the group has to guess who has the talent.
- **GROUPS**
 - Get into groups according to:
 - colour of eyes
 - colour of hair
 - shoe size (size conversion)
 - month of birthday
 - Astrology signs
 - colour of underwear

- place of birth

- **CLAPPING:** Get the group to repeat your clapping rhythm. Lead with 4 or 5 different rhythms and see if they can copy each one.
- **CLAPPING** variation: See if everyone can clap at the same time. Firstly with eyes open, but no one leading. Secondly with eyes closed.
- **COUNTING 1-20:** Without looking, the group counts from 1 consecutively until 20 if possible, but with each person contributing randomly. If two people say the same number, go back to one.
- **CLOSE EYES:** With eyes closed, ask them to picture the room they're in. Ask questions about the environment: What colour is the carpet, wallpaper, shelving etc.?
- **SILENCE:** You could just let people sit and contemplate for a minute or two.
- **YESTERDAY/TOMORROW:** This is an exercise about how we can't think of two things at the same time. Give the instruction: "Think about what you did yesterday and what you're going to be doing tomorrow." Leave it a few moments and get them to identify what's happening. What the brain does is alternate between the two.
- **FLIB/FLOB:** In a circle. Pass round an object (felt tip pen?) saying, "This is a flib." The next person says "A what?" You repeat, "a flib". It gets passed on, with the enquiry, "a what?" being repeated all the way back to yourself. After a while, you go the other way around the circle, with another object saying, "This is a Flob". The good bit is when the two objects meet with someone in the circle.
- **SIT ON KNEES** - everybody comes into a circle, turn to their right and then move in until their bodies are very close together. Then very gently they all sit backwards at the same time thus sitting on each others knees. The circle being complete, it will hold everybody's weight for a while.
- **CIRCLE SQUEEZES** - holding hands. Pass a squeeze around the circle. Start passing different numbers or rhythms of squeezes around.
- **NAME THE OBJECT:** Touch objects in the room and name them. Then touch them and give them a creatively different name.
- **BRIEF ENCOUNTERS:**
- **THROW BALLS:** Throw a ball (preferably a juggling bean-bag type ball, to avoid bouncing) to someone and say your name as you do. Then have more than one ball being thrown around. Then with several balls in the air, move around at the same time. Always being aware of where the balls are, and making sure you catch people's eye before throwing it.
- **GROUPS:** Get into groups of different sizes, as quickly as possible - 5's, 3's, 8's, etc. In some of the groups you can add an activity eg. in the group of 4 ask them to form the shape of the letter E; in groups above 5, ask them to arrange themselves in a continuum according to height, or tenure in the company, in 3's find as many different ways as possible of getting one of them off the ground.
- **BODY PARTS:** In pairs. Touch elbows to elbows, wrist to shoulder, ear to shoulder blade, knee to forearm, little finger to knee-cap etc.
- **SHERLOCK HOLMES:** Each person takes 3 - 5 personal objects. In pairs. A shows B their objects. B plays Sherlock Holmes and tries to interpret details of character, personality and history of the person merely from using their imagination about each object. A listens in silence. After a couple of minutes, swap round. At the end discuss accuracy or not of 'findings'.

- **HEADLINES:** Take the story of a film, historical event, company history and write a headline of it for different papers - The Sun, Times, Church Gazette, Caravan and Camping etc.
- **CAPTION COMPETITION** - Give out a set of photographs or cartoons and ask the group or individuals to tell the story of the company or the team or themselves by putting captions to the photographs.
- **BIRTHDAYS:** Find someone in the room with the same birthday.
- **TEAM-SPEAK:** Choose a phrase, eg. "to be or not to be that is the question" and set up groups with the same number of people as there are words in the phrase. Allocate one of the words randomly to each person and ask them to work together to produce a coherent sentence.
 The phrase above works for groups of 10. Some other examples:
 Groups of 8: "Come live with me and be my love"
 Groups of 12: "Fair and lovely as thou art, thou hast stolen my very heart".
- **ENDS OF THE ROOM:** Different questions (as above) are answered by going to the end of the room (or standing up) - it's a way of voting with your body. It's important that people stay conscious and really look at who is at what end of the room. Anyone who: is a parent, wears glasses, has black socks on, has ever given blood, has a life saving certificate, has read "War and Peace", has a birthday this month, reads a daily paper, play regular sport, gives to charity etc.
- **ALPHABET:** Get everybody to arrange themselves alphabetically (first names) into a large circle and hold hands.
- **MOULDING INTO SHAPES:** Two people are moulded into a shape on the clap of a hand they have to start improvising a scene based on their physical relationship.
- **MIRRORS:** Two people face each other, one is the leader and the other is the mirror: the person leading needs to go slowly enough for the person to be able to mirror them accurately. An observer should not be able to notice who is leading and who is mirroring. After a while swap roles. This can also be done in fours and then larger groups once people are adept at it.
- **BE A PERSON FOR A WEEK:** Each person is asked to choose a character (alive or dead, real or fiction) that they would like to be for one week. Write it (disguise writing or write wrong-handed) on a card. Fold card in half and return to leader who shuffles them and deals them out. (Make sure people don't have their own.) Each person needs to go round and discover who chose the name of the character on your card. However, they can only do it by asking open questions eg. (to discover if the person is The Queen) "how do you feel about status?"
- **SHAKE HANDS** - you have got 15 seconds to shake everybody's hand in the room and say your names. You can then extend this into everybody shake elbows, everybody shake knees, everybody shake hips.
- **HUG TAG** - This is a game of tag: one person is "it" or is "the monster". The monster has to touch another person to get them to be the monster, however you can avoid being got by hugging another person or a group of people. However you cannot remain hugging with the same people for more than 3 seconds.
- **IMPROVISATIONS:** Hold a conversations/role play/improvisation: a) Starting each sentence with the next letter of the alphabet b) Starting each sentence with the letter at the end of the last sentence c) Only speaking in Questions.

- **BLIND PORTRAITS:** In pairs, each person has one minute to draw a portrait of the other person. However, they must keep looking at the person they are drawing and *never* look down at their paper.
- **TOUCH 3 THINGS** in the room that are red/shiny/leather/electric etc. First person to do it, put your hand up.
- **MAP OF THE WORLD:** The room is a Map of the world: Where were you born? (Keep redrawing the map until you reach the locality)
- **SINGLE CELL:** The team is a single cell, always connected. Give them various instructions: eg. Move around as a tight group. Move forwards and backwards. If the cell were an animal, how would it express feeling cold/angry/sexy. Try talking to the cell. 'Hello'.(They can only talk if all talking together.) Ask it questions (keep them simple like, 'how are you today?' 'What's your favourite colour?')
- **TEAM YELL:** Starting on the ground in a circle, the group simultaneously rise up and yell "yes".
- **BACK TO BACK:** In pairs. Go back to back. Now alternate asking each other questions about appearance. eg. A asks B, eg. 'what colour are my eyes?'. B answers. A doesn't say if they are right or wrong. B then asks A a question, eg. 'am I wearing any jewellery?' etc. Alternate questions. After a couple of minutes, get them to turn around and have a look to check out their accuracy. Repeat the exercise with a new partner. Bet they are looking more closely now!
- **3 DIFFERENCES:** Find a partner you don't know well. 5 mins to find out 3 ways in which you are completely different. Look for unusual, surprising or outrageous examples. At the end, each pair quickly shares.
- **PHYSICAL WARM-UPS**
 - Ask people to walk around, keep changing direction, not bumping into each other and
 - Then ask them to get faster (you are being chased!).
 - Whilst doing this choose somebody in the group that you would like to be nearest to and another that you would like to be furthest away from. Carry on.
 - Reverse instructions. Stop means go. Jump means walk, etc.
 - Giants. Lots of being huge, stomping around the room and expressing loud fe/fi/fo/fums. Great exercise to open people's voices and bodies up.
- **Team Unravelling:** Group exercise: Stand around. Take one person's hand with your right hand and another person's hand with your left, then try and unravel yourselves into an outer circle.
- **Hidden Talents:** Investigative reporters trying to get the scoop on one of the people in the group under three headings: a) talent and skills; b) passions, (opinions, attitudes, beliefs); c) connections - organisations you belong to, who you know, networks, etc.
- **What's My Mime?** People mime their preparation activity for certain job or activity; others guess what the activity is.

Name games:

- **Rhythmic clapping** - start a rhythm: clap, clap, name, clap, clap, name, go round the circle each person putting their name in the space, then going round the circle again, each person does everybody else's name.

- **Name and information** - each person says their name and one piece of information about themselves, or about something that has happened to them that day. The second person in the circle says the person's name, the piece of information, their own name and a piece of information. The third person in the circle has to repeat the names and the pieces of information.
- **Circle names** - One person walks towards another person in the circle at a steady pace. As they get closer the person who is being walked towards has to catch somebody else's eye. Having caught their eye the other person needs to say that person's name to release them. When the name is said, they are released - they can walk towards that person, leaving a space for the original person to take up. As they approach the second person, that person in turn has to catch somebody else's eye and get them to say their name, this releases them and the process continues. It's very tricky and needs practice.
- **3 Times:** The person in the middle says somebody's name three times. If they do so without the other person calling out their name, then the other person moves to the centre.

Graveyards

- What do you remember from this morning?
- Learning points from this morning – pairs, then to the group.
- Present learning points in a crazy way, (in 10 seconds).
- Wake-up cards, (using the environment, create action cards of different things people can do: e.g. collect various things from the hotel: take everyone on a run: physical jerks: tell a joke; line everyone up according to size: choose favourite books, films and play charades: find out the name of the staff in the hotel: how many panels on the ceiling, etc.: each person feed a mint to another person: find a picture and do a caption for it: hand massages.....)
- Get them to take responsibility for their own energy level
- Give in and have a sleep!

SKILLS

These are exercises grouped according to the area of skill they are developing.

Understanding/Managing Others

- Understanding Others Questionnaire
- LABAN character types
- Drowning cave game.
- 3 Circles of self model.
- Sub-personalities/internal community model – creative community of characters. Give them names and act them out.
- If I were a car/food/plane/artist.....
- Objects – best and worst aspects.
- Self portrait.
- Poem using metaphor.
- TV interview, (A and B), or Question Time Panel questioned by the audience.

- Questionnaire on colleagues
- Motivation Cards: Variation on a theme for this exercise. Scatter all the cards on the floor. People then come in the room and to choose their three key motivators. Then into pairs and talk for thirty-seconds on each motivator, explaining how it drives them in their leadership and also the potential downside of that quality. Keep the energy high and dynamic, changing partners and topics very quickly. Then ask them to choose somebody in their team or their manager and choose the three motivators for them and then, again in pairs, what do I need to do in order to improve our working relationship, given that these are their motivators.

Trust

- Blind Walks
- Carrying around and stroking.
- Falling from side to side in a circle.
- Trust the subconscious – alternate words/expert/improvs.
- Circle – massage shoulders.
- Sit on knees.
- Hand massages.
- Blindfold sharing.

Team-working

- Stages of development – rate it.
- Tasks.
- Leadership and Empowerment exercises.
- Create a video.
- Bring in inspirations.
- Photographs.
- Favourite music.
- Turning points.
- Speaking for others.
- Moon exercise, (extend – what objects/issues do you prioritise to take with you on your journey of self-development)?
- Opportunity/development/risk/challenge cards.
- Play your opposite role, (e.g. be loud, demanding, passive, etc.).
- Forming, storming, norming, performing.
- 6 hats – change thinking and roles.
- Label types, (in meetings).
- Mirrors.
- Machines.
- Team stories – throw ball.
- Hot-seat – ask as many questions as possible in 2 minutes.
- Cross-exposure/job swap/trading places.
- Sharing inspirations.
- Create self-development Action Cards for each other under different headings.
- Risk, creativity, relationships, challenge, etc.
- Moving as a group, (Theatre du Complicite).

- Tribes: People become gangs or posses and they have to devise for themselves certain characteristics of this tribe – how they walk, what is their attitude, a distinctive handshake or custom, an initiation ceremony. Then perhaps they devise a rap or song or chant for the tribe.
- Toy Model Village (See later for details)
- The ball is throw around the circle. People remember who they received it from and who they threw it to. More balls are added. - Variation: If it's a large group (20) you can do it a couple of times and then time it. The ask the group to maintain quality and accuracy (no dropping) and halve the time.
- Drawing a picture with a partner - both holding the pen.
- Then in a circle everyone connected with another person - so that there are always two people holding a pen. Paper in the middle of the circle. Creating a joint picture.
- Wrap a present . In pairs – each person using only one hand. (Add a bow.)
- **COLLAGE:** There are many uses of making collages. Provide lots of craft materials and old magazines (there is a box in the storage cupboard.) But you can get individuals or teams to create pictures of how they'd like their team/company/division to be, etc.

Team Relationships

- How the people are placed spatially and in relationship to each other is used as a way to explore relationships and themes within the family. This is also used in management workshops to look at how individuals use the team and how it works. eg. Each member of the team positions themselves and their team members. (Caution - provocative stuff!) This is just a reminder that this is a useful tool.
- Us & Them: Identify all the areas of 'Us' and 'Them' within the group, e.g. men and women, sales and administration, managers and staff, etc. The group chooses the most important division. Divide the people into the two groups. They discuss what it's like to be an 'Us' and then they send a message to the 'Them' people about the most important thing they want them to know.
- **The Dynamic:** One of the key features of connecting with clients is getting participants aware of the dynamics of relationships. A lot of work is done during the day to allow them to do that but they're then sent off to do homework where they identify a dynamic that's going on in a relationship that they're having and, if it's not to their liking, change it. People come in the next day, usually with great stories about examples of where they've changed the dynamic in a relationship. This can be applied to team and company relationships.

Collaboration

Wrapping a Present

Instructions

- Get into pairs.
- Object: To wrap present in whatever way you like, using available resources, and to write card and put it in envelope.
Only allowed to use one hand each, (not changeable once decided).
Three-minutes to plan and make decisions, (no touching stuff).
Then seven-minutes to execute task during which time no talking allowed.
Leader observes interactions for feedback.

Debrief

- What was experience like?
- What worked? What hindered?
- Is there anything you've learned which can be applied to real-life working environment.

If you could do this again what would you do differently?

- **Shaving:** You are going to brief your partner on how you shave your face. She/He must show the group EXACTLY how you shave – in five-minutes.

When you brief your partner,

- Ask questions to ensure understanding.
- Open yourself to questions.
- Make it a pleasant learning experience for them.
- Make it a confidence-building exercise.

You are going to brief your partner on how you shave your face. She/He must show the group EXACTLY how you shave – in four-minutes.

- You are a high-pressured person bereft of time.
- State the brief and move on.

At the end of five-minutes each partner demonstrates the shave.

- Partner confirms accuracy.
- Debrief Learning:
What builds trust?
What gets in the way?

Current Situation in the Team

A team can look at its current situation by:

- Drawing a Snakes and Ladders board. What are the factors that propel you upwards and what are those that snake you downwards? How would you define the starting point? And what is the end-game? You could also do a personal version of this.
- Team tableau physicalising what it's like
- View the Team as a drama. What style is it in
- Team life cycle
- Drawing a symbol or image for how it is now, and then another on how they'd like it to be.
- Sum up the Team Culture in 3 words.

Creativity & Innovation

- Create an advert/commercial/T-shirt logo.
- Paint a joint picture.
- Bring in symbols that represent
- YES exercises.
- Alternate word stores/songs.
- Just a minute.
- Gobbledegook.

- Symbols, (concepts into symbols).
- Anything is possible – “Let’s all”
- Explore an issue using a Theatrical Style metaphor.
- Blind portraits.
- Left-hand, or upside-down pictures.
- Creative stretch – express an idea in as many creative forms as possible – play, model, picture, song, poem, etc.
- Reframing problems, (use a frame).
- Bottle exercise.
- Haiku poem.

Brain Expanders/Box Breakers/Problem Solving

- Visual illusion pictures – find Napoleon.
- Divide the shapes – circle, triangle, etc.
- Brainstorm.
- Matrix.
- New things never done before/opportunity cards.
- Dead Rabbit.
- Add one line and make V11 8 or make 1X 6.
- Tasks – video project/charity project.
- Expert improv. , (combining two odd things).
- cvs – bvs.
- De Bono 6 hats.
- Tell it to another – they interpret it, setting the scene, protagonists – transformation scene.
- Turn an object into anything
- Three axioms of creativity

Vision/Personal Development

- Life Line
- Turning Points
- See Personal profiles and intros.
- Self-sabotage list.
- Dreams and fantasies.
- “If only...” v Choose – list all the things you’re waiting for.
- Times in life when you achieved a vision.
- See Personal Vision page.
- Action or Personal Challenge Cards (See Resources at end)
- Using *life’s principles*. What would be a basic statement that you have grown-up with all your life. (eg. Don’t trust people; Other’s needs are more important than my own; Don’t conform; Please people; Life is struggle; etc.
- INNER CHARACTER EXPLORATION: We already encourage participants to identify to identify their inner characters and then to act them out. What about choosing one of them to explore in greater depth and writing a poem from your inner character or, indeed, a song or a picture.

Communication

- 5 minutes each listening.
- Only speak one sentence after 10 second break.
- Presentations on video – feedback.
- How others see us v see myself questionnaire.
- Hot seating.
- Talk in gobbledegook.
- Mime.
- Phone conversations.
- Spatial relationships.
- Size, level of projection.
- Talking to turned backs.
- Throw object – throw words.
- Mirroring and matching.
- Practice seeing – picking up nuances of changes in people.
- A tells B a story – B repeats it matching tone, pace, intonation, mood.

Links and spontaneity.

There are several variations of the 'Just a Minute' exercise.

- Use pre-selected work-related topics
- In Connecting with Clients we use pre-selected topics based on relationships (eg. First Date; Courting etc.)
- in PWP Day 3 people speak on a topic for 1 minute, but add a journey of passion. Equally they can be directed to vary volume, energy, emotion, etc. Or indeed do a variety of 'in the style of' by coaching them as they are speaking, changing very quickly one after the other.
- Five Card Trick: You write five different topics on five separate cards. The speaker holds them in their hand and starts speaking on the first topic until you say “change”, then they turn the card and have to link to the new topic on the card and continue talking and so on.

This is fun, but also helps them use Cue Cards.

Self Expression Sequence

- Yes/No
- Giants
- Just a minute
- In the style of
- Gobbldygook
- Emotional wheel

The Power Of 'Yes' – Sequence

- Yes But v Yes And: In pairs – “One thing that’s good about this company (course, my team etc., is....” Other one says “Yes, but....” Then do it with “Yes, and...”
- Alternate Word Stories
- Alternate Word Expert Interview
- Yes, Expert
- Yes/No expression

- Let's all...

Assessments

- Gaining awareness. Each person lists three most important challenges/issues.
- Speaking for others.
- Criteria for evaluating success – list.
- Each person scores 1 – 10, (or bad – excellent).
- Mind Maps.
- Continuum.
- Feelings about the situation, (mad/sad/glad/afraid).
- Changes in your area of work/industry in the last 10 years. - What changes will take place in your area of work/industry in the next 10 years?

Relationships

- Quaker silence.
- T/A – PAC
- 5 minutes – pairs looking and listening.
- Belief systems.
- Belief spectacles.

Sensory Awareness & Insight

- Close eyes – question about room.
- Back to back.
- Find your partner with a sound.
- Hunter and Hunted.
- Emotional memory.
- What can you see, hear, smell, taste, feel – right now? See something you've not seen before. Hear something you've not heard before.

Seeing

- Prejudice – pre-judge.
- Maze.
- Vicious circle of proved expectations.
- Belief specs.
- Sensory acuity – matching, mirroring exercises.
- Look through a lens or frame.
- Belief spectacles
- Practice observation/study people/focus on

Seeing Exercises Using Art

- People go into pairs and do blind portraits, that is, they simultaneously draw a portrait of the person facing them with their eyes never leaving looking at the person, i.e. they don't look down at their drawing. Then, when time is called, they both have a look at their efforts.
- Show a selection of paintings on cards. Each person, having chosen a favourite painting, is asked to describe to the rest of the group what it was that had particularly attracted them to that painting.

- Portraits: Draw someone using just five strokes of the pen. Then with three strokes, then two, then just one stroke.
- I think there is a sequence of exercises here that are really supporting people in their ability to see. I believe you could combine the above two exercises. Start with a blind portrait, then go and ask the person to draw their fellow participant only using five strokes of the pen, then three, then, perhaps, one. The purpose of the exercise is not about developing artistic skill but about observation. You could then conduct a discussion about what they saw first, what next and what they continued to discover with ongoing observation and attention.
- Using your non-dominant hand;
- Team exercise - one person blindfolded, the other giving instructions and the third being the model.
- ORACLE: When using pictures, for example - participants are asked to draw the current situation and the desired future situation - they then go as if to an outsider who knows nothing of the situation, who merely gives feedback according to what they see and any wisdom that they may have in their interpretation.

Visual Projects

We already use video as a major project in our Producers event. But there are other ways of using video and photos.

- Video diary: Each person keeps a video diary (perhaps between coaching sessions).
- Have a big-brother video room as part of a workshop. At various times people are invited to talk privately on video about how the course is progressing.
- Introduce yourself using video. Bring a video in of your place of work and the people you work with
- Story Board an issue at work – using drawings or photographs
- Tell a story using a story board, or a series of photos with speech bubbles.

Visualisation/Imagination

- Empty vessel meditation.
- Positive view.
- Creativity room or centre – ask questions.
- In your imagination - Walk down corridor – open doors – meet guides, etc.
- In your mind – See yourself walking around at work – listen to conversations. Walk around work – have it be perfect/high quality – what's different?

Values

- Identify companies/individuals with strong values.
- What do you value?
- How and where do yours show up?
- Play and work values – what I want from each, (specific list), see Rainbow work.
- If you were given £1m how would you spend it?
- Shakespeare's Fool – espoused v action values
- Define the value examples and evidence of the values in action or not and test the value by thinking of scenarios and what you would do in those situations.

Personal values

- A simple way of exploring a person's values is to answer the question: how would you spend ten-million-pounds?
- List your top 5 values. Write each on a piece of paper. The one at a time you have to throw one piece of paper away. Which one is left?
- List your values and then give examples of them in action.

Psychodrama

- Put people in physical shape to represent power structure.
- People as the obstacles to your goal – converse with each.
- Undelivered communication.
- What would you like them to say to you?
- Who are the influencers in your life? Cast them and dialogue with them.
- Archetypes and Mythological characters.

Story-Telling

- In pairs. Each person tell the other their Life Story in 60 seconds. Story of your name.
- Then, if it's a mixed group from different companies, you could do "The Story of the Company (potted history) in 30 seconds.
- Writing a group story – one sentence at a time on a card which is passed round.
- Use story structure (Story Spine) to create a story.
- Pass the ball around the circle – adding to the story as you receive the ball. At the blow of a whistle throw it to someone else who continues.
- Create a story to illustrate an idea or concept
- Use Theatre Play objects – 3 have to be incorporated in a story.
- Tell the story of your name. It's history and how it has changed throughout its life, including nicknames.
- In pairs, each person tells a story simultaneously. Who manages to keep going?
- Three-word stories . A gives B three words, D makes up a 30 sec story using the words.
- Company Legends acted out.
- Use Story Board pictures and make up a story from those

Improvisations/Role Plays

- Play your opposite role or type.
- Phone conversations.
- Status games.
- Act out incidents.
- Sound stories.
- Speaking thoughts.
- Groups representing your.... e.g. staff/suppliers/competitors/
customers – they do a SWOT analysis of your dept/Co. – consultants competing for business – 5-point plan to improve Co./dept.
- Outline scenario of a real 'conflict' situation – cast and act out.

- Plan scene using Stanislavski approach.
Super-objective, present circumstance, obstacles, (inner outer), actions.

Emotional Expression

- List – MAD/GLAD/SAD/AFRAID.
- Identify.
- Express with a sound.
- Express with a shape/colour.
- Overhear people next door.
- Emotional wheel.

Self Expression enhanced by Physical Stuff

- Displacement activity.
- Push against something.
- Be held back.
- Use an object.
- Do it dancing, chopping wood, climbing a hill, swimming, umping, punching, building.
- Psychological gesture.
- Statues.
- 3's – e.g. Yes, yes, YES! (Hates and Loves.)
- Making new physical contact on each line.
- Slow motion.
- Mirrors.
- Throw ball and speak.
- Manipulated shapes.
- Yes / No.
- Alternate word stories – acted out.
- Move as a group.

Risk and Expansion

- Performance.
- Dressing up.
- Be a Star.
- “Let’s all ...” (anything goes).
- Action/opportunity cards.
- 20 new things. (See Personal Development section for ideas.)
- This is an exercise taken from the book “The Dice Man” by Luke Reinhart. Risky options are allocated to the six numbers on a die. Agreement is reached that whichever option comes up, people are willing to do it. Then roll the die. Do the action.
- Overnight – List 10 risks. Do one of them by the next day.

Goals/Objectives

- See Improvisation section.
- Outcomes – picture them.

- Use emotional detail – see/hear/feel.
- Paint them.
- Hot seat as if in the future: e.g. “I am now a senior manager....”.

Leadership

- Blind Walks
- Practice tasks. Give them a brief and they lead task for a period.
- Style of leadership – fictional characters, animals, historical people.
- Do it now
- Decision making process (NASA or real decisions)

Personal Effectiveness

- See all previous sections!
- List 10 reasons where it’s beneficial to do an action.
- List 10 reasons why it isn’t.
- Picture self 5 years from now having done it.
- Picture self 5 years from now having not done it.
- Hot seat – answering questions as if in the future – having done it, (or not).
- Victim and chooser.
- **The Judge in our Head.** The voice in our head that inhibits us. Identify it by saying the phrase: ‘I couldn’t do that because X says’ (See the “Theatre Skills for Trainers” book)

Attitude

VICTIMS & CHOOSERS

- Explain the five positions, blamer, poor me, player, pioneer and creator,
- Distribute some dialogue that each position expresses or leaves it to the group.
- In a group (of ideally five) cast each person in one of the roles and then sets them a situation, e.g. stuck in a lift, the company is relocating, the weekend has been moved to mid-week, the company is sending you on a trip togetehr etc. The group then either a) improvises a scene of b) script a scene, and then perform it to the others. Scripting each attitude in response to a situation
- Choose a situation and everyone has a go at improvising the different attitudes
- Enact scenes in situations (stuck in a lift; at a board meeting etc.)

Note: Someone recently suggested an alternative to Victims and Choosers - a four box matrix. Dimensions: Passive/Active. Negative/Positive.

WHINERS INTO WINNERS – exercises from D3 (Feb06)

Group 1

Choosing soap characters who expressed the four positions from the matrix: 1) negative passive; 2) negative active; 3) positive active; 4) positive passive.

- We expressed characters’ lines and practised their physicality. We then explored how hard it was to express positive information in a negative physicality, for instance, and vice verca.
- They would have ended with a conga doing each physical type.

- Finally, answer the question “What makes a whining culture?”, “what sparks that particular physicality.”

Group 2

The Whine Club.

- Choose something to whine about. You could either sit in the whine box chair or the suggestion box chair. Sixty-seconds to express and gain encouragement from the others.
- You can then swap seats into the suggestion box or, if you choose the whine box again, sixty-seconds and then cork it, (let it go).

Group 3

The whiner faces the group:

- sixty-seconds to whine.
- Thirty-seconds – how does it make you feel?;
- twenty-seconds each person feeds and reflects back to the whiner. Whiner’s response to what they’ve said and whiner to look at what they have the power to change.
- What action will they take?

Group 4

In pairs.

- Remember a positive holiday experience, get into the experience. Share it with partner for sixty-seconds. Then thirty-seconds on what went wrong. - Both ways.
- Practise switching from positive to negative at the sound of a bell or whistle. The point is everything has both a positive and negative and that we do have the ability to switch between the two.

Other Issues or Points raised in Discussion.

- In Personal Impact, Connecting with Clients, and PWP day-three, we practise changing the dynamic of expression.
- It’s not about Pollyanna positive thinking, which tends to deny the negative: it’s about dealing with the negative and transforming it. We offer techniques for such transformation.
- Yes, but/Yes, and exercises would be useful here as well.
- Counteract whining with the facts. Look for factual evidence in data so that one can stand outside and have a look at the issue, rather than being in the whinge.
- Power. So much of it is about a feeling of powerlessness. What we need to do is give back to people their sense of power.

STRATEGIC PLANNING/TEAM EVENTS

This is for teams who want to spend some time planning their strategy for the future. There are a number of exercises we can use for this, or part of a team-building event.

Strategic thinking/planning.

- “Assumption busting”. When tackling a problem and trying to think differently, list all the assumptions and then challenge or bust them one by one. For example, assumptions about MLA: We unlock people’s potential, we have workshop leaders,

we have an office team, we run workshops for clients etc. You can take each one of those and challenge it. For example, 'we run workshops for clients' - no, what if we just run workshops for ourselves? What if our clients trained us? What would happen if we never ran another workshop and had to find different ways of unlocking people's potential, etc? It helps think out of the box.

- Using post-its. I know loads of people are doing this at the moment but the value of post-its is that you can stick them on a white board or flip chart and then move them around in order to group them. So, for instance, you could do 'personal issues', everybody put them up on the flip chart and then group them into categories, 'Challenges in the business' - the same process. 'Team values' etc..
- An Ad Agency or Outside Consultancy exploring your business/situation. What recommendations would they make.
- Sub-groups selling ideas to main group

A planning sequence:

- 1) Creativity warm-up - lots of improv and playing. Alternate words, A-Z, Yes/Expert, Yes And....
- 2) Brainstorm in groups using 'Yes and...'.
As they go along dropping lots of 'what if's', e.g. 'What if it were ten time better? What if you had unlimited resources? What if your competition closed down tomorrow? What would your competitors least want you to do? What do you want to be famous for? What would you like to look back on in 3 years and feel proud? What would consultants tell you to do?' etc.
- 3) Then filter the ideas into 'Yes' 'No' and 'Maybe'. Use your own notation system.
- 4) Further filter the ideas using practical criteria, e.g. long and short term or actions I could take as against those that need to be done by others.
- 5) Action plan in details
- 6) Implement the first steps now.

On route, if it's a complex devising process, you could institute an:
IDEAS EXCHANGE

This is where, half way through the process, you circulate and look at other people ideas. Question and Challenge them, or add to their ideas.

Then go back to your own group and refine your own ideas.

Refining Ideas

Here is a variation of a process that we have used before called "Ideas Exchange". This one, called Knowledge Café", similarly gets groups to address issues facing a company or team but rotates the personnel so that everybody has the chance to input on all the ideas.

Getting people's feelings to the surface

(particularly useful when there are issues of resentment or low morale within an organisation.)

- Pose the question: "How do you feel right now?" or "How are things within the company at the moment?" or "What's your view of the company right now?"

- Use techniques such as:
 - a tableau
 - statues
 - sounds
 - newspaper headlines
 - captions to pictures or cartoons
 - first paragraph or a shock-horror newspaper article
 - the chairman's speech at the AGM,
 - state of the nation speech,
 - it was the best of times, it was the worst of times – best and worst evidence of what's going on in the company.

How was it? how is it? how do you want it to be?

THEATRE-CENTRED LEARNING

Here's another way of grouping some exercises focusing on those which are primarily drama based.

We use processes from a whole range of different sources, however we specialise in using exercises that come from a theatrical or acting heritage. These are roughly grouped according to purpose or issues.

Notes:

A) There are loads of exercises that can be used for different issues. Some exercises appear under several different headings; that's because they have a number of uses, dependent on the focus they are given.

B) I am trying to get more specific about our language and terminology. For instance 'role-play' is a term banded around very loosely. We should use it to refer specifically to scenes where a person's 'role' is the key focus. Otherwise, I'd prefer us to use 'improvised scene/scenario' or 'improvisation'.

REVIEWING THE CURRENT SITUATION

SELF-AWARENESS

- INTERNAL CAST OF CHARACTERS - Identify, communicate and demonstrate your internal cast of characters
- Present yourself, or aspects of yourself using hats, costume or masks.
- Which parts would you cast yourself in, and which not?
- Which characters do you find easy to play and which not?
- LABAN character types. Which are you?
- A critics review of your performance so far. What would be featured outside the theatre front-of-house?

EXPLORING ISSUES

- USING THE THEATRE METAPHOR
- This comes in many guises:

- **DRAMATIC SHIFT** - I am the central character in a play. What is the plot? Who are the other characters? What's the subtext? etc.
- **TEAM STYLE** - Does your team/organisation activity resemble a theatre genre, eg. melodrama, a carry-on, a farce, a soap-opera etc? What does this tell you about the team. How would you like it to be?
- **USING PROPS AS A METAPHOR**
- Props and objects can be used to symbolise the current situation. How is this eg. sword/broom/wand, similar to my life, team, organisation etc.?
- **ACTING OUT A SCENE**
- Devise a short scene, skit, sketch (in the style of...) to demonstrate the problems/issues you have in the area of.....
- **STATUES**
- In pairs, create a statue that expresses your current (teamworking, management style etc) situation.
- **THE SYSTEM:** Stanislavski's system of super-objective, objective, obstacles and actions, is a really good model for reviewing a situation and action planning

RELATIONSHIPS

BUILDING TRUST

- Blind Walks (in many different forms)
- Falling and being caught in a circle, or off a table.
- Being carried around by the team
- Massage
- Sit on knees in a circle

BUILDING RAPPORT

- Mirror exercise
- Matching breathing, pace, expression
- Alternate Word stories

COMMUNICATION

- Play a scripted scene with different purposes (objectives) to explore subtext and non-verbal communication.
- Two characters improvise a situation with two other people speaking their inner thoughts.
- Status Games and improvised situations.
- Focus of Attention (aka 'Point of Concentration')
- Useful for purposeful listening and communicating eg. with focus of attention on...undermining/remembering/supporting/contributing etc.
- The Transactional Analysis model of Parent/Adult/Child really lends itself to 'acting out' situations in order to experience the different ego states.

STATUS

- Demonstrate all 10 statuses by introducing yourself
- Move around group making eye contact and looking away

- Scene “Hello. Hello. You’re late. I know.”
- Improv Scenarios (Boss & Employee - asking for salary rise/customer & shop assistant – returning goods/
- Party: A variation on many of the status exercises that we do. Pick a card, don't look at it but put it on your forehead, then act out an improvised party scene where all high status people try and find each other each other and see if you can guess your status level from how you are treated by other people.

TEAM-WORKING

- Alternate word stories in a group (perhaps with a theme.)
- Take a sentence that has the same number of words as members in the team. Take a word each and speak the line as if one person.
- Move and express yourself as a single cell
- Move as a group - changing direction by following the leader
- Give everyone the Shakespeare ‘seven ages of man’ speech. Groups split and take one of the ages and rehearse and perform it as a team.
- “10 minute Hamlet” – Variation of ‘put on a play in a day’.
- Five-minutes to create a modern, mini morality play.
- Travelling theatre troupes, name your theatre company and develop a cheer using your name. As a theatre company create 3 headlines like you see in front of a theatre on a marquee to describe your team. This whole team. (Thanks to Deena)

IMPROVISATION

We’ve written extensively about this, but just a reminder that the two principles underpinning most improvisation, which is really relevant to business **people** are:

1. Accept and Build (using “Yes, and...”)
2. Make the other person look good.

Note:

I recently watched the Impro Group do a show for Hewlett Packard. They had taken phrases from the HP study for the year, put them on pieces of paper, cut the paper up and threw little slips of paper all over the floor with phrases on them. They then proceeded to weave these phrases into various improvised scenes that they performed. One Impro exercise that I hadn’t seen before, which was very similar to “Yes, Expert” and “Gobbledygook Translator”, involved three people, one to interview, an expert and a signer for the hard of hearing. The interviewer takes a topic from the audience, the expert improvises answers to questions about the topic: meanwhile, the signer translates physically what is being said.

HAND DANCE

Allel of Gecko did an exercise with us expressing emotions simply through hand movements. As a viewer you could watch your hands creating and dancing.

‘FORUM’ / INTERACTIVE THEATRE.

'Forum' has become the catch-all title for all sorts of uses of interactive theatre. We use it in a few of our Courses to improvise real-life scenarios from people's work situation.

It's likely that we will also use it in the future, creating scenes relevant to people's situations and their using forum techniques to explore options. Meanwhile, here are some of the techniques one can use with the scene.

Stop – Pause – Rewind – Fast Forward.

You can stop the action at any time: either replay it, diss an input and let the person try something different. Takes options from the 'audience' and continue with the new approach, etc.

Inner Thoughts

You can pause the action and ask each of the protagonists what they're thinking and feeling at the moment.

Hot-seating characters.

You can take each of the people involved and question them.

Physical Symbols

Silently, you can ask people to regroup themselves, get close to the person you feel close to, physicalise your feelings at the moment, etc.

Recast

Get somebody else from the audience to take over one of the roles if they have an idea about how it could be done differently.

Re-scripting

The audience comes up with possibilities of what the characters can say and these suggestions are then incorporated by the actors into the scene.

SELF-EXPRESSION

WORKING WITH PEOPLE ON THEIR PRESENTATION SKILLS

I think we sometimes under value the *craft* of our approach. Whilst we often feature the artistic nature of our work in business, acting exercises are really quite scientific in nature, which appeals to business people. I think we could use this more. We sometimes talk about the *technology* of our work. The obvious areas are voice and energy exercises.

Here's a couple of other things to remember:

- Working with people's 'centre'. Explore centres. People lead with their heads, or chests, or wherever. Move around the room experimenting. Then identify where their own centre is. If it's high lower it.
- Working with space - horizontally as well as vertically. Using status to take up more space.

- Use “making a new contact” with every new thought or injection of energy. (Viola Spolin exercise)
- BREATHING exercises
- VOICE exercises
- JUST A MINUTE - to practise speaking spontaneously
- EXPANDING RANGE OF EXPRESSION
 - Directing people to express themselves more fully
 - IN THE STYLE OF...
 - Getting them to act a speech or presentation using a dormant aspect of themselves (perhaps adding props or costumes.)
 - Just a minute – incorporating expressions or gestures given by a person sitting in front of you.
- GOBBLEDEGOOK
- YES/NO exercise
- FOCUS OF ATTENTION - Expanding your focus of attention beyond yourself to another, then to include a wider circle, then to include an audience.

EXPRESSING FEELINGS

- Emotional statues - pose in a physical representation of a statue (like Michael Chekhov's 'psychological gesture')
- Masks - physically express the feeling, then using sound, then using speech
- Emotional Square (as in Dramatic Shift)
- Acting/presenting a speech and connecting with a personal emotional experience
- Acting a speech using an emotional context or environment to help the emotional connection
- Simply Expressing emotional words.

CREATIVITY

THINKING ON YOUR FEET

- Alternate word stories, adding physical expression.
- A - Z: Alternating sentences starting with the next letter of the alphabet
- YES/Expert: asking leading questions of an expert on two random subjects chosen by the audience. They have to say 'yes' and elaborate.
- Alternate word/Expert – interview 3 people who answer one word at a time

PROBLEM SOLVING

- TRANSFORMATION SCENE - Create symbolic animated tableaux of now and the future.
- A - Z: Alternating sentences around a problem theme
- Change the object - show different uses for an object. Gets people thinking 'out of their box'.
- The Stanislavskian "What if?" question can be applied to thinking through problems.

STORY TELLING.

- **Company Legends.** Story structure normally involves a journey, either physical, emotional, psychological etc. The protagonist sets out in search of something, (Indiana Jones, the Lost Ark, the Holy Grail). En route they meet forces of opposition. What are the forces and how do you overcome them? (similar to objective/obstacle/action), but in a slightly different and creative form? Groups then decide what their holy grail is and identify the forces of opposition and what action they need to take in order to overcome them. They then rehearse and act this out. Good fun way of clarifying team values en route.

CREATIVE PROBLEM SOLVING

COMPASS THINKING:- This is Phil's invention as an alternative to De Bono's Six Hats.

MANAGING PEOPLE

UNDERSTANDING OTHERS - BODY LANGUAGE

- The Laban types.
- Obsessions game - where people live out obsessions at a party and have to be guessed by others.
- Act out 'difficult' people at eg. a meeting.

INTERACTIVE THEATRE.

- These days others refer to this as FORUM Theatre. We use it in the Coaching Course and Connecting with Clients. Get people to identify difficult conversations with 'problem people' or tricky situations. They cast it, and start enacting it. Then use the repertoire of techniques: freeze frame, characters giving their views; others stepping in to try a different way, etc.

PERFORMANCE

This is under a section on its own because it can be used as a technique to explore all the other issues.

PERSONAL PERFORMANCE

- Delivering a presentation, or acting a speech to practise self-expression, re-enforce learning points, achieve a purpose, communicate personal values or future commitments.

TEAM PERFORMANCE

For all the above purposes, as well as being used as a team development exercise. Also:

- In pairs - devise a song or a dance that they can perform to others.
- Devise a creative presentation, to be performed to the whole group, entitled....
- Create and perform a TV commercial communicating your values/vision/action etc.
- The Producers: Create a video
- Radio plays - tell a story using sound only

WORKING WITH PEOPLE ON PIECES

As we increasingly work with people on programmes such as Dramatic Shift and Leadership Presence & Engagement, we will need to develop our skills in working with people who bring in inspirational performance pieces. This document is intended to collate some good practice in this area and build up a repertoire of techniques.

There are many ways to work with people on their pieces in order to release their self-expression and creativity and, as such, almost all of our exercises can be used where appropriate. It all starts with really seeing what you feel they need to work on. In “Dramatic Shift” this is often selected for you as they have already identified the inner character they want to explore. On other courses they will have also highlighted some development objective – an aspect of themselves they want to express. Sometimes, however, you will see other elements that you feel will be the key to them releasing a dormant or latent area of their creativity or self-expressions.

Basically, you are trying to get them to connect with their feelings and their passions and their authentic self. This is often about getting rid of interference, e.g. self-consciousness, worrying about remembering the lines, inner critic, etc. People are inspiring when they connect themselves to the material in their piece. These creative techniques are merely mechanisms to bypass the interference and get them to a place of vulnerable heartfelt connection.

Always remember it's important to achieve partnership with the person when working on this – so that you are both exploring the key to unlocking their potential together. Also keep hold of the purpose, your purpose for working with them and their objective for the exercise. Inspiration comes in all shapes and sizes. You are the catalyst to them discovering it for themselves.

Here are some ways in.

Emotional Work

The purpose is to connect people to their feelings. Here are some ways:

- Say trigger words, e.g. hurt – pain – love – need – loss. Simply breathe in and say the word several times.
- Emotional/sensory recall: Think of a time when you have experienced this emotion. Recall the experience in sensory details, either in their mind, simply, or voicing it out loud. Then do the piece.
- Use probing questions.

What hurts you? Who hurts you? Who has robbed your heart? In what way?

- Work with them on a one-sentence encapsulation of the objective of the piece.
- Be – be still.
- Contact the people in the audience one by one
- Deliver the piece to an imaginary person or type of audience,

e.g. someone you care about, a group of children; hostile crowd; soldiers going out of the trenches to fight in the First World War; to an evangelical meeting, your child.

Use role model.

- Imagine yourself performing the piece as somebody else you admire.
- Imagine yourself doing something you do well and at your best (in the zone.)
Now do the piece.

Physical Stuff

This is an important dimension for working with people on their pieces. Often by getting participants to physicalise in some form it helps release their creativity. This normally happens 1) because it's displacement activity, i.e. it distracts them and gets them away from their self-consciousness, or 2) the physical activity directs them into the emotional content of the piece.

In both cases the physical activity shakes them up a bit and gets them out of their heads, (i.e. their judgmental mind or inner critic).

- Displacement activity (eg. do the piece whilst sweeping the stage, or bouncing a ball.)
- Push against something.
- Be held back by others and pushing forward
- Being supported by others.
- Use an object.
- Do it dancing, chopping wood, climbing a hill, swimming, jumping, punching, building.
- Psychological gesture.
- Statues.
- 3's – e.g. Yes, yes, YES! (Hates and Loves.)
- Making new physical contact on each line.
- Slow motion.
- Mirrors.
- Throw ball and speak.
- Manipulated shapes.
- Yes / No.

In the Style of....

Everything that we draw on for 'Just a minute' can be of use here. (See PWP manual)

Bigger and Louder

So often the issue we deal with most is them needing to be bigger or louder.

- Use a short phrase or section of their piece
- Ask them to reach different parts of the theatre with their voices (put the audience in different parts).
- Scale of 1-10 (ask them to score themselves and then go higher)
- Imagine a *passion flame* inside of them – turn it up (or down if you want more containment.)

Theatrical Dynamic and Variation

Working all day in the theatre on pieces, often dealing with the same issues, sometimes leads to a monotony – the same questions being asked after the piece, the same exercises being used. I think we have a responsibility to keep the process dynamic and provide some theatrical variety. Here's some ideas for this:

- Use different leadership styles yourself. It's helpful if you use the model they might be familiar with on the course. For instance *Situational Leadership* (Directive, Coaching, Supporting, Delegating) or in the case of Barclaycard: Coercive, Authoritative, Affiliative, Democratic etc. In each case it helps *you* be varied in your approach, and it also allows you to name what you're demonstrating which reinforces *their* learning in this area.
- Vary the staging of the piece. It's not just about using props or costumes. You can also get them off the stage and amongst the audience; get the audience on stage with them; get others up on stage to create a scene with them; get the audience involved in role; get them doing it on a chair or from the balcony; supported by others using props or materials; etc.
It's best if the staging reflects the theme of the piece, or is in line with their learning objective.

And finally, we are there to provide them with a 'win'. They ought to feel at the end of their piece that they've performed well, even if only by being courageous enough to get up there and have a go. I think we should beware pushing them into an area so difficult that they are likely to fail. I don't mean we should mollycoddle them, be nice all the time or sentimental (people can handle failure and learn from it) but if we are exploring inspiration, and it's hard for a participant to feel inspired if they feel they've failed (*to be discussed!*)

So, these are only some ideas that we've previously used. In the end, it is a creative process and the leader will invent more and more ways of unlocking inspiration. Equally it's really good if the participant themselves identifies what they need to do. They often know best.

It would be useful if you made a note of your best ideas, so that we can share them with others.

Above all.....

Trust your Creativity!!!

EVENTS

EXERCISES THAT CAN BE DONE WITH AUDIENCES

- Mexican Wave

- Awareness: what can you see that's red/shiny/electric?
- Stand up if you're - Zodiac signs etc.
- Age Ballet: Leader counts from 16 upwards. When your age is called - jump up, and welcome people, perhaps with a physical expression of how you feel about being that age.
- Same with A-Z. Stand up and say your name if it begins with the letter of the alphabet that's called out.
- Shake hands with as many people as possible without moving from your seat. Learn their names. Introduce them to other people.
- As much bodily contact as possible. Start with ankles, then knees, thighs, knuckles, elbows, shoulders, ears, breathe. Blow whistle as much space as possible. Whistle. Touching! Elbows! Ears! Fingers! Leaders do same at front.
- Touch 5 blue things.
- Stand sit stamp whistle. (version of stop/go)
- Lets all...
 - pass claps
 - copy movement along row
 - Shout out a nickname listen for three and repeat the funniest.
- Balloons - 1min to pass it to end and back - with one hand. Or no hands! Hands on heads.
- How long have you worked in the company/dept/division? 1 year this area, less than 3, 3-5, 5-8, 8-10 over 10
- Company rumours. One leader starts same rumour at end of each row. (Chinese whispers) Competition for quickest to reach the other end. Back the other way for clarity.
- Be upstanding if..(instead of 'ends of the room')
- Market Traders. Draw a picture of their product and conduct through holding it up?
- Orchestra.
- 4 objects: make the story about how they are connected. Tell it to the person next to you
- Any pair work exercises: alternate word stories / 3 similarities and differences / sell the other person an object / etc.
- Think of a time when you.....? Share it with your partner.
- A motto that would make life at the company better. 2's, match w/pair to 4's then 8's. Create a banner motto w/ flip chart??

WHO GOES FIRST?

- When you've got a small group and people are going to take turns to speak - in order to decide who goes first, do the following: All hold your pointing finger in the air. And then on 'ready, steady, go' – all point the finger at someone at once. The person with the most fingers pointing at them is the one who starts.
- If it's 2's or 3's you could use paper/stone/scissors

BRIEF ENCOUNTERS

Here is a list of subjects for people to talk about. Remember, it's different pairings for 30-60 secs. Each person tells the other:

- Life story etc.
- See Resources for full list.

TEAM TASKS

- Plan an awards ceremony (including the criteria for assessment, voting, the event itself etc.)
- Create an added-value product which complements the company's existing products.
- The good old advert idea, or plan an advertising campaign for your product d) a communications strategy and plan for the company/division, e) project plan to relocate the company/division to a better working environment.
- A wackier version of that which is to relocate to something like (i) a mobile office (ii) international (iii) the moon.
- Create a new customer loyalty scheme
- Make a video.

There are many ways of doing these sorts of group processes, but they sometimes involve circulating so that groups get to do more than one task.

Creative 'Team Circuit Workouts'

In different teams, moving around the room, tackle different creative tasks in separate areas of the room, or in break-out rooms. We will devise these around appropriate themes, though all are related to communications in some way. Given the time, they may not be able to rotate through every activity, but will certainly manage three of them. Here's some examples of the sorts of activities we might use:

Survival Kit

- Create a "Project Manager Survival Support Kit" for the company

Photo-story

- Using instant Polaroid camera, create a 3-5 picture story, with captions and word bubbles, entitled 'The Perils of Office Life at X'

New Year State of the Nation Address

- Create a new year message from your group to the nation to be broadcast on radio - can be opera, rap, poem, spoof or serious

Induction Process

- Devise a short five-minute induction exercise that all new recruits to the company should do.

Project Plan

- Devise a way of communicating a project plan for relocating the whole of the company's operations to the moon.

Brain of The Company

- 20 questions about the company and the people within it

Collage

Cutting up magazines to tell a story or represent an issue in the company

Video Advert

It's another form of the 'create an advert' but this time it is made on video and shown later.

Logo

Design a logo for a new part of the company or product idea or service.

Building Project

Either scrapyards challenge or Groundforce transforming a derelict plot into a desirable area.

Video Diaries

Before the course and as Big Brother during the course.

Video Project

Not just the producers but topics such as 'A Day in the life', promotional video of the company, induction video.

Another Team Circuit approach, this time more work-related and based on challenges the company faces:

Groups re-formed within teams. Each group identifies a list of challenges ahead. Each creative station requires them to present that challenge in a particular form or style. All creations to be presented in the Hall of Key Challenges!

Set up exercise to large group.

Key person in each sub group of teams gets given particular challenges to their area.

Briefed on guiding the group

Station 1: Make a collage.

Station2: Mission Impossible video message.

Station3: Photo story.

Station4: Song lyrics to classic popular song.

Station5: Using a piece of clothing from each person in the group create a sculpture entitled "the person who could cope with this challenge"

Station6: Come up with as many prayers/poems riddles/limericks as possible that will illustrate this challenge.

Station7:Entry in TV Guide for Episode of soap opera. The story so far. Character list and details of tonight's episode.

Station8: Create as many tools as there are people in the group that would help you combat this challenge. Label them. Plasticine and Trays needed.

Station9: Create a survival kit.

25 mins at each station. Allow 5 minutes for changeover. One station before break, two after?

All creations to be exhibited for later viewing. Roving camera-person to capture groups mid creative process. Edited video on show next day.

Skill-Based Stations/Groups

- Of course the same can be done with groups learning different skills in each of these areas. We've done this with many of the interpersonal skills we teach – short sharp sessions on Presentation; Coaching; Impact; Assertiveness etc.
- Equally, you can do different groups practising different creative problem-solving techniques (6 hats; using visual symbols; x 10; metaphors etc.)

Other Team Tasks for Conferences

- Knock out Table-football competition
- When there is a new model for values, or culture or leadership in the company: Pin up huge sheets of paper with one of the elements on it. Then give people Red and Green stickers. Green = we're good at this. Red = we're bad at this. They assess and then stick the colours on each of the sheets. It's a visual and physical way of showing where the strengths and weaknesses are in the company.
- Nine Men's Morris – a board game played life-size by the people, in teams.
- Build a marble run (provide the materials to do it) Could add a competitive element by having races
- Build structures relevant to the company out of Leggo and cards.
- Construct something that has to link with another group's structure in some way.
- Interactive brainstorms using lap-top computers in each team. (technological nightmare, but things will no doubt improve.)
- Construct something that can move an egg without smashing a certain distance, or dropped from a height.
- Competitive Cards Game
- Create playlets around a theme related to the company or the situation
- Creative bylines : In small groups you are given a company or a campaign, for example Anne Summers, anti fox hunting; legalise cannabis, lastminute.com, Eminem, , and work out several bylines that express the purpose and mission of the company. Share the bylines, -guess the company.
- Person to person; Knots; Different name objects; What am I doing?; Pass object; Tell partner 3 things they don't know about you; One word stories; Near and far; Tic toc; Mirror in pairs.

BUILD IT

There are several exercises using building or construction. These are normally played in competitive teams. For instance, make the highest possible structure out of the materials provided.

These normally involve limited materials: eg.

- Spaghetti (uncooked) and marshmallows.
- Paper, scissors and selotape
- Newspaper and selotape
- And a variation on this that is a little more challenging: Make a Marble Run (you need to provide things like cardboard tubes and bits of plastic as well as marbles of course.)

Warm-up: Paper, Stone, Scissors:

You play the old game in 3's, but instead of I being using hands, you use the whole body Samurai style.

Warm-Up – Clapping Round

Good for large groups in a circle.

Double clap on knees, double click, double clap (up high) double stamp of feet.

Conduct – (volume change etc.) Then in different groups as a round.

FEEDBACK EXERCISE

If people have been working at tables they can give each other feedback, rather like “Consequences”.

The person writes their name at the top of a piece of paper. The paper is then passed round. People add observations or qualities that they have seen in the person, then they fold it over so that the feedback is hidden from the next person to add to the list.

UNDERSTANDING OTHERS

This is a simple version of our “Understand Others” sheets that we use in workshops that can be done for a large group of people. Put them in three’s, ask each person to take a sheet of paper with a line down the middle and the other two people’s names at the top. You call out ten questions and in silence people write down their best guesses at the answers. Then they compare notes, see how accurate they were and find out the truth about each other. You could use many variations of ten questions. Here are the ten that I used recently:

- 1) How old is the person?
- 2) Where were they born?
- 3) What car do they drive?
- 4) What hobbies do they pursue in their spare time?
- 5) As they a thinking/feeling/doing person (head, heart or body)?
- 6) Are they an optimist or pessimist?
- 7) Work/life balance. Do they live to work or do they work to live?
- 8) What would be a gift or treat for the person?
- 9) What management style do they admire, e.g. directive, democratic, autocratic, collegiate, coercive, etc.?
- 10) What motivates them, e.g. money, challenge, sense of belonging, etc.?

QUALITY CONVERSATIONS/WALKING AND TALKING

This is the exercise that Phil took us in at the Retreat. It works very well for large groups. Give them an issue and a sheet and tell them to have a quality conversation about the issue. It is a way of having a structured and focused conversation one on one. Best done as a journey through countryside somewhere. Perhaps end with a picnic.

LEADERSHIP

INSPIRATIONAL LEADERSHIP – the 7 I’s

A reminder of exercises you can use for each of the 7 I’s.

INSIGHT

- Self-awareness
 - Leadership journey (what were the influences and experiences that made you the leader you now are?)
 - visiting different physical shrines standing for yourself.
- Understanding Others
 - Understanding Others questionnaire

- Seeing the situation
 - Napoleon
 - Introductions and feedback
 - Awareness exercises

INITIATIVE

- Taking responsibility
- Risk
- Direct Action
- Vitality
 - Victim and Chooser
 - V&C scenarios
 - 10 things you could do to improve things. Choose 1 and do it now

INSPIRATION

- Vision
- Communication
- Passion
- Trust
 - Vision Exercises using objects
 - Values
 - What inspires you? Share
 - Performing poems or quotes inspirationally.

INVOLVEMENT

- Enrolment
- Empowerment
- Personal Investment
- Feedback
- Stakeholders
 - Revitalisers
 - Communicating change ideas and getting buy-in
 - Push Pull and Support
 - Blind Walks
 - Coaching skills (Quick Coach?)
 - Giving and receiving feedback
 - Communication exercises (eg. listening etc.)

IMPROVISATION

- Creativity
- Flexibility
- Presence
 - Improv exercises
 - Creative trouble-shooting/problem solving

INDIVIDUALITY

- Being Yourself
- Style
- Values
- Integrity
 - Personal values, or passions
 - Rules for Success (winning)
 - Personal Qualities
 - what's distinctive about you? Examples of personal style
 - Personal Development tasks
 - Why should anyone want to be led by you?

IMPLEMENTATION

- Action-minded
- Modelling
- Perseverance
- Goals
- Celebration
 - Troubleshooting
 - Personal experiences of perseverance
 - A-Z Treasure Hunt
 - Action planning
- All the material in HP's Fast Forward programme – setting challenges that have to be achieved in a fixed time scale.

OTHER LEADERSHIP MATERIAL

Many team tasks can be conducted as exercises in leadership.
For example:

TASKS

- **Memos:** We regularly use the technique of giving a person a memo, which contains a brief for them to lead something (e.g. lead the group in setting up the room; lead a discussion de-briefing the last exercise etc.) They then get feedback on their leadership style and performance
- **Blind Walks** (one person leading a team)
- **The Card Game** (using the version where they select a coach or leader for the team)
- **Build It:** Any of the building tasks can be done with a leader who gets feedback afterwards on their leadership.
- **Team Tasks:** Again, most of these (e.g. A-Z Treasure Hunt) can be done with a leader.
- **Projects:** Teams create major Projects which are led by participants. These can even be major charity projects.
- **Leadership Styles:** There are many models about leadership e.g. Situational Leaders, Goleman 6 styles of leadership. You can do a series of exercises exploring the styles:
 - What does the style look like?

- When would this style be useful to employ
- Act out a scene illustrating the different styles
- Etc.

LEADERSHIP LANGUAGE

- This is a playful warm-up to explore communicating a change idea.
- The audience choose a mood card (demoralised, enthusiastic, angry etc.)
- The speaker has to improvise a short speech to the staff to communicate a difficult message. They need to include 3 types of language:
 - Factual
 - Descriptive
 - Emotive
- So they pick 3 cards (the first one is the Change, the other 3 are as above.)
- We can either create the cards in advance – or get others in the group to create them.
- To make it more playful, there could be a 'ding' everytime they managed to include a word that's on the card.

This is a spring board to a discussion on language.

EMOTIONAL INTELLIGENCE

Increasingly a lot of our leadership work is helping people to become more emotionally intelligent. This is actually wider than that. It is really about getting people SOCIALLY INTELLIGENT – that is understanding what's involved in be successful in one-to-one relationships, managing others, working in a team, handling hierarchy and complex matrix relationships, influencing without authority, managing and expressing feelings appropriately and generally being aware of unconscious forces and drives in oneself and others.

Exercises we use in the area of Emotions:

- Expressing an emotion (eg anger) at 3 levels:
 - Suppressed
 - Expressed
 - OTT/Exaggerated
- The Emotional Wheel:
 - Express an emotion in a circle and let it rise a semi-tone at a time as it gets passed from one person to another.
- Emotional Recall
 - Take an emotion and recall an experience of it. Then locate where it sits in your body.
- Turning Points

MISCELLANEOUS

Outside The Workshop

- Create a Welcome Pack.
- Get one group to create a welcome pack for the next group coming in.
- Creativity and Innovation workshop - a sign on the door as people come in: "Your mission is to find at least one idea during this event that you can quickly implement and which will pay for your attendance on this programme."

NETWORKING

Small Talk (Bridget)

- Small talk is big business.
- In a modified Personal Impact we now introduce an exercise where people imagine a social situation and they meet someone new. They approach it by looking after the new person (as if you are a host) and sharing a piece of information - in order to get the conversation going and see if there are any links/bridges that can be built.
- Then the pairs meet another pair and see if the info exchange can help lubricate the relationship building process.
- There are then other exercises to explore joining and leaving groups.

Six Degrees Of Separation (Andy)

- This group exercise is to demonstrate to a large audience, the power of networking to solve problems. It starts with an explanation of the scientific theory called Six Degrees of Separation, ie that we are all only six people away from anyone in the world we want to meet. Similarly, a group can nearly always find important answers.
- Divide participants up into groups—there should normally be at least six in each group.
- Each group discusses problems each person is currently facing—at work, at home etc. The group chooses one of these as an interesting challenge to solve.
- A group announces their chosen problem to everyone and all groups then discuss
- Do they have a solution within the group
- Does anyone in the group know anyone else who might help
- The groups explore this for about 3 minutes and then report on what they can offer.
- This is repeated until all groups have had their problems aired and responded to by the other groups.

LARGE GROUP EXERCISE

The Toy Village Game (Ronnie)

- I attach the instructions and breakdown for using the Village game as a tool to look at team dynamics.
- Debriefing the 4 teams and then the one big one rather like we do the blind walks works very well.
- It is flexible enough to use in different ways for different purposes, this was just one.

- This requires a big space and preferably a wooden or flat floor to work on. There are sheets you can lay on the floor in the MLA store room.
- Timings, questions asked, and observations discussed, depend on your exact purpose. This example was to show how when going from solo task to team task behaviour and experience change. What works and what gets in the way. Getting them to observe how they moved through negotiating the process with themselves and others.
- Time wise this depends on how many. Allow 2 to 2 and a half hours.
- Without a break is best. Can do it in less if they just go for it. This last group sped through the planning and into task very quickly. Keep questions and discussion and feedback tight on time.

1. Each participant takes a bag containing a little wooden village. They are told to go to any part of the room they like, and on whatever level they choose, and using anything else they wish, they have 15 minutes to create a village in silence. Without reference to anyone else. Any Questions ? Go do it.

2. Finish up what you are doing.

Now quietly go look at what everyone else created with their same ingredients. Notice what you like in other people's designs.

Gather back. Any thoughts, feelings observations?

Notice all the different ways there are to achieve one task.

Notice all the different ways of creating and expressing.

No right or wrong - just difference.

3. Now divide yourself into 4 teams.

You have 30 minutes to decide how to create one larger village or town using all of your pieces together. Do not spend more than half the time planning. You can use whatever you like to add elements to your design.

They can talk as much as they like during this.

Notice and note the dynamics so that you can tell them what happened.

Could be videoed.

4. OK - finish up where you are.

Choose one village and get everyone to gather around it.

Ask of those who built that village - what's the story?

What do we need to know about this village? What's important?

They will tell you all sorts of interesting facts that you would not know unless you had been involved with their team.

Then ask of the others - you are allowed 3 questions

What do you want to know?

Then ask them what they particularly like about that village?

Ask the team how was that for them.

Do this in turn with all 4 villages.

Once done let them break back into the 4 teams.

Ask them to take 5 minutes to discuss what would enable them to do that task again even more successfully? What worked?

Also any feedback for each person on team about what did they contribute to the experience of the whole - in attitude or behaviour?

5. Now - you are now one big team.

You are going to create one whole village.

You will have 30 minutes to figure out the best way to do this.

There maybe elements you wish to keep.

Given your feedback you may want to choose to operate differently this time.

(If you have covered Victim/Chooser you can use that model to get them to define where they played the game from and do they want to choose a different place this time?)

Again, notice and note what happens.

Once you feel the task has been completed you can get them to look at it from different angles. Is there anything they would change? Some people may want to fight for their corner if it is challenged.

Now debrief.

- How was that?
- Was there a personal journey through from solo to big team?
- If so what was easy and comfortable what was not?
- Is there any information in the experience for them?
- Is it similar in the workplace?
- Are you a task person or a process person or both?
- How do you relate to your colleagues?
- What keeps you engaged?
- When and why do you disengage?
- Do you keep an overview or stay involved in your own area.
- Do you sabotage or take over or invade?
- Do you work with other people's ideas?
- Do you lead and follow with equal ease?

There is no end to the questions you can ask and observations you can throw in. They have been in a process and by analysing their own and the group behaviour they can gain some insight into how they collaborate, co-ordinate, co-operate, choose, negotiate, delegate, create, agree on purpose, commit, align, energise, work collectively, enjoy etc. etc. etc. or not as the case may be.

- What can they take from this?
- What elements and qualities really help a larger body of people work well together?
- What have they learned about themselves?
- What have they learned about others?
- What do they need to make room for?
- What do they need to challenge?

If you plan to let them take away their villages you need to know what was in each, create a menu of pieces and facilitate their retrieval.

You can also leave it and work around it if the room is big enough and it's presence as a team metaphor powerful.

ENDINGS

Report Back

We often use the exercise of getting people to devise an advert at the end of the event. Recently we've been widening this in the following way, which seems to offer some variety:

- Devise a **communication** (presentation, sketch, news bulletin, advert, poem, song, declaration, dance, picture, giant post-it, collage - whatever) to let people know what you'll be doing differently and why.
- The *communication* will last no longer than 1 minute.
- Please use all that you've discovered about creativity and collaborative working from the previous exercises to accomplish this successfully.

Guidelines:

- Everyone must take part.
- It needs to be creative (appealing to both left and right brain.)
- You will have 20 minutes to devise the communication.
- The 60 second communication needs to be rehearsed and ready to be shown to the rest of the group at 4.40pm

Acknowledgement/Appreciation Feedback

- Silent feedback, (use scribe).
- What is it you'd like to be acknowledged for?
- Traits – given as gifts/given with love.
- Love letter to self.
- Appreciation chair.
- One-word feelings.
- What would be missing if the person wasn't around?
- Using images and symbols – you're like a certain kind of animal/car/painting, etc.
- Development: e.g. You're like a Mini – you could be more like a Rolls. You're like an orchid – you could be more like a rampant weed.

Completion

- Statements.
- One-word feelings.
- "The most important thing I've learnt ...".
- Action plans.
- Symbols/logs to take away.
- Best/Worst moments/aspects.
- "If I were to fill a scrapbook of moments and memories from the course, I'd include".
- "In a year from now I'll be ...".
- Hot seat – question me as if it's a year from now and I've achieved my goals.
- *Progressit*
- Learning Points presentations (either individually or as teams)

RESOURCES / REMINDERS

TOPICS TO TALK ABOUT FOR EXERCISES:

Parents lives, a recent holiday, a great fear, earliest memory, a proud moment, what sport/game you enjoy and why, a hobby, a film you remember well, the route home, a recipe, how to make something, the best room I have stayed in, the best part of my job, the worst part of my job, the best thing about working for the company, the worst thing about working for the company, something that happened to me yesterday, my boss, my attitude to smoking/homelessness/road traffic/public transport/dogs fouling the streets/guns/beggars/children/old people, a problem I'm facing at the moment, a member of my family,

STYLES for 'JUST A MINUTE' TYPE EXERCISES:

Opera, ham-actor, soap-box orator, child, gorilla, sergeant major, raunchy rock star, evangelist, dictator, yogi, Samurai warrior, God, headmistress, barrow-boy, royal family, punk, Italian waiter, drunk, bag-lady, Mr/Mrs Angry, vicar, tramp, eccentric professor, Conan Barbarian, flower arranger, dictator, fashion model, Gypsy, fortune-teller, Vamp, Restoration fob, Professor thinking through the idea, Mime artist, Dandy, Panto Dame, Xena Warrior Princess. 18-30 Holiday Rep
Someone who is: over-energised / calm and relaxed / neurotic / in love / itchy / ,
Someone who has to: run around whilst speaking / think before they say anything / touch the wall whilst speaking / make eye contact with people / jump up and down / shout to be heard .

GROUPS

Get into groups according to:

- colour of eyes
- colour of hair
- shoe size (size conversion)
- month of birthday
- Astrology signs
- colour of underwear
- place of birth
- number of siblings
- order of birth in family

PERSONAL CHALLENGE CARDS/TASKS

Give blood: Hot Air Balloon: Dress a Star: A day on a bus: Go dog racing: Go to a different church: See a rock concert: Go to a TV recording: Stay up all night: Floatation Tank: Have acupuncture: What is it that would be most difficult for you to do without for a day? Would it be: tea, coffee, smoking, alcohol, music, conversation, reading, background radio, telephone, or what? Identify what you are most addicted to, and then.....do without it for 24hours; Have conversations with three people from different levels in the organisation, from the top to the bottom. Find out what it is like for them working in the Company and get specific ideas for what would make their working life more fulfilling; Persuade a colleague to go and become a blood donor with you;

Phone in on a TV or radio talk show. Record your contribution and get feedback from colleagues on your communication skills; Research what it would be like to work in your organisation as a disabled person. (There are loads of these. Ask me for the full list and instructions if you need them.)

BRIEF ENCOUNTERS

Here is a list of subjects for people to talk about. Remember, it's different pairing for 30-60 secs. Each person tells the other:

- Life story
 - History of their name
 - What their family is like
 - Someone who's had a powerful influence on you
 - Worst day at work
 - a Best day at work
 - the best boss you've ever worked for
 - What were you famous for at school?
 - what currently keeps you awake at night (work-wise)
 - greatest personal achievement
 - best friend at school
 - current best friend
- an embarrassing moment.

SUSTAINING THE CHANGE

Make any development event memorable by fixing it visually in the location of the venue.

For example, Stuart and I led a workshop overlooking Windsor Castle. It would have helped to remind the participants of where they were, in order to create a future legend and point of reference. eg. Action Plans on the back of Picture Postcards.

Take digital photographs and send them reminders later.

COACHING

Sometimes people come to a coaching session without clear objectives. Do not despair! Make it part of the coaching. Start a journey with the person uncovering areas where they could make more impact and you'll end up with a whole strategy of pro-action.

ASSESSING PROGRESS

This is an active way of reviewing progress. Whereas one might ask participants on a scale of 1-10 where are you?, This measures things like energy, involvement, expertise, etc. There's a way of doing this visually and on their feet. So, for instance, Rob and I were asking a team to assess their relationships. We held a long piece of masking tape, (string would do). One of us stood at one end and, with participant volunteers, explored what strangers were like. At the other end, Rob and another participant volunteer, explored what a trusting partnership would be like. The rest of the group were asked to position themselves along the Continuum at their opinion of where the group was at.

REFINEMENTS

Here's some thoughts, that aren't exactly exercises but reminders of how you can add impact to what we do, or ideas that could be used.

- Forum Theatre. It's a great mechanism for opening-up options, for allowing people to discover that there are many more possibilities available than they sometimes think.
- Results from The Sunday Times 2004 Survey of best companies to work for confirm that companies that retain, reward and motivate their people outperform the FTSE All Share Index by nearly 20%.
- A senior manager recently said: Leadership is like the Enigma Variations. Variations on a theme and it remains enigmatic. One thing is clear, namely that you need to adjust the melody for different situations. Whilst "Nimrod" might work in certain cases, other situations demand a different tune.
- After the success of Emotional Intelligence, various academics are now featuring other 'intelligences'. Relationship Intelligence. Cultural Intelligence, Spiritual Intelligence. And they have the usual questionnaires to measure your competence in these areas. We have for some time talked about SOCIAL INTELLIGENCE which really encompasses them all. It's a concept to describe a person's ability to master all sorts of inter-personal situations.
- How do you describe the 'feel' of a workplace, or company? Here are some words currently being used: Culture, Climate, Ethos, Vibe, Environment, Landscape, Atmosphere. Others just say – "it's the way we do things around here." We probably refer to it as the Outer Theatre or the Theatre in which people perform.

LISTEN is an anagram of **SILENT**

OTHER SOURCES

Other major sources of exercises are our manuals for all the courses. These are on the 'shared' drive in the office.

For more ideas or detailed explanation of exercises, it's worth consulting some other sources. Most of them are in the library.

- ACE teams Workbook
- *DRAMATIC SUCCESS! Theatre Techniques to Transform and Inspire Your Working Life* – Andrew Leigh & Michael Maynard (Nicholas Brealey Publishing ISBN 1-85788-340-3)
- *Training Using Drama* – Kate Koppett (Kogan Page ISBN 0-7494-3704-9)
- *ACE Teams: Creating Star Performance in Business* - Andrew Leigh and Michael Maynard (ISBN 0-7506-1883-3)
- *Improv* - Keith Johnston (Methuen Publishing Ltd; ISBN: 041346430X)
- *Theatre Games* - Viola Spolin (Northwestern University Press; ISBN: 0810140047)
- *The Complete Facilitator's Handbook* – John Heron (Kogan Page – ISBN 0-7494-2798-1)

- *Games for Actors and Non-actors* - Augusto Boal & Adrian Jackson (Routledge, an imprint of Taylor & Francis Books Ltd; ISBN: 0415267080)
- *Theatre Games* - Clive Barker (Methuen- ISBN 0-413-45370-7)
- *The Accelerated Learning Handbook*: Dave Meier (Berrett-Koehler Publishers Inc; ISBN: 0071355472)
- *Psychology for Performing Artists* - Glenn D. Willson (Jessica Kingsley Publishers ISBN 1-85302-166-0)
- *The Handbook of Psychodrama*: Paul Holmes & Marcia Karp (Routledge, an imprint of Taylor & Francis Books Ltd; ISBN: 0415148464)
- *Inspirational Leadership* – Richard Olivier (Industrial Society - ISBN 1-85835-935-X)
- *Impro Learning* – Paul Z Jackson (Gower: 0566-07928-3)
- *Games Trainers Play* – J.W. Newton & E. Scannell (McGraw Hill 0-07-046408-1)
- *The Way of the Actor* - Dr. Brian Bates (Century Hutchinson Ltd.
ISBN 0-7126-1219-X)