



EntreprenHour

KA2 STRATEGIC PARTNERSHIP IN THE YOUTH FIELD
FOR EXCHANGE OF GOOD PRACTICES

ENTREPRENHOUR

DIGITAL STORYTELLING TOOLKIT



DESCRIPTION

"*EntreprenHour*" (EH) is a Strategic Partnership in the youth field aimed at promoting the role of Social Entrepreneurship (SE), in combination with Non-Formal Education (NFE) and practical learning, as a tool for enhancing social inclusion and employ-ability of disadvantaged sectors of the youth population. The direct target group of the project are young NEETs (not employed in education, training or in the labour market) aged 18-25 in all partner countries (Sweden, Italy, Croatia and Germany) and Europe.

OBJECTIVES

1. reduction of early leavers from education and training to less than 10% by 2020,
2. promoting the acquisition of entrepreneurial skills/attitudes and of basic and transversal skills at all levels of European societies,
3. contrasting massive youth unemployment through developing Social Entrepreneurship potential and related soft/transversal skills in disadvantaged young people (NEETs) through Urban Needs' Analysis, Storytelling, ICT and Intercultural Communication,
4. researching and comparing existing European good practices of Social Entrepreneurship education of young people through Urban Needs' Analysis, Storytelling, Marketing and Intercultural Communication,
5. producing state-of-the-art Reports outlining the existing landscape of European good practices,
6. elaboration of a set of Toolkits and of a comprehensive "Bolstering Youth Entrepreneurship" Format representing a useful practical reference for NGO and stakeholders' operators and entities interested in fostering entrepreneurial development of young NEETs,
7. developing a network among organizations experienced in the field of entrepreneurial empowerment working to develop employ-ability and social inclusion opportunities for youngsters in the field of Social Entrepreneurship.

STORYTELLING AND DIGITAL STORYTELLING METHODOLOGIES

"Storytelling is a powerful mode of human expression that helps make sense of the past and to understand possible futures. While coming together to exchange stories is an ancient tradition, evaluations also make use of personal stories through different narrative techniques to get information on the impact of development initiatives."

Storytelling can move decision-makers in ways that hard numbers, statistics and reports often can't. Storytelling can express experiences deeply and illustrate things more powerfully than standard reporting on achievements.

NEW DEVELOPMENTS IN STORYTELLING

"Digital Storytelling" is a workshop-based practice in which people are taught to use digital media to create short audio-video stories, usually about their own lives. The idea is that this puts the universal human delight in narrative and self-expression into the hands of everyone. It brings a timeless form into the digital age, to give a voice to the myriad tales of everyday life as experienced by ordinary people in their own terms. Despite its use of the latest technologies, its purpose is simple and human. "

(John Hartley and Kelly McWilliam, 'Computational Power Meets Human Contact' in Story Circle (2009))

Modern digital tools let anyone with a digital camera or a computer tell a story of change. Recent software can group story fragments into categories. That allows analysis of patterns and trends in the data that can be used to create quantitative information.

Online media is becoming a powerful tool for storytelling because it lets people share experiences with organisations. They can tell their own story and record their words and share them with others.

HOW IT WORKS?

1. Stories provide insights into services and processes, to show effects, demonstrate innovation and support numerical data
2. There must be significant trust between the story-tellers and the person recording the story so that people are willing to be open and know how their story might be used
3. Story collection usually begins with an interview, in groups or with an individual. There are different ways to record them. They include standardised questionnaires and open-ended notes, and different ways to gather and make sense of the data
4. When a person is listening to a story, both sides of their brain are working. The left side of the brain processes the words while the right fills in the gaps

ADVISES FOR STORYTELLING?

1. If you truly want to understand how people experience a situation: open-ended, exploratory narrative techniques offer a good approach
2. Stories work well in adaptive environments: This approach works well if there is a willingness to make changes along the way, in response to obstacles and “surprises”
3. Realise the limitations of the story: Complement the stories you include in your evaluation report with other sources of information. Stories should be combined with surveys, focus groups, observations and other options of evaluation. Providing multiple forms of data and including the perspectives of the full range of your participants will enhance the quality of your programme evaluation as well as the stories’ impact
4. Match the narrative technique with the situation: In a project environment that is more fixed and limited, a more standardised survey will be a better technique than an exploratory, open-ended technique such as Sense-Maker

WHEN RECORDING?

1. Be consistent and systematic: Keep notes, record your stories in a place, document sources, be consistent, and be careful with your data
2. Make backups, and do not rely on only one form of documentation – and especially do not count on computer systems working in all contexts
3. It's easier to record stories when they are fresh in your mind than to go back and re-construct them
4. Consider the ethical implications: Using storytelling as an evaluation tool in practice requires a high element of trust and openness between the storytellers and the evaluator
5. Always ask participants for permission before recording their stories
6. Also get their approval to share with others the stories they tell you, explaining that their real name will not be used in connection with their stories if they so prefer
7. Apply responsible and ethical research practices to protect human rights, dignity and welfare of storytellers (Sukop, 2007)
8. Take care of confidentiality and “protect the storyteller from direct and indirect harm” (Krueger)

WHEN COLLECTING DATA?

1. Check the circumstances and sources of the story: Look into the background and circumstances of the story to get clues about whether it is typical or extreme, if the story is authentic, if the story has been changed over time and other factors relating to the story. Verify the sources (Krueger)
2. Consider the use of incentives to get stories: Incentives can improve data quality, as storytellers will provide honest feedback (both praise and criticism) about organisations when honesty comes with rewards, and dishonesty results in a loss of economic opportunity for the storyteller (Seah and Webster, 2010)
3. Hone your story-listening skills: Stories can give deep clues about tacit fears and “undiscussable assumptions”. Listening “below the surface” of the complaints, challenges, successes and general anecdotes of others can reveal guiding principles and vital clues about (collective) attitudes and feelings in a programme or organisation (Sole and Wilson, 2002)

4. To get people to tell their stories, do one or more of the following (from Krueger):

- 4.1. Let people be comfortable and relax
- 4.2. Food and beverages help
- 4.3. Take your time - There will be many "dead ends"
- 4.4. Have several "provocative" questions (e.g. best and worst moments)
- 4.5. Use cues to stimulate memory, such as timelines, photographs, objects, etc.
- 4.6. Let people listen to stories of others
- 4.7. Show interest in their stories - smile and make eye contact
- 4.8. Tell a story to help get people started
- 4.9. Take the opportunity for further analysis
- 4.10. Ask probing questions (e.g. What was done? Why was this done? What was accomplished/ what happened? What can be learned from this?)

5. Coding data for aggregation is a major challenge for this approach: Different techniques offer different ways to ease aggregation. The SenseMaker programme, for example, uses different ways to visualise story themes, to help code information for analysis. The Most-Significant-Change option does this by tracking stories of changes related to certain "critical domains"

WHEN COMMUNICATING ABOUT THE DATA?

1. Use the stories to connect with your intended audiences (e.g. donors, staff, wider public): Personal stories provide a human face to evaluation data which can strengthen messages you would like to present about your programme
2. Design stories to deliberately incorporate the perspective(s) that speak most to the concerns of the target group. Each story represents a single point of view, so it may be necessary to incorporate multiple perspectives into the final story
3. Shape the information to reach your target group (e.g. case studies in reports to donors; videos, press releases, photos on website for general public)
4. The tasks in the "Report and support use" evaluation component provide relevant information and resources
5. Avoid "static-ness" in story messages: The impact of a personal story varies depending on when and how it is presented. Especially in today's fast-moving virtual world, it is necessary to regularly revisit and update your story messages to reconnect them with the language and issues of the present

TRAINING FORMAT

ACTIVITY SHEET

FEATURE	DESCRIPTION
Title	Body Work Together with A Story– Team Building
Description of the exercise	<p>Participants are going through a series of activities that are linked and use their body to develop a sense of trust, initiate stories, create and share about each other.</p> <p><i>Eye Gazing</i> - participants look into each other eyes and communicate their intentions within the group to stimulate non verbal communication. This diversifies with variations of gently meeting with the palms of the hand, closing the eyes and following each other’s moves to explore leadership, connection and non verbal communication</p> <p><i>Blind Dance</i>- Half of the group of participants are wearing blindfolds and were invited by the other half of the group for a dance. Participants change partners 3 times, and then blindfolded group, becomes the group of participants seeing.</p> <p><i>Trust Falling</i> - participants start to work on their trust building skills in pairs to learn how to fall. They move to groups of 3, 6, 12 in order to build their ability to share their attention with others, care and mutual understanding in this situation. As an extra, participants looked into what is the story that the body is transmitting and they looked into feeling the tensions, muscles, breath.</p> <p>As a last variation, of the activities, participants went into exploring the space blindfolded, walking with a guide and making sense of their story in the space.</p>

FEATURE

DESCRIPTION

Group size

10 to 30

Age range

10+

Time

90 minutes

Instructions

Eye Gazing (15-30 mins): ask participants to make two parallel lines, participants facing each other. Ask the group to look in each others' eyes for 30 seconds and transmit the story that they want to share. After 30 seconds change, one line moves to the right and last person goes at the beginning of the line. Carry on until each person meets the other and share their stories. Add variations as described in the above box.

Blind Dance (15 mins): Participants are divided in two groups. One group receives blindfolds, instruct participants to take care of the blindfolded persons so they are feeling comfortable: start dancing gentle, and listen to the limits that the persons' body transmits. All pairs are not allowed to talk. Let the songs play half-way and change. After 3-4 songs, ask the groups to inverse roles.

Trust Falling (35 mins) : show a demo with one volunteer from the group. Check that the posture of the person catching the ones falling, is sufficiently strong with one foot in the front and the hands near the person falling to catch easy in the beginning. The person falling shall relax, keep legs straight, hands crossed to hold the shoulders. After pair work, ask participants to go in groups of 3, 6, 9 and follow the same instructions, with specific focus on the safety of the person falling.

Blindfold walking (15 mins): as people start to become more comfortable, participants get into pairs, one is blindfolded, and the one seeing is taking the blindfolded one to explore the space, touch props, objects, making sounds or talking, creating a story for the blindfolded person. Before they swap roles, the blindfolded person shares what was the story like being blindfolded.

FEATURE

DESCRIPTION

Materials

Blindfolds, open space, speaker, music

Preparation

Tips, considerations and safety

Make sure to follow the safety instruction of each step of the activity. Pay attention to the participants who are exposed and adapt the rules of safety to the environment where the activities are taking place (i.e. specific hazards that can occur – paintings falling, old props etc)

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

River of Life

Description of the exercise

Description of the exercise This is a reflection exercise. There will be no judgement about your artistic abilities! Your completed river will not be displayed. It will, however, be shared in your first small group mentoring session and will also continue to serve as a personal reflection tool on your discernment journey. Remember that no drawing can possibly capture everything about your life journey. This is intended to be a beginning point for reflection and small group conversation, not a comprehensive depiction of your life. In creating your river, please use whatever supplies make sense to you, such as: piece of computer paper/pencil, a sheet of drawing paper/colored pencils, a page in a journal/pen, graph paper/pencil etc Again, the point of this exercise is not creating an artistic masterpiece, it is about engaging in deep reflection and thinking about your journey in a new way. The only way to do this wrong is to not do it at all!

Before you put anything on paper, think briefly about the course of your whole life and reflect on these questions, which frame this exercise:

- If you were able to compare your life with a river, what would the river look like?
- When and where are the smooth, flowing waters – those times when events and relationships seem generally positive or there is a sense of ease about your life?
- When does the river take a sudden turn (and what caused the turn), or change from smooth waters to rough, tumbling rapids or to an excited rush of water?
- Are there rocks or boulders falling into your river – unexpectedly landing there, changing its direction forever?
- Are there points at which it flows powerfully and purposefully or seems to slow to a trickle?

FEATURE

DESCRIPTION

Group size

Any

Age range

14+

Time

90 -120 minutes

Instructions

1. Begin with a blank sheet of paper. Draw your river of life with its bends and turns, its smooth waters and rough spots, its strength/vitality, and its direction.

- Write in your approximate age, and/or dates, along the flow of your river.
- Identify on your drawing the various key “marker events” in your life – the boulders in the river, or places where the river changes course – that shape your story.
- If you were able to divide your life journey into sections, where would the section divisions occur? Give names to each of the sections of your life river.

2. Now think about the various people who have accompanied you along this river’s journey.

- What relationships have been the most significant at different points in your life?
- Who has most shaped you?
- Have there been significant losses of relationship along the way?
- What groups or communities of people were most important?
- Record these key relationships and losses in the appropriate places on your river of life.
- If you wish, you might also want to jot down some of the thoughts and feelings that go along with these relationships.

3. As you look over the diagram of your life river, think about the different ways you have experienced and understood spiritual side across your life.

- Who or what was spiritual side to you at the different times depicted in your diagram?
- What caused you to feel closer to, or more distant from, spiritual side at these different times?
- What places or situations were encounters with the Sacred for you?
- Decide on a way to note these matters, with words and/or symbols, and place them into your river.

4. In relation to your life’s journey,

- Are there times of significant pain or suffering – yours or others’ – that shape the flow of your life river?

FEATURE

DESCRIPTION

- What has happened along the journey of your life that you associate with a abd experience?
 - Add these elements to your river.
5. Rivers do not exist in isolation but are always part of a larger ecology. So, too, is human life situated in a larger world.
- What was going on in the world – local, regional, and world events – that shaped the flow of your river?
 - Using words and/or symbols, place these events in the appropriate locations on your river.
6. As you reflect on your river of life,
- What values, commitments, causes, or principles were most important to you at a given point in your life?
 - Toward what goals, if any, were your primary energies directed – or, metaphorically speaking, what purposes and ends helped to shape the flow of life waters at a given time in your experience?
 - Note these on your river.
- As you finish depicting your river of life, take a look over the whole diagram.
- Do its symbols and words seem to portray how you think and feel about the whole of your life?
 - Is there some important element left out?
 - Make adjustments as needed

Materials

Paper (a4, a3, colored or white sheets), colored pens/pencils, post its, scissors.

Preparation

Tips, considerations and safety

Make sure that you are supporting the participant in case of any emotional imbalance within the participants.

Create a safe space and make pairs of people that are freely chosen by the participants in order

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

Cultural Roots

Description of the exercise

The trainer introduced the question: What is culture? This session introduces the group to the topic. They understood what are the important things to consider when thinking about life, how to describe and call some life stages, some events, emotions. Activity is done in the form of discussion, first in small group to think what is the culture, the elements etc.

After small group discussion, trainer draws aspects of culture together with the participants: music, traditions, beliefs, values, religion, ethics, language, signs. Then, invite all participants in large multicultural groups and ask them to interview each other following tips and hints from the this resource:

<http://www.storyarts.org/classroom/roots/family.html>

Group size

15+

Age range

14+

Time

50 - 80 minutes

Instructions

Introduce the Topic and write the question on the flipchart "What is culture?"
>

>Elicit from the group what is Culture > Group to exchange their own understanding of culture in small 2-3 pax teams for 5 minutes > Elicit elements of how culture behaves AND make sure you include music, traditions, beliefs, values, ethics, religion, language, signs. > Gather some examples and make sure the whole group understands the listed categories >

FEATURE

DESCRIPTION

Create multi-national groups so participants share about how the mentioned categories are present in their own culture > Share the link to the resource so they can follow the questions listed there and interview each other. Allocate about 5-10 minutes for each person to be interviewed.

You can choose to ask the groups to make a presentation using features of all cultures in a theatrical performance, poems, paintings, art, music, comics.

AVOID PRESENTATIONS IN TABLES, BULLET POINTS, or other boring presentations.

Materials

Flipchart and, depending on the choice, materials that can be used to design simple costumes, face paint, sound tones,

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

Object treasure hunt and story

Description of the exercise

Participants are making picture of the object what they find and write a story about this object. They need to pay attention to different characteristics of the story – object external features, internal features, wants vs. needs, obstacles, what if, moral of the story, three parts of the story beginning - middle – end.

Group size

10-30

Age range

18-25

Time

1,5h

Instructions

Participants need to go out and look for object what get their attention, picture this object. After he/she has object they need to start write story about this object. Later they are presenting these stories in smaller groups.

Materials

A4 paper, pen

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

Successful people on Social media

Description of the exercise

Participants need to find in a pairs successful people on a social media and answer on question about them

Group size

10-30

Age range

18-25

Time

1,5h

Instructions

First part:

Look up the Social media of one people you think are successful and answer the questions below for each of them.

- 1) What makes him/her successful?
- 2) How does he/she show that he/she is successful?
- 3) What do you think he/she does NOT show on their Facebook page?
- 4) Would everybody consider this person successful? Why? Why not?
- 5) They were working on a pair.

Second part: Self-promotion on Social media

Now answer the following questions for yourself:

- 1) What ideas could you use in order to appear more successful on your Facebook page?
- 2) Which of their strategies do you think could work for you? Which not? Why not?

After second part participants come together in bigger group and if somebody want he/she share their thoughts about tasks what was done.

Materials

A4 paper, pen

Preparation

Written questions on Flipchart paper

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

Motivation PUZZle

Description of the exercise

The trainer introduces Entrepreneurship concept and hands the group a set of split lines of Quotes. Groups needs to go and identify the missing lines of the quotes. At the end the group discusses about the relevance of the quotes in entrepreneurship and how this can be applied to themselves.

Group size

10-30+

Age range

14+

Time

45 min

Instructions

Identify the missing part of the quote.
Together with the partner associate with a real life situation 2 mins each way.
Understand how it fits in the area of entrepreneurship.

Materials

Quotes.
Printed quotes & split lines

Tips, considerations and safety

Quotes

1. Go as far as you can see; when you get there, you'll be able to see further
2. The individuals who says it is not possible should move out of the way of those doing it
3. When someone tells me 'no', it doesn't mean I can't do it, it simply means I can't do it with them
4. Build your own dreams or someone else will hire you to build theirs

FEATURE

DESCRIPTION

5. Even if you're on the right track, you'll get run over if you just sit there
6. The more I want to get something done the less I call it work
7. Success is the sum of small efforts repeated day in a day out
8. Try not. Do or do not. There in not try.
9. Every often a change of self is needed more than a change of scene
10. If you don't design your own life plan chances are you'll fall into someone else's plan and guess what they have planned for you? Not much
11. It takes courage to grow up and become who you really are
12. I have not failed. I've just found 10'000 ways that won't work
13. What we fear doing most is usually what we most need to do
14. It's not what you say out of your mouth that determines your life it's what you whisper to yourself that has the most power
15. Coming together is a beginning; keeping together is progress; working together is success
16. Don't aim for success if you want it just do what you love and believe in and it will come naturally.
17. The question isn't who is going to let me it's who is going to stop me.
18. The only way to achieve the impossible is to believe it is possible
19. I can't go back to yesterday because I was a different person then
20. There is only one way to avoid criticism. Do nothing. Be nothing. Say nothing.
21. It's easy to solve a problem that everyone sees, but it's hard to solve a problem that almost no one sees
22. I am not a product of my circumstances. I am a product of my decisions.
23. You can't change how people treat you or what they say about you. All you can do is change how you react to it.
24. Learn from the mistakes of others. You can't live long enough to make them all yourselves.

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

Senses and Words

Description of the exercise

A. VAKOG - intro and words that trigger senses. Trainer to introduce VAKOG and describing in more detail what are the elements. With the participation of the whole group trainer collects key words that are triggering each of the senses (V-visual, A-auditive, K-kinaesthetic, O-olfactive, G-gustative). Apply in group work activity in order to solidify the experience related to this.

B. Voice & Intonation to be added afterwards. Trainer to discuss on pitch, speed, sound, volume as voice traits and using tongue twisters:
He thrusts his fists against the posts and still insists he sees the ghosts |
Rubber baby buggy bumpers |
Frivolous fat Fannie fried fresh fish furiously |
Imagine an imaginary menagerie manager managing an imaginary menagerie |
I slit a sheet, a sheet I slit, upon a slitted sheet I sit.

Materials

C. Trainer introduced more elements to the group:
- Introducing CARP model as a format for Story Telling

Challenge

The main purpose is to make readers identify with the challenge.
Who had the challenge? Who cares?
What problem, issue or concern needed addressing?
Why was it important?
What was the cost of addressing or not addressing it?

Action

The main purpose is to demonstrate how you responded to the challenge and how products and services can impact the business challenge.
What did you do to address your challenge?
How big was the project? Include inputs (staff, funding, volunteers, research, expertise) and outputs - activities (teaching, facilitation, product development and people (number of people and demographics).
How did our products and services help?
Why do you choose this product?

Result

The main purpose is to show that the benefits are real, quantifiable and compelling
What resulted? Use quantitative and qualitative data to describe important outcomes (changes and benefits) achieved as a result of the actions described earlier.
Who benefited and how? Help the reader understand the meaning behind the change.
Describe the benefits you achieved (including benefits like increased customer satisfaction or reduced staff turnover) in most-important-to-least-

Perspective

The main purpose is to show that achieved excellent results are the part of continuous growth and you are full of plans and perspectives.
What is the perspective for the future?
Is there a next stage that you now plan to implement?
How do you plan to change your business in future?
What are your goals and intentions?

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What are your goals and intentions?

FEATURE

DESCRIPTION

Group size

10-35+

Age range

16+

Time

90 min

Instructions

Instructions A.

1. Collect and list words in each sensorial element on a flipchart paper (10 mins).

2. In groups of 3 invite the participants to discuss about something they like. One person stands at the back and moves the hands at stomach level – signaling usage of kinesthetic words, chest level- signaling auditory words, head level – signaling visual words. The person talking stand in front of the listener and the person signaling behind the listener. Listener is to identify and confirm the sense activated and the speaker is to adapt and improvise the story/text that transmits what is showed by the signaling person. The speaker has 3 minutes to talk. And then they swap roles (20 mins).

B. In a group of 5 participants start to share stories using the sensorial descriptive words in order to make further practice within the groups. And make sure that the groups is using the voice qualities that are added to the story sharing (15 mins).

C. Participants get into the writing part where they write their own stories and use CARP model as a guidance(25mins). In a group of 4 share the story with the others and give feedback in each other.

Materials

Flipchart, Markers

ACTIVITY SHEET

FEATURE	DESCRIPTION
Title	The Hero's vs Entrepreneur Journey
Description of the exercise	Based on Hero Journey stages, participants apply it for Entrepreneur Journey
Group size	12-30
Age range	18-25
Time	2h
Instructions	<p>In the beginning show participants video of Hero Journey. After it remaining of the stages and putting them on a floor one by one. After that each participant were going through each stage and writing on a Post-it papers what happening on concrete stage with entrepreneurs. For example what can look like ordinary word of entrepreneur etc. When participant finished, the group need to be spited into six groups and each group takes two stages (for example first group takes first two stages) and the group need to present in creative way these stages. They can choose in which way they want to present - theater, video recording, singing, poem.</p>
Materials	Post it papers, pens
Preparation	Printing or writing on a A4 papers Hero Journey stages.
Tips, considerations and safety	If it is possible after video go outside and continue exercise outside.
Video Link to the tool	https://www.youtube.com/watch?v=Hhk4N9A0oCA

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

Pitch preparation (Stories & Public Speaking) & Pitching

Description of the exercise

Trainer introducing a variety of tools and structure for pitching and public speaking through activities

- posture
- voice volume, and intonation practice
- gestures and what they mean/transmit

Group size

10-34

Age range

16+

Time

60- 12 min depending on the group and time allowed

Instructions

A. Trainer is introducing the activity and what is going to be useful for. In three different steps participants are practically demonstrated to what they have to do.

Posture: participants are asked to walk in the room as they are getting ready to present on a stage and notice their posture when they are confident.

Voice: training with making different sounds (you can use vocals a,e,i,o,u in the whole group), facial muscles massage by oneself (to relax jaws, cheeks, ears), breathing deep in order to get ready for speaking

Gestures: ask participants to focus on showing with the hands what they are talking about. In this way participants work in groups of 3 to follow each other and give feedback. (30 mins)

B. Participants use a story that they created in the activity above, or are given time to prepare a 3 minutes presentation (entrepreneurial desire, job desire) on what they want to pitch in front of the group. They are asked to use words that trigger sensorial response (visual, auditive, kinesthetic, olfactory, gustatory). Give participants 30 minutes to prepare this speech if needed.

C. Deliver the pitch/speech about their chosen dream, current dream (2-3 mins each person) and receive feedback 1-2 mins each speaker from the group.

FEATURE

DESCRIPTION

Tips, considerations and safety

Make sure to prepare a space that is suitable for speaking, where people are gather as an audience that has good access to listening and receiving the message from the speaker.

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

Success stories of young entrepreneurs

Description of the exercise

Participants exploring success stories of young entrepreneur and answering on questions regarding story.

Group size

10-30

Age range

18-25

Time

1,5h

Instructions

Participants need to form groups of 3-4 people. Read carefully and patiently together the 1 success stories of young entrepreneurs. Make notes about what you read, if you wish. Then read the questionnaire and answer the questions. After having it completed, nominate a leader in your group who presents your answers to the other groups.

Stories can be find here:

<https://femaleentrepreneurassociation.com/2014/09/be-authentic-be-rad-be-generous/>

<https://femaleentrepreneurassociation.com/2014/03/helping-young-performers/>

<https://femaleentrepreneurassociation.com/2014/01/she-wanted-time-with-her-family/>

<https://femaleentrepreneurassociation.com/2014/07/bootstrapping-doesnt-have-to-be-ugly/>

<https://femaleentrepreneurassociation.com/2014/04/taking-life-by-the-reins/>

<https://femaleentrepreneurassociation.com/2014/04/owning-a-wedding-photography-business/>

<https://femaleentrepreneurassociation.com/2014/02/building-a-perfume-business/>

FEATURE

DESCRIPTION

Participants needed to answer the following questions regarding stories:

1. "What it is about"!
2. What skills and abilities do you think were necessary for this young person to succeed?
3. What was the "great idea"?
4. How could this person maintain the competitiveness of his/her company?
5. Did this young entrepreneur take any risks? (If yes, what was it? If no, what do you think, why?)

After they presented answers in bigger group

Following they answered on Self Questions.

The questions are:

1. When I face a big challenge I...
2. My greatest fear is...
3. The most courageous thing I've ever done is...
4. If I could go back in time to when I was 20 (depend on the age of participants) I would tell myself...
5. I believe...
6. The biggest lesson I have ever learned is...
7. My favorite quote is...

Materials

A4 papers, pen

Preparation

Printed out stories of successful people

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

Creativity and Memory

Description of the exercise

Exercises to improve their ability to memorize and exercises to increase their creativity

Group size

EntrepreHour Group (30-40 participants)

Age range

18-50

Time

1,5h

Instructions

Each participants has to provide at least 10 different ideas in a topic suggested by the trainer. They have to do it in 3 minutes. 1 of them has to be told to the group of course, they can't be repeated.

Explain how the brain works and some techniques to improve their ability to memorise and be more creative

Provide hacks to create the stories and for memory. Give an example with a list of 12-15 words and how to apply the storytelling. And after that, provide another list and they have to remember the most of the words with their own invented story. It is needed to remember the words in the right order. It is needed to be creative and to think out of the box.

Materials

Flipboard, markers, papers for each person

Preparation

It is needed to be ready the story and storytelling, the concrete tips and the material

Tips, considerations and safety

It is recommended to do the techniques as strong as possible. Once you achieved the results, it is recommended to work also in the long-term memory reinforcing on the same techniques, even going further.

Video Link to the tool

https://youtu.be/_1JhCuW5z4c?t=265

ACTIVITY SHEET

FEATURE

DESCRIPTION

Title

SMART Action plan

Description of the exercise

Based on participants business idea need to make SMART Action plan

Group size

10-30

Age range

15-25

Time

1h

Instructions

In the beginning participants need to set goals regarding their business plans what they plan to do? When they have their goals, one by one for each goal they need to make SMART. Specific, Measurable, Attainable, Relevant and Time-based

Materials

A4 papers, pens

Preparation

Participants need to have their business ideas.

ACTIVITY SHEET

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Co-funded by the
Erasmus+ Programme
of the European Union