



Activity Title: Interdisciplinary projects

Description of the activity: (Please include details on the following areas: target age group, preferred group size, ideal setting to carry out the activity)

Hereunder are presented two activities that could be used in the classroom. These activities are interdisciplinary in the sense that they use also some artistic background as a framework to develop and build upon the stories and activities. Initially, these activities are designed for coaches and are specifically for coaches who use the solution-focused brief coaching approach. However, we thought that could be inspiring material for teachers to use it as a basis for game-based activities.

Learning objectives - key competences, which are influenced via this activity: (What learning outcomes does this activity cover as far as attainment of certain key competences is concerned?)

Within the CULPEER context these exercises can be used for attaining the following key competences:

Sense of initiative and entrepreneurship: the ability to imagine a situation and to build on it henceforth is a prerequisite for entrepreneurial thinking. The proposed exercises/games offer a possibility for a very positive outcome, which could have a strong positive subconscious effect on the confidence; so does the chance to present yourself and be heard; the achievements of the group as a whole certainly increases the self-confidence of its members.

Cultural awareness and expression: comes from the artistic expressiveness required for the implementation of the proposed exercises.

Expected Outcomes:

Improved key competences (see list above).

Activity Structure: (What are the components of the activity? What resources or staffing will be required)

Suggested Activity 01

Dream Theatre 20XX

The activity briefly: The activity aims in helping people become clearer about how they want to see themselves and the team/community they belong to, in the future. It's a fun, game-based activity that requires a lot of imagination and creativity and therefore could be used as inspirational material for teachers to apply it in the classroom.

Resource: 57 SF Activities for facilitators & consultants, Edited by Peter Rohrig & Jenny Clarke, Solutions Books Editions, 2008.

Link: Find attached pdf – [DreamTheatre](#) (Page 130)

Suggested Activity 02

Future Perfect: documentary

The activity briefly: The activity helps in creating "milestones" of the wished-for future that they can remember. This activity demands collective work while also each participant may bring in their ideas and feel freer in the way they contribute to the development of the story. It is suggested that teachers use this activity as a basis upon which they can tailor it for specific audiences.

Resource: 57 SF Activities for facilitators & consultants, Edited by Peter Rohrig & Jenny Clarke, Solutions Books Editions, 2008.

Link: Find attached pdf – [FuturePerfectDocumentary](#) (Page 156)

Activity duration:

Depends on the choice of activities, which the teacher is about to make. Each of the two activities have a duration of approximately 2 hours – including preparation, execution and debriefing.

Resources:

Within the activities descriptions.



57 SF for facilitators
and consultants

ACTIVITIES

PUTTING SOLUTIONS FOCUS INTO ACTION

Edited by
PETER RÖHRIG AND JENNY CLARKE

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Dream theatre 20XX

Acting out the future perfect

Yasuteru Aoki, Japan

I use this activity in corporate workshops where people want to visualise how change can occur in their job situation. It is a lot of fun and energising. Doing the change when in the acting role and seeing the change when in the audience role can leave strong impressions of possible changes.

Setting

- Preparation 60–90 minutes; scenario presentations 30 minutes; debriefing 5–10 minutes.
- Usually done in groups of 4 in a total group size of 16–24, but can be flexible.
- Each group should have space to prepare in private, so they can conceal the content until the presentation.
- You may decide to give prizes or awards (to everyone!). These may be fake trophies or boxes of chocolates or anything that is suitable for the occasion in the local culture.

Context and Purpose

One of the key elements in SF work is seeing the solution first rather than investigating the current situation. Dream theatre 20XX is a way to humorously bypass the present and physically experience a positive future. It is a good bridge connecting SF knowledge and skills with real life situations. It is an amazing experience, allowing people to act and show their wisdom. Sharing the future happiness is the key and it generates hope and positive energy towards preferred actions.

I use this activity towards the end of a two day solution focused communication workshop when participants are already familiar

with SF ideas. This is a good way to let people think about what kind of changes in their communication at work are possible. It also has the effect of generating team spirit among the participants.

Detailed description

Announce the activity in a humorous way:

Welcome to the dream theatre presented by XXX [company name]. Today we are going to enjoy our superb future acted out by our wonderful actors and actresses, yes, you!

The facilitator might also explain how doing this theatre work is helpful for the organisation using the future perfect concept.

Ask participants to form groups of 4 and give themselves a name. It can be something like a real theatre group name for fun.

In their groups, participants discuss communication scenes in their company they want to see improved. No real names should be mentioned. In management training, they often come up with scenes such as giving unclear orders to sub-ordinates, non-collaborative conversation with other managers, non-constructive communication in meetings, etc. (5 minutes)

Then they are asked to pick one of the topics and to work on two sketch scenarios: one before and one after SF. *Before SF was introduced our managers used to do ...* and *After SF was introduced our way of communicating improved so much that in the year 20XX it looks like this ...* All four people should take a role. One of them could take a narrator's role. (30–45 minutes)

When they have prepared their scenarios, the groups are encouraged to rehearse among themselves. (30 minutes)

The theatre: participants sit in theatre styled seating. The facilitator takes the role of 'master of ceremonies' and introduces each group briefly. Each group is given 5 minutes maximum for the performance.

After each group's sketch, while the group is still on the stage, the

facilitator comes back and asks the audience to give compliments to them

(Optional) At the end of all the performances, the facilitator can give awards. This can be done very briefly by giving appreciative comments and applause or it can be staged like the Academy Awards in Hollywood.

Now the groups get back together again and reflect on the process of this production and ask questions to themselves like *What did we learn from the development and performance of the sketch and the audience reaction? How could we notice that some of the things in the 'after SF' skit have come true?*

What happens next

The facilitator can ask the participants further future perfect questions like:

- *What other scenes can you imagine in the after SF mode?*
- *If all these scenarios came true, what effect would that have?*

Comments

- I usually set up the preparation for this over the lunch break. I form groups of 4 and let them discuss and develop the scenario over lunch. When they come back from lunch they can immediately go into rehearsals, with no time for an after lunch nap.
- I used to do role plays in corporate communication trainings in a flaw detection and correction mode. I asked a volunteer to come up to the front and do a certain communication sequence with another volunteer. I stopped them whenever I found a serious mistake and asked him to do it again correctly. I used to get comments like *Mr. Aoki, now I know what's wrong with me. Thank you.* I used to think that was a good effect until I realised knowing what is wrong does not necessarily mean knowing how to put it right. For the trainees it is more important to have a direct and concrete image of what is right.
- The quality of acting is not important at all. Usually it is good enough and there is always humour in the room. In the before

SF sketch, a problematic communication is often dealt within a light hearted way like a TV comedy so that people can laugh together. And when they see the after SF sketch, they see heroes and sometimes it can be very moving.

- Usually the contrast between the before and after sketches makes it easy for the audience to get the point. However, this activity can also be done without the before SF skit if you think that would be eliciting too much criticism.
- The points they make may not reflect solution focused ideas perfectly. Be generous in accepting any positive element in the after SF sketch. The important thing is to have a good image of the future at the workplace.

Acknowledgement of sources

I did not read any particular book when developing this exercise, but my earlier experience with Dr. Zerka Moreno in psychodrama helped a lot.

About **Yasuteru Aoki**

– Solution Focus Consulting Inc.

I am a solutionist based in Tokyo. I offer open SF seminars and in-house SF trainings. Individual SF coaching is also available. I was trained as a trainer for self-growth trainings. After being certified as Master-practitioner of NLP in 1991, I established NLP Japan Ltd. As my experience in incorporating SF into my work grew, I became convinced that SF suited my nature well and was full of potential to contribute to organisational situations and started Solution Focus Consulting Inc. in 2005.



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Cathi Stevenson

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Future perfect: documentary

Paul Z Jackson, United Kingdom

This is a lively and memorable way for a team to think about, articulate and capture their collective Future Perfect.

Setting

- Allow 30–40 minutes for the drawing phase, and up to 30 for the presentations and discussion.
- This is suitable for a group of 4 or multiple groups each with up to 6 members.
- Paper and pens for the storyboard.
- Tables for making the drawings.
- Wall space to display the results.

Context and purpose

Setting a direction is an important part of solutions focused work. I use this activity when a team or group is ready to contemplate and articulate their joint Future Perfect. Put another way, they get to describe 10 on their scale or to picture their answer to the miracle question.

The team does not need to know anything about or have any interest in SF.

Detailed description

Form the teams, creating groups of between 4–6 people. Hand out the briefing note to each group. Make sure that everyone has the materials that they need. It can help to read the briefing aloud, to find out if anyone has any questions. You might also show an example of a storyboard or a frame. Tell them to make twice as many frames as the number of people in their group – so 5 people make 10 frames.

The date of the documentary can be either Tomorrow (that is to

say the day after the miracle), three months from now or some other specified time in the future that is appropriate for the team.

Briefing

You are a member of a documentary production team. We are in the early stages of the research phase for a new documentary about an amazingly successful team – you!

We last visited them in – insert current date – , and found out a lot about them. Since then we have heard that they have gone from strength to strength.

Our first task is to find out what this teamwork means in terms that we can show to our viewers? We want to gather a storyboard for the documentary.

Everything must be visible or audible, tangible evidence to illustrate our themes. You can caption pictures, or use speech bubbles for dialogue.

Choose frames which will reveal to the audience:

- *who these people are and what they are here for*
- *cameos of the key processes with which they are involved, and why are they the important ones. (We won't have time to cover everything, so some prioritisation here please.)*
- *things that are unique to this team, that you wouldn't necessarily see in other industries, on other sites or in other teams*

The result will be a storyboard – a series of pictures with captions – which forms the basis for the documentary about this team illustrating its excellence in working as a team to achieve its objectives in the style they want.

Example of a storyboard created by a previous client:



When the storyboards are complete, invite the groups to display their storyboards in the room and then describe the outputs to the other teams (or to the facilitator if there is only one group).

What happens next

The activity can either stand alone, or can lead on to further discussion of the future perfect and the small actions that might be taken towards it.

Comments

- This activity developed as a very collaborative way to get groups to articulate a future perfect. The energy is highly creative, and seems to take people away from the arguments that can develop if there is a verbal description of a future perfect. It also creates a tangible and visible record of the work which can be referred to later during a workshop, or even revisited after several months.
- Sometimes I invite the group to present the storyboard as a 'Day in the life'. I have also used a variation where they create a newspaper page, with pictures and headlines illustrating the future perfect achievements of the group.
- You can ensure a fuller equality in the activity by inviting each participant to be the star of one of the picture frames.

Acknowledgement of sources

Original activity designed by Paul Z Jackson, *The Solutions Focus*

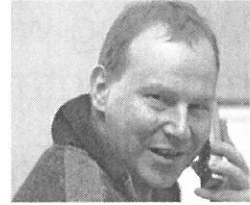
Book reference:

Paul Z Jackson and Mark McKergow, *The Solutions Focus: Making Coaching and Change SIMPLE*, Nicholas Brealey, 2007

About **Paul Z Jackson**

– The Solutions Focus

PAUL Z JACKSON is an inspirational consultant, coach and facilitator, who devises and runs training courses and development programmes in strategy, leadership, teamwork, creativity and innovation. His expertise in improvisation, accelerated learning and the solutions focus approach has attracted corporate public clients worldwide. Paul is a co-founder of both SOLWORLD and the Applied Improvisation Network.



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