



I. HIGH PERFORMANCE CREATIVITY

[SCREAMSHEET]

Executive Summary:

Creativity is the ability to *recognize new connections and patterns* between elements residing in your “library” of long term memories. A moment of inspiration occurs when this newly recognized pattern is seen as a whole or partial solution to an existing problem.

Your **creative skills** can be enhanced by four primary means:

- Enhancing your general mental performance
- Enhancing your memory skills
- Growing your library of long term memory objects
- Learning to use creative thinking tools

Achieving a High Performance Mind:

Vision	The ability to visualize a grand, vibrant and compelling target. Your vision provides the target and the context for your other efforts and a means to gauge your progress.
Memory	The ability to effectively transform experiences and knowledge from short term memory into long term memory.
Creativity	Creativity is the skill of making new associations with your library of existing memories. Like any skill-based activity, your proficiency increases with use and practice.
Embrace Mistakes	Every mistake is an opportunity to increase your knowledge. Take stock of mistakes and learn all you can from them. The more mistakes you make, the more you are trying, and the more you are learning.
Physiological Literacy	An effective mind understands the mind-body dynamic. The mind can't function at peak performance if the body is unfit or hurt. Awareness about your own physiology is an essential factor in keeping your body healthy and your mind sharp and oxygenated.
Mental Literacy	Always seek to learn more about how your mind functions and how you can grow and improve your various intelligences. Keep up with the latest research in the mental literacy sciences—the more you know about how your mind works, the better you can harness its abilities. Read <i>Scientific American Mind</i> .
Mastermind Groups	You will need two Mastermind Groups. One is internal, with the sources often coming from books or people you have met in your life. The other is very real and alive—a circle of friends, experts and colleagues who excel in areas vital to your own personal vision.
Continuous Learning	Your situation is always changing, so you should always be learning and studying. Stephen Covey calls this “Sharpening the Saw”—always seek out new knowledge and strive for both breadth and depth.



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II. Types of Intelligence

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Harvard psychologist Howard Gardner maintains there exist many different types of "intelligences" ascribed to human beings. Gardner suggests that each individual manifests varying levels of different intelligences, and thus each person has a unique "cognitive profile." The theory was first laid out in Gardner's 1983 book, *Frames of Mind: The Theory of Multiple Intelligences*, and has been further refined in subsequent years.

Generally, one will possess a rough baseline level across all intelligences with one or more (but generally not too many) intelligences being an enhanced "natural skill" and one or more being a natural weakness. Part of your mental literacy is to be able to take stock of your intelligences to understand where your natural talents lie.

Naturalist	Designates the human ability to discriminate among living things (plants, animals) as well as sensitivity to other features of the natural world (clouds, rock configurations). This ability was clearly of value in our evolutionary past as hunters, gatherers, and farmers; it continues to be central in such roles as botanist or chef.
Musical	Musical intelligence is the capacity to discern pitch, rhythm, timbre, and tone. This intelligence enables us to recognize, create, reproduce, and reflect on music, as demonstrated by composers, conductors, musicians, vocalist, and sensitive listeners.
Logical-Mathematical	Logical-mathematical intelligence is the ability to calculate, quantify, consider propositions and hypotheses, and carry out complete mathematical operations. It enables us to perceive relationships and connections and to use abstract, symbolic thought; sequential reasoning skills; and inductive and deductive thinking patterns.
Existential	Sensitivity and capacity to tackle deep questions about human existence, such as the meaning of life, why do we die, and how did we get here.
Interpersonal	Interpersonal intelligence is the ability to understand and interact effectively with others. It involves effective verbal and nonverbal communication, the ability to note distinctions among others, sensitivity to the moods and temperaments of others, and the ability to entertain multiple perspectives.
Bodily-Kinesthetic	Bodily kinesthetic intelligence is the capacity to manipulate objects and use a variety of physical skills. This intelligence also involves a sense of timing and the perfection of skills through mind-body union.
Linguistic	Linguistic intelligence is the ability to think in words and to use language to express and appreciate complex meanings. Linguistic intelligence allows us to understand the order and meaning of words and to apply meta-linguistic skills to reflect on our use of language.
Intrapersonal	Intrapersonal intelligence is the capacity to understand oneself and one's thoughts and feelings, and to use such knowledge in planning and directioning one's life.
Spatial	Spatial intelligence is the ability to think in three dimensions. Core capacities include mental imagery, spatial reasoning, image manipulation, graphic and artistic skills, and an active imagination.



III. MEMORY

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Your memory is perhaps the most important tool in your mental toolbox. Memory is essential to develop a depth of knowledge about a subject, and it is the foundation upon which creative thought can happen. We all have different levels of memory ability, based on our experiences and physiology, but we can *all* increase or memory effectiveness with practice.

Memory Terms:

Short Term Memory	This is a mental “bucket” that can hold information for immediate processing. Short term memory can consist of recent sensory data or information retrieved from long-term memory. The capacity of short term memory is limited, in both data and duration. Often, information in short term memory will degrade in 30 seconds or less.
Miller’s Number	George Miller experimented on short term memory in the late 1950s and found the capacity of short term memory to be seven units, plus or minus two.
Chunk	A chunk is a conceptual unit of information. It can be as small a single digit or letter or as complex as a phone number or a name.
Long Term Memory	Long Term Memory is the “bucket” that can hold information for 30 seconds to decades or longer. It is thought that information moves from short term memory into long term memory through a process called Long-Term Potentiation: an increase in the chemical strength of a synapse that can last for days or even years.
Eidetic Memory	Also called “photographic memory,” it is the ability to recall images, sounds or objects in long-term memory with great accuracy. Recent experiments indicate that this may not, in fact, be a unique type of memory—rather, it is a trainable ability.
Mnemonic	A “trigger” that can be used to help a person remember an object, name or sequence of information. Common mnemonics include “Roy G Biv” or tying a string around your finger to help you remember.

Keys to Long Term Memory Retention:

Logical Structure	Organize information in a logical structure that follows some sort of understandable rules that you already are familiar with and understand.
Vibrant Imagery & Senses	Create vibrant, colorful mental imagery to represent the items you wish to remember. The more unique the image, the easier it is to remember. Engage multiple senses to maximize the potential for high-level recall.
Connections	Create meaningful connections between the imagery and the objects you wish to remember. Also, create connections (for example: a journey) between the string of information images you are striving to remember.
Repetition	To anchor a memory in your mind, you need to repeat the memory or sequences of images. Often five or six repetitions will be enough to anchor the memory in your mind. A phenomenon called the “Spacing Effect” demonstrates that repetition is most effective when there is space between the iterations. Repeating a sequence five times rapidly isn’t as effective as repeating it once a day for five days.



IV. CREATIVE THINKING TOOLS

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There are many ways in which we can connect and transform relationships between objects in new ways. The mental tools below outline some of the ways in which we can make new, creative associations.

Thinking Tools:

Observing	Learn to observe the world around you fully, using all senses (observation is not visual alone). Key into the things around you all the time but invisible to you (power lines, light bulbs, etc.). Collect something (stamps, coins, insects, postcards, etc.) – the more experienced a collector you are, the keener your observational skills are related to your collection.
Imaging	Learn to “image” internally, using your virtual senses of sight, sound, smell, taste and touch. Imagine “the look of things you cannot see.” Imagine a story you read as a movie, a radioplay, as something that you are a part of. Train yourself to visualize with clarity and vibrancy across multiple senses—don’t just see the imaginary banana, but taste it and smell it.
Abstracting	Learn to abstract concepts internally. The act of abstracting can be defined as “the possibility of considering an object under one viewpoint while disregarding all other properties of the object. The essence of abstraction consists in singling out one feature, which, in contrast to other properties, is considered to be particularly important.”
Pattern Recognizing	Pattern recognition requires both sensory input and conceptual analysis. It is the discovery of an existing association or structure. Recognizing a pattern gives us a window into understanding and predicting behavior.
Analogizing	In general, an analogy illuminates a functional resemblance between things that are otherwise unlike (as opposed to a “similarity”, which is an observed resemblance). Analogies can give us the ability to understand the world in new ways, or access the previously incomprehensible.
Empathizing	Allow yourself to “enter” another person, animal or object, and experience the world from a new viewpoint. Pretend that its world is your world, its sense organs and physical attributes your own.
Modeling	Modeling is the ability to create a representation (physical, functional, theoretical) of an object or situation based on the results of abstracting and or analogizing. The model allows interaction with, and understanding of a complex object or situation.
Playing	Playing is an enjoyable “non serious, non functional” activity in which we interact with others and the world, often within a framework of a created ruleset, to “see what will happen.” We play games, we splash in puddles, we spin coins, we juggle—and in so doing, we practice both life skills and creativity skills.
Transforming	Transforming your own personal, internal insights and observations, often earned using the above tools (and often very you-specific), into a format that is communicable and understandable to others is a vital creative and communicative skill.
Synthesizing	Synthesizing is creating a complex whole by combining disparate parts. Synthesizing perceptions with impressions garnered using the above tools can lead to a deeper and fuller understanding of an object.



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V. ADDITIONAL CREATIVITY EXERCISES

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Limited Story Write a piece of “sudden fiction,” 500 words max, and give yourself a 30 minute time limit. Give the story action and purpose. Don’t concentrate on “flowery language” but rather quickly reporting a dynamic mini-story.	The “Andre Breton” Find an interesting and yet mundane view out of a window and do “automatic writing” on what you see for 5 minutes. Write the words and phrases that come into your mind as quickly as possible with not pausing for thought or structure.
Fiction into game Give yourself 1 hour: take an interesting short story or novel and write up a focused, play-centered description of a game (called a game design treatment) that would capture the most important aspects of the fictional experience.	Game into fiction Take one of your favorite games (a board game, a computer game or a console game) and write a fictional narrative of the adventure you had while playing. Think of yourself as a storyteller in the oral tradition—share your imaginary adventure.
Keep a scrapbook Keep a scrapbook of any news stories, pictures, stories, <i>anything</i> that catches your eye. A cheap sketchbook and tape will do the trick. These can be used at a later date as an aid to creativity. Anything that inspires you but you can’t use immediately should go in the scrapbook for later. Doodle notes, pictures and comments on the pages.	Biography snapshot Take a picture from a newspaper, magazine or poster. Create an identity for the person (if it’s someone famous, give them a new identity) and write a brief description of what was happening just before, just after and just as the picture was taken. How do they talk? How do they move? How do they sit alone in a room?
Miniature worlds Go on a walk and collect interesting objects you find along the way to make a “miniature world” diorama (inside a shoebox is great) and then put it away for a week. When you come back, write a short essay on how the world functions and what makes it wondrous.	Scroll timeline Get a roll of paper (10’ should do) and create a “timeline” for your life so far (or your marriage). Mark on it every time you’ve moved, where you’ve lived, school, major events, the structure. Then go back and fill in the details... tell the little, magical and intense stories that really define who you are.
The “Salvador Dali” Try to tap into “hypnagogic imagery.” Have pencil and paper handy. Place a metal cookie sheet on the floor near a comfortable chair and hold a spoon loosely in your hand over the sheet. Settle down and try to relax fully. As you relax or fall to sleep, you’ll drop the spoon, creating a noise that will rouse you. Grab the paper and write down any thoughts or images that come to you.	Decode the “real world” Play a “use your body” game and deconstruct it (go-karts, paintball, softball, Frisbee golf, etc.). Analyze (like Da Vinci) the things around you that you see every day... how does electricity get to your house? How does a gas-electric hybrid car work? How do fish know how to swim in schools? Take a notebook to a crowded coffee-shop and document and doodle your observations.
Mental Castle Create a vibrantly imagined “virtual museum” where each exhibit room contains related memories and visualizations. Imagine the objects you wish to remember is vibrantly as you can, but imagine them in an exhibit setting. “Visit” often to burn the memories into your long term memory. See the Thomas Harris books “Hannibal” and “Hannibal Rising” for a description of this technique.	Riding with Benjamin Franklin If he was transported into our time and your job was to drive him from here to there, before he has had any chance to experience our world-what would you talk about? What things would he notice out the car window that would be fascinating to him (what things would he notice <i>in</i> the car?). Imagine you are his first significant contact with our time: how would you explain the world around him?



VI. ADDITIONAL CREATIVITY TOOLS

[SCREAMSHEET]

Shorthand note taking <ul style="list-style-type: none"> • Develop a private language of symbolic “shorthand” to allow yourself to categorize notes quickly • Place categorizing symbols in the upper corner or margin of your paper for quick reference • Use colors to quickly ID notes for review • Practice so you can categorize and jot keywords while listening attentively 	Radial thinking/mind mapping <ul style="list-style-type: none"> • A new way to take notes, be visual, use colors, be intuitive, use paper, do it for an audience of one... • Keep a reference notebook of your mind maps, or portfolio of larger sheets • Use mind-mapping to explore problems that have multiple issues or components. • Doodle and draw (and use color)—it will help you remember the information later
Keep a dynamic notebook of ideas <ul style="list-style-type: none"> • Use a composition notebook, sketchbook or “wallet” for index cards • You can also use an online tool like a private dynamic website or Wiki • Use this as the place to jot down ideas, fragmentary thoughts, remembrances from our past • Keep a digital recorder with you when you drive or travel, then transcribe your thoughts to your idea database when back 	The power of lists <ul style="list-style-type: none"> • Great tool to spark your ideas • The act of making the lists can fuel your creative engine big-time • Pick a subject and list everything you can think of (words for “house”, things that come in cans, animals that are gray) • Do a “laundry list” of strange detail objects you might find in: a strange room, in the pockets of a suicide victim, under a kid’s bed, in an Egyptian tomb, etc.
Generate a “rule set” <ul style="list-style-type: none"> • Find a ritualized or semi-ritualized activity in your daily life (such as a meeting, a dinner party, going to the gym, giving a business presentation) and jot down all the key “rules” for the activity • Rework these notes into a “rule set” for the activity, like the instructions you find in a kids game • The rules can be serious or humorous • These rule sets can become a key tool to understand and deconstruct and activity 	Early morning “thinking ritual” <ul style="list-style-type: none"> • Once you are fully awake in the morning, you will be at your cognitive best for the day • Before you begin the work for the day, take advantage of your mental focus and give yourself 20-30 minutes of thinking time • Meditate or simply clear your thoughts (with some deep breathing) to prepare yourself • If possible, give yourself some afternoon thinking time by taking a constitutional in the later afternoon when you are lagging
The “power” of alternate states <ul style="list-style-type: none"> • The Hunter S. Thompson approach • Use sparingly, but great for a fresh viewpoint (you need a baseline first) • Lucid dreaming • Stay awake for 24 hours or more • Live a day without reading or TV • Live a day without using a computer or cell phone • Live a day with gloves on • Walk around the block backwards • Take alternate routes to and from work 	Experience idea sparkers <ul style="list-style-type: none"> • Regularly spend some time browsing “idea sparking” materials (twice a week is ideal) • Newspapers, magazines you don’t regularly read, catalogs • Kids encyclopedias, pictorial dictionaries, specific subject reference books • Shoeboxes of old photos, old postcards • Online photo repositories and archives • Flip through the materials backwards, so you mind isn’t tuned into reading linearly, but rather scanning for ideas



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VII. Mental R & R

[SCREAMSHEET]

Sleep:

Your body needs sleep	Your body and your mind need to recharge each night, and sleep is how we do this. Your physical body needs between 5-6 hours of sleep each night to rest and repair itself. This initial sleep is often devoid of much R.E.M. dream sleep, which is what your mind needs to recharge itself. Figure another 2 hours of sleep are needed for dreaming and mental recharging (most dreaming occurs after your first 5-6 hours of sleep), for a total of 7-8 hours of ideal sleep per night.
Some sleep pointers	<ul style="list-style-type: none">• Sleep in a darkened room, on a firm and comfortable mattress• De-stress and "turn off" your mind before you climb into bed (don't think about your worries or your day to come right before sleep)• Don't eat for 90 minutes before bed• Don't read in bed—make bed for sleeping only. Read in a comfortable chair, preferably not in the bedroom• Stick to a regular sleep schedule as much as possible—sleep isn't something you can "catch up on" on weekends

Lucid Dreaming:

What is Lucid Dreaming?	Lucid dreams are dreams you have in which you are fully conscious and aware that you are dreaming. You can fly, do anything you wish, and in general, have a mental vacation.
How do I have a Lucid Dream?	You need to train yourself to know when you are dreaming. The easiest way to do this is to get into the habit, every hour or so, of looking at a book title or a digital clock nearby, making a note of what it says, and then turning away for a second. Look back again—does it say the same thing? If so, you are awake—in a dream, it will say something different, and this is your cue: you're dreaming!
What if I start to wake up?	If you feel yourself starting to wake up, outstretch your arms and start spinning slowly—this will pull you back into sleep and your dream state.

Relaxation:

Relax dude!	The word "relax" has its origin in the Latin word "relaxare" which means "to loosen". When we engage in relaxation techniques we are in effect loosening tension, releasing tightly held energy and letting go. Relaxation is a way to level out stress and "rest" our minds and bodies.
Simple relaxation techniques	<ul style="list-style-type: none">• Give yourself a cue—tell yourself it's time to wind down, like slipping into sweat pants or a favorite t-shirt when you get home.• Sit quietly—sit quietly and calmly for 3-5 minutes.• Less clutter—clear your world of needless clutter.• Breathing—give yourself some deep breathing; breathe in for 7 seconds, hold for 7 seconds and exhale for 7 seconds. Breathe through your nose and breathe deep—if you do it right, you won't hyperventilate or be gagging for air.• Have an end-of-day ritual—have a regular ritual as you prepare for bed, something that you look forward to.



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VIII. Diet and Exercise

[SCREAMSHEET]

Keeping your body properly fueled and in solid physical shape is key to having a sharp mind. Please remember, before you do any major dietary or exercise switch, check with your doctor to make sure you are doing the best for your body and your mind.

Diet:

Garbage in, garbage out	<p>Programers know this phrase well, and it translates to your body too—the fuel you put into your body is reflected in the performance of your body.</p> <p>A healthy brain diet has four components: calorie control, antioxidants, "good" fats (omega-3s), and "good" carbs (complex carbs that don't immediately spike blood sugars).</p> <p>Cognitive "food pyramid": veggies, fruits, whole grains, nuts, fish, other meat</p>
Some dietary pointers	<ul style="list-style-type: none">• Drink water whenever possible (also good are non-caffeinated teas and fruit juices), but in small 2oz quantities• Seriously limit your refined sugar intake• Choose whole wheat products over refined flour products (and brown rice over white rice)• Limit your carb intake, but don't avoid carbs altogether• Keep your animal fat (omega-6 fats) intake moderate• Eat plenty of omega-3-rich foods (such things as salmon, herring, olive oil, avocados, and walnuts)• Moderate caffeine intake, below the "jitter" level, is ok• A drink or two at the end of the day won't hurt and may help your cognitive abilities (it doesn't really matter what type of alcohol)• Take a multivitamin (one with B-12 and folic acid)• If you can help it, don't smoke
Power meals	<ul style="list-style-type: none">• <i>Breakfast:</i> break the meal into two chapters, when you wake up and later morning. Begin the day with some fruit (ideally citrus or berries) instead of coffee. Later in the morning, have a whole wheat cereal with berries or wheat toast with eggs.• <i>Lunch:</i> bigger lunch than dinner is better. Have a large salad with eggs or salmon. Finish it up with some yogurt mixed with nuts (especially walnuts or almonds).• <i>Dinner:</i> keep the portions small, but very flavorful. Take your time and savor the meal as a trigger to wind down.

Exercise:

What's the plan?	<p>The key to finding an exercise plan that will promote your cognitive health is to find something that builds your aerobic capacity (more oxygen to your brain!), lowers your fat level and is fun. Some of the best exercise systems: aerobics, swimming, martial arts, dance and rowing.</p>
Exercise 101	<ul style="list-style-type: none">• When exercising, practice good breathing—breathe through your nose and don't hold your breath during exertion—that's the time to exhale.• Do some basic aerobic exercise regularly: walk to work, ride your bike, play a sport, run around and chase your kid—just let yourself get winded, it's good for you• Look into Pilates or some other simple set of exercises that will strengthen your "core"—your lower back and abdominal muscles, since these are the muscle groups we rely on most• Stretch to increase your flexibility—stretch your calves, hamstrings, lower back—make stretching part of your daily wrap-up ritual



IX. CREATIVITY IN GAME-CRAFTERS

[SCREAMSHEET]

What is the value creativity in our industry?

Game development requires a team of dedicated, skilled professionals who *ALL* possess a high-degree of intelligence and creativity.

- Creativity allows us to communicate about that which we have not yet created.
- Creativity allows us to visualize the look and feel of our game before there is anything there.
- Creativity allows us to visualize the interactions and perceptions of our players.
- Creativity allows us to solve game play and implementation problems

How can we grow our creativity to become better game-crafters?

Study and play—play and study:

- Play all the games you can get your hands on, across all genres and mediums—study the flow, the pacing and the way you are pulled (or not pulled) into the experience
- Play games you would never *choose* to play (*Barbie on Horseback*, etc.)
- Study human perception as it relates to the limited feedback loops of our medium
- Study the fascinating phenomenon of play—become a deep student of play in all its many active (*not* passive) forms
- Create “mini-designs” of as many games as possible, even though you know most will never see the light of day beyond your own notebook

Become a student of time-honored forms of creative art:

- Learn and study the mechanisms of story-telling (yes, even if you’re making the next great FPS)—it’ll help you understand the power of pacing and controlled delivery
- Take some time to study the process the great renaissance sculptors used to create their masterpieces (like Michelangelo’s David), as well as painters—pay attention to the process of taking away and the process of adding—it makes a great analogy to the process of game creation
- Take a class in poetry writing—the limited use of language (and control *over* language) will give you an appreciation for creating a larger experiences with small numbers of “atoms” (words)
- Take time to study and decode the oldest and most subtle of games: chess, go, poker, etc.

Read and research until your eyes bleed:

- Read until you can’t turn another page and then read some more: fiction, history, essays, etc.
- Hang out in the children’s book section of the library or your local mega-store and browse the huge variety of subject-specific children’s books (like DK’s Eyewitness series)
- Read tons of Hemingway—he’s the *master* of subtle implication—you’ll be surprised how relevant Hemingway’s techniques are to sophisticated game design
- Keep a journal of thoughts and ideas garnered during your reading sessions

Communicate with other humans:

- Seek out those who think your game ideas are stupid, insipid or just won’t work—and listen (politely and respectfully) to what they have to say
- Build your own “mastermind group”—keep it fertile and active and whenever you can create a Salon situation, do it but follow this rule: 75% listening, 25% speaking
- Practice describing your game ideas and game mechanics to others, both orally and in written form; focus on a functional understanding of play and mechanics
- Learn to listen effectively (essential in team meetings!) and to remember what you hear. Learn to take effective “quickie” notes during a meeting (just key points) and notes in detail after the fact
- Attend conferences and meetings (like the GDC, local IGDA meetings, etc.) and work towards being a presenter of ideas—noting focuses the mind like teaching an audience



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X. CREATIVITY IN TEAMS

[SCREAMSHEET]

Channels of Communication

In a team environment, communication is key. Teams can be creative only when all team members are full “in the loop.”

- Foster an open office culture of communication and collaboration
- Let the team know that all ideas should be heard
- Use collaborative tools to share, document and disseminate vital information (such as a Wiki)
- Make sure the members of the team have been introduced to tools and techniques to enhance their own individual creativity and problem solving abilities
- Provide locations for spontaneous discourse and brainstorming
- Treat team members as responsible individuals who can manage their own work

The Importance of Listening

One of the most important collaborative skills is the ability to listen and remember.

- Train yourself by listening to old radio plays and non-fiction audio books
- Pay attention to the speaker—both verbal and physical language
- Don't focus on what you want to say next (jot down a quick keyword note), but on the context and meaning of the speaker's message

Presenting Effectively

You need to be able to orate effectively in a team environment to share your ideas. Concentrate on your content and simple elocution.

- Speak in a clear, natural voice, loud enough for everyone to hear
- Don't write down every word you want to say—rather make note of key points and comfortably expound on them “from the hip”
- Avoid a needlessly complex vocabulary
- Wean yourself (with practice) from filler words and phrases, such as “um”, “like”, “you know”...

Meeting Dynamics

Game development requires a team of dedicated, skilled professionals who *ALL* possess a high-degree of intelligence and creativity.

- No non-brainstorming meetings longer than 60 minutes—try for much shorter
- Have a clear and concise goal or reason for every meeting
- Always have an agenda, and stick to it
- Someone must always lead a meeting, and they must understand group dynamics and communication.

Brainstorming

Team brainstorming can provide a dynamic and fertile ground for idea generation and creative problem solving. Following a few guidelines will help make the experience as productive as possible.

- Always have a clear target in mind for the brainstorming session
- Have a facilitator (ego-free) lead and guide the group
- Have one person designated as the note-taker (have this shift from session to session)
- Don't “edit” input—be open to all ideas and set aside time to evaluate the fitness of an idea
- Allow energized tangents, but be ready to pull things back on course
- Keep the group to a manageable size (5-7 is ideal)
- Ideally, have the session in a off-site location that is comfortable, quiet and interesting
- Bring a box of “props” (toys, books, pictures, etc.) to spark creative thinking
- The facilitator should bring two or three “ice breaker” questions related to the topic