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Applied Improvisation Magazine



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Applied  
Improvisation  
Network

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## From the editor

Welcome to the third issue of the Applied Improvisation Magazine! I had the pleasure of serving as editor for the first two issues, and while they turned out wonderfully, the production process was quite demanding—placing a heavy load on both Editors-in-Chief, Paul Z. Jackson and Bright Su. So, I'll admit, I was a bit hesitant to step into their shoes.

From the beginning of my role as Editor-in-Chief, my goal has been to build a more sustainable production process—one that makes space for anyone who wants to contribute, no matter how much time they can offer. Whether it's a small task or a bigger commitment, there's a place for you in this growing community.

We have streamlined our approach to become a leaner, more frequent publication. We've also switched to using Canva for easy typesetting.

A huge thank you to Jason, Paul, and Louis—your contributions were essential in making this issue happen.

I'm thrilled to introduce this new issue! You'll find a thoughtful review of Greg's new book, a powerful and heartfelt story from Karelisa about applying improvisation in a hospital setting, a fun game from Jason, a practical guide to selling applied improvisation by Raymond and information about open space

We'd love to hear from you—your thoughts, your feedback, and your ideas for future contributions. Let's keep building this together!



## Maarten Joosen

He made it his mission to help organizations work better and to inspire people in meaningful ways—so that businesses, individuals, and today's complex and uncertain world as a whole become better, and more enjoyable. At the heart of all his roles is a strong focus on communication, applied improvisation, and the exchange of ideas.



## Letter from the president

*by Vicki Crooks*

This year's conference is going to be special. I say that every year, and I have always been correct! So, if you are undecided about registering, maybe I can convince you to take the plunge.

First, I know this year has been unsettling to folks on every side of the political spectrum. If you are like me, this climate of uncertainty makes it a little bit harder to make bold plans. It makes me want to hide. This summer, sitting in the backyard with a lemonade seems a more sensible, albeit boring, choice. But I am an applied improviser, and applied improvisors can do more than sit in the yard.

When I am explaining the benefits of applied improvisation to someone who is not familiar, I list skills such as creativity, collaboration, and communication. And if the conversation continues, in addition to skills. I might talk about the development of personal characteristics such as empathy, engagement, and enthusiasm. When I am at an AIN global conference, I don't need to explain these benefits because we all know them. That changes everything.

It is a privilege to gather with others who share the belief that applied improvisation is more than an academic theory, more than an approach to training, or performing. These are people who recognize applied improvisation is a paradigm for life. This understanding gives us a head start connecting with each other. This means we can play, learn, and engage not just with old friends, but with new friends and colleagues who share some essential values. Shared values and divergent perspectives make this conference unique.

We are academics learning from people who practice applied improvisation in vastly different disciplines. We are trainers gaining insights from others who train in vastly different contexts and locations.

This diversity of education and experience provides breadth and expertise. The real reason this conference is my favorite is the people. For the most part, people who attend are positive, possibility thinking, risk takers. They are willing to share their wisdom, and to recognize and appreciate the wisdom of others. Gathering together provides opportunities to learn, to share, and to encourage each other.

I want all of that. I feel a little beat-up after this year. I need to be reminded that applied improvisors are possibility thinkers. I want to be around people who practice positive regard. I am ready to be refreshed and inspired. I am ready to learn from innovators and share with storytellers.

These are the reasons I say this year's conference is going to be special. Many of us coach others to be brave and to take risks. So, despite the uncertain times and the occasional desire to hide in the backyard, we can model our own advice by stepping up, and out, and standing together in Safety Harbor. I hope you can join the amazing people who will be making the most of this opportunity to be together.



### **Vicki Crooks**

Vicki is the president of the Applied Improvisation Network (AIN) and is currently teaching at Scripps College of Communication at Ohio University. She has incorporated improv in a variety of settings over the years ranging from classrooms to theatre stages to nonprofit trainings. She particularly enjoys using applied improv as a tool to help groups and individuals focus on creativity, play, and flexibility. **Email: [crooksv@gmail.com](mailto:crooksv@gmail.com)**



# Putting Improv to Work

## Spontaneous Performance for Professional and Personal Life

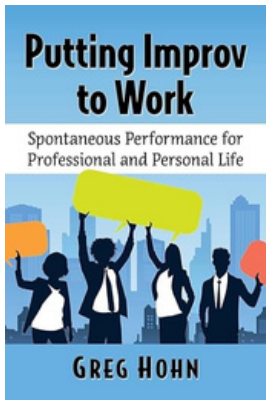
by Greg Hohn

Review by Paul Z Jackson

Greg is a true pioneer, whose initiatives include launching the Applied Improvisation for Business Communication course at UNC Kenan-Flagler in 2000 as an elective for 2nd year MBA students.

His enthusiasm for improv and teaching come across on every page, and it's easy to imagine yourself greatly enjoying and benefitting from his classes.

As readers we can immerse ourselves in his thorough discussions of the work, beginning with the well-chosen example of 'Kitty Wants A Corner'. He describes why he selects that activity, explains how to run it, and – most welcome of all – how he uses it to illustrate specific points, in this case about 'risk' and 'judgement'. That's helpful, as it points us towards much stronger debriefs than, say, the topics of 'fear' or 'mistakes' that are often the misguided starting points for less thoughtful and novice AI practitioners.



Greg treats us to pithy, clear vocabulary and witty remarks. 'No one wants to watch a needy performer,' he states, and describes Einstein as 'a scientist you may have heard of'.

He dismantles the 'thinking outside the box' cliché, though remains zonally comfortable with 'comfort zone'. Refreshingly forthright, with worthwhile comments on originality, physicality and embodiment, and perfectionism, sometimes he strays over the line into the manifestly untrue: 'You have to lose to improve', for example, is an adage that dismisses all sorts of improvement strategies, such as solo mental and physical preparation and collaborative non-competitive practice.

The book offers a decent range and selection of real-world examples (though very few cases from actual businesses), interesting quotations, proper footnotes, a reading list and index: these are all surprisingly rare in Applied Improvisation tomes – so bravo!

Greg is unashamedly writing from a business school perspective and a theatre background on which he leans a little too heavily (for my taste). That heritage dominates especially in the 'Exercises': The very word reeks of theatre. More talk of 'activities' – even 'games' if you must – would be apposite for an AI event or project, with less about 'scenes' and 'audiences'.

Still, that's where many of us are coming from, and it's understandably taking us a while as a community of practice to re-configure the thinking and vocabulary for the contemporary needs and opportunities for Applied Improvisation in organisations.

At one point, Greg makes the over-optimistic claim that 'we're crossing from theatrical improv to applied improv without even trying'. Sadly not. To the contrary, there's more – and interesting – work for us to do here, and I'd encourage bright, knowledgeable and articulate leaders such as Greg Hohn to be in the forefront of those developments.

Meanwhile, astute readers will readily glean a nourishing selection of well-presented activities and coach-like discussions, making this a valuable addition to any AI bookshelf.



### Paul Z Jackson

He is editorial advisor and editor of the Applied Improvisation Magazine and author of books about improvisation, including *Improv Learning*, *58½ Ways To Improvise In Training* and *Easy: Your LIFE PASS to Creativity and Confidence*. He is a co-founder and a former board member of the AIN. Paul lives in Oxford, UK.

# Drama in an Arts In Medicine Program

## Using Playback in the Hospital

*by Karelisa Hartigan*

In recent decades, the synergy between medicine and art in healing has gained traction in the medical field. Stories like Patch Adams spotlighted the idea, but the therapeutic power of the arts has long been recognized by doctors treating patients across all ages and conditions. This connection traces back to ancient Greece, where theaters were integral to healing sanctuaries dedicated to Asklepios, the god of medicine.



One of the leaders of art for healing was Dr. John Graham-Pole at the University of Florida, where he was founding director of the Arts-In-Medicine (A.I.M.) program. It is through his assistance that I was able to observe the interaction of terminally ill patients with artists who create in various media—music, painting, and especially theater.

"Art is therapeutic because it lets us shed pent-up feelings—both in the creator and, if effective in the observer. When negative emotions are displaced, a person can view the existing situation more clearly and effectively." Graham-Pole

When negative emotions are displaced, a person can view the existing situation more clearly and effectively. . Aristotle's idea that drama induces emotional catharsis remains relevant today, underpinning the belief in the healing power of drama and the arts. Recent studies in medicine support and expand Aristotle's dictum; the evidence from the new and growing field of psychoneuroimmunology indicates that "good mental and emotional health leads to better bodily health."

While Aristotle referred to healthy theater audiences, his insight is just as meaningful for those in need of healing. Reality and fiction blur on the stage, while in the hospital, only reality unfolds.

For about 12 years I, with a team, made weekly visits to the University of Florida hospital to visit patients, either bedside or gathered in a single meeting room. The technique we used was that form of improv known as "Playback Theater," our director was Paula Patterson. She had trained with Jonathan Fox (as I did later).

In this therapeutic approach, the patient shares a problem, story, or significant life event and the drama troupe then improvises an enactment of that event. The patient watches as an audience to his own life. The troupe leader decides the format—such as Story Tableau, Sound Sculpture, or String of Pearls—and the actors craft scenes, sentences, or songs that reflect the essence of the patient's narrative. The actors express the pain, if that has been told, but also suggest a healing. When deemed appropriate, a humorous spin might be put on the story, for, after all, many studies report the value of humor in healing.

The theory behind Playback Theater in hospitals rests on three key ideas:

1. Patients need to share their stories, especially during times when their sense of identity feels shaken.
2. These stories are shared in a respectful atmosphere, something often lacking in the hospital environment.
3. The process turns "life into art", giving patients' experiences new meaning. This aesthetic reflection offers reassurance, an essential part of healing.

In seeing his story performed, the patient can come to terms with it; the personal issue becomes generalized by the players' reenactment, the scene takes the suffering away from the patient, alleviates it by elevating it to a more impersonal level. Even when performed bedside, the effect on the patient is immediately noticeable.

When I first attended a performance in the B.M.T.U. (Bone Marrow Transplant Unit), I was truly amazed at how obviously happy the patients became, how much hope and brightness the actors had brought to these people, who came to watch masked and plugged into their medical machines. As I attended and participated at more of these group settings for Playback Theater performances, I saw how the several patients share their own individual fears and concerns with others in a similar condition, a sharing that the drama troupe helps to facilitate. On other occasions, the drama troupe took their performance bedside, where they were equally effective.

Let me illustrate with a few examples.

One patient we visited was a middle-aged man awaiting a heart transplant. From the few clues he gave about his life, the actresses began their work. A "Story Tableau" of his enjoyment of camping and the possibility of doing that with his new-born daughter brought the first look of hope to his face. As we left, it was clear that now (for the moment, at least) he was thinking beyond his operation to the new life he would be able to create.

Another day we visited a young woman awaiting a liver transplant. She had been involved in music all her life and in drama as well. Although she was in better spirits than some of the patients visited, we determined a little humor would brighten her stay. We "replayed" her first venture into theater: her first-grade Christmas pageant. At the end of our performance, both she and her mother were laughing heartily, and were themselves starting to recall happier times.



There was a woman awaiting a heart transplant; she was depressed and scared. But she was able to leave her bed. We brought her to a common room, we listened to her story, and began to tell it through dance and song. We invented the I.V. Wiggle (which she was able to do in a limited fashion), we elevated her emotions in story form. She later reported it was the highlight of her hospital stay. And she got her heart within a few weeks – during which time she mentally replayed that afternoon.

When I first learned about the therapeutic benefits of the arts in medicine, I was both intrigued and skeptical. Could it really work? The literature on art and healing highlights visual arts like painting or making collages as particularly effective, as they redirect the patient's attention from the immediate suffering to their creative expression. Personal observation has convinced me that drama, though less commonly used, may be even more powerful. Patients facing severe illness and enduring long waits for treatment are remarkably receptive to the emotional release that a drama troupe provides. Drama goes beyond distraction—it offers perspective and opens up a realm of possibilities.

As a drama student and scholar, I found this form of therapy particularly intriguing. In traditional theater, a healthy audience connects with characters, making the universal personal. In hospital Playback Theater, the process is reversed: the patient's personal story is transformed into something universal. In both cases, Aristotle's idea of catharsis comes into play, fostering emotional healing and a healthier soul.



#### **Karelisa Hartigan**

She is Professor Emerita of Classics (University of Florida), where she taught Greek language, literature, and history for 35 years. She began improv doing Playback at Shands Hospital in 2000. Since her retirement in 2008 she has been active in both improv and scripted theatre. In 2010 she initiated a program of Applied Improv for the Veterans in Gainesville, and in 2017 started improv classes at the local Senior Center.



# Improv Game: Passing the Line

*by Jason W Miller*

## Introduction

In this section, we highlight a game by walking you through its design and setup, explaining its goals, and sharing key debrief questions. For applied improvisers, the debrief is often the most important part of any game—after all, as Thiagi says, “The game is just an excuse for the debrief.”

We feature games that work well both in-person and in virtual settings. We hope this inspires you and encourages you to share how you're using these exercises in your own practice. Furthermore, we also want to hear back where games originated from.

## Description

An adaptation of the in person game Take Some Direction, Passing the Line is a dynamic improv game designed for virtual settings, allowing all participants to play together on-screen without the need for breakout rooms. The game involves each participant taking a turn to say a chosen line with an assigned twist, then passing it on to the next person with a new direction. This exercise encourages spontaneity, adaptability, and collaboration within a large group.

### How to Play:

#### Setup:

The facilitator or director selects a simple line that everyone will say during the game, such as “Wash the plate” or “Please pass the salt.”

All 30 participants will have a chance to say this line in turn, with each adding their own creative twist based on directions given by the previous participant.

#### Starting the Game:

The facilitator begins by giving the first direction. For example, they might say, “Jessica, say ‘Wash the plate’ with more gusto!”

Jessica then says the line “Wash the plate!” with extra enthusiasm or gusto, following the direction.

#### Passing the Line:

After Jessica performs the line, she picks another participant by name (visible on the Zoom screen) and

gives them a new direction, such as “Shoquis, say ‘Wash the plate’ with fear!”

Shoquis then says the line with an element of fear and chooses another participant, giving them a new direction.



#### Keep the Flow Going:

Each participant takes a turn, picking someone new each time until everyone has performed the line with a different direction.

Participants should be encouraged to give creative directions, including emotional shifts (e.g., “like you’re thrilled”), physical shifts (e.g., “as if you’re exhausted”), or character styles (e.g., “like a movie star”).

#### Optional Debrief:

After all participants have gone, the facilitator can either start a new round with a fresh line or lead a

quick reflection on the experience.

Ask questions like, "How did it feel to adapt to a new direction on the spot?" or "What was it like to anticipate your turn and respond creatively?"



## Benefits & Skills Developed

### Adaptability:

Participants practice adjusting their performance in real-time to fit new directions, fostering mental agility and flexibility.

### Listening and Responsiveness:

Each person has to actively listen to their direction and be prepared to pass it on, which strengthens their attention and responsiveness in group settings.

### Creativity and Spontaneity:

The game encourages players to think creatively about how to interpret directions and pass on unique twists, building confidence in self-expression.

### Connection and Teamwork:

By working as a large, unified group, participants build camaraderie and learn to rely on each other, creating a sense of community and trust.

## Debrief Questions

### Adaptability and Responsiveness:

- How did it feel to receive a direction and have to respond quickly?
- Were there any directions that were especially challenging or surprising? How did you approach them?

### Creativity and Interpretation:

- What was the most creative or unexpected direction you received or heard from others?

- Did you find yourself thinking of different ways to say the line as you anticipated your turn?

### Listening and Engagement:

- How did it feel to be part of a continuous line where everyone played a role?
- What strategies did you use to stay focused and ready for your turn?
- Group Dynamics and Connection:
- What was it like to pass the direction along and contribute to a group flow?
- Did you notice a sense of connection or teamwork with others as the game progressed?

### Takeaways:

- How does the experience of adapting on the spot apply to real-life situations, especially in work or collaborative settings?
- What did you learn about yourself or your ability to respond creatively in a group environment?



### Jason W Miller

Jason is a facilitator, trainer, and executive coach striving to bring applied improv into the corporate vernacular in any way he can. Jason loves to collect games and frequently tests them out on his children before he takes them to work. Jason discovered improv while living in The Hague, the Netherlands in 2013 when he stumbled upon some Improv classes. He is now back in the USA and strives to infect corporate culture with the magic of applied improv.



# From Skeptics to Believers: How We Get Clients to Play with Applied Improvisation

*by Raymond van Driel*



In February 1998, I finally got my chance and met with a CEO to discuss applied improvisation.

He seemed distracted, rattling off his corporate challenges like “breaking silos” and “inclusive leadership.” I didn’t understand, hesitated, unsure when to introduce improvisation.

Finally, he asked, “So, what’s this improvisation about?”

Nervously, I answered, “Saying YES, and fostering collaboration!”

He checked his watch. “An example?”

Sweating, I blurted out, “We stand in a circle and pass a clap! And if you want, you can say BOINNGG, and then it bounces!”

Silence.

Three minutes later, I was back on the street, realizing I had completely failed to communicate the true power of improvisation.

As facilitators, trainers, and practitioners of Applied Improvisation, we’ve all experienced its transformative power. Yet, explaining it can feel like stepping into an improv scene with a hesitant audience. We’ve encountered skeptical glances, polite nods, and the classic question: “Ehm ... isn’t that just for comedians?”

Applied Improvisation is so much more than theater games. It’s a mindset, a toolkit, a set of skills and a way of navigating challenges with creativity, agility, and confidence. Still, we often face the same challenge: how do we help others—our colleagues, our clients, and our non-improv friends—recognize and connect with these benefits in a way that feels relevant and meaningful to them?

There are multiple frameworks and approaches out there, each with its own strengths depending on the audience. Through experience, we’ve explored and adapted many different approaches. One approach that has been helpful for me in engaging clients and making improvisation tangible is the PLAY! model – a mnemonic that encapsulates key aspects of the improvisational mindset and skills. I created the model in 2013 with some of my clients and it has proven useful in various settings. I’m proud that it has even been adopted by 14 universities worldwide as part of their leadership and innovation programs. I hope it might also support you!



## Using the PLAY! Model

The PLAY! model offers a simple, structured way to teach the core skills and mindset of improvisation. Its five elements—Presence, Leap Into It, Accept and Adapt, Yes, And..., and Impact!—represent fundamental underlying aspects and the mnemonic makes it ‘sticky’ – people remember. It helps clients connect applied improvisation to their personal and professional lives and allows them to easily connect with its principles and apply them in their own contexts.

Let's take a closer look.

- **P – Presence:** This is about fully engaging in the here and now rather than being distracted by future worries or past concerns. Being present means tuning into your surroundings, the people in the room, and your own reactions. This deep presence allows us to genuinely connect with our partners, groups, clients, and perhaps your market. At Maastricht University's school for entrepreneurs, we encourage students to connect with their prospects early, engaging in conversations about their needs rather than isolating themselves behind a laptop, first creating their business plans in solitude and only then find out if someone's interested.
- **L – Leap Into It:** Improvisation is about action over hesitation. Many professionals struggle with over-planning and reluctance to take risks. This skill and mindset encourages stepping into uncertainty, embracing mistakes, and faster learning and adapting to change through doing. It helps participants experience how forward momentum creates new possibilities. People seem to fall into only one of two distinct approaches: those who excel at avoiding failure and those who are error tolerant and confident that they'll adapt when things are going another way than wanted or expected.



- **A – Accept and Adapt:** A positive attitude towards change is essential in improvisation. Yet, people don't like change, even worse when they are changed by others by for example management or HR. Even when the change is clearly in their advantage. However, when we learn to navigate and embrace change, we build flexibility and resilience. This involves opening ourselves to new perspectives, adapting to unexpected situations, and seeing transitions—whether in life or work—not as obstacles but as opportunities for growth.

- **Y – Yes, And...:** This is the foundation of constructive collaboration. Instead of blocking or negating ideas ("Yes, but ..."), we practice appreciating offers and building on them. The distinction is clear; with a Yes, and – mindset, we see more positive collaboration, more energy, more 'flow,' more connection, more spontaneity and more fun. This also switches focus away from problem details and toward solutions. It also prevents premature discarding of valuable ideas by creating room to explore them further.



- **! – Impact!:** Ultimately, Improvisation isn't just about reacting – it's about stepping up. When we commit fully to our actions, whether in storytelling, problem-solving, or leadership, we create stronger outcomes. This element highlights the balance between stepping up with confidence, engagement, and boldness, and knowing when to follow and support. Rather than acting based on your preferred behavioral style, it encourages responsiveness to the context and needs of the moment.

The powerful effects of improvisation, like "Making the other look good," arise from these fundamental elements. By structuring conversations around these principles, clients better understand how improvisation addresses their challenges and how we can support them.

Beyond explaining improvisation, the PLAY! model serves as a framework for clients to explore various improvisation tools and exercises developed within the Applied Improvisation community.



These guided experiences help participants see direct connections between improvisation and their professional contexts. In a playful, low-risk environment, participants build the confidence to explore alternative approaches, experiment with new behaviors, and test innovative solutions in a safe and supportive space. By experiencing it firsthand, clients naturally grasp why Applied Improvisation matters.



Of course, some clients connect better through case studies, others through immersive experiences, and often a combination of both is most effective. Many of us have introduced activities like One Word Story in boardrooms, transforming initial skepticism into engagement, creating openness for deeper conversations about how improvisational principles can address business challenges.

The key is to find the method that makes improvisation accessible, applicable, and engaging for the audience in front of us. Whether it's PLAY! or another approach, our role is to make the improvisational mindset and skills feel relevant, not just entertaining.



## Conclusion

As practitioners of Applied Improvisation, we don't just talk about change – we embody it. Our goal isn't just to explain Applied Improvisation and use a cognitive approach, but to create opportunities for people to experience it. We strive to turn concepts into actions, doubts into curiosity, and skeptics into believers.

So the next time someone asks you, "But how is this relevant to my work?" – perhaps use the PLAY! model but don't just explain. Let's create opportunities for them to experience the power of improvisation firsthand... let's PLAY!



### Raymond van Driel

Raymond is an international trainer, executive coach, university teacher, and keynote speaker who helps leaders and teams move from Good to Great – and enjoy the journey. A passionate improviser, previous AIN board member (2008–2018) and four-time Dutch improv champion, he brings improv into leadership and collaboration. Since 2009, he trains Applied Improvisation practitioners worldwide through his Advanced program. Raymond enjoys family time, playing piano, running (without being chased), and performing on stage with improv friends. [www.advancedappliedimprovisation.com](http://www.advancedappliedimprovisation.com)



# 🎭 AIN Open Space – Join the Global Improv Conversation! 🌍

*by Jason W Miller*

AIN Open Space sessions are community-created, volunteer-run events where members of the Applied Improvisation Network (AIN) come together to experiment, play, share, ask, learn, and support one another. Whether you're looking to spark ideas, try something new, or connect with fellow improvisers around the world—there's a space for you.

These lightly facilitated gatherings are shaped by you—anyone can propose a topic! Some of the most energizing sessions begin with a question or a desire to explore something new. Using the spirit and principles of improv theater, we co-create, listen deeply, take risks, and lift each other up. Come once, come often—your presence shapes the space!

## Concept of Open Space

The approach known as Open Space Technology was developed by Harrison Owen (as described in *Open Space Technology: A User's Guide*). It is closely related to the concept of unconference—a participant-driven meeting format to minimize hierarchical structures.

The structure of an Open Space event is simple:

- **Collecting topics:** Participants are invited to suggest session topics they are passionate about. Anyone is encouraged to propose a topic—it's not necessary to be an expert or a skilled facilitator. The goal is simply to hold the space for discussion.
- **Creating rooms:** Organizing rooms in person can be more complex than online, where it's easy to create as many breakout rooms as needed. In both formats, it's helpful to have a central overview showing all available sessions and their locations.
- **The Law of Two (Virtual) Feet:** This is the most important principle of Open Space. It encourages participants to move freely between sessions: "Go and attend whichever session you want, but if you find yourself in a session where you're neither learning nor contributing, use your two feet!" No explanation or apology is needed—just leave and join another session. This is even easier to do in an online setting. The law ensures that every room is filled with committed participants contributing positive energy.

Participants are free to behave like bumblebees, cross-pollinating ideas across different sessions.

## History

The concept of Open Space was already familiar to attendees of the annual AIN (Applied Improvisation Network) conference. However, in March 2020, it took on a whole new significance when the COVID-19 pandemic struck. With in-person meetings canceled, many practitioners of applied improvisation felt lost, as face-to-face interaction had been central to their practice. In response, Erica Marx and Raymond van Driel began hosting Online Open Spaces. The experience was transformative: not only did we discover the vast potential of online applied improvisation, but we also formed a supportive, ongoing community.



Now, five years later, we continue to meet regularly:

- Weekly sessions on Fridays at 3 PM EST
- Biweekly sessions on Tuesdays at 9 AM EST
- Monthly sessions on Wednesday/Thursday at 9 PM EST

Whether you're a seasoned applied improviser or just beginning your journey, each session offers fresh inspiration and valuable new ideas

[www.appliedimprovisationnetwork.org/ain-os](http://www.appliedimprovisationnetwork.org/ain-os)



### Jason W Miller

Jason is a facilitator, trainer, and executive coach striving to bring applied improv into the corporate vernacular in any way he can. Jason loves to collect games and frequently tests them out on his children before he takes them to work. Jason discovered improv while living in The Hague, the Netherlands in 2013 when he stumbled upon some Improv classes. He is now back in the USA and strives to infect corporate culture with the magic of applied improv.

# Applied Improvisation Magazine

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## Mission

The AIM magazine articulates, researches and promotes what is going on in the field of Applied Improvisation. Written by and primarily for AIN members, it has leanings both to academic rigour and to spreading the word to potential collaborators, clients and related practitioners.

## Copy

Our magazine exists thanks to the contributions of applied improvisers. We love hearing stories about how improvisation principles are applied across all kinds of fields. We also welcome discussions, interviews, insights from experienced improvisers, and fresh perspectives from those new to the practice. Furthermore, we love receiving graphics, illustrations, photos and other content.

## Contribution

We've reshaped our production process to reflect the spirit of our volunteer-driven community. This means every contribution—big or small—is welcome and valued. Whether you're helping with editing, typesetting, design, or volunteering to conduct interviews, there's always a meaningful way to get involved. Feel free to contact us.

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