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STUDENT REPORT

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storytelling

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SYNOPSIS:

Business storytelling has long been used within
organizations both internally and externally. This
report focuses on introducing a conceptual
model that can be used both in a descriptive
capacity to identify the concepts that are part of
business storytelling as well as in a practical
capacity as a tool for assessing the current
business storytelling strategy of a company and
identifying opportunities for expanding the
strategy.

An analysis on how established and startup
companies use business storytelling currently is
explored as well as the existing theory and theory
independent of the area of concern that can also
be relevant to business storytelling is done. The
resulting conceptual model is then tested for
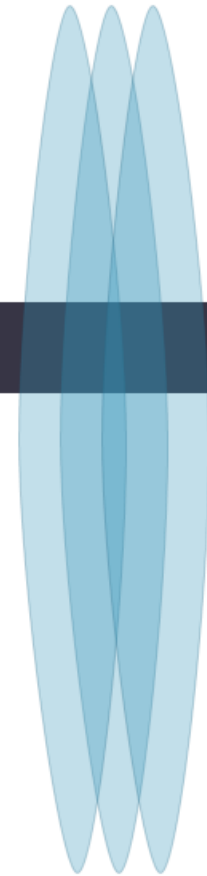usability and a recommended workflow
presented.

CONCEPTUAL MODEL FOR BUSINESS STORYTELLING

THESIS BY

Miruna Antonia Olesen

Contents

ACKNOWLEDGEMENT

It was my goal in writing this thesis to create something that could be used in the future by others to help them implement or broaden the use of business storytelling within their organization.

Throughout the process I have gotten a lot of help and support and I am taking this opportunity to express my gratitude.

First and foremost, I would like to thank the case company executives and representatives that shared their knowledge on business storytelling and allowed me to get a glimpse on the internal uses of business storytelling that I would otherwise never be privy to. Special thanks to:

- Sabine Mensel from Carlsberg
- Henrik Nygaard Jensen and Michael Paarup from Logimatic
- Filip Kristensen from Geo Games
- Sebastian Bille from Sports Levels
- Bjørn H. Hansen from Adoore

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Finally, I would like to thank my family for the patience and support, especially my husband Rasmus that was always there to encourage me.

SUMMARY

Storytelling has always been part of human history. It has been a way for us to communicate, teach and learn, inspire and gain a sense of belonging. Organizations have been also telling business stories both internally and externally. The purpose of business storytelling can be varied depending on the storyteller and the audience.

This paper explores business storytelling in two different ways to create a conceptual model that can encourage the full use of business storytelling within a company.

Firstly, there is an analysis of theories and literature pertinent to business storytelling as well as related theories that can have an impact on business storytelling such as sense making, business models, organizational culture and the management of organizational culture.

Secondly, a study of five different companies and the way they use business storytelling is conducted through interviews that focus on the use internally and observations of the way they interact with external stakeholders through storytelling. Two established businesses and three startups are part of the study. An analysis of commonalities and differences combined with theory knowledge resulted in the creation on a preliminary conceptual model.

The preliminary conceptual model was then tested in practice to make sure that it can be used as a practical tool rather than having only a descriptive role. Using feedback from two iterations of testing with two different audiences the necessary changes were made to the conceptual model.

The resulting model clearly describes and identifies the most important elements of business storytelling (the story, the purpose, the form, the audience and the dynamism of storytelling) as well as the multiple purposes business storytelling can serve within a company. A workflow using the conceptual model is introduced adding to the practical aspect of the tool with a focus on the relationships between the elements identified.

The goal of the thesis has been to create a tool that can be used within organizations and it has been achieved but further research needs to be done to identify appropriate KPI to measure the impact of introducing business storytelling.

"Stories are a communal currency of humanity." – Tahir Shah, in Arabian Nights

Storytelling has been part of our human experience since the existence of humanity. Our evolution as a species has been associated to our ability to communicate with each other, transmit ideas and values and teach what we have learned.

As our society is evolving at unbelievable speed (going from the industrial revolution to the present days) our core need and attachment to storytelling hasn't changed. We still communicate in many ways by telling stories. This form of communication that has survived for millennia has also become part of the business environment as one would expect with any integral part that makes us human.

This report aims to create a conceptual model to explain the role that storytelling has within the business environment and the extent to which it can be used as part of the way businesses communicate internally and externally.

1.1. Thesis structure

The thesis is structured in such a way that it tries to follow the tone and structure of a story.

Chapter 1 will introduce the problem formulation, start the narrative thread as well as present an overview of the abstract concepts that the thesis will deal with and explore.

Chapter 2 is a look at the methodology used to explore business storytelling. It will explain the research design, data collection and analysis choices I have made as well as clarify the limits and delimitations of the project.

Chapter 3 is a literature review that is aimed at defining the main concept of business storytelling as well as clarifying the context in which it exists within relevant literature as well as the relationship it has with concepts that it influences or that is influenced by. Some of the concepts explored are (organizational culture, Tamara, sense making and the roles of business storytelling)

Chapter 4 is focused on constructing the theory. It follows observations from interviews, case studies, academic articles as well as archival analysis of business storytelling done by companies. The result is the first draft of the conceptual model.

Chapter 5 takes forward the first draft of the conceptual model created and describes the validation it has gone through (a workshop with a mid-sized company and presentation and feedback in front of a panel of knowledgeable and relevant audience) as well as what more needs to be done (a second workshop focused on startups).

Chapter 6 is where the conceptual model is described in detail looking at the two different levels of detail that it can offer, the different concepts that exist within the model and how they interact. This chapter also presents a proposed workflow for using the conceptual model as a tool within different businesses.

Chapter 7 concludes the report. It includes a reflection on the model created as well as the limitations of the methodology used and the results. The chapter and the entire report ends with a look at further research that is possible within the field and that would be relevant to the model that I have created.

1.2. Thesis design with storytelling in mind

When endeavoring to study business storytelling it is important to have respect and understanding for what storytelling is in the first place and how important storytelling has been throughout history.

The resulting work needs to be in line with the subject of study. This is why the report is designed to follow a meaningful thread not only from an academic point of view but as well from a storytelling point of view. The tone of the thesis aims to be conversational and engaging, with examples and visual representations throughout the pages.

1.3. Problem formulation

Business stories are an artifact of the culture of the company they exist within. At the same time, they can serve many different roles from creating brand awareness to leadership.

This complex function they serve, combined with the complicated processes that brings them to light is why I focus my research on business storytelling.

Business storytelling can be used by companies both for their internal communication and their external communication. The objective of business storytelling can be very diverse from be creating action, communicating identity, transmitting values and

knowledge, improving collaboration, sharing a vision as a leader (Denning, 2006) to crisis management (Kopp, Nikolovska, Desiderio, & Guterman, 2011).

The aim of the project is to propose a way of identifying the ramifications of business storytelling. This will serve as a tool for both startup companies and established companies to identify their business storytelling opportunities.

This project is focused on developing a conceptual model for business storytelling. It will investigate how business storytelling is leveraged in different companies and how it can be applied to startups and in business development in established businesses. It will explore the relationship between aspects of the business model canvas and business storytelling and through the conceptual model add a tool that can be used both for entrepreneurship and intrapreneurship.

Research question :

What conceptual model would encourage the full use of business storytelling within a company?

1.4. Abstract concepts

The research process started with a mind map (see APPENDIX J focused on business storytelling. This process was preferred in the beginning to promote the creation of new associations and explore the relationships between the concepts that were known in advance from the previous semester's work. It has served to "generate spontaneous associative elements" (Davies, 2011)

The mind map created a clear direction and focus for the rest of the research and I observed a positive experience in using the mind map throughout the research in creating questionnaires, workshops and working through some of the abstract concepts and the relationships between them.

A conceptual map was the end result of using mind mapping as a tool. As opposed to mind mapping, the conceptual map is hierarchical and has as a goal to show the relationship between ideas. The conceptual map that follows introduces the concepts that the research covers.
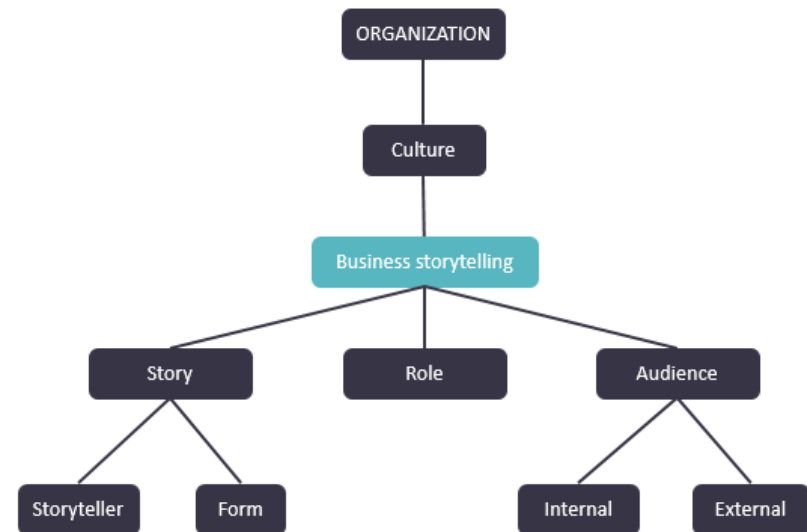
Figure 1 Preliminary conceptual model

"If you do not know how to ask the right question, you discover nothing." – W. Edward Deming

This chapter will explain the methodology used for the research. It will look at the research design, data collection, data analysis as well as the constraints within the research.

While structured in nature the research has also followed methods that are aimed at increasing creativity and promoted ways of seeing new associations. Those will also be explored as well as the relationship and role they have in this research paper.

2.1. Research design

In order to make sure of the validity of the research I designed it following the components proposed by Lars Mathiassen see Table 1. This section of the chapter will describe each element as it was used in the research and the way they interact with each other.

2.1.1. Problem setting (P)

Companies create stories as they are artifacts of the corporate culture (Hatch & Cunliffe, 1997). Many of these stories can play a role in different aspects of the company either as a tool for management and leadership, communication, building an image but they are either not recorded and lost or not used to their full potential.

2.1.2. Area of concern (A)

The area of concern for this research is *business storytelling.* This will be further defined with the theories surrounding it in Chapter 3.2. Business storytelling.

2.1.3. Research question

What conceptual model would encourage the full use of business storytelling within a company?

COMPONENT	DEFINITION
P	"The problem setting represents people's concerns in a real-world problematic situation." (Mathiassen, 2017)
A	"The area of concern represents some body of knowledge in the literature that relates to P." (Mathiassen, 2017)
F	"The conceptual framing helps structure collection and analyses of data from P to answer RQ; FA draws on concepts from A, whereas FI draws on concepts independent of A." (Mathiassen, 2017)
M	"The method details the approach to empirical inquiry, specifically to data collection and analysis." (Mathiassen, 2017)
RQ	"The research question relates to P, opens for research into A, and helps ensure the research design is coherent and consistent." (Mathiassen, 2017)
C	"Contributions influence P and A, and possibly also F and M." (Mathiassen, 2017)

Table 1 Research Design informed by (Mathiassen, 2017)

2.1.4 Conceptual framing (F)

In order to make a contribution to the area of concern it is pertinent to frame the concept both within the area of concern and independent of the area of concern. The framing is essential to deciding on the approach of the research, inductive, or deductive. (Shepherd & Sutcliffe, 2011). The approach for this paper is deductive. It involves "going from generals to particulars; deriving conclusions based on premises through the use of a system of logic". (Samuels, 2000).

When it comes to the limitations of the deductive approach is that "theorists focus exclusively at the level of variables rather than the level of constructs" (Shepherd & Sutcliffe, 2011). This means that the level of abstraction is low favoring practical, applicable theories. Because of the research design and methods used and the goal of the research being clearly the creation of an explanatory model, the focus will help avoid the limitation of such an approach.

2.1.4.1. Concepts dependent of area of concern (F_A)

Business storytelling is the core concept that needs to be explored and the center of the conceptual model that has been developed. It is a concept that gets presented as a part of organizational culture. The research will focus primarily on the role of business storytelling and the implications it can have

Organizational culture is the context in which business storytelling exists. To understand the role of business storytelling within a company a good understanding of organizational culture is necessary.

2.1.4.2. Concepts independent of area of concern (F_I)

In order to place the role of business storytelling in context, the **business model** is a tool that is used to help identify opportunities.

The focus of business storytelling is often focused externally in the form of advertising and branding. As such, **principles of marketing** become a relevant concept for the research.

Organizational theory is also relevant for the research as understanding organizations. The polyphonic organization proposed by Niels Andersen looks as organizations as they "create themselves and all their elements through decision communication" (Andersen, 2001). A lot of this communication happens through business stories.
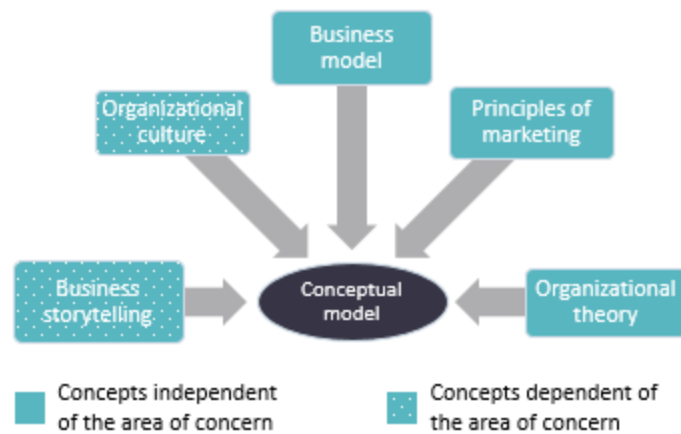
Figure 2 Relationship between conceptual model and the conceptual framing

The concepts identified above will be further discussed in Chapter 3 focused on the literature review.

2.1.5. Method

The purpose of describing the method used is to detail the approach used to answer the research question. The method chosen is dependent on all the other components of the research design. (Mathiassen, 2017).

Because of the research question chosen as well as the area of concern the nature of research was a qualitative one.

QUALITATIVE RESEARCH	
ADVANTAGES	DISADVANTAGES
-More sensitive to complex social phenomena	-Lack of systematically collected data
-Exploratory	-Smaller data set to generalize
-More flexible	on

Table 2 Qualitative research Informed by (Bryman, 1984)

2.1.5.1. Data collection

When deciding what data to collect for it to stand as the basis of my research I used a table introduced by Robert K. Yin.

Working through the table to choose the best strategy was straight forward. The research question as described before fits within the how and why parameters. The limitations caused by time and accessibility as well as the subject researched doesn't allow for a control of behavioral events thus removing the experiment strategy as an option. Lastly, the focus on contemporary events is also a requirement. Answering the tree questions means that the method for data collection appropriate for the research is the case study.

STRATEGY	FORM OF RESEARCH QUESTION	REQUIRES CONTROL OF BEHAVIORAL EVENTS?	FOCUSES ON CONTEMPORARY EVENTS?
Experiment	how, why?	Yes	Yes
Survey	who, what, where, how much, how many?	No	Yes
Archival analysis	who, what, where, how many, how much?	No	Yes/No
History	how, why?	No	No
Case study	how, why?	No	Yes

Table 3 Data collecting strategy source (Yin, 2003)

There are concerns and limitations identified with case studies, experiments and surveys that offer quantifiable data being favored. The first concern is the lack of rigor that can introduce bias in the research. The second concern is the little base for scientific generalization from only one case study. The third concern is the creation of case studies is lengthy and time intensive. (Yin, 2003)

Identifying these common concerns, especially the first concerning lack of rigor and not being able to generalize from only one case study informed the decision to be rigorous when designing the case study as well as attempting to create more than one case study in order to have a broader view of the topic.

Primary data – case studies

The multiple case studies as recommended in by Yin had a replication logic. In order to broaden the view of the topic I also introduced a sampling aspect by finding two different types of companies to focus on.

SAMPLE TYPE	WHO?
Established	Carlsberg – Sabine Mensel (Senior Communication Consultant)
	Logimatic – Henrik Nygaard Jensen(Product Manager)
	Michael Paarup (COO)
Startup	GeoGames – Filip Kristensen (Finance and Development)
	RefLevel – Sebastian Bille (COO)
	Adoore – Bjørn H. Hansen (CEO)

Table 4 Primary data samples

The basis of the case study was an interview. The purpose for the interviews with the companies was in line with the research question and aimed to understand how and why the companies used business storytelling.
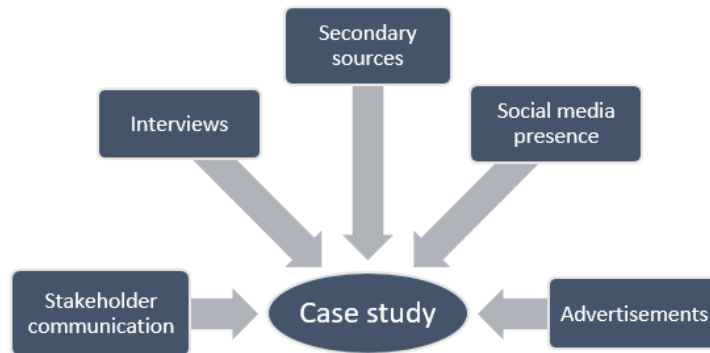
Figure 3 Case study structure

Interviews

The principal way of gathering primary information for the research paper was interviews. All five interviews were open ended and semi structured. As described by Yin, the open-ended interview asks about "the facts of a matter as well as opinions about events" (Yin, 2003).

The structure of the interview was

Faze 1: Establish general information about the company.

Faze 2: Understand the uses of storytelling internally as well as the processes in place to facilitate it.

Faze 3: Follow the focus of the interviewee to explore business storytelling from their point of view.

A more detailed list of interview questions for each sample type can be found in APPENDIX A. There are two question types one coinciding to the established companies and the second for the startups.

Secondary data

Because of the nature of storytelling a lot of the examples used within the research paper come from secondary data. This is just as an important source because it allows to observe business storytelling working as well as the impact it has. Data collected by others that studied business storytelling in the form of case studies adds to the resulting conceptual model through more examples and uses that could be gathered in the short timeframe of the project.

Academic articles

Academic articles are a source used one hand because of the integrity of the data within it and the peer reviewed standard they live up to.

Text books

Text books were used both for the case studies they presented as well as the theory they gave an overview of.

Websites

Given the area of study and the transition to a digital world and digital storytelling websites with news articles about the companies included in the case study as well as articles pertaining to business storytelling are a part of the research.

2.1.5.2. Data analysis

The strategy for data analysis is to rely on the theoretical proposition that was the basis of the case study in order to find the pertinent data to cite from the case study. (Yin, 2003) In the case of the current research the theoretical proposition was that business storytelling could be used as a business tool.

Cross case analysis

Cross-case analysis is a way of comparing the findings that appeared from the different case-studies compiled. This means that the analysis of the data of the individual case study is still compiled separately and at the end a cross case analysis is performed. (Yin, 2003). As mentioned above, in the case of the case studies, they will each be compared in their own category while comparing afterwards across sample types.

2.1.5.3. Design thinking

From the experience during the previous projects of the Entrepreneurial Engineering Education, Design thinking has also been part of the process of research. The five stages as described in the 5 Stages in the design thinking process (Dam & Siang, 2018) were loosely followed in order to ensure that the conceptual model extends beyond being strictly descriptive and becomes interactive and user friendly.
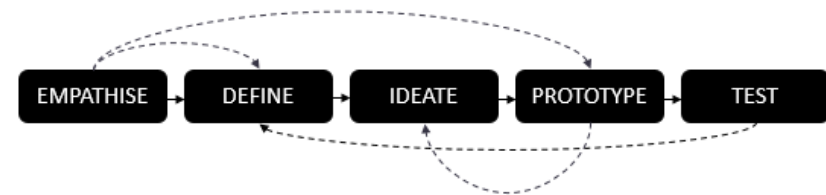
Empathise – This stage is used to gather information about the users and what they need. For this research this stage was aided by information and knowledge gathered during the previous semester working with business storytelling. Also, the interviews and creation of the case studies were part of this stage.

Define – Defining the problem that needs to be solved coincides with the requirement of defining a research question in this case.

Ideate – During the ideation phase the focus was on finding alternative ideas for the conceptual model, the relevant concepts and the relationship between them.

Prototype – Multiple versions of the conceptual model were tried and different concepts and theories were explored to fit the conceptual model. See APPENDIX B for the different proposed ideas for this.

Test – The testing stage is explored further in Chapter 5 – Conceptual model validation. It is an essential part of the research design because when designing a tool for organizations to use there is a need to see it in use to understand it's efficiency.

The non-linear aspect of Design thinking became evident when after testing a new round of ideation and prototyping emerged and the need for further testing of the resulting model and proposed workflow is needed.

2.1.6. Contributions

The expected contribution of the research is twofold:

- Contributions to the real-world problem C_P (Mathiassen, 2017).
- Contributions to the area of concern in literature C_A (Mathiassen, 2017)

With this research the conceptual model will be a tool that organizations can use to implement business storytelling while also creating a descriptive model that identifies the main concepts that have a practical implication for business storytelling.

2.2. Goals

In another research design model proposed by Maxwell there is another element to the research : the goals of the researcher.

GOAL TYPE	GOAL	VALIDITY CONCERN
Personal	Explore storytelling from a business perspective	Source of bias on the potential importance and impact of storytelling
Practical	Adding a tool for businesses to use	
Intellectual	Understand the context of business storytelling in organizations	

Table 5 Research goals informed by (Maxwell, 2013)

The goals guide the research design decisions and justify the research. (Maxwell, 2013). The goals overlap in a sense with the components described in the previous section, especially the problem setting, contribution and research question but identifying them specifically allows for identifying validity concerns in the research.

The personal goal is informed by my experience working with business storytelling in the previous semester. During that exploration the goal was to build a business around business storytelling. The conclusion of that exploration was that the best way to use business storytelling as a business was in the form of a consultancy that can work with companies to implement business storytelling within their organization.

The creation of a tool that can facilitate that was needed: a conceptual model that can both visualize business storytelling as well as help identify opportunities and create strategy.

2.3. Constraints

Because the nature of business storytelling and the way it is part of so many different areas of study and as a concept is influenced by many different aspects: business, human psychology, sociology, linguistics, as well as the limitation on how many different concepts can be included in one conceptual model, and how many relationships can be represented within one, the delimitations and limitations of the research need to be made clear and mentioned.

2.3.1. Delimitations

As described in the research question the purpose of the research is specifically to create a conceptual model that would promote the full use of business storytelling within a company. This means that the research will not focus on strictly defining business storytelling or a business story.

Also, instead of seeing business stories as an artefact resulting from the culture of the company (Hatch & Cunliffe, 1997) it looks at it as a central tool and the different roles it can have within a company.

2.3.2. Limitations

Because of the nature of business storytelling and the limited timeframe it is impossible to gather quantifiable proof about the efficiency of the conceptual model I propose and the influence it can have within a company. Further research is proposed in Section 7.2. Further research.

CHAPTER I

Introduction

CHAPTER II

Methodology

CHAPTER III

Literature review

CHAPTER IV

Theory construction

CHAPTER V

Conceptual model validation

CHAPTER VI

Conceptual model

CHAPTER VII

Conclusion

"Where observation is concerned chance favors only the prepared mind." – Pasteur

Business storytelling exists in the context of two areas that have been both from a practical and academic point of view important.

Storytelling has a history of being part of human existence and very early appeared a need of studying it and its form.

Commerce has also been part of reality for since prehistoric times in the form of barter and with just a stretch of imagination we can assume that business storytelling has been part of commerce even back then as well.

This chapter will look at the theories that have an influence on business storytelling. It will also help build the foundation that the conceptual model in the following chapter is built upon.

3.1. Storytelling

The word storytelling has its origin in 1709 from "story" and the present participle of "tell" (Harper, 2018). The act of telling stories though is as old as human language so even though the word for it in the English language first appeared in the 18ᵗʰ century, people have been telling stories since prehistoric times.

The way in which we have been telling stories has changed as humans have changed, their abilities and in recent years most importantly, technology. From the oldest cave paintings known to be 64 000 years old (Hoffmann, et al., 2018), to today's numerous forms of storytelling the way we tell stories has changed, but the need to tell stories and listen to others telling stories is the same.

Neil Postman remarks on the way **the medium** that our stories are put into has a significant importance. He says that "Truth does not, and never has come unadorned." (Postman, 1985) and he goes on to explain how the medium of storytelling and communication of a time influences the quality and the type of stories that are being told.

Each new technological discovery that influences our way of recording and telling stories has had a change in the stories we tell. The invention of the printing press made the focus of storytelling go from the spoken word to the written word. The advent of radio reignited the importance of the spoken word while television brought the focus on images used when telling stories. With the appearance of personal computers and availability of the internet stories are taking many different forms and most importantly they transform everybody in avid storytellers and consumers of stories.
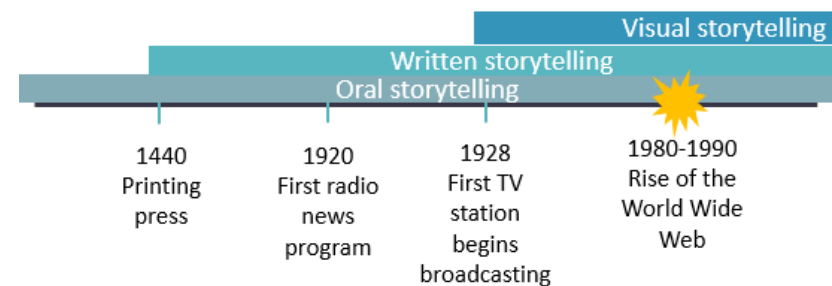
Figure 4 Storytelling timeline

In Denmark alone, the use of social media focused on sharing stories and reading stories shared by others. 70% of the 16 – 89 year old are present on social media in 2017 (Danmarks Statistik, 2018) and in 2016 86% of people between the ages of 15 and 18 check their social media once every day.

Understanding the way storytelling has evolved throughout time is important when talking about the roles storytelling can have in business as well as understanding how to use storytelling in

different contexts. The latest medium of storytelling, social media is an important environment for businesses and relevant for when we discuss the context in which business storytelling exists.

The **four elements of a story** are the message, conflict, characters and the plot:

- The message is what is central to the communication aspect of storytelling and it is informed by the purpose that the story has.
- Conflict is what forces action and builds tension and interest with the audience.
- The characters enable audiences to get involved with the story and identify with them.
- Finally, the plot is what presents the progression of events and brings the message, conflict and characters to light.

   (Fog & Budtz, 2001)

When talking about storytelling it would be misguided to ignore one of the oldest clarification of its elements. Aristotle identifies six parts of a "tragedy": the plot, the character, thought (theme), diction, melody and spectacle. (Aristotle). This identification of the elements coincides loosely with the elements described above leaving the elements of diction, melody and spectacle to be dealt with separately. They represent the **presentation** of the story.

Although he describes the spectacle as "the least artistic, and connected least with the art of poetry" he acknowledges it as having an "emotional attraction of its own". This identification of three elements of presentation adds to the four elements identified before that represent strictly the static story and adds the "telling" aspect of storytelling.

Apart from the structure of the story, an essential element to understand is the **context** in which a story exists. A story has a narrator, a storyteller and an audience. There are two separate cognitive contexts that participate in the sharing of knowledge during storytelling. (Dalkir & Wiseman, 2004) This interaction between storyteller and audience is important for the conceptual model and will be further explored in section 3.5. Sense- making and shared meaning.

3.2. Business storytelling

When looking at business storytelling many descriptions of what is understood to be business storytelling appear. None of them claim to be the definition of business storytelling, but more the definition that the specific paper uses.

3.2.1. Definition

From Table 6 Business storytelling definitions we can observe some abstract concepts that the definitions have in common.

DEFINITION	ABSTRACT CONCEPTS
"The simplest way of defining organizational narrative is as a story of real events with a plot and characters that, when analyzed, will tell us about the organization's culture and distinctive practices." (Hatch & Cunliffe, 1997)	Culture
"Storytelling is symbolic behavior because the accounts are not the events themselves but representations of them created by narrators and audience through a process of communication, interaction, feedback." (Jones, 1996)	Communication, feedback
"A detailed character-based narration of character's struggles to overcome obstacles and reach an important goal." (Haven, 2007)	Goal
"Storying usually leaves the explication to the listener's imaginations in acts of co-construction, in an emergent assemblage of sensemaking across several contexts." (Boje D. M., 2008)	Sensemaking
"collective storytelling system in which the performance of stories is a key part of members' sense-making and a means to allow them to supplement individual memories with institutional memory" (Boje D. M., 1991)	Semsemaking, context

Table 6 Business storytelling definitions

For the purpose of this paper business storytelling will represent any form of storytelling done in a business context. The initial working definition for the research was "storytelling done in a business context with a specific business goal". While collecting data to base my conceptual model on I observed from the interviews (see APPENDIX D) that in many instances the goal of storytelling isn't clear when the story is told and becomes clear in retrospect when observing the results.

3.2.2. Classification

The classification of business stories in the literature is important not only because its descriptive value. By defining the core variable that the classification is based on also allows identification of concepts that can be used when creating the conceptual model.

Based on the **purpose** Denning classifies business stories as: sparking action, communicating who you are, transmitting values, communicating who the firm is, fostering collaboration, taming the grapevine, sharing knowledge, leading people into the future. (Denning, 2006)

Also based on **purpose** as well as **complexity** Snowden identifies stories as myth, fable, virus and archetypal. (Snowden, 2000) The complexity of the story is what differentiate one to the other. Myths are simple stories that appear naturally and spread fast. Fables are structured and have a clear message to transmit, viruses are created purposefully and archetypes are collected stories that identify specific behavior.

Also based on **content** stories can be classified as rule breaking stories, is the boss human, can the little man rise to the top, when will I get fired, will the organization help me when I have to move, how will the boss react to mistakes, how will the organization deal with obstacle stories. (Martin, Feldman, Hatch, & Sitkin, 1983)

Reamy categorizes stories based on **content** too : cautionary tales, success, horror stories, lessons learnt, hero stories, puzzles, detective stories, bonding stories, attack stories, propaganda. As well as based on anecdotes, myths, fables, metaphors. (Reamy, 2002)

Prusak, executive director of IBM's Institute of Knowledge Management also classifies stories also based on **content**. Stories can be about people, the work itself, the organization, the past, the future, life itself. He also classifies them based on **purpose** as social bonding or signals. (Prusak, 2001).

Based on those varied business story classifications we can conclude that there are two elements that are significant for the business story: the purpose and content. They are not mutually exclusive as a story can fit within both classifications based on purpose and content.

3.2.3. Limitations

As every tool, business storytelling has its limitations. Sole and Wilson identify four limitations of business storytelling: seductiveness, a single point of view and static-ness and confidentiality (Sole & Wilson, 2002).

The seductiveness of storytelling is both an asset and what drives the many uses of business storytelling, as well as the negative aspect because the listener can "be distracted from the real purpose of the telling". (Sole & Wilson, 2002) This means that a skilled storyteller can become both a blessing and a curse.

The single point of view aspect comes from the fact that stories are told from the perspective on one individual (Sole & Wilson, 2002). This is problematic many organizations encounter. In many cases organization stories have a Tamara aspect to them which means that different individuals have a limited knowledge of what is going on within the organization thus also having a narrow point of view. (Boje D. M., 1995)

Static-ness is a limitation that describes primarily the telling of the story. The delivery of the story is an important part of storytelling. Stories can become static in multiple ways. By being written down there is introduced a "disconnection from the teller, locked

linearity, and a certain element of petrification that is required of any snapshot" (Ruggles, 1996) . By removing the context of the story. Seidman and McCauley argue that the static-ness that comes from recorded stories means that the tacit knowledge recorded is missing the "cueing mechanism" that allows top performers to choose between alternatives as well as the "behavior patterns that are consistently applied" (Seidman & McCauley, 2005) once the best alternative is chosen.

This last limitation of storytelling was dealt within the conceptual model by introducing the concept of dynamism. The implications will be further explored in Chapter 6.2.3. Dynamism.

Confidentiality is another limitation of business storytelling. Considering three story components of setting, story and lessons to learn, depending on what element, and how many of the elements were confidential the story can lose its efficiency as a tool for sharing tacit knowledge. (Wijetunge, 2012)

Sole and Wilson compare storytelling with some of the other knowledge sharing models to identify the potential and limitations it has (see Table 7).

TYPICAL KNOWLEDGE SHARING GOALS	PARTIAL LIST OF KNOWLEDGE SHARING MODELS				
	STORYTELLING	MODELING	SIMULATION	CODIFIED RESOURCES	SYMBOLIC OBJECTS
Conveying norms and values	****	****	**	*	*
Building trust and commitment	****	****	***	*	*
Sharing tacit knowledge	**	****	***	*	*
Facilitating unlearning and change	***	****	****	*	*
Generating emotional connection	***	****	****	**	***
Communicating rules, laws and policies	*	*	*	****	**
**** excellently suited *** works well ** works, but limited * poorly suited					

Table 7 Stacking up against other sharing models source (Sole & Wilson, 2002)

3.3. Organizational culture

Maull, Brown and Cliffe have identified four main themes in organizational culture that describe organizational culture. (Maull, Brown, & Cliffe, 2001)

Culture can be viewed as a "**learned entity**". The most widely accepted definition for this view is that of Schein (1984)

"The pattern of basic assumptions that a given group has invented, discovered, or developed in learning to cope with its problems of external adaption and internal integration, and that have worked well enough to be considered valid, and, therefore to be taught to new members as the correct way to perceive, think, and feel in relation to those problems." (Schein, 1984)

The role of the culture in this view is to transmit the leaned values to new members of the organization.

Culture can also be viewed as a "**belief system**". This perspective further divides culture in the daily beliefs and the "fundamental guiding beliefs".

The third view identifies culture as "**strategy**". In this view it means that culture change is fundamentally strategy change and that

strategy creation is a cultural activity. This means that culture change fundamentally follows strategic change.

The fourth perspective views culture as "**mental programming".** The key proponent of this view is Hofstede. He identifies the four primary components of culture as part of the onion diagram.
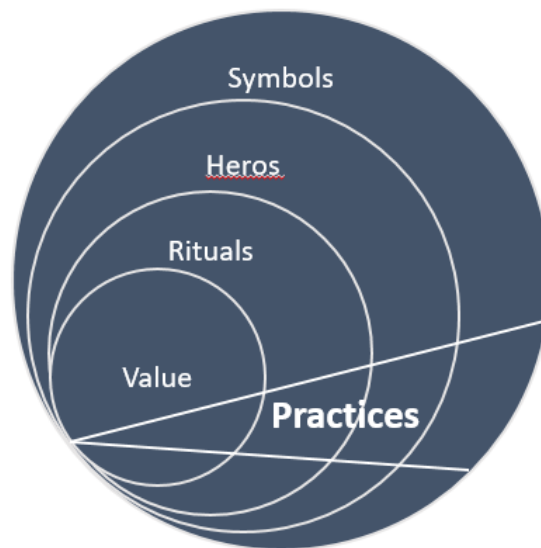
Figure 5 Components of culture source (Hofstede, 1997)

Business storytelling in this perspective would have the same directionality as "practices", encompassing the symbols, heroes, rituals and values of the organization.

The organizational culture is created unconsciously based of the values and strategy of the management. It can be used to the advantage of the company offering cooperation, control, communication and commitment. (Sun, 2008).

Another essential perspective when it comes to organizational culture is the presence of multiple distinct cultures within an organization that each have their own perceptions, thoughts, feelings and behavior. (Schein, Three cultures of management: the key to organizational learning, 1996)

Those three different cultures as described by Schein are the executive culture consisting of the CEO and the direct subordinates, the engineering culture and the operational culture.

Both the executive culture and the engineering culture have as a basis what Schein names a "worldwide occupational community" that informs the assumptions of the culture and are formed in part outside the organization. The operational culture in contrast evolves within organizations. (Schein, Three cultures of management: the key to organizational learning, 1996)
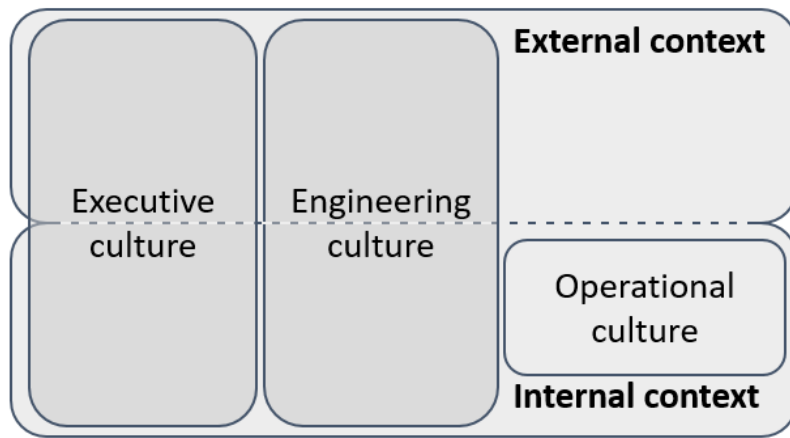
Figure 6 Inspired by (Schein, 1996)

This differentiation of cultures within the same organization as well as the context that formed the cultures (evolved internally or not) is the basis of dividing the Internal context within the conceptual model I have created.

3.4. Management of organizational cultures

There are two main perspectives of management of organizational cultures. One of them is "cultural engineering" that regards culture as a variable within the organization that can be changed and the other is "symbolic management" that focuses on the symbols present within the organization. When talking about symbolic management there isn't an assumption of a common culture within

the organization but more a "management of meaning". (Alvesson & Berg, 1992)

The main characteristic of symbolic management as described by Alvesson and Berg is the ability to "capture the essential elements" without attempting to change the culture or measure it. Another characteristic is the ability to" facilitate communication" by identifying a common language. Finally, the last characteristic is the ability to "convey a powerful and uniting symbolic representations of the company".

Figure 7 Integrating fields of management by managing symbolic resources source (Alvesson & Berg, 1992)

Figure 7 visualizes how the management of symbolism from three primary fields of management are focused and integrated in order to create a common pool of symbolic resources. This will be further

explored in the next section regarding sense making and creating a shared meaning.

3.5. Sense- making and shared meaning

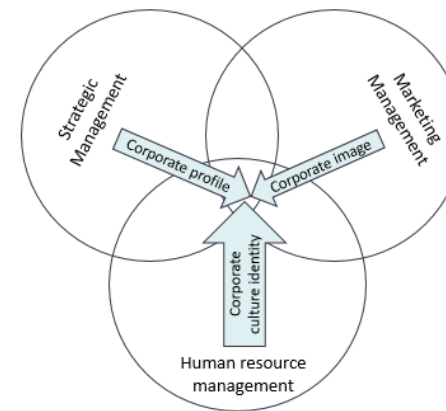Stories are two-sided, consisting of the storyteller whose skill influences the effectiveness of the story and the audience whose ability to listen as well as frame of reference influences how the message is received. Effective storytellers use contextual factors to their benefit by carefully choosing phrases, words, the right time, location and audience. (MacLeod & Davidson, 2007)

The existence of those two sides in storytelling brings to question in what measure the "story told is a story heard". (MacLeod & Davidson, 2007).

Some authors consider shared meaning as an important category of an organizational analysis. The way members of an organization identify and understand symbols is an important base for collective action. (Alvesson & Berg, 1992)

The important relationship identified between the symbol itself (in this case a business story) and the context and meaning it has for its audience is an important aspect that needs to be represented within the conceptual model. Schein identifies three different cultural contexts that can coexist within the same organization. It is

important to visualize this difference in context and find the shared meaning in order to anticipate the effect a story has on the audience.

When a story told is not in actuality a story heard, the importance of sense-making for fulfilling the anticipated role of business storytelling is paramount.

3.6. Roles of business storytelling

Business storytelling can serve many different roles. This section will explore them.

Business storytelling can have a role in **knowledge management**. The organizational memory can be registered in documents (explicit knowledge), but there is also a large amount of tacit knowledge that can be difficult to capture. Tacit knowledge is not easily explained. The solution to that is to externalize the knowledge by making it explicit knowledge through storytelling. (Perret, Borges, & Santoro, 2004). The process of **transforming tacit knowledge into explicit knowledge** is a process that requires trust that the knowledge will be shared appropriately. (Dalkir & Wiseman, 2004) .

Knowledge sharing through storytelling, because of the social aspect of storytelling means that it requires activities that support it as well as an understanding of where this knowledge exists and to

where it should be transmitted. The human element is an important element in knowledge sharing though storytelling. (Dalkir & Wiseman, 2004) The implication on the creation of the conceptual model is two fold. One, by adding this important role to it, and secondly by identifying the importance of the human element as well as the dynamism of the story. For business stories to achieve the objectives mentioned above they need to be "authentic, believable and compelling". (Dalkir & Wiseman, 2004)

In her study conducted within the university library in Sri Lanka focused on capturing business stories that could expose tacit knowledge that would otherwise be lost at the retirement of the University Librarian with 40 years of experience, Wijetunge concludes that tacit knowledge can be shared through business storytelling. (Wijetunge, 2012) For this to happen there is a need of introducing the concept of business storytelling to the library staff and encouragement of the storytelling process.

Denning also identifies eight different roles of business storytelling: too spark action, communicate who you are, transmit values, communicate who the firm is, foster collaboration, taming the grapevine, share knowledge., leading people into the future. (Denning, 2006)

Another role that business storytelling can fulfill is **crisis management** by using powerful symbolism and imagery to "construct a positive psychological response to crisis" as well as through establishing tactical organizational stories that can inspire hope and success. (Kopp, Nikolovska, Desiderio, & Guterman, 2011)

Business storytelling roles have been explored at length through literature and there are numerous case studies that can attest to the efficiency of business storytelling at performing various roles successfully. While helpful to identify and name the roles in detail, for the purpose of this thesis, a more general classification of purpose needs to be identified. I propose the following classification:

1. Image building
2. Communication
3. Leadership

The purposes are in no way mutually exclusive and they are not limited to the story but include the act of storytelling. For example sharing positive customer feedback story with the production staff of a company can serve the role to inspire (leadership) but the act of sharing the story itself can improve communication across departments.

3.7. Business model canvas

The business model canvas as described by its creator "describes the rationale of how an organization creates, delivers and captures value". (Osterwalder & Pigneur, 2010)

In order to understand the way business stories and storytelling can work within an organization it is essential to have the perspective of how organizations work. The business model canvas consists of nine building blocks (see Figure 8) that are part of what an organization uses to generate a revenue. Each building block can be either influenced by business storytelling or has a potential to generate compelling business stories or use them as the driver. We will explore this further in this section.

The **customer segment** building block defines different people and organizations that a company will sell to or provide services to. (Osterwalder & Pigneur, 2010)From the perspective of business storytelling the customer segment is an important part of the audience. Identifying the audience is as an important process in business storytelling as it is in building a business model.

The **value proposition** describes the services or products offered to the different customer segments. (Osterwalder & Pigneur, 2010) Business storytelling can be used to transmit the value proposition or in some cases even part of the value proposition.

Figure 8 Business model canvas Source Osterwalder & Pigneur

Luxury brands that have the promise of exclusivity and quality often express this value proposition through numerous stories that exemplify those aspects. The ability to tell those stories in relationship to their product is part of the value proposition.

Example

Hermes is a luxury designer house focused primarily on leather goods. The Birkin bag is so exclusive that as a customer you need to fist build a relationship with the company by purchasing many items before you can be offered access to buy a Birkin bag. Because of the long process of manufacturing the bag there is a limited number of

bags available. This story itself is part of the motivation of many to own such a bag. The story itself is part of the value proposition.

The **channels** refer to the ways of the organization reaching its customer segments. (Osterwalder & Pigneur, 2010) This is again an important part of business storytelling both when identifying how the stories can be shared as well as the channels where communication goes both ways and stories can be collected from the customer segment.

Example

Fashion Nova is an online business store that uses as a channel for communication Instagram. They use it both to share their stories, as well as encourage their customers to share back with them by using the #NovaBabe hashtag.

See APPENDIX F for how this is used. By selecting a channel that encourages this type of communication covering everything from awareness to after sales communication Fashion Nova utilizes business storytelling effectively especially when dealing with their external context, the customers.

The **customer relationships** building block is meant to identify the relationship the organization needs to maintain with their customer segment. (Osterwalder & Pigneur, 2010) This building block has the

most natural relationship to business storytelling as relationships can be cultivated through stories, by sharing values, ideas and a brand image.

Example

By utilizing the example of Nova Fashion above we can also exemplify the importance of knowing the kind of relationship the customer segment wants. In this case the customer segment is eager to enter into a dialog with the company and share their stories and fashion perspective.

The four building blocks described above inform the value offered by the organization and it are focused on the emotion, the rest of the canvas is focused on efficiency and has less impact on business storytelling thus will be explored nominally only.

- The **revenue streams**
- The **cost structure**
- **Key partners** can be used to identify another potential audience for business storytelling just as the customer segments
- **Key resources**
- **Key activities**

When reviewing the business model all the blocks can be considered in relationship to business storytelling for their potential of generating and capturing business stories.

3.8. Principles of marketing

Marketing is an area of study focused on building profitable relationships with customers.

"Marketing is engaging customers and managing profitable customer relationships." (Kotler & Armstrong, 2016)

In relationship to business storytelling marketing has long used stories to build such relationships with customers. It also looks at the external environment of a company and the macroenvironment in which the organization exists as well as the impact it has on the organization.

Figure 9 Microenvironment source (Kotler & Armstrong, 2016)

The actors of the marketing microenvironment are those that influence the ability of marketers to engage in profitable relationships with customers". The actors visualized in Figure 9 are also represented in the final conceptual model.

The names have been changed to reflect the understanding gained though the business model where Suppliers and Marketing intermediaries are grouped as one as partners and Customers are differentiated as Customers and Consumers/Users which can be different in the case of B2B products and services.
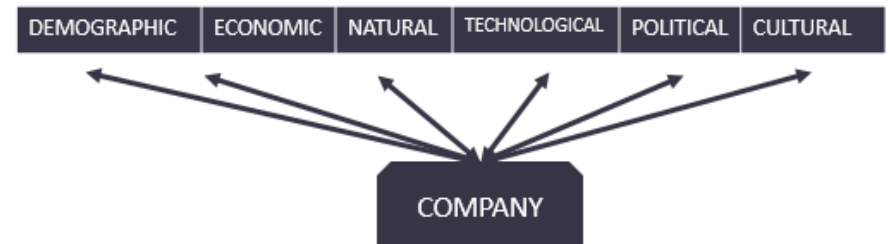
Figure 10 Macroenvironment source (Kotler & Armstrong, 2016)

The macroenvironment forces that influence marketing are the same macroenvironment forces that can have an influence the effect that business storytelling and the way audiences make sense of a story.

Kotler & Armstrong argue that in order to develop effective marketing communications there is a need of understanding the elements that take part in the communication process.
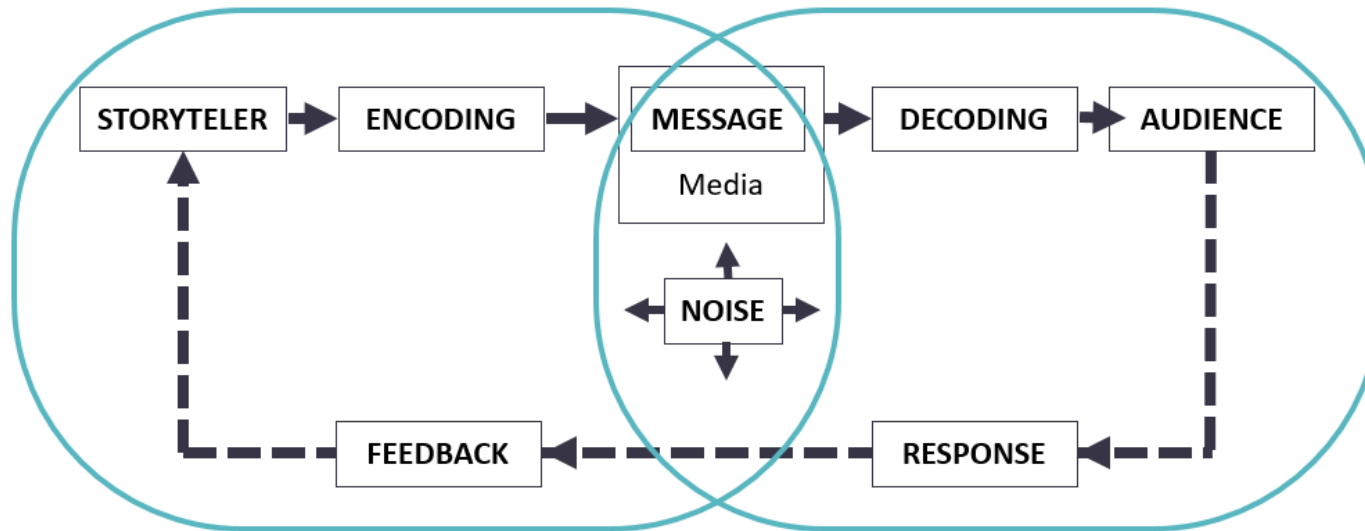
Figure 11 Elements of the communication process informed by (Kotler & Armstrong, 2016)

The model represented in Figure 11 has been modified to include elements of storytelling rather than communication and make it more pertinent to the thesis at hand. More importantly concepts from this model are represented within the business storytelling conceptual model :

- The field of experience as context
- The feedback and the relationship between the message form and field of context as dynamism
- The encoding as the form

The element of noise identified in the conceptual model presented above represents the distractions that can happen during the communication (interruptions, literal noise etc.). While an important element when it comes to the effect of storytelling it would is not explicitly represented in the conceptual model I created. It is part of the context as I used a broader definition that includes not only the field of experience of the audience and storyteller but also the context in which the story is told.

3.9. Tamara – plurivocal organizational stories

Attempts at identifying organizational storytelling have been made and they have changed over the time from a mechanical classification in levels of complexity to a organic classification.

Boje's interpretation of organizational stories is what the thesis uses when understanding organizational storytelling.

> *"Tamara is a discursive metaphor highlighting the plurivocal interpretation of organizational stories in a distributed and historically contextualized meaning network" (Boje D. M., Stories of the storitelling organization: a postmodern analysis of Disney as "Tamara-land", 1995)*

Tamara is a Hollywood play with multiple stages and multiple scenes making an exceptionally large amount of story lines. 6 stages and 6 storytellers would have 46 656 potential story lines while 9 stages with 9 storytellers would have 387 420 489 story lines.

This particular interpretation of the way organizational storytelling happens brings into focus multiple concerns:

- Parallel stories within organization where the official story is challenged by members the organization or the public

- The difficulty that can arise when collecting business stories (which story is the right one, which story is true)

In his story of Disney, Boje also identified another variable that influences the meaning and interpretation of the story: time as well as the perspective of the storyteller.

Example

While studying Disney as a storytelling organization Boje looked both at official business stories and stories published by other authors as well as interviewing outsider stories and non-CEO stories. These new perspectives allowed him to find new meaning in the previously studied stories.

The influence of regarding organizational stories from a plurivocal perspective on the conceptual model was the reason why the story was placed central within the model having a feedback loop with all the different stakeholders and actors. It has also been inspiration for the concept of dynamism that expresses the constant change of the story depending on the actors involved in storytelling and the circumstances of storytelling.

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"Fill thy mind with useful knowledge and thou shalt avoid empty words." – J.C. Street

This chapter is focused on constructing the theory through careful analysis of the case studies I have compiled.

The observations obtained from the case studies, combined with the concepts identified from the theory review will create a preliminary conceptual model that will need to go through usability testing before the final result of the research can be explored in Chapter 6.

4.1. Clear knowledge of the context

When talking about business storytelling the context in which the stories exist is an ever-present concept although not particularly defined in the literature reviewed.

When looking at the Case studies though there is a clear focus on the context in which the stories exist. There is also a correlation between the prevalence and the extent to which storytelling is used within the organization and where the focus happens.

Carlsberg (see APPENDIX C) is a company that uses business storytelling both internally and externally. There is a clear differentiation on how stories are told depending on the audience (see APPENDIX H). The company has a system for collecting and sharing stories both with the external and internal context.

Logimatic (see APPENDIX D) is a company that only recently started focusing on business storytelling. The focus has been primarily external but there is an awareness of the internal focus when it comes to the directionality of the story internally. The company is in the process of systematically collecting and sharing stories.

When it comes to the startups they all use storytelling to communicate with potential customers. What's more they are all focused on collecting stories both to use in the development of their offering and when promoting their offering.

Figure 12 Internal - External context visualizes this flow of business stories from the internal to the external context of companies.

EXTERNAL CONTEXT ←— STORY —→ **INTERNAL CONTEXT**

Figure 12 Internal - External context

The external context for the companies is the one most clearly defined and differentiated. The table below illustrates in what measure business stories are used with each.

COMPANY	CUSTOMERS	CONSUMERS/USERS	PARTNERS
Carlsberg	**	***	**
Logimatic	***	*	*
Geo Games	***	***	***
Sports Levels	***	***	***
Adoore	***	***	***

Interesting enough the startups use business storytelling much more when it comes to the partners in the external context. This can be explained twofold:

1. The internal context is still being built (the culture of the company is still forming and there is a limited amount of people part of the internal context) thus allowing for more time for focusing on all external stakeholders.
2. The success of the company is strongly dependent on building partnerships and finding customers

4.2. Awareness of the role business stories have

Without exception all companies that were part of the case study could identify ways in which they use business storytelling. Both established companies were purposefully using business storytelling or were looking to expand on the use within the company. Two of the tree startup companies have also purposefully used business storytelling and had systems in place to capture external stories for future use.

Table 8 uses the roles identified in Chapter 3.6. Roles of business storytelling to compare the extent of the use / intent to use each role as identified within the case study.

ROLE	CARLSBERG	LOGIMATIC	GEOGAMES	SPORTSLEVELS	ADOORE
Inspire	U	IU	IU		
Share ideas	U	IU			
Increase motivation	U	IU			
Encourage knowledge sharing	U	U			
Retain qualified employees		IU			
Find new qualified employees		IU		U	IU
Have PR copy prepared	U	U	U	U	U
Sells Pitch starting point	U	U	U	U	U
Collect customer feedback	U	U	U	U	U
Share values	U	U	U	U	U
Tame the grapevine					
Foster collaboration	U	IU			
Explain strategy	U	U	U	U	U
Expose tacit knowledge					
Crisis management					
U = Use **IU**= Intend to use					

Table 8 Business storytelling in use

The table above is not an exhaustive representation of all the roles used within the companies but only of what was observed in the interviews and artefacts studied (social media presence, press releases etc.).

During the interviews four of the five companies identified instances where they can expand their use of business storytelling.

4.3. Leadership and storytelling

An important aspect when it comes to storytelling is the multiple purposes it can serve within an organization, especially when it comes to leadership.

Example

Richard Branson is an Entrepreneur that through his outgoing lifestyle and demeaner as well as the two biographies he wrote (Losing my Virginity and Finding My Virginity: The New Autobiography) does a remarkable job in sharing his values with the companies he builds by using stories.

Even his two-line job description on Linked in shown in Figure 13 is a short, carefully crafted story that shares an important value at Virgin Atlantic "to embrace the human spirit and let it fly" (Virgin Atlantic, u.d.)

Figure 13 Linked in Job description

Furthermore, when looking at CEOs of large companies they all seem to be exceptionally good storytellers. This is why part of the interview was focused on identifying whether the leadership of the organizations interviewed were also good storytellers.

Carlsberg as a company is extremely focused on storytelling and identified the leaders as very adept in this role. Logimatic identified the training on using business storytelling for different management roles that they went through.

What is most remarkable was that in all three instances of the startups everybody identified the CEO as the best storyteller and two of the companies, Geo Games and Sports Levels identified the ability of the CEO as a storyteller in bringing the company together working towards a common goal.

4.4. Limitations of observations

Many of the roles of business storytelling identified through theory have the most impact in an internal context thus by using interviews as a source or primary data there is a limit on the details and relationships that can be observed.

Also, because of the confidential aspect of business stories some roles cannot be observed for the case study especially not through interviews.

4.5. Resulting conceptual model

The result of the observations above as well as the extensive literature review resulted in the identification of the most important elements of the conceptual model:

1. The context
2. The business story
3. The roles of business storytelling

There are others concepts identified in theory as being of importance and confirmed in the case studies, as for example the format of a business story, the measurement of the impact of the story that are not part of the final business model. APPENDIX B shows the process of creating the conceptual model and identifying the most important concepts as well as the best representation for it.

The model below is only the first iteration, before being tested for usability and clarity. The final model will be discussed in detail in Chapter 6 - Conceptual model.
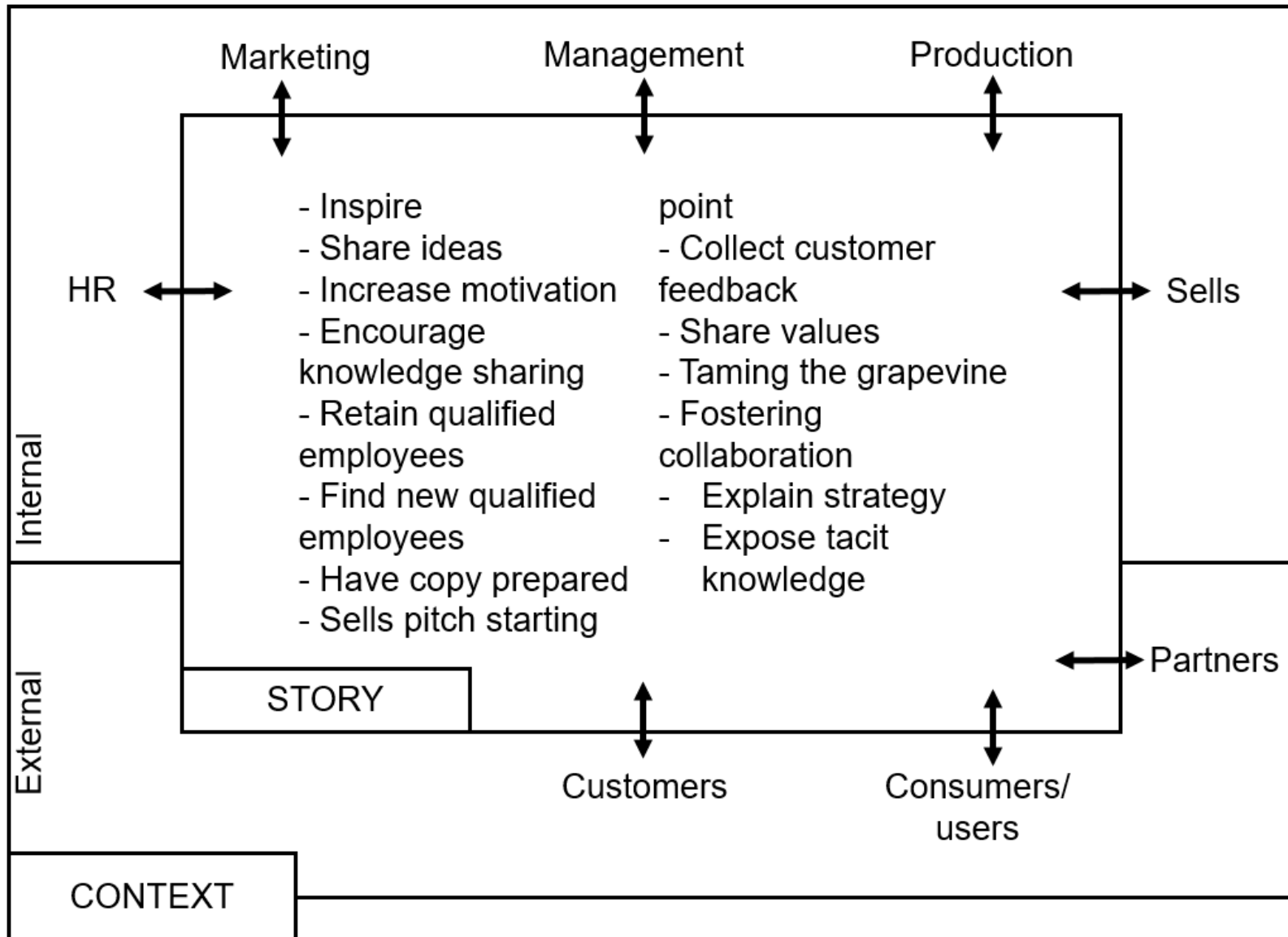
MIRUNA ANTONIA OLESEN   43

"Experience without theory is blind, but theory without experience is mere intellectual play." – Immanuel Kant

During the theory testing faze the conceptual model already took its shape and the next step was to understand if it could be used by companies to guide them when using business storytelling. There were two aspects of the conceptual model that needed to be verified:

1. Is the model easy to understand?
2. Is the model a useable tool when implementing business storytelling?

The conceptual model was verified once through a workshop and secondly through presenting it to a panel of people with experience in driving businesses as well as peers working on startups.

5.1. Workshop 1 – Logimatic

5.1.1. Context

The context of the first workshop was pre-established by an interview with questions aimed at understanding the use of business storytelling and focused on helping the research and creation of the conceptual model. Logimatic was also approached with questions regarding the expectations they had for the workshop and the goals they wanted to achieve through it.

The interview as mentioned above was conducted with two members of the management team that had an overview over the strategy and practices within the company. For the workshop the entire management team was planned to be there with the heads of each department including the CEO.

As mentioned in the previous chapter, there was some bias that I needed to consider because I worked there previously. Since I previously worked in a position unrelated to business storytelling or any aspects of management and strategy as well as a complete change in strategy and focus for the company since I left, it made the knowledge I previously had of the company outdated. Still it was useful from the perspective of the workshop as it allowed me to give examples of business stories that were very relevant to the company and were more focused internally than what I could have found on their website and other external communications.

5.1.2. Designing the workshop

When designing the workshop initially the goal was to choose the best between two conceptual models depending on the feedback I received as well as the other two aspects mentioned in the introduction:

1. Is the model easy to understand?
2. Is the model a useable tool when implementing business storytelling?

The goals specific to the company were also taken into account when creating the interactive segment of the workshop:

1. Increase cross-department communication
2. Communicate the value of what they do as opposed to describing features

5.1.3. Structure

The structure of the workshop took into consideration the fact that none of the participants were previously familiar with the concept of business storytelling.
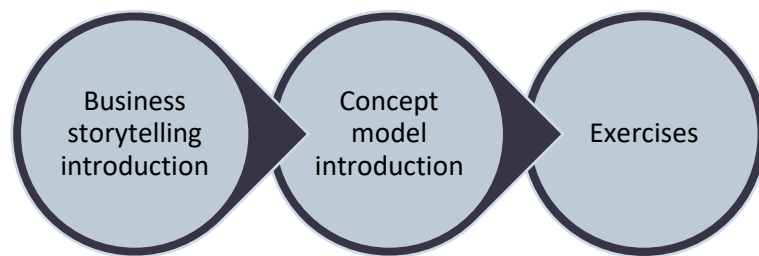
Figure 14 represents the structure of the workshop. The first part was focused on describing what business storytelling is, why it is used and the structure of business stories. The second part was focused on introducing the conceptual model and its elements: the context, the role of the story and the dynamism of business stories.

The third part was focused on working with the conceptual model to work on the goals set previously to the workshop during the

interview. The main exercise used was to ask each department head to pick one or two roles that they see business storytelling can have for them and encourage the others to think of stories that could achieve that role.

During this pivotal exercise a lot of stories emerged and cross communication between departments was brought into discussion. A lot of solutions on how this kind of dialog can become part of the company culture came to light (including storytelling into the monthly meeting, focusing on positive feedback between departments through stories).

Because of lack of time some of the proposed exercises were not solved. Those were non-essential to assessing the model and were more focused on implementing storytelling within the company.

More details about the workshop can be found in APPENDIX I.

5.1.4. Feedback

After the workshop was over I asked the participants to fill a short questionnaire. The feedback was collected through a simple 1-5 ranking scale with 5 questions. The feedback was anonymous and all five participants responded.

QUESTION	AVG. RESULT
Was the conceptual model clear?	4,2 of 5
Will you refer to it in the future?	4,6 of 5
Did it inform your storytelling opportunities?	4,8 of 5
Are you going to use storytelling more?	4,4 of 5
Do you think the company can learn more about business storytelling?	5 of 5

Table 9 Workshop Feedback

The focus of the questions was of course in line with the two aspects that needed to be verified.

Apart from the questionnaire there were other feedback that was not quantifiable:

- One participant remarked that the workshop far exceeded their expectations

- Another workshop is planned with the marketing and sales department to introduce them to the conceptual model and to business storytelling

While such observations are indeed difficult to quantify they add on the understanding of the impact the conceptual model has and how it can be used.

5.1.5. Conclusion

Although the feedback from the workshop was overwhelmingly positive there are a few elements of the questionnaire that I would change for a second validation. The questionnaire would have two parts. One part focused on the clarity of the conceptual model and this would be given out right after presenting the model, before any questions about the model come from the participants and the second part of the questionnaire would be focused on using the model as a tool and that would be answered at the end of the workshop.

The fact that the questionnaires lowest score was the clarity of the model, made me consider ways in which I could improve it. The second validation was focused on this aspect.

5.2. SWN – a panel of specialists and business people

The second validation consisted in presenting the conceptual model in front of a group of professors as well as entrepreneurs and experienced business people and asking for feedback on the issues I discovered during the validation.

As with the workshop the feedback was positive and some of the recommendations are present in the final version of the conceptual model which is described in chapter 6.

In order to simplify the conceptual model there is a need for creating a general model that has less concepts within as well as a more detailed model that can be customized depending on the needs of each company working with it.

The second issue that came up during the feedback was the fact that the model was static and descriptive and didn't include a process of working with it. Chapter 6 will also include a recommended workflow for the conceptual model.

The third and last issue that came to light was my representation of the dynamism concept that was transformed as a result from the feedback (from Figure 15.A to Figure 15.B)

Figure 15 Dynamism

5.3. Workshop 2 – startup

To further validate the usability of the conceptual model and the proposed workflows, further workshops need to be held with startup companies and different type of companies (sizes, internal culture, processes, industries).

The workshop for startups will have a different focus than the one for established businesses. The first two parts of the workshop would be the same, introducing business storytelling and the conceptual model.

For the exercise part, while the first workshop dealt primarily with the internal context and the use of business storytelling internally, the workshop for startups would be focused on the external context. This would happen in two stages:

1. Identifying the specifics of the external context (who are the customers, consumers/users, partners)
2. What can the startup communicate through storytelling with them?

Understanding the exact context of each external listener will allow the startup to form and prepare business stories that best communicate the values and encourage the expected action to take place.

The same questions will be the focus of the workshop as relating to the conceptual model:

1. Is the model easy to understand?
2. Is the model a useable tool when implementing business storytelling?

The feedback will be collected with the new methodology proposed in section 5.1.5. Conclusion, to be more accurate.

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"If you can't explain it simply, you don't understand it well enough." – Albert Einstein

The purpose of this chapter is to describe the conceptual model as well as the relationship each element has to the existing theory. Because this model aims to be a tool for businesses to use, a workflow is introduced that shows how to use the model to increase the use and roles of business storytelling within a company.

Because of the complexity of the factors that influence both how business stories are told, the audience and the purpose a simplified model was created as well as a work conceptual model that is more detailed.

Chapter 4 discussed the process of creating the conceptual model while Chapter 5 presented the process of transforming that model into a tool through testing on potential users and working on the user experience of the model. This chapter will focus on the model in its final form resulting from the research and conclusions drawn from the testing.

6.1. The two levels of the model

Because of the complexity of the relationships between business storytelling and the internal and external context of companies, as well as the numerous different roles that it can have the final conceptual model will have two levels on which it can be presented.

1. The generic model – focused on the concepts
2. The work model – focused on the details pertinent to the user.

The two levels not only have a different depth of knowledge that they represent but they are also tools that can be used in different circumstances.

1. The generic model – can be used to introduce an audience to business storytelling

2. The work model – can be used to work on identifying the influence of business storytelling within the company and create strategy on how to further use business storytelling

6.1.1. The generic model

When talking about the generic model we are primarily focused on understanding the main concepts that are part of business storytelling:
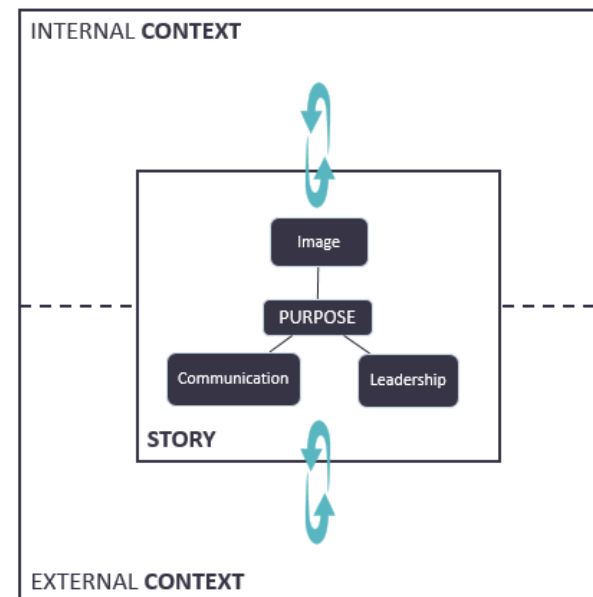

Figure 16 – Generic conceptual model

1. The context – internal and external
2. The story

3. Its three primary uses (communication, image building and leadership)

4. The form and dynamism of the story

It can be used to introduce the concepts as well as a quick representation of business storytelling that is easy to remember and can be built upon to create the work conceptual model.

6.1.2. Work conceptual model

The work conceptual model expands and explains the concepts introduced by the generic model while at the same time providing tools that can be used to work with in the proposed workflow (see following page for model **Error! Reference source not found.**).

The tools introduced are:

A – The diagram that explains how business stories interact within their context, the purpose they have, the stakeholders (they can be both audience and storytellers depending on the situation), the dynamism as well as the delimitation between the internal and external context.

B – The concept legend which is a visualization of the concepts discussed above as well. They will be used in the proposed workflow to help the users of the conceptual model to visualize the elements missing from the business story environment that they are trying to
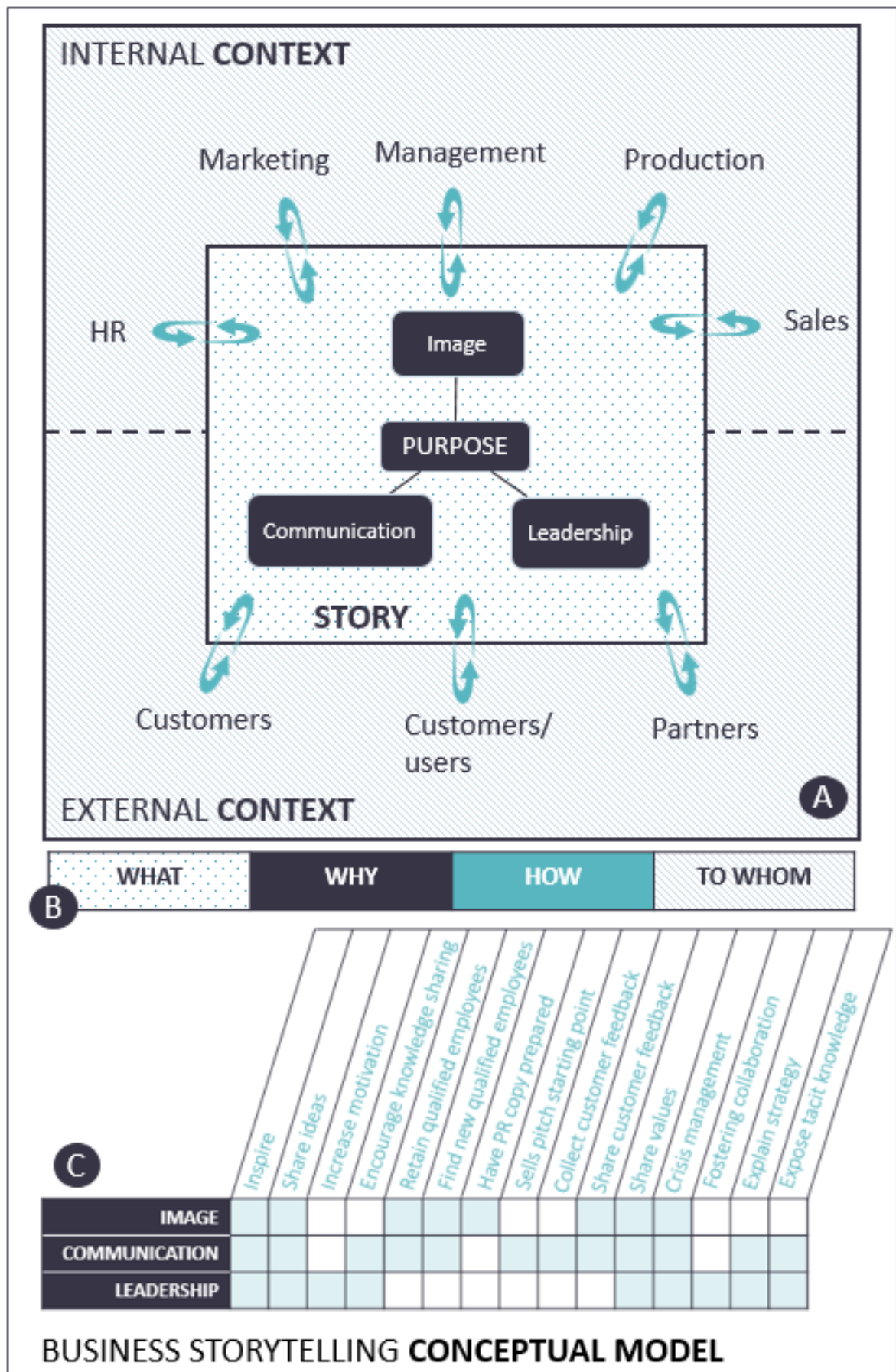
create in specific situations. See section 6.2.4. Step 3 - Apply in context

C – The table of purpose is an itemized table of specific purposes that business storytelling can serve within an organization as well as the larger purpose that they have an influence on.

For *example*, the purpose can be sharing values but depending on the context of audience as well as how the story is told it can either help build the image of the company, promote communication within the company or be a leadership tool that would serve to explain and clarify values to employees.

The work conceptual model with all three tools serves as a *descriptive representation* of business storytelling that details the roles, stakeholders and concepts as well as the relationship between them. Although it gives the most common roles and stakeholders those two are variables that depend on the organization and more stakeholders and roles can be added.

The *practical aspect* of the conceptual model will be discussed in section 6.3. Recommended workflow.

INTERNAL **CONTEXT**

Marketing   Management   Production

HR   Sales

Image

PURPOSE

Communication   Leadership

STORY

Customers   Customers/   Partners
                  users

EXTERNAL **CONTEXT**

A

WHAT	WHY	HOW	TO WHOM

B

C

	Inspire	Share ideas	Increase motivation	Encourage knowledge sharing	Retain qualified employees	Find new qualified employees	Have PR copy prepared	Sells pitch starting point	Collect customer feedback	Share customer feedback	Share values	Crisis management	Fostering collaboration	Explain strategy	Expose tacit knowledge
IMAGE															
COMMUNICATION															
LEADERSHIP															

BUSINESS STORYTELLING **CONCEPTUAL MODEL**

6.2. Concepts

The elements of the conceptual model have a clear correlation between them and each one influences the choice of the other. Figure 17 is a visual representation of this relationship. The clear understanding of the interdependency of the elements is essential when applying business storytelling in context as shown in Section 6.2.4. Step 3 - Apply in context. This section will further describe those relationships and how each element influences the others.
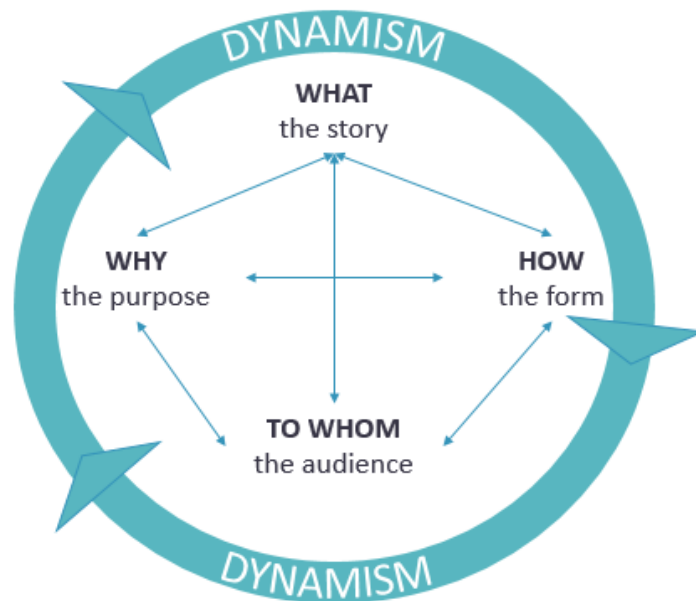

Figure 17 - Inter relationship between concepts

6.2.1. What – the story

The story is placed at the center of the conceptual model. This is because there can't be talk of business storytelling without stories , but also because it is important to clarify the fact that the story needs to be the same regardless if we are talking about the internal or the external environment.

This means that no matter if the audience changes, the purpose of telling the stories changes and the form of the story changes the story itself will be the same.

It is important to identify the fact that some stories do have a confidential element (Wijetunge, 2012) and even though stories need to be consistent inside and outside the company this doesn't negate the need for some stories to be only told exclusively in an internal context.

Example

An example on how important the relationship of the story to the other elements is as well as the importance of considering the confidential element of some stories is a 2016 memo by Facebook Vice President Andrew Bosworth that talks about the "ugly" side of connecting people at Facebook and some of the questionable

practices used. (Mac, Warze, & Kantrowitz, 2018) For the full memo see <u>APPENDIX G</u>.

The story described by the memo outside of its intended context has a completely different effect that that intended by the author "to bring to the surface issues I felt deserved more discussion with the broader company" (Bosworth, 2018). A Google search of "Andrew Bosworth 2016 ugly memo" returning 31 200 results consisting of news articles that show that the message of the story becomes different in a context external from the company.

6.2.2. Why- the purpose

When formulating a story, it is important to have a clear purpose in mind and think of what the message of the story will be and what purpose it will serve.

Example

In a Harvard Business Review interview Jeff Bezos, the founder of Amazon tells the story about how "Everyone has to be able to work in a call center." Including the management and including himself, being recertified 6 months before the date of the interview. The purpose of this story is clearly to share the main value of amazon which is a "customer obsession". (Kirby & Stewart, 2007)

Interesting enough this story transmits this value of "customer obsession" and customer focus so well that it has been used numerous times as an example outside of the context of the organization where it was born.

The purpose of the story will inform the choice of story, since the message of the story needs to be appropriate, as well as the right audience and the way the story is told. The story above is so efficient in sharing the value because of the form it takes (being told by the founder of Amazon an adept storyteller) and the audience (readers knowledgeable of the business success of Amazon).

6.2.3. How – the form

The form of the story includes:

- The storyteller
- The way the story is told, the delivery (written, visually, orally)
- The specific wording or visualization of the story, tone etc.

The same story in the hands of two different storytellers with different presentation abilities can have significantly different results.

Example

An example that comes to mind is that of the story of the Carlsberg rebrew 1883 beer. See [APPENDIX H](#) for the different forms is takes. From a short 50 second advertisement to a 45-minute documentary to a short paragraph in the company's 2017 annual report, the story remains the same but the form it takes changes.

This example gives a clear overview on how the form of the story changes depending on the purpose for telling the story and the audience that is listening. While the 50 second advertisement aimed at consumers utilizes a celebrity to tell the story and sell the concept, a more engaged advertorial in a local Danish newspaper consisting of seven chapters expand the story of how the beer was rebrewed. Each telling of the story differs both in complexity and delivery because Carlsberg, as a storytelling company use the inter relationship of the elements of storytelling to carefully select the best form for each audience.

6.2.4. To whom – the audience

The audience is an essential part of the storytelling. It represents half of the context in which the story exists. Clearly identifying the audience and understanding the context in which they exist is essential for the message of the story to be perceived as intended and for the story to serve its purpose.

Example

To exemplify the importance of knowing the subtleties of an audience I am going to focus on Nokia phones. Their story when it comes to mobile phones is exceptional. Their product, the Nokia 3310 is a phone that preceded the smart phone and became a staple for many people for being indestructible, and having incredible battery life. When smart phones came to the market, the Nokia phone was slow to adapt and in 2011 Microsoft partnered with Nokia for it to exclusively produce smart phones using their Windows Phone platform, a partnership that lasted until 2016. For the users of those Windows Phones there were two memorable elements: an exceptional camera that resulted from the Carl Zeiss technology incorporated in the phones and a lack of applications for the phone that culminated in 2016 when Microsoft gave up on further developing the operating system.

When Nokia launched new smartphones, they were aware of how their audience was divided and they chose to keep the exceptional camera technology that they were known for and they chose "pure android" as an operating system focusing on "Regular security updates and two years of OS upgrades means the Nokia smartphones with Android One stay secure and feature the latest

Google innovations like being optimized for the Google Assistant."
(Nokia, 2018)

As seen in the example above, having an awareness of the audience informs everything about the story. Looking at the web page, the story that the organization tells is one of a product that will not repeat the mistakes of the past. By identifying the audience and their context Nokia made a decision on what story to tell and the message was carefully crafted to give the desired effect on their audience.

Figure 18 Audience context

It is important to understand that the audience has a large influence on how the message of a story is perceived and adapt all the elements accordingly to maximize the desired effect. We can see the context as a lens that transforms the story and changes the

perception. Understanding this allows the organization to predict the effect of the story.

6.2.3. Dynamism

The dynamic aspect of storytelling comes both from the way each element interacts with the others influencing how the final story looks like as well as from the interaction between the storyteller and audience.

The constant loop of telling the story, understanding the effect it has on the audience, receiving feedback and then improving or changing the way the story telling takes place the second time best shows the dynamic aspect of business storytelling.

Example

The funding story of Wal-Mart was found to significantly change over the years. For one, Wal-Mart was founded in 1940 and first wrote its founding story in 1974. (Boje D. M., Storytelling organizations, 2008). Furthermore, the story itself significantly changed its focus over the years from excluding the brother of Sam Walton, Bud Walton as a founder in funding stories up until 1995 after Sam's death.

The funding story in this case even though has stayed the same has changed in the way it was told and for what purpose depending on

the context and the time in which it was told. By keeping stories alive to reflect the current point of view of organizations they can be used effectively.

6.2.5. Reflection on concepts

None of the elements that interact as part of business storytelling is more important that the other and carefully balancing them all and choosing them accordingly is what makes for effective storytelling. Without an understanding of this interdependency the model can't be applied in context and remains only useful as a tool for creating strategy.

6.3. Recommended workflow

The goal when creating the conceptual model has always been for it to have a practical application rather than simply being descriptive. From the validation that I have done on the model it appeared that a recommended workflow was needed in order to show the dynamic nature of the model.

6.2.1. Company example used

In order to present this workflow, I will use a fictional company that will be called Company A during this chapter.

Company A is a creates accounting software and offers accounting consultancy. It has 78 employees of which 45 are software developers, 10 work with sells, 5 are in management, 1 works with HR, 3 work with marketing and the rest are secretaries, and auxiliary staff.

They currently use business stories when selling and advertising their software solution but they want to increase communication internally across departments as well as attract new software developers.

6.2.2. Step 1 – Where are we now?

The first step when working with business storytelling within the organization is understanding what the state of business storytelling

is currently in order to identify missed opportunities when it comes to stories that are not told, audiences that are not reached and storytellers that are not encouraged to tell their story.

6.2.2.1. Identify missing stakeholders and uses

In order to create an appropriate view of the company a list of stakeholders needs to be identified. In this case all the stakeholders both internal and external are already present on the model. It is important to eliminate those stakeholders that are not pertinent for the organization or add them as necessary.

The uses of business storytelling also need to be reviewed. New more specific uses can be added or uses that are specifically mentioned can be changed to be more meaningful to the organization.

For *example* instead of Inspire there can be a more specific goal: inspire technical excellence.

6.2.2.2. Identify the source of most prolific storytellers

The next step is to identify who uses business storytelling the most currently. Here there will be usually a clear preference for outward facing departments to be the most prolific storytellers. Company A uses storytelling in the marketing and sells department. The management also uses storytelling. HR and the Production

(software developers in this case) don't do it as much and neither do the stakeholders from the external context. You can see in Figure 19 – Prolific storytellers the visual representation of those facts.
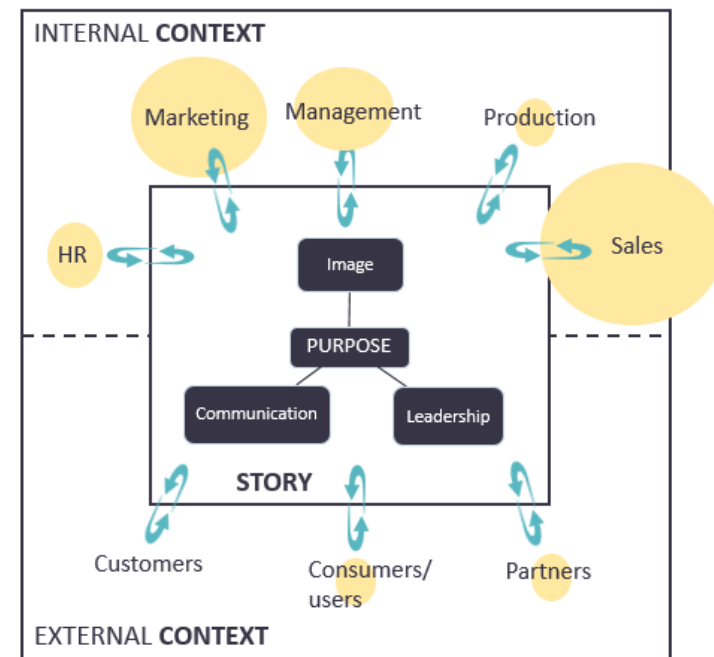

Figure 19 – Prolific storytellers

6.2.2.3. Identify the source of most stories created

The next use of the diagram will be very similar to the first instance. In this case Company A will identify where within the company are most of the stories born. This step will identify potential stories that currently are not utilized.

For example, users have a lot of stories about the software that are never heard. The software developers have many stories about the process and the inner workings of the software that are never heard (see Figure 20 - Source of stories created for the visual representation).
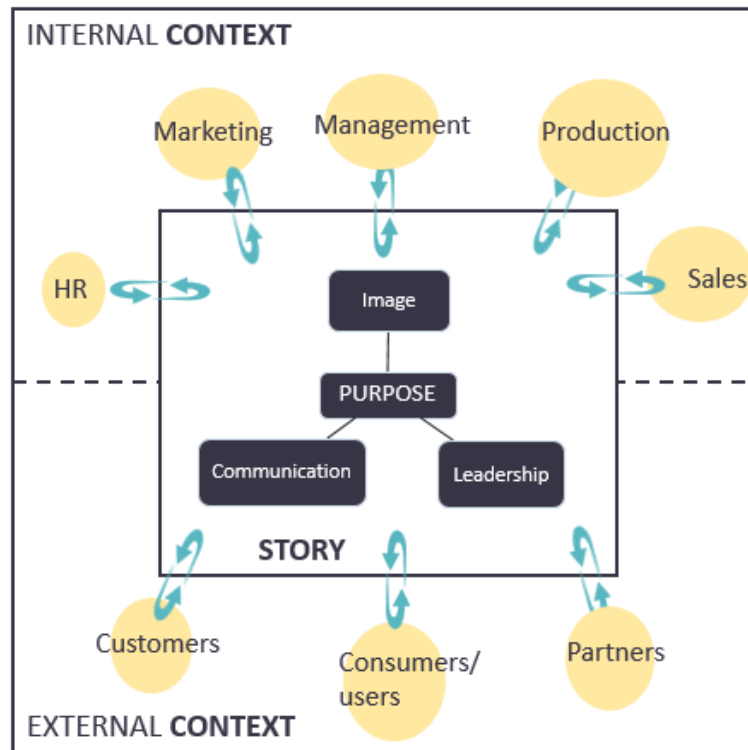

Figure 20 - Source of stories created

6.2.2.4. Identify the audience of most stories

The next step is identifying the audience of most stories. In the case of Company A, there is a clear focus on the external stakeholders and a limited use of storytelling internally (see Figure 21 for visual representation). This will influence the decisions made when creating a strategy for future use of business storytelling as the current situation is not beneficial to achieving the goals of the company.
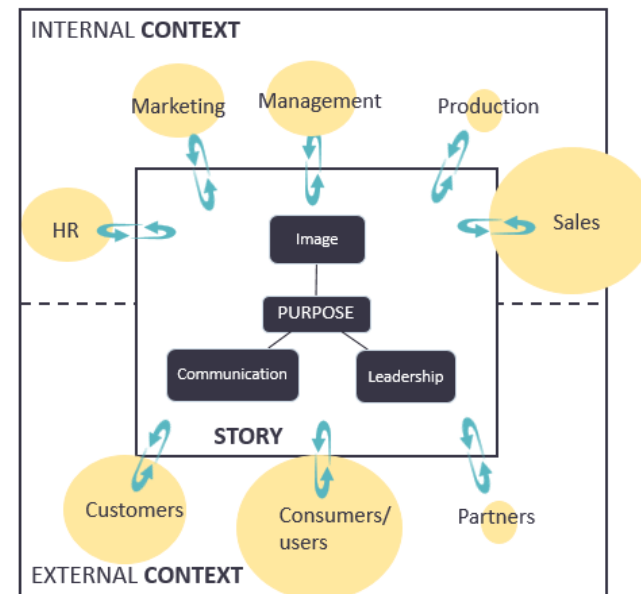

Figure 21 - Audience of stories

6.2.2.5. Identify the roles within the company

The final assessment of the current state of storytelling for Company A utilizes tool C, the table in order to identify all the roles business storytelling has within the company. Figure 22 shows how by marking an X in the table for what role business storytelling already serves it allows for an overview of what other potential exists.

	Inspire	Share ideas	Increase motivation	Encourage knowledge sharing	Retain qualified employees	Find new qualified employees	Have PR copy prepared	Sells pitch starting point	Collect customer feedback	Share customer feedback	Share values	Crisis management	Fostering collaboration	Explain strategy	Expose tacit knowledge
IMAGE	x				x				x						
COMMUNICATION		x		x			x								
LEADERSHIP		x													

Figure 22 - Purpose of storytelling within the company

6.2.3. Step 2 – Strategize future implementation

Once the current situation is clear, the next step is to create a strategy on how business storytelling can be used more within the company.

The goal of the company at the beginning of the process was to increase communication internally across departments as well as attract new software developers. After following the first step they identified a clear potential to improve communication with the external stakeholders by collecting more customer feedback as well as user feedback and by engaging in stronger communication with their partners as a source of business stories.

In order to increase communication within the company, the HR department and the Production need to become storytellers. This means that they need to share the stories created within their departments. Processes need to be created and put in place to encourage this. For example, encouraging the sharing of stories in the monthly meeting, using the company Intranet or to collect stories and share highlights, introducing a team messaging software that allows for easy and transparent sharing of stories and participation from all departments.

The small representation of these two departments as an audience also needs to be changed and the proposed practical solutions will mean more stories will reach those two audiences. Figure 23 visually represents the new strategy by showing the goal for how business stories will be used in the future.

New potential roles of existing stories have also been identified, also keeping in mind the strategy of the organization and the goals it has set.

PRELEVANT STORYTELLERS

AUDIENCE OF STORIES

PURPOSE

Figure 23 - Strategize future implementation

6.2.4. Step 3 - Apply in context

The last step is applying the strategy in context with the help of the last tool of the model, the concept legend as well as using knowledge of the relationship of the concepts when utilizing business storytelling.

Example 1: Company A needs to explain the new organization strategy to employees

In this case they know the role that business storytelling as well as the intended audience. What is missing is finding what story to tell as well as the best way to tell that story.

For Company A, finding a story to explain business storytelling and the new strategy could be a success story of good communication between departments. How a story from one department had a positive impact on another.

The form of the story is just as important. This includes choosing the right storyteller, the right context for telling the story while keeping in mind that how the story is told, and who tells the story will have an effect on how the story is perceived and the impact it will have

on understanding the new strategy as well as implementing and supporting the new strategy.

Example 2: Company A identifies an opportunity to tell a story

For the yearly Christmas party, the CEO of the company will give a five minute speech in front of all the employees. This is an opportunity identified by company A to use business storytelling purposefully. In this instance the form of the story, the storyteller as well as the audience is predetermined.

WHAT	WHY	HOW	TO WHOM

This context limits the type of stories that can be shared as well as the role that it can serve. For this reason, the role was chosen to be to retain the employees that already exists as well as to inspire. A story of an entire team working together to deliver a solution for a customer with an incredibly pressing deadline is a good story to tell, while at the same time singling out one employee that has been with the company for many years and has been part of team and helped it make the deadline.

6.3. Discussion

The proposed roles of business storytelling may be perceived as a form of cultural engineering. This is not the intent of the conceptual model. The perspective is closer to "symbolic management". The generic representation of those roles coinciding in loose terms with the main characteristics identified within symbolic management. (see Table 10)

Although powerful deliberate business stories can influence the internal context of the company, the concept of a unified company culture is not the goal as there are usually different cultures within the same company. Business storytelling can simply represent a common language between different stakeholders.

SYMBOLIC MANAGEMENT CHAR.	BUSINESS STORYTELLING ROLES
"capture the essential elements" (Alvesson & Berg, 1992)	Image building
" facilitate communication" (Alvesson & Berg, 1992)	Communication
Manage through "uniting symbolic representations of the company) (Alvesson & Berg, 1992)	Leadership

Table 10 Correlation between the symbolic management

The other reason on why business storytelling with a specific purpose in mind can have a negative connotation is the perception of lack of truthfulness. This is caused by the discussion of context and form and the influence they can have on the effectiveness of storytelling. Another aspect just as important is the time

perspective of both the storyteller and the audience. While a story doesn't change as time passes since the majority of business stories have already happened, the way they are told, as well as the message taken away from them are influenced by the present circumstances, goals and values.

This means that while the actions are the same depending on the current values and goals of the storyteller they can be used to exemplify opposing ideas across time. Figure 24 - Influence of the time perspective shows how the present context of the storyteller can influence stories told about the past as well as stories that envision the future.
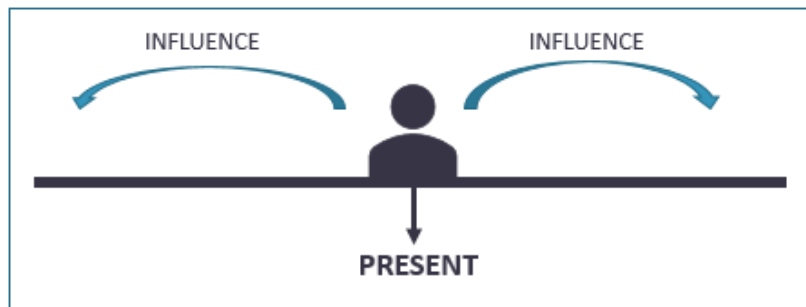
Figure 24 - Influence of the time perspective

Another aspect of the conceptual model that needs to be noted is that it is not static and the proposed workflow needs to be in a continuous loop of examining the current situation and identifying

potential to expand the uses of business stories and opportunities of capturing and sharing these stories.

6.4. Limitations

It's important to identify a very important limitation of this conceptual model: explaining the how (the form of the story). While it is mentioned briefly and noted as an important concept and its used in the workflow, it doesn't have a descriptive representation within the model.

""Knowledge has a beginning but no end."

— Geeta S. Iyengar

After creating the conceptual model, the potential for further research became clear as well as an understanding that there is a business opportunity behind the conceptual model.

This chapter focuses on what further research should be done as well as reflecting on the resulting conceptual model and the potential of a business centered around it.

7.1. Reflection

The goal of this research has been to create a tool that an organization can use to increase the use of business storytelling. The resulting conceptual model has been tested and will be further tested with the new proposed workflow and by the preliminary testing the result is promising.

While the conceptual model identifies the main concepts that come together and influence business storytelling and the way it can be used in organizations, it still requires a prior knowledge of how to actually build and deliver business stories. Also, effort needs to be put into understanding the context that the stories exist in by studying both the internal and external stakeholders as well as the assumptions and beliefs that they have.

Figure 26 Storytelling relationship

Because of the relationships that storytelling is built upon (see Figure 26) the success of implementing business storytelling in an

organization is dependent upon the ability of the leaders as storytellers in setting an example as well as the number of stories that can be collected and the transparency that already exists within a company.

Figure 25 Organizational change process

As illustrated in Figure 25 organizational change is a four-step process. The conceptual model that I proposed has its place in the first and second step of the process as well as a limited usability within the implementation stage. It can serve as a reminder of the solution but it doesn't describe implementation solutions or systems for the organization. Most importantly it has no relationship to the fourth step of introducing change which is to measure the results.

This means that to measure the effectiveness of introducing business storytelling in the organization KPIs need to be agreed

upon and carefully measured to judge the impact the change has had.

7.2. Further research

This report is the result of extensive literature review and a limited number of case studies. To further verify the usability and validity of the conceptual model a larger number of case studies could be added to the research as well as further iterative testing of the conceptual model when it comes to usability.

My approach with research stems from a practical point of view, starting from a real-life problem. With using the conceptual model that I am proposing an organization will be left wondering how to measure the impact it has had on the business (as discussed in the previous section).

This leads me to conclude that more research needs to be done when it comes to identifying KPIs and systems that can be put in place to measure the results of using business storytelling purposefully within the company. By identifying KPIs that are influenced by the usage of business storytelling and following a number of organizations a quantitative study can be performed of the efficiency of the roles of business storytelling as well as

understanding in what measure different organizations can benefit from business storytelling.

In conclusion, further research needs to be done on three fronts:

1. By increasing the sample size in order to clarify the conceptual model
2. Identifying KPIs that can measure the impact the introduction of business storytelling has on an organization
3. By using quantitative data (based on the KPIs previously identifies) to further clarify and distinguish between organizations and the potential influence business storytelling can have on them.

My hope is that the conceptual model that I created can add to the business storytelling theory and serve as a base for further research.

As we are moving more towards a society where our basic needs are fulfilled we are turning our eyes more to psychological needs and self-actualization storytelling is becoming an essential aspect for organizations both when dealing with employees and customers. Improving communication and using storytelling will only get more important in the future so further research of business storytelling is important.

7.3. Business opportunity

My interest in studying business storytelling has come both from an intellectual goal but also from a personal goal that consists of using this theory as part of a business. From my previous experience with this concept it became clear that a consultancy is what would offer most value to organizations looking to utilize business storytelling.

By creating this conceptual model, I have also created a tool that can be used when working with companies through workshops as well as it became an artifact that can be used in the day to day operations of organizations.

The research process itself has also given me significant knowledge on business storytelling, as well as organizational culture that will enable me to explore this business opportunity knowing that I have the knowledge and overview of the concepts necessary.

The business opportunity though is also dependent on identifying potential KPIs for companies to use as being able to measure the ROI is an important issue.

Table of figures

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APPENDIX A – INTERVIEW QUESTIONS

Sample type – Startup company questions

1. What's the funding story?
2. Who is the best storyteller in the company?
   a. What is their role in the company?
3. How many stories do you have within the company?
   a. Which ones?
   b. How do you use them?
4. How do you record stories?
5. What kind of stories do you record?
   a. Success/failure stories
   b. Customer feedback
   c. Customer cases
6. Do you ever use storytelling in
   a. Branding
   b. Communication
   c. Sparking action
   d. Sharing knowledge
   e. Leadership

7. What could you use help with when it comes to storytelling?

Sample type – Established company questions

1. What is the corporate structure of company?
   a. What is the preferred way of communication in between those department?
   b. What is the department that uses storytelling most?
   c. What is the department that provides the most significant stories?
   d. Are there storytelling promoters in those departments?
2. What is the role of storytelling within company? (branding, communication, sparking action, sharing knowledge, leading)
   a. What is the role of storytelling within company? (branding, communication, sparking action, sharing knowledge, leading)

3. Is business storytelling part of the company strategy internally?
4. Do you encourage storytelling within the company?
   a. How?
5. Do you record stories? (Same question for internally and externally?)
   a. How?
   b. What stories? (success/failures, customer feedback, customer cases)
   c. How are they
      i. Searched?
      ii. Sorted?
      iii. Shaped?
      iv. Showed?
      v. Shared?
   d. Who is in charge of the process?
6. Are there any ways in which you measure the efficiency of storytelling?
   a. Or the results? ROI?
7. How do the stories shared internally and externally differ?
8. How do the internal business storytelling coexist?
   a. In what way do they coordinate?
   b. How much do they coordinate?
9. How is storytelling approaches when dealing with
   a. Employees
   b. Partners
   c. Customers
10. Personal perspective on storytelling?
   a. Are the leaders within company especially good storytellers?
   b. What instances have you used storytelling for?
   c. How often do you talk about the company to your friends and family? Do you have stories easily accessible to share?

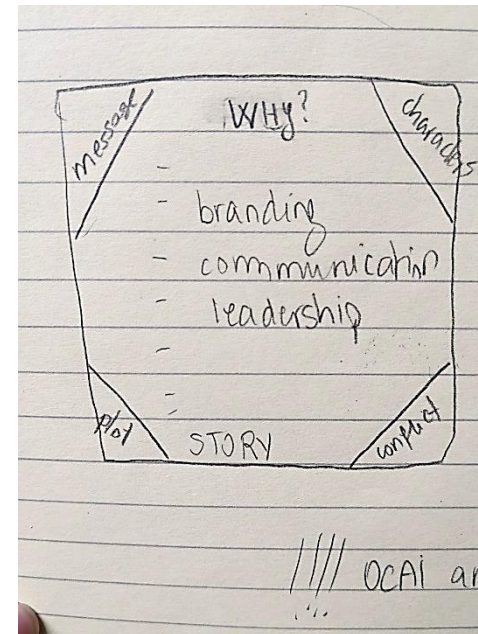# APPENDIX B - PROTOTYPES OF THE CONCEPTUAL MODEL

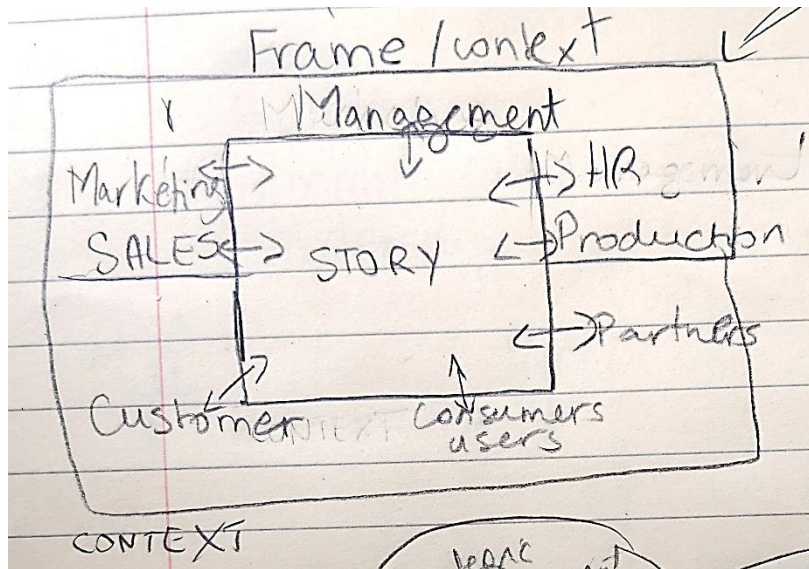Attempting to understand the concepts that need to be included in the model.

Experimenting with a descriptive model based on a table. A similar table will be part of the final model.
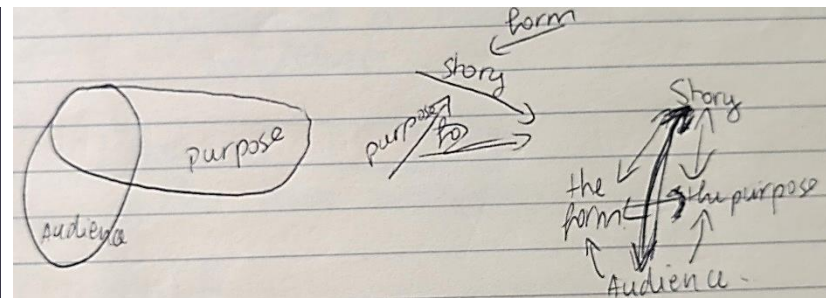

Prototype of the representation of the story, the central concept of the model. Includes identification of the elements of a story

First prototype of the conceptual model

Representing the notion of inter dependency within the elements of the conceptual model.

Will become the representation of the concept of dynamism.

APPENDIX C – CARLSBERG CASE STUDY

CARLSBERG INTERVIEW

Carlsberg Denmark uses business storytelling a lot when it comes to branding externally but they also use it internally for team building, give employees a sense of purpose through the heritage and telling the story if the founder and how he created Carlsberg. Creating this sense of purpose that is the same no matter where within the organization you are. In that way they are trying to utilize storytelling on a more strategic level.

But they also use it for day to day communication by updating news and bringing stories to life for the employees as well. And this all feeds into the customers they are working with. There are two platform where they share and distribute content one being the intranet and the other a news app. They take a journalistic approach on sharing stories and presenting them internally. A lot of storytelling is tied to strategy and has visual elements.

The place where storytelling comes to life most is the magazine for employees that comes out 3 to 4 times a year. They are currently working on expanding the audience of that magazine to customers as well with the mention that this doesn't mean the consumers.

They are trying to make the customers part of their value chain by including them. It will be the same magazine as for employees.

The communication is very important because they are located at different sites, the largest brewry is far from the HQ for example as well as the terminal distribution ports.

Corporate affair and communication uses storytelling as a tool but it is also pretty well spread out across departments especially in the management team.

When it comes to being the source of stories some brands are better at it than others like for example the classic 1883.

They also use storytelling to describe the purpose they are currently working with "spring for a better today and tomorrow" which focuses on sustainability and explaining it to production.

Management have a significant buy in on storytelling when explaining why they do things the way they do. It's hard to measure the precise "buy in" when it comes to storytelling but a lot of people do. Her opinion is that they have quite a few success stories of

stories selling and communication to all the employees. They have the top level awareness but when you dig deeper they know the reason behind why safety, why storytelling etc.

The employee group that is furthest from everything is the sales team because they are all dependent on a region and they drive around the region but they are the ones handling the products and the product comes with the storytelling.

The engagement with the news app is high and they measure open rates on the stories and they reach about one third of their employees. Stories are collected through calls to comment and elaborating more on what appears to be of interest.

They also create pages for managers to discuss how they worl with purpose and they collect the feedback they receive.

The internal stories collected are not used externally but they are trying to break down that boarder between internal and external by looking at it all as communication rather than internal and external.

As a means of measurement they measure their reputation with customers and employees. They could see a drop in the reputation when the internal storytelling was stopped.

APPENDIX D – LOGIMATIC CASE STUDY

About Logimatic

Logimatic is a company with multiple departments that operate individually. The department this interview is focused on is Solutions which provides three different products:

1. SERTICA- industrial and maritime procurement and management software

2. Logia – complete software suite for warehouse management, automation management, production logistics and distribution management

3. FotoDok – mobile software for companies that need foto documentation

Interview summary

The interview was conducted with Henrik Nygaard Jensen Product Manager for Sertica and Michael Paarup COO and Former CEO of Solutions. The answers pertain specifically to Logimatic Solutions A/S and were predominantly focused on Sertica and the Sertica team as it is the largest product of the company. The summary is written based on notes taken during the interview process.

Both interwiees acknowledged that the primary focus of storytelling in Sertica was externally. Before a significant growth of the team working with Sertica the team all coexisted in the same large office and shared roles and responsibilities. Customer Support, Consultancy and Product Development were taken on by the same person and information and business stories were shared because of proximity. In recent years, the roles have become more differentiated within the team with a specific Sales department, Marketing, Project management and a software development team. The physical location has change so each department is in a different physical space and the software development team occupies two physical spaces.

Internal stories are not recorded but in the last few months an effort to collect customer feedback and customer stories has started. There is a difficulty in collecting and sharing customer stories because of privacy clauses included in contracts.

The company shares stories externally but is not as focused on sharing stories internally. Many business stories shared internally focus on failures and how things can be improved. The management

has been trained in using storytelling to explain the values and strategy of the company and they try to implement this.

The marketing budget has significantly increased but there isn't an effort to measure the ROI just as the impact of storytelling isn't measured. Solutions is working on differentiating the different types of customers of the Sertica software between the maritime and the industry so that they can easier identify the proposed value that it can bring. There is little business storytelling with the partners. Internally stories are shared at informal get-togethers organized by the employees.

New videos about working for Solutions are prepared for Linked in by the HR and Marketing department. They focus on the story and experience of selected employees.

Social media strategy - Linked-in

When looking at the social media strategy when it comes to storytelling we can observe the differentiation of the Sertica customers is consistent with what was mentioned in the interview. The focus is split between Sertica and Inextia each targeting a specific customer group Sertica- the maritime customer group and Inextia the industry customer group. The engagement on social media has increased over the years and in recent months the focus has changed from announcement type posts to storytelling posts, the storytelling posts being more prevalent.

What's more videos have been created and shared on Linked in to attract new qualified employees.

APPENDIX E – STARTUPS INTERVIEW SUMMARY

GEO GAMES

About

GEO Games is a startup company founded on the 30th of June 2017. Their focus is developing games for phones as well as board games and creating gamification experiences.

They have created two mobile games at the time of writing this report and are in the process of launching a board game.

Social media strategy

Their social media strategy is focused primarily on Facebook. They provide regular updates on their new products and members added to the team as well as relevant news for their audience.

They do use storytelling in their social media updates although predominantly the updates have a

Interview summary

The company was started when the CEO convinced a few fellow members to join forces and work on developing some mobile games together. The CEO is the best storyteller in the company and has used his skill to bring the team together.

They primarily use business stories to communicate with their partners and potential customers to explain what they do and why they work with games.

Currently they don't have systems in place to record stories, neither internal nor external.

SPORTS LEVELS

About

Sports Levels started as a university project and grew to a company with investors and a product launched in beta version. They have created a smart watch game management tool for referees.

The company has been part of the Aalborg University incubator, and has established partnership with the Danish Football Association.

Social media strategy

There is a limited amount of social media posts, mostly focused on announcing steps taken in the process of improving and building the software. Based on the social media accounts they present on their website Sports Levels wants to be active on twitter, Instagram, Facebook and Linked in.

Web presence

The web presence of the company is well set up and a very feature focused website is available (http://reflevel.com/). Storytelling is not used throughout their website

Interview summary

The company was started as a university by the CEO, Rimon Nassory that saw a need for a game management tool for smart watches. He had experience from being a referee himself. The CEO was also identified as the best storyteller of the company. He used storytelling to convince the current team members to join the company and when presenting the product to partners.

The type of stories most used by the company is the user feedback. Sports Levels records the customer feedback both to improve their UX design and to be able to reference it when discussing with partners.

ADOORE

About

The company was created as part of an engineering competition. They worked in collaboration with a user to solve the problem of opening doors in the private home for people with disabilities. The door opener they are offering is cheaper than the current solutions, smaller and designed specifically for private homes and with features aimed at private users.

Social media strategy, web presence

The company has a very limited social media or web presence. Although limited they do use storytelling in their presentation video to present the problem that their door opener uses.

Interview summary

The best storyteller of the company is the CEO. He used storytelling to add new members to the team.

They also record stories of potential users to better understand the problems they face and improve the product they are making. They have used those stories to validate the existence of a need when discussing with potential business partners.

They plan to continue collecting user feedback especially when they have the first test users.

They expressed their interest to learn more about how to use business stories when pitching their company and what stories to focus on.

APPENDIX F – FASHION NOVA EXAMPLE

Fashion Nova is a fashion brand that chose to communicate with their audience through Instagram and is encouraging their customers to be part of the dialog. They have 11.8 million followers.
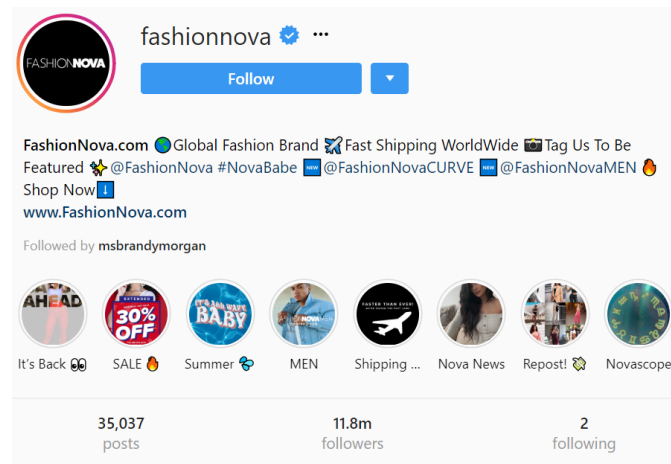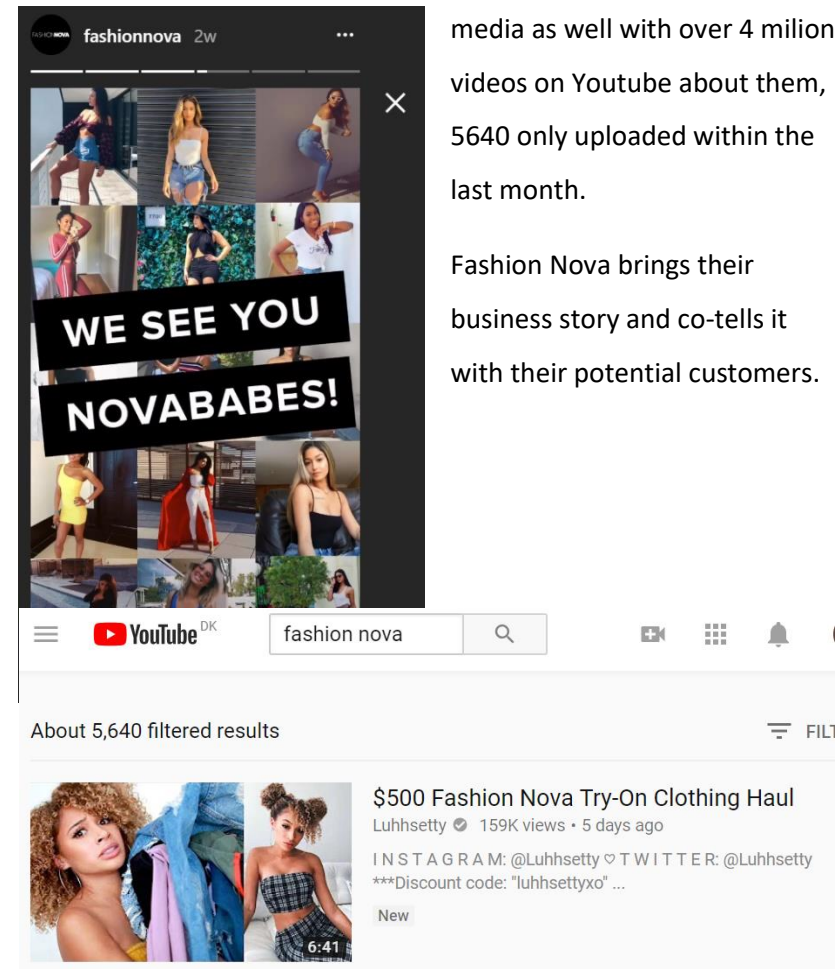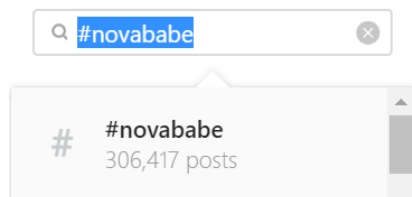

They actively encourage their followers to engage with the company and become part of the story.

This strategy has worked as 306,417 posts on Instagram use the hashtag they have created #novababe.

Their presence is also noticeable on other Social

media as well with over 4 milion videos on Youtube about them, 5640 only uploaded within the last month.

Fashion Nova brings their business story and co-tells it with their potential customers.

APPENDIX G – FACEBOOK FULL MEMO

Andrew Bosworth

June 18, 2016

The Ugly

We talk about the good and the bad of our work often. I want to talk about the ugly.

We connect people.

That can be good if they make it positive. Maybe someone finds love. Maybe it even saves the life of someone on the brink of suicide.

So we connect more people

That can be bad if they make it negative. Maybe it costs a life by exposing someone to bullies. Maybe someone dies in a terrorist attack coordinated on our tools.

And still we connect people.

The ugly truth is that we believe in connecting people so deeply that anything that allows us to connect more people more often is *de facto* good. It is perhaps the only area where the metrics do tell the true story as far as we are concerned.

That isn't something we are doing for ourselves. Or for our stock price (ha!). It is literally just what we do. We connect people. Period.
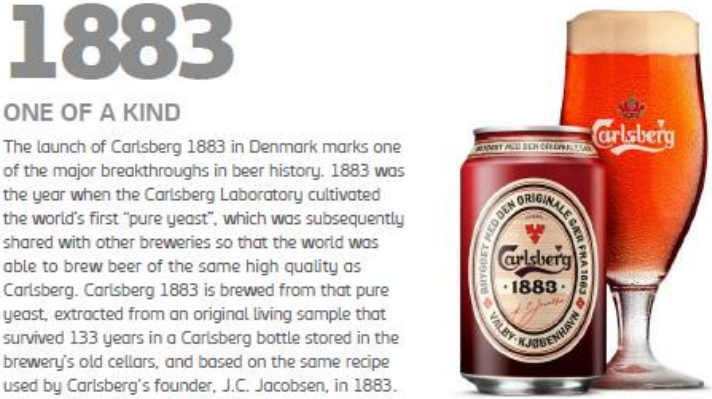
That's why all the work we do in growth is justified. All the questionable contact importing practices. All the subtle language that helps people stay searchable by friends. All of the work we do to bring more communication in. The work we will likely have to do in China some day. All of it.

The natural state of the world is not connected. It is not unified. It is fragmented by borders, languages, and increasingly by different products. The best products don't win. The ones everyone use win.
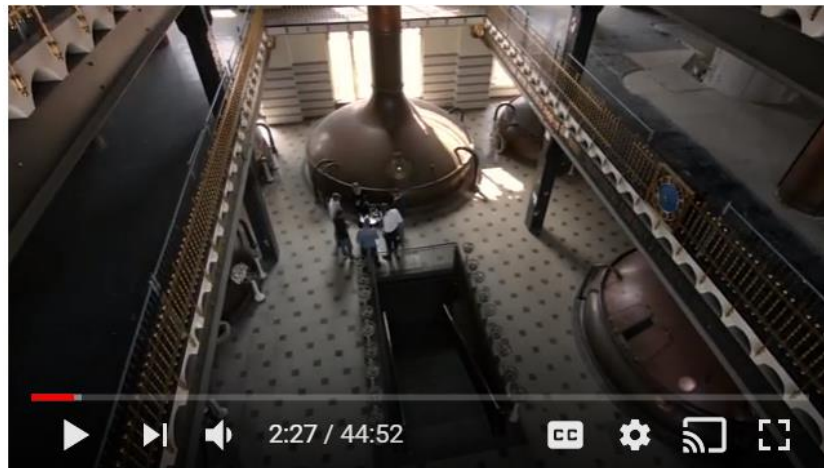
I know a lot of people don't want to hear this. Most of us have the luxury of working in the warm glow of building products consumers love. But make no mistake, growth tactics are how we got here. If you joined the company because it is doing great work, that's why we get to do that great work. We do have great products but we still wouldn't be half our size without pushing the envelope on growth. Nothing makes Facebook as valuable as having your friends on it, and no product decisions have gotten as many friends on as the ones made in growth. Not photo tagging. Not news feed. Not messenger. Nothing.

In almost all of our work, we have to answer hard questions about what we believe. We have to justify the metrics and make sure they aren't losing out on a bigger picture. But connecting people. That's our imperative. Because that's what we do. We connect people. (Bosworth, 2018)

APPENDIX H – CARLSBERG 1883 STORY

CARLSBERG FOUNDATION	CARLSBERG 2017 ANNUAL REPORT
SOURCE : https://www.youtube.com/watch?v=tES6L7F7VfU	SOURCE : Carlsberg 2017 annual report pg 15
Length: 2:39 minutes Focus: - Museum found an old sample of the beer - They were allowed to take a sample - The original live "pure yeast" from the old bottle could be isolated - First quality lager in the world - The careful technology used to rebrew the beer - The founder shared his pure yeast for free with the world to give back to the world	Length: 97 words Focus: - Major breakthroughs in brewing history - "Pure yeast" - The yeast was shared with the world - Came from the old cellars and was extracted from those original living sample - Put in the same section discussing "premiumization and cost focus in western Europe"

CARLSBERG DOCUMENTARY	CARLSBERG CONSUMER ADVERTISEMENT
SOURCE : https://www.youtube.com/watch?v=pUR6DrhsXm0	SOURCE : https://www.youtube.com/watch?v=w9CegjgVXuw
Length: 44:52 Focus: - The challenges in rebrewing the "world's first quality lager beer" - The attention to detail needed to do it - The sense of history and importance of this beer - Sharing the pure yeast so good beer could be experienced across the world.	Length: 00:50 seconds Focus: - Danes love to share - Mads Mikkelsen as the main character - Identify what is the "Danish way" and suppose that sharing is the Danish way and what allows us to share this great beer again.

PRESS RELEASE	MX ADVERTORIAL
Carlsberg lancerer i sin jubilæumsuge én af Carlsbergs største nyheder i mange år, Carlsberg 1883. Lanceringen af Carlsberg 1883 markerer ét af de store gennembrud i ølhistorien. Det var nemlig i 1883, at man på Carlsberg opfandt rendyrkningsmetoden af gær, og samtidig delte både opfindelsen og den rene gær med andre bryggerier, så man verden over var i stand til at brygge øl af samme gode kvalitet som Carlsberg.	### Kapitel #1 # Et sensationelt fund på Valby Bakke I slutningen af 1800-tallet var der 22 km gange og kældre under Carlsberg. Den gigantiske underjordiske verden var skabt til lagring af øl i kølige omgivelser, og mange af kældrene fungerede helt op til 2008, hvor der stadig var 17 km tilbage. På dette tidspunkt, i 2008, var det blevet besluttet, at der ikke længere skulle brygges øl på Ny Carlsberg Vej. Man begyndte derfor en grundig kortlægning og oprydning af kældrene for at forberede etableringen af Carlsberg Byen. Oprydningen
SOURCE : https://carlsbergdanmark.dk/newsroom/carlsberg-lancerer-1883-ol-brygget-pa-den-originale-gaer-fra-1883/	SOURCE : https://www.mx.dk/interaktiv/sponsoreret/1883/#1883-intro
Focus: - Original yeast from 1883 - They first created the pure yeast at Carlsberg - They shared it with the world so everybody could brew beer with the same quality - Part of the history of Carlsberg - This old beer recipe needs to be shared again with the world	Format: - Video, Audio narration and Text Focus: - The exact same as all the previous ones - Creates a complete narrative experience for those that want to find out more about the beer - Brings storytelling and suspense to presenting all the ideas

APPENDIX I – WORKSHOP STRUCTURE

Marketing   Management   Production

HR
- Inspire
- Share ideas
- Increase motivation
- Encourage knowledge sharing
- Retain qualified employees
- Find new qualified employees
- Have copy prepared
- Sells pitch starting

point
- Collect customer feedback
- Share values
- Taming the grapevine
- Fostering collaboration
- Explain strategy
- Expose tacit knowledge

Sells

Internal

External

STORY

Partners

Customers   Consumers/ users

CONTEXT

Marketing   Management   Production

HR
- Inspire
- Share ideas
- Increase motivation
- Encourage knowledge sharing
- Retain qualified employees
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point
- Collect customer feedback
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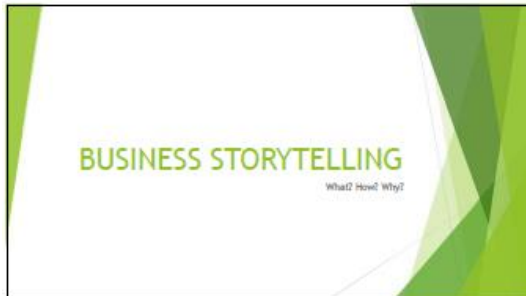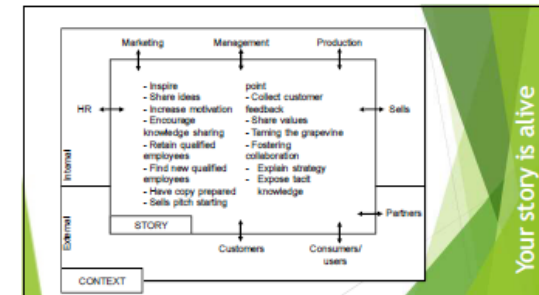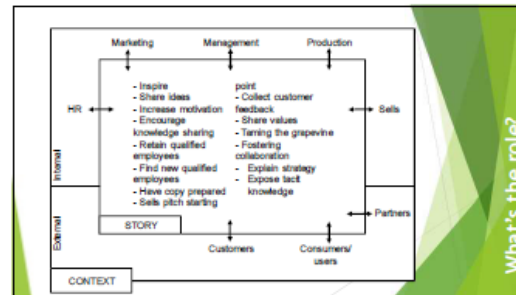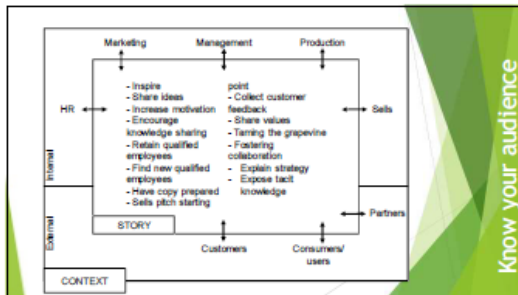- Fostering collaboration
- Explain strategy
- Expose tacit knowledge

Sells

Internal

External

STORY

Partners

Customers   Consumers/ users

CONTEXT

Marketing   Management   Production

HR
- Inspire
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- Explain strategy
- Expose tacit knowledge

Sells

Internal

External

STORY

Partners

Customers   Consumers/ users

CONTEXT

Looking at Logimatic

What's the story?

the core story of Logimatic/ Solutions?

Our History

In April 2017, Logimatic celebrates 30 years of growth and innovation. Much has happened since the four founders from Aalborg Shipyard in Denmark started Logimatic as a spin-off company in 1987. Logimatic has evolved with time and technology.

The company began as a consultancy firm for electrical systems and automation, but the business moved rapidly in the direction of software development. Technological development speeded up, and Logimatic saw the opportunities and invested in the future.

Economic trends in society have gone up and down, and this has placed great demand on corporate adaptability. Logimatic has proven its own ability to adapt rapidly, by trimming the company when necessary and investing when the opportunity presented itself.

Our customers have been far-sighted and have seen the value of technological development. This has placed great demand on the solutions they have required as well as on us as their supplier. The projects have been ambitious at times, but our customers have shown a great deal of trust in us solving the tasks. The content and scope of the tasks have challenged all our employees. A large proportion of our employees have been with the team for many years, which is a sign of loyalty and a good opportunity for improving skills and growing alongside the company.

Logimatic pay tribute to our staff for the tremendous effort and the commitment that they have shown over 30 years. They are the soul of the company. They make the difference. They are our future.
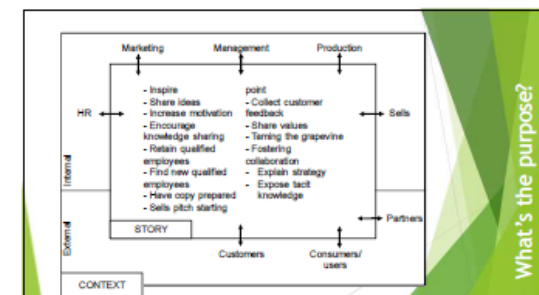

Values

Values

Meaning
"What we do has to make sense and add value"

Respect
"We respect each other, the assignment and the customer"

Credibility
"What you see is what you get"

Influence
"We seek influence through engagement, determination and responsibility"

Marketing   Management   Production

HR
- Inspire
- Share ideas
- Increase motivation
- Encourage knowledge sharing
- Retain qualified employees
- Find new qualified employees
- Have copy prepared
- Sells pitch starting

point
- Collect customer feedback
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- Taming the grapevine
- Fostering collaboration
- Explain strategy
- Expose tacit knowledge

Sells

Internal

External

STORY

Partners

Customers   Consumers/ users

CONTEXT

Now please channel
Steve Jobs

Storytelling process

Search
Sort
Shape
Show
Share

How can you measure it?

Any areas that we can explore further?

▸ Outsourcing
▸ Sharing values
▸ Anything else

Feedback