

What Does “Yes, And” Really Mean?

A list of information/opinions/comments/resources from lots of people, compiled by Kay Ross, an improviser and Applied Improvisation facilitator in Hong Kong
August 12, 2023

Please feel free to share this, with credit to me.

If you click on a link in this list and find that it doesn't work, just copy and paste it into your browser, or search online for the title.

And please contact me if you'd like me to make a correction to an item or add an item to this list – my contact details are at the bottom of the list.

Notes: Some of these resources are not explicitly about improv or Applied Improvisation, but I think they're relevant.

And some of them are posts and comments on the Applied Improvisation Network's Facebook page: <https://www.facebook.com/groups/appliedimprov/>

AIN = the Applied Improvisation Network <https://appliedimprovisationnetwork.org>

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Books

Articles, Comments, Quotes, Social Media Posts, Podcast Episodes, Videos...

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Books

“The Yes And Journal: An Improviser's Guide to Life” by Matthew Beard
<https://www.amazon.com/Yes-Journal-Improvisers-Guide-Life/dp/197810975X>

“Yes And... Your Mental Agility: The added value of improvisation in organizations” by Gijs van Bilsen, Joost Kadijk, Cyriel Kortleven and Sue Walden
<https://www.amazon.com/Your-Mental-Agility-improvisation-organizations/dp/9081950622/>

See Appendix A in the book “Applied Improvisation: Leading, Collaborating, and Creating Beyond the Theatre” edited by Theresa Robbins Dudeck and Caitlin McClure, with case studies contributed by leading Applied Improvisation practitioners.
<https://www.amazon.com/Applied-Improvisation-Leading-Collaborating-Creating/dp/1350014362/>

“Getting to Yes: Negotiating Agreement Without Giving In” by Roger Fisher, William Ury and Bruce Patton
[Not explicitly about improv or Applied Improvisation.]

<https://www.amazon.com/Getting-Yes-Negotiating-Agreement-Without/dp/014311875>

“Yes, but. Improv at a crossroads” – an essay/ebook by Omar Argentino Galván.

<https://payhip.com/b/v1Tj>

“Yes, And: How Improvisation Reverses ‘No, But’ Thinking and Improves Creativity and Collaboration” by Kelly Leonard and Tom Yorton of The Second City

<http://www.amazon.com/Yes-Improvisation-Reverses-Creativity-Collaboration--Lessons/dp/0062248545/>

“A Subversive’s Guide to Improvisation: Moving Beyond “Yes, And”” by David Razowsky

<https://www.amazon.com/Subversives-Guide-Improvisation-Moving-Beyond-ebook/dp/B0BL2QWNXL/>

“The Improv Handbook – The Ultimate Guide to Improvising in Comedy, Theatre and Beyond” by Tom Salinsky and Deborah Frances-White

<https://www.amazon.com/Improv-Handbook-Ultimate-Improvising-Theatre/dp/0826428584/>

“Both/And Thinking: Embracing Creative Tensions to Solve Your Toughest Questions” by Wendy K. Smith and Marianne W. Lewis

[They quote Clay Drinko about the improv principle of “Yes, and”. Kay]

<https://www.amazon.com/Both-Thinking-Embracing-Creative-Tensions/dp/1647821045/>

“The Power of a Positive No: How to Say No and Still Get to Yes” by William Ury

[Not explicitly about improv or Applied Improvisation. Kay]

<https://www.williamury.com/books/the-power-of-a-positive-no/>

An excerpt from the chapter titled “Look Like an Improv Performer” in the book “The Art of Noticing: 131 Ways to Spark Creativity, Find Inspiration, and Discover Joy in the Everyday” by Rob Walker. The chapter is about Charlie Todd, the founder of Improv Everywhere.

Excerpt: “Maybe the most important thing you can train an aspiring improviser to do, he says, is listen and observe and stay fully open to the possibilities in whatever his or her fellow actors might be saying or doing. Thus the famous “Yes, and...” rule: Whatever your partner says or suggests, you never contradict or disregard it; you embrace it and build on it.”

<https://www.amazon.com/Art-Noticing-Creativity-Inspiration-Discover/dp/0525521240>

Articles, Comments, Quotes, Social Media Posts, Podcast Episodes, Videos...

[In order of when I found them, not alphabetical order by the name of the source. Kay]

“There are people who prefer to say ‘yes’ and there are people who prefer to say ‘no’. Those who say ‘yes’ are rewarded by the adventures they have. Those who say ‘no’ are rewarded by the safety they attain.”

~ Keith Johnstone

“AIN2012 SF - Translating Yes, and For Business Cultures - Sue Walden” from the Applied Improvisation Network (video, 17m 38s)

Excerpt: “‘Yes, and’ does not mean agreement.”

<https://www.youtube.com/watch?v=s-i1bY1iwWA>

A Facebook post by improviser Kenn Adams (author of “How to Improvise a Full-Length Play: The Art of Spontaneous Theater” and creator of the Story Spine), about a topic that I often ponder:

“SAYING YES!” VS. BUILDING ON YOUR PARTNER’S IDEA

As improvisers, we’re often taught to “Say Yes!” However, that’s easily misunderstood to mean that characters must always agree with each other or that one character must always be willing to do what another character suggests. And, this misunderstanding can be a trap.

In my class, last Wednesday, there was a scene between two sisters that had opened a bakery together. After a few minutes of establishing the scene, one of the sisters announced that she wanted to completely change their carefully worked out menu and add a whole new line of pastry. The other sister agreed. Then, the first sister told the second that she was having financial difficulties and needed to borrow \$500.00 from the company. Again, the second sister agreed. At last, the first sister announced that she had actually already taken the money from the bank account and spent it. The first sister said that she understood and that it would all be alright.

It’s pretty clear what happened. The first sister was literally saying “yes” to everything but she wasn’t really accepting her partner’s offer at all. Her partner’s offer was to introduce a dramatic conflict by creating a “moment of engagement” that would pit the two character’s objectives against one another. And, it was a really good idea. In fact, it was exactly what the scene needed. But, since the first sister wasn’t accepting that offer, the scene couldn’t move on to the middle, and became stalled in the beginning. Ironically, in this case, by saying “yes,” the improviser was blocking.

This is why I now teach “Always build on your partner’s idea” rather than “Always say, yes.” Because, if your partner’s offer is to engage in a well-needed dramatic conflict, then, in order to accept the offer, you have to say, “No.” As I put it in class, the CHARACTERS can disagree with each other, but the IMPROVISERS must always build on their partner’s idea.”

And Kay Ross: My thoughts about that:

“Yes, I’ve often thought that saying “Yes, and...” does not necessarily mean responding logically to the literal words of a scene partner’s offer. I think it means acknowledging and building on the emotional/psychological truth beneath the words or physicality of an offer, in a way that’s true for your character and that builds (or resolves) the drama (or humour) of the scene.”

“Balancing Chaos and Rigidity: Using Light Structures to Guide Our Improvisation” by Jerry Kail

Excerpt: ““Yes and” doesn’t necessarily mean Agreeing with the other’s Position. Rather, it means Accepting the Person, Acknowledging the Possibilities in what he or she is saying, and Advancing with Positive Purpose.”

<http://the-daily-improviser.blogspot.hk/2015/03/balancing-chaos-and-rigidity-using.html>

Here’s an interesting explanation of Yes And:

“Yes And: v. [To agree with] how we’re building the scene right now. You’re not literally saying “yes.” You’re more saying yes to what the improviser is putting forward to you... If someone said “I’m gonna jump off the roof of the building,” you wouldn’t say, “Yes, and I will call the police.” No, you don’t want them to jump off the building. So the improviser wants you to say, “No, don’t jump off the building!” That’s the “agreement” he wants from you.”

From “The Hidden Language of Long Form Improvisers” by Nat Townsen

<http://www.vice.com/read/the-hidden-language-of-long-form-improvisers-112>

This quote by spiritual teacher Eckhart Tolle seems particularly apt:

“Accept - then act.

Whatever the present moment contains, accept it as if you had chosen it. Always work with it, not against it... This will miraculously transform your whole life.”

“The Yes, And Controversy” by Patrick Short

<http://www.portlandcomedy.com/applied-improv-blog/2015/11/12/the-yes-and-controversy>

And the conversation on the AIN Facebook page

<https://www.facebook.com/groups/appliedimprov/permalink/10156297397090571/>

Comment by me, Kay:

“I’ve always understood that applying “Yes, and...”, onstage or offstage, doesn’t mean literally agreeing with or liking what someone says or does. I think that onstage, it means acknowledging and building on the emotional/psychological truth beneath the words or physicality of an offer, in a way that’s true for your character. And offstage, it means acknowledging someone’s idea and finding something useful in it, then building on it. It means being open to hearing lots of ideas, even seemingly crazy ones (that’s the divergent phase), BEFORE you start judging, assessing or rejecting them (that’s the convergent phase). It means not automatically jumping straight to “Yes, but...” or “No”.”

“Yes, and? No, Thanks.” by Michael Yichao

<http://www.michaelyichao.com/blog/yes-and-no-thanks>

and an AIN group conversation about “Yes, and”, initiated by Michael Yichao, February 21, 2016, with lots of comments

<https://www.facebook.com/groups/appliedimprov/permalink/10156628463820571/>

“Halpern et al. write that “Yes, &... is the most important rule in improv... [It] means that whenever two actors are on stage, they agree with each other to the Nth degree.”

Importantly, they distinguish the destructive effects of denying the offer of the partner

from the acceptance of an offer of *conflict*, in which players implicitly agree to disagree and so argue or quibble in ways that promote the comedy of the situation. The distinction between denying an offer and consenting to conflict can be difficult for an improv pair to learn and honor.”

From “Working with(out) a net: improvisational theater and enhanced well-being” by Gordon Bermant

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3857531/>

“Yoga for Social Skills” by Mara [surname not provided on her blog], about improv and the “Yes, and” concept

Excerpts:

“...the concept of “Yes... and” is not just a way to keep a scene running. It is a way to say yes to a person – even if you ultimately have to say no to an idea.”

and

“When someone comes to you with an idea and you say “yes... and” they feel heard. You are acknowledging them and their idea and you are hitting the tennis ball back. You are offering a reflection, another idea, a concern but... you are interacting. You are saying yes to the person and interacting with the idea.”

<https://chanceblossoms.wordpress.com/2017/06/15/yoga-for-social-skills/>

“Yes and” doesn’t mean “I agree”; it means “I hear.”

~ Doug Shaw

“I usually focus on around four principles: Acceptance, Contribution, Be Obvious, and Use Everything. Acceptance and contribution look a whole lot like Yes And. In my corporate work, acceptance becomes about accepting that the other person has a different take on something. So saying “yes” is not about agreeing with them -- it is about accepting that they are currently at a different place. The “yes” part of improv theater is that part I find people have the most trouble directly grasping because a lot of folks make it about this “Pollyanna” acceptance that everything is wonderful and great. In the corporate world, I find that that’s a big ask as a starting tenet.”

~ Mike Ganino

A discussion in the Applied Improvisation Network’s Facebook group about how/whether the “principles” of performance improv are “universally applicable” in all situations (i.e., offstage). Started by Kat Koppett.

<https://www.facebook.com/groups/appliedimprov/permalink/10159473466620571/>

“Learning to Listen, With the Help of Improv” by Bourree Lam

Quote by improv teacher Julie Brister: “In improv, you’re supposed to accept and embrace another person’s idea. Not necessarily their point of view, but their idea—you’re supposed to say “yes” to that.”

<https://www.theatlantic.com/business/archive/2016/04/improv-teacher/479424/>

About “Yes, and...”: “You ain’t marrying the idea, people. You’re just showing it a good time. Maybe dry-humping. Definitely not getting hitched to any ideas. Just exploring.....!!”

~ Kathy Klotz-Guest

“I have replaced “yes and” with a hearty “I know!” In an effort to support that you agree that this is the premise of your world.”

~ Ria Torricelli

Mario Muller - Facebook post about “Yes, and”, plus lots of comments, March 26, 2018
<http://www.facebook.com/groups/worldwideimprov/permalink/1851885191541665/>

“The Trouble with Yes, And...” by Gary Schwartz
<http://improv-odyssey.com/the-trouble-with-yes-and/>

Kelly Leonard of The Second City: “So the concept of ‘Yes, And’ is this. If you have groups of people making something out of nothing, that’s what improv is, a way to do that poorly or not at all is by saying, “No.” And you can’t just say, “Yes,” you have to say, “Yes, and...” you have to explore and heighten the thing that the person is saying to you. We have an exercise to sort of show this and we have people in a room and we say, “Hey, there’s a reunion that we’re planning for a year from now. Person A and person B are going to be having conversation, Person A is pitching,” where the reunion going to be, what we’re going to be doing. “Person B, your job is to say, ‘No,’ to all those ideas in as many ways as possible; go,” and we have them do that for a minute; it feels terrible. Then we have them switch places and Person B pitches about the reunion, and Person A’s job is to say, “Yes, but...” to this, and we have them do that for a minute. And we talk about afterwards and some people like, “I kind of felt better,” I’m like, “Yeah, felt better because you heard, ‘Yes,’ but then you’ve got the ‘but’ afterwards it was, ‘No,’ with a bowtie... And then the third one is, we have them, “Yes, and...” So I’m like, “Sky’s the limit. Do not think about budget or any laws, just, “Yes, and...” every idea.” And invariably the sound goes up in the room, people are going crazy, are having sushi on the moon.”

<https://www.hoomans.org/podcast/kelly-leonard/>

“Kelly Leonard | Learning Lessons Through Improv | TEDx Zumbro River” (video, 10m 13s)

Yes, and = affirm and contribute; explore and heighten

<https://www.youtube.com/watch?v=2ig5FKTLDR8>

Excerpts (compiled by me, Kay) from the book “Yes, And: How Improvisation Reverses “No, But” Thinking and Improves Creativity and Collaboration – Lessons from The Second City” by Kelly Leonard and Tom Yorton of The Second City

<https://www.amazon.com/Yes-Improvisation-Reverses-Creativity-Collaboration-Lessons/dp/0062248545/>

“...on February 23, 2014, ... the *New York Times* published an article by Thomas Friedman about the qualities that Google looks for when hiring, which include “the ability to

process on the fly,” a willingness “to relinquish power,” ease with “creating space for others to contribute,” and individuals who can “learn how to learn from failure.”
and

“Those are the qualities of an improviser, and they can be learned. It is common knowledge that diet and exercise are keys to staying physically healthy, but practicing improvisation is like yoga for your professional development— a solid, strengthening workout that improves emotional intelligence, teaches you to pivot out of tight and uncomfortable spaces, and helps you become both a more compelling leader and a more collaborative follower. Even better, these qualities are fully transferable to your life outside the office. The benefits of improvisation can extend to your personal relationships, whether with your partner, your family, or your friends.”
and

“...the individual who is armed with an improvisational tool kit has an instantaneous advantage in dealing with all manner of difficult situations that naturally arise in the course of one’s career.”
and

“We’re not merely offering an improved communication tool, either. We’ve introduced a whole new skill set for invention and innovation that has been proven to unlock the creative forces of individuals and teams and make it easier for them to test those creative ideas and launch them in the marketplace.”
and

“...business is one big act of improvisation. For anyone who has spent time working in or running a business, you know that a great deal of your time and energy go to dealing with the unplanned and the unexpected, with the curve balls and gray zones that typify corporate life.”
and

Applied improvisation is “a training ground for individual professionals and teams increasingly confounded by the amount of information they are expected to process, the speed at which industries, technology, and markets change, the volatility of the workplace, and the new standards for transparency and customer engagement.”
and

“Professional success often rests on the same pillars that form the foundation of great comedy improv: Creativity, Communication, and Collaboration.”
and

“While there’s nothing wrong with the quantitative, strategic, and analytical skills traditionally taught at B- schools, those alone do not guarantee success in business, where things tend to be messier and more fluid, and where success often rests on the ability to form winning coalitions that will back a good idea. Here, the soft skills— such as a willingness to listen, forge trusting relationships, take and support responsible risks, adapt to change, and stay positive in the face of adversity— are seen as those essential to allowing people and businesses to respond with agility and nimbleness to the fast- moving information, opportunities, and challenges of today’s workplace. These skills are no longer merely nice to have— they are paramount. And they can be learned, using the same seven elements of improvisation that have inspired some of the most brilliant creative performers of our time.”
and

“...we do not teach you how to be funny. You don’t learn jokes or one-liners. Rather, you learn to tap into the part of your brain that so often censors the truth for fear of being judged. When people no longer feel limited to saying what is right or polite—when they are given freedom to express themselves in public, without inhibition or fear— that’s when the funny happens. To put it most simply, comedy provides us a safe place to speak and hear the truth.”

and

“Applied improvisation “will enable you to find fresh, unconventional, and inspiring ways to:

- Generate ideas more quickly.
- Communicate more effectively.
- Create ensembles that rise to every occasion.
- Create open dialogue with employees and with customers.
- Break down organizational silos that threaten collaborative success.
- Make something out of nothing”

and

“Applied improvisation “...offers specific improvisational methods and techniques that have been proven to help anyone become more innovative, more creative, and more successful in business, and in life.”

and

“7 Elements of Improv:

1. Yes, And - Work cultures that embrace Yes, And are more inventive, quicker to solve problems, and more likely to have engaged employees than organizations where ideas are judged, criticized, and rejected too quickly. With Yes, And, you don’t have to act on every idea, but you do have to give every idea a chance to be acted on.
2. Ensemble - Whether onstage or in business, stars can emerge out of high-functioning ensembles when all members address its main enemies: the need to be right, the need to steal focus, and the need to appear in control even when the evidence is otherwise. We will show you how to encourage good ensembles that yield great performance by creating an environment where the group’s goals trump the individual’s, where there’s enough credit for all, and where candor is rewarded, not punished.
3. Co-Creation - ...you can learn to co- create new content and products, new marketing campaigns, new processes, and even new relationships between divisions and departments.
4. Authenticity - The business or organization that takes itself too seriously and doesn’t know how to question its own beliefs is at a strong competitive disadvantage. Rather than pretend that problems and failures don’t exist, strong leaders and organizations acknowledge what’s not working.” And “...individuals and companies who can inject a healthy amount of irreverence into their corporate culture will not only improve their organization’s morale, they will also be setting a foundation for being more competitive. Comedy and irreverence are lubricants that encourage people to reconsider long-standing beliefs that may be holding them back.”
5. Failure – The biggest threat to creativity is fear, especially the fear of failure. By deflating the negative power of failure, you erode fear and allow creativity to flourish.
6. Follow the Follower – It is a principle that gives the group the flexibility to allow any member to assume leadership for as long as his or her expertise is needed, and then to shuffle the hierarchy again once the group’s needs change.

7. Listening – ...the care and feeding of our listening muscle is an absolute priority for anyone who wishes to create, communicate, lead, or manage effectively.”

“Want to Get Ahead? Work on Your Improv Skills” from Knowledge@Wharton - Wharton management professor Laura Huang interviews Kelly Leonard and Tom Yorton of The Second City about their book, “Yes, And: How Improvisation Reverses ‘No, But’ Thinking and Improves Creativity and Collaboration” (podcast, 17m 30s, + edited transcript)

<http://knowledge.wharton.upenn.edu/article/why-improv-is-critical-to-business-success/>

“Improvisation in a Crisis? The Science Says Yes (And)” by Kelly Leonard

<http://secondcityworks.com/improvisation-crisis-science-says-yes/>

“It’s All in the Timing” by Kelly Leonard

Excerpt: “When we task groups to make decisions or solve problems, they will do their best work when they are applying generous listening; when they work from a “Yes, And” mindset; and when they can collaborate effectively within an ever-changing environment that has to adapt as new information is brought into the mix.”

<https://peoplescience.maritz.com/Articles/2018/All-in-the-Timing>

“Kelly Leonard: How to “Yes And” in Your Everyday Life” – an episode of the Hoomans podcast by Simone Salis (audio, 53m 53s, plus a transcript)

<https://www.hoomans.org/podcast/kelly-leonard/>

Listen to episodes of the “Getting to Yes, And...” podcast on WGN Radio, hosted by Kelly Leonard of Second City Works

<https://www.secondcityworks.com/podcast>

“Using Improv to Transform How You Lead” by Elizabeth Doty

<https://www.strategy-business.com/blog/Using-Improv-to-Transform-How-You-Lead>

Excerpts:

Quoting Kat Koppett: “‘Yes, and’ is a fundamental orientation toward noticing and accepting what is here in this situation, and building from there.”

“Step 2: Say “yes” to what is offered. This next step is to accept what others are communicating. “‘Yes’ does not mean agreeing,” explains Koppett. “It means accepting what exists without attempting to dismiss, avoid, or invalidate it. This requires an internal shift [for the individual leader], to manage [his or her own] resistances, ego, or worries.” It is easy to unknowingly reject, ignore, or override others’ offers, because you have our own agenda or do not want to deal with the complexity of something new. Returning to the product launch meeting above, what if an executive walked in and said, “You’re making this too complicated. Here’s how I would approach it.” Even if he then goes on to ask the team’s opinion, he has already blocked real engagement by failing at the outset to show an interest in the team’s way of thinking about the problem. Instead, ask yourself, “What can I accept here?” Let go of your agenda for a moment and allow others to influence your thinking. Before you move on, paraphrase what you are hearing, until they are satisfied that you get it.

Step 3: Add to what is emerging. Finally, it is your turn to add to the picture. Ask yourself: “How can I build on these ideas or perspectives?””

“Yes, and...WHAT?” by Kat Koppett

<https://www.daretobehumanpodcast.com/improv-is-the-gym/2018/5/25/md6r06o3wj80pp612w4sv8hsk4krijp>

“Improv at the B-School - University of Northern Iowa uses applied improvisation to teach students innovation and collaboration.” by Doug Shaw

Excerpt: “Students often take “Yes, and” to mean they must agree with everything. But that’s not true. The notion behind plussing isn’t so much to agree with a suggestion as to say, “I hear your idea, and I am willing to play with it for a while.””

<https://bized.aacsb.edu/articles/2018/09/improv-at-the-b-school>

“INSTRUCTIONAL MOMENT: The Difference Between Acceptance and Agreement” by Izzy Gesell

<https://www.dropbox.com/s/iwne4adbqr6uvl4/Acceptance%20and%20Agreement.pdf>

“Say YES AND! Positive Interaction for Teams” by Jerry Kail (video, 3m 35s)

<https://www.youtube.com/watch?v=RDw3l2YauGQ>

[Not quite accurate: Improv performers don’t literally say “Yes and” at the beginning of every line. Kay]

“Exercise Your “Say No” Muscle with “Yes and...” Improv!” by Beth Boynton

<http://www.confidentvoices.com/2018/03/22/exercise-your-say-no-muscle-with-yes-and-improv/>

““Yes...and” means not needing to know what will happen next because what is right in front of us demands our full attention.”

~ Jude Treder-Wolff

“The “yes..and” mindset. Improvisation is an unscripted, unrehearsed and unedited interaction and it only really works when the players let go of their agendas. Because of past experiences in groups or classes, many of us have developed habits of mind that tell us to shut down when something unexpected throws a curve to what we planned or predicted. Learning to say “yes” to what happens makes much better use of the energy we might otherwise use to judge, resist or deny it. This is not to say we approve of, agree with or even like what others say and do. We can radically disagree with other peoples’ behavior or policies imposed by an employer or a family member’s irresponsible choices. We might be rightly offended by bigotry, or angry about injustice. The “yes” is an open attitude to the truth of it, an acceptance that this is the reality with which we must deal. The “and” is what we do about it, the power to shift the direction of what is happening, to respond rather than react. The “and” is how we make things happen. The “and” is our creative freedom in action. Practicing this mindset results in greater psychological agility and creative responsiveness.”

~ Jude Treder-Wolff

<https://medium.com/@judetrederwolff/anything-can-happen-the-improvisers-mindset-at-work-9fb28bffeec7#.2kb4zrp9p>

A post about “Yes, and” by Pam Victor in the Improv Teachers’ Support & Collaboration Group on Facebook

<https://www.facebook.com/groups/565158500303589/permalink/639783406174431/>

“When ‘Yes, And’ is Anything But” by Belinda Fu

<http://www.improvdoc.org/bloglog/2016/6/3/improvdocuments-when-yes-and-is-anything-but>

“Accepting does not mean agreeing with the idea - simply recognizing it and doing something with it that moves the story forward.”

from “THE DEEPER, FUNNER FACILITATION COOKBOOK: Keep Them on the Edge of Their Seats and Propel Real Change” by Julie Sheldon Huffaker, illustrated by Gary Hirsch

<https://www.amazon.com/Deeper-Funner-Facilitation-Cookbook/dp/0615286828>

“Yes, And: How Improv Remade Comedy” from the 1A podcast

<https://the1a.org/shows/2017-12-12/yes-and>

““Yes, and” as Teaching-Learning Methodology” by Omar Ali and Nadja Cech

[It includes a link to their PDF, “Practicing ‘Yes, and’ in and out of the Classroom”. Kay]

<https://teachingandlearninginhighered.org/2017/04/08/yes-and-as-teaching-methodology/>

“Yes, And Your Fears | Chris Bruno | TEDxAgnesscottCollege” (video, 13m 51s)

<https://www.youtube.com/watch?v=UOZZOuXACds&feature=share>

“‘Yes, and’: Second City behavioral science group studies how improv can create better communication” by Savannah Eadens

<http://www.chicagotribune.com/entertainment/ct-ent-second-city-study-0725-story.html>

“Stephanie McCullough - Improviser/Psychologist” – interview by Margot Escott (video, 13m 32s). Stephanie coordinated the First Annual “Yes, and Mental Health” conference, and is a music director, teacher, and composer at the Second City Training Center

<http://margotescott.com/podcast/stephanie-mccullough-improviserpsychologist/>

“1795: Getting to “Yes And”: The Art of Business Improv with Bob Kulhan”, from Fire Nation (podcast, 19m 50s)

<https://www.eofire.com/podcast/bobkulhan/>

“The First Rule of Improv Club Is ‘Yes, And’ - But, Is It?” by Ben Hall

<https://www.fatpenguinimprov.com/blog/the-first-rule-of-improv-club-is-yes-and-but-is-it>

“Art in an Instant - The secrets of improvisation” by Sarah L. Kaufman, Jayne Orenstein, Sarah Hashemi, Elizabeth Hart and Shelly Tan

Excerpt: “Improvisation is a complex art, but it can also be a philosophy. It’s about opening up, loosening mental controls and saying “yes” instead of “no” to create something meaningful.”

<https://www.washingtonpost.com/graphics/2018/lifestyle/science-behind-improv-performance/>

“Using “Yes And” to Overcome Idea Chillers” by Jerry Kail

<https://the-daily-improviser.blogspot.hk/2011/12/using-yes-and-to-overcome-idea-killers.html>

“Three Questions to Help You Become a “Yes, And” Leader” by Kat Koppett

<https://www.strategy-business.com/pictures/Three-Questions-to-Help-You-Become-a-Yes-And-Leader>

“Yes, And... Improv Techniques To Make You A Better Boss” by Lindsay Levine

<https://www.fastcompany.com/3024535/yes-and-improv-techniques-to-make-you-a-better-boss>

““Yes, And...” from McLean Hospital

Excerpt: “Improvisational comedy and clinical psychology do not seem to have much in common, but for Jeffrey Winer, PhD, blending the two worlds makes complete sense.”

<http://www.mcleanhospital.org/news/2017/05/19/yes-and>

“Mike Ganino on the Power of Improv and a “Yes, And” Mindset” on the “Steal the Show” podcast, hosted by Michael Port (audio, 55m, + transcript)

<http://stealtheshow.com/podcast/113-mike-ganino-the-power-improv/>

“Marc Evan Jackson: Empowering kids, one ‘yes, and’ at a time” by Becky Portman, about The Detroit Creativity Project, which “provides improv training to Detroit middle and high schoolers by partnering with schools and community organizations.”

<https://www.michigandaily.com/section/arts/marc-evan-jackson-rebuilding-detroit-one-%E2%80%98yes-and%E2%80%99-time>

“How Yes And changed with #MeToo (...and why Pimping has had it’s time)” by Katy Schutte

Excerpt: “More and more I find myself ditching Yes And in favour of ‘agree with the reality’. And that means making personal choices in the setting your partner has suggested.”

<https://www.katyschutte.co.uk/improvblog/how-yes-and-changed-with-metoo-and-why-pimping-has-had-its-time>

“Can Improv Save The Planet? Alan Alda and Tina Fey Say Yes...And” by Jude Treder-Wolff

<https://medium.com/@judetrederwolff/can-improv-save-the-planet-alan-alda-and-tina-fey-say-yes-and-b0a8dac7ce39>

“How Improv Methods from Comedy Can Lift Business Performance” podcast with Bob Kulhan, academic, improv performer and author of the book “Getting to “Yes, And” - The Art of Business Improv”, from Knowledge @ Wharton (audio, 20m 31s, with an edited transcript)

<http://knowledge.wharton.upenn.edu/article/how-borrowing-improvisation-methods-from-comedy-can-lift-business-performance/>

“Two Simple Concepts for Getting the Most from Absurd Ideas” by George E.L. Barbee
Excerpt: “Show that it is acceptable to share wild ideas by expressing how intrigued you are, even by suggestions that might have been rejected in the past. You don’t have to accept or implement them; just respect them.”

[Sounds a lot like the “Yes” part of “Yes, and” to me. Kay]

<https://www.strategy-business.com/blog/Two-Simple-Concepts-for-Getting-the-Most-from-Absurd-Ideas>

“Design Thinking: A Manual for Innovation” by Demian Borba

[He even uses the phrase “Yes, and...” in a section about divergent thinking. Kay]

<https://medium.com/@demianborba/design-thinking-a-manual-for-innovation-e0576b34eff6>

“How To Brainstorm Like A Googler” by Veronique Lafargue

[She mentions “Yes, and”. Kay]

<https://www.fastcompany.com/3061059/how-to-brainstorm-like-a-googler>

“In an improv show, we don’t literally say the words “Yes, and...” to every offer, and I’m not suggesting that people should literally say those words all the time in their everyday life and work – although the game can be a useful exercise with friends, loved ones and work colleagues, just for fun and to quickly come up with lots of creative ideas. And it’s also useful as a warm-up exercise to get people thinking creatively and really listening to each other, before they tackle a serious task or problem.

The point of the game is to get people to practise the “Yes, and...” form/structure so that it becomes embedded and instinctive.

Really, it’s about approaching life and responding to offers with a “Yes, and...” attitude, i.e., being willing to truly listen respectfully to the other person’s idea and point of view rather than automatically saying “No” or “Yes, but...”. And it’s about creating a safe space for people to offer ideas. So what you could say is: “Hmmm, that’s interesting.

Tell me more.” or “Hmmm, yes, tell me how you think that might work.” or “OK. So I’m curious: what might our first step be?” or “What I like about your idea is..., and we could also...” – all of them with genuine respect and curiosity, not sarcasm.”

~ Kay Ross

“I recall seeing an improv scene with two players. Person 1 was a patient who said he was Jesus, and Person 2, a therapist, yes anded that by believing that Person 1 really

WAS Jesus. And I was thinking that another way to “Yes and” the situation could be this: Person 2 accepts that Person 1 BELIEVES he is Jesus, but Person 2 does not believe that Person 1 really IS Jesus.”

~ Kay Ross

The “PLAY!” model by Raymond van Driel

PLAY! = Presence; Leaping; Adaptiveness; Yes, And; ! (the impact)

http://www.counterplay.org/presentations/Raymond_vanDriel.pdf [see slides 12 and 13]

“Plussing is the notion of taking an idea, building on it, and then tossing it to someone else so the process can continue. It’s a basic tenet of improvisation, where the concept is often referred to as “Yes, and.” “Yes, that’s a great idea, and what if we did this, too?” The computer animation film company Pixar uses plussing as a major part of its corporate strategy.

Students often take “Yes, and” to mean they must agree with everything. But that’s not true. The notion behind plussing isn’t so much to agree with a suggestion as to say, “I hear your idea, and I am willing to play with it for a while.”

~ Doug Shaw

<https://bized.aacsb.edu/articles/2018/09/improv-at-the-b-school>

“The Power of And - One short, simple word can reframe your leadership mind-set.” by Eric J. McNulty (he doesn’t explicitly mention improv or the “Yes, and...” mantra)

<https://www.strategy-business.com/blog/The-Power-of-And>

“Life lessons from improv” by Sam Roots

<https://www.sam-roots.com/blog/2019/8/2/yes-and-a-whole-lot-more-soft-skills-from-improv>

“Improv Games: How to teach Yes, And [Creative Collaboration] with Dan Klein” from Improv Games (video, 2m 17s)

[https://www.improvgames.com/improv-videos /](https://www.improvgames.com/improv-videos/)

“Well, saying “yes, and,” doesn’t necessarily mean you like or even agree with what the other person said. What it means is, you recognize that you need to work together to create something, and you are going to build on the information the other person has shared.”

Amanda Hirsch, quoted in the article “What Improv Can Teach Us About Innovation and Community Engagement” by Josh Stearns

<https://medium.com/@jcstearns/what-improv-can-teach-us-about-innovation-and-community-engagement-500a6e7e5480>

From a transcript of Stephen Colbert’s June 3, 2006, Commencement Address at Knox College in Galesburg, Illinois, on Yes-Anding in the world:

“...So, say ‘yes.’ In fact, say ‘yes’ as often as you can. When I was starting out in Chicago, doing improvisational theatre with Second City and other places, there was really only one rule I was taught about improv. That was, ‘yes-and.’ In this case, ‘yes-

and' is a verb. To 'yes-and.' I yes-and, you yes-and, he, she or it yes-and. And yes-anding means that when you go onstage to improvise a scene with no script, you have no idea what's going to happen, maybe with someone you've never met before. To build a scene, you have to accept. To build anything onstage, you have to accept what the other improviser initiates on stage. They say you're doctors – you're doctors. And then, you add to that: We're doctors and we're trapped in an ice cave. That's the 'and.' And then hopefully they 'yes-and' you back. You have to keep your eyes open when you do this. You have to be aware of what the other performer is offering you, so that you can agree and add to it. And through these agreements, you can improvise a scene or a one-act play. And because, by following each other's lead, neither of you are really in control. It's more of a mutual discovery than a solo adventure. What happens in a scene is often as much a surprise to you as it is to the audience. Well, you are about to start the greatest improvisation of all. With no script. No idea what's going to happen, often with people and places you have never seen before. And you are not in control. So say 'yes.' And if you're lucky, you'll find people who will say 'yes' back. Now will saying 'yes' get you in trouble at times? Will saying 'yes' lead you to doing some foolish things? Yes it will. But don't be afraid to be a fool. Remember, you cannot be both young and wise. Young people who pretend to be wise to the ways of the world are mostly just cynics. Cynicism masquerades as wisdom, but it is the farthest thing from it. Because cynics don't learn anything. Because cynicism is a self-imposed blindness, a rejection of the world because we are afraid it will hurt us or disappoint us. Cynics always say no. But saying 'yes' begins things. Saying 'yes' is how things grow. Saying 'yes' leads to knowledge. 'Yes' is for young people. So for as long as you have the strength to, say 'yes.'"

Yes, and = acknowledge and build

"Life lessons from improv" by Sam Roots

<https://www.sam-roots.com/blog/2019/8/2/yes-and-a-whole-lot-more-soft-skills-from-improv>

"Improv emphasizes listening, accepting, supporting, taking risks, remaining present, moving forward from mistakes, finding connection, dyadic exchanges, flexibility, and co-creating with others. Embracing these same guideposts as practitioners enables us to expand our work with clients, and approach understanding and problem-solving through a new lens.

When we talk about using our Yes And Brain, we are talking about operating from a place of being fully present, with the goal of engrossing ourselves in connecting and co-creating with others through the use of a clinical expansion of "Yes And." This enables us to problem solve difficult challenges, creatively innovate solutions, and re-frame the actions of others as "offers" in a shared experience, rather than actions that conflict with our expectations.

Our Yes And Brain is a place where connection and co-creation reign supreme, and this state guides us to find shared ground as a reprieve from discordant interactions with others. The Yes And Brain celebrates strengths, creates connection, seeks to find

understanding, has the bandwidth to explore underlying messages and meanings, and celebrates flexibility, spontaneity, and creating an environment of mutual success.”

“Yes And Brain” by Lacy Alana

<https://yesandbrain.com/>

Yes, and = you suspend judgment

“If you do yes but / yes and, please point out that while one rules on stage, both are valuable superpowers in reality. The trick is knowing which to apply when.

...some conversations need to be shut down too. There is a fetishism around “yes and” in improv circles which excludes the value of “yes but” and “no” I have seen coaches truly celebrate the “yes and”, with all the cool kids laughing along. And other, very crucial people looking at their shoes because they are strong on the “but” side and now feel thoroughly demeaned. It makes my skin crawl...”

~ Adam StJohn Lawrence

“Yes, and ...” warm-up by Adam StJohn Lawrence

<https://www.thisisservicedesigndoing.com/methods/yes-and-warm-up>

“Yes, and...but I don’t have to like it.” by Lisa Kays

<https://yesandtherapist.tumblr.com/post/139915805860/yes-andbut-i-dont-have-to-like-it>

“Sometimes in life and business we have to say no, and that’s perfectly OK. The “Yes, and” improv mentality doesn’t mean we have to like, say yes to or agree with everything other people say or do – it means we’re at least willing to give space and hear what someone wants to say. And because the habitual “Yes, but” or “No” response is so deeply ingrained in us, we need to exercise the unfamiliar “Yes, and” muscle - so that’s the point of doing “Yes, and” games/exercises in Applied Improvisation workshops.”

~ Kay Ross

“11/10/19: The Trouble with “Yes, and”” by Richard Stevens

<https://richardsteventhomas.wordpress.com/2019/11/10/11-10-19-the-trouble-with-yes-and/>

“Why You’re Doing “Yes, and” All Wrong” by Coonoor Behal

<https://www.mindhatchllc.com/why-youre-yes-and-wrong-improv/>

Jonathan Briden to the “Improvisational theatre - group for players worldwide” group on Facebook, December 24, 2019: “Have you ever been a victim of weaponised “Yes, and...”? It’s one of my reservations about the whole “Yes, and” dogma. I’ve seen good performers flattened by someone who has an “idea”, and then uses the power of “Yes, and” to force the other performer to drop their point of view and follow a path that is inconsistent with their established character.”

[See all the comments]

<https://www.facebook.com/groups/worldwideimprov/permalink/2940125032717670/>

“Beyond “Yes, and”” by Jonathan Briden

<http://jonathanbriden.com/improv/improv-theory/22-beyond-yes-and>

“Using Improv to Transform How You Lead” by Elizabeth Doty

Quoting Kat Koppett: “‘Yes, and’ is a fundamental orientation toward noticing and accepting what is here in this situation, and building from there.”

<https://www.strategy-business.com/blog/Using-Improv-to-Transform-How-You-Lead>

An alternative to “Yes, and”: Find it in the space

[I forget the source. Kay]

“Everyone needs to do their part in the largest improv act this community has ever experienced” by Grant Oliphant

Excerpt: “In the craft of improv there is a fundamental rule known as “yes, and.” The concept is that when your partner or colleague hands off an idea or situation to you, you don’t dismiss it or argue with them. You take that as your starting point and build on it. In essence, you say “thank you” and go from there.”

<https://www.nextpittsburgh.com/features/everyone-needs-to-do-their-part-in-the-largest-improv-act-this-community-has-ever-experienced/>

Sean A. Mulvihill on Facebook, May 4, 2020:

“Hi everyone—I am doing a bit more research as I write the voiceovers for Act Social Film: does anyone know (with documentation if possible), who coined the phrase “Yes And” and when they did so?”

Reply by Theresa Robbins Dudeck:

“I’ve never seen anything published with Spolin using “Yes, and.” She does, however, talk about agreement. Studied with Avery Schreiber and Paul Sills and I never personally heard either of them use “Yes, and” phrased in that way, but rather they used “agreement” or “follow the follower.” Some people say Del Close insisted on “Yes, and” at Second City, but I don’t know. I would be careful not to assume b/c it’s a principle at Second City that it came from Spolin. Del Close brought in Keith Johnstone to teach at Second City (Chicago) in 1980 & Johnstone’s “status” is also integrated into the training. Best to go back to both Spolin and Johnstone’s original writings and, as always, remember “Yes, and” points to a deeper philosophy. Finally, Spolin or Johnstone would not create a rule so dogmatic, i.e., that you must say “Yes, and” to every offer. Keith has training games that ask players to say “Yes” but only to teach “accepting (not blocking) ideas” but he’s also the first to say it is okay to use “No” to move a story forward & to kill bad or original ideas that do not enthuse the other players or add to the narrative being created.”

In this interview by Jimmy Carrane, actor, improviser and director Jane Morris says Jo [Josephine] Forsberg is the one who came up with “Yes, and”.

<https://jimmycarrane.com/264-jane-morris/>

“Applying Improvisation: The Power of ‘Yes...And’: Paul Z Jackson at TEDxLSE” from TEDx Talks (video, 13m 19s)

<https://www.youtube.com/watch?v=o3d1yb90LoY>

“Defusing dangerous dogma in improvisation” by Paul Z Jackson, about a talk by Pablo Suarez on the offstage applicability (or not) of the improv principle of “Yes, and”, and adapting what we know (i.e., improvisation) to the field of disaster preparedness.

[The link to Pablo’s talk is in the article. Kay]

<https://impro.org.uk/defusing-dangerous-dogma-in-improvisation/>

“One thing I do with Software Engineers and other very very left-brained engineer types - instead of ‘yes, and’ I begin with ‘yes, BECAUSE’ and in a small group. Based on a prompt that came from previous discussion - such as, Change Management issues - a group (breakout room) of 4-6 creates a ‘Yes Because’ story. I’ve found this is easier because they do not feel they are ‘creating’. IF we then flip it to ‘yes, and,’ they lock that concept in without too much of the typical ‘but what if I really need to say no???’ that I often get.”

~ Curt Mabry

“The “Yes” part is about acknowledging that “This is really happening”, and the “And” part is about going more deeply into what is really happening.”

~ TJ Jagodowski

“I might reframe “There is no such thing as a bad idea” (because in reality not all ideas are workable ones) to “In Divergence, all ideas are accepted, and in Convergence you see which ones work, let go of some, and modify others.” And then lead them through the divergent exercise where all ideas are accepted, and build on, without judgement. That process may turn a seemingly unworkable idea into a legit one – it’s about suspending judgement. As far as building on ideas, there are a variety of Yes-And (Yes: accept an idea...And: add something new to it) approaches from improv theater...you can do it with small groups in break out sessions if that’s available to you. you might want to google Yes And Activities, and you’ll find a lot....and then you can see which one works best for your group. Yes-And approaches also require listening because you have to really listen to what was said to be able to build on it. Plus it’s engaging and fun.”

~ Michelle James

“Mindfulness & Improv perspectives on Yes and...

Emotional Intelligence (EQ)

Yes = awareness of others, empathy

And = self awareness, confidence, self-efficacy

Communication

Yes = listening, validating, honoring other perspectives

And = speaking up, sharing ideas and concerns

Sharing power

Yes = letting go and making room for others

And = taking on, ownership, accountability

Complex adaptive systems or complexity science

Yes = trust in others

And = trust in self

Yes, and = trust in relationships, Healthy relationships = healthy systems.

Mindfulness

Yes = allows us to accept our experience the way it is

And = opening up to what else is true in this moment”

~ Beth Boynton and Liz Korabek-Emerson

<https://creativemornings.com/talks/be-fiercely-human-an-adventure-in-mindfulness-improv-362>

“Yes, and = agreement to move forward with positivity”

~ Gary Ware

“Rising Strong And Yes, And” from The Second City Works – a podcast episode with Brené Brown (audio, 39m 10s)

<https://www.secondcityworks.com/podcast-posts/guest-brene-brown-university-of-houston>

Rick Andrews, improvisation trainer and instructor at Columbia University, calls Yes, and, “giving your ideas room to breathe”.

“How improv helps physician leaders” by Terri Malcolm

Excerpt:

“Yes, and: What can I accept here?”

Yes, And. Two simple and powerful words that form the bedrock of improvisation. In application, these two words are the ground zero to collaborative teamwork, creativity, and innovation. Yes, tells the person speaking that you are listening and that you are suspending judgment. And, shows you are contributing and that you will help to move the conversation forward. Yes, And does not mean submission or blind acceptance. It is managing resistance, ego, or worries. With Yes, And, you don't have to act on every idea offered, but you do have to give every idea a chance to be acted on. This simple concept has amazing power and potency to improve interpersonal communication.”

<https://www.kevinmd.com/blog/2020/08/how-improv-helps-physician-leaders.html>

“Why “Yes, and...” is even more important during the COVID Era” by Beth Boynton and Rebecca Bradford

<https://www.confidentvoices.com/2020/09/16/why-yes-and-is-even-more-important-during-the-covid-era/>

“Practice in pairs. A brainstorm assignment in steps:

No, because*

Yes, but

Yes, and.

(* I love the addition of ‘because’ here, it makes the ‘no’ less obvious)”

~ Richard Roling

“Improv instructor and mental health professional Lisa Kays [...] says, “If character one says ‘The sky is orange,’ the sky *is* orange. We cannot refute or argue this. However, that doesn’t mean we have to like that the sky is orange. It can make our character sad, or confused, or scared. We can react to the sky being orange in any way, even in anger, but we can’t dismiss the idea or argue with the premise itself. This is what agreement means in improv.”

From the book “God, Improv, and the Art of Living” by Maryann McKibben Dana
<https://www.amazon.com/Improv-Living-MaryAnn-McKibben-Dana/dp/0802878342/>

Lisa Allison Pertoso to the “Applied Improvisation for Business” Facebook group,
October 28, 2020

<https://www.facebook.com/groups/1574210546189356/permalink/2821989701411428>

“Hi all! I introduce the “yes, and” principle for many of workshops and I often get the question: When is it ok to say NO? I usually explain the context of how we’re using it (like for creativity in the divergent phase, or in communication is empathy)...I’d love to hear fresh perspectives on this for you all. How do you handle this question?”

Comments:

Kat Koppett: “I find this question increasingly interesting. The short answer is (and of course there’s a longer one) that a) our “saying no muscles tend to be more exercised in collaboration, problem-solving, and idea generation contexts than our saying yes muscles so we are working on exercising this other one. And b) yes-and is really jargon for notice, accept and build with what exists in the space-or has been offered rather than ignoring or “blocking” it. It doesn’t need to literally always mean agree. But that aside, the jump to “but can’t we say ‘no’ ever?” fascinated me. It’s like when I run listening workshops and people say, “Yeah, but don’t you have to also share your own point of view?” Sure- of course! But right now- for like 5 MINUTES OF OUR LIVES we’re working on that other thing we never work on!”

Kathy Klotz-Guest: “Long answer - context, objective, and other things. yes, we’re practicing a muscle. And ‘no’ has its place. Just not here, not now is what I typically explain to people. And No is 100% Ok if we’re in an environment where of course, something crosses a line and we need to say, ‘nope.’ I think in my exp the people who ask ‘when is it OK to say no?’ have way TOO MUCH experience saying no and they’re usually looking to justify it - because they’re usually the ones who do say no. And let” face it - some degree of no can be born out of self-serving behavior. “For example, what if it’s not a good idea?” Right - not there yet. That’s not now. And how we can judge that yet? And let’s be clear about when and how we say no. I’ve had amazing convos about the word ‘no’ because it can be so important - with context, framing and how/when. It’s a very interesting question.”

“It is all about the debrief!”

~ Ellen Schnur in an AIN Watch Party, December 3, 2020

“Some reflections on the difference between ‘Yes, but’ and ‘Yes, and’” by Rob Hopkins

Excerpt: “As Deborah Frances-White and Tom Salinsky write in their book ‘The Improv Handbook’, “saying yes to your partner’s idea represents a risk. You have to let an alien idea in, and if you have to build on it, you have to let it influence you. You can’t plan your offer in advance, it depends on what your partner offers”. Saying “yes, but” allows us to stay safe, whereas “yes, and” means learning to trust people, and interact with people, and to co-create something that could only have arisen from that interaction. We open ourselves to being changed by that other person.”

<https://transitionnetwork.org/news-and-blog/yes-but-and-yes-and/>

“Part of building a culture of inquiry is teaching people to defer judgment while exploring new ideas and big questions. This is necessary because many of us are conditioned to react to questions by answering them too quickly or by countering them “devil’s advocate” style. The more hardheaded within the group may need to be shown that innovative questioning works best when it starts with the impractical and works towards the practical. The “dreamers” should be given their moment to ask big, ambitious impractical questions; the pragmatic “implementers” (to use Min Basadur’s term) will likely hold sway during the down-to-earth How stages of developing an idea and trying to make it real.”

~ Warren Berger in his book “A More Beautiful Question – The Power of Inquiry to Spark Breakthrough Ideas”

<https://www.amazon.com/More-Beautiful-Question-Inquiry-Breakthrough/dp/1632861054/>

“What if Yes And is the worst way to teach improv to beginners?” by Terje Brevik

“The Why/Because

It works like this:

say yes or no to any offer you’re given.

then tell us why or why not.”

<https://terjebrevik.medium.com/what-if-yes-and-is-the-worst-way-to-teach-improv-to-beginners-a21a2038388e>

“Commandment #1” by David Charles, ImprovDr.com

“The first Theatresports Commandment is: Thou shalt not block... in its simplest sense, to block is to say “no” to your partner, to an offer, or perhaps even to the audience or general frame of the production.”

<https://improvd.com/2020/06/15/commandment-1/>

“Revisiting John Cleese on Creativity” by Paul Z Jackson

<https://www.linkedin.com/pulse/revisiting-john-cleese-creativity-paul-z-jackson/>

And see this video on YouTube:

“John Cleese on Creativity In Management” (36m 59s)

<https://www.youtube.com/watch?v=Pb5olIPO62g>

He quotes academic and researcher Donald MacKinnon, who was the director of the Institute of Personality Assessment and Research (IPAR) at UC Berkeley in the 1950s and 60s: Creativity = “An ability to play.”

John Cleese: "...nothing will stop you being creative so effectively as the fear of making a mistake. True play is experiment: What happens if I do this? The very essence of playfulness is an openness to anything that may happen; the feeling that whatever happens, it's okay. You cannot be playful if you're frightened that moving in some direction will be wrong, something you shouldn't have done... So you've got to risk saying things that are silly and illogical and wrong, and the best way to get the confidence to do that is to know that while you're being creative, nothing is wrong, there's no such thing as a mistake, and any drivel may lead to the breakthrough."

John Cleese: "If there's one person around you who makes you feel defensive, you lose the confidence to play and it's goodbye creativity. So always make sure that your play friends are people that you like and trust. And never say anything to squash them either. Never say "No" or "Wrong" or "I don't like that." Always be positive and build on what's been said... Try to establish as free an atmosphere as possible."

<https://www.youtube.com/watch?v=Pb5oIIPO62g>

And see "The Creative Architect: Inside Psychology's Most Ambitious and Influential Study of What Makes a Creative Person" by Maria Popova, about Donald MacKinnon's research

<https://www.themarginalian.org/2016/12/29/the-creative-architect/>

Izzy Gesell on Facebook, October 5, 2021

"APPROACH-ABILITY This is the third of 3 posts highlighting leadership qualities strengthened through Applied Improv practices.

The Improv theory mostly widely known is "Yes, And." These two words encapsulate the two-stage fundamental practice of Improv. First, accept what is given without question, hesitation or judgment. That's the "Yes." The "And" means you build on what you accepted. This stripped-down process is what makes Improv seem so fast and creative. It's not that the performers are thinking quickly. It's that they ACT quickly. Without pausing to judge, adjust, or question what was given, all they need do is contribute their piece of the process and let go of anything else. It may seem like magic to the audience but to the magician, it's not magic.

For leaders, "Yes, And" is a powerful, productive alternative to the more common "Yes, But." In dialogue, especially one that's contentious or emotionally-driven, "Yes, But" is a zero-sum game. One person is right, others are wrong.

"Yes, And" allows you to demonstrate the difference between acceptance of another's point of view and agreement with that perspective. You may disagree with that other person; you may have a serious problem with them personally. Yet, as a leader, you need to know what others are thinking and have them tell their truth to you.

Disagreement is possible using Yes, And". There is a subtle, yet powerful emotional difference between, "Yes, you think this way BUT I think that way" and "yes, you think this way AND I think that way." The second option allows for further exploration of the differences.

Improv Theater Principle to Note: Deal with things as they are. Separate "acceptance" from "agreement." Resist the urge in the moment to assess the value or applicability of the offer.

Applied Improv Impact on Leadership: You are approachable because all know they will be heard, even when you don't agree with them. You can disagree without becoming disagreeable."

"Layers of agreement" by Benjamin Lloyd
<https://brightinvention.org/blog/layers-of-agreement>

"'Picking Brains' is for Zombies! Tips to Improve Your 'Yes to the Request' Ratio" by Kathy Klotz-Guest
<https://www.linkedin.com/pulse/20140614161838-192215-picking-brains-is-for-zombies-tips-to-increase-your-yes-to-the-request-ratio/>

"Why 'Yes, And...' Is The Greatest Unlock, According To Author, Podcast Host And Cultural Expert Jess Weiner" by Karin Eldor
Jess is a business strategist and brand consultant with a background in improv and playwriting.
<https://www.forbes.com/sites/karineldor/2021/12/10/why-yes-and-is-the-greatest-unlock-according-to-author-podcast-host-and-cultural-expert-jess-weiner/>

"Yes, and = Accept and add
Safety + Discomfort is where we learn and grow."
~ Anna Ong

"'Yes, and' doesn't mean you have to literally say 'Yes, and' all the time; it means you approach conversations and situations with a 'Yes, and' mindset."
~ Kay Ross

"Experience YES AND! A Medical Improv Tutorial for Students of Healthcare Careers!" by Beth Boynton
<https://www.confidentvoices.com/2022/03/09/experiencing-yes-and-a-medical-improv-tutorial-for-students-of-healthcare-careers/>

"Often misinterpreted as meaning that improvisers literally say 'yes' all the time, what this principle really means is that we accept the reality of whatever our scene partner has just said or created, and build on it.
In a work setting, this means allowing each team member to speak, validating their ideas, and finding something positive to build on. It means fostering a culture of encouragement and positivity, rather than shutting people down."
~ Melissa Dinwiddie

"Why every boss should take an improv class" by Kathryn Vasel
Excerpt: "These sessions usually involve a classic improv technique called 'Yes, and,' where participants must agree with a statement or idea stated by the person before them and then build on it. The exercise forces participants to actively listen -- something many people often struggle to do. It also reinforces the idea of being open-minded and to accept others' ideas instead of immediately rejecting or critiquing them."

<https://edition.cnn.com/2018/09/30/success/business-improv-class/index.html>

Kay: “Yes, and” is not about agreeing with someone’s statement or idea, or agreeing to implement their idea; it’s about allowing space for, listening respectfully to, and being genuinely curious about their statement or idea, and then adding to it. Don’t even say “agree”, because it’s misleading – invariably, a workshop participant will say, “But sometimes in life and business you have to say no.”

““Yes, and...” is a practice in open mindedness, curiosity, humility, interdependence, intentional listening, divergent problem solving, engagement...”

~ Shannon Hughes, in her article “Skills for an Unscripted Leader”

<https://www.linkedin.com/pulse/skills-unscripted-leader-shannon-hughes/>

“When the World has You Feeling Down, Say “Yes, And”” by Mary Lemmler

Excerpt: “As improvisers, when we say “yes, and” it doesn’t mean we agree with what’s happening. It’s about acknowledging the reality of the scene we’re in, “and” then taking action based on that reality.”

<https://www.linkedin.com/pulse/when-world-has-you-feeling-down-say-yes-mary-lemmer/>

“Accept & build. We reciprocate gifts with gratitude by tending to the natural cycles of growth, stability, and renewal of our relations.”

~ Angie Lina

“Can “YES And” Medical Improv Help When We Need to Say “No”?” by Beth Boynton

<https://bethboynton.com/can-yes-and-medical-improv-help-when-we-need-to-say-no/>

“Acceptance. Acceptance. Acceptance.” by David Koff

Excerpt: “The practice of improv focuses participants on staying present and agreeing with the context of what’s currently happening. That’s a kind of meditation: it requires participants to make and then sustain connections with one another. That, in turn, requires acceptance of each other.”

<https://preview.mailerlite.com/q7b3w5o6m3>

“How Wayne Brady ‘Yes, And’s’ His Way to Success” by Ben Sherry

“At the Inc. 5000 Conference & Gala in Phoenix, the legendary performer shares how the art of improvisational comedy can help business owners innovate.”

<https://www.inc.com/ben-sherry/wayne-brady-improv-success.html>

“Two words that can change the world, YES AND: Karen Tilstra at TEDxOrlando”
(video, 18m 10s)

https://www.youtube.com/watch?v=I1SK_qNLx5U

“Is saying “Improv” like saying “Boo!”?” by Mary DeMichele [About “Yes, And”.]

<https://www.linkedin.com/pulse/saying-improv-like-boo-mary-demichele/>

“A Heart Full Of Yes” — from an enewsletter by Jude Treder-Wolff

"To change one's life does not have to be a hardship. It need not be a stress-filled death match between old and new. To change is not easy but it can be made easier with a heart full of "yes." "Yes" I will try thinking in a new and more loving way about myself and other people. "Yes" I am able to shift my attitude in a slightly different direction today simply by a choice to try "Yes" I will notice the good within and around me. "Yes" I will make the most out of what I am given.

Improv training is one of the most effective ways to access this heart full of "yes." To create in real time with no plan, no props, no script and no director requires a commitment to the moment that is unique to the improv experience. We can learn to say "yes" out loud by the way we play with other people, accepting their ideas and trying them out. We can learn to say "yes" to our own ideas and see what develops.

Something will happen. It cannot be predicted. It cannot be prescribed. Our creative courage grows when we risk engaging with people in this way, and that fuels a useful resilience to real-life stresses and pressures. It is an interesting paradox that we unlock genius within ourselves by treating others as if they are brilliant. It is how we overcome the internal censors and inhibitions that naturally rise up when we are "on the spot" and when we are learning to think in a new way.

The 5 elements of improv that make it an ideal path to personal growth and creative expansion are:

1. Direct experience
2. Emotional engagement
3. Focus
4. Uncertainty within structure- heightens attention
5. Effort and engagement that links to reward"

""Yes, and" is a sound bite compared to Spolin's symphony."

~ Richard Thomas.

"For me this comes up first as leaning into YES of what someone is saying. Really hearing what they are saying, what truth they are offering, what is important to them. Pausing there, "tell me more", making time for that before reacting with my own "Yes" to what I want to say about my own perspective. Seeing us as in a process of combining "yeses" rather than as 2 islands competing for airtime. The and part of yes and is a pretty natural follow from there, but first hearing the offer and building out the 'yes' foundation.

A second place "yes, and" comes into application for me is the shortened version is to respond with "yes, what I like about that is" which is a way to dive into the co-created space directly and play in there. Works best when your partner in the conversation knows how to do this as well."

~ Erica Marx, in response to Adam Sismey's question on Facebook: "What are your favourite examples of applying the Yes, and rule in everyday life or the work environment?"

"People think focus means saying yes to the thing you've got to focus on. But that's not what it means at all. It means saying no to the hundred other good ideas that there are.

You have to pick carefully. I'm actually as proud of the things we haven't done as the things I have done. Innovation is saying no to 1,000 things."

~ Steve Jobs

"A "Yes, but" or a "No" can mean "We don't have the budget for that" or "That's not in line with our company's values or our brand personality" or "That's illegal." Those can be quite valid responses to an idea."

~ Kay Ross

"Being heard is so close to being loved that for the average person, they are almost indistinguishable."

~ from the American theologian David Augsburger

[I heard this from Marisa Cohen, who heard it from Patrick Short. Kay]

At the Applied Improvisation Network's virtual conference in November 2022, Susan Pope gave a presentation about "How Not to Re-traumatize Traumatized People while doing Applied Improvisation with them".

Then several of us stayed for an extra 45 minutes to continue the conversation with Susan and each other. Among other things, we talked about how the "Yes, and" principle of improv is sometimes used against people — onstage and off — to prevent them from saying no or to punish them for saying no, when saying no to an offer or situation is precisely what they need to do to take care of themselves or to call bullshit. Some quotable comments by Susan and participants:

""Yes, and" can be toxic."

"It's OK to say no."

"Agree with yourself and your own needs." In other words, you don't have to go along with what others are doing, or with what they want you to do. You have a choice.

"Sometimes a "Yes, and" can be a hard "No"."

~ Kay Ross

Also at the Applied Improvisation Network's virtual conference in November 2022, Kat Koppett gave a presentation about "Growing Power Intelligence Through Applied Improvisation", i.e., about status. She said, "The principle of "Yes, and" does not address the issue of status."

My understanding of that is that someone with lower status/power in a situation might feel pressured to go along with what someone with higher status/power wants or demands.

~ Kay Ross

"You Can't Start a Fire Without a Spark" by Michael Smith, about the improv principle of "Yes, and", i.e., "If this is true, what else is true?"

<https://www.healthcareimprov.com/current-thoughts/2023/1/19/you-cant-start-a-fire-without-a-spark>

"How This Misunderstood Improv Principle Can Lead To Stronger Teams" by Melissa Dinwiddie, about "Yes, and"

Excerpt: ““Accept and build” means to acknowledge the reality you’ve been presented with, and then build on that reality by offering a new idea or perspective.

It also means to acknowledge and build on other people’s ideas, *even if you disagree with them*, because when we accept and acknowledge their ideas, they feel validated, and are more likely to continue to contribute ideas in the future.”

<https://www.linkedin.com/pulse/how-misunderstood-improv-principle-can-lead-stronger-teams-dinwiddie/>

Beth Boynton: “This NYT’s article raises an important cautionary point about ‘YES AND’ culture of improv where saying ‘no’ is taboo. It doesn’t need to be. I often emphasize the ‘...AND...’ as an effective way to raise self awareness and confidence needed to set limits!”

“When Clothes Fly Off, this Intimacy Coordinator Steps In” by Jennifer Harlan, about Jessica Steinrock

Excerpts:

““In the improv world, I was picked up a lot or kissed or grabbed, or jokes were made about me that I didn’t consent to,” she recalled in a TikTok video. “And I was really curious if there were ways to navigate that better.”

and

“The issue was particularly thorny in improv, which is grounded in a philosophy of accepting and building on whatever your scene partner gives you.

“You got placed in these uncomfortable or even harmful positions because the whole culture is ‘yes, and ... ,’” said Valleri Robinson, the head of the university’s theater department, who advised Ms. Steinrock on her master’s degree and Ph.D. “It really started to come to the foreground for her that this was a problematic way of creating art.””

<https://www.nytimes.com/2023/03/02/business/intimacy-coordinator-sex-scenes-film-jessica-steinrock.html>

“Improv 101: Yes And” by Gus Vieweg

Excerpts:

“The “Yes” of Yes And is a principle of acceptance. Once an idea is proposed by a scene partner, the only way to progress the idea is to accept it.”

and

“The “And” of Yes And is a principle of addition. Once an idea has been accepted, it is the duty of the improviser to *build on top of the accepted idea*.

and

“I run an exercise in my workshops called the Three Cousins. Participants split into pairs and I give them a suggestion. They then have to create three scenes (between the two of them, they’re not on stage, this is improv in private) using the Three Cousins: Hard No, Yes But, and Yes And, in that order. How does this shake out?”

<https://www.gusvieweg.com/improv-101-yes-and/>

Quoting from the book “The Improv Handbook – The Ultimate Guide to Improvising in Comedy, Theatre and Beyond” by Tom Salinsky and Deborah Frances-White: “...a block is killing an idea, denying the audience something they thought they had been

promised, whereas accepting an idea develops it, continues it, pushes it into the future. The distinction is not dependent on the words 'yes' and 'no'."

"A great quote. This is what it means to me. "Yes, and" doesn't necessarily guarantee acceptance and heightening of an idea. Sometimes 'no' can heighten the idea and provide support. It's more about the player supporting the player, rather than the character supporting the character. Support is not based in "yes" or "no." Sometimes it could even be based in silence or stillness."

~ David Escobedo

An excerpt from "REMEMBERING KEITH JOHNSTONE 1933 – 2023" by Shawn Kinley "In fact, I can recall more than once how Keith would be confronted by someone quoting from his book IMPRO about saying YES to everything. Keith responded – "That's not my intention. You teach young people to say, 'Yes' because they want to block every idea and stay in control. If it benefits the narrative, sometimes NO is a better choice."

<https://theimprovisationschool.com/2023/03/12/remembering-keith-johnstone/>

"Sometimes in life and work you really do just have to say no."

~ Kay Ross

"5 Ways the 'Yes, And' Improv Technique Can Help You at Work—While Protecting Your Boundaries" by Rachel Peck, March 30, 2023

Excerpt: "At its core, "yes, and" is a guideline that specifies folks listen deeply, acknowledge someone else's reality, and then build upon their point of view."

The 5 ways:

"1. It spurs creativity and innovation"

"If you shift your thinking—and your actual language—from yes, but to yes, and, you'll be better equipped to navigate obstacles and generate new ideas."

"2. It helps you say "no" by saying "yes" to something else"

"3. It makes you a better ally, by amplifying others"

"4. It builds stronger relationships"

"5. It makes you feel more positive"

<https://www.wellandgood.com/yes-and-improv-technique-work/>

"Improvising has ingrained in me the ability to say "yes", acknowledge the reality of a situation, "and" then do whatever it is I need to do because of it. Just like there's no denying in improv, I've adopted not denying the reality of my life. This equips me to be a more creative problem solver and adapt to changing circumstances."

~ Mary Lemmler in a LinkedIn post

"Why do we need "AND" in "YES AND ..."?"

You may have heard the phrase "Yes, and ..." in the context of improv or brainstorming. This phrase is commonly used in theatre improvisation and other creative collaborations, yet it's also a great mindset to have in all aspects of life.

Well, it turns out that the word "and" is pretty crucial to successful collaboration. When we say "Yes, and ..." we're signalling to our collaborators that we're open to their ideas and willing to build on them.

The word “and allows us to add our own thoughts and contributions to the mix, creating something greater than what any one person could come up with on their own.”

~ Sarah Hübner

“Say ‘Yes’ More Strategically and Say ‘No’ More Often” by Clay Drinko, Ph.D.

Subtitle: “Improv’s ‘Yes, and’ principle can teach us when to agree and disagree.

Summary: Say “yes” when you want to boost creativity, reduce conflict, build rapport, or take a risk. Say “no” to set and maintain boundaries, preserve your time, attain more equity, stay safe, or evaluate ideas. Be discerning with your affirmatives and negatives. Each plays a special role in helping you create, communicate, collaborate, and thrive.

<https://www.psychologytoday.com/us/blog/play-your-way-sane/202305/say-yes-more-strategically-and-say-no-more-often>

And a comment by Joe Van Haecke:

“I liken it this way: we need to say “yes, and” to ourselves first. That could mean yes, anding our boundaries. If that sounds like a “no” to others, so be it. Take care of yourself first, so you can take care of others (or scene partners).”

“I wasn’t taught to Yes-And. I was taught to accept and use the offer, play the scene, up the stakes, be changed, move the story forward, make things happen and be aware of all the possibilities in a moment. I’m not playing a rule obediently. I’m using tools and techniques I was taught.”

~ Patti Stiles, from her book “Improvise Freely”

“Judgment drives a wedge between “yes” and “and.””

~ Rich Baker

“Who do I block?” by Improv Yogi

Excerpt: “If there is a rule in Improv, it is ‘Accept and Build’ or ‘Yes And’. The Yes part of the phrase says, accept the reality of what your scene partner has created. In other words, do not block your scene partner. [...] However, what happens when we have to make a choice between blocking one person or another. What do we do then?”

<https://improvyogi.blogspot.com/2023/06/who-do-i-block.html>

“In business settings, this technique is known as “plussing”: building on someone’s idea and saying “Yes, and...” rather than “Yes, but...” Animation studio Pixar uses plussing to get the benefits of criticism during its production meetings. By communicating curiosity rather than judgment, plussing softens criticism — making it easier to hear and use.”

~ Francesca Gino, a Harvard Business School professor

<https://hbr.org/2019/05/using-improv-to-unite-your-team>

For when you get a “Yes, but” from a potential client.

“innovation and risk” - cartoons and an article by Tom Fishburne, “marketoologist”

<https://marketoologist.com/2019/10/innovation-and-risk.html>

“Demystifying YES AND!” by Beth Boynton, specifically about Medical Improv, which “adapts the YES AND philosophy and activities from theater improvisation for improving communication-related skills & critical outcomes in healthcare”

<https://bethboynton.com/demystifying-yes-and/>

“Team-Building with “Yes, And...”” by Caryn Hunt

Subtitle: “Incorporate these improvisation techniques to build team trust, coherence and creativity.”

Quoting improvisers Bob Kulhan and Chuck Crisafulli:

“Improvisation is not...the creation of something out of nothing as much as it is the creation of something out of everything – everything one has been taught, everything one has experienced, everything one knows.”

and

“Even though there’s no ‘leader’ on an improv stage, the same skills and mind-set that make an excellent improviser make for an excellent leader in the business setting.”

<https://journal.getabstract.com/en/2021/06/24/team-building-with-yes-and/>

I [Kay Ross] saw a Facebook post by dancers Adamo and Vicci, with a short video of them doing a “no touch” dance.

Their post was:

“Is this magic?!”

We love to train and teach communication skills through ‘no touchy touchy’ dancing. For us, leading and following is all about listening to and responding to each others energy. Both partners are equally responsible for the dance. Both partners are responsible for their own movement and flow. The leader does not ‘move’ the follower, but instead suggests a pathway for the follower to move themselves along. In their own, unique way This is an exercise we did for a long time when we started dancing together. Once we were able to do this, dancing with a physical connection felt effortless and we had complete freedom to play within the flow of the dance and still stay connected ♥

“Between stimulus and response there is a space. In that space is our power to choose our response. In our response lies our growth and our freedom” - Victor Frankl

https://www.facebook.com/watch/?comment_id=677726417531338&v=299174765829430

I commented:

“Brilliant and mesmerizing”! I perform theatrical improv, and we use the same skills in the dance of leading and following each other. We don’t have a script, so we have to listen and watch carefully, notice each other's body language, make verbal and physical “offers” to each other, and accept and respond to the offers. Your “no-touch dancing” exercise would be a great practice exercise for improv performers.”

And they replied:

“Kay Ross what a great idea! There are so many transferable skills between art forms we often use the “yes and” idea in our dancing too!”

“Have you noticed more people using the term “Yes And...” but it sounds more like a “Yes But...” People are trying to sneak these Yes Buts into safe Yes And spaces, thus ruining the term. I can smell a Yes But from a mile away trying to mask itself in Yes And

energy. Yes And is an improv term meant to say “Yes, your idea is amazing! Let me add on to that.” But these Yes Buts are trying to sneak into the Yes And party only to But In. No one wants to be around Yes Buts. Yes But energy is like “Let’s not and say we did.” Yes And energy is fun. Yes And is supportive. Yes And will get the next round. So, embrace true Yes And energy. No Buts allowed.”
~ a Facebook post by Jeff Harry

“Brainstorming Technique: The “Yes, and” technique” by James Taylor (video, 4m 28)
He calls brainstorming “ideation”.

<https://www.youtube.com/watch?v=3nOS7CliDo0>

“Improv: “Yes, and” Marketing Brainstorm Exercise” by ExpertVillage Leaf Group (video, 2m 40s)

<https://www.youtube.com/watch?v=zzTA1BaFtrk>

“YES AND”: a vital, versatile, and visionary leadership tool” by Beth Boynton

<https://www.kevinmd.com/2023/08/yes-and-a-vital-versatile-and-visionary-leadership-tool.html>

Facebook Groups

You can ask questions, find tips and ideas, see posts about events...

The Applied Improvisation Network

"Our network includes consultants, managers, trainers, coaches, facilitators, performers and academics."

You'll need to click "Join". And please note: joining this Facebook group does not mean you've joined the Applied Improvisation Network – you'll need to go to the AIN's website to do that: <https://appliedimprovisationnetwork.org>. You don't have to be a paid-up member of the AIN to join the Facebook group.

Admins: The Applied Improvisation Network, Daniel De Miguel and Anna Alex

<https://www.facebook.com/groups/appliedimprov/>

Applied Improvisation for Education

"This page is for research, game share, and collaborations."

Admin: Christiana Frank

<https://www.facebook.com/groups/appliedimprovedu>

Improv Improv Improvisation Theater

"Everything about improvisation theater, improv, improv"

Admin: Claudio Amado

<https://www.facebook.com/groups/789291231188583>

Improv Research Network

About academic research

Admins: Gunter Loesel, Nicola Dotti, Gosia Róża Różalska and Yuri Kinugawa

<https://www.facebook.com/groups/883082255139326>

Improv Discussion and Resources

This is a place for students, performers, coaches, teachers, and directors to ask questions and share experiences and resources with each other to create better improv and impro experiences.

Admin: Chris Griswold

<https://www.facebook.com/groups/395325940833906>

Improv Online

A “one-stop shop for English language online improv: Shows, Jams, Workshops, Classes, Community, Conversation.”

Admins: Watch This Space Improv, Nicolas Tupégabet and Mike Burgess

<https://www.facebook.com/groups/improvonline/>

Improv Studies

“It is intended to be a resource to anyone writing an academic paper on improv.”

Admin: David Escobedo

<https://www.facebook.com/groups/1282086172512399>

Improv Teachers’ Support & Collaboration Group

This group “connects teachers of improvisation. If you teach improvisation for the stage and/or applied improvisation, you are most welcome.”

Admin: Tina Jaxlin

<https://www.facebook.com/groups/565158500303589>

Improvisation in Youth Work

“We created this group to share experience and exchange ideas about the use of improvisational methods with youth/for youth.”

Admin: Kiss Gergő

<https://www.facebook.com/groups/1332894946778173/>

Mental awareness and how Improv may help

“[H]ere we hope to discuss and promote the positive benefits of Improv on mental health thru articles, ideas and shared experience.”

Admin: Chris Wilmers

<https://www.facebook.com/groups/292517544630146>

Online improv facilitators

Admin: Andrew Cain

<https://www.facebook.com/groups/2451350451842204>

P.S. See also my 4-part blog series, “All About Improv, Applied Improv, Creativity, Play, Innovation...”, which I compiled and published from 2013 to 2017. Each part includes a link to a different list of resources (articles, videos, podcast episodes and books by many people). Here’s Part 4 (it includes links to Parts 1, 2 and 3):

<https://www.kayross.com/blog/2017/04/26/all-about-improv-applied-improv-creativity-play-innovation-part-4/>

And see my TEDxHKPolyU talk, March 10, 2018, about how life is an improvisation game and a playground of possibilities (video, 15m 8s). The theme of the whole day was “Unscripted”.

<https://www.youtube.com/watch?v=r4yibOcDfQc>

And see the Applied Improvisation Network

<https://appliedimprovisationnetwork.org>

The “Applied Improvisation Magazine (AIM)”, with articles by many members around the world, about many aspects of Applied Improvisation

<https://www.appliedimprovisationnetwork.org/applied-improvisation-magazine>

The private Facebook group – see the details above in the “Facebook Groups” category in this document

The private LinkedIn group

<https://www.linkedin.com/groups/1811923/>

The YouTube channel, with videos featuring AIN members presenting their ideas at AIN conferences

<https://www.youtube.com/@AppliedImprovisationNetwork/videos>

© Kay Ross

Improvise, Applied Improvisation Facilitator, Member of the Applied Improvisation Network, Head Tour Guide in “The Playground of Possibilities”, and joyful compiler and sharer of resource lists

Hong Kong

kayross@hkstar.com

<https://www.kayross.com>

<https://playgroundofpossibilities.com>

<https://www.linkedin.com/in/kayross>