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European Corporate Storyteller
Skill-Set Framework

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Abstract:

This publication is an Intellectual Output of the project "STORYLINES. Storytelling for competitiveness in European enterprises". The project Storylines has received funding from Erasmus+ Programme. The "C. STORIES"- European Corporate Storyteller Skill-Set Framework proposes a definition of knowledge and abilities needed to perform Corporate Storytelling professions. Developed through a mixed-methods approach, the Skill-Set Framework is set to become a point of reference for initiatives aiming to foster corporate storytelling skills. The framework is structured in three levels of depth. The first level defines five fundamental competencies, among which three are the core-competencies for Corporate Storyteller professionals: Research, Narrative and Creative skills. The second level shows and describes, for each fundamental competence, 27 sub-competences. The third level lists 230 related abilities. All, together, these competencies constitute the pillars of Corporate Storytelling as a new professional and emerging competence at European level. The framework has been tested in an online settings. However, thanks to feedback from further practitioners and end-users, it will be possible to better evaluate and, if necessary, to refine it. The framework can also be used as a basis for the development of curricula and learning activities fostering Corporate Storytelling as a new professional competence and as a parameter to assess Corporate Storytelling skills.

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Introduction



The “**C. STORIES**” - **European Corporate Storyteller Skill-Set Framework** is the intellectual output result of the EU project *STORYLINES. Storytelling for competitiveness in European enterprises* funded by the Erasmus+ program under Key Action 2: Cooperation for innovation and the exchange of good practices.

The project started in 2018.

The document shows the activities carried out by project consortium in order to define a Skill-Set Framework for **the European professional figure of the Corporate Storyteller**. The document is divided into several sections, even readable separately.

The **Executive summary** presents a summary of the main conclusion and results more widely described in the rest of the document.

Storylines overview contains the description of the general and specific objectives of Storylines project, a short presentation of the project consortium and the timeline of activities.

The “**C. STORIES**” - **European Corporate Storyteller Skill-Set Framework** describes the second intellectual output of the project, focusing on its connection with Intellectual Output 1 (The best stories in Europe - a collection of corporate storytelling best cases) and Intellectual Output 3 (The corporate storyteller module learning).

The **Methodology** section shows the methodology-road followed to achieve the Skill-Set Framework: after a **preliminary list of competencies statement** done in the project proposal, the **scientific literature** was investigated, an **inventory of best practices** of corporate storytelling at European level collected, an **online survey** submitted to companies and a **focus group** held with entrepreneurs and corporate storytelling professionals. The first draft of the document was **reviewed by three international experts** on Communication, Big Data and Corporate Storytelling.

In the **Framework overview** there are main elements of the activities carried out from September 2018 to July 2020. The Framework is also visualized through an **Infographic**.

Limitations defines the work in progress character of the Framework and the necessity to better test it in practice.

At the end, the **Skill-Set Framework** structure describes in details the 5 fundamental competencies of the Corporate Storyteller and the 230 related abilities listed under each sub-competence.

A list of scientific **references** close the document.



Executive Summary

1. Research, Creative and Narrative Skills at the core of Corporate Storyteller Skill-Set Framework

As figure 2 shows, three core competencies have been identified: Research, Creativity and Narrative Skills. **Research** is the pre-condition for telling good corporate stories. Through research activities – for example archive research or narrative interviews –, **informative elements are founded** and, among them, **the narrative capital of a story is identified**. It is only thanks to the research activity that, the “raw” material of a story, appears. But the essence of storytelling consists in narrative skills.

Narrative skills are the group of abilities through which a series of informative facts become a story able to entertain and engage the audience. Thanks to narrative skills a fabula – a chronological series of facts –, is transformed in a plot with dramatic tension. **Creative skills** are, in this way, crucial for empowering stories. In both sense: as inventiveness for developing an effective plot-twist; **as capacity to explore different ways to tell stories.**

2. Digital skills, Big Data and Sustainability as key drivers for Corporate Storytelling

More generally, data from Social Networks, Traditional Business (Banking/stock records, Commercial transactions, Medical records etc.), Computer Systems and Internet of Things are just some of examples of **the current huge increasing of the digital data in the society and economy**. In this context Corporate Storyteller must be able to manage some fundamental digital skills to be competitive in the market.

Among digital data, big data is assuming a relevant role. According to the European Union, in the next future **digital data** will become an essential resource for economic growth, competitiveness, innovation, job creation and societal progress in general [EU Commission, Towards a common European data space, 2018]. In this context, Corporate Storyteller can give a contribution to face the relevant big data impact in society and economy.

One of the main challenges will be related to the **capacity to make more “readable” the huge volume and variety of the big data**. Data Visualization and **Data Storytelling** can play an important role in this direction.

3. Entrepreneurial skills, Ethics and Empathy

Last, but not least, Entrepreneurship, Ethics and Empathy have a relevant role in the European Corporate Storyteller Skill-Set Framework. **Entrepreneurship** refers to the capacity to transform opportunities and ideas into action creating values for others. **Ethics and Integrity** are related to the respect of the confidentiality and privacy of the people involved in the storytelling process and, more generally, in the authenticity and genuineness of the stories. At the end, **Empathy** is the key factor for having a real understanding to others, developing positive relationship with them and generating trust.

Storylines project overview

According to Fontana, Markets are increasingly becoming **narrative arenas** where, alongside the intrinsic quality of products, the ability of brands and companies to evoke a universe of stories, traditions and values (cultural and ethical) is fundamental to increase the competitiveness.

Therefore, being able to tell stories communicating company values is a **crucial skill** to generate added values increasingly attentive and aware customers.

Corporate Storytelling helps companies in telling their stories and values.

But Corporate storytelling does not mean simply telling stories but "communicating through stories". That is a more complex activity consisting in creating narrative universes. Narrative universes able to link company with public through empathic relationship [Fontana, 2016].

The **Skill-Set of the new European professional figure of Corporate Storyteller** describes the competences needed to create this narrative universe, to valorize companies history, brands and products through narrative communication.

More generally, Storylines project aims to:

- **improve the competitiveness of European companies** by enhancing their distinctive elements towards the competitors from other continents and markets.
- **boost the brand reputation of European companies** by providing them skills to better communicate stories and their ethical practices.
- **increase the employability of young graduates in humanities** who, in the periodic employment rankings of recent graduates, are systematically in the last positions.

Project data resume:

Title: STORYLINES. Storytelling for competitiveness in European enterprises

Acronim: STORYLINES

European Programme: Erasmus+

Key Action: Cooperation for innovation and the exchange of good practices

Project-Start-Date: 1 October 2018

Project-End-Date: 30 June 2021

Project consortium:

Italian-Luxembourgish Chamber of Commerce (Luxemburg, Lead partner, www.ccil.lu),
Coopération Bancaire pour l'Europe – GEIE (Belgium, www.cbe.be), Fatti di Storie – Raccontiamo il tuo mondo (Italy, www.fattidistorie.it), The Hive (Italy, www.the-hive.it), Business and Innovation Centre INNOBRIDGE (Bulgaria, www.innobridge.org).

The European Corporate Storyteller Skill Set Framework

The ECTO - European Corporate Storyteller Skill-Set Framework, is the Intellectual Output 2 of the Storylines Project and, in the timeline of the project implementation, is located in the middle of IO1 and IO3.

Through Intellectual Output 1 (IO1 – The best stories in Europe – a collection of corporate storytelling best cases) project partners collected a series of European best cases of corporate storytelling as **project data-set and benchmark for developing the following Skill-Set Framework (IO2)**. 31 best cases of European Corporate Storytelling have been collected from 9 different countries and 11 economic sectors.

Through Intellectual Output 3 (IO3 – The corporate storyteller module learning: Hard and soft skills) project consortium has developed **an online training course on Corporate Storytelling**.

Thanks to feedback from practitioners and end-users, **the framework will be better evaluated and, if necessary, to modified**. The framework can also be used as a **basis for the development of curricula, course design and learning assessment tool** fostering Corporate Storytelling as a new professional competence at European level.

The “C. STORIES” proposes a shared definition of corporate storyteller **in terms of core and relevant competencies** of it, with the aim to establish a bridge between training and work environment.

The corporate storyteller is a new European professional figure **able to communicate (inside and outside of the company) the history, identity and values of the companies through narrative** added value process creation highlighting the distinctive, informative, ethical and emotional elements of the corporate story.

Methodology

In the following section is described the **methodology process** use to achieve the Skill-Set Framework.



Fig. 1 Phases of the study that have led to the Framework of Corporate Storyteller

In the Storylines project proposal a **preliminary list of basic competencies of the European corporate storyteller** were identified. More specifically: **cognitive abilities** (understanding a business history and its distinctive elements), **social skills** (the active and empathetic listening skills) and **narratological skills** (the ability to structure a story in a typical and archetypal form). During the project implementation, thanks to the project activities carried out by partners, these basic skills have been integrated, enlarged and better specified.

The literature review consisted in investigating some of the main publications related to storytelling and corporate storytelling at three levels: 1) **books** about epistemological bases of storytelling, corporate storytelling and work-oriented manuals of it; 2) **academic articles** about scientific debate on Storytelling and Corporate Storytelling; 3) **EU Skills Frameworks, Agenda and Handbooks** in order to structure the “C. STORIES” using relevant benchmarks.

Content Analysis of the Best Cases collected. As result of the IO1 activity, 31 best cases of Corporate Storytelling from 9 European countries and 11 economic sectors have been

collected. The third methodological step consisted in the **Content Analysis** of the questionnaire submitted to companies for describing their cases of Corporate Storytelling. On the base of the information provided by companies a conceptual analysis was deployed. The aim was to identify and describe competences related to corporate storytelling on the base on manifest content of corporate communication [Berelson, 1952]

Survey and Focus Group: 30 online semi-structured surveys have been submitted to companies in Italy, Luxemburg, Belgium and Bulgaria to collect additional qualitative and quantitative data for understanding the most relevant competencies needed for storytelling companies. An **online focus group** that involved 4 entrepreneurs and 3 professionals in the field of corporate communication was held on January 2020 to further integrate the skill-set with in-deep qualitative data.

Expert Assessment: three European and non-European international experts – external from the project consortium –, **assessed a first draft of the Skill-Set Framework**. The experts involved were from the field of Communication (Adity Saxena, Associate Professor of Media Communication, Amity University, India), Big Data (Haibo Li, Professor in Big Data and Media Technology at KTH Royal Institute of Technology, Sweden) and Corporate Storytelling (Christine Erlach, Narrata Consult).

Skill-Set release: A first draft of the Skill-Set Framework has been modified on the base of the weaknesses underlined by the experts assessments. Then the document was released.

Framework Overview

The “C. STORIES”, as result of the above-mentioned methodology, is structured in three levels of depth. The first level defines **five fundamental competencies**, among which three have been identified as **core-competencies for Corporate Storyteller professionals: Research, Narrative and Creative skills**. The second level shows and describes, for each fundamental competence, **27 sub-competencies**. The third level lists **230 related abilities**.

Limitations

On June 2021 skills identified thanks to the “C. STORIES” Skill-Set Framework have been used to structure an **online Learning Activity on Corporate Storytelling** in the context of the project STORYLINES. **The Learning Activity was based on 8 learning modules for a total of 10 hours lessons. The Learning Activity was** provided in English and attended by 25 participant from 5 countries. The overall evaluation of the learning activity by participants was very positive. The limitations encountered in transferring the skill-set into a module learning was mainly related to covid-19 emergency. Because the restrictions due to the pandemic, it was

no possible to organize a face to face learning activity but only an online one. This choice affected the learning activity in terms of: a) necessary reduction of the learning hours provided; b) no possible use of the project-based learning approach but only the traditional lecture mode. A future test with a face to face learning module will be necessary to better evaluate and implement the effectiveness of the “C. STORIES” Skill-Set Framework.

Infographic

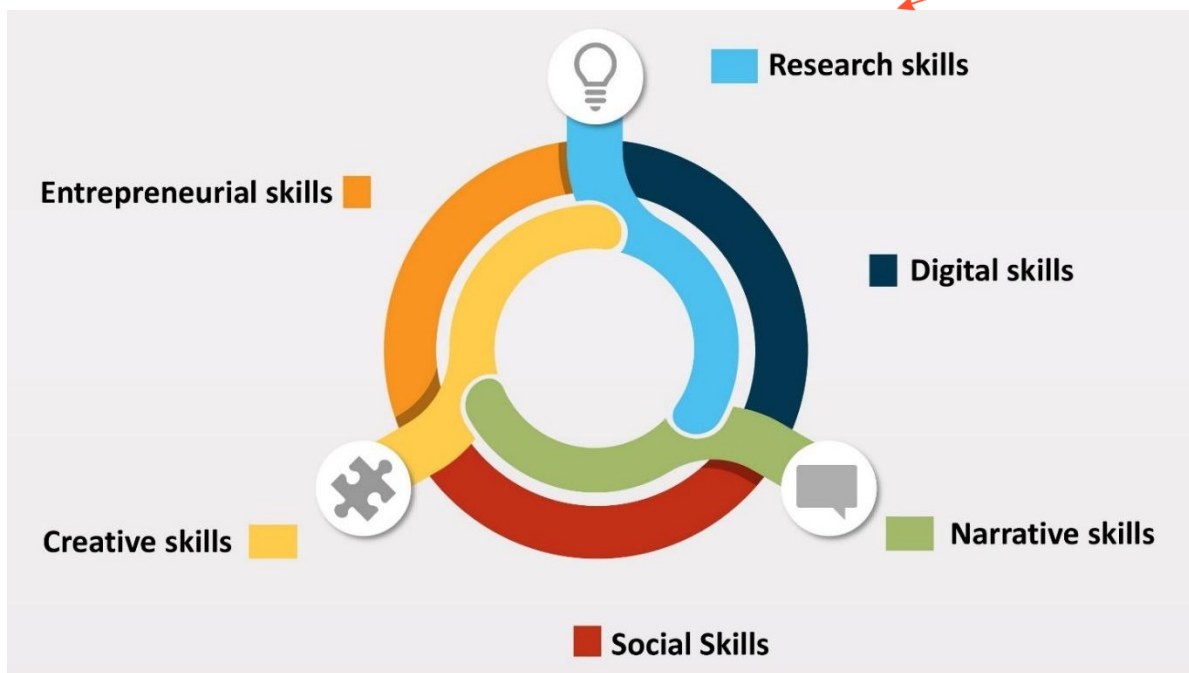



Fig. 2 The skills set framework structure

The Skills Set Framework Structure


Research Skills


According to Frascati Manual, research is classified into three categories: 1) **Basic research** is experimental or theoretical work undertaken primarily to acquire new knowledge about observable phenomena and facts, not directed toward any particular use; 2) **Applied research** is original investigation to acquire new knowledge directed primarily towards a specific practical aim or objective; 3) **Experimental development** is systematic effort, based on existing knowledge, from research or practical experience, directed toward creating novel or improved materials, products, devices, processes, systems, or services. These involve novelty, creativity, uncertainty, systematic, and reproducibility and transferability [Frascati Manual, 2015].

SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Research Design</p>	<p>Research Design is «a master plan specifying the methods and procedure for collecting and analyzing the needed information» [Z. William, <i>Business Research Methods</i>, The Dryden Press, Chicago, 1988, p. 41].</p>	<ul style="list-style-type: none"> Define the problem to be studied Framing research design Framework theoretical description Statement of research problem State of the art description Describe level of innovativeness Research methodology definition Research costs budget
 <p>Time Management</p>	<p>«Time management is about the consistent and goal-oriented application in practice of proven work techniques in such a way that managing oneself and one's environment becomes effortless while the time at one's disposal is used up in the most meaningful way possible». [L.J. Seiwert, <i>Zarządzanie czasem. Bądź Panem własnego czasu</i>, Placet, Warszawa, 1998, p. 14].</p>	<ul style="list-style-type: none"> Analyzing time Follow up time Planning time Time commitment Timeline progress report Monitoring postponements Justify postponements Evaluate management obstacles Define measures to face delays Setting priorities
 <p>Research for Corporate Storytelling</p>	<p>Research for Corporate Storytelling refers to a series of research activities and methodologies that, on the base of Storylines project best cases data collection analysis, are relevant to extract information in order to achieve a Corporate Storytelling project.</p>	<ul style="list-style-type: none"> Narrative interview Semi structured interview Focus group Desk research Archive research Library research Data and big data gathering and analysis Independent reading Organizing research materials and results
 <p>Critical Thinking</p>	<p>Critical thinkers are people «seeing both sides of an issue, being open to new evidence that disconfirms young ideas, reasoning dispassionately, demanding that claims be backed by evidence, deducing and inferring conclusions from available facts, [and] solving problems». [Daniel Willingham, <i>Critical Thinking: Why Is It So Hard to Teach?</i> in «Arts Education Policy Review», n. 4, Mar-Apr 2008, pp. 21-29].</p>	<ul style="list-style-type: none"> Research Data analysis Asking thoughtful questions Interpretation Judgment Questioning evidence Recognizing patterns Skepticism



SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
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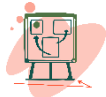


 <p data-bbox="204 757 306 788">Integrity</p>	<p data-bbox="379 338 960 1066">«Good research practices are based on fundamental principles of research integrity. They guide researchers in their work as well as in their engagement with the practical, ethical and intellectual challenges inherent in research. These principles are: 1) Reliability in ensuring the quality of research, reflected in the design, the methodology, the analysis and the use of resources; 2) Honesty in developing, undertaking, reviewing, reporting and communicating research in a transparent, fair, full and unbiased way; 3) Respect for colleagues, research participants, society, ecosystems, cultural heritage and the environment; 4) Accountability for the research from idea to publication, for its management and organization, for training, supervision and mentoring, and for its wider impacts. [<i>The European Code of Conduct for Research Integrity</i>, ALLEA, 2017, p. 5] and https://www.nuigalway.ie/academic-skills/readingandresearch/ethicsintegrity/</p>	Do not plagiarized other works
		Quote statements
		Declare potential conflicts of interest
		Obtain informed consent from research participants
		Observe data protection laws (GDPR)
		Observe policies and respect the confidentiality and privacy of research participants
		Protect human and animal safety, welfare and rights as much as possible
		Respect cultural and other sensitivities and differences
		Share data when appropriate
		Do not submit the same or similar work in different contexts without declaring the work is duplicated

 <p data-bbox="162 1400 347 1431">Communication</p>	<p data-bbox="379 1169 960 1532">Science communication skills have been defined as «appropriate skills, media, activities, and dialogue to produce one or more of the following personal responses to science (the AEIOU vowel analogy): Awareness, Enjoyment, Interest, Opinion-forming, and Understanding». [T. W. Burns, D. J. O'Connor and S. M. Stockmayer, <i>Science Communication: A Contemporary Definition</i> in «Acoustics, Speech, and Signal Processing Newsletter», IEEE 12(2), 2003, pp. 183-202].</p>	Accurate, objective and fact-checked
		Language clear, simple and accessible
		Key messages outlined
		Scientific and social context provided
		Coherent in structure and style
		Using methods for emotional engagement of the audience
		Encourage interaction with audience
		Impactful
		Responsible
		Relatable






Narrative Skills




Narrative skills refers to the ability to understand and tell stories. More specifically, narrative skills consists in the capacity **to find and develop a narrative capital of a story engaging people emotionally through dramatic tension.**

SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Strategic Storytelling</p>	<p>Strategic Storytelling consists in defining the long-term strategy that will be implemented by a series of storytelling acts [A. Fontana, <i>Storytelling d'impresa. La guida definitiva</i>, Hoepli, Milano, 2016, p. 148].</p>	<ul style="list-style-type: none"> Narrative capital identification Project management Script writing Context and sentiment analysis Strategic management Team building HR management Narrative sensitiveness Target audience Set the strategic goals for corporate story
 <p>Transmedia Storytelling</p>	<p>Transmedia storytelling refers to different forms of transmedia narratives defined as: «a multimedia product which communicates its narrative through a multitude of integrated media channels» [K. Kalin, <i>Transmedia Narratives: Definition and Social Transformations in the Consumption of Media Content in the Globalized World</i> in «Postmodernism Problems», n. 7, 2017, pp. 60-68].</p>	<ul style="list-style-type: none"> Content creation Narrative structure design Transmedia story set Transmedia story link Multichannel story Multichannel story management Multichannel story development ICT skills Digital skills
 <p>Visual Storytelling</p>	<p>«A visual narrative (also visual storytelling) is a story told primarily through the use of visual media. The story may be told using still photography, illustration, or video, and can be enhanced with graphics, music, voice and other audio». [www.visualstorytell.com].</p>	<ul style="list-style-type: none"> Ability to synthesize information Ability to choose the most representative images Ability to create narrative tension through visual "Show Don't Tell" rule Mostly focus the images that serves the story Increase readability Generate interest Increase memorability Visual skills Graphic skills



SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Content Storytelling</p>	<p>Content Storytelling skills merge ability to write effectively and clearly with the capacity to structure narratively the content of a story. [A. Fontana, <i>Storytelling d'impresa. La guida definitiva</i>, Hoepli, Milano, 2016, p. 150].</p>	<ul style="list-style-type: none"> Writing Core-story generation Copywriting Script writing Set scenario Content generation Narrative capital development Narrative capital extraction Narrative capital partition and links «don't tell the story of a business or a product, but the people behind it» rule
 <p>Big Data Storytelling</p>	<p>«The phrase “data storytelling” has been associated with many things: data visualizations, infographics, dashboards, data presentations, and so on. Too often data storytelling is interpreted as just visualizing data effectively, however, it is much more than just creating visually-appealing data charts. Data storytelling is a structured approach for communicating data insights, and it involves a combination of three key elements: data, visuals, and narrative». [B. Dykes, <i>Data Storytelling: The Essential Data Science Skill Everyone Needs</i>, Forbes, May 31 2016].</p>	<ul style="list-style-type: none"> Data collection Data analysis Data mining Data visualization Data modeling Data communication Data memorability Data engagement Data enlighten Data empathy generation
 <p>Corporate Archive Design and Storytelling</p>	<p>«Corporate archives are archival departments within a company or corporation that manage and preserve the records of that business. These repositories exist to serve the needs of company staff members and to advance business goals. Corporate archives allow varying degrees of public access to their materials depending on the company's policies and archival staff availability». [www2.archivists.org].</p>	<ul style="list-style-type: none"> Organizational skills Research skills Conservative skills Corporate archive concept design Administrative skills Select the relevant corporate documents Digital skills Knowledge of copyright, donor restrictions Technical archive-skills Archive narrative





SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Corporate Museum Design and Storytelling</p>	<p>«The purpose of a corporate museum is not based on the existing context of a place, but appears to be integral to the corporate identity programme, exposing the company's values and philosophy. They are thematic, commercial buildings, owned by a particular firm, where the history of the company brand and products' development are presented on the background of the local social environment».</p> <p>[K. Katarzyna Piatkowska, <i>The Corporate Museum: A New Type of Museum Created as a Component of Marketing Company</i> in «The International Journal Of The Inclusive Museum», Vol. 6, 2014, pp. 29-37].</p>	<ul style="list-style-type: none"> Organizational identity Exhibit development Exhibit design Exhibit implementation Exhibit preparation Communication Cataloging Exhibit promotion Corporate story space-organization
 <p>Creative Writing</p>	<p>«Creative writing is any writing that goes outside the bounds of normal professional, journalistic, academic, or technical forms of literature, typically identified by an emphasis on narrative craft, character development, and the use of literary tropes or with various traditions of poetry and poetics». [Wikipedia].</p>	<ul style="list-style-type: none"> Entertain Express human experience/expressiveness Engage the audience Create dramatic tension Attract attention Inform in expressive way Character development Plot development Vivid/imaginative settlement Developing dialogues
 <p>Sustainable Storytelling</p>	<p>Sustainable storytelling is not storytelling for sustainability. Sustainable storytelling is a methodological approach that, in the field of corporate storytelling, aims to reduce the footprint of storytelling activities and products. For example, in the case of a corporate museum, sustainable storytelling consist in creating a zero-impact museum.</p>	<ul style="list-style-type: none"> Adaptation and mitigation strategies Impact assessment methods Risk analysis Ethics Sustainability principles and policies Transition management



Creative Skills

In the context of education, creative thinking is defined as «the thinking that enables students to apply their **imagination to generating ideas, questions and hypotheses, experimenting with alternatives** and to evaluating their own and their peers' ideas, final products and processes» [P. Kamplyš, E. Berki, 2014, p. 6].


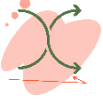

SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Imagination</p>	<p>Imagination is defined as the creative ability to form ideas and images without immediate, external sensory input [K. Egan, <i>Imagination in Teaching and Learning: The middle school years</i>, London, Althouse Press, 1992]. It broadens and deepens human experience by seeing familiar objects in a new light and helps to make knowledge applicable in solving problems [J. Dewey, <i>How We Think</i>, Houghton Mifflin, Boston, 1933].</p>	<ul style="list-style-type: none"> Exploring, synthesizing and refining multiple options Generating and refining ideas Inventing Bending reality Breaking reality Blending reality
 <p>Open Mindedness</p>	<p>Open mindedness is, fundamentally, to be receptive to new ideas. Open mindedness is someone able to give a fair and impartial hearing to the intellectual opposition [J. Baehr, <i>The Structure of Open-Mindedness</i> in «Canadian Journal of Philosophy», n. 41, 2011, pp. 191-213]. Kwong defines open-mindedness as the «willingness to take a novel viewpoint seriously» [J. Kwong, <i>Open-Mindedness as a Critical Virtue</i>, working paper, 2015].</p>	<ul style="list-style-type: none"> Using lateral thinking Using divergent thinking Hypothesizing Exploring multiple viewpoints Being flexible, adaptable and functioning well with uncertainty Seriously consideration of alternative point of view To be more inclined to listen
 <p>Curiosity</p>	<p>Curiosity is a quality related to inquisitive thinking such as exploration, investigation, and learning [DE. Berlyne, <i>A theory of human curiosity</i> in «British Journal of Psychology», n. 45, 1954, pp. 180-191].</p>	<ul style="list-style-type: none"> Inquisitive attitude Registering patterns and anomalies Making use of previous knowledge Researching productively Formulating good questions Desire to gain knowledge or information Exploratory behavior

SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Problem Solving</p>	<p>«Problem solving refers to cognitive processing directed at achieving a goal when the problem solver does not initially know a solution method. A problem exists when someone has a goal but does not know how to achieve it. Problems can be classified as routine or nonroutine, and as well-defined or ill defined» [R. E. Mayer, <i>The Oxford Handbook of Cognitive Psychology</i>, Edited by D. Reisberg, 2013, online].</p>	<p>Understanding and defining problems</p> <p>Crafting, delivering and presenting solutions</p> <p>Demonstrating initiative, discipline, persistence and resilience</p> <p>Evaluating impact and success of solutions</p> <p>Understand the origin of the problem and its causes</p> <p>Problem finding</p> <p>Problem shaping</p> <p>Problem solving</p>




Digital and Entrepreneurial Skills

«**Entrepreneurship** is when you act upon opportunities and ideas and **transform them into value for others**. The value that is created can be financial, cultural, or social» [FFE-YE, 2012]. «**Digital skills** involve the knowledge and **ability to determine information needs from digital technology sources**, and to appropriately **use digital tools and facilities** to input, access, organize, integrate and assess digital resources as well as to construct new knowledge, create media expressions and communicate with others». [www.rewired4technology.com]

SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Entrepreneurial skills a): vision and into action competencies</p>	<p>«Work towards a vision of the future; develop creative and purposeful ideas; use imagination and abilities to identify opportunities for creating value» [EU <i>EntreComp</i>, p. 12].</p>	<ul style="list-style-type: none"> Learning through experience Working with others Taking initiative Planning and management Coping with ambiguity, uncertainty and risk Spotting opportunities Vision Valuing ideas Ethical and sustainable thinking
 <p>Entrepreneurial skills b): mobilizing resources and resilience</p>	<p>«Believe in yourself and keep developing; stay focused and don't give up; gather and manage the resources you need; capacity to fast recover after difficulties» [EU <i>EntreComp</i>].</p>	<ul style="list-style-type: none"> Self-awareness and self-efficacy Motivation and perseverance Mobilizing resources Financial and economic literacy Capacity to fast recover after difficulties
 <p>Digital skills a): Digital content creation and safety</p>	<p>«Digital content creation and safety: to create and edit digital content. To improve and integrate information and content into an existing body of knowledge while understanding how copyright and licenses are to be applied. To know how to give understandable instructions for a computer system. To protect devices, content, personal data and privacy in digital environments. To protect physical and psychological health, and to be aware of digital technologies for social well-being and social inclusion. To be aware of the environmental impact of digital technologies and their use». [EU <i>DigComp</i>].</p>	<ul style="list-style-type: none"> Video making Social media management Photo portraits Developing digital content Integrating and re-elaborating digital content Copyright and licenses Protecting personal data and privacy Protecting the environment





SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Digital skills b): Information, data literacy, communication and collaboration</p>	<p>«1) Information and data literacy: To articulate information needs, to locate and retrieve digital data, information and content. To judge the relevance of the source and its content. To store, manage, and organize digital data, information and content. 2) Communication and collaboration: To interact, communicate and collaborate through digital technologies while being aware of cultural and generational diversity. To participate in society through public and private digital services and participatory citizenship. To manage one's digital identity and reputation» [EU <i>DigComp</i>].</p>	<p>Browsing, searching and filtering data, information and digital content</p> <p>Evaluating data, information and digital content</p> <p>Managing data, information and digital content</p> <p>Interacting through digital technologies</p> <p>Sharing through digital technologies</p> <p>Engaging in citizenship through digital technologies</p> <p>Collaborating through digital technologies</p> <p>Netiquette</p> <p>Managing digital identity</p>




Social Skills

«Social skills are explained as an assumption of a wholesome social life [Osit, 2008], which are essential in pursuance of personal sovereignty, ability to adapt to social situations, to express themselves and understand others [Colombero, 2004]; to communicate avoiding conflicts and to maintain good interpersonal skills [Brodski, Hembrought, 2007]»; [M. Jurevičienė, I. Kaffemanienė, J. Ruškus, 2018].

SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p>Negotiation skills</p>	<p>«Exchanging ideas while analyzing issues and interests at stake, enabling opposing sides to resolve disputes and reach agreement, or making decisions to resolve disputes or impose justice». [EU ESCO Handbook].</p>	<ul style="list-style-type: none"> Conclude business agreements Manage contracts Negotiate price Moderate negotiations Handle financial disputes Handle customer complaints Manage employee complaints
 <p>Networking abilities</p>	<p>«Developing alliances, contacts or partnerships, and exchanging information with others». [EU ESCO Handbook].</p>	<ul style="list-style-type: none"> Developing alliances, contacts or partnerships, exchanging information with others Liaise with logistics management teams Communicate production plan Coordinate construction activities Develop communication networks with shipping sites Develop professional network Maintain relationship with suppliers Teamwork
 <p>Social Awareness and Relationship</p>	<p>Social awareness is to have deep understanding of societal, interpersonal, cultural and environments norms and codes in order to interact in a proper manner.</p>	<ul style="list-style-type: none"> Showing understanding to others Emotional intelligence Forming positive relationship Assertiveness Political intelligence Empathy skills Respect Honesty Trust Appreciate diversity



SUB-SKILL	SUB-SKILL DESCRIPTION	RELATED ABILITIES
 <p data-bbox="172 474 402 542">Self-awareness and stress management</p>	<p data-bbox="454 371 973 517">Self-awareness is the conscious of one's own character and feelings. Stress management is the ability to reduce the impact of stress in workplace.</p>	<ul data-bbox="1040 315 1369 577" style="list-style-type: none"> <li data-bbox="1040 315 1369 344">Anger management <li data-bbox="1040 349 1369 378">Stress management <li data-bbox="1040 383 1369 412">Dealing with sadness <li data-bbox="1040 416 1369 445">Dealing with frustration <li data-bbox="1040 450 1369 479">Dealing with disappointment <li data-bbox="1040 483 1369 512">Motivation <li data-bbox="1040 517 1369 546">Positive thinking



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