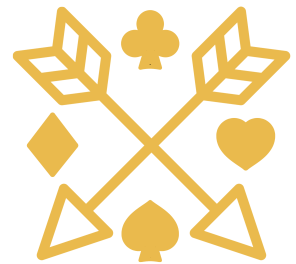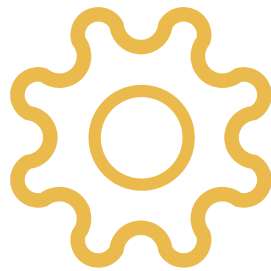# APPLIED
CREATIVITY

Your Guide to Revolutionary Thinking

and the Six Skills to Unlock Your Creative Potential

Christopher. S. Sellers

'Dedicated to the Magicians, the Muses and the Masters'.

C. S. Sellers

Introduction

I'm going to show you a magic trick.

First, I'm going to demonstrate the impossible—I'm going to define creativity for you.

What it is, how it behaves, how it applies to you and everyone everywhere.

Second, I'm not going to hide the method—I'll expose how this magic trick is done.

Finally, while attempting the impossible and exposing how it's done, I'm still going to blow your mind.

By the end of this book, you too will be a creative genius and capable of extraordinary magic!

Sounds impossible?

Don't believe me?

Perfect.

Creativity has a habit of defying belief to produce the exceptional.

Like all good stories, we should start at the beginning…

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It started when I dropped out of uni, to live and train in a kung fu school.

My parents weren't happy, they were concerned about my future.

Secretly auditioning for acting college probably didn't help either; and from there it was all downhill…

Acting and writing for theatre and screen, street photography, travelling to London, I didn't land my first 'real job' until I was 25—by this stage I had already worked in a cabaret lounge, acted in a few short films, been a private eye for a week (wild story), and optioned two television concepts: one to the BBC, the other to a new online movie service, something called Netflix?

I describe the next fifteen years as 'hopscotch between corporate and creative': juggling tech start-ups, WB films, designing L&D assessments, performing fringe theatre and founding production companies.

Then a pandemic arrived… and all of a sudden… creativity was hot.

Not just hot… critical.

Standard process failed. Standard thinking stalled.

Employees refused to return to the office. Crypto and NFT's rose and burst. War erupted in Europe. Recessions loomed. Unprecedented times required unprecedented thinking.

In 2022, a report by the World Economic Forum (WEC) cited the 'Top 10 Skills Required by 2025'—skills like innovation, complex problem-solving, critical thinking, originality, reasoning and ideation. Basically, creativity.

But the second half of the article is where things take a turn—the WEC offers how we should develop our creativity and issues a shopping list of technical skills: content writing, sales, marketing, data entry, AI, cloud computing and engineering.

To the WEC, creativity is defined by its relevance to corporate and STEM… and nothing else.

Equally concerning is the logic that technical skills can develop creativity—a logic we've seen play out (and fail) in standard education, at every level, everywhere, for the last two hundred years.

It is curious to me that those seeking creativity ignore fields where creative skills, intelligence, process and outcomes are demonstrable, abundant and replicable.

Basically, the arts.

When we use the word 'creative' we immediately associate it with the arts: your ability to draw, dance, sing or act, seems to define whether or not you are creative.

Artists are known to be radical thinkers who thrive on inspiration and are capable of extraordinary feats; to an artist, the corporate discussion of 'creativity' makes as much sense as an opera ensemble discussing financial accounting.

It is as if the two, corporate and the arts, speak two very different languages—both insisting they know what creativity is—both dismissing the other as having any relevance.

I wonder… what if these languages were the same?

That these are two villages whose inhabitants settled either side of a river, who were raised to believe that 'them on the other side is weird'.

This book is your bridge between two worlds—a creativity translator, of sorts—leading you to a brighter, creative future.

The luxury of having such a diverse career is that it has allowed me to observe, teach and practise the application of creativity in work, education and life, across many different fields.

It also helps that I'm a trained, professional creative with a diverse body of work behind me: theatre, screenplays, street photography, blog articles, film/video, the occasional card trick and even writing this book… rather than being a casual fan of creativity or an academic studying a foreign process.

What I've found is creativity is less a formula to produce 'magic'—more a language to be learned.

Everyone speaks a little; fluency requires skill, knowledge and application.

Like any language, you can learn it, we can objectively measure it and begin to apply it immediately.

However, like any language, you also need others who understand you—if there is one trait

synonymous with creativity, it's that creatives, creative process and creative ideas are more often

misunderstood, invalidated, dismissed or feared.

In this book I'm going to show you:

• Where the current demand for creativity came from and why.

• What you observe as creativity is the behaviour of six specific skill sets.

• That the key to optimal creative process lies in you, the individual.

• Why you avoid your own creativity and how to overcome the sense of risk.

• A comprehensive breakdown of the Six Creative Skill Sets and how they apply to you.

My goal is to demonstrate that creativity is grander, far more rich and potent than currently defined.

At the same time, I'll dismiss the mysticism and elitism that often clouds creative process.

I'll detail the pitfalls and misconceptions of creativity and the thinking that has led us here.

And by the end of this book you will have a crystal clear understanding of exactly what creativity is,

what creative strengths you already possess and actionable steps to develop these skills for yourself.

I applaud you for being here. This isn't for the faint of heart and I'm here to challenge much of what

you believe to be true… that's a creative's job.

What better place to start than a hotel room in regional Australia…

1. The Hotel Room

i: Candidate #7

One Thursday afternoon on a military training facility in regional Australia, nine intelligence candidates sat in a waiting room in a small, residential complex. That afternoon was their final trial, a live operational scenario dubbed 'the Hotel Room'.

Candidate #7 (**C7**) was female, twenties. She wore black jeans, a grey singlet, sneakers, her hair casually pulled back into a ponytail. **C7** was called to the hotel room, wiping her palms against her jeans as she approached the assessor outside the hotel room door.

ASSESSOR: Ready? (*C7 nods and focuses*) Here's the brief. (*begins to read*)

This is a hotel room. Somewhere within the hotel room there is an Easter egg. It looks like this… (*holds up a bright orange USB key*).

Once you enter, you have three minutes to find the Easter egg.

After three minutes, bad guys arrive.

Once bad guys arrive, you have sixty seconds to escape the room.

After this sixty seconds, if you have failed to escape the room, we consider you dead.

You lose. (*Beat*) Do you have any questions?

C7: How many bad guys?

ASSESSOR: We don't have that information.

C7: (*pointing to the USB key*) Can I have that to match against the one I find?

ASSESSOR: There's only one of these. There are no duplicates. Ready? (*C7 nods*)

*ASSESSOR opens the door and **C7** enters. ASSESSOR closes the door behind her and starts the timer.*

Inside the hotel room is a queen bed with a bedside table either side, a telephone and an alarm clock hosted on each. There's an empty wardrobe with coat-hangers, a small coffee table, a bar fridge, a television, and a small ensuite bathroom with basic linens.

On the surface, the hotel room appears to be an elaborate Easter egg hunt, so let's play along and see if you can solve it. The conditions are fairly simple:

1. You're in a hotel room.

2. Find the Easter egg.

3. Bad guys arrive in three minutes.

C7 starts by assessing the layout of the room then begins to search in a clockwise manner: first the wardrobe, then the bar fridge, she moves the coffee table out of the way to check underneath the bed, then rifles through the bedsheets.

C7 unplugs the phone and pockets a pen before finding the Easter egg in the drawer of the bedside table.

The Easter egg was preset in the same place for all the candidates… Some found it faster… Some slower… A few didn't find it.

Let's say you found the Easter egg too… Congratulations… How did you compare?
How long did it take? Does it matter?

You found the Easter egg. If you leave now, you can escape before bad guys arrive.
Problem solved.

You walk to the door and turn the handle… The door is locked… This is not what you expected.

You're trapped inside the hotel room and cannot escape.

What are you going to do? Bad guys are coming soon… When?

How long ago did you enter and how are you keeping time?

Is this something you accommodated for? Or did you start searching through the wardrobe?

If you remain calm and walk through the steps, you can probably find a solution:

1.   You're locked in a hotel room.

2.   Find the Easter egg? / You've found the Easter egg? / Ignore the Easter egg?

3.   Bad guys will arrive ~~in three minutes~~ … imminently.

If you recall, there was one last condition:

4. 'Once bad guys arrive, you have sixty seconds to escape from the room.'

There's your window… How are you going to use that sixty seconds to escape?

At times like these, it is often helpful for the moderator to give you a tip.

Standard process for operatives is to break down engagements into three responses:

1.   You can run.

2.   You can hide.

3.   You can fight.

> **C7** is in the bathroom doing her hair.

Three minutes is up…

Bad guys enter.

Sixty seconds…

What are you going to do… run… hide… fight… something else?

Thirty seconds…

Bad guys aren't speaking and they aren't moving.

Ten seconds…

> In the time it has taken you to read this, **C7** has safely escaped the Hotel Room.

Time's up.

You're dead.

ii: Disruption

For many, the Hotel Room feels like a Kobayashi Maru—an unsolvable puzzle, a rigged game where the house cheats to win.

For these intelligence candidates, the Hotel Room was designed to simulate a world where the rules no longer apply, standard process has failed. They must **adapt**… or die.

You died… but surely a trained candidate stands a better chance of surviving? This is where the results of the Hotel Room get interesting.

Over 90% of trained candidates failed the Hotel Room. They all died. An unprecedented outcome. Imagine your product suffering a 90% recall, or if your team was found to be operating at 10% potential efficacy.

On this Thursday, **C7** was the only candidate to pass the Hotel Room; she wasn't any more skilled than her peers, she had exactly the same information and she didn't cheat.

What's more remarkable, is that **C7** achieved an optimal outcome… She didn't just 'pass'… She achieved the best possible outcome, in the best possible manner, in the fastest time.

So how did she do it? Was she exceptional, lucky, naturally creative? All of the above?

Before we answer that, it might be worthwhile to ask, why does this matter?

Why was the Hotel Room designed?

What were they looking to find and how is it relevant to you?

The Hotel Room simulates 'disruption'.

When standard process fails, how do you flex your creativity

to adapt, solve, innovate… survive?

Whether a global pandemic, a competitor launching a new app, the rise and fall of crypto, or some other crisis,—disruption is a cause and effect. You are either the disruptor or the disrupted. What is sobering to realise is that disruption is not new.

Pandemic: COVID19. AIDS. Ebola. Zika. SARS. Bird flu. Swine flu.

Conflict: Terrorist attacks. World wars. Civil wars.

Financial: Global Financial Crashes. Financial depressions. Crypto bubbles.

Social/environmental: Natural disasters. Black Swan anomalies.

Personal: Relationship break-ups. Death. Divorce. Betrayal.

Once we recognise that change/disruption has always existed, that it will continue to occur, that it may manifest anywhere, at any time, in any form and is unlikely to be predictable, there are some serious questions we should ask.

How well do you cope **emotionally** with change?

How well can you **solve problems, adapt** and **innovate**?

How well do you **compose original** outcomes to lead?

This is what the Hotel Room set out to demonstrate and where we find unique insight into creative thinking, skills, process and outcomes.

This was an organisation which operated in a fluid world of change; even so, they understood that they could provide the base level of training for candidates to competently operate.

I call this Linear Expertise.

Every industry has its own version of Linear Expertise: fundamental knowledge and skills required to competently fulfil a role. Harvard Professor, Teresa Amabile refers to this as 'domain skills' in her Componential Theory of Creativity.

Doctors must understand chemistry and biology to accurately diagnose patients.

Architects must understand math and geometry to calculate dimension and design your apartment.

Actors must understand dialogue and be physically fit to performance Shakespeare in the round.

For this organisation, they believed their training and process to be sound and the Hotel Room was an attempt to assess the creative skills outside of their Linear Expertise.

How would candidates **emotionally** respond to panic?

Could they **adapt** to changing conditions?

Could they dynamically **problem-solve** challenges?

Could they independently **innovate** their own process?

As the only survivor of the Hotel Room, perhaps there is some insight we can draw from **C7**—her creative thinking, process and outcome. What did she do differently that allowed her to survive where everyone else around her failed and died?

Her solution may surprise you...

Bad guys enter.

Sixty seconds remaining.

C7 is standing at the foot of the bed, folding a towel, her hair is neatly pinned up with a pen.

C7: *[Addressing the BAD GUYS]* Good afternoon gentlemen, I apologise. I must have

mistaken your check-in time. It seems you'll require more towels. I'll be right back.

C7 places the folded towel on the bed, walks through the bad guys and exits the room.

Eighteen seconds.

iii: Hacks

Looks simple, doesn't it?

I call this the Magic Trick Paradox.

Ever seen a card trick that blew your mind? Somehow a magician pulls your card from their pocket where moments ago you had seen it in the middle of the deck. It defies physics and common sense. It is an impossible feat. This was magic. They're an incredible magician.

However, if our magician was to walk us through their process, you'd realise that a double-lift is one of the most simple and one of the most prolific sleights any amateur Magician may perform. Once demonstrated, the illusion evaporates and the solution appears elementary. It was a basic technique. It was not magic. They're not special.

So too with the Hotel Room. The solution, once demonstrated, appears rudimentary.

Locked in a hotel room = Pretend to be staff

This is the Magic Trick Paradox and this mode of observational thinking, plagues creative outcomes everywhere, seriously diminishing the appreciation of both Linear Expertise and Creative Intelligence.

Though the solution for the Hotel Room appears to be simple, two pages ago, you could not see it. You did not solve it. It was impossible. You died.

To observe the outcome and to believe… 'it's so simple, anyone could do that'… is an art critics logic. The cynic who visits the gallery and points to Pollock or Warhol, claiming… 'anyone could do that'… though they, themselves, have not painted a thing.

Secondly, observing only the outcome is a dangerous trap which promotes 'hacks'.

If someone else has done the work, it seems savvy to copy them. As a by-product, we often bypass in-depth research, critical thought and context in order to Google search a quick solution.

Solving problems with hacks ignores the Linear Expertise it requires to arrive at a solution, while also bypassing creative thinking, skills and process.

This prompts a more serious consideration of Creative Intelligence.

Could you tell the difference between a hack and genuinely creative solution?

Standard thinking says 'no'— common opinion insists creativity is completely subjective, relative and impossible to measure.

The Hotel Room demonstrates how you might critically evaluate creative outcomes.

There are two keys to surviving the Hotel Room:

1. One requires Linear Expertise: base skills/knowledge acquired by trained **Professionals**.

2. One requires Creative Intelligence: a combination of Six Creative Skill Sets.

For this breakdown, I'll refer to candidates with Linear Expertise as **Professionals**, and those of us without as **Amateurs**.

*

The first key to **solving** the Hotel Room is the locked door, which requires Linear Expertise.

Amateurs feel the locked door is unfair and point to it as the reason they failed.

'You never told me the door was locked… Doors don't lock from the outside!'

This is where most of us die… We pursue our goal then suddenly encounter an unforeseen obstacle, the rules crumble, standard process fails and our best laid plans disintegrate.

When disrupted and forced to **adapt**, **Amateurs** panic, blame the conditions and guess at solutions.

For **Professionals** entering the Hotel Room, checking the door was step number one.

Assessing potential exits, for an intelligence candidate, is as elementary as a double-lift to a magician.

It is a simple, effective, learned technique that, with practice, becomes seamless second nature.

C7 applied a basic technique to identify a detail that reframed the conditions of the Hotel Room.

Amateurs	Professionals
I'm in a hotel room	I'm locked in a hotel room
Find the Easter egg	I've three minutes to plan an exit
Bad guys arrive in three minutes	I have one minute to execute

For **Professionals**, the Easter egg becomes a secondary priority to not dying.

A significantly different landscape to our **Amateur** perspective.

*

The second key to the Hotel Room is your exit, which requires Creative Intelligence.

Like all good puzzles, the information you need to **solve** the Hotel Room exists within the puzzle itself; in fact a solution is offered to you in the very first sentence of the brief.

'This is a hotel room…'

What kind of people frequent hotel rooms?

Generally there are two types:

GUESTS or STAFF

This insight isn't new, you just didn't recognise it.

Now it seems obvious.

Another magic trick.

A candidate's **emotional intelligence** would allow them to interpret foreign context and place themselves within this context—in doing so, discover two potential **solutions**.

With this insight **C7** could **adapt** and **compose** a specific **solution** to survive.

*

Walking through the breakdown, we may wonder if a solution appears so simple, why did so many **Professionals** fail? We could assume a lack of creativity; this solution seems to require a level of abstract or lateral thought, normally reserved for artists and savants… The truth is less esoteric.

The Hotel Room exposes a unique cognitive blindspot.

For **Amateurs**, the scenario appears as an 'Easter egg hunt' and while we may creatively improvise a hack, we lack the expertise to effectively manage the conditions.

For **Professionals**, candidates would enter the Hotel Room, identify the condition of the locked door and default to Linear Expertise as standard process.

1. **Run**: The door is locked.
2. **Hide**: Failure to exit in sixty seconds after Bad Guys enter, results in 'death'.
3. **Fight**: Engaging an unknown number of threats, within a room you could not escape was deemed non-viable.

Linear Expertise provides foundation for competency however, within disruption, when these systems fail, adherence to standard process more often compounds the issue.

Could these candidates think and act outside their training? In times of disruption, can you?

For both the **Amateur** and the **Professional**, the Hotel Room appears increasingly rigged to fail. (Secretly) locked doors, non-viable process, Easter eggs that are red herrings, it is unfair, broken, messy, cheating, inconsistent and impossible.

If true, how did **C7** survive?

With the same information, within the same parameters, how do some individuals manage to see what no-one else could to create the exceptional and **solve** the impossible?

The challenge is not what you think…but how.

As **Amateurs** we can only rely on our creativity since we lack an informed or experienced opinion.

As **Professionals** we often prioritise our Linear Expertise, relegating our Creative Intelligence.

In a disruptive landscape, where the 'rules no longer apply', discovering creative solutions to impossible situations are the golden insights every industry is seeking to harness.

LINEAR + CREATIVE = OPTIMAL OUTCOMES

What allowed **C7** to survive was that she was the only candidate to align her Linear Expertise with Creative Intelligence to achieve an optimal outcome.

Here's everything you don't see…

C7 enters the hotel room and assesses the door is locked. This allows her to panic early and affords her the maximum amount of time to adapt and prioritise objectives.

She uses the alarm clock by the bed to structure her time, allowing two minutes to find the Easter egg, after which she would ditch her search and focus on her exit.

While searching, C7 finds the Easter egg and proactively mitigates threats: she rearranges the coffee table to the middle of the room, pockets a pen and unplugs the phone from the wall, in case she needs them as weapons.

In the bathroom, C7 rolls the Easter egg into her hair, pulls it into a bun and skewers it in place with the pen; she explained it would look more fitting for **STAFF** and she wanted her hands free and hair up in case she needed to engage.

C7 removes a towel from the bathroom and begins to remake the bed.

Bad guys enter to see a girl standing at the foot of the bed, folding a towel.

C7 addresses the bad guys, proactively taking control of the situation, apologises, offers an explanation, then takes action.

Bad guys see no reason to prevent her. Within context, why would they?

C7 exits the Hotel Room with the Easter egg, untouched, in eighteen seconds.

Can you see the difference?

Which would you prefer… ? To die…? A hack…? Or an optimal outcome?

You can also begin to see how you may objectively evaluate Creative Intelligence, skills and process.

Now, here's your disclaimer… not all of us deal with such high-risk scenarios.

Human life is seldom on the line and the consequences of poor choices are more likely a missed opportunity, a disappointed client or a failed project. Secondly, our avenues for creativity are usually restricted to a casual instrument or polite hobby, they are not so rigidly assessed.

Here's where you're accountable… Why not?

If creativity is a requirement, how do you intend to identify, train and measure creative skills, including vet creative thinking, process and the outcomes they deliver?

The demand for creativity to **solve** complex **problems**, drive **innovation**, foster **emotional intelligence**, **compose** new products and generate **original** ideas has spawned a slew of gimmicks, philosophies, hacks, tips and tricks (we'll look at some in the next few chapters).

When there is a demand for creativity to improve how you live, work and learn, perhaps it is time to critically evaluate what creativity is, how it behaves and how you can practically apply it.

There is one last lesson we can draw from the Hotel Room, one you've most likely overlooked…

This disruption was not an accident—it was an assessment specifically designed to evaluate the creative potential of candidates in a specialist field. They met 'disruption' and they had been exposed—their process failed, thinking failed, training failed and the outcomes were unacceptable.

Someone broke their process, a radical genius who could 'think outside the box'.

A civilian, of all things. An actor.

iv: 'God does not play dice'

I am not a spy.

I would not pass an aptitude test. I have an allergic reaction to authority and the feedback from my

psychological profile determined I was 'unsuitable'.

At the time I was as a contract L&D designer and I'd turned my acting/screenwriting experience to

designing role-play scenarios for government HR assessments.

To me, role-play scenarios were short scenes with a twist: you had characters/candidates with respective

needs who had to overcome conflict to reach a resolution.

Acting had taught me how to interpret other characters' mindsets and emotions.

Screenwriting had taught me how to articulate these needs within the context of a scene.

When I was initially approached by this organisation, it was to design a scenario to assess creative

problem-solving. The brief allowed four weeks to compose an assessment to evaluate set core

competencies (ie. their Linear Expertise). As for the creative problem to be solved, that was up to me.

Scepticism was high… what could a civilian with no military background possibly teach them?

I did myself no favours when I replied after two days…

      'I'm ready. We'll just need an apartment with some household items.'

      'Do you have a budget for expenses?'

      'Oh, like $50.'

Curiosity was piqued when the first testing instructor died.

Curiosity twisted to concerned interest when the majority of candidates died.

So how did I do it?

How did I beat spies at their own game?

As mentioned earlier, the Hotel Room reflects the principle of disruption.

If the standard process for these candidates is to Run, Hide, Fight, I thought…

'What happens when none of these options are viable?'

In a disruptive environment when 'the rules' no longer apply—could a candidate think outside their training? Could you?

I composed a scene that reflected this. The candidates were my characters, I walked them through several scenarios that might simulate these conditions. I folded in the core competencies to be assessed. I crafted context and story around their situation.

The alarm clock, phone, pens, coat-hangers and towels were all strategic props, including the Easter egg, the threat of bad guys and locking the door from the outside. Just like a film scene, everything you see is by design—everything has a purpose and a place.

Finally, what creates a scene? Characters, conflict and a story. This made up the candidate brief.

You need to find a thing in this room… bad guys are coming… you need to get out alive.

Two days in design was supported by ten years of **professional** creative process, writing, editing, performance and production. I was proud of what I had created. It was a cool concept in a really interesting field. On the day of testing, I was nervous to prove myself and excited to see the results.

I did not expect everyone to die.

In any other industry, a fail rate of more than 30% would suggest the exam is 'too hard'—fault would not lie with the candidates or the organisation— it would be mine.

To my relief, this was exactly what these trainers were looking for: blindspots in their process.

This flexibility of scope is what set their leadership apart from most other organisations—weaknesses exposed strengths to be developed.

It was the debrief for the Hotel Room that changed everything.

Identifying why candidates had failed wasn't enough—it is vague to say someone or something lacks creativity—and the assessors challenged me to explain… 'How do we fix it'?

Pragmatically, how can we develop creative thinking and skills and apply it to what we do?

And to be honest, I didn't know.

For most artists, creative process is personal, abstract and mostly intuitive, but here I was attempting to explain to military folks how I created an impossible card trick and how they could do it for themselves.

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There was one key distinction I made first—that one process was **proactive** and one was **reactive**.

The Hotel Room had been created **proactively**, similarly to an artist creating work to put out into the world: there was a brief or an idea and something **original** was **composed** to achieve a goal.

C7's process was **reactive**: she was subject to this disruption and was forced to **adapt** and **innovate** in order to find a **solution**.

Both processes require creativity, but there was something more.

Like Einstein, I tend to believe that 'God does not play dice', meaning, rather than random magic that strikes everyone differently, I feel that creativity abides by a universal logic and cohesive set of rules.

That's when I identified something interesting…

I designed a **problem**… **C7 solved** a problem.

I **innovated** existing process… **C7 innovated** her training.

I **composed** a scene with props, conditions and story… **C7 composed** her role as **STAFF**.

I **adapted** screenwriting technique to design the Hotel Room… **C7 adapted** to disruption.

I applied **emotional intelligence** to understand the context of candidates and craft an effective puzzle.

C7 applied **emotional intelligence** to interpret context and manage panic.

I designed an **original** scenario… **C7** discovered an **original** solution.

*

The goal of the Hotel Room was not to 'break' anyone's process, rather it was to ask—can we distil the skills that make up creative thinking, process and outcomes?

Though our professions could not be more different, what **C7** and I had in common is we each applied Six Creative Skill Sets in harmony with our Linear Expertise to achieve an optimal outcome.

If these skills can be identified, they can be taught, learned, assessed and improved—this organisation now had six tangible skills they could develop.

Creativity was not esoteric philosophy; it was practical, measurable and immediately adoptable.

v: Six Creative Skill Sets

The silver lining with all disruptions is that when something fails, you are gifted an opportunity to improve it.

Skills like **problem-solving** and **innovation** allow you to overcome challenges and improve existing systems and process.

Your ability to interpret context and empathise with changing needs requires a level of **emotional intelligence** if you're going to **adapt** effectively.

Perhaps you recognise it's more strategic to be proactive, to move ahead of the curve and **compose solutions** that are forward-thinking, sustainable and mitigate risks.

Your ability to conceive of **original** ideas, solutions and outcomes is what will define your 'key point of difference' and establish you as a leader in your field.

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Proactive and **reactive**, these Six Creative Skill Sets are universal.

Mechanics **problem-solve** as often as corporate strategists.

YouTubers **innovate** as often as engineers.

Musicians **compose** as often as coders.

Dancers **adapt** as often as military operatives.

Counsellors employ **emotional intelligence** as often as artists.

And all are capable of delivering **original** ideas in their field.

Rather than applying one skill, independently, in isolation, perhaps you identify the value in all of these

skills and recognise that they are versatile, that they complement and enhance each other.

In an ideal world, you might like to employ all of these traits.

Imagine what could be possible?

There is one last creative step I would ask you to take with me… One that offers you a quantum leap in

potential… This is where I show you how all magic tricks are done.

Often, when we talk of creativity, we observe inspiring works of art, incredible **solutions** to impossible

problems, astonishing **emotional** performances, revolutionary ideas that change the world.

We observe the outcome and try to work backwards to comprehend the process.

We observe the **output**… which is like observing the illusion.

The true untapped potential of creativity lies in your ability to apply these Six Creative Skill Sets to

input, to how you learn, to how you interpret and process information, to how you conceive of ideas.

Applying the Six Creative Skill Sets to your own Linear Expertise, is what allows you to 'think outside

your training' and deliver optimal ideas, solutions and outcomes.

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In the debrief I asked **C7** how she recognised this scene as a hotel room?

'Oh, I used to work in hotel reception, this kind of thing happens all the time.'

She wasn't exceptional… she was a highly skilled professional who aligned her Linear Expertise with

Creative Intelligence… and she'd seen this card trick before.

About the Author

Describing his career as "fifteen years of hopscotch between corporate and creative"…

Christopher. S. Sellers is a Consultant, Speaker and Founder of the Six Creative Skill Sets.

He's also a professional actor, screenwriter and playwright, is conversational in French and Japanese, can tap dance, perform card magic and has a strong tenor range… because Rouge is just as valuable.

Christopher's model of Applied Creativity and his Six Creative Skill Sets offers a breakthrough framework for organisations to develop creative thinking, skills and process to solve complex problems, intelligently adapt within disruption and design optimal creative outcomes.

Christopher lives in Sydney, Australia, consults for clients globally, drinks espresso daily, speaks on creativity frequently and is looking forward to travelling internationally, imminently.

Some articles I've written on creative process that may interest you…

'It is the Artist who Paints - why AI will never replace us'

A breakdown of creative AI and the difference between the tradesman and their tools.

'How I'd Fix Netflix Overnight'

My creative strategy to reposition Netflix as the premier streaming service; a Force Multiplier

that opens up new revenue, doesn't require them to advertise, incurs zero risk and is free.

'The Oven Made a Cake'

'My best creative ideas come to me when I'm walking... or in the shower... or on the toilet'…

Is the same as saying... 'the oven made a cake'... let me explain this delicious analogy.

'How a deck of playing cards can improve your creativity'

How your ability to control and manipulate the 52 factorial unlocks limitless potential.

'How to get a coconut out of a tree'

When standard tools and process are insufficient, how can you flex your creativity to adapt,

solve, innovate… eat coconuts?

Find these articles, art + insight at : www.cssellers.com/cssellersblog

Contact + Resources

If you found this book interesting or would like some more information, I'd love to hear from you:

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