INNOVATION LAB: CREATIVITY TOOLS

GRADO EN COMUNICACIÓN Y MEDIOS DIGITALES
Professor: PABLO ESTEVES SANCHEZ - EMZINGO
E-mail: pesteves@faculty.ie.edu

Academic year: 18-19
Degree course: THIRD
Semester: 1º
Category: COMPULSORY
Number of credits: 6.0
Language: English

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

SUBJECT DESCRIPTION
We often think that creativity and innovation are the domain of the "creative types. Or as making something, but in fact, the root meaning of the word means 'to grow'. And each and every one of us is creative, everyone can be an agent for change. In this course, we will identify the principles and strategies that will allow us to tap into our creative potential - to think outside the box - in our work lives and in our personal lives.
Creativity is about living life as a journey into observing the world around you with fresh eyes and communicating the extra-ordinariness of everyday acts. Creativity embraces originality and makes unique connections between seemingly disparate ideas.
Creativity is not a fixed trait, but more like a muscle. It can be strengthened over time through practice and effort. Even though you don’t use it regularly, you have to exercise it with some regularity otherwise you lose it. This course will help you grow your creative confidence and unlock the creative potential of those around you. Gain the tools and mindsets to break patterns, generate new ideas, and take creative leaps.

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 Yet there are moments when it’s important to throw out the rulebook — maybe it's inadequate or outdated.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

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

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

- Use tools and exercises to increase creative problem-solving skills
- Change behavior patterns to inspire new thinking and new ways of working
- Build habits and strategies to adapt their creative intelligence to achieve desirable outcomes
- Grow the creative confidence and the creative potential of teammates
- Understand the importance of strength-based approach to team building

**METHODOLOGY**

Our methodology centers on texts, short videos and podcasts, and complementary articles read by students as preparation. Classes will be focused on discussions around the key issues and engaging in a creative exercise each week. There will be three group projects: Modules 2, 3, and 4 will have two group projects. Module 6-7 will have one group project. Projects will include classroom work and research homework.

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
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</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>20.0 %</td>
<td>30 hours</td>
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<tr>
<td>Discussions</td>
<td>20.0 %</td>
<td>30 hours</td>
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<tr>
<td>Exercises</td>
<td>20.0 %</td>
<td>30 hours</td>
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<tr>
<td>Group work</td>
<td>33.33 %</td>
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<tr>
<td>Other individual studying</td>
<td>6.67 %</td>
<td>10 hours</td>
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<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
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23th July 2018
PROGRAM

SESSIONS 1 - 2

Module 1: What is creativity anyway?
Course overview. Setting expectations. Rules of the game.
During the 20th we’ve had to deal with disruptive forces – technology, demographic shifts, globalisation, etc. Now, in the 21st century, these forces have accelerated. The models that have guided us, the scripts that have steered businesses and communities, the old market, business, and policy models need to be rewritten. There is a need to reinvent the playbooks, and to keep reinventing them ever more rapidly. Creativity has become a competitive advantage. And in this module, rather than talking about creativity we will learn how to focus on the challenges, explore why the old way of doing things doesn’t work, and then focus on all the ways we could do something new. The need for creativity is implied, not stated.
We work better when we focus on what we do best. When working from strengths, people are more productive, perform better, and are more engaged. We will identify our talents and develop them into strengths: a combination of skills, talents, and knowledge.
R.A.: Darwin Was a Slacker and You Should Be Too
Complete the Gallup CliftonStrengths assessment prior to class. Access codes to be provided prior to class. Top 5 Strengths Assessment Gallup's CliftonStrengths.

SESSIONS 3 - 5

Module 2: Design Thinking
Design thinking is a process for creative problem-solving. Learn the foundational skills and mindsets of design thinking. Develop the language and understanding of design thinking. We focus on four main phases of design thinking: gather inspiration, generate ideas, make ideas tangible, and share the story.
Tune in and empathise with others and discover new things through inquiry. The same experience can be viewed very differently based on the frame you adopt. Embracing a new point of view helps uncover new opportunities — gaps and needs you hadn’t seen, ideas and solutions you hadn’t imagined.
Look at the current situation from someone else’s perspective. What do you see? What new opportunities emerge?
Forget unlimited creativity. Carefully chosen and clearly articulated constraints help focus your thinking and spark more unique and surprising ideas.
List your constraints. Which one can you remove? Which ones should you add?
Other: How to be an explorer of the world
R.A.: Emotional Intelligence Needs a Rewrite

SESSIONS 6 - 7

Module 2: Design Thinking
Idea generation is one of the hardest parts of design thinking. It usually isn’t enough to get everyone in the room and ask them to come up with something on the spot. So how do you encourage creative thinking? The easiest answer is brainstorming, which everyone’s done at least once in their lives. But brainstorming often isn’t too effective—quantity over quality can get you a lot of suggestions, but not a lot of good ones. There’s a better, more rigorous way to inspire people’s thinking.
Other: How to be an explorer of the world
SECTIONS 8 - 10

Module 3: Creative Confidence
From Design Thinking to Creative Confidence. What did your creativity look like when you were a kid? What does it look like now?

What’s one valuable lesson you’ve learned from failing? Turning a Problem Into an Opportunity. Rather than think of it as an issue, turn it into an opportunity—an educational moment that can help you understand the task at hand and handle it better. This module will help you reframe a problem into an opportunity, an invaluable skill in so many challenging situations. Don’t worry about something going wrong in the middle of a project: Just be prepared for it and treat it as an expected part of the process.

SECTIONS 11 - 12

Module 3: Creative Confidence
As the competitive landscape becomes increasingly disrupted by technology and radically different business models, it’s more important than ever to build resilience skills to effectively navigate volatile, uncertain, complex, and ambiguous environments.

R.A.: The Better You Know Yourself, the More Resilient You’ll Be (H03VKP-PDF-ENG)

SECTIONS 13 - 15

Module 4: Insights for Innovation
Most innovations come from combining old concepts in new ways. Creativity doesn’t have to start with a blank page. Seeing unusual connections between existing ideas can spark entirely new solutions. Gather inspiring thoughts, ideas and references related to what you want to accomplish. What new connections can you make?

B.C.: Chapter: EZ Answers (Pgs 161 - 172) (The cluetrain manifesto)
R.A.: How Work Will Change When Most of Us Live to 100 (H02Z6C-PDF-ENG)

SECTIONS 16 - 18

Module 5: Unlearning Process: Theory U
To be effective leaders, we must first understand the field, or inner space, from which we are operating. Theory U identifies four such “field structures of attention.” We will review the elements and characteristics of Theory U and how it helps leaders unleash creativity and innovation.

W.P.: Addressing the Blind Spot of our Time

SECTIONS 19 - 20

Group Evaluation: Reading - The Visit (Compulsory Reading)
Creating Spaces of Shared Meaning
How do we frame conversations for maximum learning and impact? What are the conditions under which meaningful conversations take place?

SECTIONS 21 - 23

Module 6: Creative Intelligence
Today, skill sets are becoming obsolete within five years...disruptive changes are occurring ten times or more in a single generation. How do we prepare for such a world? What kind of creativity is necessary? The deep changes necessary to accelerate progress against society's most intractable problems require a unique type of leader—the system leader. To be successful one must be a creator, a maker, and a doer.

R.A.: The Dawn of System Leadership
B.C.: The Five Competencies of Creative Intelligence. Pages 33-39
R.A.: Leading Systems

SECTIONS 24 - 25

Module 6: Creative Intelligence
Facilitating a useful and friendly discourse among peers is one of the hardest things a team can do. There’s so many disparate forces at work in a brainstorming session, or a presentation, or a meeting. Egos need to be massaged, ideas need to be explained clearly, and everyone needs to feel that they had the time to talk. Run a group meeting well and the team will have a great idea and find ways to move forward; run it badly, and everyone exits confused and stuck.

R.A.: Community Engagement Matters (Now more than ever)
B.C.: Chapter 4: On Intellectual Inadequacy. Page 150 - 168

SECTIONS 26 - 28

Module 7: Getting Unstuck
Every person has them—some conscious, some unconscious. Rituals can be as small or big. Rituals are the best way to shape behavior, to build cultures of constant transformation, and to spark change. When you’re feeling stuck, what do you do to get yourself unstuck? When you feel paralyzed or overwhelmed by a task, what prevents you from getting started? The really bad ideas brainstorm, Get out of fail free card, Under the rug, The failure museum

Other: Don’t buy this jacket
B.C.: The Illusion of Understanding. Pages 199 - 208 (Thinking Fast and Slow)

SECTIONS 29 - 30

Final Group Presentation and Evaluation
Crack the case project: The Awethu Project: Values-Driven Decisions for Profit and Social Impact
P.C.: The Awethu Project: Values-Driven Decisions for Profit and Social Impact (W17257)
BIBLIOGRAPHY
COMPULSORY READING.
- Full book’s name: The Visit
- Author/s: Durrenmatt, Friedrich.
- Edition: 1 edition (October 5, 2010)
- Publisher: Grove Press
- ISBN 9780802144263

Buy your books here
IE Library permalink

EVALUATION CRITERIA

Evaluation will be based on class participation and engagement, performance in individual work which will be submitted and presented in class. Additionally, group work and presentations and the peer review will have a significant score on the evaluation.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>20 %</td>
<td>Dialogues and debates based on pre-class reading</td>
</tr>
<tr>
<td>Individual Work</td>
<td>20 %</td>
<td>Individual written assignments and essays</td>
</tr>
<tr>
<td>Group Presentation</td>
<td>20 %</td>
<td>Group Work and Presentation</td>
</tr>
<tr>
<td>Peer Review</td>
<td>10 %</td>
<td>Peer ranking is done through a team-member ranking system</td>
</tr>
<tr>
<td>Final Exam</td>
<td>30 %</td>
<td>A final presentation with questions and answers</td>
</tr>
</tbody>
</table>

PROFESSOR BIO

Professor: PABLO ESTEVES SANCHEZ - EMZINGO
E-mail: pesteves@faculty.ie.edu

Pablo Esteves is a managing partner at Emzingo, a leadership development design firm he joined in 2011 after finishing his MBA at IE Business School. He manages the development of social innovation and leadership development programs in Brasil, Peru, South Africa, Spain, and the United States. One of his current interests is the intersection of Social Entrepreneurship as an economic driver and Altruistic Capital as a business strategy. Pablo is a member of the board of trustees of the Elisa Sednaoui Foundation and the advisory board of Play Africa Children’s Museum. He is an IDEO U Impact House Alumni, a member of the Impact+Design Global Collective, and an Aspen Institute Fellow.

OTHER INFORMATION

Office hours. During morning sessions, one or two hours after class. During midday/afternoon sessions, one or two hours before class.
pesteves@faculty.ie.edu
CODE OF CONDUCT IN CLASS

1. **Be on time**: Students arriving more than 5 minutes late will be marked as “Absent”. Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).

2. **If applicable, bring your name card and strictly follow the seating chart**. It helps faculty members and fellow students learn your names.

3. **Do not leave the room during the lecture**: Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as “Absent”. Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).

4. **Do not engage in side conversation**. As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.

   If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as “Absent”.

5. **Use your laptop for course-related purposes only**. The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

6. **No cellular phones**: IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.

7. **Escalation policy: 1/3/5**. Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.

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