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Creative Confidence

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Creative Confidence

Marjolein Hutting

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

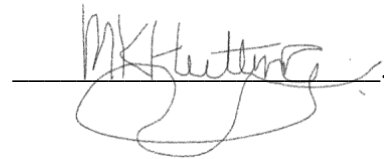
May 2021

Buffalo State
State University of New York
Department of Creative Studies

Abstract of Project

This project is about increasing creative confidence. Creative confidence is the natural human ability to come up with breakthrough ideas and the courage to act on them. In this project the focus is on using your body as an instrument in order to develop a larger confidence. The foundation of this idea comes from improv theater. Improv theater is the process and product of creativity occurring simultaneously. In order to do so you have to have a large creative confidence. There is a proved correlation between creative thinking skills and improv theater. This project provides information on this topic, provides a database with activities and a YouTube channel with short videos.

Key words: creative confidence, improv theater, creative thinking skills, affective skills, connection making, failure, courage

A handwritten signature in black ink, appearing to read 'M.K. Hutting', is written over a horizontal line. The signature is stylized and cursive.

M.K. Hutting

May 8, 2021

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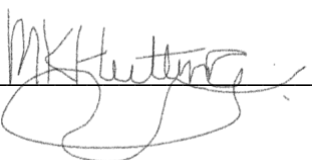
Dates of Approval:

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Marjolein Hutting
Student

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I want to thank Harry van der Schans for introducing me to creative thinking. It was love at first sight and I am so thankful that he was the one who showed me the world of creativity. I send a warm thank you to my love Joyce Akkers, for being there for me and taking care of everything around me while I was studying. I also want to thank my coach and alumni student Erik op den Berg for helping me and for the incredible coffee he made me.

To finish I want to thank my dad, Henk Hutting. He was the one who encouraged me to start this master and provided the sources I needed. He passed away during this project on the 19th of March. Knowing that I graduate with this project would have made him really proud. I am endlessly thankful for his support and the creative confidence he gave me.

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SECTION ONE: BACKGROUD TO THE PROJECT

Purpose and Description

“Creative confidence is the natural human ability to come up with breakthrough ideas and the courage to act on them”. (Kelley, T., & Kelley, D. 2013). Creativity is an important life skill; it has been essential to survival and success. But it is also a skill that some of us hide or are afraid of. That is such a shame! It truly is your natural human ability, it is one of the things that makes our species strong and special, so why not use this powerful ability?

This project will provide an answer to that last question. It will explain what creative confidence means, why people are afraid of their creative ability and I will provide information on how to decrease your fear and increase your confidence. I have a background in improvisational theater -improv theater- which is theater without a script. Learning how to play improv theater increases your creative confidence. I want to combine my knowledge of creativity and improv theater and show how and why these two are a strong combination. My goal is to develop myself as a better trainer in creativity. To support this, I created a database full of exercises that will increase creative confidence and I made a YouTube channel that supports the database.

The background of this idea is my personal experience in being a teacher in creativity and improv theater for the last ten years. I saw a lot of teenagers and adults who were struggling with all kinds of fears in my class. It is such a shame that, as adults, we forget to play and to have a playful approach to life. This playful approach to life would be a great start to develop your creative potential. To fully develop your creative ability there is much more you could do. In the master study Creative Thinking and Change Leadership I learned a lot of strategies to develop your creative potential. In this project I will use the affective skills found by Puccio (2011) from

the Creative Problem Solving (CPS) process and the creative thinking skills from Torrance & Safter (1999).

Personal Goals

One of the things I learned during this master is how important personal leadership is. To guide myself true this process I formulated the fallowing personal goals:

1. To become an expert in creative confidence
2. To develop myself as a trainer in creativity
3. To share my wisdom online

One of my core values as a teacher is always to practice what you preach. I think this is a fundamental skill and a ground rule for a safe environment. In order to do so, I formulated the following goals:

4. To practice what I preach. I want to increase my own creative confidence during this project.
5. To have fun in this project

Rationale for Selection

I started theater when I was a kid and when I was 18 years old, I discovered improv theater. I took a course, and I joined an improv theater group. This group took me to a weekend where all improv players in the Netherlands meet every year. This is where I found my tribe! The atmosphere was so friendly, and I felt so welcome and at home. To be surrounded by people who are like minded and are saying “Yes and..” to everything and everyone. Back home I found it hard to go back to the “real world”. The big difference, I found out, with the real world is the amount of creative confidence improv players have.

When creative thinking came into my life, I felt the same feeling as I had at the improv theater weekend. This was at the CREA conference in Sestri Levante, Italy. People who are saying “Yes and..” and who have lot of creative confidence. This is where I realized that I have to do something about this.

I started this master study and I immediately felt all kind of fears. Mostly the fear of being judged. I never thought of being smart enough to complete a master at university level. I am suffering from dyslexia and it is a real struggle for me to write. Doing improv theater made me less afraid of everything basically. So, there is a component in improv theater which increases my confidence and feeling of failure in general. This is a skill everybody can benefit from. Last summer I wrote a development plan, and my vision was:

To be a creative human who inspires educators, facilitators, employees in corporate businesses and individuals who want to improve their creative potential through coaching, facilitating CPS, improv theater workshops and providing courses with a holistic approach to creative thinking. (Hutting, 2020)

I already had the vision to inspire people and it is all coming together in this project. I know what I am good at and now it is time to share my wisdom with the world. So, my goal for this is project is: To help people increase their creative confidence and to decrease their fears in order use their full creative potential.

SECTION TWO: PERTINENT LITERATURE

Creative Confidence

The term creative confidence wouldn't exist if all people believed that they are creative. According to Kelly and Kelly (2013) many people's minds immediately leap to artistic endeavors like sculpture, drawing, music, or dance when they think of creativity. They equate "creative" with "artistic". They believe that architects and designers are paid to be creative thinkers, but CEOs, lawyers, and doctors are not. Or they may feel that being creative is a fixed trait, like having brown eyes - either you're born with creative genes, or you're not. So, the first lack of creative confidence starts with the wrong assumptions of creativity. Second, all of us would be more creative were it not for internal and external blocks. And, because of well-learned habits, an unsupportive environment, or our fears and insecurities, most people do not fully use their creative abilities and imaginations (Davis, 1983). Some people suffered from "crazy makers" (Cameron, 1992). This can be anyone in your environment. The teacher who said your "art" was not pretty, your dad who did not support your dance classes and your mentor who is telling you to drop drama class and add extra math. And besides the crazy makers, people are sabotaging their own thoughts all the time. They find themselves often caught between the dream of action and the feature of failure (Cameron, 1992).

"What we've found is that we don't have to generate creativity from scratch. We just need to help people rediscover what they already have: the capacity to imagine" (Kelley, T. & Kelley, D., 2013). Having this imagination is a special skill of our species (Carruthers 2002, p. 226), describes that creativity as one of our most striking features of the homo sapiens. Us, homo sapiens, have a large amount of creativity and innovation which we display in our thoughts and behavior, both within the lives of individuals and across different human cultures. According to Puccio (2017, p. 330) creativity has always been essential to survival and success.

Life in the 21st , perhaps like no other time in modern history, has rendered creativity a must have professional and life skill. Puccio (2017) states the following:

Comparatively speaking humans are a weak species. We are not naturally designed for a wide range of environmental conditions. Yet humans inhabit all regions of the globe. We cannot fly away from danger, hide through natural camouflage, or outrace many four-legged creatures. Despite our obvious physical deficiencies, the human species has survived and thrived. What then has been our competitive advantage? One abundantly clear answer is: Creativity (p. 332)

We are all creative. The homo sapiens have had these skills for millennia and we need it for modern survival. And yet, people can feel uncertain when they are asked to do something creative. The Hirsh et al. (2012) study found:

Uncertainty-related anxiety appears to be maximized in situations where there are no clear frameworks for constraining action and perception. Accordingly, the adoption of clear frameworks that resolve the ambiguity that inevitably arises when making sense of the world should reduce the experience of psychological entropy (p.315).

People could be afraid of creativity because there is no clear framework. And with a clear framework it wouldn't be creative. That's the point of creative and innovative thinking: Creating something novel and useful (Puccio et al., 2012 P. 51).

You have to have the guts to dive deep into open ended challenges and to dig deeper to find the novel ideas in your head. Which brings be back to “Creative confidence is the natural human ability to come up with breakthrough ideas and the courage to act on them” (Kelley, T., & Kelley, D. 2013). So, to have creative confidence you have to belief that you are creative, you have to rethink your own thoughts on your idea of creativity and creative people, you have to

being resistant to other people's opinion, you have to go back to your core human being, and you have to let go of a clear framework. No wonder people can feel a lack of creative confidence.

Improv Theater

Improv theater (improv) fits well into an academic definition of improvisation: "The process and product of creativity occurring simultaneously" (Bermant, 2013, p. 1). The simultaneity in improv theater comes from not using a script. The only thing that is prepared is the form and not the lines. We, the improv players, use the audience for suggestions. For example: "Can I have an emotion for this character?" or "Can I have a title for this story?". "True improvisation is getting on-stage and performing without any preparation or planning, strictly speaking, improvisation is making it up as you go along" (Halpern et al., 1993). In order to do so there are several skills you want to develop before getting on stage and follow the rules of improv theater.

After playing for some years at an amateur group, I got the chance to study improv in Amsterdam and in San Francisco. Improv theater became my second nature. I needed hours and hours of training. Improv actors practice their form repeatedly but don't repeat or rehearse the content of their scenes. The concept of spontaneity needs to be considered in this context: Spontaneous creative content is grounded in improv theater fundamentals that are practiced repeatedly.

The core elements according to Johnstone (1987) are:

1. Say "Yes, and.."
2. Be present
3. Listen carefully
4. Let the other one shine
5. Fail gloriously

Say “Yes, and..”

There is an important rule in improv theater: Don't block your fellow actor. So, everything that someone says on stage is true. For example, if a fellow actor defines you as his mom, you have one option: playing his mom. But this goes beyond accepting what the other actor is suggesting. I can make a parallel to one of Covey's (2016) habit #6 Synergy. The whole is better than the sum of its parts. Which means in this case, you have to build up on each other's ideas.

Example:

Actor A: Mother, can I ask you something?

Actor B: Well, if it is about moving out again, No, we had that conversation.

Here you see player B accepting the role and adding information to the relationship and also introducing a problem to the scene. You also see that saying “Yes, and..” does not mean literally saying “Yes” to all of the information. It means accepting the offer from your fellow player and build upon it.

Be Present

There is a saying in the improv theater world: “Don't prepare, just show up”. It means literally get on stage. If improv payers would wait for inspiration or a good idea, there won't be a lot of scenes. Players step onto the stage because that is where things are happening. They just show up. Then the magic begins (Madson, 2010).

Listen Carefully

Listen carefully goes beyond hearing words. Improvisation theater provides an unusual opportunity to pay precise attention. In any moment, there's so much going on and you don't exactly know what you're looking for. You are constantly co-creating a story and your own character in that story. In order to do so an improv actor has to register: the space on the stage, your improv partner, what

they're saying, what they're doing, what they're making up, the environment they're creating, the tone of their voice, the emotional quality behind it, how they're related to you, how they're responding and so on. And all this is happening at the same time. At such a moment, the text on the building or the look in the eye of your stage partner may actually represent the precise detail you need. Each could be the detail that takes the scene from the ordinary to the sublime. You have to pay close attention to sensations, being sensitive to the body's position in space and mastering the silent projection of meaning from stage to audience (Halpern et al., 1993).

Let the Other One Shine

Another important feature of improv theater is the importance of cooperation for example, in my group we work with "long form". This is literally what it is, we ask for some suggestions and we perform a whole night with a duration of 1.5 hours. If we don't create a "group mind" we won't be able to do this. improv group minds share these characteristics with the description of "flow" originated by Mihaly Csikszentmihalyi (Csikszentmihalyi, 2001). In this state, each of the group members can even feel as if they are able to anticipate what their fellow actors will do before they do it. "The only way for an improviser to look good is by making his fellow players look good" (Halpern et al., 1993).

Fail Gloriously

When you start an improv theater class, you will notice that your relationship with failure starts to shift. You have to start embracing that the only way of playing a scene is to have in mind: "This can only go wrong". And of course, you can make mistakes in improv theater. For example, by blocking the other player's offer. But because improv theater groups are trained to function as a team, they will "have your back". So, you will fail, but you start to care less and because you care less your imagination becomes richer and you will experience more fun. "Succumbing to the fear, which causes us to react without integrity and grace, is the true

archenemy of good improvisation” (Jagodowski & Pasquesi, 2015, p. 73). As you drill further down, you can approach the show one small step at a time. Moment to moment, just doing the next little thing. Some improvisers are afraid to do the next little thing because they’re fearful about what will happen after that. (Spoiler alert: After that, you do the next little thing again).

Improv Theater and Creativity

According to Keith Johnstone (1987, pp. 79–83), who is one of the founders of improv theater, adults can be so adjusted to their environment that they turn in to bittered, unimaginative, scared, uncreative and hostile people. They are hurt by education and upbringing. They simply forget to play. Improv theater has got the power to rediscover that sense of play and create a playful approach to life. Carruthers (2002, P. 247) suggests that the evolutionary function of pretend play is best seen as practice for adult creative thinking. Puccio et al. (2012) about creative thinking:

Creative thinking is an essential life skill. It is a rational process that enables people to successfully produce novel and useful responses to open-ended challenges and opportunities. Creative thinking involves specific cognitive, metacognitive, and affective skills. Once internalized, these skills can be applied to all areas of life. (p. 44)

We could say: Fake it, till you make it. By starting to get more adults to play improv theater the more they will develop their creative thinking skills. When you look at creative thinking skills there are a lot of similarities between the improv theater fundamentals and divergent thinking. Divergent thinking is a very important skill to think creatively. Puccio et al. (2012) formulates divergent thinking as:

We define divergent thinking as *a broad search for many diverse and novel alternatives*.

When engaged in divergent thinking, our minds stretch to explore and entertain all

possible options without evaluating them, willing to be adventurous and to discover new possibilities beyond the familiar and the known. (p. 46)

Improvisational theater training can improve divergent thinking (Lewis & Lovatt, 2013), and provides new findings that it can boost positive affect and increase uncertainty tolerance relative to other social interactions. (Felsman, 2020). These results support its popular use beyond the theater to improve social and personal performance in a variety of settings. I presented an improv theater course for expatriates in my city and one of the participants wrote an article about this. Gupta (2019) findings were:

Life is an improv play. We make it as we go. There is mostly no resolution. We fail more often than we succeed. But we end up creating something beautiful with those failures.

Doing improv theater made me realize that my fear was basically the fear of unknown, of putting myself in an unknown situation. Improv theater helped me because it is essentially that, skills and a mindset of putting yourself in an unknown situation, unprepared and then trying to create something out of it.

Creative Confidence Skills

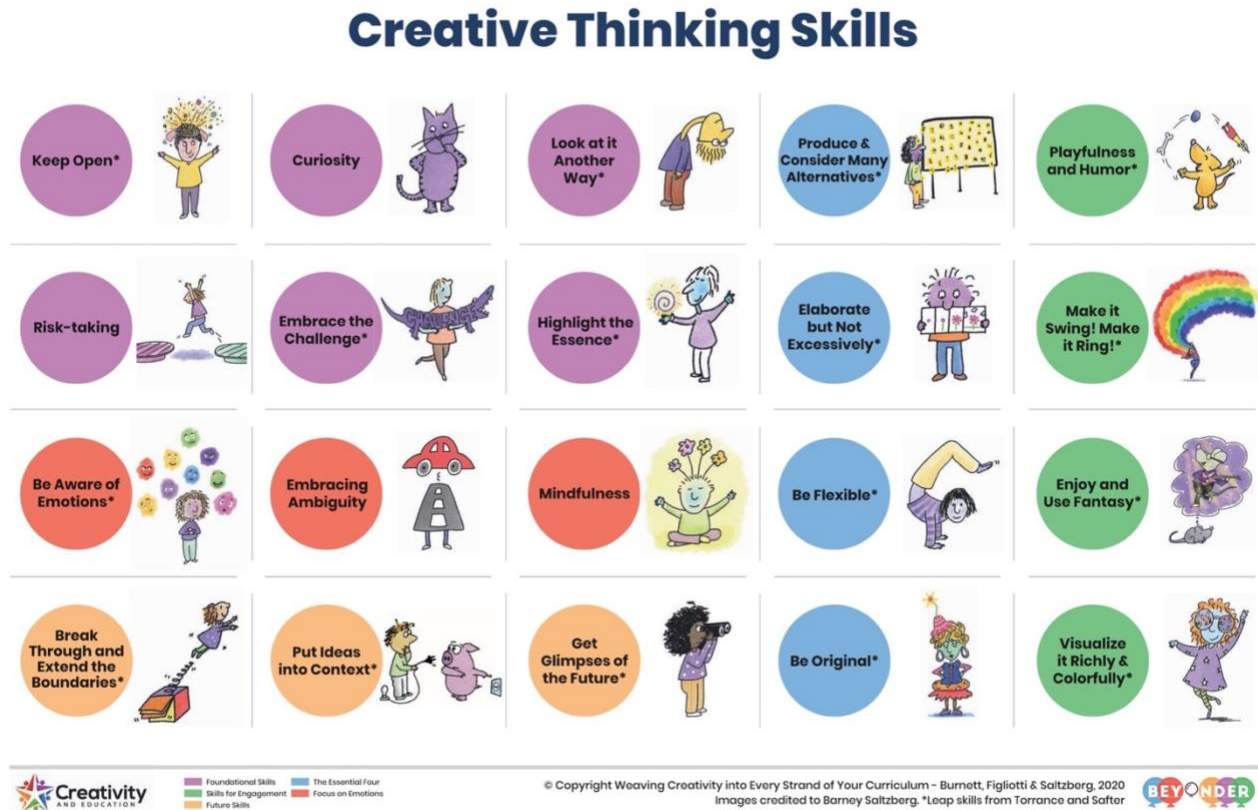
To develop a set of creative confidence skills I chose to take the improv theater skills as a basis. If you look closely to the definition of creative confidence by Kelly and Kelly (2011) you find two aspects: “Creative confidence is the natural human ability to come up with breakthrough ideas and the courage to act on them”. Doing improv theater can provide you the courage and to find a more playful approach to life where you will rely more on your natural ability as a human being. But an improv theater actor does not come with breakthrough ideas that solve problems. Here comes my knowledge of creative thinking in place.

Imagine you got lost in the woods while you were going for a hike. You have a map, but you have no clue how to use this map. You start to feel insecure and you have no idea how to get out of this situation. In this metaphor, the map represents a process, e.g., Creative Problem-Solving, and your abilities to handle this map are your cognitive skills. Your abilities to handle your emotions are your affective skills. Affective skills are “the way in which we deal with attitudinal and emotional aspects of learning, including feelings, appreciation, enthusiasm, motivation, attitudes and values” (Butler, 2002, p. 3). To develop a set of skills which will increase creative confidence, I want to focus on those affective skills. According to (Puccio et. al. 2011) there are seven affective skills that will guide you true the Creative Problem-Solving process: mindfulness, dreaming, sensing gaps, playfulness, avoiding premature closure, sensitivity to environment and tolerance for risks.

There is more, cognitive skills and affective skills together are also called creative thinking skills. Over the years this skillset has been developed. In figure 1 you see a skillset developed by Dr. Burnett and Dr. Keller-Mathers (2017). They based this skillset on the work of Guilford (1956), Torrance & Safter (1999), Williams (1970), Amabile (1996) and Puccio, Mance and Murdock (2011).

Figure 1

Creative Thinking Skills



To go back to the metaphor: In order to learn how to use the map you have to handle your learning process. You have to handle the uncertain situation of not knowing. Kelly and Kelly (2012) found the following:

Along the way, we've learned that our job isn't to *teach* them creativity. It's to help them *rediscover* their creative confidence—the natural ability to come up with new ideas and the courage to try them out. We do this by giving them strategies to get past four fears that hold most of us back: fear of the messy unknown, fear of being judged, fear of the first step, and fear of losing control. (p.1)

I will take these four fears Kelly and Kelly (2014) describe to make developing creative confidence skills clearer.

On one hand you have to try to focus on reducing the fear and on the other hand increasing the confidence. Taking the improv theater skills as a starting point and adding some of the affective skills and some of the creative thinking skills, I came up with eight skills that will increase creative confidence and reduce fear. In each skill I tried to collect the knowledge of more skills. These eight skills are for me the basis underlying creative confidence. I choose to formulate this as active as possible, so every creative confidence skill starts with a verb. I have associated these skills with the four types of fear from Kelly and Kelly (2014): Fear of the messy unknown, fear of being judged, fear of the first step, and fear of losing control. In the following figure you can see what skills I combined with the type of fears.

Table 1

Fears, Creative Confidence Skills, Affective and Creative Thinking Skills

Creative confidence skills, fears, affective and creative thinking skills		
Fear	Creative confidence skills	Affective and creative thinking skills
Fear of the messy unknown	1. Listen carefully	Sensitivity to environment Mindfulness
	2. Make connections	Look at it another way Produce & consider many alternatives
Fear of being judged	3. Be playful	Playfulness
	4. Let the other one shine	Sensitivity to environment
Fear of the first step	5. Be present	Tolerance for risks
	6. Say “Yes, and..”	Avoiding premature closure Keep open

Fear of losing control	7. Fail gloriously	Tolerance for risks Be flexible
	8. Break through and extend the boundaries	Break through and extend the boundaries

Fear of the Messy Unknown

Fear of the messy unknown starts with the comfort of what you know. In your office it’s cozy, out in the world it’s more chaotic. According to Kelly and Kelly (2014): “You have to deal with unexpected findings, with uncertainty, and with irrational people who say things you don’t want to hear. But that is where you find insights and creative breakthroughs” (p. 2). To reduce this fear, I think you need to use the improv theater skill “listen carefully” and the creative thinking skill “make connections”.

1. Listen Carefully

Listen carefully also comes with the affective skill “sensitivity to environment” and “mindfulness”. Sensitivity to environment means the degree to which people are aware of their physical and psychological surroundings (Puccio et al., 2011). Being aware of your surroundings and hearing more than words can be hard because the mind has a mind of its own and it’s awfully hard to control. It’s your mind controlling you, rather than you are controlling it (Hudson, 2010). In order to do so you could practice mindfulness. Mindfulness means paying attention on purpose to the present moment and things as they are with curiosity and kindness (Desmaisons, 2019). Mindfulness can help you being in tune with the present situation. “Through mindfulness we become aware of our surroundings and to the predicaments and opportunities that are present” (Puccio et al., 2012, p. 134). “It is through this awareness that you are able to pick up cues as to how your solution is likely to be received” (Puccio et al., 2012, p. 118).

2. Make Connections

Making connections is at the core of every creative process. The more unexpected the connection, the more dramatic the breakthrough. Highly creative people make connections all the time. Making a connection is like having a mini “aha-moment”. World-class creative accomplishments are often the result of not one, but thousands of connections and mini “aha-moments” (Nielsen, 2016). But to build up trust we start by making one connection and feel comfortable step by step, according to Kelly and Kelly (2012). The creative thinking skills: “Look at it another way” -Seeing things from multiple perspectives, views, or mindsets - (Burnett & Keller-Mathers, 2017) and “produce and consider many alternatives” -Going beyond the obvious and producing a variety of possible solutions, ideas or options. (Burnett & Keller-Mathers, 2017) matches this skill. I chose to formulate it as “make connections” in order to take a more active and clear approach.

Improvisers do the same in training. They take an object, for example a pen and they portray as much different things as they can imagine what else the pen could be. Like a broom of a witch, a paddle, a balance beam and so on. In your brain you make the connection between the shape of the pen and what else this could be if you use it in a different size/shape. If you are able to make a small connection, you can start looking around you and pay close attention.

If you decrease your fear of the messy unknown, you might have the courage to listen carefully to your environment in order to make rich connections.

Fear of Being Judged

According to Kelly and Kelly (2012):

If the scribbling, singing, dancing kindergartner symbolizes unfettered creative expression, the awkward teenager represents the opposite: someone who cares deeply

about what other people think. It takes only a few years to develop that fear of judgement, but it stays with us throughout our adult lives, often constraining our careers. (P. 3)

To reduce this fear, I think you need to use the affective skill “be playful” and the improv theater skill “let the other one shine”.

3. *Be Playful*

By playfulness we mean: “Freely toying with ideas” (Puccio et al., 2011, p. 79). When we become playful, we easily suspend judgment because we become more childlike. We laugh, are joyful and find the wonder in our experience and surroundings. “Playfulness is an attitude, an emotional mindset, a motivation that enhances the ability to generate novel ideas” (Puccio et al., 2012 p. 111). When we allow ourselves to play more, we will experience how much energy we will gain from this. We can rediscover the child in ourselves and hopefully care less about being judged.

4. *Let the Other One Shine*

In “let the other one shine” I found that we need the affective skill “sensitivity to environment” again. This means the degree to which people are aware of their physical and psychological surroundings (Puccio et al., 2010, p.81). In this case specifically to the other people around you. So, you build on an idea of someone else and if this person fails, you “got their back”. You will have to surrender yourself to the group and try to create a group mind without your ego that come in the way.

If you can create a playful environment where all the people will let the other one shine, you have a large chance of reducing the fear of judgement.

Fear of the First Step

According to Kelly and Kelly (2014):

Our mantra is “Don’t get ready, get started!” The first step will seem much less daunting

if you make a tiny one and you force yourself to do it *right now*. Rather than stalling and allowing your anxiety to build, just start inching toward the snake. (p. 6)

To reduce this fear, I think you need to use the improv theater skills “be present” and “say yes and..”.

5. *Be Present*

If improv players wait for inspiration or a good idea, there won't be a lot of scenes. Players step onto the stage because that is where things are happening. They just show up. Then the magic begins (Madson, 2010). In order to do this, you need the affective skill “tolerance for risks”. “Tolerance for risks means accepting and being able to function with the possibility of failure or setback” (Puccio et al., 2011, p. 82). “Increasing your tolerance for risks is about giving yourself permission to fail and managing your emotions when you do” (Puccio et al., 2012, p. 121).

6. *Say “Yes, and..”*

A metaphor for this is an orchestra. One musician is fine, but when they work together you have a whole orchestra. Covey (2016) describes this in one of his habits, habit #6 Synergy: The whole is better than the sum of its parts. Which means, you have to build up on each other's ideas. You have to defer judgement in order to play a scene or to brainstorm with a group of people. Say “yes, and...” is the opposite of “Yes, but..”. You often hear this in brainstorm sessions. “Yes, but this is too expensive”, “Yes, but we already tried this in the past” or “Yes, but we don't have time for this”. Dealing with this you also have to be aware of avoiding premature closure. “Avoiding premature closure is resisting the urge to push for a decision” (Puccio et al., 2011, p. 80). It means keep all the options open and don't decide too quickly. You have to be okay with the uncertainty of not knowing the answer yet.

If you dare to take the risk of just starting, dare to be present and you and your coworkers will say “Yes and..” to everything and everyone, your fear of the first step will decrease.

Fear of Losing Control

According to Kelly and Kelly (2014):

Confidence doesn't simply mean believing your ideas are good. It means having the humility to let go of ideas that aren't working and to accept good ideas from other people. When you abandon the status quo and work collaboratively, you sacrifice control over your product, your team, and your business. (p. 7)

To reduce this fear, I think you need to use the improv theater skill "fail gloriously" and the creative thinking skill "break through and extend the boundaries".

7. Fail Gloriously

Improv players have in mind: "This can only go wrong". They have a different approach to failure. They embrace it and they catch each other if they "fall". The audience will forgive you in an instant, because you are on stage with nothing and the audience will respect that. In order to do this, you need two creative thinking skills: "be flexible" -changing one's mental set to do something different- (Burnett & Keller-Mathers, 2017) and "risk taking" -willing to take action in the hope of a desired result. (Burnett & Keller-Mathers, 2017). There is another famous saying in improv theater: "I have no idea what I am doing, wanna join?" This is a playful approach of willing to play and fail together and willing to lose control.

8. Break Through and Extend the Boundaries

In the creative thinking skillset Burnett & Keller-Mathers (2017) stated that breaking through and extending the boundaries is thinking outside of the prescribed requirements. Example, if you want to come up with a new type of salad dressing: At first you might come up with new flavors. But if we let go of the assumption of dressing being liquid, you can come up with new forms as well, like salad powder. Extending the boundaries is also letting go of assumptions.

This is not an improv theater skill, although there is a rule saying, “If this is true, what else might be true?” Example: An actor starts a scene with: “I found this emotion, is this the lost and found?”. This actor creates a world where you can find an emotion like it was an object. All the other players try to follow the rule, (if this is true what else might be true) to build the scene.

If you dare to fail and let go of the idea of performing at your best all the times and if you dare to let go of the boundaries that you have or the boundaries that comes within the hierarchies of a company, you will be able to let go of control of your own ideas and of the status quo.

SECTION THREE: PROCESS PLAN

Plan to Achieve Goals and Outcomes

At the end of this project, my knowledge about creative confidence is large enough to start training this skill to other people. With this knowledge I will develop myself as a trainer in creativity. In order to help myself as a trainer, I will create a product where I can store all the exercises that I think are useful for this project. This product will be an online database. The second product I will create is a YouTube channel where I can start sharing my content around this topic. I will detail these products furthermore.

I chose to create a database because it can work like a set of ingredients to make a different meal every time. The database will be large enough to provide me at least twenty exercises. With this product I can create a course in creative confidence, or I can use them as warm-up activities for Creative Problem-Solving sessions. The database will be a great source for me and fellow trainers. I also want to use this database to create a course in training the trainer. With this online tool I can easily send fellow trainer's worksheets with different exercises.

The YouTube channel will provide videos with a variety of content. To start, this will contain videos with instructions of the exercises. I will also share content on creative confidence in the form of interviewing people from the field. In the future I want to create more content on creativity in a broader approach.

In order to develop these products, I want to use some Creative Problem-Solving tools to structure my process. I want to make this project as dynamic as possible. For me reading and writing are a bit of a struggle. So, I will add tools to increase my intrinsic motivation. I will use a storyboard on the process, a mood board to capture the desired future and a performance

dashboard for the process. Using these tools, I want to work on my own creative confidence, while working on this project.

Project Timeline

February 2021

To start I will collect sources on the topic of creative confidence and define the definition for myself. I will gather some data for the design of the database. Do a CPS session with my inner circle and I start sharing my journey on social media.

March 2021

I will read and write a lot about the topic and I will start to create the data base. I will also collect data by interviewing people on the topic and I will test as many activities as possible myself.

690 deadline: March 22th 1-3 paper

April 2021

I will test some of the activities with a group of people. I will finish the database and the writing for the paper. Focusing on overview, understanding, theoretical backgrounds and practical application.

690 deadline: April 19th 4-6 paper

May 2021

I will create the YouTube channel and edit and upload the videos.

690 deadline: May 6th paper

Evaluation Plan

The products I formulated in the chapter before are concrete and feasible. Here I will describe how I would know this will be a success. I will start with my two products and end with an evaluation plan for my personal goals.

The database will be a success if there are at least 20 exercises and when it includes a lot of different activities, varied in length and type. I want the database to give a clear overview and to have a search function in order to find exercises on all type of keywords. E.g., duration, number of participants and skills. I will ask my coach and my classmate to provide me of some feedback on this.

The YouTube channel will be a success if people will follow my channel and like the videos. In order to create this, I have to create content that people find interesting. I will start by interviewing people from my network and try to use them as an ambassador for the channel. I will start by uploading at least four videos. The channel will be open, so everyone can leave a comment. I hope the mean reaction will be that it is easy to follow, and that people learn by watching the videos. It would be great if people actually do the exercises from the videos and start to increase their confidence.

My most important personal goal for this project is to increase my own creative confidence. At the end I will look back and see what creative thinking skills I needed to use and what I learned about my own confidence. I will do this by using my own developed creative confidence skills.

SECTION FOUR: OUTCOMES

Introduction

The first outcome of the project is the paper itself. I needed the information in section two to form the basis for the other product. While working on my literature section I came up with eight skills that will increase creative confidence: Listen carefully, make connections, be playful, let the other one shine, be present, say yes and, fail gloriously and break through and extend boundaries. This forms the basis of the other two products.

Products

The Database

I created the database with Ninox. This is an online program where I paid to get a license. I started with creating a framework and thought about all the things you need to know as a trainer. I structured the database in the following subjects: Title of the activity, the number of participants, duration, the ability to do this online, start position, materials needed, what fear will be decreased, what creative confidence skills we will work on and the description. I created this list of subjects by starting to describe one exercise. I really tried to look through the lens of someone who never did the exercise. Along the way I found out what other subjects to include, like the question if we could do this exercise online or if this could fit with a large group of people.

When I want to add an exercise, I can easily click on the function I need, and it will highlight my choice. Filling this database made me aware of how much I need to vitalize, and which fear comes with what skill. I chose to use color to show this and this works great as a reminder for myself. In the following figures you will see how the database looks like and how it will show up when you want to download the information.

Figure 2

Blank Format of a Table of the Database

Title exercise:

How many people? Duration: Online? Yes/No

1 2 3-8 9-20 20+ No Yes

Start position:

Circle Standing in pairs Standing in the room facing the trainer Theatre setting other ..

Materials/room setting:

Empty room/space without furniture Special items (see description) chairs flip chart 1 pen per person paper/post-its tabels

Helps with this fear:

Fear of the messy unknown Fear of being judged Fear of taking the first step Fear of losing controle

Develops this skill(s):

Listen carefully Make connections Be playful Let the other one shine Be present Say Yes and.. Fail gloriously break through and extend the boundaries

Image Discription:

This exercise goes like this:

Figure 3

Filled in Format of a Table From the Database

> Creative confidence activities2

Title exercise:
Bob the weasel

How many people? Duration: Online? Yes/No
1 2 3-8 **9-20** 20+ 10,00min. **No** Yes

Start positron:
Circle Standing in pairs Standing in the room facing the trainer Theatre setting ? other ..

Materials/room setting:
Empty room/space without furniture **Special items (see description)** chairs flip chart 1 pen per person paper/post-its tabels

Helps with this fear:
Fear of the messy unknown **Fear of being judged** Fear of taking the first step **Fear of losing controle**

Develops this skill(s):
Listen carefully Make connections **Be playful** Let the other one shine Be present Say Yes and.. **Fail gloriously** break through and


Image Discription:
 This exercise goes like this:
Special item: A weasel. This can be any object that you call 'Weasel!'. I recommend a small stuffed animal, but a tea towel that is tangled could also work.
(see picture)
The group stands in a circle really close to each other. One person, the player, stands in the middle and starts with his/her eyes closed. You have to feel the shoulder of the persons standing next to you. The group will sing a song.
Goal of the group: Hold the weasel behind your back and keep on passing it to the person next to you and DONT let the player in the middle find it.
Goal of the player in the middle: Find the weasel

Figure 4

Database Overview

	Title exercise: ^	Start positron:	Duration:	How many people?	Discription:	Online?	Helps with this fear	Develops this skill(s):
1	1,2,3	Standing in pairs	10,00min.	2 3-8 9-20 20+	This exercise	No	Fear of the messy	Listen carefully
2	Arms over each other	Standing in the room	3,00min.	1 2 3-8 9-20 20+	This exercise	Yes	Fear of losing control	break through and
3	Association with your arm	Circle	10,00min.	1 2 3-8 9-20 20+	This exercise	Yes	Fear of the messy	Make connections
4	Billy, Billy, Bob	Circle	10,00min.	9-20 20+	This exercise	Yes	Fear of being judged	Be playful Let the other one
5	Bob the weasel	Circle	10,00min.	9-20 20+	This exercise	No	Fear of being judged	Be playful Fear of being judged
6	Cat, Bike Tadada	Circle	10,00min.	3-8 9-20 20+	This exercise	No	Fear of taking the lead	Be present Smiley face
7	Failure points	Standing in pairs	5,00min.	2 3-8 9-20 20+	This exercise	No	Fear of being judged	Be playful Fear of being judged
8	Flower and the suitcase	other ..	10,00min.	1 2 3-8 9-20 20+	This exercise	Yes	Fear of being judged	Let the other one
9	Fruit swearing	other ..	10,00min.	3-8 9-20 20+	This exercise	No	Fear of being judged	Be playful Fear of being judged
10	Head, Shoulders, Knees and Toes	Standing in the room	5,00min.	1 2 3-8 9-20 20+	This exercise	Yes	Fear of being judged	Be playful Fear of being judged
11	Look 'clothesly'	Standing in pairs	15,00min.	2 3-8 9-20 20+	This exercise	No	Fear of the messy	Make connections
12	Making tableau's	other ..	10,00min.	3-8 9-20 20+	This exercise	No	Fear of being judged	Be playful Let the other one
13	My name is, I live in and I eat..	other ..	10,00min.	9-20 20+	This exercise	No	Fear of the messy	Make connections
14	Name what it is, name what is is	Standing in the room	10,00min.	1 2 3-8 9-20 20+	This exercise	Yes	Fear of the messy	Make connections
15	Omeelee	Standing in the room	5,00min.	1 2 3-8 9-20 20+	This exercise	Yes	Fear of being judged	Be playful
16	Perform your associations	other ..	10,00min.	3-8 9-20 20+	This exercise	No	Fear of being judged	Be playful Be present
17	Professor with hands	Theatre setting	15,00min.	3-8 9-20 20+	This exercise	No	Fear of the messy	Make connections
18	Sa-Mu-Rai	Circle	5,00min.	3-8 9-20 20+	This exercise	No	Fear of being judged	Be playful
19	Shooting	Circle	10,00min.	9-20 20+	This exercise	No	Fear of being judged	Be playful Fear of being judged
20	The Japanese sages	Circle	10,00min.	3-8 9-20 20+	This exercise	No	Fear of being judged	Be playful Let the other one
21	The potty	Circle	15,00min.	3-8 9-20 20+	This exercise	No	Fear of being judged	Be playful Let the other one

Figure 5

A Sample of the Downloaded Version of an Exercise

Creative confidence activities2 1	Creative confidence
Title exercise:	Head, Shoulders, Knees and Toes
Start positron:	Standing in the room facing the trainer
Duration:	5,00min.
How many people?	1, 2, 3-8, 9-20, 20+
Discription:	<p>This exercise goes like this: We will sing the famous song: Head, shoulders, knees and toes. But we will point to other body parts. So you may point to every body part except the one which you are singing about.</p> <p>Song: Head, shoulders, knees and toes, knees and toes. Head, shoulders, knees and toes, knees and toes. Ears, Eyes, top of your nose Head, shoulders, knees and toes, knees and toes.</p>
Online? Yes/No	Yes
Helps with this fear:	Fear of being judged, "Fear of losing controle "
Develops this skill(s):	Fail gloriously, "Be playful ", break through and extend the boundaries
Materials/room setting:	" Empty room/space without furniture "

Figure 6

Color Labels of the Fears and Creative Confidence Skills

Title exercise:

How many people? Duration: Online? Yes/No

1 2 3-8 9-20 20+ No Yes

Start position:

Circle Standing in pairs Standing in the room facing the trainer Theatre setting other ..

Materials/room setting:

Empty room/space without furniture Special items (see description) chairs flip chart 1 pen per person paper/post-its tabs

Helps with this fear:

Fear of the messy unknown Fear of being judged Fear of taking the first step Fear of losing controle

Develops this skill(s):

Listen carefully Make connections Be playful Let the other one shine Be present Say Yes and... Fail gloriously break through and extend the boundaries

Image Discription:

This exercise goes like this:

The YouTube Channel

I created a YouTube channel and named the channel “Crea de Mayo”. This is a wink to Cinco the Mayo. Mayo is my nickname and “crea” refers to creativity. I chose not to name the channel “Creative Confidence” because my goal is to share different content on the channel. One of the reasons to create this is to have a direct link to the database. In the database are some exercises where you need an instruction video to understand it. Besides this instruction videos I made one video about creative confidence and four videos where I interview people from the creativity field. I made six videos to start this off. My target audience are people who want to know more about the topic and learn about their personal creative confidence and professionals who want to use some of the activities from the database. My goal is to upload one video per week from now on.

Video 1

In this video I explain how to do the exercise: “Head, shoulders, knees and toes”. I explain what the rules are, and I sing and dance the song. At the end of the video, I add what skill you work on and what fear you can decrease. In figure 5 you can see de description of this exercise.

Video 2

In video two I explain what creative confidence is, and I talk about why people are not always have this courage. I also talk about the four types of fears. For every fear I come up with a personal example. Keywords:

- Creative confidence is the natural human ability to come up with breakthrough ideas and the courage to act on them
- fear of the messy unknown
- fear of being judged
- fear of the first step
- fear of losing control

Video 3-6

In video 3-6 I interviewed four persons from the creativity field. I asked these people because they inspired me on the way, and I used books from two of the speakers in my project. I interviewed: Michelle Auerbach, Dorte Nielsen, Tim Hurson and Ismet Mamnoon.

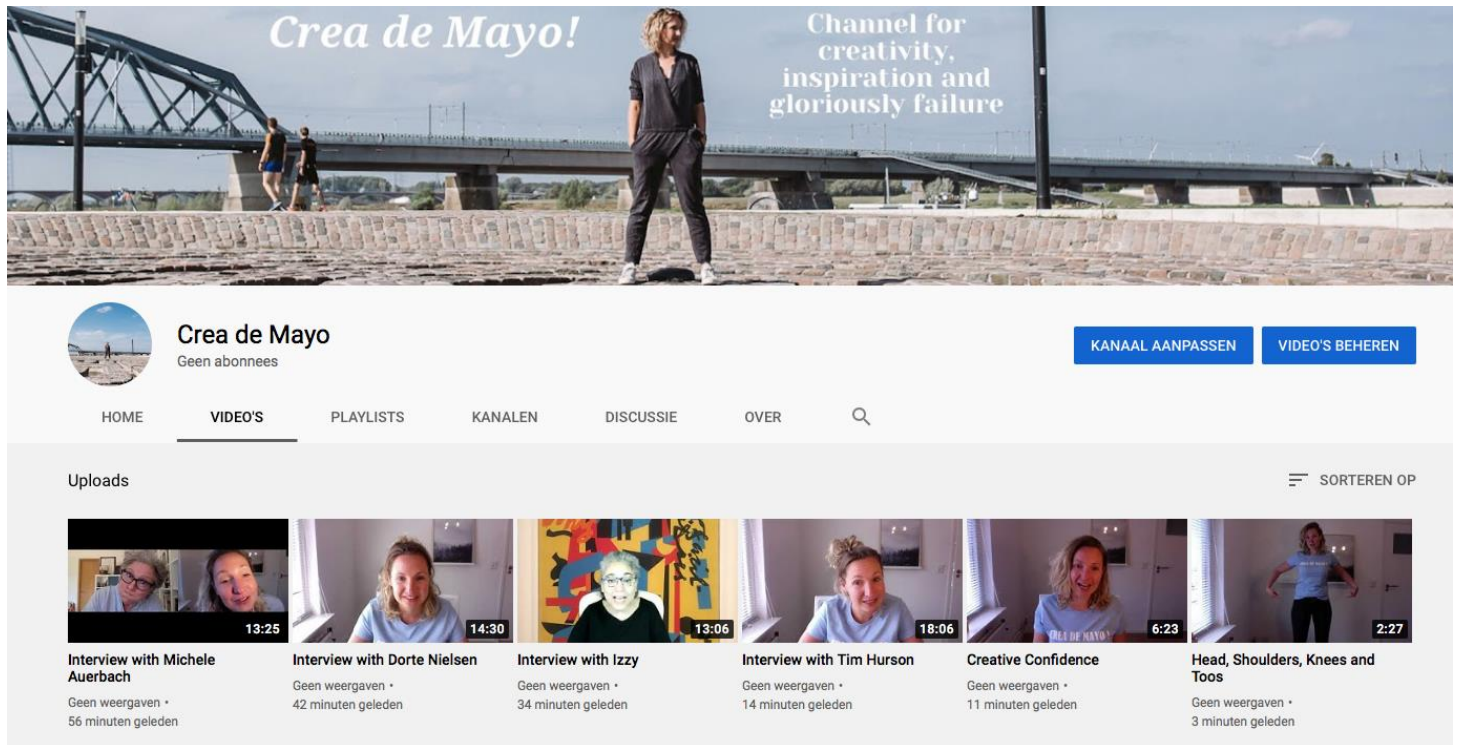
The three question:

1. What does creative confidence mean to you?
2. Can you tell something about your own creative confidence?
3. Can you give some advice on how people can increase their creative confidence?

I chose to ask them all the same questions, so people who are watching this recognize the questions and I hope it will get them curious to watch the next one.

Figure 7

YouTube Channel



Process

To start this project, I started with using some creativity tools. I started by making a performance dashboard to keep track on the process. Second, combined using the Lego to make a storyboard. On the last part of the storyboard, you come up with a future state. For this I made a mood board.

Performance Dashboard

I want to keep track on how I feel in relation to what I need at that time in order to keep on working in the project. I made a calendar to see what date it is and how far the project is. I also want to keep track on the specific areas of the project which are: The database and the

YouTube channel. By using this kind of creative tool for my own process, I will increase my own creative confidence. I want to keep track on that too.

Figure 8


Performance Dashboard



Storyboard

Figure 9

Storyboard

My current state	Milemarker 1 How to deal with distractions?	Milemarker 2 How to build a database?
		
How to increase my own creative confidence?	How to share my project?	Future state
 <p>112 INCREASE OWN CREATIVE CONFIDENCE</p>		

Current State

I am in the last part of my master project and my dad just died. I try to work on my project, and I need to take care of a lot of stuff. I am also at the beginning of working fulltime as a trainer in the creativity field.

Mile Marker #1 How to Deal with Distractions?

I have to let everyone know that I am not available all the time, I have to limit the time checking my email and I have to switch my phone into flight mode.

Mile Marker #2 How to Build a Database?

I have to search through all of my notebooks and collect all the activities I did in the past. I have to learn how to build a database and to create a clear format.

Mile Marker #3 How to Increase my Own Creative Confidence Along the Way?

I have to keep on dancing, walking and playing during this project.

Mile Marker #4 How to Share my Project?

I have to learn how to create a YouTube channel and write a plan on how to share my content.

Desired Future State

I want to inspire the whole world with my wisdom of creativity and change leadership, I want to become a famous trainer and speaker who gives TED talks, writes books, creates a Podcast and who has over a million viewers on YouTube.

SECTIONS FIVE: KEY LEARNINGS

Key Learnings

Doing this project, I felt like I had four roles: a master student, a future trainer, a participant and a change leader. As a master student I was focusing on writing a master project and try to focus on the literature and adding the sources. As a future trainer I constantly was aware of what kind of information would be helpful in teaching future participants the content and really helping them to increase the creative confidence. Making the database I constantly asked myself: “Is this clear and helpful enough for me?”. As a participant I learned new content and I learned personal things about myself. About my own fears and I had to face some of the fears along this project. And at last, a change leader. I had to guide me true this project during a difficult time. I had to rely on my own skills, I had to admit that I needed help and push myself to ask the right questions to the right persons in order to get that help. I also needed to lower my own expectations of this project and constantly be aware of wat I could do in that moment and where my energy was flowing instead of what I couldn’t do in that moment.

I am very proud of my database; it contains all the material I need, and it was very helpful to make this. I learnt to structure the content and visualizing the different fears, and the different skills in the database made it clearer to write about. I also needed to dive deep into the program “Ninox” and watched a lot of instruction videos. I achieved my goal of putting more than 20 activities in there. To take this further I can work on the different kind of activities. Making this, I realized I have a lot of activities where you increase the skills “glorious failure” and “playfulness”. I would like to add more different activities in order to have a broader choice.

Creating the YouTube channel, I had a lot to learn about YouTube. Looking back, the best part of doing the YouTube channel was to talk to other persons. I am an extravert and I like

to talk to people. Talking specific on the topic really formed my thinking about the content. Looking back this was the scariest part of my project. I needed to overcome my own fear and to have the guts to put these videos online. I still can feel the fear of knowing my videos can be watched by the whole world. I feel the fear of being judged here. My coach Erik helped me out to practice what I preach about creative confidence and I took the first step and uploaded the videos.

As mentioned earlier I had to practice what I preach. One of the major things I learned was how to relay on my own creative thinking skills. This really helped me in getting clearer where I was, how I felt and what skill I needed. I immediately felt that I had to start doing things instead of thinking. So, I created a storyboard of the process with Lego. I tried to think with my hands. At the start of this tool, I felt powerless and a bit sad. I really needed to feel my strength again. I had so much stuff on my mind that this made me lose the contact with myself. I felt more like a robot. Starting with the Lego helped to put me back in progress. For some questions I already had some ideas but playing with the Lego let me come up with new ideas, and through this process I found my flow back. I learned how important it is to keep on using the tools myself and the power of thinking with your hands and my own playfulness.

On the content I really learned a lot about the different skills. I already knew some of the skills, but really dive deep into this made me think which one would increase creative confidence. I really liked finding out the different studies about improv theater developing all kinds of skills. I had an idea of how improv theater could be useful, and it was nice to get some scientific evidence on this. The most value content comes from David and Tom Kelly. Reading their book and watching some videos brought me the insight of connecting the fears to the skills. Also, this helped me pick the different skills from different sources.

To end the key learning, I want to sum up what worked well. What I see myself doing is reading this list before I start a new project.

What worked well:

- Starting with thinking with my hands
- Interviewing and talking to people
- Walking with Erik
- Watching instruction videos of Ninox
- Making the tables on the database with a specific exercise in my head
- Talking about the database with Kim
- Talking about YouTube with my students
- Watching other YouTube channels
- Diving deep into all my notebooks searching for exercises which I created over the years.
- Cutting down all the different skills and combine them like a puzzle
- Divide the creative confidence skills into the four fears
- Sharing my vision with Tim Hurson and Dorte Nielsen.
- Making a creative confidence playlist that gives me energy in order to find my flow to start every day (thanks to Erik)
- Just take the first step of recording a video
- Don't be afraid of other people's judgement
- Have faith

SECTION SIX: CONCLUSIONS

When I started learning about creativity and the Creative Problem-Solving process it already accrued to me how much skills I already had through improv theater. Doing this project, it made me clear what the similarities are and that there is scientific evidence which proves that improv theater improves divergent thinking. Doing this project, I needed almost all my creative thinking skills. The power of having these skills and being aware of using these, makes me a strong change leader. I can give a strong message about creativity skills because I have strong developed skills. I overcame my fears and I made myself even a stronger instrument than I already was.

As a future change leader, I want to give the right example and to tell people how I faced my fears. I learned about creativity and change leadership, and how holistic this is. Your whole body, mind, soul and your whole surroundings can support you. I would love to spread that word to the people and let them overcome their fears and start developing their creative thinking skills. I learned how strong I can be, I learned to be my own hero and I couldn't do this without my own creative thinking skills and my ability for personal leadership.

Next Steps

To start my next steps, I want to share by BHAG. Big, Hairy, Audacious Goal or BHAG is a term coined by Jim Collins and Jerry Porras (2002). It is about a challenge that is so audacious, outside-the-box, and hairy that it might feel as if you'd never achieve it. (Collins & Porras, 2002). My BHAG is:

I want to inspire the whole world with my wisdom of creativity and change leadership, I want to become a famous trainer and speaker who gives TED talks, writes books, creates a Podcast and who has over a million viewers on YouTube.

What I see myself doing next, in order to reach my BHAG, is continuing my work as a trainer in creativity. I work in this field for a year and I already have some clients and a website. www.marjoleinhutting.nl I will also joined a collective for trainers and I will be part of the COCD, the Dutch organization who educates peoples creativity skills.

What else I see myself doing is work on my database. As a future trainer the database will be a great source for me. I will also keep on updating this and continue collecting exercises. In the future I see myself collecting more exercises and publish this in a book.

I also see myself working together with other alumni to present workshops at creativity conferences. I already had a connection with Dorte Nielsen, and we are planning on presenting at CREA 2021.

I also see myself making more videos for the YouTube channel. I want to make more instruction videos about the exercises. What I see myself doing is to collect a group of teenagers who want to be involved in “playing” the participant in these videos. I also see myself interviewing more people on the creative confidence topic.

The last thing what I see myself doing is to keep on learning about creativity and change leadership and staying in touch with the ICSC as much as possible. I would love to be an active involved alumni student and help out on the European master in The Netherlands.

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Appendices

APPENDIX A 5 Exercises From the Database

Shooting

Creative confidence activities2 7	Creative confidence
Title exercise:	Shooting
Start positron:	Circle
Duration:	10,00min.
How many people?	9-20, 20+
Discription:	<p>This exercise goes like this:</p> <p>The group stands in a circle. There is a player in the middle who makes his hands look like a gun. He/she will shoot someone in the circle. But the person stoops. The two persons standing next to the person who stoops have to turn around and after this round, they have to try and shoot each other. The person who is the first wins. The person who lost has to leave the circle.</p> <p>When there are only two persons left, you will ask them to stand back to back with each other. Like in a Western movie. They will start walking on the counting of the trainer. 1...2...3.. when the trainer skips a number 4...6.... they will turn around and shoot each other.</p> <p>Variation: When you don't like shooting (or you work with kids) you can also wink or wave to each other.</p>
Online? Yes/No	No
Helps with this fear:	Fear of being judged, "Fear of losing controle "
Develops this skill(s):	Fail gloriously, "Be playful "
Materials/room setting:	" Empty room/space without furniture "

Omeelee

Creative confidence activities2 6	Creative confidence
Title exercise:	Omeelee
Start positron:	Standing in the room facing the trainer
Duration:	5,00min.
How many people?	1, 2, 3-8, 9-20, 20+
Discription:	<p>This exercise goes like this:</p> <p>Start position: The participants are spread across the room and face the trainer. The trainer starts with singing a song line by line. The participants will repeat each line after the trainer has sung.</p> <p>Every line comes with a dance. With every round the movements will grow bigger. (see video)</p> <p>This exercise comes with a story. The story is: We all will have a tiny African animal on our hand. His name is Omeelee. We are going to sing for Omeelee, and every time we sing this song, Omeelee grows. After singing the song a couple of times Omeelee will be too big to hold and we will fall on the ground. Omeelee has crushed us.</p> <p>T= trainer P= participants</p> <p>Song:</p> <p>T. 'O'. (Holds Omeelee in his/her hand) P. 'O' (Holds Omeelee in his/her hand) T. 'Omeelee' (Shows the size of Omeelee in his/her hand) P. 'Omeelee' (Shows the size of Omeelee in his/her hand) T. 'Omeelee Tikadonga' (starts turning around) P. 'Omeelee Tikadonga' (starts turning around) T. 'Omeelee Maysa Maysa' (continues turning around) P. 'Omeelee Maysa Maysa' (continues turning around)</p> <p>This is one round. You will repeat this 4 times. Every time the movement will be bigger and the singing will be more dramatic.</p>
Online? Yes/No	Yes
Helps with this fear:	Fear of being judged
Develops this skill(s):	"Be playful "
Materials/room setting:	" Empty room/space without furniture "

1,2,3

Title exercise:	1,2,3
Start positron:	Standing in pairs
Duration:	10,00min.
How many people?	2, 3-8, 9-20, 20+
Discription:	<p>This exercise goes like this:</p> <p>The group is standing in pairs facing each other. They wil count together by calling the numbers one by one. We will replace the numbers with movements. The movements are: clapping your hands, stamp on the ground and make a squat. (just a mild one). We will do four rounds, every round we will add an other movement.</p> <p><u>Round 1.</u> Person A: 1. Person B: 2 Person A: 3 Person B: 1 Person A: 2 Person B: 3</p> <p><u>Round 2.</u> Person A: clap Person B: 2 Person A: 3 Person B: clap Person A: 2 Person B: 3</p> <p><u>Round 3.</u> Person A: clap Person B: stamp Person A: 3 Person B: clap Person A: stamp Person B: 3</p> <p><u>Round 4.</u> Person A: clap Person B: stamp Person A: squat Person B: clap Person A: stamp Person B: squat</p>
Online? Yes/No	No
Helps with this fear:	Fear of the messy unknown, "Fear of losing controle "
Develops this skill(s):	Fail gloriously, Listen carefully, break through and extend the boundaries
Materials/room setting:	" Empty room/space without furniture "

Bob the weasel

Creative confidence activities2 5	Creative confidence
Title exercise:	Bob the weasel
Start positron:	Circle
Duration:	10,00min.
How many people?	9-20, 20+
Discription:	<p>This exercise goes like this:</p> <p>Special item: A weasel. This can be any object that you call 'Weasel'. I recommend a small stuffed animal, but a tea towel that is tangled could also work. (see picture)</p> <p>The group stands in a circle really close to each other. One person, the player, stands in the middle and starts with his/her eyes closed. You have to feel the shoulder of the persons standing next to you. The group will sing a song.</p> <p>Goal of the group: Hold the weasel behind your back and keep on passing it to the person next to you and DONT let the player in the middle find it.</p> <p>Goal of the player in the middle: Find the weasel</p> <p>Rules:</p> <ul style="list-style-type: none"> -The person in the middle starts with closed eyes -You may not hold the weasel. So you have to keep on moving -The person in the middle can guess as much times as he/she wants -Once the weasel is caught, the person who was holding it will be the next player in the middle -The group has to continue singing the weasel song. <p>The weasel song basic: <i>Bob, the weasel, keep on moving, keep on moving</i> <i>Bob, the weasel, keep on moving, keep on moving</i> <i>Bob, the weasel, keep on moving, keep on moving</i></p> <p>If the group sees the weasel (but the player in the middle don't): <i>I saw the weasel, I saw the weasel</i></p>
Online? Yes/No	No
Helps with this fear:	Fear of being judged, "Fear of losing controle "
Develops this skill(s):	Fail gloriously, "Be playful "
Materials/room setting:	" Empty room/space without furniture ", Special items (see description)

Whoosh

Creative confidence activities 2 8	Creative confidence
Title exercise:	Whoosh
Start position:	Circle
Duration:	10,00min.
How many people?	9-20, 20+
Description:	<p>This exercise goes like this:</p> <p>The group stands in a circle. The first player gives an energy called "Whoosh" to the person standing next to him/her. A "Whoosh" is making this sound and make a movement with your arms as if you give the person something. This person gives the energy to the next person and so on. You can only give the 'Whoosh' to the person standing direct next to you.</p> <p>Variations:</p> <ul style="list-style-type: none"> -You can "pow" by making a pistol of your hands and 'pows' to someone in the circle. So you can give the 'Pow' to someone in front of you. -You can block a "Whoosh" by putting your arms in front of you making a cross sign. You have to say "block". The 'Whoosh' goes the other way around now. -The airplane. Instead of giving the 'Whoosh' to your neighbors you can say "Airplane". The three persons standing next to this person look up in the sky. The fourth person has got the "Whoosh" and goes on. -The tunnel. Instead of giving the "Whoosh" to your neighbors you can say "Tunnel". The three persons standing next to this person will jump one at the time. The fourth person has got the "Whoosh" and goes on. -Freak out. You can call "Freakout" whenever you want. When you do so, the whole group starts running and screaming and finds an other place in the circle. The person who called the freakout has the responsibility to start with the "Whoosh" again.
Online? Yes/No	No
Helps with this fear:	Fear of being judged, "Fear of losing controle "
Develops this skill(s):	Fail gloriously, "Be playful "
Materials/room setting:	" Empty room/space without furniture "

APPENDIX B The YouTube channel

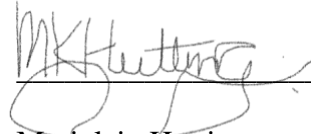
You can find the YouTube channel under the following link:

<https://www.youtube.com/channel/UCyvG0TkMvR3kwA1BedmgNUQ>

This is an open source. Everyone who will search for ‘creative confidence’ or ‘crea de mayo’ can find it. You can subscribe to the channel to stay updated and you can watch all the videos. I had the permission from all the people who are on the video.

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Marjolein Hutting

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