



# GUIDELINES *(The guidelines will be outlined at the start of the creative session on September 30th.)*

## 1. STARTING

**ISSUE/PROBLEM:** “.....”  
(write here the problem you want to resolve)”

**EXAMPLE:** Young people don't go to the theatre

### - BEFORE TO START THE CREATIVE SESSION

- COLLECT INFORMATION ON THE SUBJECT OF THE PROBLEM (IF POSSIBLE).
- MENTALLY ARRANGE ALL INFORMATION IN POSSESSION.

## 2. PERCEPTION PHASE

Creative Technique: FOR ME THE PROBLEM IS... ; *Establish the real causes of a "problem"; Help you to bring out the most effective research parameters;*

### **HOW DOES IT WORK?**

1. REFORMULATE THE PROBLEM STARTING FROM: ***for me the problem is....*** . BREAK DOWN THE PROBLEM INTO A SERIES OF SUB-PROBLEMS – see example.
2. MAKE A LIST OF SUB-PROBLEMS ACCORDING TO THEIR PRIORITY
3. SHARE AND CHOOSE THE UNDER-PROBLEM TO ADDRESS – see example.
4. TRANSFORM THE SUB-PROBLEM CHOSEN INTO A QUESTION – see example.

**EXAMPLE: Point 1.** Example list of sub-problems (in this case we do not distinguish between group work and individual work):

- *For me the problem is the price of the tickets*
- *For me the problem is the lack of theatres*
- *For me the problem is the lack of public transport*
- *For me the problem is the poor communication*
- *For me the problem is the use of social networks*

**Point 3.** Problem chosen: The price of the tickets too high for young people.

**Point 4.** How do we sell low cost theatre tickets?

## **OUTPUT:**

**Write “The list of sub-problems by individual priority”**

- 1.
- 2.
- 3.
- 4.
- 5.
- .



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**Choose a sub problem to work on.**

“ .....

**Transform it into a question.**

“ .....

### **3. ANALYSIS PHASE**

Creative Technique: LIPOGRAM? *It allows you to discover any latent dimensions of the problem.* **HOW DOES IT WORK?**

1. REFORMULATE THE “PROBLEM” (AS DESCRIBED IN POINT 5 OF THE PERCEPTION PHASE) BY REMOVING ONE LETTER OF THE ALPHABET (from time to time).
2. ANALYZE THE SUB-PROBLEM EMERGED MAKING THE INITIAL QUESTION MORE ORIGINAL AND COMPLETE, TRYING TO SEEK NEW ASPECTS THAT COULD HAVE ESCAPED AT A FIRST READING OF THE PROBLEM. THIS THANKS TO THE USE OF NEW TERMS (METAPHORS, SYNONYMS, OPPOSITES);
3. GRANTING ANY NEW ASPECTS OF THE EMERGED PROBLEM COLLECT ALL THE NEW WORDS EMERGED from the “Lipogram” technique that could represent new aspects of the problem ;
4. RESUME THE INITIAL QUESTION, THE ONE THAT EMERGED FROM "FOR ME THE PROBLEM IS", AND ENRICH IT, IF IT IS THE CASE, OF ALL THE NEW ASPECTS THAT HAVE EMERGED (inserting the corresponding words found).

EXAMPLE: **Point 1.** “Cut the letter a”. The question must be reformulated without using words that contain the letter “a”.

*How do we sell low cost theatre tickets? In this case we cannot use the word theatre. You must therefore find synomials or descriptions that recall the theatre but do not contain the letter “a”.*

*How do we sell low cost tickets for environment in which disguised people sing, recite?*

**Point 3.** Environment; Disguised; People; Recite; Sing (new words)

**Point 4.** New question: *How can we sell low cost recite ticket in all environment possible?*

### **OUTPUT:**

*Write the “Individual reformulation of the original problem”*



## **4. PRODUCTION OF IDEAS PHASE**

(NOW) THE PROBLEM IS (after PERCEPTION AND ANALYZE PHASES). Enter the question that emerged from point 4 of the analysis phase.

Creative Technique: SCAMPER?\* **HOW DOES IT WORK?**

<https://www.interaction-design.org/literature/article/learn-how-to-use-the-best-ideation-methods-scampers>

- Substitute
- Combine
- Adapt
- Modify/Magnify/Minify
- Put to another use
- Eliminate
- Reverse/Rearrange

## **OUTPUT:**

*Write a list of all the final ideas that emerged and collected by priority*

## **5. SELECTION OF IDEAS PHASE**

Creative Technique: FEO? **HOW DOES IT WORK?**

1. To draw a matrix that shows the evaluation parameters (Feasibility; Economical; Originality) vertically, the different ideas horizontally (Idea 1; Idea 2; Idea 3; ...).

PARAMETERS/IDEAS	IDEA 1	IDEA 2	IDEA 3
<b>FEASIBILITY</b> considering the factors of the context			
ECONOMICAL			
ORIGINALITY			
<b>TOTAL</b>			

2. To evaluate each idea, with a score from 1 to 5, with respect to the feasibility of the idea, the originality of the idea, the cost-effectiveness of the idea.

PARAMETERS/IDEAS	IDEA 1	IDEA 2	IDEA 3
<b>FEASIBILITY</b> considering the factors of the context	<b>2</b>	<b>5</b>	<b>5</b>
ECONOMICAL	<b>5</b>	<b>1</b>	<b>4</b>
ORIGINALITY	<b>1</b>	<b>1</b>	<b>2</b>
<b>TOTAL</b>	<b>8</b>	<b>7</b>	<b>11</b>

3. Reflection on the plate until reaching a shared definition of the idea to be carried out among all. The one that given that particular context is considered the idea to be pursued absolutely

## OUTPUT:

*Draw and fill in your matrix*

*The list of ideas to be implemented by priority.*



## **6. APPLICATION OF IDEAS PHASE**

Creative Technique: IDEA SHEET? **HOW DOES IT WORK?**

1. For the selected idea, each participant must individually describe what is listed :

- o Theme (type of macro problem we are going to solve)*
- o Title of the idea*
- o Detailed description of the idea*
- o Strengths*
- o Obstacles to overcome (in the application stages)*
- o Action points (list of steps to follow)*
- o Figures involved*

### **OUTPUT:**

***The idea form completed in all its parts***

