

# THE “DING! HAPPENS”

## Improv Game and Facilitator’s Guide

**9 improv comedy games you can play and lead  
your team through right away to help them improvise,  
adapt, and innovate!**



## About the Author

Avish Parashar is quite possibly the world's only Motivational Improviser. He uses his 24+ years of experience performing, teaching, and studying improv comedy to show organizations and individuals how to improvise, adapt, and innovate in an ever-changing world.

Avish's expertise is in instilling a flexible and innovative mindset in individuals and organizations who want and need to think quickly, adapt to change, and increase creativity and innovation.

He is also the author of two books (Improvise to Success and Say, 'Yes, And!') on applying improv comedy skills to business and life and leads the Business Innovation Accelerator group mentoring program.

You can learn more about Avish at [www.DingHappens.com](http://www.DingHappens.com)

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# Before You Start

## Goals of This Guide:

1. Give you an understanding of how to play a variety of improv comedy games.
2. Give you the tips and tools you need to lead these exercises with a group of people.
3. Give you ideas on how to debrief and use these exercises as learning points and conversation starters with your team.

## This is Not a Comprehensive Guide:

1. There are lots of improv games out there. This guide contains nine.
2. There are lots of additional tips and instructions on how to play these games specifically, and how to do improv comedy in general. This guide only has a few key tips.
3. Consider this your quick start guide. If you like what's in it, there are many more resources you can use to learn and develop your improv skills.



# General Tips

## Performing Tips:

1. Have fun. The more fun you have, and the more playfully you are doing these improv games, the better they will go.
2. Don't worry about messing up. Half the fun of improv is that it doesn't always work. Instead of worrying, just be willing to take chances. If things don't go right, laugh about it and move on.
3. Focus on the underlying skill and not on doing a fun game. Because this is applied improvisation, we're really using these tools to learn. Focus on the skill you are trying to teach or develop as opposed to doing great improv or a fun game.

## Leading Tips:

1. Strongly reinforce to your people the ideas and importance of having fun and being willing to fail.
2. Don't take for granted that this is easy for everyone. This is unnatural and difficult for many people. Do what you can to make them feel as comfortable as possible before leading them through these games.
3. Be willing and able to demonstrate the games for your people so they have an understanding of how the game is supposed to look. They will realize that you're not asking them to do anything you won't do yourself.

## Debriefing Tips:

1. Instead of lecturing on what they should have learned, ask them questions about the experience and really listen to their answers.
2. Be open to people drawing different conclusions than you expected when you designed the exercise. Sometimes those can lead to the best discussion points.
3. The important thing is connecting the improv game to the things they'll encounter in the real world. Have some ideas about these in advance. As you are discussing the improv, keep the focus on real world application, not just on how to play a great improv game.



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# THE GAMES

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# 1) THE TWO-WORD STORY

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In this simple game, two people work together to tell a story, each of them contributing two words at a time.

## How to play this game

Starting with partners, one person starts to tell a story by contributing two words. For example, they may say, "Once upon". Their partner then responds with the next two words in the story. For example, "a time". They just go back and forth until they either reach the end of the story or time is called.

The important thing here is that the partners go very fast and don't overthink the words. Even though they are supposed to say two words, if one of them accidentally says three or four, or stops at just one, don't stop and correct them, just keep going.



## How to lead this game

1. Break your group into partners, or if you have an odd number you can do groups of three – but there should be no more than three.
2. Have them all play the game, but before they do, stress to them that they should go as fast as possible.
3. Also stress that it's okay if they make a mistake, and that they should just keep going.
4. Along those lines, let them know that if they're going fast, at some point their story will stop making any sense. That is okay, and in fact, it's a good thing. If that happens, they should stop, throw that story away and start a new one.
5. If as the leader you feel like the team is playing the game too slowly, tell them to stop and to tell a new story. Only this time, tell them their goal is to go twice as fast as before. And in fact, they should just open their mouth as soon their partner finishes saying their two words.

## What point this game is supposed to make

1. Flexibility: In order to tell the two-word story, both partners need to be flexible and not attached to their original idea.
2. Collaboration: This is a give and take exercise. It works best when people approach it with the mindset of *working with their partner* instead of the mindset of trying to tell their own story.
3. Creativity: When both partners are being flexible, they'll be forced to dig deep and access their creativity because they'll be moving into new ground they were unprepared for.

## How to debrief this game

1. Ask, "What did you do when two words you were not expecting came back?" This is how the game works. You will not hear the words you were expecting, and in fact, those two words will be taking you in a different direction. The important thing to notice is how they reacted. Did they let go of their original story and flow, or did they try to stick to their original story and basically work against their partner?
2. Ask, "Would it have been easier or harder for you to tell a creative and funny story all by yourself versus this two-word at a time version?" For most people who are not experienced storytellers, it's much easier to work with a partner and contribute two words at a time, as opposed to having to tell the whole story by themselves. This is a great lesson about the power of how a team working together can make everything easier for everyone.
3. Ask, "How can you use this give and take mentality in your own work? Where can you be more adaptable, flexible, and collaborative. Wouldn't that not only make your life easier, but also make the work stronger?"



## 2) YES, AND

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In this game, two performers have a conversation. The first time through, every sentence will start with the two words, “Yes, but”. Then they’ll redo that conversation replacing the, “Yes, but” with “Yes, and”.

### How to play this game

Two people will play this game and they will simply have a conversation. The first time through, one person makes a suggestion or makes a statement. After that, every sentence from both partners must begin with the two words, “Yes, but”. Let this conversation go on for about 30 seconds to a minute. Then they will stop and redo the same conversation. Whoever started will start with the same basic first sentence or suggestion, only this time every sentence after that will start with the two words, “Yes, and”. This will obviously change the flow of the conversation.

### How to lead this game

1. Take your group and break them into partners (three if you have an odd number, but two is ideal)
2. Give them a simple topic of conversation. For example, have them talk about planning a surprise birthday party for a mutual friend, or have them discuss where they’re going to go on vacation together.
3. Instruct them not ask questions, because that is hard in the format for this game.
4. Have them get started and let them do the “Yes, but” version for about 30 seconds. Then have them redo it replacing the “Yes, but” with “Yes, and” and restarting with the same first suggestion so they can experience the difference.

## What point this game is supposed to make

1. The main point is getting people to understand the difference in the response when you use “Yes, and” versus “Yes, but”.
2. “Yes, and” is positive, “Yes, but” is negative.
3. “Yes, and” is collaborative, “Yes, but” is argumentative.
4. “Yes, and” makes progress, whereas “Yes, but” stalls.



## How to debrief this game

1. Ask, "How did "Yes, but" feel, versus "Yes, and"?"
2. Discuss that this is a mindset and not a literal technique. The goal is not to get everyone to agree to everything, even if it doesn't make sense, or even if they actually disagree with it. We're talking about mindsets and whether they're being open-minded or close-minded.
3. Discuss the idea of pivoting instead of building. When your people play this game, the "Yes, and" will involve building – taking the other person's idea, saying, "Yes, and", then adding to it. Discuss that this may be impractical in the real world. However, they can use "Yes, and" to shift focus, pivot, and dig deeper. So instead of saying, "Yes, and let me add to your idea," the focus becomes "Yes, and tell me more about your idea", "Yes, and explain why you want to do that", and so on and so on.
4. Ask how can they use this in their communications with their teammates, employees, customers, etc.
5. Ask how they can use this on themselves. Discuss that we tend to say, "Yes, but" to ourselves more than anyone else does. We cut ourselves off from opportunities, from taking chances, and from trying new things. So, discuss with the participants, ask how they could use this in their own lives with the voice in their own heads.



## 3) A TO Z

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In this game, two people have a conversation where the first word of each sentence must begin with the next letter of the alphabet.

### How to play this game

Two people will have a conversation. The first person who speaks – the very first word out of their mouth – must start with the letter A. When the next person responds, the first word they say must start with the letter B. When the first person responds, their first word must start with the letter C, and then so on, and so on, working their way to Z.

## How to lead this game

1. Break your people into partners. This game is a little bit harder to do with three, so really try to keep it to groups of two.
2. Give a simple suggestion for the players, like a location where their conversation will take place.
3. This is a good game to demonstrate first to really let people get an idea of what they're supposed to do.
4. Remind the participants that speed is important. They should not try to over-think what the next word is going to be, but rather, just say the first word they can think of that starts with that letter, and then make it work.
5. I often play this game with a time limit. For example, giving the participants 90 seconds to go all the way from A to Z. Most people won't be able to make it all the way to the end, but that's fine. Just let them know you want to see how far they can get.
6. This is an interesting game to have your people try twice. The first time through, don't give them a time limit. Or, don't tell them what the time limit is, and give them a longer time, like three minutes. Then have them do it again. Only this time, give them just 90 seconds.

You can explain that with this constraining time frame, they won't have time to think. They'll have to change their approach from trying to think of how they can say what they wanted to say using the next letter, to responding with the first thing they can think of that starts with the next letter.

## What point this game is supposed to make

1. Thinking on your feet: In order to move quickly through the alphabet, the participants must think on their feet and come up with different ideas.
2. Dealing with obstacles and interruptions: Being forced to use the next letter of the alphabet creates an obstacle to what your initial response might be. This is a great game to see how people respond to that.
3. Accessing creativity: When you add in the constraint of the time limit, this exercise becomes a great way to teach people to access their creativity quickly, because they won't have time to use the thinking part of their brain.

## How to debrief this game

1. Ask, "When it was your turn, what was your thought process? Did you come up with a response and then try to think of how you could say it with a word that starts with the correct letter? Or did you start from a place of, *"Well, here's a word that has the next letter; I'll go with that?"*"
2. Ask, "Were you thinking of your partner as a starting point? Or, were you mostly just thinking of your response?" Explain that in this game, as in many improv games, it's tempting to ignore your partner and just start thinking ahead to what you're going to say. But, that limits collaboration and cuts off creativity.
3. Ask, "How can you apply this mindset of using obstacles as inspiration to change your approach to problem solving? How can you use this and apply it to your own work?"



## 4) THE EXPERT INTERVIEW

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In this game, one performer pretends to be the world's leading expert on some topic and the rest of the players will ask them questions about that topic. However, the expert will actually be given an area of expertise they really don't know anything about.

### How to play this game

Assign one person to be the expert. Everyone else will ask questions. Assign the expert a topic they don't know anything about. The topic should not be too in-depth or technical, but rather a common activity, object, or hobby. Everyone else starts asking open-ended questions one at a time. The expert should answer immediately, without hesitation, and with extreme confidence – since they are the world's leading expert.

## How to lead this game

1. This is a good one to demonstrate first, so that people have an understanding of how it's supposed to work.
2. Break people into small groups anywhere from two to four people each. In this game, the more people per group, the easier it is, and the more effective it will be. However, since there will be multiple rounds so everyone gets a turn being the expert, the more people in each group, the longer the whole exercise will take.
3. For the expert, you have only one goal, and that is to open your mouth and start talking as soon as the question comes in. Begin your answer without hesitating and without over-thinking.
4. For the people asking the questions, keep the questions open-ended, so nothing can be answered with a single word. If the expert gives you a short answer, then ask them to talk more by saying, "Tell me a little more about that." You're doing this to force them to talk longer and farther, which is going to force them to access their creativity.

## What point this game is supposed to make

1. Accessing creativity comes from bypassing your filter. This game doesn't work very well, and is not very funny, when the expert tries to think of funny things to say. But, when they just open their mouth and go wherever their mind takes them, some very creative, funny things happen.
2. Going fast lets us tap into creativity we didn't even know we had.

## How to debrief this game

1. Ask, "Did you manage to tap into the creative flow where you felt like ideas were coming from inside of you?"
2. Ask, "Did you surprise yourself with any of the answers you gave? If you did, that's great, because that means you're accessing your creativity. If you didn't, that's okay, because we're all learning how to do this. Just realize that surprising yourself is a point we'd like to get to."
3. Ask, "Did you find it harder to be the expert or to be one of the people asking the questions?" Explain that many people find it harder to ask the questions than to be the expert simply because when you're the one asking the questions, you find yourself thinking, which means you're not using the creative part of the mind. When you're the expert, you're just responding, which is much easier.
4. Discuss applying this. Ask "What if you use this creative approach – flowing with the first thing that comes to mind – to brainstorm, generate solutions to problems, write articles, reports, and presentations, etc. How much faster could we get work done and how much greater the quality of our answers would be because we were using our creativity?"



## 5) DING

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In this game, one performer will tell a story while another participant will interrupt them and force them to change the story as they go.

### How to play this game

This is a two-person exercise. One person will be the story teller, the other one will be the controller. The story-teller will begin telling a story that they make up on the spot. The other participant can either ring a bell or simply clap their hands to interrupt the story. When they do, the story teller must stop, go back, repeat the last line or so of what they said, but change it.

For example: Once upon a time there was a girl with a pet dog ... ding ... once upon a time there was a girl with a pet cat ... ding ... with a pet mouse ... ding ... with a pet llama, whatever. It doesn't matter what the change is, as long as it is different.

When the controller stops ringing the bell or stops clapping their hands, the story teller continues the story, using the last change made. So, in this example, the dog, the cat, and the mouse would be gone, and we have a story about a girl and her pet llama. The goal here is for the story teller to not pause and think when the interruption happens, but rather to just keep going and change directions as quickly as possible.

## How to lead this game

1. This is an excellent game to demonstrate so people understand what they're expected to do.
2. Break people into partners.
3. In a stage performance, this game is done using a bell. However, when you have a group of people, simply have the controller clap their hands and say, "Ding!"
4. Let them know that the rhythm of the interruption is important. If you clap too frequently, the story-teller can't get anywhere in the story. If you clap too infrequently, then the story is not entertaining, it doesn't force creativity, and it's just not as much fun to do or to watch.
5. Remind the story-teller that the goal is to just keep telling the story, even if that means changing the direction as opposed to sticking to the original story.



## What point this game is supposed to make

1. Dealing with interruptions: Every time the partner claps, that's an interruption. Some people will be thrown by this, some people will be able to go with the flow. This is a great game to demonstrate where people's mindsets are when it comes to interruptions.
2. Accessing creativity: When doing this game right, every time the interruption happens, the story teller will be forced into their creativity to start telling a completely new story. This is an excellent exercise to practice people's ability to tap into their own creativity.
3. Turning change into opportunity: Every time the person claps their hands, it can be seen as an interruption that's annoying, or it can be seen as an opportunity. The best improvisers will take that clap or ding as a chance to move the story in a new, better direction. People who struggle with change will view that interruption as an annoying obstacle because it prevents them from going in the direction they wanted to go.



## How to debrief this game

1. Ask the story teller, "How much did you pause when your partner clapped?" For people who are just starting out in this, they will find themselves pausing a long time. The goal is to get to a point where, as soon as the interruption happens, you immediately keep telling the story, just in a new direction.
2. Ask the story teller, "When the interruption happened, did you try to find a replacement word or sentence that would keep letting you tell the same story, or did you use that interruption as a chance to change the direction of the story and tell something completely new?"
3. Discuss the idea of interrupting too much versus too little versus just right. Ask people how they felt about the frequency of the hand clapping, and whether they found it easier or harder when it happened more often versus less often. Ask, "Which one seemed to be more creative? Which one was more entertaining?"



## 6) SCENES WITHOUT THE LETTER

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This is a three-player game where two people begin having a conversation, but there's one letter of the alphabet they're not allowed to use in any word they say. If one of them uses a word that has that letter, they get eliminated and the third person will come in to take their place. The conversation will continue with people jumping in and out as mistakes continue to be made.

### How to play this game

Begin with three players and decide which letter of the alphabet they're not allowed to use. The chosen letter cannot start a word, it can't be in the middle of a word, and it can't be at the end of a word. Two of the players start a conversation. If one of the players uses a word which has the forbidden letter, the player not currently in the conversation either claps their hands or rings a bell. That player then enters the conversation and the one who made the mistake leaves. The scene continues with the new player. The next time someone makes a mistake, the bell is rung or hands are clapped. Whoever made the mistake steps out, and whoever was out, steps in. You can also ding the person out for talking too slowly, for talking in very short sentences, for using bad grammar, or for using slang or foreign language words to get around using the letter.



## How to lead this game

1. This is an excellent game to demonstrate because it's hard to understand if you haven't seen it.
2. Break people into groups of three. You can do this with four people in a group if you have an odd number, but three is the best.
3. Give them a simple suggestion like a location or an activity.
4. Give them a letter they're not allowed to use. S is a very good letter for this game, as is R and N. Vowels are too difficult as is the letter T.
5. Going with an easy letter, like X or Q, actually makes the game slow and boring.
6. Remind them to have fun and be willing to fail.



## What point this game is supposed to make

1. Having the right mindset: Even though this game is very difficult, being willing to fail and being willing to have fun make this game work. When they approach the game with this mindset, the game works. If they take it too seriously, or try not to make mistakes, it doesn't work.
2. Thinking about big picture goals: The actual goal of this game is to entertain, not to avoid the forbidden letter. Struggling to avoid the letter actually works against that goal. When people realize what the goal is, and how the goals and the rules sometimes don't line up, it gives perspective on what they should be doing and focusing on.
3. Creativity and dealing with obstacles: There are two approaches when playing this game. You think of a sentence you're going to say, and when you realize you're going to say a word with the forbidden letter in it:
  - a. Your mind races and says, "How can I still say the sentence I wanted to say without using that letter?"
  - b. You throw your original idea away, and just say, "What can I say that goes down any path that doesn't use a word that has that letter in it?"

The second approach demonstrates much greater creativity and flexibility.

## How to debrief this game

1. Ask, "When you were about to say a word that had the letter, how did you respond? Did you try to find a new word that let you say the same thing, or were you willing to use a new word and/or sentence that took the scene in a different direction?"
2. Ask, "Were you able to have fun and were you willing to fail? How did that effect your performance?"
3. Ask, "What areas in your work and life would benefit from bringing a mindset of 'have fun and being willing to fail' to it?"
4. Ask, "What areas do you get so caught up in a single task that you lose sight of the big picture goal?"



## 7) GIBBERISH TRANSLATION

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In this game, one performer tells a story using a fake, made up language, and another performer translates that story into English.

### How to play this game

This is a two-person game. One person is the storyteller. The other is the translator. The storyteller can only speak in gibberish. Gibberish is a fake language of made up sounds. The storyteller must use gibberish, but they can also use physicality, mime, facial expressions, etc. The translator translates for the storyteller. They do this one at a time, so the storyteller will give one or two lines of the story, then pause. The translator will then translate that into English for the audience. The storyteller will then say the next few lines in gibberish, then the translator goes, and they go back and forth until they reach the end of the story.

## How to lead this game

1. This is an excellent game to demonstrate so people understand what it is.
2. This is a silly game, especially as the gibberish person. You have to commit to it, get into it and be willing to be silly.
3. Let people know that as the translator, they're really trying to understand what the gibberish person is saying. They shouldn't just make up funny things to say.
4. Similarly, tell the storyteller they're really trying to tell a story, as opposed to just making up random sounds.
5. Let them know they should give and take, each adjusting their story based on what the other person is saying or doing.
6. Have them do this in partners with each person getting a turn in each role.



## What point this game is supposed to make

1. Give and take and adjusting as you go: If the performers are doing it right and being collaborative, when the storyteller hears the translation, they will adjust their story based on the translator's translation. Similarly, when the translator sees what the gibberish person is doing, they will let go of their original idea and try to follow along with where the storyteller is going.
2. The importance of good communication: Gibberish is a fun way to make the point about how important it is to be clear in our communication. Yes, when we're speaking English, we have a luxury of our words, but gibberish is a nice way of making the point that sometimes our communication gets confused.
3. The power of committing and being playful: This game really doesn't work well if either performer is holding back, especially the storyteller.

## How to debrief this game

1. Ask, "Do you feel that you were trying to understand and connect with your partner, or did you feel you were finding yourself in your own head thinking of the next thing you were going to do or say?"
2. Ask, "Did you feel your partner was trying to connect with you or did you feel they were just doing their own thing?"
3. Ask, "Were you able to let go of your original idea and work with your partner to go step-by-step and be in the moment?"
4. Ask, "How willing were you to let yourself go and be a little bit silly and playful?"

## 8) IT'S TUESDAY

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In this game, which is really more of an improv comedy drill than a game, two performers work together. One feeds the other lines, and the other responds with an emotion that drives their response.

### How to play this game

This game is played with two people. One person is the feeder, and the other person is the responder. The feeder says a basic, non-emotionally charged line like, "It's Tuesday," or "Here's a cup of coffee." The responder first has a big emotional reaction to the statement, then justifies why they had that response. For example, if the feeder says, "It's Tuesday," the responder would say, "It's Tuesday," in a very scared way. Then they explain why they had a scared response to being Tuesday, such as, "Oh my goodness. It's the day of my execution. I was hoping this day would never come."

## How to lead this game

1. This is a good game to demonstrate so people understand what they're supposed to do.
2. Break the group into partners.
3. It helps to give them all a list of potential emotions to use. A list of emotions is provided as part of this document.
4. The most important thing is that the responder emotes first. Have them just repeat the line the feeder gives them two or three times, saying it with extreme emotion, really feeling it. Then state whatever justification pops into their heads.
5. Tell them to do their best to try not to think of a justification first.
6. Your people need to commit and go for it. The bigger the response, the better the result.
7. Then have them switch roles so each person gets to do both things.





## What point this game is supposed to make

1. Explain that emotion drives content. When done right, they first feel an emotion, then their mind generates an idea, a justification, based on that emotion. This is as opposed to thinking of why you would have that emotional reaction before you even display that emotion.
2. Explain that they have some control over their emotions. They were able to take on and feel a variety of emotions based on a statement that had no emotional charge. This is a good reminder that we all have more control over how we feel than we realize.

## How to debrief this game

1. Ask, "Were you able to let yourself feel the emotion first? How did that effect the response you came up with?"
2. Ask, "How did you generate that emotion?" This can lead to a discussion about how we have more control over our emotions than we realize.
3. Discuss the idea that emotion drives content. Ask, "How does how we feel effect what we do and say? Should we address our emotional state before entering into a tough conversation, an important meeting, a big presentation, etc.?"

# Emotion List

Anger	Amusement	Envy	Hope
Annoyance	Delight	Frustration	Pride
Contempt	Elation	Guilt	Satisfaction
Disgust	Excitement	Shame	Trust
Irritation	Happiness	Boredom	Calm
Anxiety	Joy	Despair	Content
Embarrassment	Pleasure	Disappointment	Relaxed
Fear	Affection	Hurt	Relieved
Helplessness	Empathy	Sadness	Serene
Powerlessness	Friendliness	Stress	Interest
Worry	Love	Shock	Politeness
Doubt	Courage	Tension	Surprised



## 9) COUNTDOWN

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In this game, two or three performers act out a one-minute scene. Then they replay that scene in shorter and shorter periods of time.

### How to play this game

This game involves two or three performers. Give them a suggestion – ideally, something physical or with a lot of movement works best. The players will perform a scene in exactly one minute. You can use a timer for this. Then, have them redo the same scene in 30 seconds. Then, have them replay that scene again, only this time in 15 seconds. Then, have them replay it one final time in 5 seconds.

## How to lead this game

1. This is a good game to demonstrate to give people an idea of how to play it.
2. Break your people into groups of two or three.
3. Give them a suggestion of an activity and encourage them to move a lot and be physical because that's what makes the game work.
4. For the one-minute and 30-second scenes, call out when they are halfway through the game just to give them an idea of how much time they have left.
5. Let them know that for each replay, they will have to hit the major points in the dialogue, but they won't be able to, or have the time to, say every line again and do every action again.
6. Remind them to be safe. This game gets a little crazy as the time gets shorter.



## What point this game is supposed to make

1. Identifying the critical elements: Each pass-through of the game in shorter time requires the players to think about what they need to cut and what's important to leave in to convey the meaning of the scene.
2. Giving and taking in communication: One of the challenges in trying to redo the scene in shorter and shorter time is that everyone wants to get out the lines of dialogue they think are important. As the time gets shorter, this really leads to people talking over each other, which just creates a cacophony. This is a great exercise in having people give and take their communication so even in the short period of time, everyone gets heard.

## How to debrief this game

1. Ask, "How did you approach the replays? How did you decide what to keep in and what to leave out?"
2. Ask, "Did you talk over one another or were you able to give and take?"
3. Discuss: In your work, what are the critical tasks you have to do. If we had to pare down your activities in the same way that we cut down the time in this game, what would you be left? These are the critical activities and priorities that you need to make sure you focus on, but that so often get missed in the craziness of a day.
4. Discuss: Would we benefit from reducing our timelines instead of increasing them? Most people usually wish they had more time and less stress to do things. However, in this game we can see that when the time gets compressed, that's when the energy and creativity really start to flow and things get fun. In some cases, we would benefit from reducing our timelines and shortening our deadlines, as opposed to trying to get more time to get things done.



# How Avish Can Help

Avish has a variety of ways of working with organizations. If you would like to bring the ideas of “Ding! Happens,” creativity, improvisation, adaptability, and “yes, and” to your team, department, association, or company, consider having Avish:

## Speak at Your Annual Meetings

Presenting these ideas to a large group of people in a short period of time (45-90 minutes). Avish's presentations are fun, engaging, interactive, motivational, and designed to open-minds and get people started down the path of adaptability and innovation.

## Train at Your Workplace

Working hands-on with a smaller group of people for a longer time where the focus is on skills-transfer. Giving your team the skills and practice to implement these ideas in the real world.

## Mentor Your Business Leaders

Avish leads the “Business Innovation Accelerator,” an 8-week online group program that is a deep-dive into the ideas of his program. The focus of the program is on applying and doing, so attendees not only learn the ideas in depth, but also take meaningful, consistent action throughout.

# Contact Us Now

To get started creating a more creative, agile, and innovative organization, give us a call (484-366-1793) or send an email to [avish@avishparashar.com](mailto:avish@avishparashar.com).

Check out our website, [www.DingHappens.com](http://www.DingHappens.com) to see results our other clients have enjoyed.

