Food and Agro-industrial Schools Toward Entrepreneurship by Storytelling and Digital Technology

Intellectual Output 1

MULTILINGUAL RESEARCH-ACTION
analysis of the educational "practice", aimed at introducing improvements

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F.A.S.T.E.S.T.

SVILUPPO RISORSE PER L'AZIENDA
CISITA
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List of Partners

NO.	PARTNER	SHORT NAME	COUNTRY
P1 - APPLICANT	CISITA PARMA Srl	CISITA	Italy
P2	S.P.E.L.L. srl	SPELL	Italy
P3	ISISS GALILEI BOCCHIALINI SOLARI	BOCCHIALINI	Italy
P4	Centrul de Incubare Creativ Inovativ de Afaceri	CICIA	Romania
P5	Bulgarian Chamber of Commerce and Industry	BCCI	Bulgaria
P6	Professional High School of Food technology	PAVLOV	Bulgaria
P7	Confederaçao Nacional de Jovens Agricultores e Desenvolvimento Rural	CNJ	Portugal
P8	Liceul Technologic Aurel Rainu	RAINU	Romania
P9	Escola Profissional Agricola Quinta da Lageosa	LAGEOSA	Portugal
P10	G.G. Eurosuccess Consulting Ltd	EUROSUCCESS	Cyprus

Foreword

F.A.S.T.E.S.T. project is about involving VET students and teachers from agro-industrial schools in digital storytelling practices, aiming at:

- adopting digital storytelling as an innovative tool to encourage participatory practices, thanks to the creation of mini-companies of students taking the role of digital videomakers

- developing entrepreneurial skills in students, leading them to self-entrepreneurship

- developing digital and cross-curricular skills in VET teachers

Starting from the assumption that storytelling is in itself a powerful mean of transferring knowledge, values, beliefs and ultimately cultural heritage as well, F.A.S.T.E.S.T. project is particularly significant for the countries and industrial sector involved in the project.

From the teacher training side, it is important to note that Southern Europe countries (such as Italy and Portugal) and Eastern Europe countries (such as Bulgaria and Romania) report similar criticalities: a low number of secondary education teachers taking advantage of training / update opportunities on one side, and very few training courses available for the development of teachers' skills.[1]

Taking into account the FDMP industrial sector (Food and Drink Manufacturing and Processing), it is notable that the percentage of highly-skilled workers across Europe is very low when compared to other industrial sectors (14% in agro industrial sector vs 30% average of other sectors). Furthermore, young workers seem to prefer other fields of employment, as number of workers under age 24 is very limited.[2]

On this basis, F.A.S.T.E.S.T. project aims at involving students in telling stories of success of FDMP companies from their own countries, encouraging them to make videos as they are really familiar with such technology as digital natives.

1 See "OECD TALIS 2013 Results – An International Perspective on Teaching and Learning"

2 See the recommendations of the European Council in the "Conclusions on entrepreneurship in education and training" (02.17.15)

Of course telling stories means becoming familiar with companies and entrepreneurs, getting to know how they established their businesses, from which idea and by which means they got started, and how they succeeded at last through hardships and obstacles.

Project's impacts foresee that students become passionate and enthusiast about how business people from their own countries and cultures established healthy companies. Processing the different elements of a story also help them elaborate various levels of meaning, making them progress from a purely notional learning to a transformative and reflective learning.

The expected result is that secondary education students develop their own entrepreneurial skills and attitude, thus taking into consideration the idea to found their own agro-business after completing their studies.

This also results, from the students' side, in a greater engagement and motivation towards education, thanks to an alternative and innovative method of learning, very different from the traditional one. Increased students' motivation is also expected to contrast ESL (early school leaving) from low achievers students with high risk of school drop.

F.A.S.T.E.S.T. project's program doesn't involve teachers in delivering traditional frontal lesson, but on the opposite students have to work together with teachers in getting to know companies and their stories, writing down the scripts of the stories to tell, and making the videos.

This is a cross-curricular way of learning, because students do not deal with just one particular topic but they have to take into consideration multiple aspects:

- The structure of a story
- The relevant topic of the peculiar company and productive chain they want to talk about (for example the story of a dairy company with all the issues attached to it)
- The relevant historic period the story takes place in
- The digital issues attached to it (the making of the video and its editing)

The digital side of the storytelling activity should engage students even more, as young people are very familiar with digital technology and very happy and motivated to use it in a learning context.

On the other hand, digital technologies are exactly the ones to be developed in VET teachers, as they aren't normally trained to such use of the digital media. Even if they are ICT teachers, they are not used to developed cross-curricular didactic programmes, where technical notions (such as economics or food processing techniques) are learnt together with history and humanities skills.

F.A.S.T.E.S.T. project involves both VET students and teachers in developing 8 hypervideos about 8 stories of success from local FDMP companies.
The partnership is composed of 4 countries – Italy, Portugal, Bulgaria and Romania-, where a VET secondary school and a business expert respectively work together.[3]
Each country is expected to make 2 videos telling about the story of 2 different local companies from the FDMP sector. Videos have then to become hyper videos, as they should be enriched with links that allow navigation among different sequences, with multiple references to didactic notions attached to the story or to the curricular school program (IO2).
Once finished, hyper videos will then be manipulated again by teachers who will adapt them to become proper didactic tools, suitable to be develop blended training cross-curricular school programmes (IO3).
As final Output of the project, a full set of methodological guidelines will be released, as a sort of handbook for the effective use of digital storytelling as a didactic tool for the development of entrepreneurial skills in a secondary school context (IO4).

Intellectual Outputs 2 and 3 will be released as OER (open education resources), available to the widest possible number of users to take advantage of the hyper videos and of the blended training programmes. IOs will then be uploaded as OERs on specialized databases for resources sharing and teachers' professional development of teachers such as

[3] F.A.S.T.E.S.T. partnership is completed by an italian technical partner, videomaking expert and responsible for activity C1 (transnational teacher training), and a dissemination expert partner from Cyprus.

Http://www.alexandrianet.it/htdocs, https://www.oercommons.org, https://oerqualityproject.wordpress.com.

Before proceeding to the very core of F.A.S.T.E.S.T. project, Intellectual Output 1 opens the partnership work by setting the path all the partners have to follow to succeed in the video making process.

Intellectual Output 1, under direct responsibility of the applicant Cisita Parma srl, is a proper multilingual Research-action meant as an analysis of the existing educational practice involving both storytelling and digital storytelling, aimed at introducing adjustments and improvements.

Intellectual Output 1 is expected to be a sort of V*ademecum* for F.A.S.T.E.S.T. project partners, to be taken into account before proceeding the video making activity, but also for any future partnership or institution or single actor wishing to take advantage of it.

I. Intellectual Output 1 and its overall structure

Multilingual Research-Action – analysis of the educational "practice", aimed at introducing improvements

Intellectual Output 1 is a proper study / analysis, adopting the Research-Action methodology.

A Research-Action focuses on problem solving both as an epilogue of facts and as planning of further actions in specific contexts.

Our Research-Action focuses on three themes:

1. the educational value of storytelling starting from stories of success in the agro-industrial business sector
2. sustainability of digital manipulation techniques (digital storytelling) to develop educational programmes for the development of an entrepreneurial mind-set
3. new skills that teachers need for an the effective use of the methodology to support the acquisition of entrepreneurship skills.

These fields of research perfectly match F.A.S.T.E.S.T. project's requirements, as the overall goals are basically two:

a. To allow secondary school teachers adopt "digital storytelling" through the creation of mini-companies of students who will become digital video-makers
b. To develop in students entrepreneurial skills both general and specific of the agro-industrial sector thanks to innovative/ participatory learning practices (using "blended training programmes" based on the creation / use of OERs)

Given the project's overall goals, the first step to do is to set the path that partners should follow for successful implementation. Storytelling in general, and more specifically digital storytelling is indeed an innovative didactic methodology. It is meant to be a cross-curricular tool but not a proper school subject, and it is not compulsory in any European state school curriculum. The same applies for entrepreneurship, which is

not taught or learned at school, despite elements of entrepreneurship can be found in many school subjects (humanities and economics above all). On the other hand, technology and new media are very familiar to students, as they are digital natives. Applying new media to education is a powerful tool to gain popularity among students, raising their motivation and engagement towards their studies. But the solution doesn't come that easy: the older the teachers are, the least familiar they are with such technology. That's why the research of new teachers' skills stands out among the fields of research of IO1.

In order to solve the issues stated in the Research-Action, the applicant designed a consistent set of six different activities, each focused on a particular topic of investigation. Considering the different point of view of each activity and the different know how of each partner, some activities required the involvement of all partners (activity 1&3), some activities involved only the schools (activity 2&6), some involved only the business experts (activity 4&5).

Activities were designed and planned like this:

Research-action theme 1 Both education partners and business partners involved	**Topic of research:** the educational value of storytelling in general and of digital storytelling in particular	**Activity 1** Desk Research of 16 best practices of storytelling used as innovative educational/didactic/pedagogic methodology **Activity 3** Desk Research of 16 best practices of digital storytelling used as innovative educational/didactic/pedagogic methodology
Research-action theme 2	**Topic of research:**	**Activity 4**

Only business partners involved	Digital technology implementation requirements for schools; development of an entrepreneurial mind-set in education contexts	Interview to 12 ICT experts **Activity 5** Interview to 16 business experts
Research-action theme 3 Only education partners involved	**Topic of research:** Didactic sustainability and new skills that teachers need	**Activity 2** activation of multidisciplinary teams of teachers and processing 3 sets of devices for the effective use of storytelling in education. **Activity 6** Field research. 6 rounds of focus groups of teachers, investigating about digital storytelling impact on didactic curriculum and about new skills for teachers

The present document will offer an aggregated analysis of findings of Activities 1-3, 4-5 and 2-6, as they concern similar topics and a simultaneous reading is more fruitful than a separate one.

As final result of the six activities, after comparing and interpreting data, the partnership capitalized a set of useful indications about the current picture of the exploitation of digital storytelling in education contexts.

Picture 1 - IO1 topics of research

I.1 Intellectual Output 1 – Activity 1&3

Desk research of best practices

of storytelling & digital storytelling for didactic purposes

The main goal of IO1 – A1&A3 is to let partners draw a picture of how storytelling and digital storytelling techniques have been exploited so far as didactic tools, to convey and educational message in education contexts.

Activity 1 & Activity 3 have the same structure and the same goal. Partners were asked to collect examples of storytelling and digital storytelling (defined as "best practices") used for didactic purposes.

Tasks were not about collecting "stories", but examples of stories/ digital stories used as didactic tools. This was the first step the partnership had to do: focusing on storytelling/ digital storytelling as an innovative educational methodology connected to reflexive and transformative learning.

Partners had to focus on narrative practices able to start "self-reflexivity" process in students. Stories don't have to focus on knowledge and contents, but they should leverage a set of beliefs, implicit knowledge and points of view, values, moral and ideological issues of characters as well as of students.

Partners were asked to operate a desk-research of 4 best practices of storytelling and 4 best practices of digital storytelling each country[4], for a total of 16 best practices of storytelling and 16 best practices of digital storytelling.

[4] Italy, Romania, Bulgaria and Portugal. In each country schools and business companies had to work together to sum up 8 best practices in total.

Each partner received grids for the collection of the best practices[5] and were asked to enroll at least 3 different recruiters in total, to make sure points of view were diverse and from different perspectives. Recruiters could be found either among members of partners' organizations or from the outside. They could have been the same people for storytelling and digital storytelling recruiting or they could have changed. Organization was left up to each partner's decision, as well as the choice of databases, websites, journals, reviews, repositories for their desk-research, as long as they found suitable 8 best practices of storytelling / digital storytelling[6] for didactic purposes.

To help partners search the right way, we set a few basic questions each collected best practice would have to answer to:

- Title of the best practices
- Description: what is the story/digital story about?
- Who told the story?
- When?
- How was the story / digital story told? By which means?
- Audience / target group: who listened to the story/ digital story? Who was the story / digital story addressed to?
- Circumstance / event
- Didactic / educational purpose

[5] Two separate ones: one for the collection of storytelling best practices, the other one for the collection of digital storytelling best practices. See below Appendix 1 and Appendix 3.

[6] Digital storytelling does not necessarily mean "videos". Videos can be either included or not in a digital storytelling best practices. Digital storytelling just means a story told thanks to digital media – such as a website, a blog, or even a written story integrated with audio tracks, digital images and videos as well.

Current desk-research did not have to be about anything brand new or original, but it have about what's already available in terms of exploitation of storytelling and digital storytelling for didactic purposes.

Given the complexity of the desk-research on such terms, we gave partners the following order of priority:

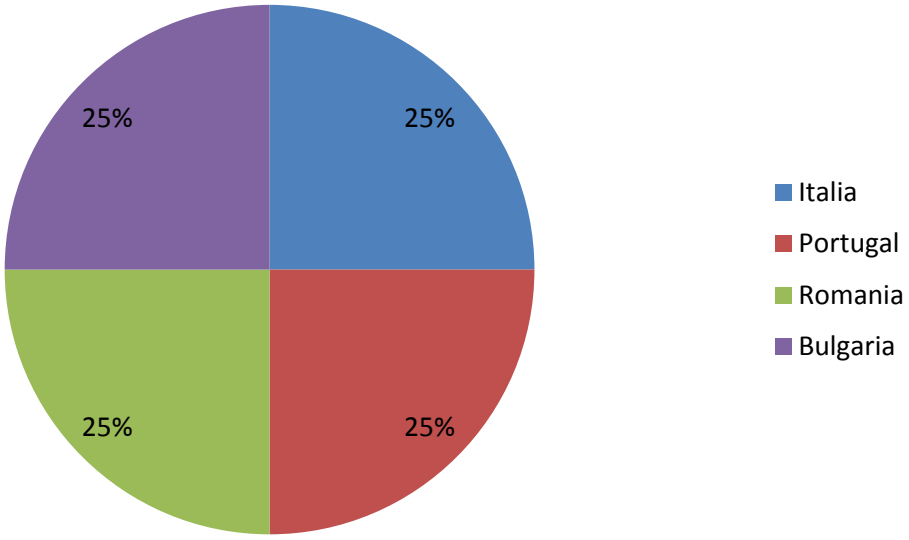
- First priority: best practices collected should be about stories/ digital stories told for didactic purposes and / or in an educational context to deliver a message (not necessarily in a school context)
- Second priority: best practices collected should tell stories about entrepreneurship
- Third priority: best practices collected should deal with agro-industrial field.

Top priority was the first one. The second and third one were optional – optimum if present but not mandatory.

In the following pages readers will find some graphics about collected results, offering and interpretation and points of view of the evidence.

See also Appendix VII for full details about best practices collected by every single country.

Picture 2- Storytelling & Digital Storytelling best practices collected (IO1 - A1 & A3 desk research)



Each country provided:

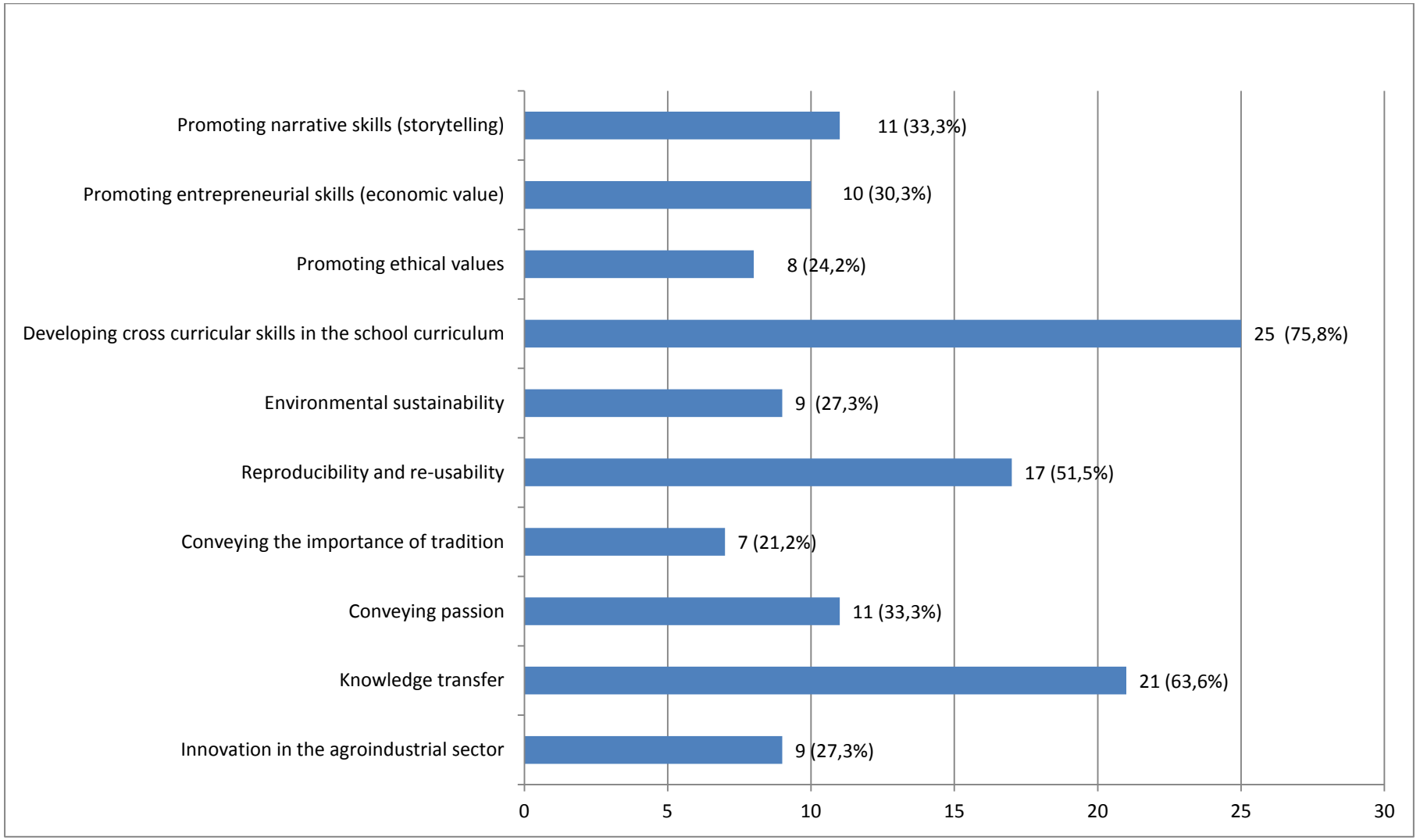
- 4 examples of storytelling practices
- 4 examples of digital storytelling practices

For a total of:

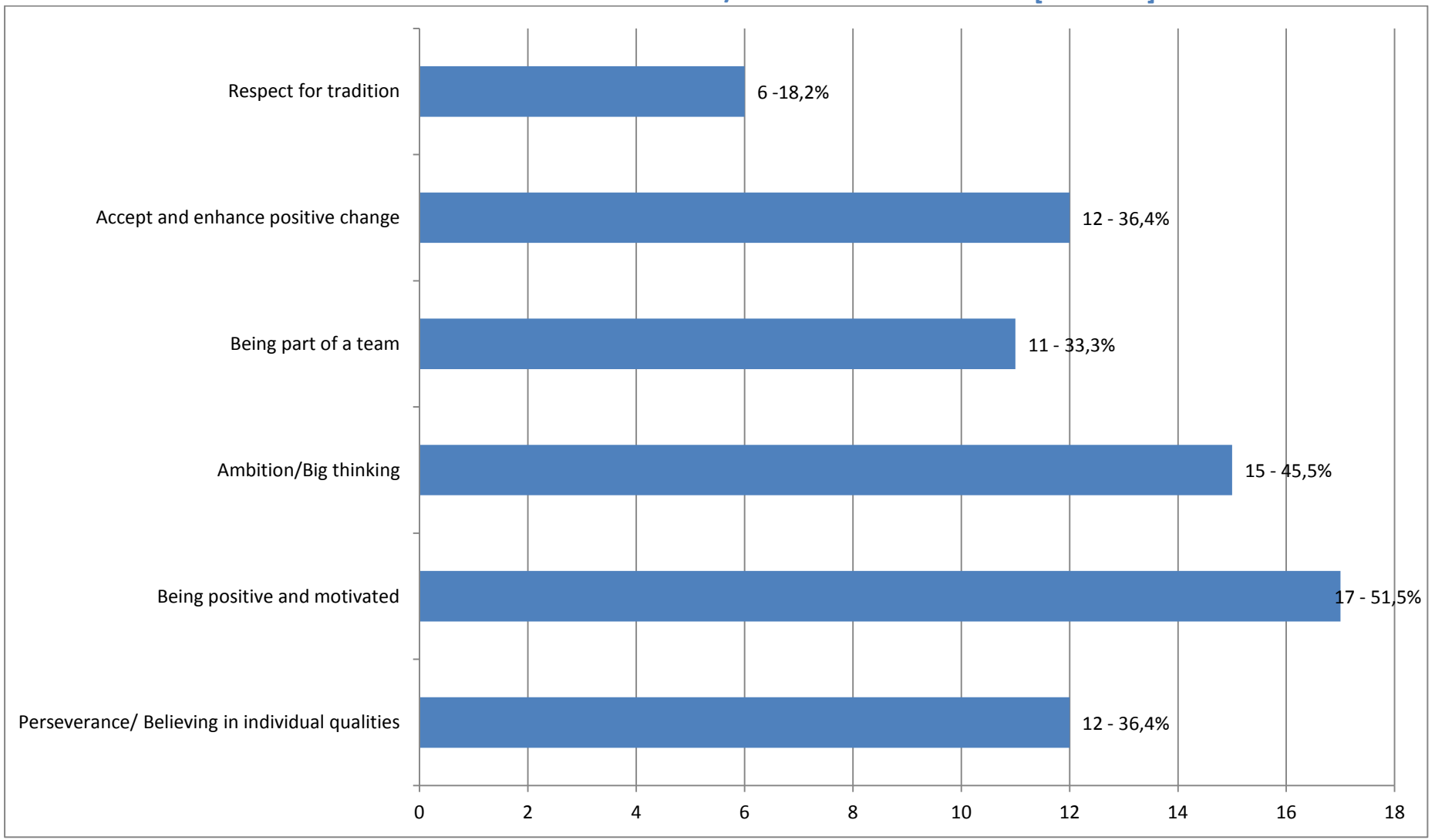
- 16 valid storytelling practices (Activity 1)
- 16 valid digital storytelling practices (Activity 3)

Italy provided a few more examples as testing material (see Appendix VII)

Picture 3 - Main strong points in the collected best practices (storytelling & digital storytelling) [P2 SPELL]



Picture 4 - Which values do stories communicate to students/ audience? [P2 SPELL]



Pictures 3-10 are available thanks to data elaboration from P2 Spell, responsible for the final report offering an interpretation of best practices, according to the values and perspective that can be found in the overall set.

Picture 3 highlights the main themes that can be detected in all the best practices, either storytelling or digital storytelling. Strongest themes recur everywhere regardless the country of origin of the recruiter.

The most relevant themes are:

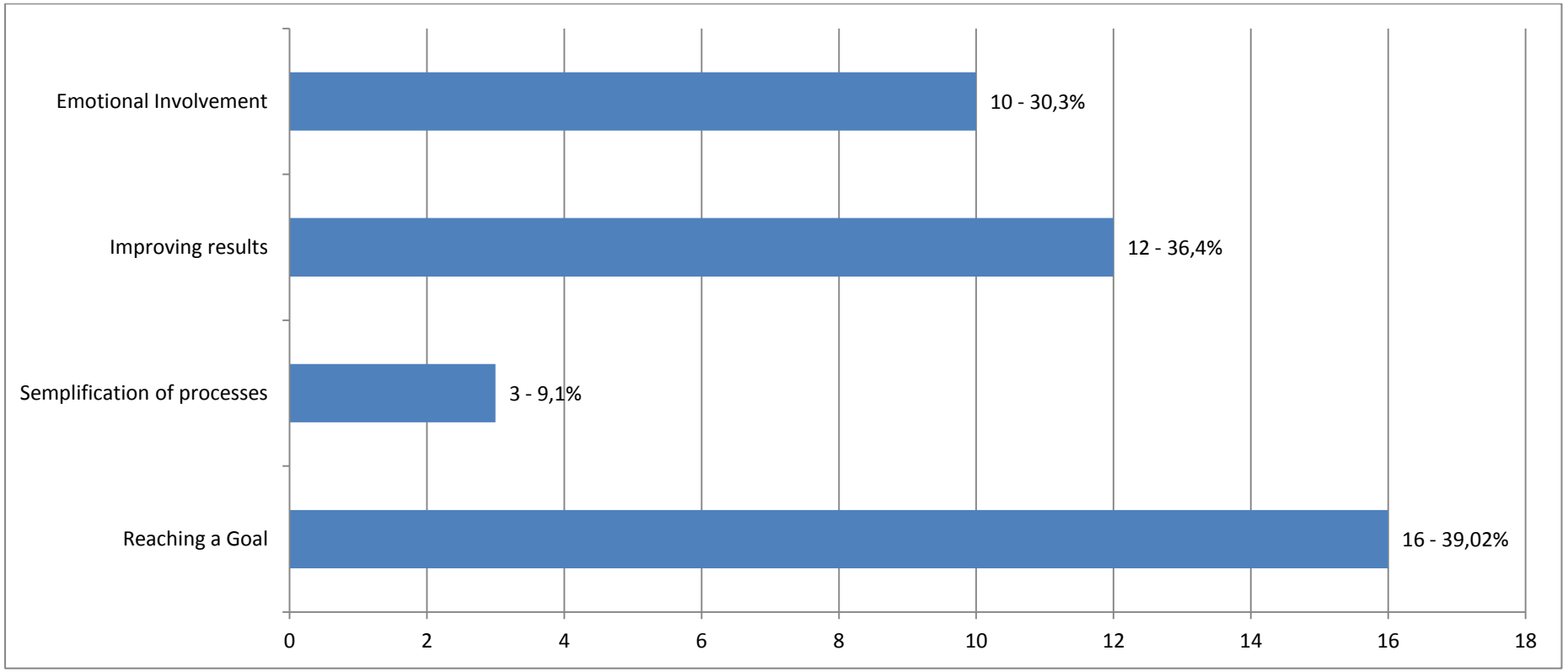
1. Developing cross curricular skills in the school curriculum – 75,8%
2. Knowledge transfer – 63,6%
3. Reproducibility and reusability – 51,5%

The outcome is no wonder as recruiters were explicitly asked to find examples of stories already used for didactic purposes. That's why the topic regarding *cross-curricular skills* at school is so relevant. Storytelling is no school subject but it is meant to be transversal to all school subjects. *Knowledge transfer* is an obvious process both in storytelling - as stories convey knowledge – and in didactics. Last but not least, *reproducibility and reusability* are important features as the examples found are best practices, meant to be taken as good paradigms to be carried out again in time.

Picture 4 offers a vision about the main values that the stories communicate to students/audience. As stories are meant to be best practices with an educational approach, it is perfectly natural to find many moral and positive values. Furthermore, as stories are addressed to education of young students, it is very important that they display a set of positive qualities that can be a model to follow for students.

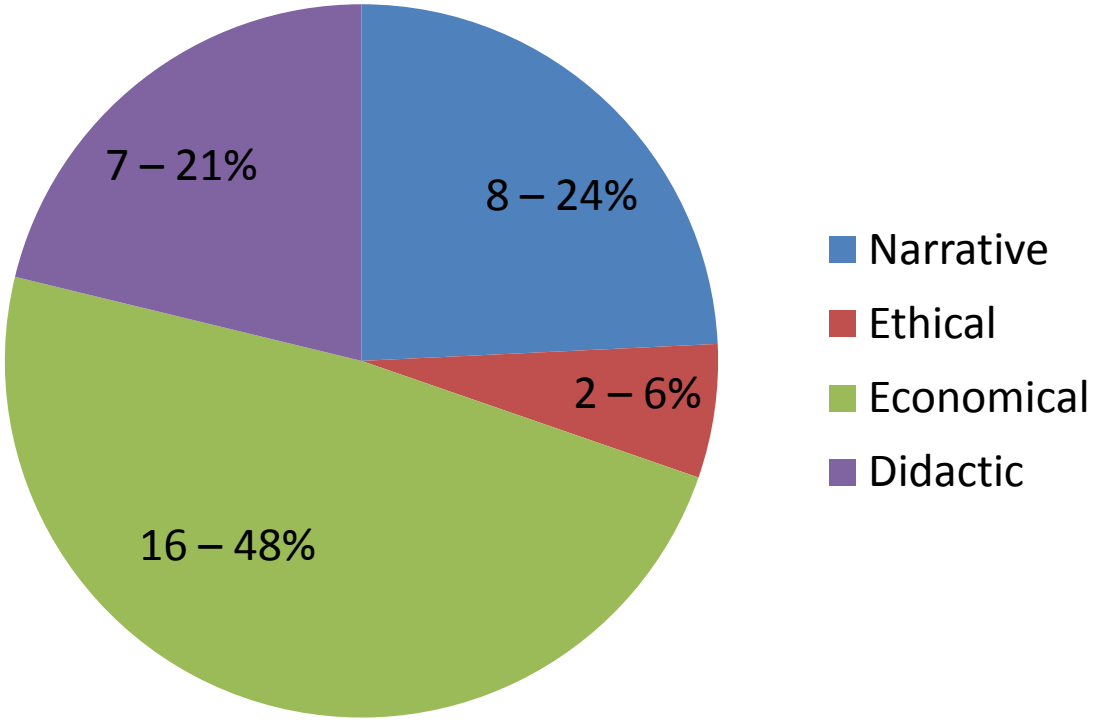
All values belong not only to the area of personal skills development, but they also concern the entrepreneurial model, as qualities that a young student should pursue if he/she wishes to become an entrepreneur himself / herself.

Picture 5 - What makes a storytelling practice *a good practice?* [P2 SPELL]



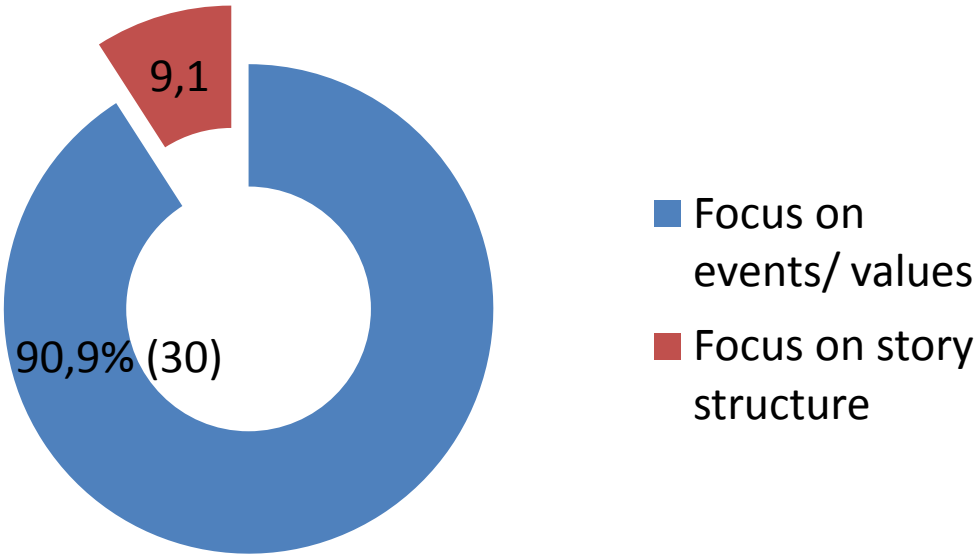
Picture 5 shows what makes a storytelling practice a good one – such as we should take it as a paradigm of successful didactic exploitation. Again, a good practice is a storytelling pattern which coveys positive moral values offering a model to pursue: for example reaching a goal that an entrepreneur has set to himself/herself, or improving results through efforts and hard work. Not to forget the emotional involvement that a story should create, such as the magic atmosphere that engages audience's attention.

Picture 6 - Main Perspective / Point of view of the collected best practices [P2 SPELL]



Picture 6 shows the perspective from which collected stories are told, as perceived by the recruiters. As you notice from the graphic, the narrative perspective is not much represented. This is no surprise as recruiters were told to focus on the didactic perspective, with particular focus on entrepreneurship in the agro industrial field. This mandate is indeed reflected by the graphic, as most storytelling / digital storytelling practices focus on the economical perspective. Didactic perspective is the most important feature in only 21% of collected practices, but still it lies underneath practically all

Picture 7 - Do the practices have a specific storyboard structure? Or do they mainly tell events/ communicate values? [P2 SPELL]

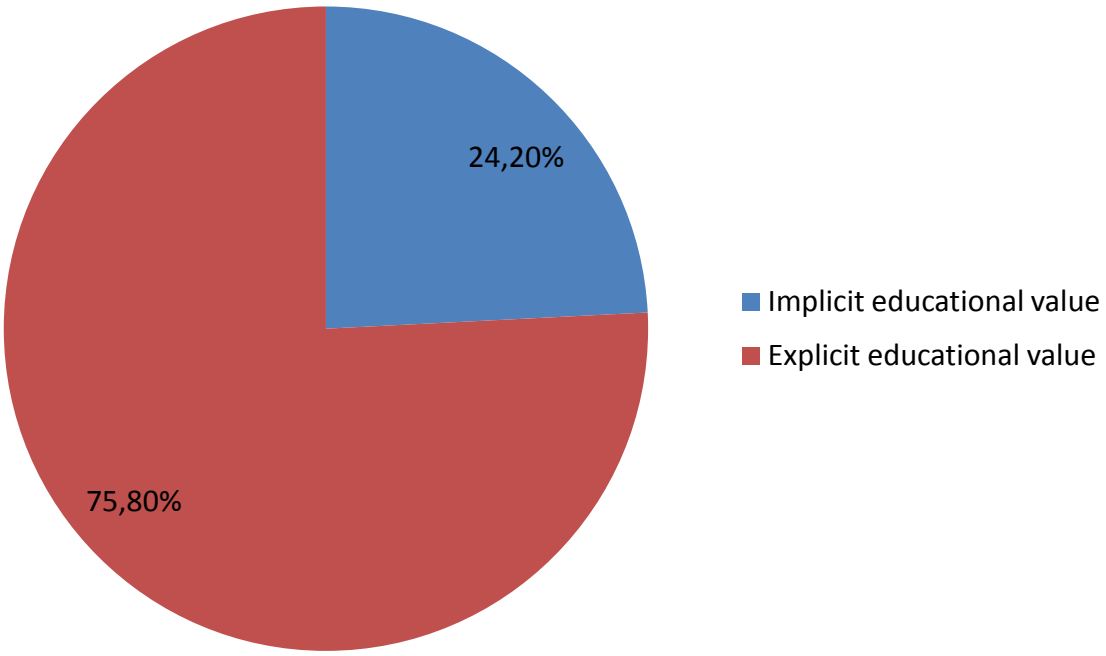


As a consequence of what is shown in picture 6, picture 7 confirms the trend. Narration as structure lying under the storytelling process is not much represented.

This is basically due to two factors: first, storytelling and digital storytelling were searched for by recruiters looking for a didactic message, and/or looking for an inspirational model of entrepreneurship. Second, but not least important, this reveals the current state of the art of storytelling and digital storytelling techniques in the countries taking part in F.A.S.T.E.S.T. project. Storytelling is not a school subject, it is not considered by Ministries of Education as something that should be integrated in the school curriculum, it is not taught by teachers and it is not learned by students.

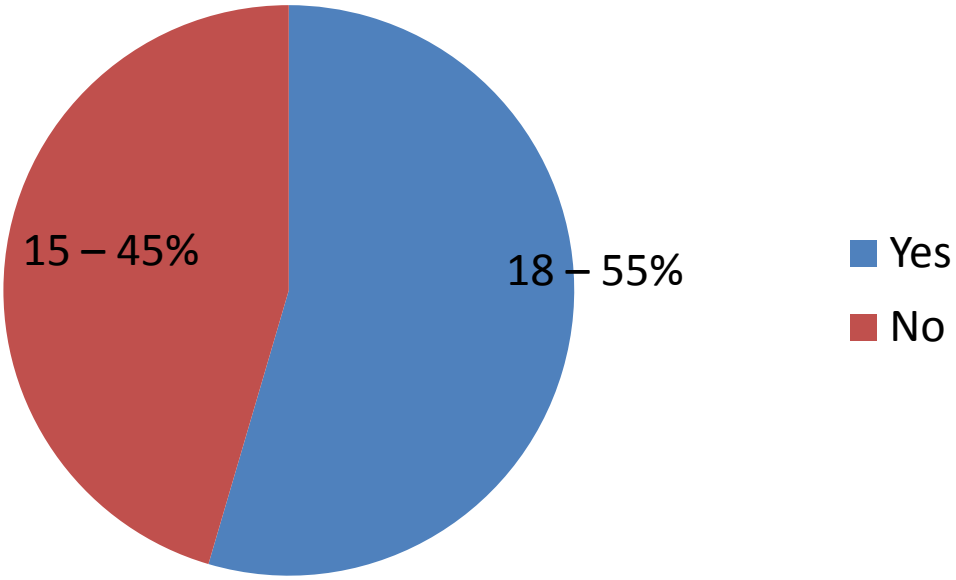
This will be the starting point for F.A.S.T.E.S.T. project core activities after IO1: building a real story structure with focus on the narrative elements.

Picture 8 - Do practices have an implicit / explicit educational value? [P2 SPELL]

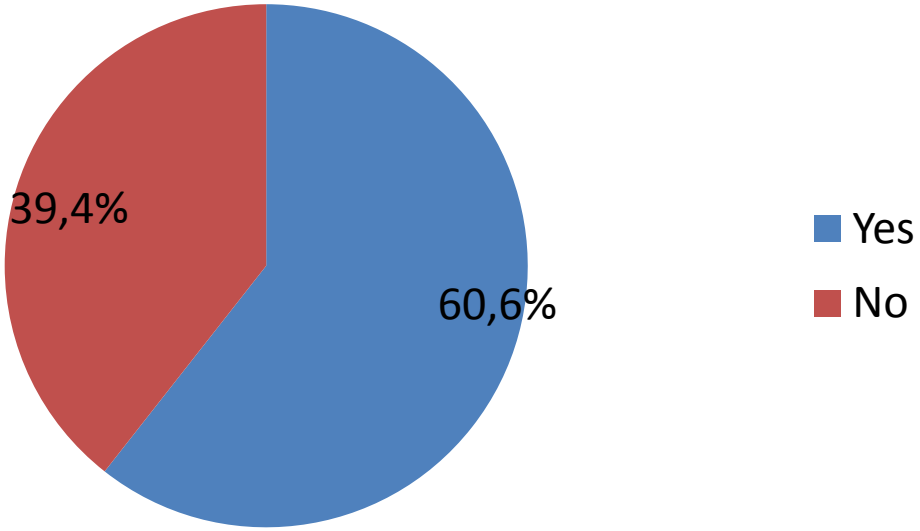


Picture 8. The educational value, either explicit or implicit, is always very marked in all the best practices collected. When implicit, it can be found analysing the character's moral and qualities and behaviour, always aiming at inspiring the audience with good educational examples. At the same time ethics is very important as message to be conveyed (picture 9). Even where ethics does not seem to be the most important factor, it lies beneath the main traits of the stories. As stories are meant to be a positive educational spur for students, recruiters tried to find he best possible available examples, often looking for European or American examples: that's why most practices have an intercultural approach (picture 10).

Picture 9 - Can an ethical value/message be found in the collected practices? (either implicit or explicit) [P2 SPELL]



Picture 10 - Do the collected practices have an intercultural approach / elements? [P2 SPELL]



I.2 Intellectual Output 1 – Activity 4&5

Interviews to ICT & Business experts

Activities 4&5 consist of a field-research involving ICT & Business experts, giving their expertise about:

- Which kind of technology should be implemented at school for successful implementation of digital storytelling
- Which skills should students and teachers have to carry out digital storytelling at school
- Which businessman profile should be portrayed and which are the typical skills of a successful entrepreneur in the agro industrial sector.

Cisita Parma P1 as applicant designed two structured questionnaire, aiming at investigating each issues and which ways to follow to make digital storytelling really happen at school. Only business partner were involved in A4&A5 this time. Partners were asked to enroll at least 3 ICT experts for each country and 4 business experts for each country.

Selected experts received then separate questionnaires (see below Appendixes IV and V) to collect their know- how and opinions.

	Who	*What*
Activity 4	Interview to 3 ICT experts each country Total 12 ICT experts involved	Development of guidelines for: a) software b) hardware technological support necessary for the realization of quality digital storytelling with reference to the adoption of "open source" technologies, where possible c) digital skills needed for a project of hyper videos development, both student-side and teacher-side
Activity 5	Interview to 4 business experts each country Total of 16 business experts involved	Identifying the typical skills of the entrepreneurial mindset that can be taught / learned through the digitization of enterprise narratives: interviews with 16 "business" members focused on agro-industrial entrepreneurship skills.

I.2.1 – Activity 4 findings

Guidelines for technical implementation of digital storytelling at school

It is widely known that when it comes to new technologies schools have to manage opposite attitudes from students' and teachers' side. While students are often very familiar with media as they are digital natives, older generation teachers are not in the same position. At the same time, state funds normally allocated to education do not allow public schools to buy latest technical equipment nor to train teachers to use it during classes.

On the other hand, teachers are always looking for the right way to encourage students' motivation, and digital media are a paramount way to do it.

It is true that free open-source programmes and applications are available on the web, but they are not easy to find for someone who is not already accustomed to them. Furthermore, graphic interface are not that easy to manage for someone who is a real beginner.

This is why Cisita Parma P1 as applicant looks forward to hearing ICT experts advices about:

- Which kind of hardware should schools go for (and relevant costs)
- Which kind of editing software should school go for (and relevant costs)
- Which skills should teachers and students develop to implement F.A.S.T.E.S.T. project

We provided structured interview formats for every topic of research (see Appendix IV) just to have things started more easily and to limit the field of research into more defined boundaries, taking into account that schools need simple but clear guidelines for successful implementation of the project.

a. Hardware

As readers may see from Appendix IV, we listed a set of technology tools that are normally used for professional video making, asking experts to give indications about what is really necessary that schools buy. 100% of interviewed experts stated that the only essential hardware equipment consists of:

- Digital camera for video shooting

- PC for video editing

With an overall cost depending on the quality of the items. Costs vary from a minimum of € 1.000 to a maximum of € 10.000 assessment for a full set.

Most experts think that low cost equipment could be the best choice, as expensive equipment is not worth at all for school use.

More than 50% experts suggest using a mobile phone instead of a camera would be a very convenient choice in terms of costs, as they would be much lower (about € 600), and in terms of accessibility – as almost everyone owns a smartphone nowadays.

The biggest issue almost all experts report is audio. Most cameras have built in microphones but audio is not very clear because of external sounds disturbing the listener. That's why about 33% of experts suggest the use of clip-on microphones if shooting someone who is speaking. Another possible solution is shooting images with no audio and recording audio tracks separately. This allows editing two different files without audio issues.

b. Software

As stated above, Cisita Parma P1 as applicant pointed out a list of softwares for editing (see Appendix IV), both free open-source and at a cost.

Though open-source logic is attractive, no expert advices schools to go for an open-source software, as they have limited functions and the graphic interface isn't user-friendly at all for beginners.

On the other hand, most popular and high quality software are quite expensive, ranging from € 1.000 to € 2.500 for a full suite.

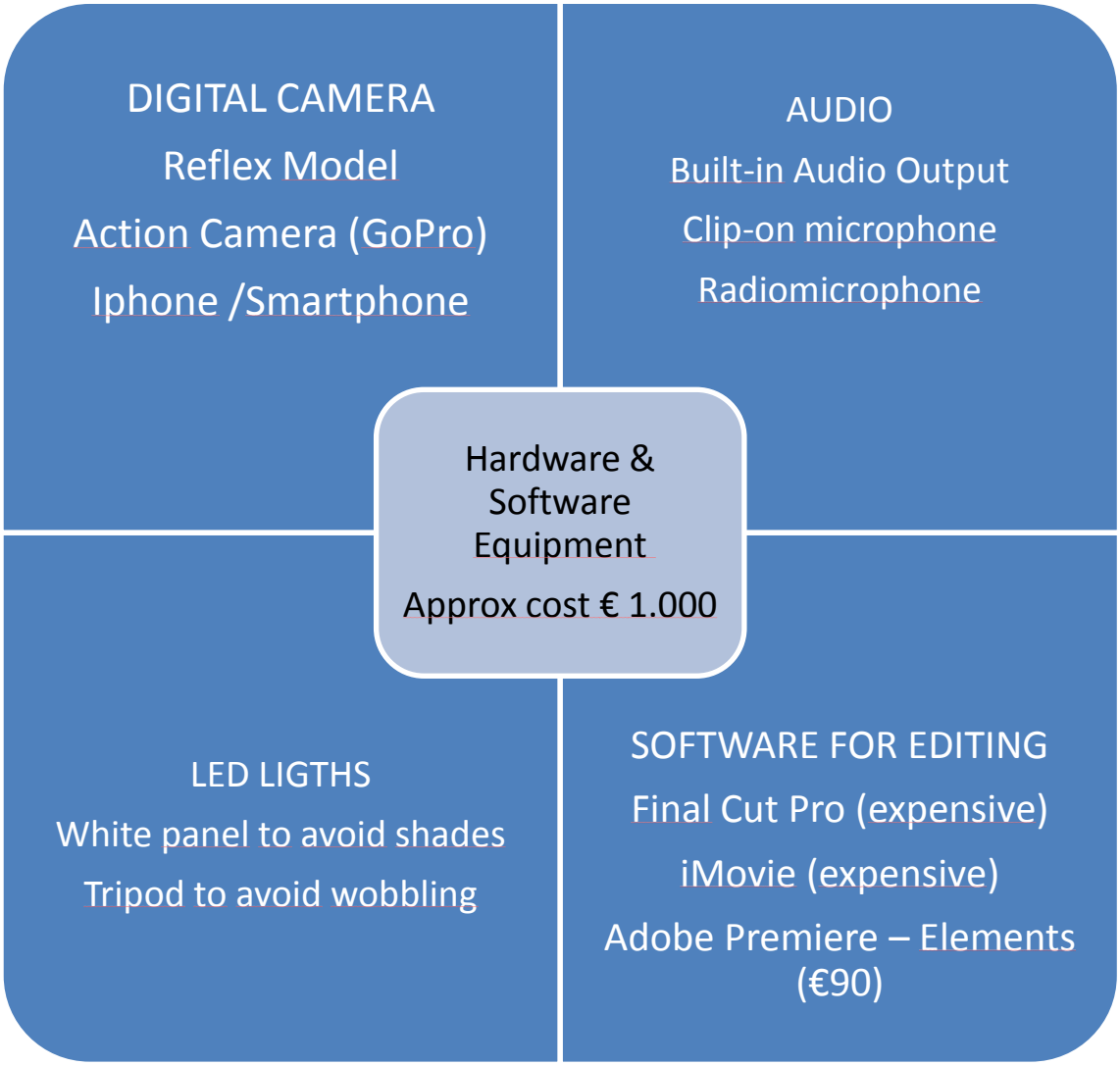
Most rated softwares are:

- Final cut pro
- iMovie
- Adobe Premiere

- Google Story Builder
- Storyboard that
- Storyboard Generator
- Amazon Story Builder
- Audacity (audio)

More than 90% experts conclude that the most convenient choice is the low cost version of Adobe Premiere, called “Premiere Elements” at cost of about €100.

Picture 11 - Hardware & Software Equipment



c. ICT Skills for students and teachers

Far from being a naïf sort of thing, digital storytelling requires much more than the technical ability of video making. A story needs a specific structure, a choice of collected information and contents coherently developed and integrated into the narration.

To understand which skills need to be further developed on students' and teachers' side, we took as reference the document "DIGCOMP: The Digital Competence Framework" (UE Joint Research Centre – Report EUR 26035 EN), a classification of four macro-areas of digital competences, each of them including a few more focused skills:

Macro-Area	Micro-Competences
1 Information	Browsing, searching and filtering information
	Evaluating information
	Storing and retrieving information
2 Communication	Interacting through technologies
	Sharing information and content
	Engaging in online citizenship
	Collaborating through digital channels
	Netiquette
	Managing digital identity
3 Content creation	Developing content
	Integrating and re-elaborating
	Copyright and Licenses
	Programming
4 Safety	Protecting devices
	Protecting data and digital identity
	Protecting health
	Protecting the environment

Each expert was asked to rate the relevance of each single item of micro-competence from 1 (not important) to 5 (very important) as well as to give an order of priority of the four main macro-areas of digital competences from 1st (most important) to 4th (least important). Each expert was asked to repeat the process twice, considering both students and teachers.

Overall results show similar ratings both for students and teachers, focusing on *Information* and *Content Creation* as key skills for both groups, followed by *Communication* as a

consequence of the first two skills, while *Safety* received low ratings anywhere as it is not perceived as an issue.

Most relevant micro-competences (Students)	Average Rating	Macro area of competence
Browsing & searching	4,55	*Information*
Developing content	4,45	*Content creation*
Integrating & re-elaborating	4,45	
Storing & retrieving	4,36	*Information*
Evaluating	4,27	
Sharing Information	4,27	*Communication*

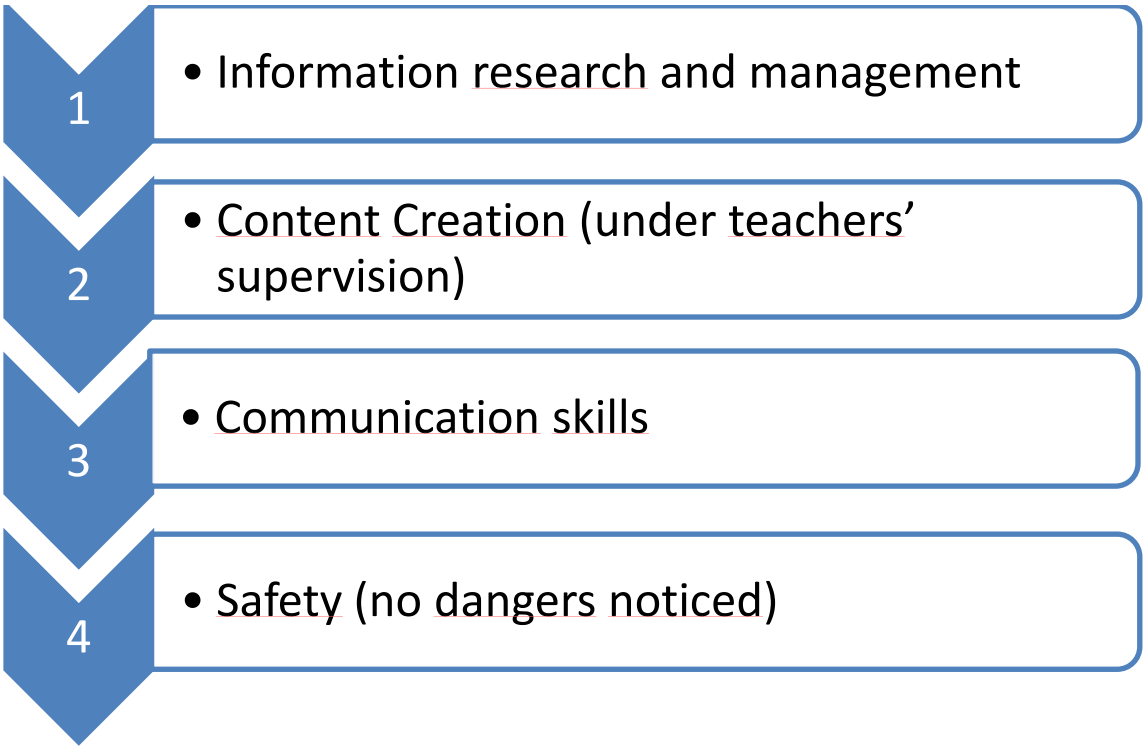
Most relevant micro-competences (Teachers)	Average Rating	Macro area of competence
Evaluating	4,73	*Information*
Copyright & licences	4,70	*Content creation*
Browsing & searching	4,55	*Information*
Integrating & re-elaborating	4,55	*Content creation*
Sharing Information	4,45	*Communication*
Developing content	4,36	*Content creation*

A slightly different nuance is found in the order of priority of the macro-areas between students and teachers. As students are considered more expert in web surfing and data searching than their teachers, experts agree in appointing them to *Information browsing and evaluating* tasks above all. On the other hand, as teachers are the ones to evaluate students' findings and elaborate collected materials, they are more likely to help students in developing contents in an organized and logical set of ideas – the contents which will become first a story and then a video. That's why top priority macro-competence for students is *Information* and then *Content Creation*, while on the opposite for teachers top priority macro-competence is *Content Creation* and then *Information*.

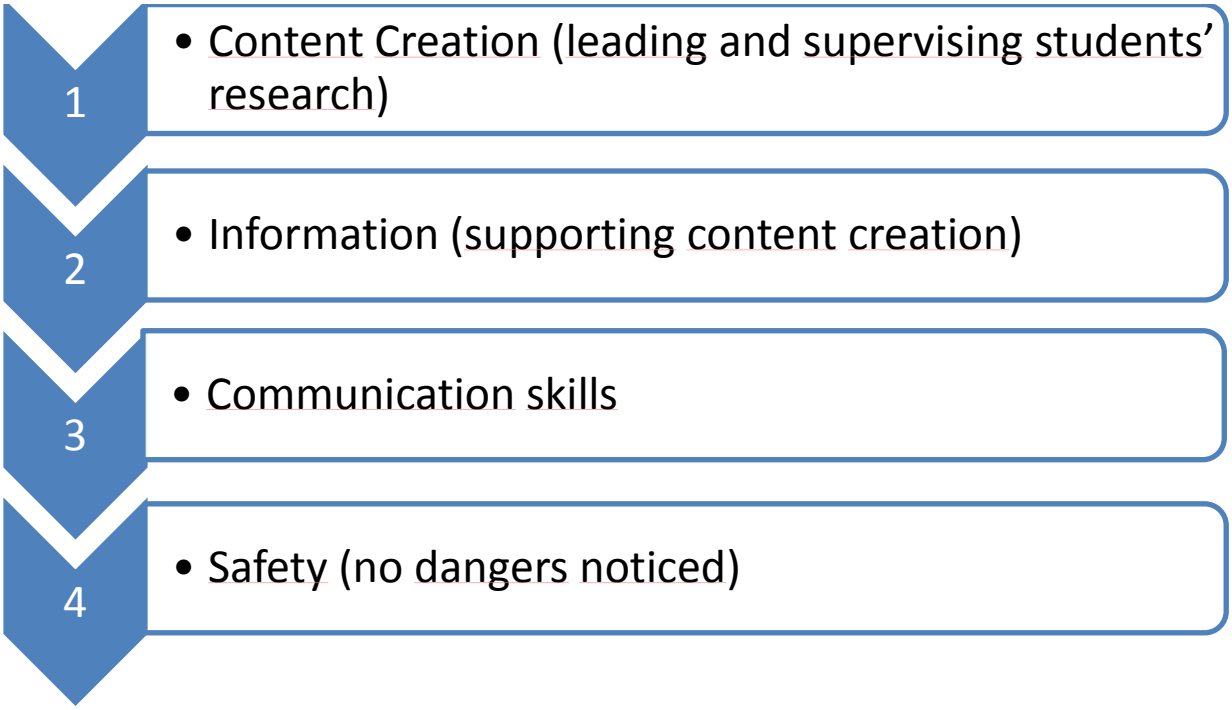
One of the expert offered an interesting interpretation of students/teachers dynamics when it comes to digital technologies: as students are born digital natives they have no problems at all in finding and sharing all sort of digital information, but on the other hand it's much more difficult for them evaluating those information, to understand what this data mean, what it should be done with all that.

This is when teachers' knowledge helps: as analog-generation, teachers know better where information comes from, what they mean and which kind of organized content can be developed.

Picture 12 - Key ICT/Digital Skills for STUDENTS



Picture 13 - Key ICT/Digital Skills for TEACHERS



I.2.2 – Activity 5 findings

A definition of entrepreneur and his/her skills

In activity 5 the partnership starts to focus on entrepreneurship, considering which are the personality traits that feature an entrepreneur, which characteristics could inspire students in telling the story of a successful companies, and which distinctive skills could be suitable to be pictured in storytelling.

To do so, we drafted a questionnaire (see Appendix V) and asked each partner to submit it to 4 different business experts from their countries. Again, the mandate was to collect 16 completed questionnaire by each of the 4 country.

To have a more complete and diverse range of opinions from the business world, we asked each partner to enroll 4 different kind of experts:

- An entrepreneur from the agro industrial sector
- A representative from a manufacturers' association
- A representative from a Chamber of Commerce
- A representative from a business accelerator or incubator

The interview grid focused on a few different issues:

- The definition of entrepreneur: who is an entrepreneur?
- The overall qualities/ skills of an entrepreneur
- Which qualities / skills are suitable to be portrayed in digital storytelling?
- The entrepreneur in agro industrial sector: are there distinctive feature in it or are all the entrepreneurs alike in any industrial sector?

In the next paragraphs we'll present the answers as aggregated results in form of key words, with brief interpretation explaining the concepts implied in them.

It is notable that we couldn't appreciate relevant differences according to different countries or culture of origin of the business experts involved.

Who is an entrepreneur?	**Key words**
An entrepreneur is a person who has a vision above all, being able to see opportunity and to turn it into a real business, managing hardships and risk of failure. He/she's able to make predictions and to take right decision on the basis of his/her analysis, delivering at last a business performance	*Vision* *Opportunity* *Risk* *Prediction* *Right decision* *Performance*

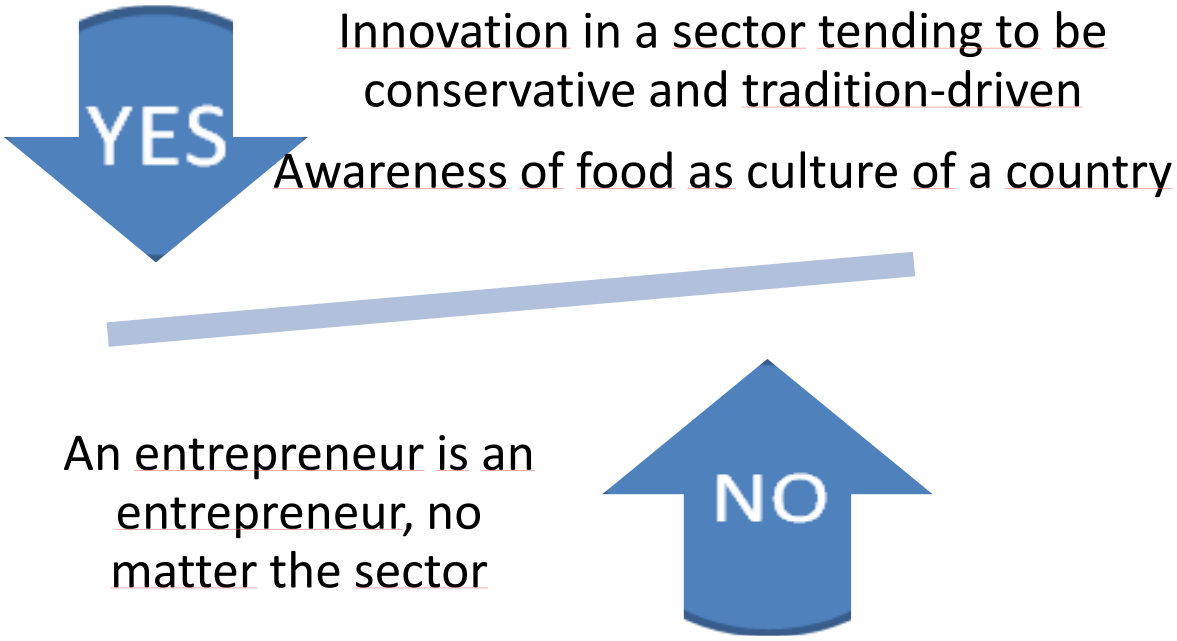
Starting from the overall definition of entrepreneur, it is quite easy to find the skills which portray the qualities of an entrepreneur. Basically skills attain to three main areas:

List of qualities/ skills of an entrepreneur	**An entrepreneur is…**
Technical / hard skills	Knowledgeable (financially, technically, legally…) A strategic analyst
Personal skills	Creative Innovative Self-confident Determined Ambitious A problem solver Resilient
Interpersonal skills	A team leader A team worker Empathic Able to control emotions Able to communicate effectively

Finding the skills of an ideal entrepreneur was quite easy, as each expert pointed out a full set of qualities that were widely agreed about by all the others. A few problems came when we asked which of these qualities could be suitable to be told through digital storytelling: it

deals with transforming a personal trait into an action that is able to express it. The process involved is that of changing a still portrait into an on-going narration, and it requires students' and teachers' ability to organize information and to set a suitable screenplay / storyboard (see below, Activity 2). Because of this, experts agreed that the most suitable entrepreneurial skills / qualities to be told through digital storytelling were those describing the process of making a business come true from the start, such as *ambition* (which was the dream of the entrepreneur before starting the company?), *creativity* and *innovation* (how did the entrepreneur succeed in establishing the business?), *problem solving* (how did the entrepreneur overcome troubles?) and *resilience* (how did the entrepreneur start again after a failure or break down?).

Picture 14 - Any distinctive features of the agro industrial entrepreneur?



Experts do not agree about the issue. About half of them focus just on the personal and interpersonal skills that an entrepreneur just has or not. If a person doesn't have the typical entrepreneurial traits, his/her business faces high risks of failure, no matter the sector. The other half of the experts think that agribusiness is a very peculiar sector, tradition-driven and with high impact on people's food habits and culture. An entrepreneur shall then focus on these issues.

I.3 – Activity 2 & 6

Didactic Sustainability

For a successful development of F.A.S.T.E.S.T. project, it is essential to ensure with due care the didactic sustainability of activities. Many risk factors challenge the correct implementation of digital storytelling activities at school:

- Storytelling is a complex proceeding, made of many different steps upon which depends the positive outcome of the process itself
- Digital Storytelling adds one more complexity factor, as students and teachers have to manage ICT issues as well
- Digital storytelling in an educational context requires two further levels of research:
    - a. how to find connections between the general study curriculum of agro industrial VET schools and the teaching of the entrepreneurial skills, striving to integrate it with the general study curriculum, as no European state school curriculum foresees it as a school-subject;
    - b. which new skills should teachers develop to implement blended didactic programmes combining digital storytelling and the traditional curriculum

Trying to answer these questions, without assuming to complete the investigation, Cisita Parma P1 as applicant planned two different activities, both involving only school partners.

Specifically designed for teachers, both activities focused on didactic sustainability and implementation of digital storytelling in a school context.

The applicant recommended school partners to involve as many teachers as possible in Activity 2 & 6, aware of the fact that successful implementation depends on wide teacher's engagement and agreement about this innovative didactic experimentation.

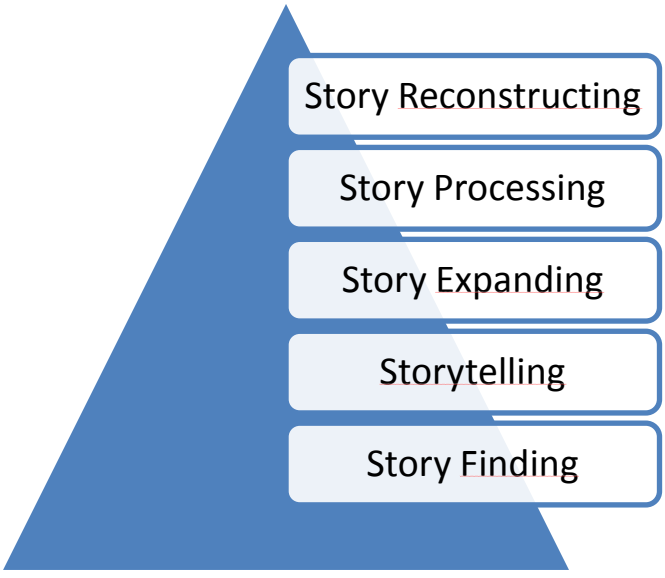
I.3.1 - Activity 2

Multidisciplinary team of teachers & didactic tools

In Activity 2 each school partner (P3 Bocchialini – Italy, P6 Pavlov – Bulgaria, P8 Aurel Rainu – Romania, P9 Quinta da Lageosa – Portugal) was asked to form an interdisciplinary team of teachers, involving at least 3 teachers from different school subjects (4 teams for a total of 12 teachers involved).

Each team received a Storytelling grid, designed to plan storytelling implementation at school (see Appendix II). The tool consists of a sets of devices for the effective use of storytelling in education: creation of a tool for the "story finding" (identification of the cornerstones of video narration); a storyboard format (an effective screenplay setting); a grid to identify possible points of contact with the curricular programme (story expanding); a monitoring tool for change induced (story processing) followed by stimulated and transformative learning (story reconstructing).

Picture 15 - Activity 2 structure[7]



The process of developing a suitable frame for effective exploitation of Digital Storytelling at school in inspired by the Storytelling learning model by Mc Drury – Alterio (see side image). This model is perfectly comparable with Learning Map by Moon, where learning stages are classified as levels increasing in complexity:

Level 1: Noticing

Level 2: Making Sense

Level 3: Making Meaning

Level 4: Working with Meaning

[7] About the learning models see:
Mc Drury, J. – Alterio, M., *Learning through Storytelling in Higher Education*, Kogan Page, London, 2003.
Moon J.A., *Reflection in Learning and Professional Development*, Kogan Page, 1999.

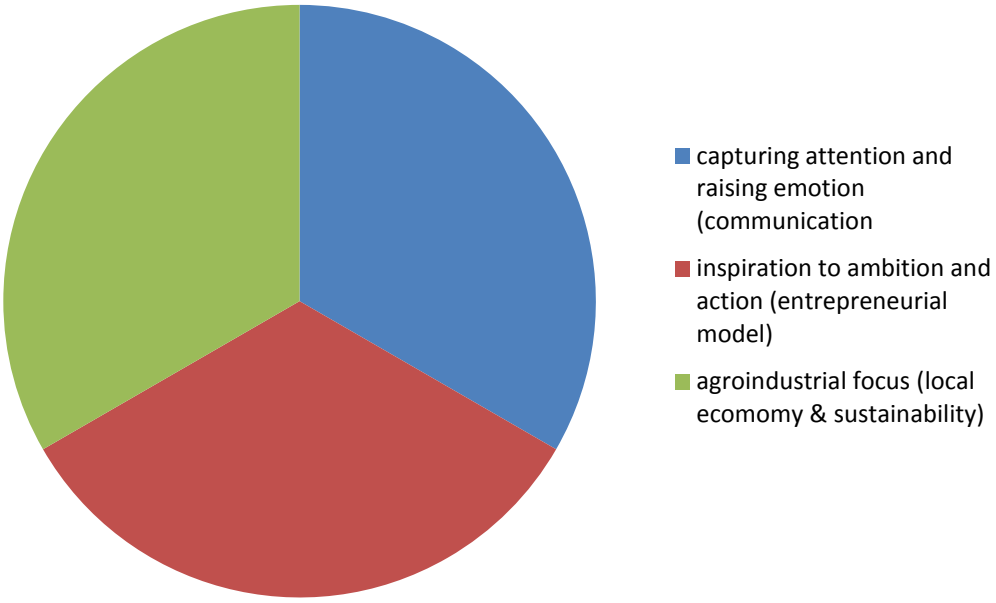
a. Story Finding: finding the right story to tell

In the first section of the storytelling grid each multidisciplinary team of teachers had to think about the elements that could make a story interesting to tell, with particular focus on entrepreneurship in the agribusiness sector.

In picture 16 the graphic shows the main purposes that stories should focus on: capturing the audience's attention and inspiring to further action, with particular reference to the agro industrial field.

What makes a story interesting and suitable to be told?	Conveying emotions Capturing students' attention Knowledge transfer Value transfer Expression of identity
What features must the hyper videos in IO2 have to educate students to entrepreneurship?	Inspiring students to ambition, hard work and perseverance Inspiring independence, creative and critical thinking Engaging students to personal commitment
Concerning the agro industrial sector, what specific features must hyper videos in IO2 have?	Focus on sustainable production Focus on typical features of each region, giving value to local economy and differentiating factors
How can the story create a process of reflective and transformative learning in students?	Focus on practical action VS theoretical knowledge Engaging students to confront themselves with role models from their country

Picture 16 - Main purpose of story finding



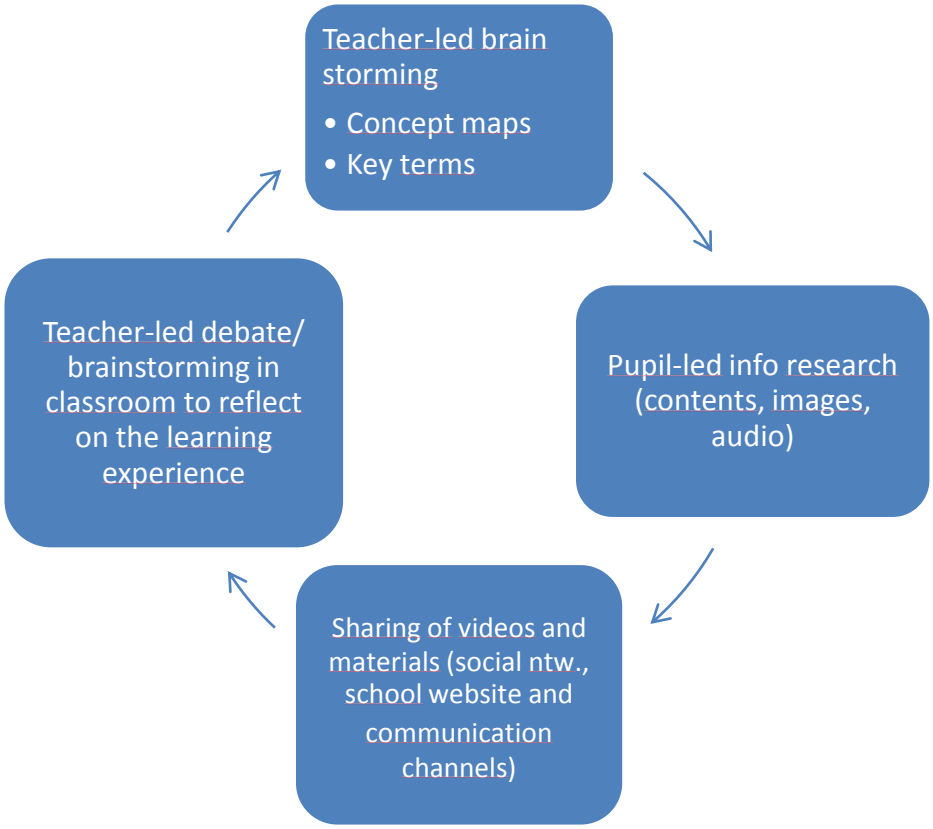
b. Story Telling: setting an effective screenplay

The second level of the storytelling tool focuses on how to help students drafting a suitable script for their stories, starting from information research, teamwork methodology, adding hypermedia files and online sharing.

How could students research the themes and topic of the story?	Web research Examples given by teachers Awareness of copyright issues
How could students write the script of the story?	Groups of student working at different scripts and then vote for the best Comparing successful business stories with unsuccessful ones Creating a deeply immersive experience as part of the drama
How could students collect images to add to videos in IO2?	Web research and/or personal production Entrepreneurs could provide pictures from the foundation or interesting moments of the business history

	Visiting companies and capturing working moments
How could students collect images/audio files to add to videos in IO2?	Web research and/or personal production Music selected and voted by students to be used as official soundtrack Voices of narrators and characters, not music (risk of distraction from the story)
How could hyper videos be shared online?	Social networks and personal students' or schools' blogs Videos to be uploaded on school's website Developing of a dedicated site
How could teachers help students to reflect on the learning process?	Brainstorming / debate led by teachers Interviews

Picture 17 - Screenplay building process



c. Story Expanding: finding connections with the school program

Which connections between hyper videos about entrepreneurship in agribusiness sector and the traditional school curriculum?	
Humanities	Historic /social background of a specific region Foreign language skills Communication skills Geography: how climate influences crops and agribusiness
Math & Science	Biology (organic products, healthy eating) Hearth sciences Chemistry - harmful factors on crops ICT skills Financial calculations for business
Economics & Law	Socio-economical analysis of a country Different industrial processes Local, national and international legislation Market analysis Media & Marketing
Technical & Professional Subjects	Animal Production, Plant Production, Animal Welfare Transformation of products, Production Planning Environmental sustainability and Territory Management Organization planning & HR Quality assurance Work safety and hygiene

d. Story processing: checking the learning process in students

How to check the personal growth in students thanks to the video making activity?	*Asking questions & providing feedback *Quizzes for monitoring students' personal growth: - Team working - How to exploit time effectively - Use of Technology - Interpretation of relevant data - Critical thinking *Repeating the experience again in other subjects *Check the degree of personalization of learning *It isn't about failure, it is about how they can be in charge of their own success*
How to check the technical / professional improvements thanks to the video making activity?	Teacher –led assessment: Oral and written examination "before" and "after" the experience Pupil-led self assessment: presenting the story to other classes/groups Qualitative and quantitative observations

e. Story reconstructing: checking the impact of storytelling on students' performances

*Consider the student as **individual:*** *in which school subject will a student improve thanks to the video making activity?* *How to assess this?*	Students will improve their general level of organization Language & literature Science History Economics ICT & software skills Mathematics Critical and creative thinking
*Consider the students as **whole group / class:*** *in which school subject will a student improve thanks to the video making activity?* *How to assess this?*	All subjects Principles of good results are universal: hard work, discipline, perseverance, inspiration The teacher will compare the results of the entire class before and after making and using hyper videos

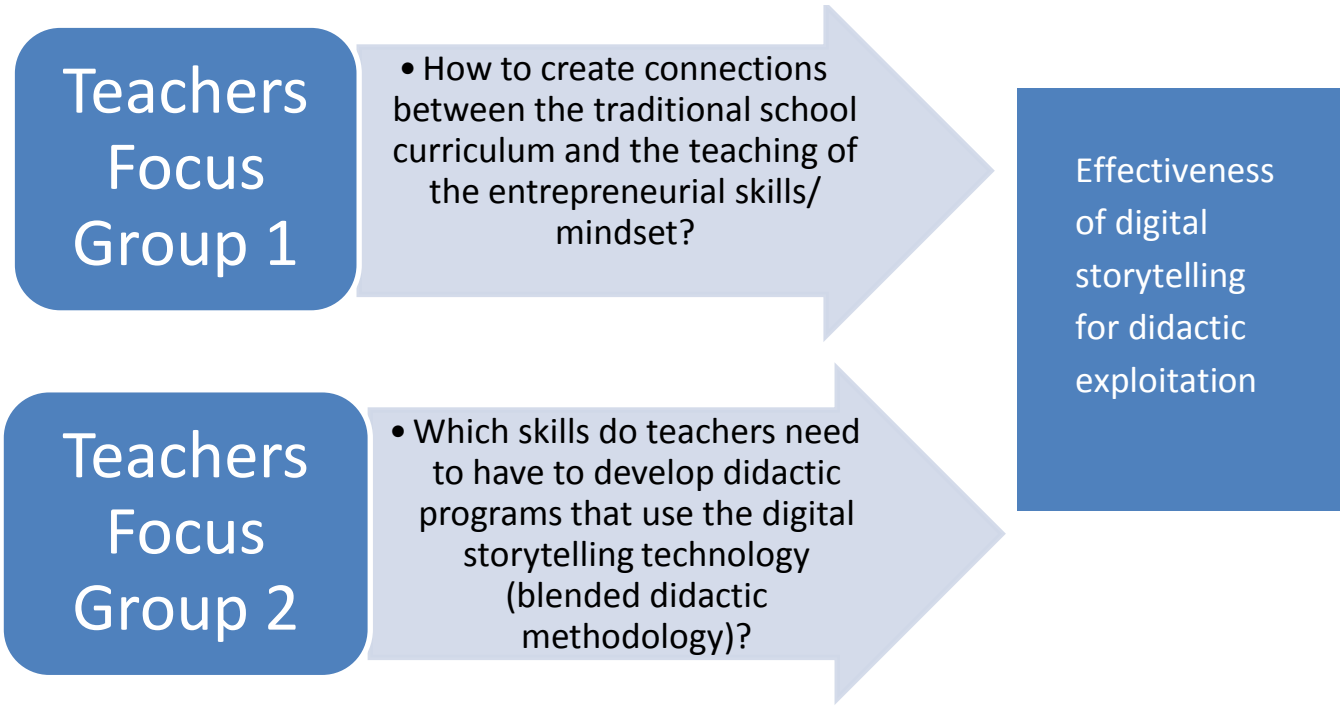
I.3.2 - Activity 6

Focus Groups of Teachers

In activity 6 each school partner was asked to run two separate focus groups recruiting at least 5 different teachers for each one, for a total of 10 teachers involved each school/ country (40 teachers in total).

F.A.S.T.E.S.T Project's general aim is to implement new experimental didactic programs to develop agro industrial entrepreneurial skills and mindset in Secondary School students, thanks to digital storytelling techniques and to the use of hyper videos.

To reach these aims, teachers have to face two main issues:



Recruited teachers were appointed to the focus groups according to the following criteria:

- Focus Group 1 should consist of a panel of at least 5 different teachers with appointments to planning the school programme / curriculum. Of course they should be from different school subjects to ensure the widest possible multidisciplinary approach
- Focus Group 2 should consist of a panel of at least 5 different teachers appointed to the teaching of Humanities (native and foreign language and literature, history, geography), Mathematics & Science, Law & Economics, Technical and VET subjects.

Each partner school received a set of questions for Focus Groups no 1 &2, as well as an answer sheet especially designed for Activity 6 (see Appendix VI).

Focus Group 1 asked each teacher to assess whether each school subject is suitable or not to introduce the teaching of entrepreneurial skills. As entrepreneurship is not a subject in itself, it is believed that each curricular subject contains basic elements attaining to entrepreneurship. As Focus Group 1 should consist of at least one teacher from each school subject, participants were asked to point out suitable "crossroads" where entrepreneurial traits meet humanities, math, science, economics and VET subjects.

As readers may notice by the table below (see next page), strong points are many whatever the subjects. Entrepreneurship may attain personal abilities such as communications skills, as well as hard skills such as economics or financial computing.

Possible downside for the integration of entrepreneurship in the everyday school teaching are the differences among students' skills and learning styles, as well as their engagement and motivation. Nonetheless when it comes to motivation, teachers' general expectations are optimistic as alternative education methods may attract students with low interest or proficiency.

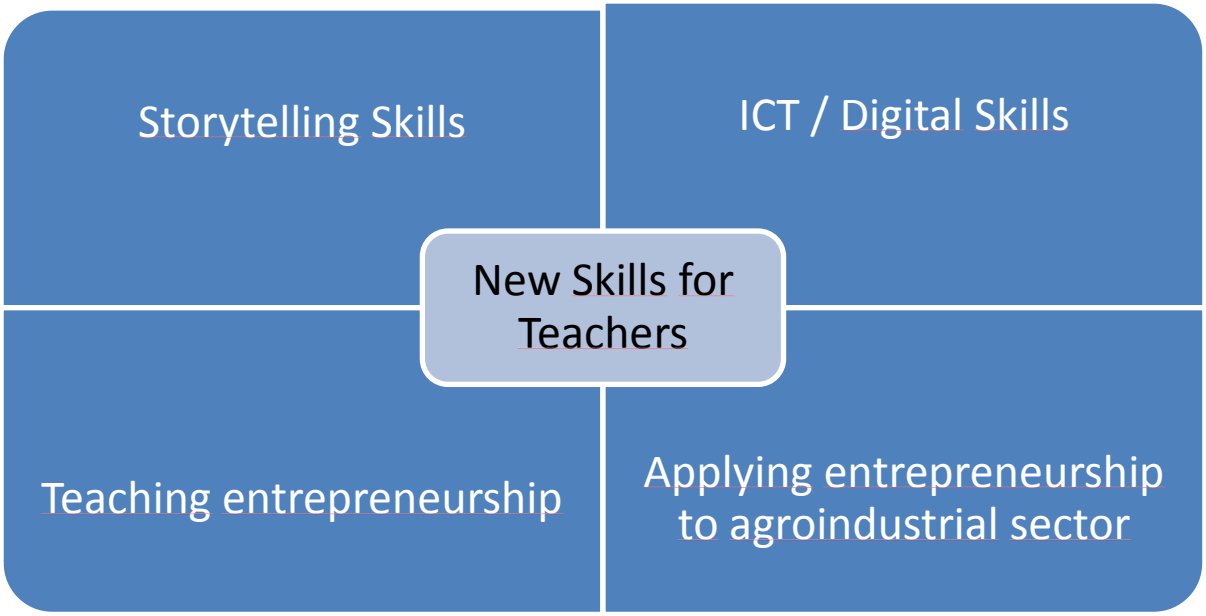
Another possible downside is that general education system in Europe, as perceived by the teachers, is keen to produce rather employees executing tasks than self-raising entrepreneurs. Training young students to become entrepreneurs means educating them to think out of the box, to be creative and innovative. Many teachers think that on the opposite current didactic method teach students how to be hired by prospective companies, and not how to found them.

Focus Group 1. Connections between the traditional school curriculum and the teaching of entrepreneurial skills	
Humanities ***(strong points)***	Communication skills, both oral and writing (e.g. proper use of language, both in native language and in English) Sociability, Ability to persuasion Consciousness about the socio-cultural context and the historical heritage Interdisciplinary, non formal education Encouraging entrepreneurial skills, basically: personal initiative, people management and capital management
Math & Science ***(strong points)***	Ability to memorize concepts and notions Analysis and contextualization of details Problem solving How to turn ideas into action Team working, managing relations Financial math: percentage, interest, VAT

Law & Economics (strong points)	Critical thinking, research and investigation/survey skills Decision-making skills Ability to empathize with entrepreneurial-like situations Employees' rights Active citizenship Information about legislation How to find ideas for business, how to make a business plan, how to establish a firm, how to keep the accountancy of a firm, the possible problems leading to bankruptcy, how to motivate HR Negotiation skills Creativity and innovation Ability of cooperation between peers, team working
Technical & VET subjects (strong points)	Practical knowledge (as in schools' labs) Solving real economic problems Enhancing personal identity and independence Taking responsibility in the local community The possibility to enter the job market as qualified and highly skilled personnel

Focus group 2 was about discussing between teachers which new skills should they develop for a successful implementation of digital storytelling at school, especially considering VET agro industrial ones. Final aim is making teachers able to combine traditional didactic methodologies as well as curricular school programmes with new educational approach, adopting a so-called “blended training technique”.

Picture 18 - New skills for teachers to develop didactic programs using digital storytelling (blended method)



Focus Group 2. New skills for teachers to develop didactic programmes using digital storytelling (blended methodology)	
Skills about storytelling: how to find and tell suitable stories?	From real business situations Through a procedure in different steps: choice of concepts, sources, plot; elaboration of storyboard, organization of sequences, according to a script As if it was professional orientation of high school students Around topics as: healthy eating, consumer protection rules, bio products, recycling dump that can cause damages to the environment Collecting examples of business storytelling to communicate with employees, customers, suppliers, partners
Digital & ICT Skills	Skills to combine text, images, motions, sounds Skills to create multidimensional stories Skills to use hardware: PC; Video projector; Cameras and mics Skills to use softwares for editing and assembling (Microsoft Movie Maker or Viva Video, Comic Life, Poser, Manga Studio EX5, Microsoft Photo Story e3, iMovie)

Skills about entrepreneurship: which kind of entrepreneurial mindset do we want to show in hyper videos?	Teach students to become good entrepreneurs, rather than good employees Skills/qualities to encourage: independence of thought and action, positive relationships with others (leadership & conflict management) sense of responsibility, creative thinking, personal initiative Valorization of historical heritage, innovation of products/processes, undertaking challenges & risk management Optimism, resilience Interpersonal skills like listening, personal relations, negotiation, ethics
Agribusiness focus: which kind of specific contents of the agro industrial sector are we looking for / want to communicate to students?	Knowledge of local companies, local traditions and products of excellence (local handcraft model) Promotion of organic agriculture and sustainable development Climatic conditions Risks of genetically modified crops and their effect on the environment and human health Knowledge of regulations to obtain specific requirements certifications (public health, veterinary health, food safety) Social and environmental responsibility; creating new jobs and improving working conditions; competitiveness of business and products

Conclusions

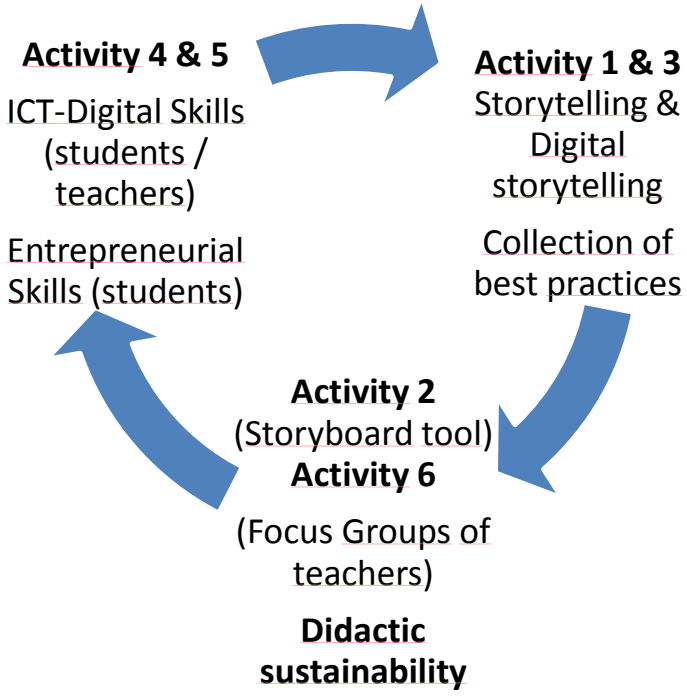
IO1 is meant to be a complete methodological research, aiming at providing F.A.S.T.E.S.T. project's partners, as well as public and private bodies making future use of it, a set of tools suitable for successful planning and implementation of digital storytelling in VET secondary schools.

The activities described above identified and focused on all the different steps and issues to be regarded at when dealing with experimental didactic approaches, requesting efforts both on teachers' and students' side.

IO1 carefully considered:

a) The story so far: how storytelling and digital storytelling was used up to now for didactic purposes. Which best practices were chosen for education and were they presented to students?
b) Entrepreneurship and its didactic exploitability: how to teach entrepreneurship as this is not a regular school subject?
c) Digital and ICT skills: how to manage digital storytelling to make it sustainable for didactic exploitation.

Picture 19- IO1 Activity Cycle



Results are encouraging, as they show high commitment and appreciation on both schools' and companies' side in finding sustainable ways of implementation.

Applying storytelling in general as didactic technique is surely the most challenging part for school, as they are not used to it and there are not many examples to follow. In fact, collected best practices of storytelling and digital storytelling for each country involved reveal that the mastery level of the storyboard structure is still to be improved.

As explained in the interim analysis provided by the technical partner P2 Spell, stories collected were focused mainly on events and on interesting factors that build stories, not just on stories' structure (see above Picture 7).

On this basis, it is quite clear that this is exactly the development point for all the work to come in coming Intellectual Outputs.

Intellectual Output 2 will see schools making their own videos about successful agro industrial entrepreneurs. This will require of course a good level of confidence not only the hardware and software tools, but most of all with the storyboard, and the different layers and structure that build up a story.

This is, precisely, the programme of the Transnational Teacher Training (Activity C1) that the technical partner P2 Spell is in charge to organize, to offer teachers tools and knowledge about how to build a story properly, how to set a suitable screenplay, how to shoot and edit videos.

Appendix I – Activity 1

Tool for the collection of 4 Good practices/each country of STORYTELLING with EDUCATIONAL PURPOSES

GOOD PRACTICE N° …..OF 4

SELECTOR / RECRUITER OF THE GOOD PRACTICE: _____(name surname, school/organization)_____

SECTION A.1 – DESCRIPTION OF THE STORYTELLING PRACTICE/ACTIVITY

Identity records and contacts of the author of the good practice of storytelling (school/Organization/company; contact person/ website)	
Context: in which context was the storytelling experience delivered? (e.g. country, school, kind of target /addressee/ students etc…)	
Time frame: when was this storytelling practice made?	
Recipients/target group: who does the storytelling experience address to?	
Theme of the story: what does it talk about?	
Where does the story take place? Which setting / place? In which historic period?	
Need/problem to be solved: which education / didactic purpose does it have?	
How was the story told? Which means/ tools/ technical devices were used?	
Which particular elements in the story have a didactic / educational value? (in terms of skills to develop in students?)	

SECTION A.2 –

ASSESSING THE POTENTIAL FOR RE-USE/TRANSFERABILITY OF THE STORYTELLING PRACTICE

CRITERIA	DEFINITION	EXPLANATION
Reproducibility: is this good practice of storytelling reproducible?	Possibility to reproduce the project /activity in similar contexts / settings / educational needs/ problems similar to the original ones	This good practice of storytelling meets the criterium of **reproducibility** because …… …… …… …… …… ……
Measurability of the educational / didactic purpose: is this good practice of storytelling measureable? How?	Possibility to show the achievement of results through objective qualitative and quantitative data	This good practice of storytelling meets the criterium of **measurability** because …….. …… …… …… …… ……
Sustainability: is this good practice of storytelling sustainable?	Guarantee of temporal continuity and stability of the project's outcomes even after its end (ability of project's self-nourishing)	This good practice of storytelling meets the criterium of **sustainability** because …… …… …… …… ……
Transferability: is this good practice of storytelling transferable?	Suitability to use a project/activity as model in different contexts than the original one	This good practice of storytelling meets the criterium of **transferability** because …… …… ……
Innovation: is this good practice of storytelling innovative?	Ability to introduce new solutions, tools, and know how to improve specific contexts or to satisfy specific needs	This good practice of storytelling meets the criterium of **innovation** because …….. …… …… …… ……
Dissemination (mainstreaming): can this good practice of storytelling produce / create multiplier effects?	Ability of the project/ activity to produce similar effects/ consequences in similar contexts or in higher institutions (vertical dissemination)	This good practice of storytelling is able to **produce multiplier effects** because …… …… …… ……
Educational potential: does this good practice of storytelling have an educational value?	Ability of the project/ activity to foster interdisciplinary / cross-curricular learning processes in students	This good practice of storytelling meets the criterium of **educational potential** because …… …… …… ……
Use in specific agro-industrial sector: does this good practice of storytelling have potential to be used in the agro-industrial sector?	Suitability for the agro-industrial sector (project's focus)	This good practice of storytelling meets the criterium of **usability/ exploitation** in the **agroindustrial sector** because …… …… …… ……

SECTION A.3 – ASSESSING THE REQUIREMENTS OF NEW PRODUCTS (Hypervideos IO2)

in terms of Effectiveness and Quality for didactic / educational purposes

QUALITY REQUIREMENTS THAT NEW PRODUCTS SHOULD HAVE		ASSESSMENT [8]	EXPLANATION/COMMENT OF THE ASSESSMENT
1	Products should offer students a rewarding, gratifying approach, typical of the narrative approach	① ② ③ ④ ⑤	
2	Products should offer an easier access to complex and abstract ideas	① ② ③ ④ ⑤	
3	Products should promote a collaborative knowledge sharing, the discussion debate between students and teachers, the attitude to criticism and the research of new interpretations and points of view on relevant problems/topics	① ② ③ ④ ⑤	
4	Products should reveal the hidden talents and inclinations of students	① ② ③ ④ ⑤	
5	Products should support the development of "literacy skills" (interdisciplinary cross-curricular skills)	① ② ③ ④ ⑤	
6	Products should encourage the debate and discussion about values and emotions	① ② ③ ④ ⑤	

[8] Value 1=top negative assessment; Value 5= top positive assessment

7	Products should develop creativity and imagination	① ② ③ ④ ⑤	
8	Products should encourage the intercultural exchange	① ② ③ ④ ⑤	
9	Products should generate hermeneutic – interpretative processes and associations/correlations between different concepts (cognitive benefits)	① ② ③ ④ ⑤	
10	Products should increase the interest, attention, inspiration, and motivation of the so-called "digital generation" (motivational benefits)	① ② ③ ④ ⑤	
11	Products should develop the ability to team-working, and to improve the relationship between students/teachers; they should also develop a collaborative attitude (interpersonal benefits)	① ② ③ ④ ⑤	
12	Products should develop technical skills, such as the ability to write multimedia texts/scripts, to edit audio files and images, to search materials on the web (skills development benefits)	① ② ③ ④ ⑤	

- OPEN QUESTION: WHICH CHANGE DO YOU EXPECT IN DIDACTICS THANKS TO THE NEW DIGITAL TECHNOLOGY?

_____

_____

_____

_____

_____

_____

_____

APPENDIX II – Activity 2

PART 1

"STORY FINDING" TOOL

AIM: TO FIND ENTREPRENEURIAL STORIES SUITABLE TO BE TOLD

1) What makes a story interesting and suitable to be told?

_____
_____
_____
_____
_____

2) What key points / features/ distinctive themes do hypervideos in Intellectual Output 2 must have to educate students to entrepreneurship?

_____
_____
_____
_____
_____

3) Concerning the specific agroindustrial sector, what key points / features / distinctive themes must the hypervideos in Intellectual Output 2 have?

_____
_____
_____
_____

4) How can the story create a process of reflective and transformative learning in students?

_____
_____
_____
_____
_____

PART 2

"STORY TELLING" TOOL

AIM: TO SET AN EFFECTIVE SCREENPLAY

a) How could students write the draft of the story to be told in hypervideos of Intellectual Output 2? (for example through concept maps? Or through questions created by the teachers? Or what else?)

_____
_____
_____
_____

b) How could students research the themes and topics of the story, to create a more detailed pattern of information upon which to build the hypervideos in Intellectual Output 2?

_____
_____
_____
_____

c) How can students write the script of the story, to keep the attention of the audience alive and to create an effective narrative flow of the story?

_____
_____
_____
_____

d) How could students choose and collect images/pictures/paintings to add multimedia contents to the hypervideos in Intellectual Output 2?

_____
_____
_____

e) How could students choose and collect music/audio files to add multimedia contents to the hypervideos in Intellectual Output 2?

_____
_____
_____

f) How could you share the hypervideos online? Which websites, social networks, online communities, database could be suitable?

_____
_____
_____

g) After making the hypervideos:

- how could teachers help students to reflect on the contents of the stories and to draw some final conclusions?
- How could students be trained to ask themselves some questions about the learning process? Such as, for example: "*What have I learned? What do I know now, thanks to the hypervideos making experience? How can I improve my knowledge and way of learning?*"

_____
_____
_____

PART 3

"STORY EXPANDING" TOOL

AIM:

TO FIND LINKS AND CONNECTIONS BETWEEN HYPERVIDEOS AND THE SCHOOL PROGRAMS

Which links and connections can you find between hypervideos about entrepreneurship in the agroindustrial sector and the traditional school curriculum/program?

Please consider the different school subjects and try to find out the possible areas of contact/ integration.

a) Which connections with humanities / humanistic subjects? (native language and literature, history, geography, foreign languages and literature)

b) Which connections with mathematics and science school subjects?

c) Which connections with economics and law school subjects?

d) Which connections with technical/professional subjects in all the different optional curriculum that your school offers?

PART 4

"STORY PROCESSING" TOOL

AIM: TO CHECK THE LEARNING/ CHANGING PROCESS IN STUDENTS DURING / AFTER THE HYPERVIDEOS

1) How can you check the personal growth in students during / after the hypervideo making activity? Which interpersonal skills / personal abilities show the general attitude and interest towards education of students?

_____
_____
_____
_____
_____

How can you monitor/ control this changing process in students?

_____
_____
_____

2) How can you check the technical / professional improvements in students during/after the hypervideo making activity?

_____
_____
_____
_____
_____

How can you monitor/ control this changing process in students?

_____
_____
_____

PART 5

"STORY RECOSTRUCTING" TOOL

AIM: TO CHECK THE IMPACT OF DIGITAL STORYTELLING ON THE PERFORMANCE OF STUDENTS AT SCHOOL

1) Think about the student as individual: after the digital storytelling project, in which school subjects do you think a single student could get better marks and improve his/her performance?

_____
_____
_____
_____
_____

Why? How can you check the improvements?

_____
_____
_____

2) Think about the whole class / group of students: after the digital storytelling project, in which school subjects do you think the class as a group could get better marks and improve the general performance?

_____
_____
_____
_____
_____

Why? How can you check the improvements?

_____
_____
_____

3) How could teachers assess/calculate the performance of students during/ after the hypervideo making activity? How could teachers give marks in this activity? (for example, on what basis does a student reach a good mark or a bad mark?)

_____

_____

_____

_____

_____

_____

Appendix III – Activity 3

Tool for the collection of 4 Good practices/each country

of DIGITAL STORYTELLING with EDUCATIONAL PURPOSES

GOOD PRACTICE N° …..OF 4

SELECTOR / RECRUITER OF THE GOOD PRACTICE: _____(name surname, school/organization)_____

SECTION A.1 – DESCRIPTION OF THE STORYTELLING PRACTICE/ACTIVITY

Identity records and contacts of the author of the good practice of storytelling (school/Organization/company; contact person/ website)	
Context: in which context was the digital storytelling experience delivered? (e.g. country, school, kind of target /addressee/ students etc…)	
Time frame: when was this digital storytelling practice realized?	
Recipients/target group: who does the digital storytelling experience address to?	
Theme of the digital story: what does it talk about?	
Where does the story take place? Which setting / place? In which historic period?	
Need/problem to be solved: which education / didactic purpose does it have?	
How was the story told? Which means/ tools/ technical devices were used?	
Which particular elements in the story have a didactic / educational value? (in terms of skills to develop in students?)	

SECTION A.2 –
ASSESSING THE POTENTIAL FOR RE-USE/TRANSFERABILITY OF THE DIGITAL STORYTELLING PRACTICE

CRITERIUM	DEFINIZIONE DEL CRITERIO	GIUSTIFICAZIONE
Reproducibility: is this good practice of storytelling reproducible?	Possibility to reproduce the project /activity in similar contexts / settings / educational needs/ problems similar to the original ones	This good practice of storytelling meets the criterium of **reproducibility** because …… …… …… …… …… ……
Measurability of the educational / didactic purpose: is this good practice of storytelling measureable? How?	Possibility to show the achievement of results through objective qualitative and quantitative data	This good practice of storytelling meets the criterium of **measurability** because …… …… …… …… …… ……
Sustainability: is this good practice of storytelling sustainable?	Guarantee of temporal continuity and stability of the project's outcomes even after its end (ability of project's self-nourishing)	This good practice of storytelling meets the criterium of **sustainability** because …… …… …… …… ……
Transferability: is this good practice of storytelling transferable?	Suitability to use a project/activity as model in different contexts than the original one	This good practice of storytelling meets the criterium of **transferability** because …… …… ……
Innovation: is this good practice of storytelling innovative?	Ability to introduce new solutions, tools, and know how to improve specific contexts or to satisfy specific needs	This good practice of storytelling meets the criterium of **innovation** because …… …… …… …… ……
Dissemination (mainstreaming): can this good practice of storytelling produce / create multiplier effects?	Ability of the project/ activity to produce similar effects/ consequences in similar contexts or in higher institutions (vertical dissemination)	This good practice of storytelling is able to **produce multiplier effects** because …… …… …… ……
Educational potential: does this good practice of storytelling have an educational value?	Ability of the project/ activity to foster interdisciplinary / cross-curricular learning processes in students	This good practice of storytelling meets the criterium of **educational potential** because …… …… …… ……
Use in specific agroindustrial sector: does this good practice of storytelling have potential to be used in the agroindustrial sector?	Suitability for the agroindustrial sector (project's focus)	This good practice of storytelling meets the criterium of **usability/ exploitation** in the **agroindustrial sector** because …… …… …… ……

SECTION A.3 –
ASSESSING THE TECHNICAL REQUIREMENTS FOR F.A.S.T.E.S.T. PROJECT'S DIGITAL OUTPUTS

QUALITY FACTORS OF NEW PRODUCTS	INDICATORS	IMPORTANCE/ RELEVANCE[9]
Project's outputs/ products, in terms of **technical planning quality**, must show:	1. A clear perception of a well structured planning (quality of project planning)	① ② ③ ④ ⑤
	2. A clear point of view, an original and spontaneous approach	① ② ③ ④ ⑤
	3. Ability to catch and keep the attention alive (engagement)	① ② ③ ④ ⑤
	4. Quality of contents in terms of relevance, appeal, completeness	① ② ③ ④ ⑤
	5. Quantity of informations delivered to audience (economy)	① ② ③ ④ ⑤
	6. Good quality of language and grammar	① ② ③ ④ ⑤
Project's outputs/ products**, in terms of quality of images**, must show:	7. A clear, focused picture	① ② ③ ④ ⑤
	8. A well-lit picture	① ② ③ ④ ⑤
	9. An appropriately composed picture	① ② ③ ④ ⑤
	10. Appropriate use of images	① ② ③ ④ ⑤
	11. Supportive image changes	① ② ③ ④ ⑤
	12. Appropriate shooting angle	① ② ③ ④ ⑤
Project's outputs/ products, **in terms of quality of audio**, must show:	13. Clear audio	① ② ③ ④ ⑤
	14. Well-mixed audio	① ② ③ ④ ⑤
	15. Voice pacing and inflection	① ② ③ ④ ⑤
Project's outputs/ products, **in terms of quality of music/soundtrack**, must show:	16. Appropriate music choices	① ② ③ ④ ⑤
	17. Appropriate role of music	① ② ③ ④ ⑤
Project's outputs/ products**, in terms of quality of editing, transition effects, subtitles, credits,** must show:	18. Seamless transitions, unobtrusive effects	① ② ③ ④ ⑤
	19. Clear titles	① ② ③ ④ ⑤
	20. Clear citations	① ② ③ ④ ⑤

[9] 1=low relevance; 5=top relevance

Appendix IV – Activity 4

Interview to ICT experts

1) Which kind of **HARDWARE** technology do you think is necessary to make multimedia videos about companies/entrepreneurship storytelling? Please describe below

_____
_____
_____
_____
_____
_____

Hardware tools	**Usefulness from 1 (not useful) to 5 (very useful)**	**Suggestions/comments**
PC/Laptop	① ② ③ ④ ⑤	
Scanner	① ② ③ ④ ⑤	
Digital Camera	① ② ③ ④ ⑤	
Digital Recorder (portable/palmtop)	① ② ③ ④ ⑤	
Palmtop Microphone	① ② ③ ④ ⑤	
Mixer	① ② ③ ④ ⑤	
Condenser Microphone	① ② ③ ④ ⑤	
Other (describe and rate)	① ② ③ ④ ⑤	

Estimated cost in Euro: _____

2) Which kind of **SOFTWARE** technology do you think is necessary to make multimedia videos about companies/entrepreneurship storytelling? Please describe below

_____
_____
_____
_____
_____
_____

Estimated cost in Euro: _____

3) In the following list you can find some free Softwares suitable for Digital Storytelling videos.
Do you know all of them or just some? Please rate their features as asked below.
You may also add any software you think it is suitable to be used at school by students to make videos.

Web Tool	Advantages / potential	Disadvanges / criticalities	Easy to use? 1 not easy at all; 5 very easy	Quality / Price balance 1: bad balance; 5 very good balance
iMovie **www.apple.com/mac/imovie**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Final Cut Pro **www.apple.com/final-cut-pro**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Adobe Premiere **www.adobe.com/products/premiere.html**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Audacity **http://audacity.sourceforge.net**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
MusicMatch Jukebox **www.musicmatch.com**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Zimmer Twins at Schools **http://goo.gl/9fUQN**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
StoryboardThat **http://goo.gl/u13n1j**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
GoAnimate for Schools **http://goo.gl/oB6gCi**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Capzles **www.capzles.com**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Slidestory **www.slidestory.com**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Animoto education **www.animoto.com/pro/education**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Make Belief Comix			① ② ③ ④ ⑤	① ② ③ ④ ⑤

www.makebeliefscomix.com				
Creaza **www.makebeliefscomix.com**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Pixton **www.pixton.com**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
VoiceThread **www.voicethread.com**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
ZooBurst **http://zooburst.com**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Little Bird Tales **https://littlebirdtales.com/**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
30hands Mobile **http://30hands.com/blog/quick-activity-creating-a-simple-30hands-presentation-or-story/**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Shadow Puppet **http://get-puppet.co/**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Amazon Storybuilder **https://studios.amazon.com/storybuilder**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Storyboard Generator **http://generator.acmi.net.au/storyboard**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Story Map **http://www.readwritethink.org/classroom-resources/student-interactives/story-3008.html**			① ② ③ ④ ⑤	① ② ③ ④ ⑤
Google Story Builder **http://docsstorybuilder.appspot.com**			① ② ③ ④ ⑤	① ② ③ ④ ⑤

4 How much important are the following **ICT skills** for **STUDENTS** making digital storytelling videos? Please rate from 1 (not important) to 5 (very important)
Reference "DIGCOMP: The Digital Competence Framework" (UE Joint Research Centre – Report EUR 26035 EN)

Area	Competences	Relevance	Suggestions/Notes
1 Information	Browsing, searching and filtering information	① ② ③ ④ ⑤	
	Evaluating information	① ② ③ ④ ⑤	
	Storing and retrieving information	① ② ③ ④ ⑤	
2 Communication	Interacting through technologies	① ② ③ ④ ⑤	
	Sharing information and content	① ② ③ ④ ⑤	
	Engaging in online citizenship	① ② ③ ④ ⑤	
	Collaborating through digital channels	① ② ③ ④ ⑤	
	Netiquette	① ② ③ ④ ⑤	
	Managing digital identity	① ② ③ ④ ⑤	
3 Content creation	Developing content	① ② ③ ④ ⑤	
	Integrating and re-elaborating	① ② ③ ④ ⑤	
	Copyright and Licenses	① ② ③ ④ ⑤	
	Programming	① ② ③ ④ ⑤	
4 Safety	Protecting devices	① ② ③ ④ ⑤	
	Protecting data and digital identity	① ② ③ ④ ⑤	
	Protecting health	① ② ③ ④ ⑤	
	Protecting the environment	① ② ③ ④ ⑤	

Considering the ICT skills above, which are the most important / necessary **for STUDENTS making digital** storytelling videos? Please list from 1 (top priority) to 4 (low priority)

1)

2)

3)

4)

5) How much important are the following **ICT skills** for **TEACHERS**, both in terms of supporting the students who will make the videos, and in terms of ri-editing the videos for didactic purposes and adaptation to the school programs?

Please rate from 1 (not important) to 5 (very important)
Reference "DIGCOMP: The Digital Competence Framework" (UE Joint Research Centre – Report EUR 26035 EN)

Area	Competences	Relevance	Suggestions/Notes
1 Information	Browsing, searching and filtering information	① ② ③ ④ ⑤	
	Evaluating information	① ② ③ ④ ⑤	
	Storing and retrieving information	① ② ③ ④ ⑤	
2 Communication	Interacting through technologies	① ② ③ ④ ⑤	
	Sharing information and content	① ② ③ ④ ⑤	
	Engaging in online citizenship	① ② ③ ④ ⑤	
	Collaborating through digital channels	① ② ③ ④ ⑤	
	Netiquette	① ② ③ ④ ⑤	
	Managing digital identity	① ② ③ ④ ⑤	
3 Content creation	Developing content	① ② ③ ④ ⑤	
	Integrating and re-elaborating	① ② ③ ④ ⑤	
	Copyright and Licenses	① ② ③ ④ ⑤	
	Programming	① ② ③ ④ ⑤	
4 Safety	Protecting devices	① ② ③ ④ ⑤	
	Protecting data and digital identity	① ② ③ ④ ⑤	
	Protecting health	① ② ③ ④ ⑤	
	Protecting the environment	① ② ③ ④ ⑤	

Considering the ICT skills above, which are the most important / necessary **for TEACHERS with such task?** Please list from 1 (top priority) to 4 (low priority)

1)

2)

3)

4)

Appendix V – Activity 5

Interview to business experts

WHICH ENTREPRENEURIAL SKILLS CAN BE LEARNED/ TAUGHT THROUGH DIGITAL STORYTELLING?

1) WRITE DOWN A DEFINITION OF ENTREPRENEUR

_____
_____
_____
_____
_____
_____

2) LIST THE QUALITIES OF AN ENTREPRENEUR

_____
_____
_____
_____
_____
_____

3) COMPLETE THE FOLLOWING TABLE

Entrepreneurial Mindset	**Importance**[10]	**Can it be told /narrated through digital storytelling?**[11]
Ambition	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Personal confidence	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Resilience	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Self discipline	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Personal organization	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Tolerance of uncertainty, risk and failure	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Ethical awareness	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Creativity	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Communication skills	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Problem solving	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Change oriented	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Persistence	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Empathy	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Strategic thinking	① ② ③ ④ ⑤	① ② ③ ④ ⑤

[10] 1= not important at all; 5= very important
[11] 1= absolutely not; 5= absolutely yes

Learning to learn	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Other (list)	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Other (list)	① ② ③ ④ ⑤	① ② ③ ④ ⑤
Other (list)	① ② ③ ④ ⑤	① ② ③ ④ ⑤

4) Are there some entrepreneurial skills that are distinctive/peculiar/typical of the agroindustrial sector?

_____
_____
_____
_____
_____

5) Among the skills you stated in question 4, which can be best told through digital storytelling? Why?

_____
_____
_____
_____
_____

Appendix VI – Activity 6

ACTIVITY 6 – Focus Groups

Before running the Focus Groups, each Partner School will choose:

- 1 Moderator leading the round table session
- 1 Observer, not taking part in the discussion and taking notes of what is being said

FOCUS GROUP'S TASK	**Questions for open discussion** *(max 4 minutes each participant for each question)*
Focus n° 1: how to find / create connections between the traditional school curriculum and the teaching of the entrepreneurial skills/ mindset?	1) Humanities: strengths and weaknesses for the teaching of entrepreneurial skills and mindset at school 2) Mathematics and sciences: strengths and weaknesses for the teaching of entrepreneurial skills and mindset at school 3) Law and economics: strengths and weaknesses for the teaching of entrepreneurial skills and mindset at school 4) Technical and professional school subjects: strengths and weaknesses for the teaching of entrepreneurial skills and mindset at school
Focus n° 2: Which skills do teachers need to have to develop didactic programs that use the digital storytelling technology (blended didactic methodology)?	1) Skills about storytelling: how to find and tell suitable stories? 2) Digital and ICT skills: which technical tools to be used? Which hardwares and softwares do we need? How to shoot and edit videos? 3) Skills about entrepreneurship: which kind of entrepreneurial mindset do we want to show in hypervideos? / communicate to students? 4) Agribusiness focus: which kind of specific contents of the agroindustrial sector are we looking for / want to communicate to students?

Appendix VII. Activity 1 – Activity 3

Grid of storytelling and digital storytelling practices collected

Activity 1

16 Good practices of Storytelling for Didactic Purposes

Italia (P1 Cisita + P3 Bocchialini)

	Title	Description of the storytelling practice	Who told the story?	When?	How?	Audience / target group	Circumstance / event	Didactic / educational purpose
1.	Soresina Milk Factory (Italy)	Story of Soresina Milk Factory from historic to technological and business model's points of view	Teachers in VET Agroindustrial Secondary School	School year 2015/ 2016	Frontal lessons	Students in VET Agroindustrial Secondary School	School classes	Explain the milk industry process; the business ethics of a company; importance quality of the products; how to put together tradition and innovation
2.	"Charlie and the chocolate factory" by Roald Dahl, first published in 1964, and following film releases	Story of a poor boy, who, thanks to his moral qualities and to his intelligence, becomes entrepreneur and heir of his favourite chocolate factory	Teachers in Secondary School (subject: economics) – VET Agroindustrial School; European School Parma	School year 2011/2012	Frontal lessons	Students in VET Agroindustrial Secondary School and in the European School in Parma, also with learning difficulties. Subject: economics.	School classes	Underline the moral qualities and the cleverness that a young boy needs to become an entrepreneur; to explain the productive process of a factory

3.	The Museum of Tomato in Parma	history of how tomato started to be grown in Parma (19th century), how it changed agriculture and started the related industrial branch	The Director of the Museum of Tomato	Since 2010	Speech and narration addressed to students	Students in VET Agroindustrial Secondary School	School visits to the Food Museums in the area of Parma, established since 2010	Getting to know new technologies in growing tomato plants, and the industrial machines and processes within the preserves' industry. Studying the socio-economic history of this region, with high vocation to agriculture
4.	"Grom". A book telling the story Italian ice cream industry	The 2 young co-founders of Grom Company wrote a book about how they built up their business	The 2 business people themselves	2013	Speech and narration addressed to entrepreneurs	Entrepreneurs invited to the presentation of the book by Cisita	Presentation of the book organized by Cisita, inviting the authors to give a speech	Listening to a story about how to start a business simply believing in our deepest dreams, thanks to perseverance and hard work

Romania (P4 CICIA + P8 Liceul Aurel Rainu Fieni)

	Title	Description of the storytelling practice	Who told the story?	When?	How?	Audience / target group	Circumstance / event	Didactic / educational purpose
1.	EU Funded project "We trust our rural young entrepreneurs" – Romania. Focus: mushroom cultivation	A project developing 4 documentaries about local rural producers in different fields.	Local farmers in interviews	Research and Documentaries made in 2013	Documentary videos; **Potential context of exploitation: encounters organized with students at school and young people interested in rural entrepreneurship**	High school & college students; rural entrepreneurs interested in developing local business	**Potential context of exploitation: School classes. Meetings with other rural farmers.**	Inspiration source and good practice example for young people interested in developing business. To encourage and motivate business inclinations
2.	Video interview "Business that succeeded-Successful agroprojects" http://www.agro-tv.ro AGRO TV NETWORK Focus: apple crops	Video interview "A business man from Dâmbovița entrepreneur in Prahova" was showed at Agro TV Network and posted online	Local farmers in interviews	Research and Documentaries made in 2013	Documentary video; **Potential context of exploitation: encounters organized with students at school and young people interested in rural entrepreneurship**	High school & college students; rural entrepreneurs interested in developing local business	**Potential context of exploitation: School classes. Meetings with other rural farmers.**	Inspiration source and good practice example for young people interested in developing business. Biology class: Learning about apple crops, diseases and pesticides
3.	A video documentary which has taken place at the show	The story is about the foundation of the first	Local blueberry farmer in video	Research and Documentaries made in 2013. Used in school	Documentary video shown at school during class. Subject	High school & college students; rural entrepreneurs	School classes	Teaching entrepreneurial education; students learn

	"Householders" on the 28th of October 2013	plantation of **blueberries** in Dambovita county, presented by the small entrepreneur Mr. Radu Cristian Saracu	interview	class for didactics in January 2016	focus: entrepreneurial education	interested in developing local business		how to become entrepreneurs by accessing European funds. It helps students in their orientation toward a career in entrepreneurship.
4.	A documentary called "Success stories", about a small dairy factory, made at European standards, which has been founded by a young man, called Ioan Chitic (FNTM Romania)	The story of a young man, Ioan Chitic, who has founded, a dairy/cheese factory, accessing European funds and raising its factory to European standards.	Local dairy factory farmer in video interview (FNTM Romania)	Research and Documentaries made in 2012	Documentary videos; **Potential context of exploitation: encounters organized with students at school and young people interested in rural entrepreneurship**	High school & college students; rural entrepreneurs interested in developing local business	**Potential context of exploitation: School classes. Meetings with other rural farmers.**	teaching entrepreneurial education; students learn how to become entrepreneurs by accessing European funds. Courage to start a new business where only giants of the industry succeed.

Bulgaria (P5 BCCI + P6 Pavlov)

	Title	Description of the storytelling practice	Who told the story?	When?	How?	Audience / target group	Circumstance / event	Didactic / educational purpose
1.	"Student Practices" Program, funded by Operational Programme development of the Human Resources	Vocational School for agriculture, city of Dobrich participated in the program sending 23 students to a placement in agroindustrial companies, offering highly qualified training	The Director of the school announced the best practice to other teachers and students	2012/2013	**Potential context of exploitation:** **Speech to teachers and students Involving other schools**	Learners and teachers	**Potential context of exploitation:** **Meeting**	To stimulate other schools and students to undertake similar training for the development of their professional skills
2.	Future Agro Challenge (world championship) within JA Bulgaria Program	Dimo Stefanov told the story of how he developed small fertilizer pellets to be attached to the root of the plant. This fertilizes without using chemicals and pieces can be spread with	Dimo Stefanov from Kazanlak	October 2014	Presentation/ speech to audience of entrepreneurs and start ups. Potentially also to students. Potentially also a digital storytelling example	Entrepreneurs, start ups, students	The competition event	Stimulating students, young people and entrepreneur to develop new products and innovative ideas in agro-industrial sector

		spraying fertilizing machines						
3.	"Young Entrepreneur" competition in Plovdiv, Bulgaria	The young entrepreneur created a set for the curriculum of physics (interactive lab exercises, trial games and trainings, lab kits for physics)	Vanja Plachkova	2015	Presentation / speech telling the story to an audience of students from high school and university	Students and teachers of school and university	The competition event	Modernization of education methods. Motivating teachers in adopting alternative and innovative methods and engaging students in studying physics
4.	Travelling Classroom	A team of 5 students of pedagogy developed a project/model to fight illiteracy of young	The 5 students' team	February 2015	Presentation / speech telling the story to an audience of teachers	Teachers of primary education	National Innovation Camp Competition, within JA Bulgaria	Fighting illiteracy, raising awareness in teachers and stimulating them to develop alternative methods of education to reach children with less opportunity

Portugal (P7 CNJ + P9 Quinta da Lageosa)

	Title	Description of the storytelling practice	Who told the story?	When?	How?	Audience / target group	Circumstance / event	Didactic / educational purpose
1.	Spielstadt/ Playcity from EU funded Tales Project (Austria)	Creation of a collective fictive setting such as living together in a village or town, or hotel or working together in a company	The teacher (school subject: French)	From 1993 some time more frequently some time more sporadically	The teacher as storyteller starts the simulation by telling what happened in the house	2nd year of french class (11-12 aged pupild) and 5th year french class (13-15 aged pupils)	School based storytelling project	"Stimulation globale" of students thanks to the simulation of the playcity. This stimulation can be applied to a lot of topics and subjects (geography, economics, socio - cultural issues, foreign languages, history)
2.	Value in the valley, Nederlands (progetto guidato da Piattaforma Formazione ed educazione professionale olandese)	project about renewable energy and sustainability. VET students become innovative professionals in sustainable development, green technology and agriculture	A team of 6/7 VET teachers	2005 in Nederland	**Potential context of exploitation: Activity groups. Team working.**	20 secondary VET Students	**Potential context of exploitation: Project based activities**	Creation of a Community of Learners with working on assignments and learning intertwined. Students work in a semi-authentic work-like setting (simulazione di impresa). Highly pedagogic / didactic value

3.	Public Library of Beja (PT)	Taking books from the library to young children who live in rural areas with lacking of education, high school leave and emigration-	Team from the library	2014/2015	Book-Reading sessions in rural parishes	8/13 aged children	sessions of where books are taken to children and read, stories are told	Fighting illiteracy, school drop, emigration, by stimulating interest, engagement, as well as cognitive skills in children such as symbolic and abstract thinking, mnemonics and native language lexical improvements
4.	Chapitò NGO from Lisbona in partnership with Ministry of Justice-institute for social reinsertion	Boys under 18 who are in prison for recovery after committing criminal offences	Team of trainers/educators from Chapito	ongoing	"Arca dos contos", card game for creating stories. Catalogue of portoguese folktales	14/18 years old boys	The team starts a story, then the boys together develop games, the sequel and other group activities	Engagement of boys in creativity, in believing in themselves ,in hope and work team and for their reinsertion in society

Activity 3

16 Good Practices of Digital Storytelling for Didactic Purpose

Italia (P1 Cisita + P3 Bocchialini)

	Title	Description of the digital storytelling practice	Who told the story?	When?	How?	Audience / target group	Circumstance / event	Didactic / educational purpose
1.	Cooperativa assegnatari associati (Arborea, Sardinia)	The story of a cooperative milk industry, set in Sardinia after recovery of swamplands from mosquitos	Teachers in Agroindustrial Secondary School	Video made in 2014. Used in school year 2015/2016	Showing video and frontal lesson	Students in VET Agroindustrial Secondary School	School classes	Learning the milk factory product; how to turn a dead land into a prodictive one (the community as entrepreneur)
2.	Mulino Bianco Barilla	Commercial of Baked Biscuits "Galletti" from "Mulino Bianco Barilla", broadcasted in 2014 across national TV	Teachers in Secondary School (subject: economics) – VET Agroindustrial School; European School Parma	School years from 2009 to 2013; to be used also in school year 2015/2016	Showing video of the commercial and frontal lesson	Students in VET Agroindustrial Secondary School and in the European School in Parma, also with learning difficulties. Subject: economics.	School classes	How to develop simple and high quality products; passion and know how as the key ingredients of an entrepreneur; to encourage students to believe in a "good world" where their most simple and inner qualities can achieve excellent results

3.	Panificio Lusignani, Village of Pellegrino Parmense, area of Parma, Italy	Video story of the bakery of this family. Interview to the owner of the bakery, telling the story of the grains, yeasts, and flours	Teachers in Primary and VET Agroindustrial Secondary School. Project co-financed by the Emilia Romagna Region, the province of Parma and the local city council	School Year 2014/2015	Showing video and frontal lesson	Students in Primary and Secondary Schools; VET students in post-diploma VET economics/ agroindustrial courses. Visitors of the didactic farms in Parma	School classes; academic courses in VET post diploma classes; food museum's and didactic farm's visits	How to save tradition, knowledge of grains and manipulation techniques of bread. How to run an ancient business with modern technology without betraying tradition
4.	Caseificio Funtanazza, Sardinia	Video story of a cheese factory in Sardinia, founded by a family who runs it and produces cheese and dairy products in a traditional way	4 Students from the University of Cagliari (Sardinia, Italy) students, Faculty of Economics, branch of Communication techniques	Academic Year 2010/2011	Showing video to students	University students	University classes	To tell the story of a local and traditional manufacturer in the agribusiness sector, to promote local economy and show it can be successful and high value also in rural areas. To encourage University students to engage in self-entrepreneurship in agribusiness sector
5.	Butta la pasta e mangiala tutta!	Survey about food waste and consumers' habits in Italian supermarkets	Secondary Students interview consumers in supermarkets	2013	Video survey	Primary and secondary students	School classes	Research about food waste and shopping habits to raise awareness in students about food related issues

6.	Il pomodoro è verde?	Video about development of a sustainable ketchup sauce from tomato waste	VET Students of ITS course in agroindustrial processes	2015	Video presentation @ Expo Milan 2015	Students in VET courses, high school students, university courses and entrepreneurs	Expo Milan; school & education events	Stimulating students, young people and entrepreneurs in developing innovative and sustainable products in agroindustrial sector

Romania (P4 CICIA + P8 Liceul Aurel Rainu Fieni)

	Title	Description of the digital storytelling practice	Who told the story?	When?	How?	Audience / target group	Circumstance / event	Didactic / educational purpose
1.	Do Schools Kill Creativity?	Ken Robinson makes a case for creating an education system that nurtures (rather than undermines) creativity.	Ken Robinson	January 2007	Speech to an audience	Adults - teachers	Ted Talks Conference, USA	Education system from creativity point of view. Creativity now is as important in education as literacy, and we should treat it with the same status.
2.	Teach Teacher show to create magic	What do rap shows, barbershop and Sunday services have in common? they all hold the secret magic to enthrall and teach at the same time — and it's a skill we often don't teach to educators.	Cristopher Emdin - A longtime teacher himself, now a science advocate, Emdin offers a vision to make the classroom come alive.	October 2013	Speech to an audience	Adults - teachers	Ted Talks Conference, USA	The speech covers in an inspirational way the education system problems and how important is the right approach in order to give value to students.

3.	Let's raise kids to be entrepreneurs	An entrepreneur since childhood, Cameron Herold wants parents and teachers to recognize — and foster — entrepreneurial talent in kids	Cameron Herold, Canadian business coach and entrepreneur himself	March 2010	Speech to an audience	Adults- teachers & entrepreneurs	Ted Talks Conference, Canada	what if we saw kids who had entrepreneurial traits and taught them to be entrepreneurs? We could have kids spreading businesses instead of waiting for government handouts.
4.	How to activate ideas	Manov Subodh charts three principles for sparking entrepreneurial ventures and ideas in people around the world	Manav Subodh works as the global manager for entrepreneurship and innovation in Intel's Corporate Affairs group	March 2013	Speech to an audience	Adults- teachers & entrepreneurs	Ted Talks Conference @ Intel, US	He simply illustrates the road between having an idea and implementing it towards success

Bulgaria (P5 BCCI + P6 Pavlov)

	Title	Description of the digital storytelling practice	Who told the story?	When?	How?	Audience / target group	Circumstance / event	Didactic / educational purpose
1.	Flyver	Story of development of a software for "smart drones", which can assist in the process of the so called "smart farming"	Two young Bulgarian entrepreneurs, Anton Gavrilov and Tihomir Nedvedev	2014/2015	through video, website and blog of Flyver product	Students and young entrepreneurs	Presentation and story of the product delivered at JA Bulgaria (Junior Achievment Program)	To encourage young people to follow in the footsteps of these men and develop their own business
2.	Secondary School for Entrepreneurship "Elin Pelin"	The school participated in the "America for Bulgaria"Call for proposal for the modernization of the learning environment of schools, for the introduction and usage of modern educational methods and	Detelina Arnaudova, Principal of the Secondary School for Entrepreneurship	2013/2015	through video, website and TV broadcasting	Other schools' staff, headteachers and teachers. Pupils and students	Opening of the new digitally equipped point called "Center for Leaders" in Elin Pelin School for entrepreneurship in Sofia	To enhance the learning environment in bulgarian schools by equipping them with modernized digital centers for education, encouraging other schools to do so

		technologies which improve students' achievements and increase teachers' motivation						
3.	E-book series project published by "Prosveta" Publishing Bulgaria	E-book series where school subjects are delivered in form of interactive stories (like walking into ancient historical cities, or animations about how a machine or instrument works.	Primary and secondary school teachers	2014/2015	Through the use of E-book at school	Primary and secondary school teachers	School classes in different subjects	To find effective way to engage students in learning topics and increase their motivation

4.	“Jey Assist “ fashion mobile application	“Jey Assist” is a free mobile application that helps users stay up to date with the fashion world in Sofia and London. Through it users can follow their favorite brands, get info about sales and promotions.	Three University students	2014	Showing of a video	High school students, university students, young people	Story of the development of the application delivered at the annual competition “Young Entrepreneur” in Plovdiv, Bulgaria	Stimulating entrepreneurship in students

Portugal (P7 CNJ + P9 Quinta da Lageosa)

	Title	Description of the digital storytelling practice	Who told the story?	When?	How?	Audience / target group	Circumstance / event	Didactic / educational purpose
1.	Chambre-agriculture.fr "Comprendre l'AEI"	Video about Agriculture ecologiquement intensive	Chambre Agricole Pays de la Loyre	March 2015	Video distributed on Youtube	Entrepreneurs in agriculture, farmers; potentially also students and teachers, or anyone interested in those themes	**Potential context of exploitation:** **Local dissemination events/ seminars**	La chambre agricole wishes for / organizes training groups and events where farmers exchange good practices in agriculture
2.	Fondation Nicolas Hulot "Une agriculture intensive..oui mais en quoi?"	Didactic Video about intensive agriculture	Fondation Nicolas Hulot	2013	Video distributed on Youtube	Entrepreneurs in agriculture, farmers; potentially also students and teachers, or anyone interested in those themes	**Potential context of exploitation:** **Local dissemination events/ seminars**	Raising awareness about sustainable agriculture; high didactic value for students and young people. (Movement I Field Good")
3.	Fondation Nicolas Hulot "Porquoi et comment reduire les pesticides"	Video about pesticides and their damage to human kind, environment and animals. (pétition stop-pesticides.fnh.org)	Fondation Nicolas Hulot	2015	Video distributed on Youtube	Entrepreneurs in agriculture, farmers; students and teachers, or anyone interested in those themes	**Potential context of exploitation:** **Local dissemination events/ seminars**	Raising awareness about sustainable agriculture, pesticides abuse and environmental issues; high didactic value for students and young people.

4.	Detecon International , "Digital Transformation: the business world of tomorrow"	Corporate video about the internet of things (multinational German company working in ICT, high tech, automotive, energy, pharma-health sectors)	Detecon	January 2014	Video distributed on Youtube	Students in economics and digital processes	**Potential context of exploitation:** **School classes**	Impact of the digital revolution on economy; stimulating student to bring their own contribution through digital innovation

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