

# THE BIG IDEA BOOK

**Five hundred new ideas  
to change the world  
in ways big and small**

[www.idea-a-day.com](http://www.idea-a-day.com)

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# FOREWORD

I love this book. (No surprise, since they decided to print my foreword.)

You might be surprised, though, to know *why* I love this book. I don't love it because of all the juicy ideas herein. Some of the ideas are great, naturally, while others are pretty dodgy.

What I love is how many ideas there are. What I love is the fact that every single day for more than 1,000 days, a new idea has shown up in my email inbox. This is proof positive that we've got more ideas than we know what to do with. Proof that your idea, no matter how great it is, can't possibly be much better than all of the ideas in this book. And these ideas are free, for God's sake!

The lessons are simple. First, stop keeping your idea a secret. Ideas in secret die. They need light and air or they starve to death. The more people you share your idea with, the more likely it is to become real.

The second lesson is even more important – it's not the idea that matters, it's what you do with it. The real challenge (and the real skill) comes from championing your idea, shepherding it through the system and turning it into a reality.

So, here's my challenge: pick an idea, any idea. From this book or the one you've been carrying around like a fragile egg. Now go do something with it. Tell people about it. Share it. Build a prototype. Launch it cheap.

Make something happen. You can do it.

**Seth Godin**  
Author of *Purple Cow*

# THE REVIEW PANEL

In preparing the five hundred ideas published in this book, the Idea A Day team assembled a review committee of respected individuals. The committee members were invited to comment freely on the ideas. Their feedback helped shape the final selection.

The authors would like to thank:

Richard Bacon, television presenter

David Brook, founder of Optimistic Media

James Brown, founder and publisher of *Loaded* and *Jack*

Charles Cohen, entrepreneur

Tim Coulson, Marketing Director of Ministry of Sound

William Egleton, writer and artist

Pete Fowler, graphic artist

Toby Gunton, Director of Dowcarter, Digital Marketing Communications Agency

Wayne Hemingway, father of four and designer

Annabel Hills, CEO Lucky Pants

Ken Langdon, author of *The 100 Greatest Business Ideas of All Time*

Liam Lynch, musician and film director

Tim Maguire, creative and commercials director

Jay Pond-Jones, Head of Content, Flipside Television

Christopher Satterthwaite, Chief Executive of Chime Communications

Alex Smith, video director

# INTRODUCTION

**By David Owen**

I have always had a lot of ideas. Too many ideas perhaps. Sometimes these ideas seemed so promising and compelling that plans were drawn up to make them a reality. For the most part, however, the ideas disappeared as quickly as they had materialised, providing nothing more than a brief mental diversion – they were either too crazy to take seriously or too big to consider tackling. In truth, even those concepts that were both exciting and achievable eventually fizzled out or got sidelined when another five new ideas came along. Between the ages of 18 and 28, I must have started a hundred projects. I have business plans, letters to company directors and half-finished novels littering the hard drives of now defunct Amstrad PCWs and Mac Classics. I spent ten years scribbling notes, talking non-stop, expanding on ideas and putting teams of people together. And I had nothing to show for it. I didn't actually achieve anything.

When I had the idea for the Idea A Day website in January 2000, I was as relieved as I was excited. Finally, I had an idea that went some way to solving my problem rather than adding to it. Too many ideas? Well, now I would publish an original idea every day on the Internet. We will see how far too many can really go! Thank God for that. And thank God for the Internet.

## **First steps**

The Idea A Day concept had surfaced before 2000. I remember meeting up with a friend called Justin Cooke in 1997. We had been at college in

Manchester together where we had launched a magazine (one issue and no more); he had staged a film festival (that is still an annual event, I believe). Justin proved to be more a doer of things than I ever was (in '97 he was just about to found Fortune Cookie, the web agency that would later build the Idea A Day website) but he wasn't short of ideas either. We were meeting because he wanted to discuss a concept he had for Pop Paints – paint colours mixed by pop stars and targeted at kids. In response, I had come up with a range of paints and soft furnishings inspired by impressionist paintings. We were supposed to be planning an approach to the paint companies or DIY chains to progress these concepts. What we actually did was think of another idea completely – an exhibition of disposable cameras with which artists and celebrities would have taken pictures but not had them exposed. We liked this idea so much that we had some great business cards designed. I still have five hundred of them, boxed and unopened.

I also remember discussing the problem of having too many ideas and not being able to do any of them. For a while we planned to compose a page of our ideas and fax them for free to companies we wanted to work with. We half thought and half hoped that if we sent a fax every month, the recipient companies would eventually come back to us – either to develop the ideas we gave them or to ask us to generate more, on an exclusive basis. We never sent any faxes. I don't think we were as confident about the free delivery concept as we were about some of the ideas themselves. I also think that we both knew that the facsimile was the wrong medium for the message. But that was, at least, the precursor to the 'big idea'.

When I finally came up with the Internet version of Idea A Day, I was working quite happily for EMI Music Publishing. It was my job to promote the use of EMI's one and a half million songs in commercials, television and films. I had

found my way into this career after leaving Manchester with a drama degree, opening a shop in my home town of Portsmouth, working as a media journalist, and finally editing a magazine about advertising. EMI wanted me because I knew a lot of ad people and, to some degree, knew what they were about. If anyone was going to twist an art director or copywriter's arm to use a song by the Velvet Underground, or The Fall, or even Leo Sayer, it was me. It was a great job, but it was also a limiting one. EMI is a big company with a number of interests but they weren't in a hurry to start manufacturing Sweet Teeth, the kid's mint confectionery in the shape of molars and incisors, or any of the other concepts that continually distracted me from the job in hand. The real fun that I had, and perhaps the real work that I did, was hanging out with advertising creatives and commercials' directors, and talking about ideas.

The eventual website concept – to publish an original idea every day on the Internet for free – was, in all honesty, as much born of vanity as anything else. At 28, I was really beginning to feel under-appreciated and was craving respect for what I saw as my fairly unusual talent for constantly thinking of new ideas. The business world is not set up to greatly value individuals with too many ideas. Having one good idea and pursuing it through hard work and some talent is the favoured model for success amongst entrepreneurs and venture capitalists. And if there were jobs that required nothing more than the candidate to think of new concepts all the time, I was not aware of them. In response to what I then considered to be a gaping hole in the fabric of society, I set out to think of a great idea every day. I was challenging myself. If I could pull it off, I thought, surely someone will be sufficiently impressed to offer me a job or sink some money into at least one of the ideas.

### **The team**

The first 50 ideas I scribbled down were largely drawn from the ten years I had spent trying to do something with them all. I remember walking around Soho on lunch breaks and calling my voicemail with every idea I could remember. When I got back to my desk, there would be four or five ideas to type up. After a few weeks of this activity, I was getting very eager to publish them. Justin Cooke had agreed to have Fortune Cookie build the site in return for a stake in the venture, but it would still take months to design and get online. Unable to wait for the positive feedback I craved, I began emailing ideas to people I respected in the hope that they would be sufficiently impressed to offer me immediate and lavish praise. I remember emailing pages of ideas to Wayne Hemingway, whom I had met when selling design reference materials to him at Red or Dead [how else?] and to Chas Bayfield, an advertising creative who had written some of the best commercials for Tango. Wayne sent the pages back with notes on how to progress the ideas, who I should talk to, and who might be interested. Like Justin Cooke, Wayne is a doer of things, and very impressive with it. Chas, though, took a different tack. For every idea I sent him, he sent others back – 50 of them. I had found a partner, and just as importantly, I was on the cusp of sharing my biggest idea (now [www.idea-a-day.com](http://www.idea-a-day.com)) with another two people... and, ultimately, with the entire global online community (in principle at least!).

It was Chas who introduced me to the other two partners in Idea A Day. Becky Clarke was another ad creative – or rather, she wasn't just another ad creative, she was one of the least pretentious and most pragmatic I had ever met. Becky had met Chas when working as a receptionist at HHCL and Partners (the advertising agency of the '90s, as determined by *Campaign* magazine). Becky and Chas struck up a rapport and collaborated on many projects, including a T-shirt made out of tea towels that Chas wore to work on a regular basis. Becky

was clearly crazy enough to design the shirt but not daft enough to wear it. Now a creative director at the agency Quiet Storm, Becky's ideas have always been more purposeful than fanciful and all the more welcome for it.

Quite refreshingly, Rupert Kaye had never worked in advertising. When we started Idea A Day, he was the deputy head of a primary school in Richmond and had previously been the manager of a Drive Thru McDonald's. Chas and Rupert had operated as a two-man think-tank for many years. They met at university in Birmingham and shared a bedsit in London in the years following. The way they tell it, the pair of them thought of ambient advertising, virtual reality and Internet shopping years before anyone knew what they were talking about. That neither of them has come up with anything quite so impressive in the three years that Idea A Day has been running should not, of course, prompt anyone to doubt their story. Rupert, who has since been appointed Chief Executive of the Association of Christian Teachers, has consistently proved to be the most idealistic of us all. His ideas, whether for restoring the ancient wonders of the world or building a replica of Noah's Ark, are often grand gestures designed to make the world a better place. That he also thought of an amusingly flawed idea for an A to Z supermarket, in which all the goods would be arranged in alphabetical order (this idea was never published), was probably just as crucial a factor in his joining the team.

### **Ideas as entertainment**

Through numerous idea sessions and planning meetings, we came to realise that the ideas – in the way they were written or told, or in their consideration and discussion – were entertaining. While it would have been great if all the ideas could have been realised (the products designed and released, the marketing plans actioned, or the policies implemented), we also recognised that the concepts themselves had a certain currency. Some were funny,

some were thought-provoking and many were both. We liked ideas in the same way that we liked songs, or paintings, or films. We were dangerously close to becoming an ideas club rather than a company! But that was how the website was launched.

Idea A Day got off to a flying start. Within a couple of weeks of the first idea being published in August 2000, we had reviews and articles printed in various newspapers and magazines, including *The Independent*, *The Express* and *The Daily Telegraph*. The number of subscribers to the daily email leapt to one thousand (and has steadily risen ever since). The interest, particularly that of the press, was focused specifically on the *idea* of ideas being given away. I used the phrase 'wilfully stupid' in a press release to explain our copyright-free stance, although I am sure many other commentators and entrepreneurs would have been happy with just the latter word of that phrase. It was the time of the dotcom boom, of plentiful venture capital and fortunes being made overnight. Each and every new idea (however ill-formed) for the Internet or technology in general, was highly prized and guarded. Everything anyone could think of was worth a million pounds or even a hundred million pounds. Idea A Day's profligacy with ideas, and good ideas for the most part, seemed to be nonsensical. But the anti-commercial stance was also our unique selling point; it made for good copy and caught the public imagination. We played up to it, of course. We declared on the homepage that the ideas were copyright free, when in fact they could be nothing else. There is no copyright over an idea or concept – at least not until specific devices, mechanisms or elements are patented or copyrighted in their own right. (In fact we did assign and protect the wording and phrasing of the ideas themselves – lest we should want to syndicate them to other sites, or print them on tea towels and mugs, or publish a book, even.) But, really, we gave the ideas away because we didn't know anyone who would pay for them and

didn't have the time or skills to do many of them ourselves. We were also very curious to see what would happen. Our thinking was along the lines of: 'We all have good jobs and are confident of thinking of more ideas the next day, so why the hell not? 'Let's show off a bit!' was probably the final and most motivating thought.

### **Global assistance**

I, of course, was never going to have a good and original idea every day. The four of us together could not have come up with enough ideas to run the site for the rest of our lives. Fortunately, we had added a 'submit an idea' function to the site early on in its design. Idea submissions come in from all over the world on a daily basis and those that we like we publish. This book has many authors and all are credited with the ideas they contributed. There is nothing better when editing Idea A Day than checking the submissions and finding an idea so good that it just walks onto the site. I recall one day when seven great ideas arrived more or less at once. At the time, it felt to me as though the people who sent them in had just handed me a week's holiday.

Naturally, there have been a great many ideas over the years that we have not published. In the early days, most submissions were rejected because we didn't think the ideas were good enough. Some were ludicrously bad and I have always been confident that a book compiling the worst ideas we received would sell far better than this book – not that we have any plans to publish and embarrass anyone. More recently, and certainly after we passed the 1,000-idea mark, most idea submissions have gone unpublished because we had featured them before in one form or another. Having said that, some ideas are rejected now because they aren't good enough and because we had published them before!

### **Quality control**

There have been many days when we have published ideas in the full knowledge that they weren't up to standard. It can get pretty desperate. It's a terrible feeling because we knew that they would get read (the ideas are emailed to thousands of subscribers every day) and that they would disappoint. However, we were also aware that many people would notice the absence of an email on the day if we failed to deliver. I quickly realised the limits of my profligacy after attempting to upload 30 new ideas to cover the site's first Christmas period when I was planning to go away. I just about made it, but the first week of January saw a lot of pacing around and searching phonecalls to friends. In retrospect, it was stupid to commit to publishing on the weekends and idiotic to publish on Christmas Day and Easter Sunday – no one even wants to get an email then anyway. Fortunately, the 500-idea format of this book has given us an opportunity to focus on the ideas – whether written by ourselves or submitted by the public – of which we are most proud.

### **A source of inspiration**

Idea A Day has been received in many different ways. The email subscribers include entrepreneurs, journalists, designers, academics and a great many people who work in advertising. It would be our guess from the responses we have had, that a small number of subscribers are looking for ideas to implement, while the majority are just keen to stay in touch with the modern world – with technology and innovation. People who stay subscribed for more than a month or so, do so because they find the emails entertaining or thought provoking (which for many creatively minded people is much the same thing). That the publication of the ideas seems to act as a spark for readers to come up with more ideas is one of the real joys of Idea A Day. Whether the ideas are near perfect, or flawed, or just plain stupid, they do

provide inspiration for further thought. I remember hearing from an acquaintance at the new media venture arm of KPMG, that a 15-minute break would be unofficially taken when each day's idea arrived. The young venture capitalists would discuss the merits of each idea and assess their viability. The ideas used to go out at 10am and within the hour we would often receive an idea or two from staffers at KPMG.

### **Hotwiring the brain**

There are a great many books on the business shelves of bookshops that concern themselves with the creative process. This book is not going to add much to any attempts made thus far to either understand the business of creativity or to teach it to people. That said, this book will inspire a lot of people to have a lot of ideas and it will do so for two reasons.

The first is that the ideas on these pages cover a lot of ground and focus on a very wide variety of subjects, topics or technologies in very few words. The ideas are expressed for the most part in just a few sentences. They are therefore really only summaries of more detailed plans that may or may not exist in the writer's head. They quite often gloss over, or neatly disguise with a joke or turn of phrase, a lot more problems that might arise from their implementation than they might actually solve. But by being incomplete, they are suggestive. They leave gaps that the reader is naturally inclined to fill in. If they are flawed, they invite the reader to correct them. If they work better on the page than they might do in actuality, or are compelling but crazy, the reader can reapply their mechanisms or devices to other problems.

The second reason that this book will be an enabler to creativity is that we have, with these 500 ideas, given 'ideas' a recognisable form and a value distinct from their actual execution. The house style for writing up ideas was

determined before the site went live. We felt we needed a consistency of approach so that subscribers would be able to take in each day's idea quickly, without being tripped up or distracted by variations in their delivery. We have, for example, always opened with a verb and always written in the conditional tense. After a few months, submissions began to arrive in this style – which was certainly welcome from an editing point of view. But we did more than suggest a neat way to express tricky concepts: we offered ideas a home.

### **The value of ideas**

It would not be unreasonable to assume that, before Idea A Day (and other idea sites that came before and after us), many of the ideas we published would otherwise have been known only to one or a few people or simply forgotten. Quite a number of submissions to Idea A Day arrive prefaced with a comment to the effect of 'such and such a person suggested I send this to you'. I have personally retrieved some brilliant ideas from other people's quite unassuming conversations. The fact is that people have ideas of value on a regular basis, they just don't recognise them as such. Just like me, people say, 'Wouldn't it be great if...' all the time, and what follows could well be something that the world would benefit from.

The business of ideas was traditionally a very simple matter. People had ideas and people implemented ideas. If an idea wasn't put into practice, it didn't really exist – it held only a potential value. Generally speaking, the ideas, and particularly the good ideas, that went unrealised did so because whoever thought of them didn't have the necessary knowledge, contacts or will to make them happen – and why should they? Even though the counter argument would cite 14 year olds who built huge companies from their bedrooms to suggest that anyone can make something happen if the idea is good and they try hard enough, the fact is that there is no actual reason or law

that compels someone with an idea to pursue it for financial gain or a Nobel prize. Idea A Day has gone some way to taking the pressure off creatively minded people. Ideas can have a value in their own right – whether it is to challenge, inspire or entertain those that read or hear them. There is a talent to thinking of ideas that is quite separate from doing anything with them.

### **Born free**

The strapline to Idea A Day was always 'Where ideas are free'. As well as being copyright or royalty free, we always liked the suggestion that the ideas were roaming free – free of the shackles of implementation. This world in which the ideas exist is an odd one. There has always been an element of science fiction at work in Idea A Day, even if the imagined future is more that of tomorrow than the year 3000. Idea A Day offered an alternative reality, with a kind of 'what if?' take on things as they are. In doing so, it provided some form of commentary on its times. Collectively, the 500 ideas published in this book are representative of the way people have been thinking in recent years. The references to specific technologies will tie the book to the years 2000–2004, but one imagines future historians will be just as fascinated by what the writers of this book thought the world lacked at the time. The Big Idea Book could be a history of things that don't exist, if that is not too postmodern a concept to bother pursuing!

### **Ideas become reality**

The question most frequently asked with regard to Idea A Day (other than to ask why we give them away) is whether any of the ideas get taken up and developed. The answer is yes – some of them have found their way into the real world. We can't make a claim to having published the blueprint for an innovation that has been incredibly successful or revolutionised the modern world. In fact, we wouldn't want to go as far as to suggest that the site

has directly inspired anything in particular. There is always the strong possibility that ideas submitted to Idea A Day were either conceived prior to our publication, or would have occurred to someone else completely independently of the site in any case. It may simply have been down to the great pressure of uploading a new idea every day, but we have never allocated any time to tracking or researching the possible development of the ideas. We also designed the site in such a way that the author of each idea could be contacted directly by email, independently of Idea A Day. If anyone other than the site's partners is approached to develop an idea (and such approaches are probably quite common), we wouldn't know about it.

I certainly recall Chas Bayfield campaigning from the outset to publish an idea he had for lemon flavoured cola. Unfortunately, I had misunderstood the concept and was under the illusion that he was proposing an actual slice of lemon to be placed inside each can – which I thought was commercial suicide. When I finally realised that he meant a dash of lemon, I attempted to make up for my mistake, and my rudeness, by allocating the idea one of the Christmas Day slots. About six months later, Coke launched their lemon variety with considerable success. If we had only published a year earlier, Chas might have had more to back up his claim that he inspired the product launch – which, of course, he hadn't at all.

In another example, we published a terrific idea for an alternative emergency number – 888 – which could be used by anyone unsure as to whether their personal dilemma warranted the attentions of the real emergency services. Again, about a year later, we read in *The Mirror* that a local constabulary (in East Anglia, as I remember it) was to trial such an 888 service to relieve pressure on the 999 number. Whether or not the trial was successful, we have no idea. Probably not, or we would have heard more about it.

I also remember publishing an SMS text-based mobile game which combined 'Spin the Bottle' and 'Truth or Dare' – a mobile phone would be spun between a group of friends and whoever it pointed to would text a number for a truth or a dare, which would be returned immediately from a prepared archive. It was a great idea (one of George Cockerill's, the Fortune Cookie information architect who built the site). I knew a few people in the then-emerging ringtones and mobile entertainment business and rang one of them the next day to pitch it to him. He told me that he had not only seen the idea but had in turn called one of the major UK phone operators to pitch it to them. Furthermore, his contact at the operator had quickly informed him that they too had seen the idea on 'a website' and were getting on with it!

The very first idea that we ran – Becky Clarke's 'Keyholders' company, which is also the first idea in this book – became a reality within about four months of our publication. A company sprang up with a similar name and offering a similar service – a house-key depository, which, in their version, could be used to grant access for workmen to a customer's home, as well as being on hand if a customer inadvertently locked themselves out of their own home. The company had a website and a number of their vans were spotted driving around London. That company couldn't have been very successful – the vans quickly disappeared. Personally, I'd like to think that was more a result of a flawed execution than any fault in the original idea, which is still, in my opinion at least, one of the best we have published.

Most of the ideas we have run on the site that have either directly or indirectly materialised following publication have been left out of this book. There were ideas for television formats that may or may not have inspired, or been inspired by, various new programmes – mostly in the reality or quiz genres that exploded after 'Big Brother' and 'Who Wants To Be A Millionaire?'. There

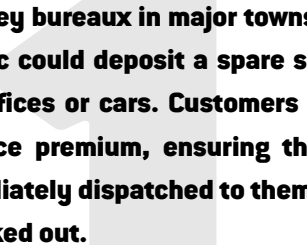
were also countless variations on what would become anonymous text chat or text flirting, the advertisements for which suddenly started to fill pages of small ads in 2001.

**Thank you**

As a final word, we really would like to thank everyone who has submitted ideas to the site. These people are the authors of this book and will hopefully take as much pride in its publication as we do. Of course, our new readers are invited to submit their own ideas to Idea A Day. We all have our sights set on a sequel.

**David Owen**

Founder of Idea A Day  
on behalf of Chas Bayfield, Rupert Kaye and Becky Clarke  
[www.idea-a-day.com](http://www.idea-a-day.com)



**Open 24-hour key bureaux in major towns and cities at which the public could deposit a spare set of keys for their homes, offices or cars. Customers would pay an annual insurance premium, ensuring the spare keys would be immediately dispatched to them if they found themselves locked out.**

Becky Clarke  
18 August 2000



**Design a baby's plastic bathtub that changes colour according to the temperature of the water (red – too hot; pale green – just right; blue – too cold).**

Rupert Kaye  
19 August 2000

**Open a restaurant called The Ten Floors. The building would be a pyramid – with each floor being smaller than the one below it. The menu and price of meals would become increasingly exotic and expensive on each floor. The highest and most exclusive floor would be popular with ambassadors and kings, while everything on the ground floor would be priced at cost, and designed to appeal to students. A soup kitchen could operate in a bargain basement.**

Chas Bayfield  
20 August 2000

**Curate an art exhibition of disposable cameras with which artists, photographers and other notable individuals have taken pictures but never developed the films. The exhibition would be minimalist in presentation, consisting solely of identical cameras with the artists' names displayed.**

David Owen  
21 August 2000

**Editor's note:**

*We imagine that it would be left to the discretion of the buyer as to whether they would develop and perhaps publish the pictures or simply keep the camera and film intact as an art piece in itself.*

**Introduce a system in which motorists are billed annually for any recorded traffic violations. Drivers who do not incur any penalties for parking, speeding or such like within a 12-month period would be refunded their road tax. The aim of the scheme would be to provide free motoring for law abiding drivers, funded in full by those who break the rules.**

Rupert Kaye  
22 August 2000

**Editor's note:**

*In an early press article on Idea A Day, Becky Clarke was quoted as saying, 'My ideas are ones which will make the world more convenient and easier to use.' She has never deviated from that noble agenda.*

**Found an agency representing female builders, plumbers, decorators and such like. In addition to pooling the resources of all existing women in the trades, the company would encourage others to enter into these professions. The attraction for the public would be clear: women are perceived as more trustworthy, considerate and generally agreeable.**

Becky Clarke  
23 August 2000

**Design a photographical Internet search engine. The homepage of the engine would present a view of the earth from space that could be rotated using the mouse. Right-clicking would enable the viewer to progressively zoom in on continents, countries, places and, finally, specific buildings. A left-click at any point (on a cloud, a building, even a single shop or model of car) would call up websites best matching or supporting the object focused upon.**

Chas Bayfield  
24 August 2000

**Produce a range of household paints and soft furnishings based on the colour palettes employed in famous works of art. The brochure would show, for example, Monet's 'Water Lilies' with colour swabs and an illustration of the colours working together in a living room with carpet, walls, cushions and curtains all combining to beautiful effect.**

David Owen  
25 August 2000

**Editor's note:**

*This idea has now been put into practice in the UK by Virgin Trains. We have republished it here in the hope that the London Underground follows suit.*

**Install entertainment systems in underground and overground train carriages offering a variety of different radio channels (music, news, sport, listings) in a similar fashion to in-flight packages. Passengers would access the entertainment by plugging their own headphones into standard pins. The licence fees charged to operate each of the channels would be reinvested in running the underground and national rail services.**

Justin Cooke  
26 August 2000

**Develop a virtual reality (VR) system for specific use with gym exercise machines. Rather than listening to music or watching MTV, exercisers could run through the streets of New York, row in an eight at the Olympics or cycle the Tour De France. All VR software and exercise machines in the gym would be synchronised allowing individuals to set times for themselves to improve or compete with others.**

David Jones  
27 August 2000

**Build a replica of Noah's Ark to the actual biblical specifications. This modern recreation of an ancient maritime wonder would be 133m long, 22m wide and 13m high with three enormous decks housing museums of biblical and natural history and, on the top deck, restaurants, shops and a full-size movie theatre. The Ark would tell the amazing story of the earth's creation and development by juxtaposing theological and scientific accounts. The Ark would be a symbol of hope: encouraging responsible, sustainable and ethical economic development, and promoting the advancement of both human and animal rights.**

Rupert Kaye  
28 August 2000

**Create a new brand of food and household products by simply adding the prefix 'The' before the name of the product. The Soap, The Tea and The Coffee would all be clearly defined products within an unlimited portfolio. The range would be sold in supermarkets but also in the company's own dedicated stores, 'The Shops'.**

Chas Bayfield  
29 August 2000

**Editor's note:**

*Jay Pond-Jones really warmed to this one: 'You could create a franchise operation from this idea. It would be an easy way of unifying the nation's network of corner shops into a marketable organisation.'*