DIST Digital Storytelling for Spreading and Promoting Entrepreneurship

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"GUIDE STORYTELLING FOR TRAINING"

Guide Index

1.   THE DIST PROJECT

DIST is a project aimed at training of entrepreneurs and aspiring entrepreneurs through video-narrative interviews to be used in many educational contexts and addressed to the above-defined public through the storytelling approach. The project DIST is realized through the collaboration of six partners from four countries (Italy, Poland, Romania, Spain).

The ASEV (Agenzia per lo Sviluppo Empolese Valdelsa) is a leading agency in the project DIST which includes other five Partners: University of Lodz (Poland); Arges county Businessman Association (Romania); Fundacio Cecot Innovacio (Spain); CDi Manager Srl (Italy) and Pratika Association (Italy). DIST (Digital Storytelling for Spreading and Promoting Entrepreneurship) is co-financed by the European Commission in the framework of the Ersamus program, KA2 (Cooperation for innovation and the exchange of good - Practices Strategic Partnerships for vocational education and training).

The project started in September 2015, it will have a duration of 36 months and will end in September 2018. The project is based on the concept of a sense of initiative and entrepreneurship (SIE - sense of initiative and entrepreneurship): the entrepreneurial capability is crucial to the attainment of many European sectoral policies objectives.

In many European nations, a serious attention to the development of entrepreneurial skills (which can be used in a specific sector or as an area of competence useful in other professional contexts), in educational as well as in vocational training contexts, is required.

This difficulty can be attributed to different reasons:

➤ a learning culture that, only in the last few years, has re-discovered the transversal feature of entrepreneurial competence;

➤ the lack of methods, paths and appropriate instruments to promote education in this direction;

➤ the lack of competence of those who should offer a good example and who should direct the development of people who are training in this direction (many teachers have not been trained on the concept of entrepreneurship and consequently they have both a low level of awareness about the importance and the need for the development of skills in this area and, often, a little capacity to source the didactical materials, routes and strategy).

Creativity, innovation, the ability to take risks, the ability to schedule and manage projects in order to achieve certain objectives are still areas closely linked to the development of entrepreneurial skills, so that ultimately the benefits of a progressive greater importance attributed to these areas of competence may not be read only in the direction of the possibility to increase the construction of new companies, entrepreneurial initiatives or start-up.

Today, entrepreneurship is a competence for everyone: young people need it in changing working environments where people have increasingly to equip themselves autonomously, be able to distinguish and select (the possibility, information, opportunities), be creative, have self-confidence and self-efficacy perception.

So, the project purpose is to provide tools intended to develop entrepreneurial skills through Storytelling. From video-interviews with innovative entrepreneurs (in all the countries involved in the project) instruments, paths and methodologies to ensure that these videos can be effectively used in

educational contexts and can facilitate the achievement of results in terms of skills growth have been developed.

As a consequence, the project intends to develop a method and some tools in order to improve a Sense of Initiative and Entrepreneurship (SIE) with Training Professional Agencies learners, aspiring entrepreneurs and entrepreneurs. The instruments may be used directly at a distance by the interested parties or mediated via trainers in a real class. Mainly video-interviews will be produced in three different versions: simple, enhanced and thematic.

The project intends to produce the following output:

- A Storytelling Guide for training
- Videos enriched with learning training tools
- Thematic Videos for Training Professional Agencies
- Online training for trainers
- Online training for unemployed adults

2. THE STRUCTURE OF THE GUIDE

> The purpose of this guide is to provide indications useful for using, with the storytelling approach, video-interviews (produced with innovative successful entrepreneurs) for entrepreneurs and aspirant entrepreneurs training. To make this possible all the methodological information, content and theoretical framework to maximize the training effectiveness are provided.

The aim of the guide is to explain how to use storytelling and the videos, produced within the project DIST, for training.

To do that we first need to introduce, in general terms, the storytelling and the multiplicity of functions and opportunities that this approach allows. Then, in order to provide more generally a framework for the method within the narrative approach, the stories function and characteristics will be detailed.

Nevertheless, the guide particularly focuses on:

- Principles and utility of storytelling in training
- General Characteristics of the stories and of the narrative processes that are essential to a conscious use of the storytelling techniques in education.
- How to choose and collect stories
- The features of the videos and related e-training course produced
- How to use the videos in face to face training in a class /workshop settings

"*Knowledge is what you remain*
with after you forget everything you learned."

What can you find in the guide?

What can you learn through it?

The work that can be done through this guide to support entrepreneurs and aspirant entrepreneurs will act on the following areas:

all learning will be pursued through storytelling methodology and analysis of saw-interviews of innovative and successful entrepreneurs	Verification of the characteristics of everyone as an entrepreneur;
	Verification of the area of competence of everyone as an entrepreneur;
	Area of the verification of the business idea;
	Area of business metaphors that can generate learning;
	Implementation area of their business idea transforming it from idea into a project.

The courses will be structured around a "guiding narrative" that will constitute the metaphor for the entire training.

The objectives of the training will be communicated through the metaphor of the guide narration

The setting of targets in metaphorical mode allows a soft approach and this type of work permits to leave their "cages"

3. WHO IS THE GUIDE FOR? WHAT DOES IT MEAN TO BE AN ENTREPRENEUR?

> This guide is indirectly addresses to entrepreneurs, by trainers and consultants who work with them. In this section, you can find also the entrepreneurs characteristics and a proposal of entrepreneurs' types classification.

This guide is addresses to trainers and consultants who work with entrepreneurs and aspiring entrepreneurs in order to allow them to structure, through the resources made available to the project (in particular video-interviews with innovative and successful entrepreneurs), educational courses addressed to both aspiring entrepreneurs and already operating entrepreneurs using the storytelling approach. In this regard, the guide is designed to provide both methodological dimensions (related to storytelling and associated instruments) and those concerning content (related to the specific use of video-interviews with innovative and successful entrepreneurs) in order to structure educational pathways. In this direction, the guide also presents structured educational pathways to be replicated with entrepreneurs and aspiring entrepreneurs.

What does it mean to be an entrepreneur?
An entrepreneur is someone who exercises initiative by organizing a venture to take benefit of an opportunity and, as the decision maker, decides what, how, and how much of a good or service will be produced.
He supplies risk capital as a risk taker, and monitors and controls the business activities. The entrepreneur is usually a sole proprietor, a partner, or the one who owns the majority of shares in an incorporated venture.

General traits of an entrepreneur:

- Full of determination;

- Not afraid to take risks;

- Leadership capacity and teamwork;

- Organizational capacity and management skills;

- Be creative and innovative;

- Future vision;

- Detect market needs and opportunities;

- Value the effort and be constant;

- Determination and courage;

- Be tolerant;

- High level of confidence and positivism;

- Craves learning;

- Understands failure is part of the game;

- Know how to overcome the obstacles and resolve the problems;

- Passionate about his or her business;

- Highly adaptable;

- Good understanding of money management;

- Expert at networking;

- Ability to sell and promote.

It is possible to differentiate the "vocational" entrepreneur from the entrepreneur "for necessity". The first one collects the majority of the skills described above and the second one has few or none of those skills.

One of the characteristics of entrepreneurs (or of potential entrepreneurs) is their greater motivation to participate in educational experiences. Indeed, educational pathways respond to the natural curiosity of those who have

entrepreneurial attitudes and to their tendency to use what they have learned and to connect it to their business idea. The entrepreneurs and future entrepreneurs need is, in fact, to include the possibility to apply what they learn. In addition, for those who are in the "incubation" phase of the entrepreneurial idea an educational pathway constitutes a valuable support to the evaluation of business opportunities and the acquisition of technical-management skills; in perspective, for those who are undecided, it becomes an opportunity to acquire greater awareness of their own interests and attitudes, and of the possibility to translate them into an entrepreneurial initiative. On the contrary, entrepreneurs 'by vocation' are less likely to recognize the training utility for the development of their entrepreneurial idea and, in general, they are much less likely to recognize the formal education value. So, the impact of educational pathway offered to this last sub-target should be evident right away.

During last years, entrepreneurs "for necessity", have increased due to the economic crisis. It generates lower quality entrepreneur, affecting the business success and, consequently, the business' mortality rate.

Practical example:

The table is located below indicates how to deal with classroom problems that may arise in a business with business owners and aspiring entrepreneurs.

Target group 1: aspirant entrepreneurs	Target group 2: entrepreneurs
Objective: becoming an entrepreneur	Objective: to gain more knowledge and skills to run their business more efficiently

- watch the videos (split the video in more parts according to the issue that you want to discuss: why did you want to become an entrepreneur? how did you start your business?) - role playing – simulate to be in the same situation of the interview and try to face it or to try personal solutions	Identify what generate the problems Tree of problems (you transpose the problem in a positive sentence, general objective and then you split it in small objectives to gain the first one)
- Try to learn from the experience of entrepreneurs - Look for the solutions of your problems and Doubts in the videos. Every business has the same steps so the problems are more or less similar, so you can see what did this entrepreneur face and how did they solve?	- Try to learn from the experience of the other entrepreneurs - Look for new ideas to solve your problems and doubts, in the videos Every business has the same steps so the problems are more or less similar, so you can see what did this entrepreneur face and how did they solve?
After watching the interviews, participants can interview each other.	After watching the interviews, participants can interview each other.

After they can do a SWOT analysis (participant A make the swot of participant B and so on…)	After they can do a SWOT analysis (participant A make the swot of participant B and so on…)
Built your own version of perfect entrepreneurs	Built your own version of perfect

To solve this problem, it is important and also necessary that entrepreneurs "for necessity" improve their professional and management capacity. So, the continuous training is relevant for their progress (efficiency, be competitive, consolidate and grow the business).

"[You] don't have to change your goal. Change your path, be willing to, and don't see that as a failure. That's just life."

Diane Hendricks

Helpful links
The profile of a successful entrepreneur: https://www.quora.com/What-is-the-psychological-profile-of-a-successful-entrepreneur
What psychological profile for an entrepreneur? https://books.google.ro/books?id=cRyXe03fdq0C&pg=PA14&lpg=PA14&dq=entrepreneur+psychological+profile&source=bl&ots=UoqP-Cjmq_&sig=zG7NFrX65Tv6c_Dd79u6myrKY9I&hl=ro&sa=X&sqi=2&ved=0ahUKEwj6rq_r2ZjNAhUFXhQKHTgDDkwQ6AEITTAE#v=onepage&q=entrepreneur%20psychological%20profile&f=false
The entrepreneur: https://www.entrepreneur.com/article/230350
About the entrepreneurial profile: https://www.gallupstrengthscenter.com/EP10/en-US/About

4. SKILLS THAT THE GUIDE ALLOWS TO DEVELOP

This guide aims to work on life and soft skills useful to entrepreneurs and aspiring entrepreneurs to enhance its self-entrepreneurship. The guide also provides the trainers with suggestions and useful tools in order to strengthen their users' skills and abilities above mentioned.

Skills that the guide allows to develop are:

Ability to share stories

• ability to enhance past experience, errors and failures included

• Ability to use new technologies for one's own education and for self-promotion

• ability to plan and define priorities

• Ability to define and achieve objectives

• critical attitude and observation

• positive and constructive emotions management

• Effective Time Management

• Self-regulation

• Ability to focus

• ability to not postpone

• Stress Management

• working memory

• Problem solving

• Coping and resilience

The approach proposed by the guide and by the presented tools is to co-build, rebuild and enhance the story of the concrete and mental pathway carried out by each entrepreneur or aspiring entrepreneur to achieve professional and personal goals.

Dwelling on every stage of the process and favouring the comparison with other entrepreneurs experience, it is possible to discover each already possessed individual skill or to be strengthened in order to reach the goal set.

5. ATTITUDES AND SKILLS THAT THE GUIDE ALLOWS TO REINFORCE

The volume aims to reinforce all the transversal behaviours and attitudes useful to those people who wish to set up in business, in order to be better prepared to enter firmly the work force.

#1- Enhancing past experience

It could be certainly said that, before becoming successful entrepreneurs, it is important to do a lot of practice and to gain experience, that is essential to stand out from the crowd.

Suffice it to mention, for example, the two cases of Bill Gates and J.K. Rowling. The founder of Microsoft became so after approximately ten years working in the programming sector. The well-known author of Harry Potter, instead, has not only started to cultivate her passion for writing in young age (6 years old), but she has also dedicated 7 years of her life to refine and improve her own style, reaching only after the worldwide reputation with her famous novel.

#2- Ability development through life experience

Skills and abilities can be developed over the years through an active engagement and an ongoing training. Those who wants to obtain good feedback in the professional life must demonstrate a mindset oriented to growth.

#3- Strong discipline, perseverance and tenacity

So, that one's entrepreneurial mindset could actually lead to success, it is necessary to demonstrate every day a high level of discipline in both the personal and professional field.

The rigor and severity does not necessarily guarantee the achievement of the expected results, but certainly they help people to develop the maximum quality, strength and determination, that can bring great satisfactions in the employment sphere.

#4- Passion and confidence

An unbridled passion toward one's own work and business idea represents an essential component of the successful entrepreneurial mindset.

#5- Curiosity

The desire to know and discover something new every day serves not just to remain constantly informed about the news of a specific working sector but also to move to the world of competition.

#7- Risk inclination

Professionals with good entrepreneurial mindset are not who bet all their possessions in projects of questionable potential, but are those who, while having a certain risk appetite, know how far they can go in order to prevent a catastrophic failure.

According to the author of 'Entrepreneurship for the rest of us', Paul B. Brown, the best entrepreneurs, are not just, by definition, risk averse, but they are also able to impose themselves the proper limits to contain any economic loss.

#8- Adaptability and creativity

In the proper business management, the successful entrepreneur can adapt him/herself to market changes, guaranteeing the right mix of flexibility and dynamism to the managed enterprise over time: if the sector of membership

proposes more or less frequent changes, it is necessary to devise creative solutions that will enable the enterprise to continue to impose itself on competition.

It is important to specify how sometimes, depending on the circumstances, such solutions can even be directed toward the closure of certain activities and the launch of a new business: a similar assumption needs to be taken into consideration, but only if there are more effective alternatives.

#9- Awareness about the possibility to fail

The good entrepreneur always manages to stop before it is too late: bringing forward bankruptcy projects and companies has the only effect of causing a useless waste of time and money.

When one becomes aware of the fact that a certain enterprise is no longer able to impose itself on the market, it is appropriate to abandon the fleet before collapsing into bankruptcy, moving toward different possibilities of business.

6.   THE VALUES THAT THE GUIDE AIMS TO PROMOTE

The stories present in this guide are intended to promote positive values to which entrepreneurs and aspiring entrepreneurs can use as inspiration to bring forward their own project.

1.   Vision of the future: it is necessary to project the future and not to be subjected to it. Not simply live the present, but look forward continuously. Have an insatiable curiosity to understand through the fields, technologies, cultures, traveling, always learning from what is happening around, with an interdisciplinary perspective.

2.   Innovative intelligence: have the ability to use the strategic resources represented by knowledge, know-how, individuals' creativity within the enterprise and by the partners' network, suppliers, customers… Intelligent knowledge placed at the centre of development, and shared with all, generates creativity and innovation in a continuous way.

3.   Research and creativity: exchange, participation, also with the networks aid. Shared knowledge is the raw material of the organizations in the form of Open Innovation, Shared Knowledge.

4.   Culture of change: it means not to stop the achieved results, but to re-start every day. Never rely on the revenue position and not passively receive the change that, however, the market imposes.

5.   Social conscience: strictly combining social commitment, participation, responsible ethics with the business management creates productivity, innovation and added-value production.

6.   Openness to the world: be open to confrontation, evaluating what happens in the more innovative and high-growth markets with an approach typical of partners well integrated with the local values and cultures. Think global act local.

7. WHAT IS STORYTELLING? FUNDAMENTAL PRINCIPLES

> This section explains what are the characteristics and principles of storytelling, what purpose it serves, in what contexts it can be used and the processes that the use of this method with groups of people/workers activates.

From morning (when we get up) to night (when we go to sleep) we live immersed in narrative contexts. Within these contexts - in which a pressure exerted by media and by the various forms of marketing on both narration and self-narration is added to the natural human arrangement to narration - what is the role of storytelling?

Storytelling cannot simply be defined as the need of sharing stories, but it is a real multi-disciplinary field of study, work and action. Storytelling is a method to influence the target public (whether electorates or customers), to learn and enrich knowledge and skills, it is a tool that allows to effectively share experiences and methods of work, a pathway through which it is possible to define personal and organizational identities, a way of managing the consensus and the power, a way to formulate, check and reformulate political, economic and marketing decisions. Today, storytelling also becomes a device that gives the possibility to manage our own lives with the meanings that characterize them, our own social and professional identity, the global sense of our being in the world.

What is storytelling?

Practical examples

Sharing an experience

Sharing emotions

Sharing feelings

Sharing advices

A way to do things

A way to understand world

A way to keep control of our life

A way to construct semantic

Fiction

Real stories

Images in a book

Grandmother…

First teacher…

Knowledge of people

Is powerful but can also be dangerous

A way to get someone else simulate (experience) something

A way to alter an event

A game

A job

A way to explain what you are seeing

A trend

A way to get involved

Case history

A way to sell something,

A way to educate our kids

A way to socialize

A way to explain opinions

The history of storytelling

The National Storytelling Network defines Storytelling as:

An ancient art form and a valuable form of human expression. Because story is essential to so many art forms, however, the word "storytelling" is often used in many ways.

That's what "storytelling" means for most of us:

Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.

Storytelling can be defined at the same time as a method, a model, a philosophy and a daily practice: it is embodied in a process of redefinition of the communication strategy and of construction of the enterprise identity starting from the analysis of profession and life stories of those people who make up the same organization. Thanks to its peculiarities, such as immediacy, simplicity, involvement, originality, persuasiveness and entertainment, storytelling is able to obtain positive psychological effects on people. In particular, the characteristics, the structure and the modus operandi of the stories act positively on the mechanisms which govern the operation of our memory and on both conscious and unconscious learning mode. A story can be easily remembered because it is at the same time a cognitive and emotional process, because it activates the both hemispheres of the brain and makes them work in harmony by joining rational with emotional aspects and arousing interest in people. Therefore, the narration intrinsic strength is useful in order to achieve important organizational goals such as, for example, transmitting cultures, strengthening identities and developing common values; in order to manage change, obtaining an active involvement of the members of an organization through the construction of a direct relationship, marked by the management of emotions and finalized to listening. Storytelling allows a constructive interaction with people who work within the organization, it gives the possibility to work together, to contribute to the creation and dissemination of new knowledge, to achieve common objectives, to reveal and resolve latent conflicts. As can be seen, the typical processes of storytelling differ greatly from logical and analytic reasoning and this is precisely their strength: warm, empathetic, attractive and

addictive, storytelling reaches people's hearts and strikes their emotive sphere because it adopts their same language and shares with them the meaning construction process.

7.1. Storytelling is interactive

Storytelling involves a two-way interaction between a storyteller and one or more listeners. The responses of the listeners influence the telling of the story. In fact, storytelling emerges from the interaction and cooperative, coordinated efforts of teller and audience.

In particular, storytelling does not create an imaginary barrier between the speaker and the listeners. This is part of what distinguishes storytelling from the forms of theatre that use an imaginary "fourth wall."

Different cultures and situations create different expectations for the exact roles of storyteller and listener—who speaks how often and when, for example—and therefore create different forms of interaction.

The interactive nature of storytelling partially accounts for its immediacy and impact. At its best, storytelling can directly and tightly connect the teller and audience.

According to Groh storytelling gives the possibility to communicate rapidly, because it transmits ideas holistically and the listener is able to understand the meaning "in a flash" (Groh, 2005).

Some characteristics are the following:

a) Storytelling uses words.

Storytelling uses language, whether it be a spoken language or a manual language such as American Sign Language. The use of language distinguishes storytelling from most forms of dance and mime.

b) Storytelling uses actions such as vocalization, physical movement and/or gesture. These actions are the parts of spoken or manual language other than

words. Their use distinguishes storytelling from writing and text-based computer interactions. Not all nonverbal language behaviours need to be present in storytelling. Some storytellers use body movement extensively, for example, whereas others use little or none.

c) Storytelling presents a story.

Storytelling always involves the presentation of a story—a narrative. Many other art forms also present story, but storytelling presents it with the other four components. Every culture has its own definition of story. What is recognized as a story in one situation may not be accepted as one in another. Some situations call for spontaneity and playful digression, for example; others call for near-exact repetition of a revered text. Art forms such as poetry recitation and stand-up comedy sometimes present stories and sometimes don't. Since they generally involve the other four components, they can be regarded as forms of storytelling whenever they also present stories.

d) Storytelling encourages the active imagination of the listeners.

In storytelling, the listener imagines the story. In most traditional theatre or in a typical dramatic film, on the other hand, the listener enjoys the illusion that the listener is actually witnessing the character or events described in the story.

e) The storytelling listener's role is to actively create the vivid, multi-sensory images, actions, characters, and events—the reality—of the story in his or her mind, based on the performance by the teller and on the listener's own past experiences, beliefs, and understandings. The completed story happens in the mind of the listener, a unique and personalized individual. The listener becomes, therefore, a co-creator of the story as experienced.

f) Storytelling can be combined with other art forms. The fruit born by the vital, contemporary storytelling movement includes the development of ways to combine storytelling with drama, music, dance, comedy, puppetry, and numerous other forms of expression. Yet, even as it blends imperceptibly into

other arts, the essence of storytelling remains recognizable as the intersection of the five components included in the above definition.

g) Storytelling happens in many situations, from kitchen-table conversation to religious ritual, from telling in the course of other work to performances for thousands of paying listeners. Some storytelling situations demand informality; others are highly formal. Some demand certain themes, attitudes, and artistic approaches. As noted above, the expectations about listener interaction and the nature of the story itself vary widely.

h) There are many cultures on earth, each of them with rich traditions, customs and opportunities for storytelling. All these forms of storytelling are valuable; they are equally citizens in the plural world of storytelling.

7.2 The principles of storytelling

- Stories are the result of how we (humans) evolved in order to understand the logics of the natural world. The narrative is therefore an innate construct of the human species so it was present also before logic or mathematic thinking and culture.

- We notice and value cause and effect and the story is just that: a train of cause and effect.

- Trough narrative we put things and events in a logical sequence which is so important to us in order to understand the world.

- Sharing narratives means share situations, emotions, the effect of metalizing give us the power to not only remember what is told, but also to experience it by simulating it in our brain.

- The value of a story isn't just dependent on the type information it gives to the audience.

- The listener can empathize so much that one can even swap with the narrator, and their brains can synchronize.

- The four main objectives of telling a story are: to entertain, to inform, to instruct and to inspire. A combination of all of them should be always present inside the story.

- Many of us believe that we just don't have any good stories to tell that would interest for or enrich other people. (BUT THIS IS NOT TRUE AT ALL!!)

- The connection between storytelling and activations in the brain. The link between parts of the story and parts of our memories.

- In order to get people involved you have to put inside the story feelings and emotions.

- Everybody have their own stories to be shared with others and every story is unique.

- You can become a good storyteller if you overcome the feeling that you don't have any interesting story to share with others.

- If you look to interesting things that happened in your life, you'll find some for sure.

- If you use a story in order to share something the 65-70 % of that message will remain in the memories of the listener (facts only have a 5-10%).

- The value of the stories isn't just dependent on the type of information it gives to the audience. The emotions the reactions it creates can be immensely valuable just by themselves.

- Be observant and present in every interaction that you have.

8. WHICH ARE THE MORE EFFECTIVE STORIES? HOW STORIES WORK AND WHICH ARE THEIR EFFECTS

> This chapter contains indications to narrate effectively a story and to choose good stories. There are also some elements suitable for understanding the stories functioning and their effects on the development of specific skills and abilities.

The whole of human history is a "history of stories". The stories told, over time, have generated other stories that in turn have oriented identities, objectives, intentions and actions of human beings who have been the protagonists of those stories and who have heard them. The narration is, in fact, a very particular 'object' that could be considered, at the same time, as both production and consumption. History, especially intended as daily stories, can be produced while it is told (this is true for oral stories, at least) and at the same time is accessible (for a first time).

Tell a story in an adequate manner is not simple, there are many elements involved.

8.1 Tell a good story:

Practical examples

- The importance of using images and metaphors
- The importance of using details, lot of them!
- The importance of emotions, and how to connect them with the external world
- The importance of asking question to the audience
- The importance of mixing the stories of different actors (using not only my own story)

- The importance of expressing fully the emotions

- Emotions have an important role: for example, in a sad story the fact that the narrator is crying while he/she is telling the story is very important for the audience.

- The importance of pointing out differences

- The importance to use appropriate images and objects in order to reveal indirectly the emotions

- The importance to put several singles frames together to construct the whole sense of the story

- Remember that every story can be told

- The importance of the "second chance" story, we are full of those stories and second opportunities works really good.

- The importance of change the way we build the story depending on the general purpose (i.e. if I'm speaking of an enterprise or I want to use storytelling in training)

- Remember that the function of storytelling, when we use multiple stories, is to empower and to humanize

- The importance of using multiple levels of telling a story (my own narration, videos, etc....)

- Starting from the end, try to involve the audience

- Remember that storytelling is not an exact science

- The importance of conflicts inside the story, although is important to the resolutions of the conflict

- The importance of memories

- The importance of the stories in the story

- The importance to make audience care about the story

- The importance of hiding the main fact, at the beginning

- Remember that a story is a well-organized absence of information

- Remember that if things go static the story dies

- Remember that storytelling has guidelines no hard rules

- Remember that stories must invoke and infuse wonder

- Use what you know, start from your experience

8.2 The most important elements (secret ingredients) for a good story

Practical examples

- Create a good environment.

- Every time you should ask your self <What is the core moral that I am trying to implant in my team? How can I boil that down to a compelling single statement>?

- Think of a moment which your own failures led to success in your career

- Find the interesting things that can be the emotional entry points

- Share your key vulnerabilities with the group

- Catch the attention of the public.

- Eye contact with everybody

- Know who you are going to talk to, and adapt the way to express in order to the knowledge of the public

- Clear, maintain a good voice level, no monotony

- Sometimes make a joke

- Use energizers – exercises that will maintain the audience focused

- Be creative

- Use positive attitude

- Energy in the speaker

- Develop little stories in the main story

- Use certain words that suggests and make public imagine the situation

- Be concrete, and no extent too much, because you can miss the listeners.

- Not be static, move

- Believe on what the speaker is telling

- Project yourself in a certain situation

- Use your imagination to find the solution for the problem (the speaker and the listeners)

- Ask the listener what would they do in that situation

- Connect the story of the listener with the story that the speaker is telling (not everybody has the same situation, but it could be connected)

- Describe an object/symbol that is important in our live.

- How to overcome the obstacles to achieve your goal? (It's important to climb the wall)

8.3 Stories and skills

Using stories consciously and in a reflective way gives the possibility to develop skills that satisfy those objectives that agencies like the World Health Organization (WHO) define life skills (the skills you need to make the most out of life). According to the World Health Organization (WHO) the basic ones are the followings:

➢ decision-making; experience that allows us to choose the best solution, when we have to make a choice;

➢ problem solving; skill which allows us to deal with life problems in a constructive manner;

➢ creative thinking, that helps us to look beyond the direct experience and that allows us to explore the possible alternatives and the consequences of our actions;

➢ <u>critical thinking</u>, that is to be able to analyse information and experiences: skill that gives us the possibility to question ourselves and to determine alternative solutions;

➢ <u>effective communication skills</u>: skill which allows us to know how to express ourselves verbally in the most appropriate way depending on the contexts and situations and to be able to understand what others say, ensuring that messages are transmitted accurately to avoid miscommunication and misinterpretations.

➢ <u>interpersonal relationship skills</u>: skill which allows us to enter into contact with others and to interact with them in a respectful, empathetic and civil way;

➢ <u>self-awareness building skills</u>: skill that allows us to have a well-adjusted opinion of ourselves and of our actions in the world;

➢ <u>empathy</u>, the ability to imagine how a situation could be from the point of view of another person and to understand emotions and feelings that someone else could feel in a given situation…;

➢ <u>coping with emotions</u>: skill that allows us to be aware about the emotions influence on our behaviour and to respond appropriately in various situations while maintaining the ability to distinguish between feelings and behaviours;

➢ <u>coping with stress</u>, that consists in recognizing the sources of stress in our daily life preventing it from overwhelm us, limiting its frequency and keeping distance from its effects.

8.4 How can stories and/or the construction of stories help the development of these skills?

The protagonists of the stories make choices, take decisions, with evaluations of different type, with different pathways, with different decision-making methods, using the stories we can acquire plural experiences about choices and decisions, "training" this our skill.

The protagonists of the stories are faced with problems that often they resolve and also the resolution of problems assumes an incredible variety in the different narrative forms that we encounter. Then, using the stories allows us to accumulate behaviours repertoires, decision-making methods, possible reactions to events and solutions to problems.

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9. HOW NARRATION CAN INFLUENCE THE COGNITIVE PROCESSES

We live immersed in stories. Narrative thought is a faculty of human thought. Stories are powerful and invade our life, but this is not enough to be able to manage them and get them to grow. The ability to make them become stronger and get them to grow, as time goes on, depends on their narrative 'quality' and on the force of the instruments used to propose them. Invent, write and produce stories for a precise goal is not a simple task, even if, actually, every day we confront ourselves with narrative material and, therefore, it is important for us to consider ourselves as experts of the construction of stories.

9.1 The narration power

Stories help us to understand the surrounding reality, they allow us to share our passion and our ideas, allow us to understand the intentions and the reasons that induce us, or other people, to do certain things. Stories are fundamental to understand the reactions of others and to plan our future. Our daily life is full of stories and assumes a narrative dimension whenever we think about them or try to communicate some of their parts.

. The narrative thought is that kind of thought that takes care of the particular, of man intentions and actions, of the vicissitudes and the results. Its aim is to situate the experience in time and space. The logical and scientific thought, instead, is a mathematician and descriptive system, which uses categorization and conceptualization, and it tends to transcend the particular, it aims to achieve a high degree of abstraction.

Bruner wrote important pages on the narrative thought: "There are two modes of cognitive functioning, two modes of thought, each providing distinctive ways

of ordering experience, of constructing reality. The two (though complementary) are irreducible to one another. Efforts to reduce one mode to the other or to ignore one at the expense of the other inevitably fail to capture the rich diversity of thought. Each of the ways of knowing, moreover, has operating principles of its own and its own criteria of well-formedness. They differ radically in their procedures for verification. A good story and a well-formed argument are different natural kinds. Both can be used as means for convincing another. Yet what they convince of is fundamentally different: arguments convince one of their truth, stories of their lifelikeness. The one verifies by eventual appeal to procedures for establishing formal and empirical proof. The other establishes not truth but verisimilitude. It has been claimed that the one is a refinement of or an abstraction from the other. But this must be either false or true only in the most unenlightening way.

They function differently, as already noted, and the structure of a well-formed logical argument differs radically from that of a well-wrought story […] the types of causality implied in the two modes are palpably different. The term 'then' functions differently in the logical proposition 'if x, then y' and in the narrative *recit* 'The king died, and then the queen died'. One leads to a search for universal truth conditions, the other for likely particular connection between two events – mortal grief, suicide, foul play (Bruner, 1986: pp. 11-12).

Narration is a cognitive process through which we structure, in temporally significant units, experience units, attributing them order and relations. The same process is repeated when we hear a narration: just think about the way in which we close a narrative sequence through what is missing. If a friend tells us that he had to wait a very long time in the airport we imagine a long wait at the conveyor belt (and anyone who reads do not need a specification about the conveyor belt mentioned) … for luggage, a row for passport control or something similar. Our experience, whether direct or indirect (it does not matter

if I have never been in an airport, I will have surely seen images of it), enters into the story to complete it and, from the same story, it takes materials in order to build itself, in a relationship of mutual exchange. Through this exchange the story assumes meaning, order and ... the same happens to our experience.

The narrative thought is strongly connected to the events and actions of the protagonists, to their intentions, to their wishes and beliefs. The narrative thought can be described as a daily reasoning of the horizontal type, that is

"a discourse that, in timeline, involves connections, combinations and concatenations, articulated around the idea of intentionality and action"[1]

It also appears to be sensitive to the context, intensive and validated in terms of coherence.

The narrative thought is, therefore, fundamental to understand others, to attribute to others and to ourselves intentions, to order our own experience and to imagine and translate to the future (to image the consequences of a series of actions, to imagine how our life could develop if we choose that pathway or another etc...).

9.2 Immersed in narrations

We live immersed in stories, which in turn provide us with models to understand our life experiences and reality. To do this we need to 'help' those stories that provide material to our experience, developing narrative skills.

In their interesting and documented article Raymond A. Mar and Keith Oatley (2008) argue that the first function of literature, when read from a point of view which is related to its utility, is to provide a simplified and compressed model of the social world we live in.

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[1] [Our translation] Or. "un discorso che coinvolge connessioni, combinazioni e concatenazioni, articolate intorno all'idea di intenzionalità e di azione, in sequenze temporali" (Cortese, 1999: 20).

Therefore, the experimentation of actions, reactions, reports, emotions would be possible thanks to the repertoire of meanings, emotions and instructions that a narration offers. Just as the instruction leaflet of a newly bought piece of furniture 'teaches' us to install it, so the story of something 'teaches' us, it allows us to do a protected experimentation of the life world, of the moment in which we will probably live a similar situation or situations where similar attitudes and emotions will cover us directly.

Jerome Bruner has demonstrated how everybody use narration to describe their world experience. Only through the use of narrative structures we are able to develop our identity. We will not be able to understand ourselves or others without the recognition of cultural narratives in which we are involved and that allow the mutual understanding.

10. USE OF METAPHORS

Metaphor is a crucial generative element. It contributes to the creation and construction of the world and of reality. Therefore, intervening on the production and construction of new metaphors means changing perceptions in a profound way.

> We see a single human motivation behind the myths of both objectivism and subjectivism, namely, a concern for understanding. The myth of objectivism reflects the human need to understand the external world in order to be able to function successfully in it. The myth of subjectivism is focused on internal aspects of understanding- what the individual finds meaningful and what makes his life worth living. The experientialist myth suggests that these are not opposing concerns. It offers a perspective from which both concerns can be met at once[2].
>
> (Lakoff, Jhonson)

According the American scholars cited above, metaphor is not something merely literary with aesthetic purposes which, consequently, regards only the literary sphere. Metaphor is that mechanism that pervades our communication on a massive scale. Metaphor is a moment of everyday language, but according to Lakoff and Johnson – it represents the mode through which we, as human beings, structure our concepts, consequently building our reality. Therefore, metaphor is a cognitive phenomenon before being a linguistic event. The linguistic enunciation is a demonstration of the cognitive activity. The two scholars state as follows: "Metaphor is primarily a matter of thought and action and only derivatively a matter of language: our common conceptual system, on

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[2] [Our Translation]. Or.: "Noi vediamo un'unica motivazione umana dietro entrambi I miti dell'oggettivismo e del soggettivismo, e precisamente una preoccupazione per la comprensione. Il mito dell'oggettivismo riflette la necessità umana di comprendere il mondo esterno per poter essere in grado di funzionare in esso con successo; il mito del soggettivismo concentra l'attenzione sugli aspetti interni della comprensione, quello che gli individui trovano significativo e quello che rende la loro vita degna di essere vissuta. Il mito esperienzialista suggerisce che queste non siano preoccupazioni contraddittorie, e offre una prospettiva da cui entrambe possano essere affrontate allo stesso tempo" (Lakoff, Jhonson, 1998, p.281).

the basis of which we think and act, is largely metaphorical. The concepts governing our thoughts not just affect our intellect but also regulate our daily activities, in their last details; they structure what we perceive, the way in which we operate in the world and in which we relate to others. Metaphor, according to the two authors, is something through which we perceive the world and, therefore, it is from metaphors that, according to them, the literal and enunciating language derives.

What is actually a metaphor? It is the understanding of something in the terms of something else. For example, we may talk about an underway economic negotiation in terms of a "war" (the same term "negotiation" derives from the semantic field of the word "war"). This does not mean that we will go negotiating armed or that we intend to harm to our interlocutors, but that for example we have the intention to "gain ground" during the negotiation; for example, between one class and another we ought to have the intention to "change strategy"; at the end of the negotiation we could feel "winners" or "losers".

Then, metaphor does not require the equivalence between the two terms (in our example "war" and negotiation) but it requires the possibility to use concepts and terms of metaphor in order to enhance the word meanings to which we refer and to create concepts around them.

Actually, our daily activities use metaphorical concepts more than we could believe; just think to the following example (used by Lakoff and Jonhnson, too): "Time is money".

Many other expressions derive from the last one, and they have to be interpreted not literally, but as metaphors: "Do not waste my time", "In this way

we buy a lot of time", "Coming through here you save time", "Your time is over" etc.

Obviously, these expressions are understandable only referring to the generative metaphor "Time is money".

In contemporary culture in fact time is a very precious "resource" and we regret its lack and the association between time and money is present not just in the language, but it influences concrete behaviours in which time and money are correlated: paying per hours, monthly salary, telephone charges, last minute discounts, limited in time offers.

Using metaphor in training means both to collect those metaphors used consciously or unconsciously by people and to propose or encourage the creation of new ones in order to generate new meanings and look at things from different points of view: find new solutions, identify different interpretative keys, communicate more effectively etc.

11. WHAT IS THE CORPORATE STORYTELLING?

The corporate storytelling refers to a universe of values, meanings, symbols that narrate and communicate the enterprise to its stakeholders. Through stories it is, in fact, possible to transmit emotions and sensations that enrich the information disseminated in enterprises thereby capturing the interlocutor attention widening his/her involvement.

11.1 What is it?

Corporate storytelling is the process of using business narrative to make your message memorable. Human being have a natural predisposition to communicate using stories and they have been doing it for centuries. Important knowledge was passed from generation to generation using songs and stories because the details are easier to remember if wrapped in narrative. Lists of facts and figures are much more difficult to remember with no contextual information. Specifically, the corporate storytelling refers to a universe of values, meanings, symbols that narrate and communicate the enterprise to its stakeholders. Storytelling is becoming a very innovative instrument of communication and it is equally effective among those instruments that are yet at the disposal of enterprises: through stories it is, in fact, possible to transmit emotions and sensations that enrich the information disseminated in enterprises thereby capturing the interlocutor attention widening his/her involvement.

If, on the one hand, communication is now a fundamental asset of the enterprises action, because it allows them to build relationships with all the business stakeholders, on the other hand, storytelling is able to reinforce their effectiveness:

thanks to narration, as just considered, the mere dissemination of information is transformed into a true story, made of characters and situations that are more memorable for the public.

As pointed out by Kaneklin and Scaratti, organizations can

be considered as 'spaces of open narration' (Cfr. Kaneklin, Scaratti, 1998: 30) namely places in which different stories and tales interweave: conversations, documents, even phone records could be considered from a narrative point of view. Taylor and others affirm that storytelling is very useful to business because it contributes not only to the organizational learning, but also to the solution of problems, to the socialisation of new employees and to the creation of meaning (Cfr. Taylor, Fisher, Dufresne, 2003: 54). Silverman argues that stories enable organizations to achieve great results thanks to their ability to touch people intellectually, physically, emotionally and spiritually (Cfr. Silverman, 2004: 48).

Fontana speaks of storytelling as a path of re-definition of the strategy of knowledge and communication of ones owns organization from a thorough analysis and an aware use of life and profession stories of its people, of their imagination and past experiences, of their work relationship models (Cfr. Fontana, 2005)

11.2 How is it used?

Stories are used extensively in marketing.

Storytelling can become a useful instrument to support the business communication, helping to improve the impact, the memorability, credibility, understanding and the effectiveness of the transmitted messages both inside and outside the organization.

Think of some of the best commercials you have seen and generally they tell a short story about the product or what your life could be like if you used the advertised product.

Besides commercials stories are used in brochures, white papers, case studies, web sites, company history, presentations, change management, training, and the list goes on.

Not all stories are written, the oral tradition is still popular for peer training, change management and customer service pride stories among other uses. According to Van Riel (2000), an organizational story must possess four basic characteristics in order to be effective: first of all, stories must be realistic, secondly they must be specific, in other words: related to and concentrated on the key message. Then they must be developed with an active attitude: since stories are dynamic entities constantly reinvented by the interaction between both inside and outside enterprise public, it is necessary to be always ready to change them.

The fourth characteristic concerns the degree of story sustainability understood as the ability to maintain a balance between the demands of stakeholders and the desires of the same organization (Van Riel in Schultz, Hatch, Larsen, 2000).

The entrepreneur is precisely the one who must maintain the balance. He must to be the narrative leader becoming so the starting point for the narration of all others stories at the all hierarchy levels. From a certain point of view, the business leaders provide the 'good example' to other organizational actors. The leadership storytelling would therefore act as a trigger for a sort of 'knock-on narration' within the organization.

According to Fleming (2001), narration can be used to refine the three fundamental skills of leaders: to diagnose, communicate and adapt. Diagnosing means to be able to understand the situation in which you are located. At the

diagnosis level, the leader can analyse the stories told within the organization in order to bring out the fundamental learning contained in them. In this sense, it can be said that storytelling encourages reflection (Cfr. Fleming, 2001: 35). Communicating not only means to inform or transmit knowledge, the *what,* but it also means *how* the communication takes place, i.e. it means to be able to make ourselves understood and remembered by our own audience. In this sense, storytelling acts in two directions: first of all, it acts in the stories listening and narration, that allows us to understand and communicate vision and values; secondly it acts in the stories interpretation, learning to cultivate the so-called art of "tag back" (Fleming, 2001: 36), which means to consider the stories that emerge within the organization as a powerful tool which allows to understand the past and which is useful to move through the present and the future. Adapting means to be able to modify our own convictions or behaviours, to be consistent and synergistic with contingencies. Storytelling highlights the pathways that the enterprise can walk and the alternatives that are offered by adopting a certain behaviour rather than another. In this sense, it can be said that stories promote the organization adaptability.

In a recent article, Harris is addressed directly to business managers, urging them to use storytelling. "If you are trying to improve the conditions of your enterprise, to encourage the troops to work better and more, or to communicate a complex idea in a clear and effective way, the solution is 'telling stories' "[3]. The author suggests managers telling stories that come from their own experience. Furthermore, he suggests them to develop good communicational skills, because "you may be exceptional in your field, but if you are not able to communicate

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[3] Our Translation. Or.: "Se state cercando di migliorare le condizioni della vostra azienda, di incoraggiare le truppe a lavorare meglio e di più, o di comunicare un'idea complessa in un modo chiaro ed efficace, la soluzione è raccontare storie" [Harris, 2005: 7].

your ideas so that they could be comprehensible to those who are out of this field, they will meet some limits"[4] (Harris, 2005: 7).

The author concludes his article with a detailed list of recommendations to those managers who want to be effective storytellers. Among these recommendations, we could remember: to reveal something of themselves that the public does not know, have a clear and exciting message, avoid sarcasm or negative comments, include elements in which the listeners can identify themselves and communicate empathetically (Harris, 2005).

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[4] Our Translation. Or.: "voi potete anche essere eccezionali nel vostro campo, ma se non siete in grado di comunicare le vostre idee in un modo che le renda comprensibili a chi è fuori da questo campo, esse incontreranno dei limiti" (Harris, 2005: 7).

12. WHAT IS DIGITAL STORYTELLING?

> *Digital storytelling is the modern expression of the ancient art of storytelling. Throughout history, storytelling has been used to share knowledge, wisdom, and values. Stories have taken many different forms. Stories have been adapted to each successive medium that has emerged, from the circle of the campfire to the silver screen, and now the computer screen.*
>
> (Digital Storytelling Association, 2011, paragraph. 1)

Digital storytelling is a natural progression from oral and writing storytelling. Digital storytelling, at its most basic core, is the practice of using computer-based tools to tell stories. The idea is to combine the art of telling stories with a variety of multimedia, including graphics, audio, video, and Web publishing.

Today the use of digital storytelling is being practiced in community centres, schools, libraries and businesses. In the field of education, teachers and their students are using digital storytelling in many different content areas and across a wide range of grade levels.

Digital storytelling is not just about the transfer of knowledge. Everyone can participate because everyone has a story to tell.

Digital storytelling is an online personal narrative in digital format. Digital storytelling can operate outside institutions or organizations, although many organizations such as museums and libraries are using digital storytelling to help to achieve their goals for community engagement. There is no experience required, but that does not mean that it is easy. Effective digital storytelling uses the multimedia components of narrative, text, images, and sound (e.g., music, narration). Many people discover digital storytelling through workshops on how to use multimedia technology. Through the skills, digital competencies, and

literacy learned in these environments, storytellers can continue creating on their own.

12.1 How does it work?

Although groups can collaborate on digital stories, the form is well suited to projects by individual users. Most digital storytelling programs promote the notion that users with little or no technical background should be able to create digital stories. Depending on the elements included in the digital story, you might need a recording device and microphone, hardware and software to manipulate images and video, or tools to take pictures and video. Some digital storytelling applications are available free online. A digital story typically begins with a script. The storyteller then assembles rich media to support the ideas and emotions in that script, including music or other audio effects, personal or public domain images, animations or video, and other electronic elements. The storyteller pieces together and edits the digital story, creating a short movie, usually about two to four minutes long.

People tell stories to teach beliefs and values to others. Digital stories let people express themselves not only with their own words but also in their own voices, fostering a sense of individuality and of "owning" their creations. At the same time, digital stories give people an opportunity to experiment with self-representation—telling a story that highlights specific characteristics or events.

13. PRINCIPLES AND USE OF STORYTELLING FOR TRAINING

In the case of pathways addresses to entrepreneurs and aspirant entrepreneurs, how can the use of storytelling in the context of training be used? What principles should be followed? What benefits can they offer? And, more in general, within the entrepreneurship training? There are unique modes for this use?

The advantages of storytelling.
Storytelling and problem solving:
telling a story helps understanding
the problem from inside.

13.1 Utility of storytelling for training

The concept of "storytelling" – what is it and the situations in which you can apply it – will be presented.

In order to promote an adequate use of storytelling in education it is necessary to provide a guided pathway: it is not simply by inserting stories in the educative context that it is possible to talk about the use of storytelling in education. It is essential to make some distinctions: talking about an education based on the principles of storytelling is something different from talking about education through storytelling. An education centred on the principles of storytelling is a narrative one, which thus includes reading moments and stimulus-narrations, it foresees narrative activities, it can have a narrative framework and it serves as a metaphor for the construction of sense, serves to encourage the multiplication of points of view and thus to know situations better. Education through storytelling provides, instead, (in addition to the abovementioned points) the active involvement in the construction, production and narration of the stories of the target group, it provides for the generation of

new metaphors, in other words, it provides for the narrative activation of the students. Narration is not just used but it is also lived, manipulated, co-built.

In the case of this European project planned paths (addressed to both entrepreneurs and aspirant entrepreneurs): How can the use of storytelling be translated in the educative context? What principles should be followed? What benefits can it offer? And more in general in entrepreneurship training? There are unique modes for this use?

Practical examples:

Typology of actions for the use of approaches related to storytelling and principles to be respected	Education aspirant entrepreneurs	Education entrepreneurs	Education to entrepreneurship
Action: Proposal of "narratives-guide" i.e. a story - based on novels and short stories, or on movies and series - which during the training path is proposed gradually (passages) and to which are connected activities of narrative production, of self-analysis or self-exploration prepared by the trainer and proposed to the students. During these activities, we constantly move between fiction and reality (sometimes addressed directly and sometimes in a metaphorical key); the activities	X	X	X

facilitate trainee's self-exploration, the exploration of their own characteristics, the analysis of their ideas, the concrete design of their own future etc…. Principles: It should be remembered that the choice of narration-guide is fundamental and only a high sensitivity to the narration, an experience and multiannual use of stories of different type and an adequate knowledge of the target group can reassure about the appropriateness of the choice. It should be remembered that the activities have not only an individual role, they function as a form of solicitation of the entire group. Consequently, the socialization with the group of individual productions (in addition, of course, to the possibility to propose some group activities) is important and promotes the empowerment of the subject as much as the activity itself. The assumption of a facilitating			

attitude and not of judging one by who leads the group is fundamental.			
Action: Proposal of exemplar stories (because of some reason, characteristic, general sense or particular dimensions) referring to stories about specific problems in which the initial difficulties are overcome (not necessarily related to business stories), about successful entrepreneurs (stories starting from humble background, from complex beginnings and which have required considerable commitment until the progressive achievement of results). Principles: need to encourage an *ex post* reflection, through activities and/or comparison.	X		X
Action: Proposal of stories about errors and problems (exceeded or not). Narration encourages the learning of the most common errors and allows, through the vicarial experience, to take advantage of other people errors and to not replicate the same mistakes. In this	X	X	

type of stories… you can stop in order to offer to the participants a possible ending, a solution or a way to prevent the type of error etc.… Principles: possibility to allow also the narration of errors (especially with those who already have experience) already experienced by the target group, promote plural narratives approaches (different solutions or different outcomes for the same type of problem, errors), encourage the recruitment of different points of view.			
Action: give the possibility to build business narratives with specific narrative techniques or as stories free from particular instructions. Principles: encourage socialization (highlighting the positive feature in every story) and comparison, avoid narratives crystallization suggesting ways to change the meanings attributed to the events and so favouring the possibility of "other narrations" of the same history.		X	

Action: Use of interrupted stories and construction of the finale (individual or collective by the target group) in order to facilitate the acquisition of the concept of "point of view" and of polysemy of narrations. Principles: necessity to give legitimacy to everybody, to highlight how starting from the same story it is possible to imagine different endings, to highlight the prospective element, for the projection and planning of the future that is also present in our "imagination" of possible ending for an already listened or seen story.	X	X	X
Action: creative writing workshops. Principles: favour the expressiveness, producing a sort of disengaging (at least initially) from specific applications, facilitate the exploration of genres, of basic literary structures in order to progressively move to thematic writing related to the group objectives (alternatively with	X	X	X

realistic /forecast/autobiographical recovery mode or standing on metaphorical planes/levels).			

The suggested uses are simply examples standing alongside the defined structures provided for in two lesson plan within this guide. Starting from these examples, modifications, contaminations, structuring of other activities and narratives, in general, and storytelling modes of use, in particular, could be made. Point out the different methods to expose the audience to storytelling in order to make them do training activities with interest, how to use metaphors in connection with the videos, and how to then make the subject generalize it in a semantic way. Storytelling is a way of presenting different experiences, point of view, emotions, showing different solutions of problems, knowhow, to boost imagination, advices, a way of overcoming obstacles, learning through mistakes and failures by others, encourage people to be more self-confident, make people to become more open-minded, transfer principles.

13.2 In which situations?

Situations in which you can apply storytelling:

- Education (since elementary education to university)
- Vocational trainings
- Organizations/Associations that encourage entrepreneurial attitude
- Training for trainers

Methods to expose the audience the storytelling:

- Images
- Graphs
- Written narrative
- Visual

-      Auditory (for example singing…)

-      Painting

14. WHICH RULES FOR AN EFFECTIVE VIDEO?

Some basic features that a video must have in order to be effective. These rules will be able to help the video realization and to orient the choice of the video to be administered.

A video, even more than other medium, in order to be used, must be technically well done.

A video interview in which the sound, for example, is not audible because disturbed by background noises, will be interrupted by the viewer and will not receive further visualizations.

This will be the same destiny of a video-documentary in very poor lighting conditions.

These prerogatives concern the professional videos that have commercial and entertainment purposes, as well as the "amateur" videos that have educational and training goals.

Learning (in order to exist) requires a real involvement of the videos users; if the vision is affected by technical impediments, learning and the consequent change in users cannot occur.

Even if the technical conditions are good, the duration of the video is a decisive element to predict and measure its educational impact.

Those videos that have commercial purposes and which aim to become viral, must generally have a very short duration between 1 minute and 3 minutes. That is because this type of format is not intentionally used in a predefined context and time, but more frequently the visualization is extemporaneous, takes place on the smartphone or other devices, during the daily life flow.

Slightly different is the condition of the videos that have educational purposes, that appear intentionally, with predetermined goals, in a determined time, and often even within a formal context. In these cases, the vision can be collective (in a classroom) or individual (but always within a course delivered in blended mode or on a learning platform that also hosts other students, tutors and teachers. For these reasons, the duration of a video with educational purposes may be much higher than the suggested above.

In each case, it is necessary to keep in mind the duration of the human beings' attention threshold, and then it should be around 20 minutes.

During the training, videos of longer duration (up to 1 hour) -considering the possibility of predicting an interrupted vision (with related activities) or in instalments - can also be used.

Those who use video with training purposes, have the necessity to be able to realize effective audio-visual products, they must possess the minimum competences in order to guide their students in the realization of their own videos and, at the same time, they should be able to select appropriate contents to be proposed in training.

Some basic features that a video must have in order to be effective are set out below. These rules will be able to help the video realization and to orient the choice of the video to be administered.

Practical examples:

14.1 The camera (even when you are using the smartphone camera) must always be in horizontal position

1.   **Adjust the colour balance.** Before you start shooting you should always verify that the colour balance is correct. Preliminary rule to any recovery: set white balance! Just go to adjustments and choose White Balance setting. Here you can usually choose between natural, cloudy, incandescent or fluorescent light. Alternatively, you can leave the camera to work out the White Balance automatically, leaving the software to decide how to adjust the colours in the most appropriate manner. In any case, it is important to be warned that a shot in which suddenly the colour balance changes without an apparent reason (for example because the subject moves by an external to a closed environment) is always a bad shooting. So, you have to be careful that the colour balance is always constant.

2.   **Do different shots of the same scene.** Most users quite unfamiliar with shooting techniques thinks that a video is the result of a single shot. Anyone who knows the essential elements of direction techniques knows that the final product is the result of the assembly of many shooting clips filmed independently from one another, even on the same set. A good video is never the product of a single plane sequence, but it is the product of a wise scene shot from different points of observation and in different conditions and planes. It is fundamental to plan previously (before starting to shoot) the development of the shot; possibly also taking notes describing what you have in mind and subsequently as you want to edit the shot. By doing so, it is easy to shoot several videos on the same scene so that, subsequently, they could be suitably combined in order to create the final video. Normally it is convenient to make several short clips with different camera angles and planes and then put them together in order to create a continuity in the frames succession.

3. **Alternate wide and narrow frames.** In the frames selection, doing always just wide shots should be avoided, but being able to choose what to be framed in detail by narrowing the shot and possibly zooming. It is important to keep in mind that in the final editing usually alternating or otherwise putting in sequence wide and narrow shots serves to improve the quality and aesthetics of the shot and, in addition, it serves to make it more stimulating and expressive. Remember that the frames transmit well precise non-verbal messages:

• Shooting with a top-down strategy diminishes the importance of the subject that will appear as crushed, almost imprisoned.

• Shooting with a bottom-up strategy provides the subject with a certain importance and authority that it is intended to be emphasized with this type of perspective

• Do not place the subject at the centre leaving too much space on the sides: it is better to organize the scene so that the subject is shifted on the right or on the left side.

4. **Light conditions are fundamental!** Direction professionals are well aware of this importance when they choose a photography director. A good movie is first and foremost the ability to make beautiful shots and in order to give the same impression to the spectator, a perfect illumination of the scene and a faithful shot of the same – compared to what the spectator should see and through shooting devices - are fundamental. So, before starting with shooting, it is necessary to study what is the correct illumination of the scene and if the subject to be shot will receive a good lighting. Smartphones have a good led flash, but this light should be used only if there are no other ways to illuminate the scene, because the flash light will result as frontal, dull and rather dim, making any video extremely amateur. If we do not have the adequate equipment we should refrain from placing the interviewed in the condition to be backlit. Completely

white walls should be avoided: a lamp, a plant, a painting make the scene more interesting.

5. **Pay attention to the short distance shots.** Choose the best framing, taking into account that smartphones have a slightly wide-angle lens, not suitable for short distance shots. For the head shots of a face it may be appropriate to shoot the person from afar and to apply a slight zoom, even in the post-editing, using a video-retouching software during the editing. If you frame a face at a close-up distance, in fact, you will get a rather unpleasant and unnatural deforming effect. On the other hand, if you apply a heavy digital zoom during the shooting you risk to grain the image achieving an absolutely poor outcome in terms of image definition. Therefore, it is useful to try to see when and to what extent you can zoom with your smartphone without altering too much the shot quality.

6. **Mind the battery!** The last recommendation may seem entirely superfluous, but the work of an unimaginable amount of improvised video makers has been nullified because they did not consider it: is the battery sufficiently charged? If you intend to make videos it is worthwhile, before any other action, to check in advance whether the battery is at its maximum, because there is the risk that suddenly the device turns off ruining the work. A video shot, especially when realized in high definition, heavily requires hardware resources of the device, and so even a charge that may seem adequate may turn out to be insufficient.

15. BASIC PRINCIPLES OF VIDEOMAKING FOR TRAINING

The main guidelines for our camera shots editing.

15.1 Empirical Rules for video editing.

Practical examples

Here are the main helpful guidelines for our camera shots editing. Obviously, they are not strict rules but it is necessary to be a little expert to make exceptions, especially in the case of video-clips of experimental nature.

• Do not edit together scenes in which the camera is moving. The panoramic shots, zooming and other moving camera shots must always be interspersed with static shots.

• Shooting in succession should be realized from different angles, with an angular variation of, at least, 45 degrees.

• Face sequences should be shot by alternating the points of view.

• Change the perspective when you shoot buildings. If you have similar shots of the same type and size, the image diagonal should alternate, from left front to right rear, and vice versa.

• Insert cuts when people are moving. The observer will be distracted by the ongoing movement and the cutting will be imperceptible. In particular, it will be possible to insert a wide field in the midst of the moving scene.

• Make sure that the passages are harmonious, avoiding abrupt visual jumps.

• The more a shot is stationary, the shorter will be its duration. Shots with fast movements could have, instead, a longer duration.

• Since wide fields have a more consistent content, their duration must be longer.

- Give Rhythm. Users are accustomed to dynamic video: field and plans changes are what you would expect to see when you re watching a video. If we have a single camera and we cannot stop shooting in order to change perspective, we have to try, at least, to change the plan. How? Starting, for example, from an American shot and then tightening up to reach a close-up. In these cases, it is essential to remember to try PREVIOUSLY the various framing plans always bearing in mind that it is important to leave a few centimetres of space above the head of the subject (what that technically is called 'headroom').

- Start from a wide field. If possible, it is advisable to start shooting the surrounding environment before tightening on people. In this way, the viewer, watching the video, will have the time to understand the context before being thrown into the scene.

By consciously intervening in the camera shots editing, it is possible not only to produce the desired effects, but also to transmit messages that cannot or should not be shown through images.

There are essentially 6 ways to communicate messages with a wary editing:

1. Editing by analogy

camera shots editing in a given order can awaken the spectator associations by analogy, without necessarily and directly showing the real message. For example: a man bets on horses and, in the immediately following scene, he buys a luxury car from a dealership.

2. Parallel editing

Two actions are shown at the same time. The video skips from one action to another; the increasingly reduced shooting duration creates a suspense that reaches its climax. For example: two cars coming from different directions run at high speed toward the same crossing.

3. Editing by contrast

The video intentionally stops on a shot and then restarts on another that is very different, to make the contrast evident. Example: a tourist lying on the beach; the next shot shows starving children.

4. Replacement editing

Those events that should not or cannot be represented are replaced by others (for example: instead of a child birth it is shown a blooming flower).

5. Causal editing

Shots are tied by the cause-and-effect principle; without the first shot, in fact, the second one would be unintelligible. For example: a man argues with his wife and in the following shot he sleeps under a bridge.

6. Formal editing

Some shots, different in content, but characterized by common elements (for example colours, shapes or movements) could be combined, as for example: a crystal ball and the earth; a yellow raincoat and some yellow flowers; a parachute and a falling feather.

In addition to these technical and general aspects, some expedients are important for the learning purposes and they can be considered as learning "motors".

These expedients mainly concern the use of graphic representations that:

− briefly communicate didactic objectives; this allows, among other things, the energies channelling toward a well-defined task by offering the possibility to check the actual progressing toward the expected skills and, then, to provide a continue and conclusive self-assessment tool;

− propose questions and doubts at the beginning, during and at the end of the video in order to lead and guide spectators' reflection;

− reveal some crucial moments, in order to stimulate the attention of the student with respect to some guiding issues.

16. BASIC PRINCIPLES OF VIDEO ANALYSIS

Basic principles of video analysis in educational context

Basic principles of video analysis in educational context could be summarized in some strategic principles which are relate to both the trainer (especially in the preparation stage) and the necessary attentions in order to favour the use by students and their own self-analysis. We could synthesize these principle as follows:

➢ each video is enriched by watching videos on the same issue;

➢ not all videos are suitable for every kind of target audience (because of language and issue);

➢ analyses may relate to the literal or metaphorical content, the narrative structure, the technical elements and their meaning (close-up, sequence plans…), it is possible to facilitate the analysis of specific images of the most important issues, of agreement/disagreement of the group or of single individuals in training;

➢ analyses may also concern the only emotional feedback of individuals in training with regard to the proposed video;

➢ it is important to the identification of the main issue (issues)

➢ when you want to focus the attention on particular dimensions of the proposed video you should make them more evident (through lettering, effects, appropriate cuts or execution interruptions);

➢ it is essential to allow, during the discussion steps in training sessions, to not to fall into the right/wrong dynamics welcoming with gratitude and respect every opinion and point of view even if you do not agree with the proposed interpretation;

➢ promote the identification of "generative metaphors" in the proposed video;

➢ promote separate interpretations (individual or group) in order to encourage their own socialization and highlight the plurality richness;

➢ favour interpretations that could separate the use of images from the narrative structure (isolate images, read images as independent from the "voices" or from "narrations") and vice versa;

➢ pay attention to the familiarity and originality of the images/protagonists of the proposed video with regard to the target group favouring the balance between the two dimensions.

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17. TWO LESSONS PLAN

The table presented below covers two possible flows of training: in one case it operates on motivation, while in the second case of the practical aspects that affect business activity.

Practical examples:
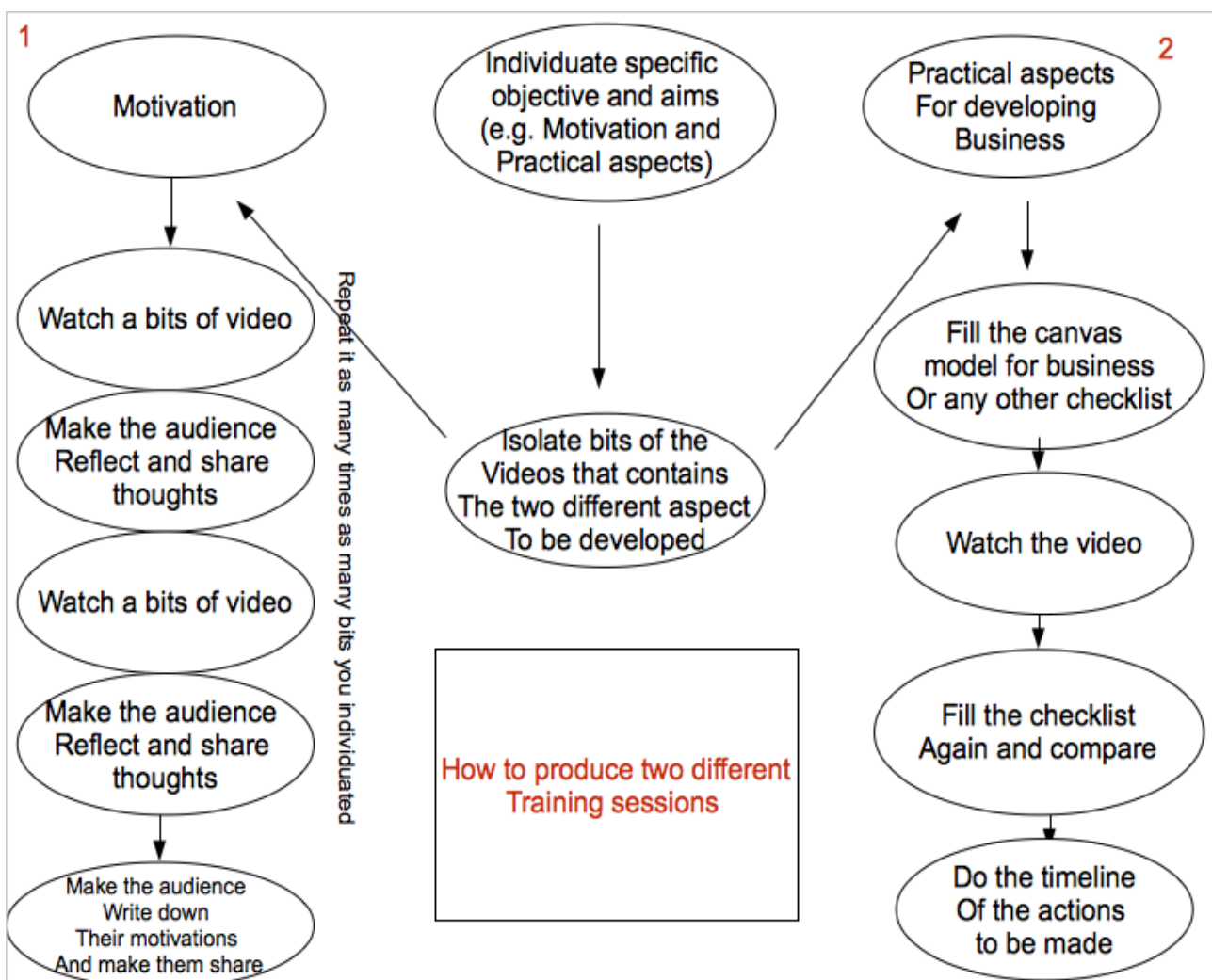
The training in work organizations is important to give strength to operational capabilities, knowledge, brainpower and interpersonal behaviours.

Traditionally, the construction phases of an intervention are four: Identifying needs, design, delivery and evaluation. When this is done, it is necessary to reflect again on the same intervention in order to correct the critical issues recursively.

The simplest discrimination on the topics of the organization is the following:

- **Exhibition / Deductive** ranging from abstract principles to concrete facts. It is suitable to work on facts and procedures, on closed knowledge and to start new topics. It is the most classic approach, it is appreciated for being efficient and fast despite her being the Steering

- **Experiential / Inductive** from concrete facts to abstract principles. It is suitable to develop abstract concepts and interpersonal behaviour, to facilitate if you already work with experts on the topics. Most involving the previous promotes the memory of what faced. Longer than previous.

Which models could be used?

Practical examples:

To encourage the use of new interpersonal behaviours:

1.   Lesson > Role-playing (Classic)

2.   Movie > Lesson > Role-playing (Inductive)

3.   Lesson > Movie > Role-playing (Progressive)

To work on social skills

1.   Opened case > Lesson (For experts)

2.   Lesson > Opened case (For complex skills)

For operational capabilities

1.   Lesson > Demonstration > Exercise (Classic)

2.   Exercise > Lesson > Demonstration > Exercise (For expert)

3.   Demonstration > Lesson > Demonstration > Exercise (For complex skills)

To change already owned behaviours

1. Movie > Lesson > Role-playing (Classic)

2. Role-playing > Lesson > Role-playing (Inductive)

3. Movie > Lesson > Movie > Role-playing (Progressive)

Lesson Plan for aspiring entrepreneurs 1° class	
Total number of classes	5
Topic	Business idea and business models
Number of participants	
Recommended time	3 hours
Literary reference: "Tale of the Unknown Island" by José Saramago	The request of the boat and the interview with the king. From the beginning of the book to p. 20.
Goal of the class	Help the aspiring entrepreneur to define his/her business idea and his/her motivations.
Resources needed:	Sheets, pens, PC, projector, thematic videos.

Introduction:
Whoever is preparing to start a business must seek to develop as much as possible the business idea he has in mind and what could support it, with the intent to strengthen the motivational part, including through a comparison with models from existing companies. Exactly how you get ready to go on a journey, you establish the destination to reach, driven by your personal motivations.

Times	Activity description
20 min	➢ Welcoming Journey presentation. Participants' introduction. First meeting presentation.
45 min	➢ Activity 1: Reading of the Saramago's book from the beginning to p.20 Filling card 1- The beginning of the journey: Your business idea.
25 min	➢ Socialization, exchange and clarifications.
10 min	➢ Break
25 min	➢ Viewing thematic videos about Motivation/Building metaphors.
35 min	➢ Activity 2: Filling card 2- The beginning of the journey: your motivations.
20 min	➢ Plenary session debate and task assignment

Thematic videos: Motivation (Theme 1).

Suggestions for the activities of the trainer:
➢ Encourage participants to define as much as possible the idea they have in mind.
➢ Deepen the motivations asking the "whys" … (why that idea, why they think that model is good …).
➢ Ask to give answers based on the reality.

FIRST CLASS-CARD 1

THE BEGINNING OF THE JOURNEY: YOUR BUSINESS IDEA

"The king […] gave him three questions one after the other, What do you want, Why didn't you say what you wanted straightaway, Do you think I have nothing better to do, but the man only answered the first question, Give me a boat, he said. […]. And may one know what you want this boat for, […], To go in search of the unknown island, replied the man".

And you? For what journey, you're ready to leave? Why do you want to leave for this journey?

……

……

……..……………………….…………………………………………………………………………………

……

What's your Island?

……

……

……

……………..………………………………………………………………………………………………………

FIRST CLASS-CARD 2

THE BEGINNING OF THE JOURNEY: YOUR MOTIVATIONS

"Well, go and tell him that I'm not leaving here until he comes, in person, to find out what I want, said the man, and he lay down across the doorstep, covering himself with a blanket for the cold. […]. As a result of meditation of pros and cons, after three days, the king went, in his royal person, to the door for petitions to find out what he wanted, this troublemaker who had refused to forward his request through the proper bureaucratic channels".

And you? To whom will you ask for the boat?

………

………

What are you willing to do?

What are the motivations that support you?

………

………

HOMEWORK:

Identify and analyze the main regulations on companies.

Identify a functional legal form to your company.

………

………

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Lesson Plan for aspiring entrepreneurs 2° class	
Total number of classes	5
Topic	Paths to enterprise creation
Number of participants	
Recommended time	3 hours
Literary reference: "Tale of the Unknown Island" by José Saramago	Conversation with the captain of the port. From p. 20 to p. 24.
Goal of the class	Help the aspiring entrepreneur to identify the skills needed for doing business. Recognize their skills.
Resources needed:	Sheets, pens, PC, projector, thematic videos.

Introduction:
Skills describe and define the professionalism of each person. In order to achieve a specific business result, each has a set of resources to manage and supervise different areas of activity. It is essential to know your resources to start a business, as well as the sailor knows his boat and its crew.

Times	Activity description
30 min	➢ Previous class recap.
	Homeworks feedback.
	Brief introduction of the second class (Define knowledge, abilities, skills. Define formal, informal, non formal domains).
50 min	➢ Activity 1:
	Reading ofthe Saramago's book from p. 20 to p.24
	Filling Card 1- Which skills to make business? (part one).
10 min	➢ Viewing of thematic videos (Personal skills)
10 min	➢ Filling Card 1- Which skills to make business? (part two).
25 min	➢ Socialization, exchange and clarifications.
10 min	➢ Break.
25 min	➢ Activity 2:
	Filling Card 2 – Self evaluation of your own skills (first question)
	➢ Viewing of thematic videos (Professional and educational path).
20 min	➢ Activity 3:
	➢ Filling Card 2- Self evaluation of your own skills. (first question)
	➢ Plenary session debate and task assignment.

Thematic videos: Personal Skills (theme 5) and Professional and educational path (theme 2).

Suggestions for the activities of the trainer:
➢ to define as much as possible the idea they have in mind. o define well what is meant by formal areas, informal and non-formal experience, knowing also make concrete examples
➢ push participants to identify skills, not just knowledge and skills.

SECOND CLASS-CARD 1

WHICH SKILLS TO MAKE BUSINESS?

"The captain […] asked the question the king had forgotten to ask, Do you know how to sail, do you have a boat licence, to which the man replied, I'll learn at sea".

What are, in your opinion, the things you already can do and those you will learn at sea?

THINGS I CAN ALREADY DO   THINGS I'LL LEARN AT SEA

………………………………………   ………………………………………

………………………………………   ………………………………………

(VIEWING OF VIDEOS-THEME 5)

After watching the video, do you want to add more?

……

……

Now try to give priority to the recognized skills

……

……

SECOND CLASS-CARD 2

SELF EVALUATION OF THE SKILLS

How you study course helped you reach this point?

How can it help you in the next future?

....

....

What other domain of knowledge (non-formal and informal) has been valuable for your education?

....

....

How did your non-formal and informal education helped you? What did you learn that can be helpful in your job?

....

....

HOMEWORK:

Identify at least 3 further opportunities of learning that are functional to your project

....

....

Lesson Plan for aspiring entrepreneurs 3° class	
Total number of classes	5
Topic	Idea development
Number of participants	
Recommended time	3 hours
Literary reference: "Tale of the Unknown Island " by José Saramago	Decision and activation to fix the boat and to look for the crew . From p. 24 to p. 25
Goal of the class	Help the aspiring entrepreneur to develop his business idea.
Resources needed:	Sheets, pens, PC, projector, thematic videos.

Introduction:
Everything comes first as a thought, as an idea. For it to become something concrete, you have to plan the steps so that from an ideal state you'll get to a real state. Those who decide to embark on navigating the sea has to sift through and make your own resources usable.

Times	Activity Description
20 min	➢ Previous class recap. Homework feedback. Brief presentation of the third class.
60 min	➢ Activity 1: Reading ofthe Saramago's book from p. 24 to p.25. Filling card 1- Navigation map.
25 min	➢ Socialization, exchange and clarifications
10 min	➢ Break
20 min	➢ Viewing of thematic videos
20 min	➢ Retake card 1.
25 min	➢ Plenary session and task assignment.

Thematic videos: Development of the business idea (theme 3).
Suggestions for the activity of the trainer: ➢ Being well prepared on the use of mind maps.   ➢ Remember that it is good to identify the "branches" with a unique name or drawing.

THIRD CLASS-CARD 1

NAVIGATION MAP

"She'll take care of everything, I'm going to recruit the crew, said the man and walked off".

Now it's time to draw the map for your sailing …

Have you ever created a mind map? Proceed by following these guidelines to start developing your business idea.

1. Take your sheet, put it horizontally and in the center "draws the idea" you want to develop, which is your island; if you can't, just write a concept and circle it so that it is clearly visible.

2. When you think about your "island", what comes to your mind? Every idea related corresponds to a branch that propagates from the center, draw a branch and write the word above it (one word per branch) and / or draw the idea. Do it big, as if it is a branch that springs from the trunk.

3. Continue to think "off the cuff". If a new concept comes, write it down on a new branch; if it's a detail about an existent idea, than create a sub-branch. Sub-branches are thinner than their main branches.

4. Every branch or sub-brunch can have as many forks as the ideas related. (you can have a branch with 10 sub-branches and another branch with only 2 forks, but deep 10 levels).

5. If an idea on a branch leads you to another one on a different branch, you can draw the arrow that connects them.

HOMEWORK:

Work further on the map of your business idea

If needed, make a "fair copy".

Lesson Plan for aspiring entrepreneurs 4° class	
Total number of classes	5
Topic	Hurdles and support
Number of participants	
Recommended time	3 hours
Literary reference: "Tale of the Unknown Island " by José Saramago	Request for the boat and talk with the king. From p. 25 to p. 31
Goal of the class	Help the aspiring entrepreneur to identify what might be an obstacle to the realization of his business and what is, instead, of support.
Resources needed:	Sheets, pens, PC, projector, thematic videos.
Introduction: Every trip, every adventure, every business has possible hurdles. Some are unpredictable. Knowing what support you have is of great use to face what comes. The sailor knows that the sea can be treacherous, "dark"; But he also knows that he has a crew and resources he can rely on to deal with any obstacles.	
Times	Activities description
20 min	➢ Previous class recap. Homework feedback. Brief presentation of the fourth class.
45 min	➢ Activity 1: Reading of the Saramago's book from p. 25 to p.31 Filling card 1- Hurdles in retrospective. Filling card 2- Supports in retrospective.
25 min	➢ Socialization, exchange and clarifications
10 min	➢ Break
20 min	➢ Viewing of thematic videos
40 min	➢ Activity 2: Filling card 3- Hurdles in prospective. Filling card 4- Supports in prospective.
20 min	➢ Debate in plenary session and task assignment.
Thematic videos: Main hurdles faced and type of support received (theme 4).	
Suggestions for the activity of the trainer: ➢ Continue working by steps, without anticipating the participants what's the next request (what will be asked in the next work card).	

FOURTH CLASS-CARD 1

HURDLES IN RETROSPECTIVE

"She was only halfway up the gangway connecting the side of the ship to the quay when those creatures rushed her, screaming furiously, beak open, as if they wanted to devour her".

And you? Look behind…

What hurdles, difficulties and impediments you faced on your road?

What did you stumbled upon?

……

……

……

FOURTH CLASS-CARD 2

SUPPORTS IN RETROSPECTIVE

"We didn't know who we were dealing with. The cleaning woman drop down the bucket, slipped the keys down her cleavage, steadied herself on the gangway and, whirling the broom around her as if it were a broadsword from old times, managed to smite the murderous flock".

What did you do to face those hurdles?

……

……

What skills did you develop overcoming those difficulties?

……

……

FOURTH CLASS-CARD 3

HURDLES IN PROSPECTIVE

"And what did you say to them, That the sea is always dark, And you didn't tell them about the unknown island, How could I tell them about the unknown island, if I don't even know where it is, But you're sure it exists, As sure as I am that the sea is dark".

Now look ahead…

In what moment, the sea looks "dark"?

………

………

Which hurdles, difficulties, impediments, you may face during your sailing?

………

………

FOURTH CLASS-CARD 4

SUPPORTS IN PROSPECTIVE

"What do you think you'll do if you don't have a crew, I don't know yet, We could live here, and I could get work cleaning the boats that come into the bay, and you, And I, You must have some skill, a craft, a profession, as they call it nowadays, I have it, I had it, I will have it if necessary".

You, what abilities and skills you need to develop to face the sea?

………

………

Who or what can help you during your sailing?

………

………

Lesson Plan for aspiring entrepreneurs 5° class	
Total number of classes	5
Topic	Goal definition
Number of participants	
Recommended time	3 hours
Literary reference: "Tale of the Unknown Island " by José Saramago	From p.31 to the end
Goal of the class	Help the aspiring entrepreneur to define the goals to realize his/her project.
Resources needed:	Sheets, pens, PC, projector, thematic videos.
Introduction: In management, the definition and achievement of the goals are the very purpose for which you do things, as well as the way to ensure that things are done. Goals should be clear achievable and measurable. Those who decide to face the sea has a goal to reach and establishes how to reach it.	
Times 20 min	Activities description ➢ Previous class recap. Homework feedback. Brief presentation of the fifth class .
40 min	➢ Activity 1: Reading of the Saramago's book from p. 31 to the end. Filling card 1- to the end...
20 min	➢ Socialization, exchange and clarifications
50 min	➢ Activity 2: Presentation of the SMART method. Filling card 2- Your SMART goals.
20 min	➢ Viewing of the thematic video on Development of a business idea (question 3).
30 min	➢ Debate in plenary session and conclusion of the course.
Thematic videos: Development of a business idea	
Suggestions for the activity of the trainer: ➢ Be prepared on the definition of the goals with the SMART method.	

FIFTH CLASS-CARD 1

THE FINALE…

"[…] but I want to find the unknown island, I want to find out who I am when I'll be there, Don't you know, If you don't step outside yourself, you'll never find out who you are, […], you have to move away from the island in order to see the island".

What is your interpretation of the story?

What is, for you, the meaning of the story?

……

……

What finale would you write?

……

……

FIFTH CLASS-CARD 2

YOUR SMART GOALS

"But these things are not done overnight, they takes time, my grandfather used to say that who sail the sea must make his preparations on land first, and he wasn't even a sailor, […], And we have to provision the ship for a journey like this, given that we don't know where it might lead us, Of course, and then we'll have to wait for the right season, and leave on a good tide, and have people come to the quay to wish us a safe journey".

What are your goals? Define them proceeding with the SMART method.

SPECIFIC–MEASURABLE–ACHIEVABLE–REALISTIC-TIMELY

……

……

Lesson Plan for entrepreneurs 1° class	
Total number of classes	5
Topic	Birth of your business idea
Number of participants	
Recommended time	3 hours
Literary reference: "The little prince" by Antoine de Saint-Exupéry	From the beginning to the the end of ch 3.
Goal of the class	Retracing with entrepreneurs the road they have taken from what was their idea, the reasons that moved them up, to what has become their enterprise.
Resources needed:	Sheets, pens, PC, projector, thematic videos.
Introduction: Who is preparing to start a business has a dream inside, an aspiration, a passion that moves him and that develops up to meet the reality. Sometimes it can be a mediation or something entirely different from the initial idea, proceeding in steps and addressing any difficulties and obstacles.	
Times 20 min 60 min 30 min 50 min 20 min	Activity description ➤ Welcoming: Journey presentation. Participants presentation. Presentation of the first class. ➤ Activity 1: Reading the Saint-Exupéry's book from the beginning to the end of ch 3. Filling the card 1- The beginning of the flight. Viewing of thematic video on Motivation. ➤ Socialization, exchange and clarifications ➤ Attività 2: Viewing of thematic video on Development of a business idea. Filling the card 2: Your planet. Viewing of thematic video on Hurdles and support. ➤ Debate in plenary and task assignment.
Thematic Videos: Motivation (theme 1), Development of a business idea (theme 3), Hurdles and support (theme 4).	

FIRST CLASS-CARD 1

THE BEGINNING OF THE FLIGHT

"So it was that in six years I gave up what might have been my glorious career as a painter [...]. So I chose another profession, and learned to pilot airplanes "

What made you decide to fly?

....

....

What did you have to do to learn to fly?

....

....

Did You have in mind a specific model for your business?

....

....

FIRST CLASS-CARD 2

YOUR PLANET

"Then he continued:" Then you also come from heaven! Which is your planet? ". I glimpsed a light, in the mystery of his presence; and I suddenly demanded: "Do you come from another planet?". But he did not answer me. Gently he shook his head, looking at the airplane. "Of course on that you cannot come from far away ..."

And you? What planet you come from? Try to describe your planet even metaphorically.

....

....

(VIEWING THEMATIC VIDEO 4 – HURDLES AND SUPPORT)

Have you ever fall from the sky? What happened?

....

....

In whom did you run into? Who or what came to your aid?

....

....

HOMEWORK:

Identify at least 3 skills acquired during your business experience.

Lesson Plan for entrepreneurs 2° class	
Total number of classes	5
Topic	Training
Number of participants	
Recommended time	3 hours
Literary reference: "The little prince" by Antoine de Saint-Exupéry	From the beginning of ch. 4 to the end of ch. 6
Goal of the class	Analyze, with entrepreneurs, the relationship between studies / training and the enterprise, as well as the skills needed to run a business.
Resources needed:	Sheets, pens, PC, projector, thematic videos.
Introduction: Analyze, with entrepreneurs, the relationship between studies / training and the enterprise, as well as the skills needed to run a business.	
Times	Activity description
30 min	➢ Recap of the previous class. Feedback homework. Brief presentation of the second class (Define knowledge, abilities and skills. Define formal, informal and non formal domains).
45 min	➢ Activity 1: Reading the Saint-Exupéry's book ch.4 and ch.5 Filling the card 1- Training. Viewing of thematic videos on training and professional path.
25 min	➢ Socialization, exchange and clarifications
10 min	➢ Break
50 min	➢ Activity 2: Filling the card 2- Which skills to lead an enterprise? (first part). Viewing of thematic videos on personal skills. Filling card 2- Which skills to lead an enterprise? (second part).
20 min	➢ Debate in plenary session and task assignment.
Thematic videos: Training and professional path (theme 2) and Personal skills (theme 5)	
Suggestions for the activity of the trainer ➢ Define well what is meant by formal, informal and non-formal domain of experience, knowing also make some concrete examples. ➢ Encourage participants to identify skills not just abilities and knowledge.	

SECOND CLASS-CARD 1

EDUCATION

"I flew a little all over the world: and actually, geography has been very useful to me. At a glance, I can distinguish China from Arizona, and if one gets lost in the night, this knowledge is of great help. I met many important people in my life, I've lived a long time among the great. I knew them intimately, I observed them right up close"

Which "knowledge" is a great help for your flight? Does it support the way you think and lead your enterprise?

……

……

How your study course helped you to get to here?

Are your studies related to the type of business you have built?

……

……

In which context (non-formal and informal) you have met important persons, "eminent" and you had the chance to side with them? In what way, they have been precious for your education?

……

……

SECOND CLASS-CARD 2

WHICH SKILLS TO LEAD A BUSINESS?

"Every day I learned something about the planet, on the departure, on the journey. It comes naturally after some reflection. So, it was that the third day I get to know the struggle of the Baobabs. [...]. "The Baobabs before they become grown up, they are babies". "That's right! But why you want your sheeps to eat the baby baobabs?". "Well, It's easy", he replied as it was obvious. And it took me a big mental effort to understand the problem by myself"

Since when you took off, what did you learn?

....

....

What do you believe you still have to learn? Why it would be important?

....

....

(VIEWING OF THE VIDEO-THEME 5)

After watching the video, do you want to add more?

....

....

Can you prioritize the identified skills?

....

....

HOMEWORK:

Identify at least 3 ways to implement the skills you believe you need to strengthen.

Lesson Plan for entrepreneurs 3° class

Total number of classes	5
Topic	Experiences and people
Number of participants	
Recommended time	3 hours
Literary reference: "The little prince" by Antoine de Saint-Exupéry	From the beginning of ch. 7 to the end of ch. 10.
Goal of the class	Help the entrepreneur to identify meaningful experiences and people for his/her business.
Resources needed:	Sheets, pens, PC, projector, thematic videos.

Introduction:
Identifying and knowing the resources, meant as people and experiences, is critical in conducting a business. In immediate terms and in prospective terms .

Times	Activity description
20 min	➢ Previous class recap. Homework feedback. Brief presentation of the third class.
50 min	➢ Activity 1: Reading of the Saint-Exupèry's book from the beginning of the ch. 7 to the end of ch. 10 Filling the card 1- My resources.
25 min	➢ Socialization, exchange and clarifications.
10 min	➢ Break
50 min	➢ Activity 2 Viewing of thematic videos on Decision making. Filling card 2- My future resources.
25 min	➢ Debate in plenary session and task assignment.

Thematic Videos: Decision making (theme 6).

Suggestions for the activity of the trainer:
  ➢ Encourage the entrepreneur to analyze specifically how his/her business works.

<table>
<tr><td colspan="1">

THIRD CLASS-CARD 1

MY RESOURCES

</td></tr>
<tr><td>

"He put sent on me and he enlightened me. […]. I had to grasp his tenderness behind his small ruses. Flowers are co contradicting! But I was too young to be able to love him"

</td></tr>
<tr><td>

There are people and experiences you can identify, referring to your business, as "flowers"?

Whithout which you maybe wouldn't be where you are now.

Describe your "flowers".

....

....

"Try to be happy. Leave this bell jar, I don't want it anymore".

"But the wind…" "My cold isn't that bad. Some fresh air will do me good. I'm a flower".

"But the animals". "I have to tolerate some caterpillar if I want to know the butterflies, they say they are beautiful. Otherwise, who's going to come visit me? You'll be far and big animals doesn't frighten me"

What task would you leave to whom would follow you in your venture?

....

....

</td></tr>
</table>

THIRD CLASS-CARD 2

MY FUTURE RESOURCES

"If I would order to a general to fly from a flower to another like a butterfly, or to write a tragedy, or to turn in a sea bird; and if the general wouldn't execute the order received, who would be wrong, me or him?" "You would", firmly said the little prince. "Right. You have to demand from each what each can give", continued the king. "Authority rest, first of all, on the reason"

What is needed to be a good "king"?

....

....

How important decisions are taken?

How tasks are distributed in your company? On what base?

....

....

HOMEWORK:

Think more about the future: is there something you need to change in leading your business?

Lesson Plan for entrepreneurs 4° class	
Total number of classes	5
Topic	Plan the future
Number of participants	
Recommended time	3 hours
Literary reference: "The little prince" by Antoine de Saint-Exupéry	From the beginning of ch. 11 to the end of ch. 14
Goal of the class	Help the entrepreneur to plan your future career, own and the company.
Resources needed:	Sheets, pens, PC, projector, thematic videos.
Introduction: Giving themselves targets and having short- and long-term goals facilitates the progression and growth of a person and a company. The goals must be achievable, verifiable and subsequently verified.	
Times 20 min 45 min 20 min 10 min 45 min 20 min	Activity description ➢ Previous class recap. Homework feedback. Brief presentation of the fourth class. ➢ Activity 1: Reading of the Saint-Exupèry's book from the beginning of ch. 11 to the end of ch. 14 Filling the card 1- Your stars Viewing of thematic videos on Planning. ➢ Socialization, exchange and clarifications. ➢ Break ➢ Activity 2 Viewing of thematic videos on Time management e Stress management. Filling card 2- Your management ➢ Debate in plenary session and task assignment.
Thematic Videos: Planning (theme 8); Time management (theme 13); Stress management (theme 14)	
Suggestions for the activity of the trainer: ➢ Encourage entrepreneurs to think on a metaphorical level ➢ Allow the metaphors are understood by the participants personally.	

FOURTH CLASS-CARD 1

YOUR STARS

"When you find a diamond that doesn't belong to anyone, it's yours. When you find an island who does not belong to anyone, it's yours. When you are the first to have an idea, you patent it, and it's yours. And I own the stars, because nobody before me ever dreamed to own them." "This is true", said the little prince. "What good are they?" "I manage them, I count them and I recount them", said the business man […]. "But you have no use for the stars". "The business man opened his mouth but he couldn't find anything to reply"

You reply. How can you be useful for the "stars"?

………

………

Where can you lead your enterprise?

………

………

What do you believe is necessary to get where you want?

………

………

What do you still need, eventually, to get where you want?

………

………

Among the things you wrote above, what can you do in the next 6 months?

………

………

FOURTH CLASS-CARD 2

YOUR MANAGEMENT

"My job is horrible. Once it was reasonable. I used to turn on the morning and off in the night, I used to have the rest of the day to rest and the rest of the night to sleep…". "And after that the task has changed?" "The task hasn't changed", said the lamp man, "this is the drama. The planet year by year is whirling faster and faster and the task hasn't changed". "So?" said the little prince. "So, now that it makes one turn a minute, I don't have a moment to rest. Turn on and off once a minute!"

What solution would you suggest for the lamp man? How would you act for the new difficulty of the planet whirling faster?

……

……

What would you suggest to the lamp man to manage the stress of turning continuously on and off the lamp?

……

……

HOMEWORK:

Until the next class, try to find half an hour a day for your rest. Can you do it? What will you do in that time? Note it.

Lesson Plan for entrepreneurs 5° class	
Total number of classes	5
Topic	Plan the future/Advises
Number of participants	
Recommended time	3 hours
Literary reference: "The little prince" by Antoine de Saint-Exupéry	From the beginning of ch 18 to the end of ch. 21
Goal of the class	Help the entrepreneur to focus on goal planning, care and improvement of the business.
Resources needed:	Sheets, pens, PC, projector, thematic videos.

Introduction:
Even a running and well-established business need daily care and actions with a view of continuous improvements cannot be left to chance or at exceptionality.

Times	Activity description
20 min	➢ Previous class recap. Homework Feedback. Brief presentation of the fifth class.
60 min	➢ Activity 1: Reading of the Saint-Exupéry's book from the beginning of the ch. 18 to the end of ch. 21 Filling the card 1- The desert.
20 min	➢ Socialization, exchange and clarification.
50 min	➢ Activity 2: Viewing of thematic videos on Leadership/Team building. Filling the card 2- Your rose.
30 min	➢ Debate in plenary session and conclusion of the course.

Thematic videos: Leadership/Team building (Theme 10).

Suggestions for the activity of the trainer:
➢ Let the metaphors to be personally interpreted by participants
➢ Encourage the entrepreneurs to reason on a metaphorical level.

FIFTH CLASS-CARD 1

THE DESERT

"Is there anybody on earth?". "Here is a desert. There's nobody in deserts. The earth is big", said the snake. The little prince sat down on a stone and rolled his eyes towards the sky. "I wonder", he said "if the stars are lit so that everyone can, one day, find his own" [...]. "What did you come to do here?". "I had some troubles with a flower", said the little prince. "Ah!" said the snake. And remained silent. "Where are all the people?", continued the little prince after a while, "One feel a bit lonely in the desert..."

Have you ever had the feeling, concerning your company, to be in a desert? Can you tell an anecdote?

....

....

Towards what direction you had to walk to be able to finally "find the people". Did you have directions or support from someone?

....

....

What direction you would then suggest to the little prince if you would meet him in the desert?

....

....

What can you do from now on to avoid the risk of finding yourself in the "desert"?

1. ....

2. ....

3. ....

4. ....

5. ....

FIFTH CLASS-CARD 2

YOUR ROSE

"But her, her alone, is more important of all of you, because she is the one I watered. Because she is the one I put under the cloche. Because she is the one I sheltered with the screen. Because she is the one I killed the caterpillars for (except two or three for the butterflies). Because she is the one I've listened complaining and boasting, or even sometimes being quite silent. Because she is my rose"

What did you do for your "rose"… to make her important for you?

……

……

What could you do for your "rose"? To make her grow and strengthen?

……

……

How will you shield her?

……

……

18. A TOOL FOR TRAINING WITH ENTREPRENEURS AND ASPIRANT ENTREPRENEURS: THE DIGITAL CURRICULA STORY

Characteristics and modalities useful to build a digital Curricula Story: a short personal history that combines sound, images, photos etc.

"IF HISTORY WERE TAUGHT IN THE FORM OF STORIES, IT WOULD BE NEVER FORGOTTEN"

(R. KIPLING)

A Digital Curricula Story is *a short personal story about two and a half minutes by* combining audio recordings, images, photographic sequences and/or film elements.

It tells the story of a person from the perspective of his skills and abilities, motivations, values, passions and professional vocation ...

The Digital Curricula Story innovates and improves the more commune curriculum vitae because…

- It uses a different communication style

- Telling about the storyteller's personality, the story is able to involve emotionally the listener

- It gives an added value to the traditional CV because you can use it to let the recruiter to know you better. You can show your motivations, values, passions and skills through it

- It's a skills self-evaluation tool (those skills that you've got in formal, non formal and informal contexts like work place, school, family, community, volunteering, everyday life). *Es. Team working, networking, stress management, problem solving, creativity, communication skills, entrepreneurship, etc…*

A Digital Curricula Story is also:

- a story created around the professional sphere in digital format

- a creative tool to show the key Competences (Not just digital)

- an *ex post* evaluation device of a training process or a skills assessment

- a way to share their personal and professional experience with others

- a process of continuous self development.

At the moment the possible applications of Digital Curricula Story are:

- ENTERPRISES: in order to communicate strategies in advertising / marketing sector (corporate vision, brand);

- SCHOOL: in order to develop writing skills, oral expression, technological skills, creativity, display problems, listening skills, as key skills;

- SOCIAL: in order to disseminate projects and activities; to share experiences; to know stories and job profiles;

- PATHS OF GUIDANCE AND RECOGNITION OF SKILLS: as ex-post evaluation tool, to give meaning to the paths and implement paths of meaning; also as a self marketing and self empowerment.

To make a digital story curricula we implement:

- narrative skills to learn how to tell a personal story (reading and understanding, write properly, synthesize, enriching the vocabulary, edit, produce different kinds of texts, communicate effectively ...);

- relational skills to share and collaborate;

- digital skills to create video stories;

- metacognitive skills to co-evaluate the process and the educational path.

The learning outcomes of a digital curricula story process are several:

- for the University: to tell the cultural and professional skills of the person,

to think about experience; to activate lifelong guidance routes and self empowerment.

-     for facilitators: to explore the invisible skills of those involved and enhance them within the lifelong learning processes to improve the quality and effectiveness of services.

-     for those involved: to activate key and transversal competences, guidance and promoting the success, motivation and active participation.

-     for the territory and the companies: to find talent in order to cultivate ideas, or opportunities for youth self-employment; to document lives and paths linked to employability.

The digital curricula story becomes a project, a route, a process, a research tool and participatory action to (re)activate and mobilize the resources of the individual in terms of motivation and guidance and to re-enable the personal and professional profile, through a continuous dialogue between the outside (media product) and the inside (the subjects' stories).

Practical examples:

The 5 step process of digital curricula story are:

-     Briefing and preparation to writing

-     Writing/rewrite

-     Recording

-     Editing

-     Sharing

You will learn how to create and write your own story in approximately 250 words and how to present it in a short film that lasts only two to three minutes but still achieves the intended effect.

What is essential for the workshop, especially for the process of finding and creating your individual story, is: bring photos to illustrate your story. 15 to 20 of them would be the perfect number, but don't worry if you don't have that many, a very good digital story can be told from as few as three pictures as well. But should you have them bring along as many as possible (up to 20).

Before starting to write the following elements are important:

-       Tell about an episode that highlights your personal/professional skills
-       Professional achievements
-       Moments of change that have occurred in your personal/professional life
-       Critical situations with positive outcomes
-       Passion, talents, purposes
-       Motivations, values
-       Your strong points
-       Life lesson that had the greatest impact on you
-       Vision about your future
-       What you would like to become

When you start writing you must consider the heart of your story and write the way you speak.

Keep your story concise: from 250 to 320 words, you can help you producing a storyboard. You can start your story with sentences that catches the attention and curiosity of the listener (Es: questions, etc..).

Telling your story you can move from the present, to the past and future... (the story is like a personal journey of the storyteller). Remember to write a good beginning and good ending and avoid being dramatic.

Before recording is necessary to read more times your script; relax and take your time and speak slowly and clearly.

The pictures must be rightfully yours (because of copyright reasons) and they should have some personal connection to you and to your story.

If you don't have enough pictures please have a look at royalty free image collections on the Internet. But do this only if it is really necessary: a digital story is so much better when there is a personal connection to the speaker.

You can also pick images and music from the web. You need always to check that images and music aren't covered by *copyright.*

Find below some links where you can find:

- *free images:*

http://www.ma-no.org/it/content/index_13-siti-per-scaricare-foto-gratis-e-senza-copyright_1701.php#!prettyPhoto

- *free music:*

http://www.ma-no.org/it/content/index_21-siti-web-per-scaricare-musica-royalty-free_1693.php

- *Creative Commons:*

Search engine, useful to images, video and audio search: http://search.creativecommons.org

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Sitography

Motivational Videos for Entrepreneurs

Andrew Stanton: *The clues to a great story*

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

Chimamanda Ngozi Adichie: *The Danger of a Single Story*

https://www.youtube.com/watch?v=D9Ihs241zeg

Tan Le: *My immigration story*

https://www.youtube.com/watch?v=hCop3IGZH2o

Steve Jobs: *Speech at Stanford*

https://www.youtube.com/watch?v=gO6cFMRqXqU

Entrepreneurs Can Change the World

Message: Anything is possible as long as you maintain your kid-like perspective.

https://www.youtube.com/watch?v=T6MhAwQ64c0

Where Good Ideas Come From

Message: Ideas don't just happen. They start as slow hunches. And your hunches need to collide with other people's hunches to be fully formed. The internet makes it easier than ever to connect with other people's hunches which encourages great ideas.

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

Everything Started as Nothing

Message: The world's largest companies, most successful people, and most incredible stories all have one thing in common. They start as nothing. This is a video Nick Scheidies and I made out of the audio interviews our book

https://www.youtube.com/watch?v=7YxYR2QbDN4

Drive: The Surprising Truth About What Motivates Us

Message: Study after study after study has found that higher monetary rewards don't lead to better performance when it involves conceptual, creative thinking. Pay people enough so they only think about the work. Then provide autonomy, mastery, and purpose if you want to create a remarkable team.

https://www.youtube.com/watch?v=u6XAPnuFjJc

Powerful inspirational true story…Don't give up!

Message: If Derek Redmond had won the race like everyone expected, we never would've known his name. Sometimes things will go terribly wrong. You have two choices. Give up or push forward. How you deal with failure will determine how much you matter.

https://www.youtube.com/watch?v=kZlXWp6vFdE

Motivational Video For Start-ups And Entrepreneurs

https://www.youtube.com/watch?v=8NxDO6fA5rU

Profile of successful entrepreneur psychological

https://www.quora.com/What-is-the-psychological-profile-of-a-successful-entrepreneur

https://www.entrepreneur.com/article/230350

https://www.gallupstrengthscenter.com/EP10/en-US/About

TOOLS FOR....

- Digital storytelling and video-audio editing

Software to download videos for free:

http://download.html.it/tagsoftware/programma-per-creare-video-con-foto-e-musica-gratis/

http://www.nchsoftware.com/videopad/it/

http://www.videosoftdev.com/it/free-video-editor

The digital curricula story:

- *free images:*

http://www.ma-no.org/it/content/index_13-siti-per-scaricare-foto-gratis-e-senza-copyright_1701.php#!prettyPhoto

- *free music:*

http://www.ma-no.org/it/content/index_21-siti-web-per-scaricare-musica-royalty-free_1693.php

- *Creative Commons:*

Search engine, useful to images, video and audio search :
http://search.creativecommons.org

http://www.techlearning.com/news/0002/defining-digital-curriculum/62269

https://andreaciantar.com/video-curriculum-e-digital-story-telling/