

Chapter 4.34

Organisational Storytelling

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INTRODUCTION

In this article we consider some of the ways in which narrative approaches might contribute towards a better understanding of organisational knowledge management. The telling of stories has a long, rich, and varied tradition, stretching back hundreds of years. In the study of organisations, storytelling can be seen as part of a wider field of enquiry, Organisational Discourse, which seeks to ascribe meaning to social exchanges within organisations (Grant, Hardy, Osrick, & Putnam, 2004; Grant & Hardy, 2003). Narratives have been explicitly identified (Wensley, 1998; Denning, 2000; Ward & Sbarcea, 2001) as one of the ways in which knowledge might be exchanged in organisational settings, but only limited consideration has been given to the ways in which storytelling approaches can increase our understanding of the creation and dissemination of knowledge in organisations. In this article we reflect on what we might learn from the application of narrative processes, particularly organisational storytelling, and from narrative content, particularly organi-

sational narrative knowledge, to assess the place of such storytelling in KM.

WHAT IS AN ORGANISATIONAL STORY?

Many of us are actors, and sometimes narrators, in organisational stories that are potentially rich in knowledge. We all think we can recognise a story when we see one, perhaps by recognising the story's content, or by recognising the process by which certain knowledge is being exchanged. In this section we consider definitions surrounding the relationship between what we see as "organisational storytelling" and organisational knowledge.

The first broad issue to consider is the distinction between narrative and story. This article will treat both terms synonymously within the context of KM, but the reader should be aware that some authors' definitions offer subtle and interesting distinctions (for example, Polkinhorne, 1988; Czarniawska, 1998; Boje, 2001; Gabriel, 2004).

Stories can be seen as one of the ways in which we can encode data about our environment, both personal and organisational. A particular strength of storytelling for KM lies in its capacity not only to represent such sets of data, but also to offer some insights into the complex interrelationships between such data elements. In an organisational context, these interrelationships might help us to make sense of the organisation (e.g., Weick, 1995).

We may define these stories according to the form that they take (content definitions), or the way in which we recognise their use (process definitions).

Narrative Defined by Content

If we define stories (including organisational stories) according to their content, we can recognise that they have certain characteristics (Pentland, 1999):

- a plot (for example, the employee who has made a mistake, but is forgiven by the boss, who praises and rewards her honesty)
- actors in the story (the employee, her boss, an important client, etc.)
- a sequence of events (the mistake, her discovery of the mistake, how she attempts to rectify the situation, her boss's discovery of the mistake, etc.)
- an outcome or closure (the boss rewards her honesty rather than firing her)—which is often embedded within some sort of “moral context” (for example, honest behaviour is rewarded)
- a wider recognisable context within which the story operates (for example, a multinational company with a fierce reputation).

The balance of these properties is not always equal, but might shift as the circumstances (either of the narrative or its purpose) might demand.

Narrative Defined by Process

In process definitions, the situational characteristics of the performance of the story are considered by some authors (e.g., Boje, 1991) to be as insightful as its content. From a KM perspective, such performances might be rich in tacit knowledge, only some of which will be evident from a story's transcript. Boje's operational definition of a story performance—“an exchange between two or more persons during which past or anticipated experience was being referenced, recounted, interpreted, or challenged” (p. 111)—is typical of such definitions. A more general definition might view stories, within an organisational context, as the socially constructed accounts of past events that are considered important or significant to members of an organisation (Feldman, 1990). Within such a definition, stories need not be factual; some argue that they are seldom so (Hansen & Kahnweiler, 1993), reflecting instead what those involved in the storytelling process believe should be true. Although some stories purport to convey “facts,” such facts are not always straightforward to identify or interpret (Gabriel, 2004).

Within both classes of definition, it is clear that organisational stories are often extraordinarily rich in tacit knowledge (see, for example, Orr, 1990; Hernandez-Serrano, Stefanou, Hood, & Zoumas, 2002; Hoopes & Postrel, 1999; Meyer, Connell, & Klein, 2003). Such knowledge has the potential to be stored (and perhaps through constant retelling, even archived) within the “package” of a story, and transferred in a succinct yet rich way. In this respect, a better understanding of organisational storytelling can contribute some useful insights into the ways in which knowledge exchange, in particular informal knowledge exchange, might be effected within organisations.

A number of authors have acknowledged this potential. In one of the earliest descriptions of the use of organisational storytelling and KM, Denning (2000) describes his experiences within the

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