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Critical Story Sharing as Communicative Action in Organisational Change

A thesis
submitted in fulfilment
of the requirements for the degree
of
**Doctor of Philosophy
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by
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Abstract

My PhD journey started with my research question: “How can digital storytelling support organisational change?” My research perspective was grounded in radical humanism. This led me to engage with others who were interested in social change because radical humanism sees organisational change as a change in the social relationships of people who share a common purpose, rather than seeing change from a structural perspective. Social change from a Habermasian critical theory perspective is built on relationships and communication that value equality, justice and freedom to participate in re-designing our organisations to meet the needs of the people they serve and the people who work for them. The goal is to create organisations and decision-making systems that are more humane, compassionate and innovative in order to be part of the solution to the challenges we face in the twenty-first century and support the common good.

My research journey included being a participant in a story circle, working with others to capture the essence of the story I felt compelled to tell and to understand. I was holding one image that captured the essence of my story; my relationship with my brother and my fear of speaking about difference.

Philip was 18 months older than I am.

When we were in our late 20s he was diagnosed with AIDS.

Before he died he asked me if I was afraid of him.

My experience of participating in a digital storytelling workshop, where I was given time to creatively reflect on and work with familiar images, music and important stories was personally transformational.

Our life experience leads us to the organisations that we chose to work for. The stories of our life experience and our ability to listen deeply and bear witness to others, gives us the power to participate in the transformation of our organisations guided by our shared values for the common good.

I was influenced by Laughlin's (1991) application of Habermasian critical theory to models of organisational transitions and transformations. He captured the essence of first order change through models of rebuttal and reorientation; and second order change through models of colonisation and evolution. I was further influenced by Laughlin's (1995) and Broadbent and Laughlin's (2008) middle range thinking approach to research that supports partial general empirical patterns providing skeletal theory including: a structured role for the observer's engagement; critical discursive analysis; qualitative data narrative and; the use of documents, interviews and observation in data collection methods. A skeletal theory is used to frame empirical observations before entering the field (Laughlin, 1995) and used to guide thinking, communication and change.

I used a critical-emancipatory action research approach (Duberley & Johnson, 2009) to contextualise digital storytelling theory in practice. My life's experience, both in my personal life and my business activities, led me to introduce digital storytelling into a local women's wellness charitable company where I continued my research journey by facilitating others to share their stories. The women who worked for the organisation and volunteered to participate in the pilot were given the opportunity to listen deeply and share deeper. Their lived experience gave them their natural authority to contribute to the shared story of Women's Wellness in New Zealand. This pilot helped me to identify and understand issues that arise when implementing digital storytelling in an organisational context and was a springboard to induct my Digital Storytelling Intervention (DSI) skeletal theory from the literature. My DSI skeletal theory had mediation, the ability to resolve difference, at the heart of digital storytelling, organisational storytelling and organisational change. This supported communicative action, the ability to communicate openly in plain language in order to reach a shared understanding, create new knowledge and agree on action, within a community of practice that leads to changes in individual practice, group practice and ultimately to organisational change. When I reviewed the literature, I uncovered a gap in the application of critical theory to organisational story and storytelling.

The next step in my research journey was to interview organisational and digital storytelling practitioners to learn from their experiences. I interviewed a diverse

range of twenty practitioners; from leaders in their field to new and emerging practitioners and researchers. This supported me to compare, contrast and critique existing methods of digital storytelling practice within the context of my skeletal theory. I used my DSI skeletal theory as a structure to present my findings as four case studies and make sense of other practitioners' experience.

The insights I gained helped me to develop and refine DSI into Critical Story Sharing (CSS) skeletal theory which focuses on the use of all forms and modes of critical story sharing in a larger conversation to support action and change. CSS is about having a personal connection and lived experience to share with others who face the same challenge; for example the state of the health care system. It is about listening and bearing witness to others who have contradictory experience and insights so that we can work together to resolve our differences and create new knowledge and agree on new action because we can change the system and change organisations to better meet our shared needs. CSS can be seen as a journey from personal transformation, to changes in shared practice to critically mediated organisational change.

I then did a cross case comparison where the case studies were mapped to: sociological paradigms (Burrell & Morgan, 1979); communication approaches (Deetz & McClellan, 2009); change models (Laughlin, 1991); engagement typology (Kellerman, 2007) and my CSS skeletal theory. Finally I used my CSS skeletal theory as a structure to present alternative anecdotes from the field to amplify its meaning. CSS was developed through an iterative process of reflection on both theory and practice.

My thesis contributes CSS skeletal theory as a guide to support a diverse group of people to participate in organisational change. The case studies flesh out all four of Laughlin's (1991) organisational change models. My thesis also contributes to the third generation of critical theorists who focus on the role of lived experience in the process of transformation (Scherer, 2009). Critical story sharing captures the essence of lived experience which can be used as a catalyst in a dialectical conversation to transform thinking, improve communication and prompt action toward the common good.

CSS skeletal theory is based on the values of equity of voice, freedom to participate and justice to support the common good. The transformational process of mediation develops partnerships based on trust, compassion and respect in order to humanise the work place and re-design systems to meet the needs of the people who use them. CSS skeletal theory can guide diverse decision-making, support social creativity and innovative practice to address twenty-first century business challenges.

I ended my research journey back in a story circle mediating difference between practitioners' experience in order to contribute to our shared discipline and start the next cycle in our dialectical discussion. My lived experience, my relationship with my brother and my research journey taught me to listen deeply and share deeper in order to resolve difference. It is my hope that CSS skeletal theory will allow others to use critical story sharing to help co-create a world that we want to live, learn and work in.

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My journey to induct and apply Critical Story Sharing (CSS) skeletal theory and practice has been challenging. The development has been iterative and generously supported by my supervisors, fellow digital storytelling and organisational storytelling practitioners and participants. I have learned the most, from the challenges, that I have encountered along the way.

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1 Introduction

My PhD thesis endeavours to capture my journey towards understanding how digital storytelling can contribute to critically mediate organisational change that I see as being socially sustainable. It is about creating a world we want to live, learn and work in and how everyday life values that support the common good should underpin work. Storytelling is about sharing experience and values (Baldwin, 2005; Margolis, 2009) .

In my management practice, I have valued my team's participation and contradictory perspectives. I have found that by valuing difference my team has been able to lead in their areas of responsibility and passion; and this has supported the team's creativity and ability to build success that has been valued by others. This approach has allowed them to adapt to and participate in change in a rapidly changing technology industry.

In this thesis I took a critical theory perspective on the organisational change, organisational storytelling and digital storytelling literatures in order to induct, iteratively develop and refine my skeletal theory throughout my research journey. I fleshed out and made meaning of my skeletal theory with experiences from the field. Developing a theoretical basis for introducing and expanding the use of digital storytelling could make a difference to an organisation's ability to achieve socially responsible organisational change. My contribution to the field will be to create new knowledge in the form of a skeletal theory which other practitioners can customise to their own context of use.

My research and my personal journey in organisations has led me to the view that in order to achieve socially sustainable organisational change there needs to be a critical theory approach that values the voice of each employee and their ability to resolve difference and contribute to the organisation's purpose. A critical theory framework for organisational change was applied to shape this research project.

Within this framework, organisational change is seen as being based on dialectical reasoning with mediation at the core (Carr, 2000a; Seo & Creed, 2002).

Dialectical reasoning synthesises new knowledge from resolving contradictory perspectives, keeping what is working and addressing what is defective. Dialectical reasoning is self-conscious and uncovers unexamined assumptions and compares them to lived experience. Lived experience is understood and remembered through the stories we tell ourselves and others (Schank, 1995).

Organisational storytelling was traditionally practiced face-to-face and focused on one dominant story. Typically, leaders told stories to followers to motivate change. This perspective controls meaning and maintains the power relationship. A critical theory approach to storytelling in an organisation will intentionally invite people to participate in a two way conversation based on their lived experience. Such conversations intentionally use the story circle to mediate and resolve difference (Forbes, 2006).

Information communication technology (ICT) is changing the way we live, learn and work (Woolsey et al., 2007). From a critical theory perspective, technology has been seen as a negative force (Burrell & Morgan, 1979); or at least not neutral (Jermier & Forbes, 2003). A critique of technology is still relevant in the current context of globalisation, democracy and digital storytelling (Lambert, 2009b). Technology is a double edge sword; people have a contradictory relationship with digital technology (Meadows & Kidd, 2009). I recognise that the relationship between technological means and the end purpose of communication can be exclusive or inclusive.

In this thesis I argue that critical story sharing can be used as an intervention to mediate or resolve contradiction in organisational change and improve its process and outcome. Digital storytelling can be defined narrowly as a workshop methodology that was originally developed by the Center for Digital Storytelling (CDS) in California (Hartley & McWilliam, 2009; Lambert, 2006; Lundby, 2008), and it can be more broadly defined as storytelling that is created and published using digital technologies (Couldry, 2008).

Critical theory and a critical theory perspective on organisational change, organisational storytelling and digital storytelling literature are introduced to

underpin my thesis. Applying a critical theory perspective highlights the problem of domination and distorted communication and the potential for social change based on equal relationships and open communication. Critical story sharing can support the sharing of contradictory experience and values. Digital storytelling could be used as a creative process for deep reflection (Gauntlett, 2008). In this thesis I propose that the digital storytelling workshop process can create a safe space to embrace contradiction and lead to the synthesis of new knowledge to support socially responsible organisational change.

1.1 Research question

The research question that I investigated: “How can digital storytelling support organisational change?” was my primary story prompt. It was inducted from the literature, taking a critical theory perspective on the disciplines of organisational change, organisational storytelling and digital storytelling. I framed my research question as a result of a gap in the literature and the empirical evidence. Boje’s (2008) review on the history of management and organisational storytelling research, and Boyce’s (1996) review of organisational story and storytelling highlighted a gap in the literature from a Frankfurt School of critical theory perspective. The Shift Index (Hagel et al., 2009), which measured the forces of long-term change, provided empirical evidence to suggest that storytelling and organisational change needed to be researched. My question also highlights the problem that traditional, top-down organisational change programmes do not produce the desired change (Beer, Eisenstat, & Spector, 1990) and focuses on how to support people to participate in the organisational change process that affects them.

Stephens and Cobb (1999) ask:

How can the ideal-speech situation be approximated in an organizational setting? Whose voices should count for how much in decisions about organizational change? How can the voices of the least powerful be brought into the discourse and assured of a respectful hearing? Is it even possible for organizational members representing disparate constituencies to hammer out mutually beneficial understandings that do not trammel the interests of the less powerful and of minorities?’ (Stephens & Cobb, 1999, p. 31).

These questions were posed for further research and suggested to me that applying a Habermasian critical theory perspective could underpin the practice of critical story sharing as an intervention for organisational change.

Habermas's concept of an ideal speech situation represented free, open and rational communication (Edgar, 2006). The concept was used as a critical tool to highlight faults in actual communication which is distorted by power relationships. The concept was important in early versions of his theory of communicative action. This early concept was replaced by Apel's concept of an unrestricted communication community (Edgar, 2006).

Letiche, Boeschoten and Dugal (2008) ask, "Storytelling has often been portrayed as inherently critical – as if the stories of organizational participants are intrinsically authentic and authenticity is innately ethically superior. But is this so?" . Their question about the inherent nature of storytelling highlighted that stories of lived experience can be interpreted from different perspectives including the point of view of the storyteller and the story listeners. My reading of Boyce (1996) reinforces that organisational storytelling can be used to support a dominant perspective or a critical theory perspective.

Boyce (1996) asks these critical questions,

"Who tells organization stories? How, and by whom, are organizational stories interpreted? What meaning is attributed to the stories and to the process of storytelling?" (p. 14).

These questions are at the heart of my interest in researching digital storytelling as an intervention to change who tells organisation stories. Stories of lived experience and life world values could be beneficial to organisational change toward the common good. This is illustrated by (Schaper, 2002; Silverman, 2006) who argue that stories resonate, emotionally connect, reflect, teach and inspire change in behaviour. "In studying organizations in upheaval, Kotter found the central issue was never strategy, structure, culture, or systems. Rather, it was changing people's behaviour—mostly by speaking to people's feelings, even in

professions focused on quantitative measurement and analysis” (Lovely, 2006, p. xxv).

Denning (n.d.) argues that more research is needed on the role played by narrative in determining which views become the dominant meaning system; how narratives can enable managers to communicate authentically about organisational renewal; and how staff can use narrative to lead horizontally and upwards for organisational renewal (Denning, n.d.). His recognition that all people can lead change from where they are supports my interest in the democratic potential of digital storytelling practice as building wide spread competence in dialectical argument and consensus building. Finally the question, Lundby (2008) asks, “Does Digital Storytelling have democratic potential” (p. 3) leads me directly into a critical theory perspective on organisational change. These authors’ questions and statements complement and inform my question and primary story prompt, “How can digital storytelling support organisational change?”

Developing a theoretical basis for introducing and extending digital storytelling could make a difference to an organisation’s ability to achieve socially sustainable change. Socially sustainable change can be defined as engaging in socially-related business activities e.g. job training, tertiary education, local community projects, charity, diversity, family-friendly policies, flex-time, stress management and other specifically socially-related activities (Collins, Roper, & Lawrence, 2010). I define socially sustainable change in my research as change that is created, maintained and supported by the people who are affected by the process in both the short and long-term.

1.2 Critical theory

Critical theory is both a school of thought and an approach to reason. The school of thought, the Frankfurt School, at Frankfurt University was first directed by Carl Grünberg (Carr, 2000a). The Frankfurt School’s approach to reason is dialectical. Dialectical reason embraces, resolves and transcends contradictory perspectives to synthesis new knowledge. Contradictory perspectives are resolved by “...explaining and preserving their successes, while remedying their defects” (Finlayson, 2005, p. 19). Critical theory “presupposed and was imbued with

dialectics” (Carr, 2000a, p. 211). The core of dialectical reason is mediation. Mediation is based on human agency and the ability to resolve contradictory perspectives. Mediation leads to communicative action which supports just and effective organisational change.

Critical theory critiques the status quo in society in order to synthesise new knowledge and to support the values of freedom and justice for all. It contrasts to a scientific or traditional theory approach where a single measurable truth is sought using instrumental logic. In such an approach one theory subsumes another and the logic calculates the best means to achieve an end.

My thinking has been particularly influenced by Carr (2000a) and the application of critical theory to organisational change; he highlighted critical theory as a dialectical way of thinking. Boyce (1996) and her review of organisational storytelling helped me focus on the question of who tells organisational stories and who controls meaning. Couldry (2008) and his reflection on the work of Jürgen Habermas and his concept of the public sphere which is extended by the increased number of people who can contribute through digital storytelling led me to see that technology could be used as a positive tool to extend democratic participation in organisational change. Drotner (2008) touches on Habermas’s theory of communicative action and the limiting effect of commercial media on democratic participation and how digital storytelling has the potential to put media tools in the hands of individuals and helped me to see how these tools could support individuals to reflect, think critically, make meaning and create change. Kaare and Lundby’s (2008) touched on digital storytelling, authentic identities and Habermas’s life-world. This led me to re-examine everyday versus work identity and values.

1.3 Critical theory and digital storytelling

The Center for Digital Storytelling’s approach, referred to as “the now classic model” of digital storytelling (Lundby, 2008), is fundamentally about voice; the freedom of speech and the right to participate. The classic model of digital storytelling is about creating a *temenos*, a sacred space, in the form of a story circle where voice, alternative points of view and insights are highly valued,

shared and listened to. Actively listening to others' lived experience allows us to step into the shoes of the storyteller to gain a different perspective. The story circle creates a safe place to participate in a larger conversation that transcends difference to create new knowledge that leads toward the common good. In this thesis, I have created a text that includes long quotes so that participants can speak for themselves. In this sense, my thesis can be seen as an asynchronous story circle where I have acted as a mediator, highlighting and resolving difference to synthesise new knowledge. A critical theory perspective embraces, resolves and transcends voice, point of view and individual insights to co-create new knowledge and a shared story of the common good.

Digital storytelling is based on a minimalist tradition and in current usage a digital story has come to mean a specific media genre based on a 2 – 5 minute narrated anecdote enhanced with image and sound. The power of the classic model of digital storytelling's approach is in the process of a face-to-face story circle that supports active listening in a safe environment and the product which captures the essence of lived experience in a digital video form. The creative process of digital storytelling supports reflection in a supportive group environment. Digital storytelling came from the convergence of solo performance, social activism and technology; and is based in the tradition of American Folk songs. The founders of the digital storytelling movement, which started in the United States in the early 1990s, were Dana Atchley and Joe Lambert who founded the Center for Digital Storytelling (Lambert, 2006).

In Figure 1, I share one photograph that captures the essence of my story. The story I felt compelled to tell and to understand; the essence of my relationship with my brother and my fear of speaking about difference.



Figure 1: Mari Ann and Phil (Photograph by Joseph Moss)

Mari Ann and Phil

My brother was eighteen months older than I am. When we were in elementary school my brother was the smart one and I was the artistic one. When we were in high school he was into theatre and music and I was into science and sports. When we were in our late twenties, my brother was diagnosed with AIDS. Before he died, he asked me, if I was afraid of him. I said no, but my husband had asked me to be careful around my brother. Sometimes he coughed up blood, sometimes he needed help with his IV. My brother helped me to understand what I had for twenty eight years and what I have lost for the last seventeen.

Mari Ann Moss, CDS Train The Trainers, Marin Headlands, CA,
14 February 2007

Lambert (2006) argues that digital storytelling can add value to the message of organisational mission through the medium of digital film.

Storytelling fits into engagement with purpose, in meaning making, organisational renewal and everyday practice. We reflect on our core purpose so that our decisions and actions align with our underlying beliefs and spirit. Engaging with purpose supports meaning making.

... the style of personal narrative, in a piece that is produced with a minimal, but elegant design, stands out as a new way of communicating meaning and values ... the thrust of organizational stories revolves around the question of "What Does the Organization Mean to You? ... our approach to an organization's story always starts with a person connecting their life experience to the organization's mission ... (Lambert, 2006, p. 105).

An organisation could adopt the process and product of digital storytelling, in the broader definition of the term which embraces new forms such as social media, to support people to capture the essence of their life experience that engages with the organisation's purpose to support a transition toward their ideal future. An organisation's purpose is to meet the needs of its stakeholders. In my thesis, socially sustainable change includes the moral purpose of supporting the common good. I see the common good as defined by the people and based on the democratic values of equality, liberty and justice at work. Organisations could adopt digital storytelling to engage people in the process of socially sustainable organisational change to address the problem, identified in the change management literature, that addresses some of the weaknesses of traditional change programs (Beer et al., 1990).

1.4 Critical theory and organisational storytelling

Organisational storytelling has traditionally supported a leadership perspective. Often this has supported the dominant perspective and maintained existing power relationships of leaders and followers. Storytelling can support everyday leaders from anywhere inside or outside the organisation (Denning, 2005, n.d.). From my work experience, creative organisations want people who can think critically, communicate and lead with their lived experience and values in order to contribute to organisational change.

Denning (2007) notes that storytelling to support organisational change comes from the minimalist traditions of European folk tales and biblical parables. A minimalist genre allows enough space in the story to encourage a new story to be created in the mind of the listener. Storytelling to support organisational change can be based on springboard stories, where the desired change or a related change has already taken place, or future stories where the desired change is imagined to

have been successfully implemented. For the story to achieve its desired effect it is important for the storyteller to understand their audience's story; the protagonist of the change story could be a member of the audience (Denning, 2004, 2005, 2007).

A springboard story is a true story told in a straight forward manner. It ends with the question What if that change were to happen here? and enables the audience to create their own future story customised as appropriate to their context and able to be updated in their mind as the future unfolds. The purpose of springboard and future stories is to create action based on the listener imagining new opportunities that they can implement (Denning, 2004, 2005, 2007).

In 2005 an international survey of individuals doing active research in organisational storytelling was undertaken to highlight new cases (Silverman, 2006). The survey included 171 interviews with sector leaders in 70 organisations. The survey highlighted that organisations use storytelling strategically and operationally to engage employees to drive business results. Some of the cases that were highlighted included: Saatchi & Saatchi, a global creative firm, who has used story sharing to support organisational purpose during radical change and continues to use story sharing to align organisational purpose with personal identity stories; Procter & Gamble, a consumer goods manufacturer, who is using storytelling successfully to transfer project management experience; Hewlett-Packard, a computer and information technology company, who used oral, illustrated and acted stories to co-create a vision and road map for change when undergoing a merger; Fisher & Paykel, a major appliance company, who are using stories to preserve their culture, history and drive design innovation; and Interface, a floor covering services company, who used storytelling to pull themselves out of financial crisis and continue their move toward sustainability (Silverman, 2006). Their use of storytelling indicates that organisations are willing to engage in the use of storytelling, legitimising my thesis in an organisational context. That they have used storytelling, but not digital storytelling indicates an opportunity to explore the affordances and challenges of digital technology.

Margolis (2006) argues that:

Every organization needs to know where it came from to know where it is going. Founding stories continuously celebrate an organization's driving ethos and character. Along with personal identity stories from staff, they serve as a wellspring of both meaning and purpose, ultimately propelling the organization forward (p. 118).

Storytelling is used as an approach to knowledge transfer, change, socialisation and leadership in 21st century organisations (Brown, Denning, Groh, & Prusak, 2005). Storytelling to support organisational change is based on the triad of getting attention, creating a desire for change and providing rational ways of achieving the change. The storyteller must be committed to the change idea and their presence should be based on calm assertiveness (Denning, 2007). Calm assertiveness can be achieved through active listening, searching for common ground and keeping the dialogue simple, straightforward and non-threatening when communicating the need for change.

Storytelling can be used as a reflective learning tool to support on-going improvement in professional practice and life-long learning from experience (McDrury & Alterio, 2003). Storytelling can be used by learning organisations (Senge, 2006) to continually adapt and innovate in response to their environment. Storytelling is how we make meaning of our experiences. It has the power to reframe our experience to become a source of learning. Making time to share and actively listen to stories can be transformational and extend the power of one to influence others.

I identified a gap in the literature from a Frankfurt School of critical theory perspective. Such a perspective embraces a dialectic approach to thinking, communication and change (Carr, 2000a). A dialectic approach embraces and resolves difference to build consensus. In this thesis, I argue that storytelling as mediation can resolve contradictory perspectives and be used to build a consensus within an organisation. In my experience digital storytelling is simply the 21st century equivalent of the ancient art of sharing stories.

1.5 Critical theory and organisational change

Argyris (1970) explains that interventions can be undertaken to improve organisational effectiveness and employee well-being. An intervention can support an organisation to own their problem solving capability. The primary tasks within an intervention include: generation of valid and useful information; free and informed choice over course of action; and internal commitment and ownership to learning and change. Continuing success requires an on-going commitment to learning and change so that once the interventionists or other support systems are removed the change is sustainable (Argyris, 1970).

Interventions range from re-engineering structures and systems to individual and group counselling sessions to address the organisation's needs and shortcomings (Beer & Walton, 1987). Change interventions are often followed by problems with personal adjustment to change sometimes referred to as transitions.

Fundamental changes in behaviour, attitude and beliefs can be necessary to support new work situations and explains why change interventions often are not successful (Graetz, Rimmer, Lawrence, & Smith, 2006).

In my own experience, moderately complex small to medium sized enterprises go through multiple changes. Bergquist (1993) holds that organisations generally have clear missions and flexible boundaries; value leadership and on-going management; use oral communication that is electronically mediated; and have human capital that values intrinsic job satisfaction.

Bergquist (1993) proposes that multiple irreversible changes are best understood as a change in the relationships of people and these relationships are based on oral communication and storytelling. Organisational stories help to form visions, culture and solutions to problems so leaders must be excellent conversationalists to promote effective reasoning, learning, action and community (Bergquist, 1993).

Organisations need to focus on releasing human potential through learning and renewal. The research on successful ... organizations is clear (Fullan, 1993; Wilson & Daviss, 1994). The ones which succeed don't just select and actively support individuals who are effective at managing personal change and improvement. They are structured, managed and operated in such a way that the overall organization itself is focused on the effective management of continuous

organizational change and improvement. In this way individual and organizational change, individual and organizational learning are inextricably linked (Scott, 1999, p. 88).

Applying a critical theory perspective to organisational change highlights underlying values of freedom and justice for all in the workplace. These values are the foundations of organisation development (Gallos, 2006). Organisation development is about supporting, developing and using human creativity, initiative and expertise toward organisation success. Organisation development's growth from the human relations movement in the 1950s was powered by ideas that included self-expression, individual agency, human potential and growth in the workplace. In this way individuals and organisations share a destination toward purpose (Gallos, 2006).

I conclude that contradictory perspectives are one of the catalysts for organisational change. Resolving contradictory perspectives can be accomplished through mediating and transcending difference by creating new knowledge, this process describes dialectic communication. People naturally communicate through sharing stories of lived experience. In the workplace storytelling can support organisational change from the discovery of purpose through to the engagement of purpose in everyday practice. Management as mediation can resolve contradictory perspectives and build consensus in an organisation.

1.6 Theoretical, methodological and change framework

An appropriate framework was needed to investigate the problem of organisation change. A "middle-range" thinking (Laughlin, 1995) approach about how to use digital storytelling as an intervention to support change is inducted from the literature. A "middle-range" thinking approach is based on taking a mid-range perspective on the continuums of theory, methodology and change. Broadbent (2011) holds that '... 'middle range thinking', sees the need for reflexivity between the theory and the empirical situation studied. Theory is seen as providing a language with which to explore the empirical situation rather than as something to be tested and the understanding of the empirical situation may change the theory' (Broadbent, 2011). This includes a skeletal theoretical model of understanding derived from the organisational change, storytelling and digital

storytelling literatures; a skeletal methodological approach where the observer is part of the process of discovery and the rules of discovery can be customised in practice to the specific context that is being investigated; and critique and change that is strategic and open to maintaining and challenging aspects of the status quo (Laughlin, 1995). The school of thought that supports this perspective is German critical theory (Laughlin, 1995), specifically Habermas and his focus on the power of language to support rational communication in order to create a better society.

As a result of this research, Digital Storytelling Intervention (DSI) skeletal theory was inducted and refined to become Critical Story Sharing (CSS) skeletal theory based on the principles of mediation, the art of resolving difference and reaching consensus as the core to management, communication and digital storytelling. Digital storytelling is a participative, democratic, rich media practice that can be used to reflect on and share experience and values leading to co-created change for the common good. Change is difficult and requires engagement, conviction and energy. A critical process leads to change toward the common good.

A Habermasian perspective on critical management methodology is shaped by principles of an external, independent, objective reality that can only be perceived and understood subjectively; emancipatory and empowering aims and the concept of an ideal speech situation as a critical tool of reflection. This methodology suggests a critical - emancipatory action research approach to achieve democratic relationships and communication practices in organisational change (Duberley & Johnson, 2009).

1.7 Structure of my thesis

My thesis describes how I inducted, developed and refined my Digital Storytelling Intervention (DSI) skeletal theory into my Critical Story Sharing (CSS) skeletal theory. I fleshed out and made meaning of my skeletal theories with four case studies and nine anecdotes from the field. My refined Critical Story Sharing (CSS) skeletal theory, is presented as a valuable contribution to knowledge that may assist organisational change professionals, business leaders and organisation

participants alike to develop skills to mediate difference and achieve results that contribute to the common good.

Chapter 2 describes my research methodology which is inspired by Jürgen Habermas from the Frankfurt School of Critical Theory as interpreted by Jane Broadbent and Richard Laughlin in their middle range thinking approach. I use a qualitative storytelling approach and my research includes a pilot digital storytelling intervention and influential practitioner case studies and anecdotes.

Chapter 3 applies a critical theory perspective to the organisational change, organisational storytelling, and digital storytelling literature in order to highlight theoretical building blocks toward my skeletal theory. My skeletal theory is developed iteratively throughout my research journey. I used it to reflect back on my case studies and anecdotes to make meaning of lived experience and refine my skeletal theory.

Chapter 4 inducts Digital Storytelling Intervention (DSI) skeletal theory from the literature. The principle of mediation is central to management, organisational storytelling and digital storytelling. The process of transformation is based on a dialectic conversation which embraces and transcends thesis and antitheses to achieve synthesis of new knowledge that leads to communicative action.

Chapter 5 presents reflections on the Women's Wellness digital storytelling pilot case study. It was an exploratory pilot to see how digital storytelling could add value to the organisation. It contextualised digital storytelling practice in an organisational context and highlighted opportunities and issues. The initial response to the pilot illustrated first order change in the form of Richard Laughlin's rebuttal model of change.

Chapter 6 introduces the *Capture Wales, Telling Lives and Cardiff Online Journalism* case study. This case study also illustrated first order change, but in the form of Richard Laughlin's reorientation model of change.

Chapter 7 presents the Accenture digital storytelling pilot case study. This case study illustrated second order change in the form of Richard Laughlin's colonisation model of change. It illustrated both positive and negative colonisation.

Chapter 8 introduces the Patient Voices digital storytelling programme case study. The Patient Voices case study also illustrates second order change but in the form of Richard Laughlin's evolution model of change. The case fleshes out critical story sharing best practice.

Chapter 9 develops and refines DSI skeletal theory into Critical Story Sharing (CSS) skeletal theory based on learning from the four case studies. The changes include moving from organisational storytelling as mediation to critical story sharing as mediation and from digital storytelling as mediation to mixed mode story sharing as mediation in a community of interest. It highlights that critically mediated organisational change is based on the innovative process of diverse decision-making.

Chapter 10 makes meaning of CSS skeletal theory with anecdotes from the field. The anecdotes from the field start with classic digital storytelling interventions and add new digital storytelling forms and organisational storytelling interventions.

Chapter 11 contains the conclusions and recommendations for future research. Future research could focus on the opportunity to move from rebuttal toward an evolution change model based on participation in a dialectic conversation that shares good reasons for using critical story sharing to guide participation in critically mediated organisational change.

2 Methodology and Method: Middle Range Thinking

Methodology is about the philosophical use of research methods and includes the role of the researcher, underlying beliefs about human nature and the nature of the method, data sought, conclusions derived and validity criteria (Laughlin, 1995).

This chapter outlines my journey from critical social theory to middle range thinking (Broadbent & Laughlin, 2008). I used this to induct Digital Storytelling Intervention (DSI) skeletal theory from the literature and then refine it in practice as Critical Story Sharing (CSS) skeletal theory. I outline the way in which the methods I chose supported this.

In broad terms choice with regard to “theory” involves deciding on a view about the nature of the world (Burrell and Morgan’s “ontology”) and what constitutes knowledge either past or present and how it relates to the current focus of investigation (Burrell and Morgan’s “epistemology” assumption) (Laughlin, 1995, p. 66).

This chapter specifies my ontological perspective, “the nature of the world” (Laughlin, 1995, p. 66), as realist and independent, and the epistemological perspective, “what constitutes knowledge” (Laughlin, 1995, p. 66) as radical humanist (Burrell & Morgan, 1979) and makes the assumption that people have the power to change society.

I argue that critical theory underpins the digital storytelling movement’s approach to social change.

...critical theory in the Frankfurt tradition ... came into increasing prominence in the wake of ... the counter-culture movement in the USA. Critical theory in the Frankfurt tradition provided the ideal intellectual counterpart to the ‘revolution through consciousness’ sought by the idealists of the early 1970s (Burrell & Morgan, 1979, pp. 291-292).

I also argue that social change through the use of diverse decision-making underpins organisational change. A critical theory perspective on organisations have been represented as psychic prisons (Morgan, 2006).

There tends to be a concern with what may be described as the 'pathology of consciousness', by which men come to see themselves as trapped within a mode of social organisation which they both create and sustain in their everyday lives. Radical humanists are concerned with understanding the manner in which this occurs, with a view to setting human consciousness or spirit free and thus facilitating the growth and development of human potentialities (Burrell & Morgan, 1979, p. 306).

I also see the psychic prisons metaphor as representative of the 'pathology of communication' in organisations.

As Schroyer (1971) has noted, to the extent that Habermas's version of critical theory is based upon the liberating potential of self-reflexive language, the new form of critical science which he advocates is essentially based upon a 'pathology of communication' (Burrell & Morgan, 1979, p. 296).

My theoretical approach or how I see the nature of the social world and what constitutes knowledge is critical social theory and the chapter shows how it led to the use of a critical methodology focused on cultural criticism, ideology and critique. '... critical theory studies have the most explicit set of value commitments and most direct attention to moral and ethical issues' (Alvesson & Deetz, 2000, p. 35). Critical theory covers a range of modern and postmodern approaches which are focused on social critique. In my thesis I use the Frankfurt School's modern approach to critical theory. This school of thought is based on a dialectical process of thinking, communication and change. This dialectical process embraces contradiction to synthesise new knowledge. This chapter will also show how applying a Habermasian critical theory perspective led to the development of a skeletal theory before entering the field to focus attention and gather empirical observations. It will also show how the methodology shaped the use of the methods and form of analysis.

I used a middle range thinking approach to investigate digital storytelling practice as communicative action in organisational change. Broadbent and Laughlin (2008) describe middle range thinking as based on prior theory that provides a skeletal framework and language to take into the field to help analyse specific situations that add 'flesh' to the 'bones' of the theory. The aim is to develop an

understanding of the situation and to determine if change is necessary. A middle range thinking approach is based on a Habermasian interpretation of critical theory (Laughlin, 1987). Middle range thinking's methodological approach is based on Habermas's Theory of Communicative Action (Broadbent & Laughlin, 2008). His theory describes a free and open language process that achieves consensus on action toward the common good and includes the oppositional concepts of communicative distortion and an ideal speech situation.

Communicative distortion is based on unequal power, a focus on means to achieve technical efficiency and an end that supports the status quo. An ideal speech situation is a key concept of Habermas. He used it as a tool to critique actual communication (Edgar, 2006). The ideal is based on interactive communication to synthesis new knowledge that leads to positive change. From a middle range thinking perspective, theory can only ever be partial as empirical detail provides the flesh for specific contexts (Broadbent & Laughlin, 2008).

Habermas's social theory inspired my approach and highlighted the social nature of organisational change, communication and storytelling. Habermas's approach of communicative action resonated with me and has been described as consensus based on best argument (Finlayson, 2005). I chose Habermas as my philosophical foundation because his background and philosophy toward social justice resonated with my own roots and attitudes. I could relate to his lived experience that shaped his philosophical and theoretical perspective. His family uncritically accepted the Nazi regime and he was a member of the Nazi youth movement. At the end of the war, when he saw documentaries on Auschwitz and followed the Nuremberg trials; he swore to never be fooled again (Finlayson, 2005). My grandfather left Hungary as a teenager without saying goodbye and by using money he was given to go to the store, bought passage to New York. He lived and worked in the Bronx, married another Hungarian immigrant and had contact with his family back in Hungary up to the time when he and his wife were expecting their first child. Contact ceased and we believe his family did not survive.

Personal experience, beliefs and values shape how we act in the world and the world shapes us by imposing a framework of what is known and possible at the time. I see Anthony Giddens' structuration theory (Bryant & Jary, 2003) as

complementary to Habermas's theory of communicative action. The structure of communication empowers and constrains agency. Agency was reconceptualised as social engagement; that is informed by the past, oriented toward the future and alternative possibilities, and critically evaluative of the present; with the structural context of action (Emirbayer & Mische, 1998). Giddens influenced Tony Blair's third wave in politics which went beyond political parties to personal politics where people change how they live in the world to make a difference.

Habermas also resonates with my own lived experience of organisational change. This has included both imposed change and the participation of those affected by change in several organisations. For organisations to be successful I have come to see that the participation of those affected by change is essential. During my working career I have naturally utilised an approach to change that employs processes of participation. I have found that these are encapsulated in Habermas's theory of communicative action. Insights that I have gained by naturally employing his principles include the opportunity to move beyond critique to communicative action based on sharing diverse lived experience. Alternative perspectives can highlight existing solutions that exist on the periphery. My ability to develop my voice and a critical perspective that leads to communicative action has been part of this project.

From a postmodern perspective, some of the limitations of a Habermasian perspective have been described as being elitist and a priori (Deetz, 1996; Silverstone, 2005). In contrast a postmodern perspective is described as a local and emergent approach which holds difference in tension, and does not aim for a new consensus. A critical theory approach was described as being elitist because the knowledge and language of the researchers was valued and privileged over the researched. The researchers determined what data is valid and what meaning it held. The research was interpreted and presented from the researcher's perspective. A Habermasian perspective has been described as being a priori because theory was developed before entering the field and data was placed and analysed according to pre-determined categories.

Criticism of Habermas's communicative rationality and ideal speech was included in Fryer (2012). The use of rational argumentation could be seen as elitist and exclude people who use every-day or culturally specific language. The leadership paradigm defines the relationship with others as followers which undermines agency. Facilitative leadership requires the creation of a safe space for participants to explore and gain confidence in their own point of view. The use of coercion is often criticised but Fryer (2012) points to the paradox where some amount of coercion through administrative power may be required by leaders to support an ideal speech situation. Communication is always imperfect and consensus in an organisation with multiple aspirations, values and interests is improbable. Even with the criticism of Habermas's communicative rationality and ideal speech, this approach to decision-making is still preferable to others because a functionalist approach to decision-making is focused on achieving the most efficient means to an economic end and does not question the environmental and societal costs of action.

While I originally focused on Habermas as my foundation, I particularly focused on how management academics had applied the Frankfurt School's critical theory to organisational change. Critical theory and the management of change in organisations have been described as a dialectic process of thesis, anti-thesis and synthesis (Carr, 2000a). This can be seen to guide action with the goal of enlightenment and emancipation.

2.1 Epistemological perspective

From Burrell and Morgan's (1979) sociological functionalist perspective my research can be seen to be based in the German idealist tradition of radical humanism. They described radical humanism as being concerned with overcoming the 'pathology of consciousness' (p. 306) in order to change toward an ideal society. Habermas's focus shifted from overcoming the "pathology of consciousness" to overcoming the "pathology of communication" (Schroyer in Burrell & Morgan, 1979, p. 296). The radical humanist paradigm is concerned with issues of radical change, modes of domination, emancipation, deprivation and people's potentiality. Radical humanism is influenced by the young Karl Marx who critiqued, reinterpreted and inverted the objective idealism of Hegel,

placing the individual at the centre of his philosophy. Marx's emancipatory philosophy focused on how individuals create society through self-conscious awareness and therefore have the power to change society. Marx highlighted the capitalist system of production as the cause of man's alienation and that the transformation of society would replace one totality with another. Habermas moved the focus from the problem of consciousness to the problem of communication. This led to his mature Theory of Communicative Action (Habermas, 1984, 1989) and the supporting concepts of "communicative distortion" at work where communication is based on asymmetrical power relationships and "an ideal speech situation" based on interaction, where consensus can be achieved without coercion (Burrell & Morgan, 1979, p. 295).

Deetz (1996) critiqued Burrell and Morgan's (1979) sociological paradigms and organisational analysis as coming from a sociological functionalist perspective that privileged the traditional dominant perspective of functionalist research and marginalised alternative approaches by classifying them as other. He argued that their classification supported a political agenda, reproduced hierarchy, reified research approaches, obscured important differences and led to poorly formed conflicts and discussions. He provided an alternative model that came from a critical management studies perspective. He explored the significance of the linguistic turn by locating difference in discursive moves and social relations; and introduced the discourse of normative, interpretive, critical and dialogic studies.

Deetz (1996) argued that Burrell and Morgan's (1979) paradigms were incommensurable and commensurable; and that communication across paradigms was possible and incomplete. He went on to argue that Burrell and Morgan's subjective-objective continuum was misleading; that the critique of natural science was always too subjective. He introduced an alternative to the subjective-objective continuum to highlight the difference between local and emergent and elite and a priori concepts and problems. He presented local and emergent concepts and problems as a dialogic or postmodern approach to organisational analysis. A critical approach to organisational analysis was represented by the elite and a priori concepts. A dialogic approach highlights multiple language games, is a theoretical and focused on local narratives, sensuality and meaning,

and practical knowledge. In contrast a critical approach is grounded in the researcher's language game, is theory driven and focused on the grand narrative of progress and emancipation, rationality and truth, and generalisable, theoretical knowledge. Deetz went on to introduce an alternative to Burrell and Morgan's change-regulation continuum to highlight the difference between consensus and dissensus with the dominant social discourse. He argued that consensus presented organisational analysis as a mirror, reflecting an external objective reality (science as neutral) and presented the researcher as anonymous and objective; For him dissensus presented organisational analysis as a lens that shaped reality, saw science as political and presented the researcher as named and actively positioned.

In Figure 2, I share an image of myself actively shaping reality. It was inspired by M.C. Escher's 1935 *Hand with Reflecting Sphere* (Ernst, 1994).



Figure 2: Reflexivity (Photograph by Mark Topping).

Deetz's model highlighted key features of the discourse of normative, interpretive, critical and dialogic studies.

Deetz (1996) described the discourse of normative studies as focused on a grand narrative of emancipation through the use of instrumental logic. Classical management theories including leadership and strategic management are generally

dependent on this discourse and it was described by Burrell and Morgan as the functionalist paradigm. Deetz (1996) went on to describe the discourse of interpretive studies as focused on people as active sense makers unified, by a consensual culture and a socially produced reality. This was described by Burrell and Morgan as the interpretive paradigm. Deetz (1996) next described the discourse of critical studies as focused on organisations as social historical creations. These were seen as political and concerned with decision making in the public sphere. He held the view that commercial organisations could be positive social institutions, through having an explicit value commitment and concern with moral and ethical issues. He last described the discourse of dialogic studies as arguing against grand narratives. He expressed a concern with the influence of the mass media and information technology. However he saw narrative as central to the research process, and reclaiming conflict. Deetz (1996) argued that most researchers gather at the crossroads of discourses; for example his writing drew on concepts from a dialogic and critical perspective and he found benefit in holding the difference in tension.

In Figure 3, the photograph presents storytellers at the crossroads of the discourses of critical and dialogic studies. They contributed to the grand narrative of the 'common good' by sharing local narratives of their lived experience.



Figure 3: Visual story circle (Photograph by Mari Ann Moss).

He mentioned other alternative models to organisational studies that included Power and Laughlin's (1992) critical theory approach to accounting. In my research I take a critical theory approach as described below.

2.2 Theoretical approach

Applying a Habermasian critical theory perspective to the research question, “How can digital storytelling support organisational change?” takes a middle-range approach to theory, methodology and change (Laughlin, 1995). A middle-range approach supports a priori skeletal theories, acknowledges the elite lens of the researcher in the discovery process and supports strategic change versus radical change or maintaining the status quo.

Laughlin contrasts his approach with Merton's (1968) middle-range thinking which takes a high level approach to theory and methodology and a low level approach to change. Merton's thinking influenced functionalist thought and led to generalisations and the hope for grand theories. An example of applying Merton's

middle-range thinking is illustrated by Eisenhardt's (1989) development of a midrange theory from case studies.

In this research the adoption of a critical methodology has led to the development of a skeletal theory using negation as a lens to achieve insight, critique and transformative re-definition (Alvesson & Deetz, 2000). As discussed earlier an ideal speech situation is the negation of communicative distortion and can be used to critique specific situations in order to synthesise new knowledge.

This research explored the practice of digital storytelling as a participatory change process alternative to a traditional expert-centred organisation development change intervention (Mirvis, 2006). The research was designed to embrace and resolve diverse digital storytelling theory and practice. Digital storytelling was introduced in order to move toward re-creating an ideal speech situation and to address the issue of communicative distortion. The research explored whether digital storytelling can be used as a democratic tool to support contradictory perspectives and voices in the synthesis of new knowledge. It also examined whether digital storytelling could be used to support participative organisational behaviour that helps to achieve the potential of socially sustainable organisations. Applying a Habermasian perspective on digital storytelling practice uncovers hidden assumptions and supports participatory change based on achieving communicative rationality. Achieving communicative rationality is a critical aspect of organisational change where,

... it is not power, status, prestige, ideology, manipulation, the rule of experts, fear, insecurity, misunderstanding or any other form of mischief that furnishes a base for evolving ideas; instead, decision-making is based on the strength of well-grounded arguments provided in an open forum (Alvesson & Deetz, 2006, p. 263).

Applying the same perspective to organisational analysis leads to anti-organisation theory (Burrell & Morgan, 1979). The search for an alternative to conventional management can lead to the use of convivial tools (Illich, 1973) and towards alternative realities (Burrell & Morgan, 1979) that help people make work meaningful.

If we learn to invert the present deep structure of tools; if we give people tools that guarantee their right to work with high, independent efficiency, thus simultaneously eliminating the need for either slaves or masters and enhancing each person's range of freedom. People need new tools to work with rather than tools that 'work' for them. They need technology to make the most of the energy and imagination each has, rather than more well-programmed energy slaves (Illich, 1973, p. 23).

Daniel Meadows helped me to see digital storytelling as a convivial tool to support participation in social and organisational change through his Photobus website where he highlighted Ivan Illich as one of his ten inspirations (Meadows, n.d.).

2.3 Critical theory methodology

Duberley and Johnson (2009) introduce the methodology of critical theory as undertaking critical ethnographies and critical-emancipatory action research. They explain that critical ethnography is focused on the analysis and critique of current management theory and practice; and that critical-emancipatory action research is concerned with organisational change.

Duberley and Johnson (2009) explain that the intention of critical ethnography is to leave the participants in a position to critically reflect on and change their situation. They introduce three modes of critical ethnography. The first mode focuses on describing the participants' lifeworlds; the second mode focuses on a specific issue; and the third mode focuses at a theoretical level, reflecting on existing studies and adding small-scale empirical work through short ethnographic studies or interviews (Duberley & Johnson, 2009). The majority of my research was based on the third mode of critical ethnography where I developed three case studies and nine anecdotes that extended existing studies through additional interviews and critical reflection on theory and practice.

Applying a Habermasian critical theory perspective to organisational change assumes a belief in an objective reality that can only be perceived subjectively and focused the research on communication and relationships. Such relationships and communication are best explored by using a qualitative approach where rich descriptions aide understanding and application of theory to practice.

...qualitative research makes possible broader and richer descriptions, sensitivity to the ideas and meanings of the individuals concerned, increased likelihood of developing empirically supported new ideas and theories, together with increased relevance and interest for practitioners (as cited in Denzin and Lincoln, 1994; Martin and Turner, 1986; Alvesson & Deetz, 2000, p. 60).

Such an approach is also appropriate when researching the process of change and where action and reflection influence each other in a cyclical process of transformation and when comparing lived experience to underlying values and beliefs. A qualitative approach is appropriate when the intention of reflection on practice is to resolve contradictory perspectives and to synthesise new knowledge leading to emancipation.

...practices ... are materialized in behaviour, and meanings, which call for the study of the ideas, understandings and the sense-making processes of people (Alvesson & Deetz, 2000, p. 67).

The subject being explored, organisational storytelling and digital storytelling practice are used to capture the essence of lived experience; the practice is explored through rich descriptions.

Action research, a qualitative research method, was undertaken and will be discussed first. Qualitative techniques for materials collection for this study included participant observation, questionnaires and interviews. Skeletal rules for implementing methods in the field allowed for flexibility in interviewing practitioners. The narrative mode of analysis was based on the use of story to expand and illustrate the skeletal theory. Each of these approaches will be discussed in my data collection methods.

My research design created a seven step journey that included inducting my initial skeletal theory, undertaking a pilot to flesh out my theory in practice, interviewing influential and emerging practitioners, refining my skeletal theory, using this refined skeletal theory as a lens to look at new forms of digital storytelling, doing cross case and anecdote comparisons, and then synthesizing my contribution to knowledge. The first step of my journey was to induct my initial skeletal theory

from the organisational change, organisational storytelling and digital storytelling literature as it stood at the beginning of my research journey. The second step was to conduct a digital storytelling pilot study to take my initial skeletal theory into the field and use it to frame empirical observations and guide thinking, communication and behaviour. The pilot was intended to help me to gain practical experience and theoretical understanding before interviewing practitioners and to help explore issues that arise when using digital storytelling as an intervention in an organisational context. The third step of my journey was to interview founding and influential practitioners that were identified in the literature about their practice and specific cases. I was open to their recommendations about other diverse, influential and emerging practitioners and cases. The fourth step of my journey was continuing to read the literature and refine my skeletal theory with emerging research and practice. I used my developing skeletal theory to frame in-depth classic digital storytelling case studies. I sought feedback from the practitioners I interviewed on the case studies and gave them the opportunity to confirm, withdraw or amend their quotes. The fifth step of my journey included refining my skeletal theory based on holistic learning from the case studies. I focused on what could be generalised and what was context specific. The sixth step of my journey included using my refined skeletal theory to frame broader organisational storytelling and digital storytelling anecdotes. At this point I included new forms of digital storytelling and used the anecdotes to capture culture and context. In the seventh step of my journey I did a cross case comparison to see what influenced the change path an intervention took. I looked at key concepts from the literature for example paradigms, the site of change and my skeletal theory. In this final step I embraced and resolved difference to synthesis new knowledge and contribute to the on-going conversation in this emerging field of research and practice.

I started my empirical research by undertaking critical-emancipatory action research. Duberley and Johnson (2009) explain that critical-emancipatory action research is also known as cooperative inquiry and participatory action research; which are all based on democratic social relationships and discourse. They go on to explain that a critical-emancipatory action research approach to organisational change redefines the role of the action researcher/change agent to educator who

facilitates symmetrical communication, democratic consensus, critical consciousness and self-reflective understanding; and participants to co-researchers and equally knowing subjects who participate in the design of research questions, planning and implementing strategies. They highlight that iterative cycles of reflection and action create knowledge and action that is useful to the group. Their concern is that the approach can be co-opted by managers to improve practice as a means to an end that is not open to critique. Critical emancipatory-action research evaluation criteria include first, researchers reflecting on their own interpretive processes; second, how far they can move beyond their participants' insights and reflect on deep structures that constrain them; third, if the intervention achieved emancipation; fourth, what knowledge is generalizable to similar situations and what is not and fifth, if their participants' gained critical skills to participate in further change (Duberley & Johnson, 2009).

I used critical-emancipatory action research with a Women's Wellness charitable company to reflect on and refine the theory and practice of using digital storytelling as an intervention to support organisational change. A pilot digital storytelling intervention was undertaken with Wise Management Services Ltd. and Women's Wellness in Hamilton, New Zealand. The pilot was conducted to flesh out my initial skeletal theory with contextual practice. The intervention was designed to explore the value of digital storytelling to the organisation. The participatory nature of digital storytelling was a change from the strategic communications approach of the organisation. The exploratory pilot highlighted issues that can arise when facilitating a digital storytelling intervention in an organisational context. The pilot gave me a practical understanding of the intervention and potential issues I was exploring in my interviews with experienced and emerging practitioners.

Wise Management Services provide infrastructure services including information services, finance, communications, people and performance solutions, quality, legal and contracts to a family of charitable entities in the mental health sector. Women's Wellness nurture women experiencing stress, burnout, depression and the effects of trauma. They were selected because the chief executive of Wise Management Services was open to exploring the use of digital storytelling within

these organisations. The chief executive was the sponsor of the project and the national manager of Women's Wellness supported and co-ordinated the pilot with her teams at The Monastery, a retreat for women and Iris, a Hamilton-based mobile support service. Five women volunteered to participate in the pilot intervention.

The pilot intervention consisted of five critical-emancipatory action research steps. Due to the potentially sensitive nature of the study subject (A women's wellness charitable company) and the sensitive nature of sharing lived and personal experience at work, care was taken to draft ethical guidelines for this intervention as the first action step. This was done in partnership with the Waikato Management School's ethics representative, the subject organisation and in discussion with the Center for Digital Storytelling.

Digital Storytelling Ethical Guidelines included the following:

General Principles: respect, safety, sensitivity

Full disclosure

Consent before storytelling activities

Permission after storytelling activities

Facilitating a story circle

Personal Voice

Confidentiality

Peer-based approach

Teaching as a facilitative process

Use of digital stories

Ownership of digital stories

(Moss & Costley, 2009)

These Digital Storytelling Ethical Guidelines are included in Appendix 1.

There were four further critical-emancipatory action research steps.

Step 2: A three day digital storytelling workshop pilot. This was intended to teach people how to listen to and share alternative experiences. It was explored in order to address the issue of communicative distortion by re-creating an ideal speech situation.

Step 3: Digital Storytelling Community of Practice to allow participants to post their reflections on their experience to encourage the sharing of stories with the CEO and other members of the organisation. This was intended to develop an online community of practice where new practitioners could continue to engage in an ideal speech situation and continue to support each other online thus complementing the face-to-face practice.

Step 4: This was a six and a half day train the trainer's workshop intervention (including a 3 day workshop for colleagues). The aim was to build organisational competence in the area of digital storytelling.

Step 5: Practitioner and sponsor interviews added empirical detail to the skeletal theory. These interviews are described in the section below on qualitative techniques for empirical materials collection.

The intention of the digital storytelling intervention pilot was to flesh out the skeletal theory based on field work and for me to engage in practice as a participant observer. The intervention was undertaken using a critical-emancipatory action research approach which was based on five cycles of reflection and action.

Critical methodology is ideographic which means that it is partially generalizable and can be applied to specific cases and groups of people (Burrell & Morgan, 1979). What is learned from the research can be applied to other similar cases and groups of people.

When adopting a critical research methodology it is important to acknowledge the subjective perspective of the researcher and the influence of the historical period that influenced their thinking. This acknowledges that the lens taken on reality will be shaped by the researcher's theoretical and political views and language

(Burrell & Morgan, 1979) and that human agency is historically and socially situated (Alvesson & Deetz, 2000). The observer focuses their attention and interprets their observations based on their underlying assumptions and beliefs.

I am a fifty year old woman with eight years of management and organisational change experience. I have been involved in several technology based research and development organisations and in the start-up and sale of an information technology company. I practiced participative management and encouraged individuals to lead in their areas of competence and expertise. I had experience of using action research and face-to-face storytelling to uncover issues and support change. My experience resonates with applying a critical theory lens to organisational change. I applied a beginner's mind to digital storytelling theory and practice. I am interested in exploring how the creative process and product of digital storytelling could further support a participative organisational change process.

This research takes place in a time of economic and environmental crisis and significant technological change in general; contradiction, conflict and crisis can be seen as catalysts for social and organisational change. The pilot organisation has been implementing Peak Performance (Gilson, Pratt, Roberts, & Weymes, 2000) and Sustainable Peak Performance (Pratt & Pratt, 2010). Organisational storytelling was part of their approach and they wanted to explore how digital storytelling could add value to their practice. Even a cursory examination of Deloitte's Shift Index (Hagel et al., 2009) suggests that traditional management practice is not delivering a single, no less, a triple bottom line which accounts for economic, environmental and social return on investment. The Shift Index provided empirical evidence for the need for an alternative approach to organisational change.

The benefit of using a critical methodology is that it leads to insight, critique and transformative re-definition to obtain a new perspective (Alvesson & Deetz, 2000). Insight can be based on seeing a familiar phenomenon in a new light and is the result of resolving difference and synthesising new knowledge. Critique can be seen to be mostly negative, however when applying a critical theory

perspective to a situation there is a belief in the possibility of ideas, progress and improvement. The intention is to critique the current situation in order to achieve an improved situation. This approach is open to the possibility that some aspects of the status quo could be maintained and some could be changed (Laughlin, 1995).

Adopting a critical methodology leads to conclusions that can be logically tied to a “skeletal” theory and further enhanced by empirical richness (Laughlin, 1995). In critical methodology validity criteria is based on the meanings of both the researchers and the researched (Laughlin, 1995). The skeletal theory was inducted from the literature by the researcher and fleshed out in the field by incorporating the rich and diverse experience of practitioners.

2.4 Developing a skeletal theory

A middle range thinking approach is based on a mid-level of prior theorisation, in the form of a skeletal theory, which is taken into the field to flesh out with empirical research. It is different to grounded theory because it is developed before entering the field; it is not local and emergent. A skeletal theory is partially generalisable and requires specific context to make it meaningful. It is a guide to the process of thinking, communication and change. This view is consistent with Carr’s (Carr, 2000a) view of critical theory.

This approach recognizes a material reality distinct from our interpretations while at the same time does not dismiss the inevitable perceptive bias in models of understanding. It also recognizes that generalizations about reality are possible, even though not guaranteed to exist, yet maintains that these will always be “skeletal” requiring empirical detail to make them meaningful (Laughlin, 1995, p. 81).

Applying a Habermasian critical theory perspective is based on a middle level of prior theorisation, based on a literature review, which leads to developing a skeletal theory to frame empirical observations before entering the field. In this research the skeletal theory was inducted from the literature and fleshed out with the stories from organisational storytelling and digital storytelling practitioners. Laughlin holds that theory can only ever be skeletal and that:

The “skeleton” metaphor is intended to paint a picture of incompleteness yet also reasonable stability. It is also intended to register the point that the metaphorical “flesh”, “sinews”, “psychological make-up” etc. are important additions leading to definable and importance differences in the make-up of the resulting “whole being”. Just as the skeleton remains unchanging yet incomplete to encapsulate the nature of human beings, so a “skeletal” theory may also be similarly unchanging (being the extreme of legitimate generality) and always require the diverse empirical “flesh” to arrive a meaningful “whole beings” (Laughlin, 1995, pp. 81-82).

The skeletal theory is fleshed out with unique empirical details relating to the specific context of the intervention, including the nature of the organisation and individual values of the people who are involved; and reflections on the broader community of practice. The focus on people and change led to the use of a qualitative research method to synthesis new knowledge and a new story from contradictory perspectives on subjective experience that supports organisational renewal.

Four case studies and nine anecdotes provide specific empirical detail to ‘flesh’ out the skeletal theory. They were chosen for their diversity and potential to flesh out Laughlin’s (1991) change models. Diversity included different industries, lengths of intervention, sites of organisational change, forms of digital storytelling and organisational paradigm. In research terms, anecdotal evidence is an alternative to scientific evidence. Anecdotal evidence is an account of notable personal experience and is described as a case report in medicine. The epistemological value of anecdotes is to take into account culture and context (Kwansah-Aidoo, 2001). The stories illustrate the principles and concepts of the skeletal theory in practice. Reflecting on the organisation’s lived experience helped to determine which aspects of the skeletal theory are generalisable and which are specific to the situations.

My overall strategy for choice of methods was based on Broadbent and Laughlin’s (2008) middle range thinking research approach which specified data collection methods as documents, interviews and observation.

2.5 Data collection methods

With a critical methodology the nature of the methods used is inevitably qualitative and flexible (Laughlin, 1995). Middle range thinking data collection methods include documents, interviews and observation (Broadbent & Laughlin, 2008). Documents included books, book chapters, journal articles, theses, websites and digital videos. Critical methodology applies research methods flexibly in the field. For example interview questions can be asked in a different order and additional questions can be asked to clarify or further explore a response as appropriate to the specific interview subject and situation.

Organisational storytelling practitioners and digital storytelling practitioners and sponsors participated in interviews after the pilot intervention. Observation can be participant observation or non-participant observation. In my research I used both. In my research documents, interviews and observation were used to reflect on and refine the skeletal theory skeletal theory that was inducted by adopting a critical theory perspective on the organisational change, organisational storytelling and digital storytelling literature before entering the field and throughout the research process. Each qualitative technique for empirical materials collection will be discussed in more detail below.

2.5.1 Documents

Documents supplied some of the empirical details used to ‘flesh’ out the ‘bones’ of the skeletal theory. Documents included books, journal articles, websites, whitepapers and digital stories. These documents captured the official history, values and significant organisational change events. Journal articles highlighted how storytelling was embraced. Digital stories focused on contradictory stories of lived experience supporting a diverse and inclusive work force. Digital stories from the pilot intervention focused on individual’s lived experience contributing a personal connection to organisational purpose and alternative perspectives.

2.5.2 Interviews

Interviews are a method used in middle range thinking (Broadbent & Laughlin, 2008), digital storytelling (Lambert, 2006) and to facilitate organisational storytelling interventions (Kolb, 2003). Interviews were used to collect

practitioners' reflections on organisational storytelling and digital storytelling practice and sponsors' reflections on their experience of supporting the introduction of digital storytelling into their organisations. The Center for Digital Storytelling's approach to interviewing as a method to capture the stories about work and an individual's philosophical relationship to their work (Lambert, 2006) inspired my approach and digital storytelling prompt.

My primary criteria for choosing interview subjects were based on seeking contradictory views. This was achieved by interviewing practitioners focused on alternative approaches. The polarities included:

Organisational change versus social change;

Working face-to-face versus using technology;

Founding versus novice practitioners;

Those practicing CDS's classic model of digital storytelling versus those using social media;

Those focused on organisational versus personal storytelling.

I identified organisational storytelling and digital storytelling leaders in the field through the literature. The leaders included founders in digital storytelling and people who took the founding practice and customised it to their own context. Up and coming practitioners were identified by the experienced practitioners. These up and coming practitioners were interviewed in order to provide a fresh perspective and focus on new forms of organisational and digital storytelling.

The limitation of interviews include the propensity for researchers to hear what they want to hear, and that respondents can want to make a good impression (Alvesson & Deetz, 2000). I recognised these factors and mitigated them by ensuring that my focus was to hear contradictory stories of experience. This was consistent with critical theory's dialectical approach to change.

Because I was generally interviewing experienced practitioners the power balance in the interviews was generally in favour of the interviewee. I also used participant observation to provide an alternative perspective based on immersing

myself in digital storytelling practice in Hamilton, New Zealand as the facilitator of the Women's Wellness pilot.

The University of Waikato ethics guidelines were followed for the interviews. As discussed earlier, in critical-emancipatory action research, the wellbeing of the participants was central to the humanist foundational values of a critical theory approach to research. An information sheet and a list of questions were provided to the practitioners ahead of time. A consent form was signed by interview subjects. The consent form covered the accuracy, appropriate use and confidentiality of the information gathered. It also included their rights as participants (Waikato Management School, n.d.).

An initial unstructured interview was undertaken in November 2007 with an experienced and well respected organisational storytelling practitioner. This conversation was used as an aid to designing the interview approach. The initial interview was followed by twenty face-to-face interviews with practitioners; these were semi-structured and focused on details of practice. A set of nine questions were used but the order of questions could be modified and additional free ranging questions could be added to the interview. These interview questions are included in Appendix II. The interviews were held in a variety of social settings, but were all in informal environments. The interviews were generally 30 minutes long, they were recorded and selectively transcribed. The interviews were primarily conducted during May through June 2008.

Prior to the interviews, I prepared by reading what my interview subjects had written and background information about the organisations that were involved. I did this as it was important to me to understand the back story of the practitioners I interviewed, to understand where they were coming from and what had influenced their work. So the first question that I asked was what led my interview subjects to organisational or digital storytelling. I wanted to know their back story so that I could put their practice in context. I asked questions that would encourage the practitioners to share their lived experience with me. I wanted to know how they modified the practice to their context. I met face-to-face and where possible studied with expert practitioners in the field. A final unstructured

interview was undertaken in April 2009 with the sponsor of the pilot digital storytelling intervention to hear her experience of the change in the organisation.

Interviews that captured the lived experience of respected practitioners in the fields of both digital storytelling and organisational storytelling were used to flesh out the skeletal theory based on their knowledge. These interviews were conducted to further contribute meanings from individuals and groups from the communities of practice. I reflected on stories that were shared during the interviews to see how they illustrated and informed the skeletal theory.

2.5.3 Observation

McAuley (2008) presents three key areas to consider when using observation as a data collection method. The three key areas are participant observation or non-participant observation; covert or overt observation; and unstructured observation or structured observation. I used participant observation when facilitating the Women's Wellness digital storytelling pilot. My research was overt and I used a non-structured approach to observation based on my intuition. My choices were in keeping with my critical theory approach.

Participant observation allows the observer to become part of the observed cultural practice and process allowing an insider view to be developed. Participant observation was undertaken by this researcher to make meaning of digital storytelling practice from first-hand experience. Participant observation from the perspective of the researcher as a digital storytelling interventionist was used to flesh out the skeletal theory.

I collected reflections on lived experience of digital storytelling through my eyes, as a naive digital storyteller and practitioner. I collected reflections on my experience of digital storytelling through the stories that I told myself and the stories I told others about my experience as a naive digital storyteller, a digital storytelling facilitator in training and later as a digital storytelling interventionist. I captured my participant observations through ten minutes of free writing first thing when I woke up most mornings. I continued to apply my critical lens to the stories I remembered of my experiences. My practice and reflection on practice

and theory continued in alternative cycles throughout my research. My practice and skeletal theory continued to refine and influence each other. I was the digital storytelling pilot interventionist and contributed participant observation.

2.5.4 Digital storytelling as an alternative data collection method

Digital storytelling can be used as an alternative to interviews or focus groups to capture lived experience (Gauntlett, 2008) and is an emerging qualitative data collection technique (Walsh, Rutherford, & Kuzmak, 2010). Digital storytelling complements other visual research methods that include photo voice and photo elicitation.

Gauntlett (2008) stated that digital storytelling is a narrative, creative and visual approach that supports deep reflection. He argued that the brain works differently in creative and visual tasks in a holistic process incorporating language, metaphors and the visual plane. He also saw added benefit in the therapeutic value of creative activity.

Lambert (2006) presents digital storytelling as a form of reflective practice and highlights the power of video editing, photographic manipulation and special effects as reflective tools.

We have observed that as people not only look, speak and write about the material they have drawn from their historic archive, but manipulate, colorize, zoom in and around, re-composite and create collage out of these valued images and artifacts, that the material comes to life. This re-animation, and the plasticity of change—things can be tried, and re-tried, again and again and again—helps the participant to actually manage their meaning. In providing the play space for these manipulations, the production process becomes re-generative in itself (p. 106).

The visual element of digital storytelling has been used to enhance memory-work, a feminist Marxist (Kaufman, Ewing, Montgomery, & Hyle, 2008) research storytelling method which is traditionally written. Digital storytelling has been blended with memory-work to enhance collective understanding and representation of Dis/respect experiences in the marketplace (Moss, Friend, & Costley, 2009).

2.6 Critical discursive analysis

Critical discursive analysis (Broadbent & Laughlin, 2008) embraces and transcends thesis and antitheses in order to synthesise new knowledge. I used a dialectic approach to thinking and conversation that was prompted by diverse stories of lived experience in order to contribute Critical Story Sharing (CSS) skeletal theory and practice.

Table 1, presents two general approaches to narrative analysis. One approach supports the role of a story analyst and the other approach supports the role of a storyteller (Smith & Sparkes, 2006).

Table 1: A story analyst versus a storyteller approach

| A Story Analyst | A Storyteller |
|--|---|
| <ul style="list-style-type: none"> • “ends in abstractions”; • “stories are social facts”; • analysis to arrive at themes or types; • “content or structure”; • “abstract theorization about the story”; • “thinking <i>about</i> stories”; • ethics don’t ‘interfere’ with analysis / theorization (Frank in Smith & Sparkes, 2006, p. 185). <p>(Smith & Sparkes, 2006, p. 185).</p> | <ul style="list-style-type: none"> • “results in a story”/ “the product <i>is</i> the story” (Polkinghorne in Smith & Sparkes, 2006, p. 185); • “a good story itself is theoretical and dialogical” (Bleakley, Bochner, Ellis & Frank in Smith & Sparkes, 2006, p. 185); • “use(s) analytic techniques to interpret their worlds”; • tells stories “for the sake of others” and themselves; • ethical / “dialogic relationship with a listener”; • “requires engagement from within”; • “evoke and bear witness to a situation”; • “takes the story as already complete”; • “experience it affecting one’s own life” (Frank in Smith & Sparkes, 2006, p. 185). <p>(Smith & Sparkes, 2006, p. 185).</p> |

In this research I used a narrative mode analysis, accepting Smith and Sparkes (2006) argument that “a good story itself is theoretical” (p. 185). This is illustrated in the classic fable of the Tortoise and the Hare. The story illuminates the theory that ‘slow and steady will win the race’. This research describes my own digital storytelling journey. My analysis is a story about this journey including the experience of implementing a pilot intervention and reflections on the contradictory experiences of other practitioners who I met along the way.

Boje (2001) introduced: deconstruction analysis, grand narrative analysis, microstoria analysis, story network analysis, intertextuality analysis, causality analysis, plot analysis, and theme analysis. He focused on story analysis versus storytelling and wrote from a postmodern perspective. Critical discursive analysis comes from a middle range thinking perspective and shares dis-census with dominant discourse with Boje (2001). Narrative and discourse analysis use deconstruction to focus on parts of the story. In my thesis I used critical discourse analysis to focus on the construction of story to make meaning of diverse lived experience. I used critical discursive analysis as a holistic approach that values diversity and resolving the creative tension of difference. I used the principles and supporting concepts of my skeletal theory to make sense of the stories and I used the stories to refine the principles and supporting concepts of my skeletal theory. This reflection on skeletal theory and practice was done in a cyclical fashion to see if my skeletal theory was a useful guide to thinking, communication and change in the field; and if the principles and concepts were generalisable or specific to one context.

A middle range thinking methodological approach leads to critical discursive analysis which is formal and based on an adaptation of Habermas’s Theory of Communicative Action (Broadbent & Laughlin, 2008). I chose to synthesise an analysis through story rather than analyse stories by deconstructing them.

2.7 Critique of middle range thinking

Critiques of middle range thinking include that Laughlin’s argument is rhetorical although the paper is not focused on the validity of middle range thinking’s

approach (Lowe, 2004). Broadbent and Laughlin (2008) reflect that applying middle range thinking in practice is challenging because it is difficult to know which empirical insights contribute to the skeletal theory and can be generalised and which are unique to the specific situation. They go on to say that this is also its strength as it can lead to theoretical and practical surprises; and provides a basis for meaningful theories of management.

2.8 Reflections

Middle range thinking can lead to “theoretical and empirical ‘surprises’” (Broadbent & Laughlin, 2008, p. 133). Benefits of using a critical methodology include the production of insight, critique and transformative definition. Middle range thinking was used to investigate the practice of digital storytelling as communicative action in organisational change in an open and participative organisation. Documents, interviews and observation were used to collect the lived experience of the researcher, storytellers, practitioners and sponsors of digital storytelling and organisational storytelling interventions.

Experience was described and analysed through the lens of a skeletal digital storytelling as communicative action in organisational change theory. Alternative views were used to illustrate aspects of the skeletal theory that was inducted from applying a critical theory lens to the literature. A storyteller’s narrative mode of analysis was used to illustrate that a good story itself is theoretical (Smith & Sparkes, 2006) and complements critical theory’s concern with totality (Burrell & Morgan, 1979). The choice of research method and analysis was consistent with applying a critical theory perspective and its concerns with totality

Conclusions were tied to the digital storytelling intervention skeletal theory and supported by the richness of observation, experience and reflection on practice. It acknowledges the existence of an a priori skeletal theory and that this can be fleshed out with my own digital storytelling intervention journey and the stories that people shared with me along the way.

In summary; I inducted, developed and refined my skeletal theory from the organisational change, organisational storytelling and digital storytelling

literatures throughout my research journey. I facilitated a pilot digital storytelling intervention to see how it could add value to the organisation and to contextualise digital storytelling theory in practice. This allowed me to identify opportunities and challenges within an organisational context. I then spoke to influential and emerging digital storytelling and organisational storytelling practitioners and academics to learn from their diverse experience. I developed the stories they shared with me into four case studies and nine anecdotes. I then used my Digital Storytelling Intervention (DSI) skeletal theory to reflect back on the four case studies which included: the Women's Wellness digital storytelling pilot; the *BBC's Capture Wales, BBC's Telling Lives and Cardiff Online Journalism* case study; the Accenture digital storytelling pilot case study and the Patient Voices digital storytelling programme. This led me to refine my DSI skeletal theory into Critical Story Sharing (CSI) skeletal theory which I used to reflect back on the nine anecdotes to flesh out my CSS skeletal theory and make meaning of others' practice. The nine anecdotes included: the Green my Apple campaign, An Inconvenient Truth, and emotional branding at PricewaterhouseCoopers; storytelling at Hewlett Packard, Goddard Space Flight Center, and an international non-profit organisation; story management at Procter & Gamble, knowledge sharing at NASA and performance management at an international consulting firm. These anecdotes were used to flesh out and make meaning of my refined CSS skeletal theory.

The next chapter will introduce and review the organisational change, organisational storytelling and digital storytelling literature that I used to induct my skeletal theory.

3 Literature Review toward Theoretical Building Blocks

My research is focused on organisational change through communicative action in the form of digital storytelling. I developed the skeletal theory that the use of digital storytelling as a social platform for critical communication provided an accessible environment for participatory change. Participation in change leads to personal transformation and triggers psychodynamic processes of individual and collective catharsis (Carr, 2000b).

Digital storytelling can be seen as an intervention to support change and is a participatory communication process and product. The purpose of my research was to examine the impact of digital storytelling on organisational change. Radical organisational change and maintenance of the status quo can be seen as opposite ends of the same continuum (Burrell & Morgan, 1979). I explored multiple models of change, from maintenance of the status quo in rebuttal, through reorientation and colonisation, to evolution (Laughlin, 1991).

The literature review starts with a critical theory perspective and then applies this lens to the organisational change literature, the organisational storytelling literature and ends with the digital storytelling literature. Critical theory provides a dialectic approach to thinking, communication and change which is relevant to my research question. It is an alternative approach that addresses a gap in the literature and embraces difference to create new knowledge. Storytelling has been used to achieve change within organisations and has a longer history than digital storytelling.

The literature was reviewed from a critical theory perspective in order to induct a skeletal theory. The skeletal theory was developed iteratively throughout my research journey and was used to reflect back on and make meaning of my and others' lived experience and to see which concepts and elements were able to be generalised and what was specific to the practice being studied. In chapter 8 the skeletal theory is further developed.

Habermas's social theory inspired my approach and highlighted the social nature of organisational change, communication and storytelling. As detailed in Chapter 2 my methodology was based on Broadbent and Laughlin's (2008) middle range thinking which was also inspired by Habermas's interpretation of critical theory. I applied this Habermasian critical theory perspective to the literature in order to induct my skeletal theory and guide my digital storytelling practice. A critical theory perspective will highlight and link themes across the organisational change, organisational communication, organisational storytelling and digital storytelling literatures to inform this research.

A critical theory perspective on the organisational change literature highlights the theoretical and political issues of a dialectic approach.

3.1 Critical theory perspective: A dialectic approach

In my research I theorised change from a critical theory perspective. A critical theory perspective reflects the work of the Frankfurt scholars and their self-critical dialectical process. The core of this process is mediation in the form of human agency practice. I was inspired by a Habermasian interpretation of critical theory because I embrace the grand narrative of the enlightenment, as explained below, and the idea of social progress. In Table 2, I introduce my theoretical guides, their paradigms and guiding metaphors.

Table 2 highlights a critical theory perspective on the organisational change, organisational storytelling and emerging digital storytelling literature within the context of sociological paradigms and organisational analysis (Burrell & Morgan, 1979). A review of the literature identified a gap or limited use of critical theory's dialectic approach to thinking, communication and change in these disciplines. This gap provided an opportunity to contribute new knowledge to the field. The literature review starts with a dialectic approach to organisational change where the principle of management as mediation leads to diverse decision-making. The literature review continues with a liberal democracy approach to organisational communication where the principle of organisational storytelling as mediation leads to communicative action and the literature review ends with a critical theory perspective on the use of digital storytelling as mediation which contributes to

social change in communities of practice. A critical theory perspective on the literature informed the development of my skeletal theory which embraced difference to synthesise new knowledge.

Table 2: Theoretical journey guides viewed from a dominant functionalist perspective

| Paradigm | Functional | Interpretive | Radical humanist | Radical structuralist |
|---|---|---|---|---|
| School of thought | Interactionism and social action theory | Hermeneutics | Critical Theory | Contemporary Mediterranean Marxism |
| Philosophy | Social engineering | Spiritual nature | Transcend limitations of consciousness and language Habermas | Structural power relationships and fundamental conflict |
| Burrell and Morgan (1979) | Weber, Simmel, and Mead | Kant, Weber, and Husserl | young Marx Husserl | mature Marx and Weber |
| Literature | Traditional Management Studies | | Critical Management Studies | |
| Values & Metaphors | Organisational order | Understanding & interpreting | Consensus | Difference |
| Morgan (1986) | Organismic, cybernetic, cultural and theatrical | Sense making, text, and language games cultural and theatrical | Psychic prison metaphor | Instruments of domination |
| Digital Storytelling | Not applicable democratic intention through stakeholder voices | Artificial Intelligence | Kaare and Lundby 2008 Couldry 2008 | Friedlander 2008 Carpentier 2009 |
| | | Schank 1995 | Drontner 2008 | |
| Organisational Storytelling | Wilkins 1978, 1983 | Boyce 1995 | Mumby 1987 | Boje 1995 |
| Communication Deetz and McClellan 2009 | Strategic Communication | Cultural Management | Liberal Democracy | Participatory Democracy Storytelling turn |
| Organisational Change | Organisation Development and Transitions Political Cultural Postmodern | Loosely coupled system Conceptual therapist, sounding board, improvisation | Dialectic Thesis Antitheses Synthesis | Dialogic Thesis & Antithesis Hold in tension Decision-making processes |
| | Graetz et al 2006 | Weick 2001 | Laughlin 1991, 1995 | Deetz 2006 |

Boje (2008) highlighted how the definition of dialectic is widely interpreted, I adopted the view of Carr (2000a) who applied a critical theory, dialectic approach specifically to organisational change. He introduced Hegel's view of dialectics as a system of negations. He stated that the system of negations was represented by thesis, anti-thesis and synthesis and that the contradiction of the thesis and anti-thesis was resolved in the synthesis. He viewed the thesis and anti-thesis as a dynamic, interdependent, contradictory and reciprocal relationship and held that the seeds of the anti-thesis existed in the thesis and the seeds of the thesis existed in the anti-thesis and together they generated a new totality. He asserted that all moments of dialectics existed in unity and that the synthesis became a thesis in the next round of refinement (Carr, 2000a). He also asserted that Marx viewed Hegel's dialectics as idealist and upside down and that Marx was a materialist and turned Hegel's view of dialectics on its head by starting with experience. He said that the Frankfurt school of critical theory rejected Marx's focus on class analysis and Hegel's claims to absolute truth. Carr (2000a) also stated that dialectics and contradiction are at the root of transformation. Hegel saw dialectics as a process in thought, nature, society and history (Mautner, 1999) and this view is relevant to my research question and creating new knowledge in the field.

Carr (2000a) also highlighted four misconceptions about dialectics. The first was that all argument offering two sides of an issue is dialectical. He argued that the thesis, anti-thesis and synthesis all have to be taken into account. The second misconception he noted was that the synthesis is a simple compromise between the thesis and anti-thesis and described how the synthesis transcends the contradiction. The third misconception highlighted was that the thesis and anti-thesis are opposites in a hierarchical relationship. He claimed that they are in a reciprocal relationship and both are true. The fourth misconception was that critical theory is negative critique. He contended that the process of negation in philosophical thought is a positive act that leads to synthesis and liberation (Carr, 2000a).

A dialectic approach to thinking, communication and behavioural change resolves difference through embracing and resolving both thesis and antithesis in order to achieve the synthesis of new knowledge that leads to consensus on action.

... a dialectic appreciation of management and administration would conceive of social reality as being in a state of constant transformation, due primarily to the mediating capacity of human consciousness. The manager/administrator should not simply become aware of dialectical relationships between structures and actors but become more critical in the appraisal of the options in carrying through their tasks. Instead of being preoccupied with control (and largely preserving the status quo) a dialectically aware manager/administrator would recognise, and work through, the tensions and strains that inevitably arise from contradictions, oppositions and negations. Dialectical sensitivity leads the manager/administrator to recognise that they are not only part of the transforming “process” but themselves are also being acted upon (Carr, 2000a, p. 217).

Carr (2000a) highlights the Frankfurt School’s interest in understanding cultural facts and situations as mediated through the whole of social totality. He stated that truth and existence was mediated through social totality which reflected the material needs and desires of the historical period and ideologies of the culture. He argued that mediation happens in and through the moments of the thesis and antithesis. He asserted that human consciousness mediated social reality which was in a constant state of transformation. Facts, truth cultural phenomena and existence are mediated through society (Carr, 2000a).

I recognise that my field work engaged people from traditional management, interpretive, and critical perspectives. Communication in the form of storytelling and digital storytelling has been used to support contradictory purposes.

The grand narrative of the enlightenment (Alvesson & Deetz, 2006) is an interesting example. A traditional management perspective can be seen to be focused on control and measurement of the status quo and to use the grand narrative of the enlightenment to promote the scientific method and technical reasoning to achieve non-negotiable ends. Traditional management theory and practice is built on this perspective. The interpretive paradigm used the grand narrative of the enlightenment to make sense of individuals lived and constructed experience. As such it is focused on understanding and describing the status quo. In contrast, critical perspectives “focus on the dark side of the enlightenment...” (Alvesson & Deetz, 2006, p. 259). Habermas thought it was misguided to only focus on the dark side of the enlightenment. From his perspective, “The grand

narrative of the enlightenment might, according to critical theory, yet be advanced” (Alvesson & Deetz, 2006, p. 273). Postmodernism deconstructs and “argues against grand narratives and large-scale theoretical systems ...” (Alvesson & Deetz, 2006, p. 256). “The grand narratives of theory and history are replaced by disjointed and fragmented local narratives” (Alvesson & Deetz, 2006, p. 259).

Critical theory foundational values are based on the modernist project of the enlightenment where equality, freedom and justice are the foundations of social progress. Democratic values underpin digital storytelling as communicative action in organisational change skeletal theory and democratic values at work support democratic institutions. A critical theory perspective perceives change as a dialectical process of opposing forces synthesising new knowledge and transforming behaviour. Critical theory foundational values and a dialectic approach underlined my review of the literature.

3.2 A critical theory perspective on organisational change

The challenges associated with managing organisational change have been recognised for centuries. Graetz et al. (2006) state that, “In fifteenth-century Italy, Florentine nobleman and philosopher, Machiavelli, wrote with feeling about the risks associated with implementing change. From his experience, change initiatives receive lukewarm support at best and made dangerous enemies of those who felt their power and position were threatened” (p. 39).

Graetz et al. (2006) introduce ten different and sometimes competing perspectives on managing organisational change which include: biological, rational, institutional, resource, contingency, psychological, political, cultural, systems and postmodern. Each perspective is partial, highlighting specific insights while diminishing others. My research embraces a psychological, political and cultural view of organisational change as the thesis. A psychological view of organisational change recognises that the individual’s experience of change is the most significant aspect and leads to the twin approaches of organisation development and change transitions. Organisational development is an approach to change that is based on team work, action research and participatory management. Change transitions acknowledge that change events are traumatic

and individuals need to go through a process of transformation. A political perspective on organisational change links to psychological resistance and power over cultural meaning. A cultural perspective on managing organisational change is inspired by anthropology and is focused on origins, relationships, shared values, behaviour, experience and meaning.

My research also embraces a postmodern perspective as an alternative perspective to challenge my thinking. A postmodern perspective focuses on flexibility, empowerment, responsiveness and the rejection of universal rules and grand theories. The weakness of a postmodern perspective is that it can result in no approach to change, contradiction and confusion (Graetz et al., 2006). Finally my research is based in a critical theory perspective as the anti-thesis of a traditional management perspective and to synthesise diverse perspectives. A critical theory perspective on organisational change can be illustrated by a number of authors. Their illustrations informed my skeletal theory by helping me to reflect on key theoretical and political themes.

In the 1950's big organisations were seen to provide stability in the market (Whyte in Morgan & Spicer, 2009). Since the 1970's the feeling of stability has been replaced by a feeling of uncontrollable change due to factors such as environmental crisis (Morgan & Spicer, 2009). Ubiquitous environmental change has led to an ideology that regards organisational change as positive and necessary. A critical perspective on organisational change critiques and questions this ideology.

Stephens and Cobb (1999) argued that a critical theory perspective on organisational change is concerned with just and efficient transformation and that just and efficient transformation comes from combining knowledge from organisational justice research and organisational development theory and practice (Cobb, Wooten, & Folger, 1995; Stephens & Cobb, 1999). Stephens and Cobb (1999) applied a Habermasian approach to the contentious issue of justice in organisational change. The dialectic lens used revealed that a critical perspective on justice could be synthesised from a technical and a philosophical perspective. They stated that the synthesis of new emancipatory knowledge could achieve both

effective and just organisational change and that a critical perspective could provide theory, language and metaphors to guide organisational development practitioners to achieve substantive justice in organisational change. They argued that there will always be issues of justice in organisational change because as resources are redistributed there will be individual winners and losers (Stephens & Cobb, 1999).

Carr (2000a) also regarded critical theory as relevant to issues in organisational change. He introduced critical theory as a “school of thought” and a process of self-conscious critique and argued that the goals of critical theory included change, emancipation and enlightenment. He said that new insight led to changes in everyday practice and emancipation from psychological and social domination. He stated that critical epistemology is subjective and acknowledged that reality was distorted and could lead to alienation from society. In the special issue of the *Journal of Organizational Change Management* focused on the application of critical theory, Carr (2000a) also argues that critical theory and dialectics uncovered domination and instrumental reason as a means to an end in the management of organisational change.

Dialectic reasoning has also been used to critique inter-organisational change and cultural imperialism (Grubbs, 2000), diversity management (Kersten, 2000), training resistance (Rusaw, 2000), capacity building and organisational competence (Jurie, 2000), coalitions of unions, employees and management (Koch, 2000) and the psychodynamics of change (Carr, 2000b). It has been applied to many change situations in order to synthesise new theoretical and practical knowledge in support of just and efficient organisational change.

Critically mediated organisational change is just, efficient and emancipatory. Where a critical theory approach is being taken to change, management must be critically different to a traditional, functionalist approach. It is a humanistic approach that is focused on re-designing systems and organisations to meet the needs of the people they serve.

3.2.1 Management as mediation

A critical theory perspective leads to seeing management as mediation rather than control and measurement. Critical theory provides an alternative to traditional and interpretive approaches to management (Duberley & Johnson in Morgan & Spicer, 2009) and provides a less oppressive and more diverse form of management theory and practice focused on social relations based on human agency and the grand narrative of the enlightenment (Sherer in Morgan & Spicer, 2009). Critical theory provides an alternative to a psychological perspective on organisational change which led to organisation development and change transitions (Graetz et al., 2006).

The context and legacy of organisation development is part of the larger change management field, which grew from the human relations movement in the 1950s and was powered by ideas that included self-expression, individual agency, human potential and growth in the workplace (Gallos, 2006). Organisation development emerged from a fundamentally psychological perspective of organisational change where the individual's experience of change is the most important component of change. Resistance and general dissatisfaction with change can be understood and reduced if employees are recognised as pivotal and managed with care and sensitivity. The psychological perspective on change is embedded in the 'minds' of those affected. The strength of this approach highlights the individual impacts and stresses of change. The weaknesses include the ability to ignore systems and strategies that affect the production and delivery of products and services. The psychological perspective supports leaders to focus on employee transition and adjustment to change (Graetz et al., 2006). Change transitions are concerned with personal adjustment to change at the individual, team and organisational level. Organisation development uses expert change agents to lead interventions focused on improving practice to achieve the most efficient means to an end without question. Change transitions focus on helping individuals adjust to imposed change.

Kolb (2003) shared his experience of coming from an organisation development perspective and using storytelling to support change at Amcor in Hastings, New Zealand. He used storytelling as an alternative to a transition management

approach which he described as a therapeutic conversation focused on employees' emotional response to change which could be resisted. Kolb's intervention was designed to manage employees' acceptance of a change in ownership, shift and safety procedures. He facilitated the story circle, from the perspective of an interviewer, questioning who joined the shift group first, what it was like on their first day and what the organisation was like when they joined. Kolb (2003) saw the power of storytelling to link the past to the present to the future; to link people across generations and difference in the organisation.

The stories at Amcor that were shared, uncovered that the shift change was a return to a previous way of working. Kolb (2003) noticed that the older employees gained power from their lived experience over their boss and newer employees. The change in shift work supported older employees to take advantage of lifestyle changes that included second homes and hobbies. It was more challenging for younger employees who had young families.

A storytelling approach to seeking continuity amidst organisational change (Kolb, 2003) informs my skeletal theory which comes from a middle range thinking approach that focuses on the consideration of change as critical. The consideration of change is important as is valuing continuity or change as appropriate to support the common good.

Kolb, Collins and Lind (2008) state that information communication technology has the potential to transform organisational life. They introduce the concept of requisite connectivity and connective flow. They define requisite connectivity as just the right amount of connectivity to support a specific task given existing organisational constraints and connective flow as similar to the psychological state of high performance and productivity. They argue that the state of requisite connectivity maintains balanced technical and social connections and can be fleeting but motivating. Organisational embeddedness in operating twenty-four hours a day, seven days a week, is in conflict with an individual's need to personally disconnect to be productive and have the space to innovate (Kolb et al., 2008). The concepts of connectivity and connective flow link to the paradox of organisational engagement and the issue of over-engagement (Kolb et al., 2008).

When using digital technologies to extend the reach and flexibility of organisational story and storytelling, the concept of requisite connectivity, connective flow and organisational engagement informs the thesis of organisational embeddedness and the antithesis of individual agency in my skeletal theory; the resolution of which leads to change.

Seo and Creed (2002) discussed how the process of mediation transformed a semi-autonomous actor from automatically reproducing institutional behaviour into a free, reflective and creative change agent who exploited institutional contradictions (Seo & Creed, 2002).

...an important mechanism—human praxis—mediates between institutional contradictions and institutional change. Locating human praxis as a mediating mechanism recasts the idea that any social arrangement is socially constructed ... (Seo & Creed, 2002, p. 229).

Carr (2000a) introduced critical theory as self-critical and reflective. He stated that critical theory provided guidelines for management action that led to emancipation and enlightenment in organisational change. He said that managers can use the lens of dialectics to work through contradictions and conflicts as opportunities for synthesis of new knowledge that improves professional practice. Carr noted that instead of focusing on control and power relationships, managers could see themselves being acted upon as part of the change process. He asserted that they have the opportunity for new insights and personal transformation that leads to improvement in their own professional practice (Carr, 2000a).

Carr (2000a) said that managers who engaged in critical discussion were active in the process of transformation and that managers were acted upon and changed as part of the process. He described defence mechanisms including projection identification and splitting. Carr described projection identification where individuals defined their identity through their work and splitting where individuals saw the world in terms of good and bad, us and them. He recommended that managers became aware of the individual and collective psychodynamics of change and be trained to work through them when the

organisation functioned as a therapeutic setting (Carr, 2000a). Personal behaviour change is the key to organisational culture change (Cameron & Quinn, 2006).

Mediation, a process of human agency, is the core of the dialectic approach to change and becomes a key principle of my skeletal theory. Management and managers are changed and the management approach shifts from control or interpretation to mediation. Management of change is no longer based on engineering logic that could be used to explain, predict and control relationships or based on seeking to understand and interpret how different people experience change through stories of lived experience. Management of change is based on both understanding and change through the process of mediation. Contradiction, conflict and crisis are an inherent part of the dialectic approach and are catalysts for organisational change.

3.2.2 Contradiction, conflict and crisis as catalysts for change

Applying a Habermasian critical theory perspective on the literature highlights how contradiction, conflict and crisis act as catalysts for organisational change. This concept was illustrated by a number of authors.

A dialectical process of critique supports people to express opposing perspectives based on their interests and needs with the intention of synthesising new knowledge and behaviour from organisational contradictions (Stephens & Cobb, 1999). Carr (2000a) also believed that a dialectical orientation highlighted contradiction and conflict and triggered anxiety, unconscious defence mechanisms and catharsis at work.

Seo and Creed (2002) focused on institutional contradictions, external crisis in the form of technological and economic shocks, and internal institutional conflict as catalysts of institutional change. They argued that revolutionary change was based on strong non-adaptability and external shocks such as technological or economic crisis. They suggested that evolutionary change was based on weak non-adaptability and internal conflict and tension. They stated that a dialectical perspective on institutional theory supported the paradox that structural embeddedness constrained institutional change and agency and political interests

produced institutional change. They explained change as political struggle based on unequal power relations and that people with traditionally less power had needs that were not met by existing arrangements. They argued that organisations created structures and practices that were isomorphic to institutions to achieve legitimacy and resources (Seo & Creed, 2002).

Morgan and Spicer (2009) highlighted four key sites of political struggle in organisational change: identities, organisational processes, inter-organisational fields and societal processes. The first site highlighted was identities. They argued that culture change programmes were used to align employees' sense of self to the organisation (Morgan & Spicer, 2009). The struggle could be between personal and professional identities or between less and more valued identities. The second site identified was organisational processes. They argued that new methods of management could redistribute power and control through business process re-engineering, teamwork, total quality management and the adoption of new technology. Morgan and Spicer argued that changes in organisational processes had deep political implications for understanding and interpretations of work and organisation. Actors in the political struggle include employees, unions, management and consultants. Changes in organisational processes included struggles around narratives about how organisations think about themselves, the future, new narratives and the existence of multiple narratives. The third site identified was interorganisational fields which included suppliers, consumers and competitors. Actors who played a role included consultants, management gurus, disciples, entrepreneurs and social movements. The fourth site of change struggle was social dynamics. Organisational change was embedded in the larger context of societal change. This included the changing dynamics of capitalism which could affect patterns of employment, structures and new technologies. In social dynamics, control was seen to move from management to financial markets. Change had both new emancipatory potential and caused social pain and uncertainty in a constant state of emergency (Morgan & Spicer, 2009).

Digital storytelling as a critical practice addresses Morgan and Spicer's (2009) four sites of organisational change. For example, digital storytelling as self-representation addresses identities as the first site of political struggle.

Contradiction, conflict and crisis are embraced as the catalysts for the end goal of critically mediated organisational change.

The authors above highlighted the need for contradiction, conflict and crisis as catalysts for change; without such creative tension you have maintenance of the status quo. The authors' illustrations informed my skeletal theory by highlighting contradiction, conflict and crisis as the first supporting concept of management as mediation.

3.2.3 Organisational embeddedness

My application of a dialectic approach to the organisational change literature resulted in my seeing organisational embeddedness as a thesis emerging from a traditional management approach.

I reflected on Laughlin's models of organisational change because he applied a Habermasian interpretation of critical theory in practice and I could see how the depth of organisational embeddedness versus individual agency would affect the outcome or change path of an intervention. I further reflected this in my focus on critical theory foundational values in my skeletal theory. I also found them a useful model of how a middle range thinking approach could be applied.

Laughlin's (1991) models of change, described alternative paths that an intervention could follow. I saw how this could be applicable to a digital storytelling intervention. The four models described a continuum from rebuttal, no change, through reorientation and colonisation to evolution, enlightened change. It is the goal of my skeletal theory to understand how a digital storytelling intervention can achieve positive colonisation or ideally enlightened change and guide action. In this case, positive colonisation (Laughlin, 1991), is where the digital storytelling system overshoots the organisation's existing life world through its embedded critical theory foundational values. At this point the change becomes self-sustaining. To achieve this goal required further reflection on and development of the critical theory foundational values of my skeletal theory.

Building on a critical approach to organisational change, Laughlin (1991) derived four alternative organisational change paths from the literature and developed them further using Habermasian concepts. His skeletal models represented different change paths that could be taken in response to environmental disturbances. Laughlin's skeletal theories were amplified with case studies from the field.

He developed four models: rebuttal, reorientation, colonisation and evolution. These change paths were built on an organisational model that consisted of three components recognising the cultural life-world of the organisation (interpretive schemes such as beliefs, values, norms, mission/purpose and metarules); the organisation's system (e.g. organisation structure, decision processes and communication system) and its sub-systems including tangible elements such as buildings, people and finance (Laughlin, 1991).

For Laughlin (1991) the first change model, rebuttal, represented a first order change affecting the design archetype but not the sub-systems or the interpretive schemes. The external disturbance was seen to cause a temporary change in the design archetype and to revert back to the old organisation structure, decision processes or communication system. He argued that the rebuttal change model could be considered to represent weak inner colonisation of the organisation's life-world. Finlayson (2005) described the lifeworld as the home of communicative action. He said communicative action was based on open and free communication toward shared understanding and agreement and consensus to the reasons underlying the action.

The second change model, reorientation, was described as a common change model that also represented a first order change to the design archetype or sub-systems but did not affect the heart of the organisation. The reorientation change model was described as accepting and internalising the change problem rather than rebutting it. The model was amplified by a case study of the Church of England where the environmental disturbance was economic pressure. The resourcing of the Church was always the responsibility of the devotees. But the nature of the devotees changed from manorial lords, to government through

taxation, to the people in the pews. The reorientation change model could be considered to represent stronger inner colonisation of the organisation's cultural life-world.

The third change model, colonisation, was described as a common change model which represented a second order change to the design archetype, sub-systems and interpretive schemes. The model was amplified with a case study of the European railways where the culture of the organisation was changed from an engineering culture to a financial bottom line culture through external economic pressure resulting in a forced change to the entire organisation, financial structure, system and values.

The fourth change model, evolution, was also described as a second order change model based on free and open communication and a consensus to change all levels of the organisation, design archetype, sub-systems and interpretive schemes. The model is one of choice, ideal change and organisational development. The fourth change model represents an ideal speech situation and communicative action.

Laughlin (1991) holds that the change catalyst could be an external disturbance or change agent. He reflected on four key dynamics reviewed in the literature that could influence why a particular change pathway was taken. The criteria included size of the disturbance, level of commitment to existing or alternative interpretive schemes and design archetypes, who is committed and their position in the power structure of the organisation and competence. Higher levels of commitment to existing schemes and structures and strong ideologies lead to resistance. Greater competence leads to a greater chance of change. His case studies were based on external environmental disturbances in the form of economic pressure. This locates the site of change in Morgan and Spicer's (2009) interorganisational field. Laughlin's (1991) four models of change are applicable to each of Morgan and Spicer's (2009) sites of struggle.

In my research, the disturbance was a change agent in the form of a digital storytelling practitioner. The case studies I selected fleshed out the skeletal digital storytelling intervention change paths.

Organisational embeddedness informs my skeletal theory by becoming embraced as the thesis of critically mediated organisational change versus individual agency which becomes embraced as the antithesis of critically mediated organisational change.

3.2.4 Individual agency

Seo and Creed (2002) highlighted human praxis—agency as the core mediating process of institutional change. Seo and Creed (2002) argued that institutional change is mediated through human agency-praxis. They stated that human agency was based on the alternative frames that already existed in society and institutions. They illustrated how different historical and interdependent contradictions led to different aspects of praxis, the practice of human agency, which was the core mediating mechanism of institutional change. They went on to illustrate the relationships between specific contradictions and elements of praxis. They explained that as the number and degree of misalignment of diverse interests increased then the number of potential change agents increased. The other relationships they introduced were based on non-adaptability which was influenced by inefficiencies and inter-institutional incompatibilities that led to a moment of reflection which caused a shift in collective consciousness, followed by a moment of action which included mobilisation of actors and collective action. They argued that embedded actors individually and collectively come to a conscious choice point to change existing institutional arrangements when a moment of reflection is followed by a moment of action (Seo & Creed, 2002).

Seo and Creed (2002) showed that this happened when the degree of misalignment between institutional practices and diverse needs increased to a point that shifted collective consciousness. They described how as the degree of the conflict increased, the likelihood of change increased. They observed that change agents used alternative logics and frames that existed in the internal institutional contradictions and external social historical contradictions. They

asserted that change agents focused on others whose diverse interests and needs were not being met. They created an emerging theory of human agency—praxis to explain why institutional change happened (Seo & Creed, 2002).

The practice of human agency in the form of mediation is core to a dialectical process of critique and can be supported by Habermas's ideal speech situation as described in 3.3.4. The resolution of organisational embeddedness and individual agency leads to critically mediated organisational change.

3.2.5 Critically mediated organisational change as diverse decision-making

The goal of applying a critical theory perspective to management theory and practice is to achieve critically mediated organisational change. The concept of critically mediated organisational change was informed by Morgan and Spicer's (2009) reflection that critical theories were seen to actively question and intervene in the theory and practice of change.

Morgan and Spicer (2009) recognised three unique characteristics of a critical perspective on organisational change as: reflexivity, performativity and struggle. Reflexivity recognised that change models were partial and interested representations of reality. Change models were seen as performative in that they were used to guide people to transform change processes and they highlighted sites of struggle and conflict in political engagement.

3.2.6 Organisational change informed skeletal theory

A critical theory perspective on organisational change highlights the themes of mediation as the core of the dialectic approach and therefore management. Contradiction, crisis and conflict are embraced as catalysts for organisational change. Organisational embeddedness is recognised as the thesis and individual agency is recognised as the antithesis which is resolved in critically mediated organisational change. The highlighted themes contribute to the principle of a democratic approach to organisational change and the supporting concepts of mediation through the practice of human agency based on knowledge, motivation and personal transformation.

3.3 Critical perspective on organisational storytelling

Organisational storytelling as communication can be seen as a management tool or alternatively to lie at the core of management and as fundamental to the existence of organisations (Deetz & McClellan, 2009). In my research I see communication and particularly storytelling as core to management, organisations and organisational change. Storytelling is a powerful process that can be used either to control or to emancipate.

Boje (2008) reflected on the history of management and organisation storytelling research. In his view the 1980s saw stories treated as text out of context in for example interviews. In the 90s stories were co-produced and treated in context and in the 2000s the complexity of storytelling organisations was embraced. He shared contradictory definitions of narrative and stories and offered a broader definition that looked at the relationship between narrative, stories, story fragments, counter-narratives and ante-narratives which he described as a pre-story and a bet toward organisational change. He also suggested looking at the relationship between storytellers and story listeners as active participants in the production of story space.

Boje (2008) reflected on four streams of research. The first three streams were from a functionalist management perspective and looked at stories out of context, in context and as representations of other phenomenon that could be measured such as organisational culture. He highlighted Denning's (2001) work on springboard stories as representative of storytelling management tools as well as other work where folktales were used as part storytelling tool boxes. He introduced a fourth stream of critical storytelling research that embraced the complexity of storytelling organisations and had the potential to support change. His review and that of Boyce (1996) highlighted to me that there was a gap in the organisational storytelling literature and an opportunity to contribute to storytelling research from a critical theory perspective. My research offers a contribution from this perspective.

A critical perspective on the organisational communication literature highlights the issues of storytelling as mediation, contradictory stories of lived experience, communicative distortion, an ideal speech situation, and communicative action.

A critical perspective on the organisational storytelling literature highlights mediation as the core process of transformation. Mediation becomes the key principle that bridges the organisational change, organisational storytelling and digital storytelling literature.

3.3.1 Organisational storytelling as mediation

Mediation is a complex and dialectical process of transformation. Silverstone (2005) argued that mediation was a central component of social communication. He argued from a postmodern perspective where contradictory perspectives were held in tension and not resolved, consensus was not reached. He reflected on critical theory as elitist and on Habermas's views of the public sphere and highlighted that the public sphere is a mediated public sphere. The mediated public sphere is where public issues are discussed through the use of mass communications technology and given form and meaning by the organisations and individuals that use them. He looked at the nature of communication and the effect of mass mediated communication on society.

Mediation is a fundamentally dialectical notion which requires us to address the processes of communication as both institutionally and technologically driven and embedded. Mediation, as a result, requires us to understand how processes of communication change the social and cultural environments that support them as well as the relationships that participants, both individual and institutional, have to that environment and to each other. At the same time it requires a consideration of the social as in turn a mediator: institutions and technologies as well as the meanings that are delivered by them are mediated in the social processes of reception and consumption (Silverstone, 2005, p. 189).

Silverstone (2005) introduced interpersonal communication, which was face-to-face and symmetrical, as being central to and mediating social life.

Communication mediated how people made sense of the world and their relationships with others. He described two types of communication; conversation

and gospel. He introduced 20th century broadcast media in radio, film and TV as a distortion of face-to-face communication. Broadcast is similar to gospel, in that it is from one to many. He reflected on technology and media change, “Technology is the defining characteristic of mediation, though by technology is meant more than the machine. Technologies involve networks, skills and knowledge” (Silverstone, 2005, p. 200). He reflected on the 21st century as a return of communication with the interactivity of the internet.

Deetz and McClellan (2009) introduced four idealised communications models. Their four models were strategic communication, cultural management, liberal democracy and participatory democracy. Their four models can be mapped to functionalist, interpretive, critical theory and postmodern perspectives on communication (Deetz & McClellan, 2009).

The strategic communication model comes from a traditional, functionalist management perspective. It is focused on individual, person-centred meanings and control intended to gain compliance and predictability. They argued that this model most closely mapped to Habermas’s strategic action. Critical perspectives on strategic models of communication would seek alternative participatory practices and collective decision-making processes. The cultural management communication model is based on an interpretivist perspective and is based on social constructivism and control of cultural meaning. Public Relations and branding are examples of applying a cultural management communication model to control cultural meaning. A critical perspective on a cultural management model would focus on power structures that controlled meaning. The liberal democracy communications model comes from a critical theory perspective. It is concerned with expressing individual meaning and is based on participatory processes. Town hall meetings provided a metaphor for the liberal democracy model of communication. It most closely maps to Habermas’s communicative action. A postmodern critique of a liberal democracy communication model would be concerned with asymmetrical power leading to dominant meanings being socially constructed and the process of argument being adversarial and choosing between known alternatives instead of synthesising new knowledge and new alternatives. The participatory democracy communications model was based

on a postmodern perspective and is concerned with socially constructed meanings and participatory processes. Win/win negotiations provide a metaphor for a participatory democracy communication model.

Both liberal democracy and participatory democracy are critical models of communication that see language as the mediator of lived experience. “In many contemporary critical communication studies, language becomes the principle mediator of experiences as well as the process in which understandings of the world and ourselves are generated, maintained, and changed” (Deetz & McClellan, 2009, p. 443).

20th century broadcast media supports strategic communications and cultural management models of communication. 21st century interactive communication supports liberal democracy and participatory democracy models of communication. My research is based on a liberal democracy model of communication and embraced strategic, cultural management and participatory models in the literature and the field as contradictory and alternative models that provide the creative tension needed to synthesis new knowledge that lead to communicative action. As language is the mediator of lived experiences, my research focused on stories of lived experience, to support individual, person-centred meaning in a participatory communication process of digital storytelling.

As discussed earlier, mediation is the key principle that bridges the organisational change, organisational communication, organisational storytelling and digital storytelling literature. Eriksen (2008) offered his personal experience of leading organisational change to help others think with his story rather than with abstract concepts. He also recommended writing in first-person narrative to make personal meaning of organisational change. He said that some people see the organisation as an abstract object rather than a process that they are part of. When he first introduced the directed study on identity and women’s leadership to address gender issues he saw the change as being something the women cadets and the organisation would undergo. He did not understand his role in organisational change until he retrospectively wrote about his experience as an autoethnography. The exercise of writing in the first person helped him make meaning of his

experience. He recommended first person writing for anyone leading organisational change to make meaning of their experience and to uncover their unconscious attitudes and beliefs and to make meaning of the personal nature of critical reflection and transformation (Eriksen, 2008).

The principle of organisational storytelling as mediation is supported by three concepts that include contradictory stories of lived experience; communicative distortion and an ideal speech situation; and communicative action.

3.3.2 Organisational storytelling and contradictory stories of lived experience

People naturally communicate and learn by sharing stories of lived experience.

...all we have are experiences, but all we can effectively tell others are stories. Oddly enough, we come to rely upon our own stories so much that it seems that all we can tell ourselves are stories as well.

Communication consists of selecting the stories that we know and telling them to others at the right time. Learning from one's own experiences depends upon being able to communicate our experiences as stories to others (Schank, 1995, p. 12).

Just as individuals learn from sharing stories of lived experience; teams and organisations also learn from sharing stories of lived experience. Organisational change has been recognised as a multi-storied process of contradictory social accounts (Beech, MacPhail, & Coupland, 2009). Stories can be used to represent, analyse and inspire organisational change (Beech et al., 2009).

Letiche, Boeschoten and Dugal (2008) introduced a special issue of the *Journal of Organizational Change Management* that critically reviewed storytelling's claims of being inherently critical, intrinsically authentic and authenticity being ethically superior. They questioned if those claims were true. They shared a doctor's story about a night in the emergency room. It was a story that was supposed to represent excellent care. They reinterpreted the story from the perspective of the actors that were mentioned in unflattering terms as drunks, out of control teenagers and thugs. The doctor focused on the care of a middle class white pregnant woman who received excellent care at the expense of the others whose care was ignored or put on hold. They highlighted that the marginalized had no voice in the

doctor's story and suggested that the story that highlighted injustice also needed to be shared. They highlighted that storytelling was used by the authors to illustrate immediacy, engagement, and authenticity but they questioned the epistemological conditions that were required and the social barriers that impeded reaching storytelling's potential.

The epistemological knowledge necessary for storytelling to reach its potential of being inherently critical, intrinsically authentic and authenticity being ethically superior is emancipatory knowledge as noted earlier (Stephens & Cobb, 1999). This is synthesized through a dialectical approach to thesis in the form of a dominant narrative and anti-thesis in the form of ante-narratives. The social barriers that impede storytelling from reaching its potential have to do with the relationship between the storyteller and the story listener. In a dialectical relationship the storyteller is also a story listener. The storyteller needs to be self-critical and aware of unconscious fears that are driving their behaviour. The story listener needs to listen with critical respect to make meaning of the needs and wants of the other and the unconscious fears that could be driving them. They need to be aware of the stories that they are not hearing. I suggest a dialectic approach and social relationships based on critical and respectful story sharing and listening could support storytelling to reach its potential of being inherently critical, intrinsically authentic and ethically superior (Letiche et al., 2008).

Eriksen (2008) explained how it can be hard to hear another's voice. He said that this can make you look at yourself and that the sight isn't always pretty. He said this can result in facing yourself and recognising that your goals and behaviour are contradictory. In his case these were deeply buried unconscious sexist and paternalistic attitudes. He illustrated how hearing and making meaning of the voice of others can uncover your integrity gap and recognise that you are part of the problem. He said that it is hard to hear that the contradictions that we see in the organization are a reflection of the contradictions that we hold within ourselves. He highlighted that it is hard to face that we can't belong and that we will always be outsiders when we are leading change against the status quo. When he betrayed a confidence by relaying an incident that was shared in confidence at first he justified his actions by believing the female officer had a legal and moral

obligation to report the incident. He realized that it was difficult to hear the other's voice when you were justifying your own actions (Eriksen, 2008).

Denning (2005) notes that it is important to understand your audience's story, so that you can build a working relationship with them. To understand your audience's story you need to create the opportunity for them to share their stories and for you to listen to their stories. He also recommends that you have a portfolio of stories for each organisational challenge or purpose. This allows a transformational leader to choose the story that is most appropriate for their audience. He highlights that personal stories have a place at work when building trust and identity in every day leaders. He also highlights where interactive leadership is based on active listening which encourages other perspectives on challenges and innovation to be shared and heard (Denning, 2005).

Eriksen (2008) fleshed out the concept of communicative distortion. It can be the result of not being open to hearing how other people perceive your own behaviour. This could stop a leader from becoming the change they are trying to lead.

When applying a critical perspective, contradictory stories of lived experience can be recognised as the catalyst for resolving the thesis of communicative distortion and the antithesis of an ideal speech situation. Without a respectful dialectic approach communicative distortion is introduced.

3.3.3 Organisational storytelling and communicative distortion

Lapp and Carr (2008) present an illustration of communicative distortion when discussing the use of metaphors to cause organisational change as storyselling because they provide unambiguous guidance, poor advice and cause the listener to passively accept the storyteller's perspective and become storified leading to no change, change for the wrong reasons, or negative change based on shame and guilt. They present a case study that is illustrative of their storyselling theory where the facilitators don't intervene and the listeners passively buy-in to negative emotions that inhibit change. They call for critical reflection when listening to stories including the stories we tell ourselves. They suggest seeking more than one

side of the story because stories of experience are inherently complex and contradictory, uncovering the motivation for telling a story and becoming your own self-reflective coach (Lapp & Carr, 2008; Schank, 1995). Not only do you need to be self-critical but you also need to be critical of the stories that you are told.

A further illustration of communicative distortion comes from Beech, MacPhail and Coupland (2009). They introduced multiple competing stories of organisational change experience. They highlighted the paradox that stories appeared to be in a dialogical relationship with each other due to key characters appearing in each other's stories but were actually monological. Monological stories were described as coming from one perspective, being self-sealed and thinking about others based on projection and fantasy to maintain stories of self through change. Dialogical stories were described as multiple, less certain, interactive and open to questions and critique.

“Opening up dialogue might be one way of challenging self-sealing stories, and so witness dialogue should not mean that we tell one story, but that we have ways of accessing the alternative stories that make us uncomfortable” (Beech et al., 2009, p. 350).

They noted that there were exceptions and interruptions to the dominant stories that presented the possibility for change. The people who temporarily interrupted the dominant stories got frustrated and left. The dominant storytellers distanced themselves from the exceptions and reconstructed their identity as outsiders, misguided and inefficient and the status quo reasserted itself. The consequences of monological positioning were that problems were identified as belonging to others and not solved. Based on this experience the authors recommended using a dialogical approach based on thinking with and against other people by being open to interruptions and accessing alternative stories to engage in shared sense-making and problem solving outside limited role based spheres of action (Beech et al., 2009).

Beech, MacPhail and Coupland (2009) refined my thinking about stories and storytelling; I believe that all stories are monological, that they come from the perspective of the storyteller and that the key is to share monologic stories in a dialectic conversation. Where alternative and contradictory experience is acknowledged and transcended to create knowledge that improves shared organisational change experience. Such story sharing occurs in an ideal speech situation.

Boyce (1996) raises the ethical challenge of organisational story and storytelling work and acknowledges that this approach can reinforce control and support the status quo or support creativity, emancipation, democracy and renew organisational purpose. Managerial processes control stories, storytellers and storytelling in complex organisations. These administrative processes make it difficult to hear employee and customer experiences which lead to ethical consequences that include whose story is being told, who gets to tell a story and what narrative framework has authority (Boyce, 1996).

Denning (2004, 2005, 2007) argues that storytelling to support organisational change comes from the minimalist traditions of European Folk Tales and Biblical Parables. A minimalist genre allows enough space in the story to encourage a new story to be created in the mind of the listener. He believes that executives in board meetings don't have time to hear traditional stories. Storytelling to support organisational change can be based on springboard stories, where the desired change or a related change has already taken place in a different context, or future stories where the desired change is imagined to have been successfully implemented. For the story to achieve its desired effect it is important for the storyteller to understand their audience's story; the protagonist of the change story could be a member of the audience. A springboard story is a true story told in a straight forward manner. It ends with the question 'What if that change were to happen here?' and enables the audience to create their own future story customised as appropriate to their context and able to be updated in their mind as the future unfolds. The purpose of springboard and future stories is to create action based on the listener imagining new opportunities that they can implement (Denning, 2004, 2005, 2007).

Boje (2008) reflects on Denning's (2004, 2005, 2007) springboard stories as coming from a traditional functionalist perspective. He sees them as a tool for managing change. From this perspective springboard stories would be considered communicative distortion. However Denning promotes his springboard stories as a democratic tool for leadership at every level so they could also be regarded as illustrating an ideal speech situation.

3.3.4 Organisational storytelling and an ideal speech situation

Stephens and Cobb (1999) believed that Habermas was concerned that democracy was impossible with majority rule, unless an ideal speech forum where stakeholders had equal opportunity to be heard, could support just means and ends. They said Habermas's ideal speech situation supported participation in organisational change through the facilitation of voice in distribution and process decision making. They asserted that Habermas's ideal speech situation supported people with diverse interests and needs to be autonomous and reach unconstrained consensus on thoughts and action. They asked the question, "How can the ideal-speech situation be approximated in an organizational setting?" (p. 31).

Kersten (2000) described an ideal speech situation in her critique of diversity management as an approach to addressing racial discrimination at work. Her work was influenced by Habermas's model of dialogue and the public sphere. She described how public dialogue undistorted by power relationships developed a multicultural literacy where the voice of the other could be heard and their reality could be seen. She reflected that dialogue was used to present conflicting views, uncover underlying assumptions, and assess needs and their impact on others. She argued that needs and impacts were assessed to determine their rationality and transform them in order to develop a common ground of consensus. She concluded that the goal of dialogue was rational participatory democracy. She maintained that organisations were a subset of the social world view. She stated the critical view of diversity management was that its rhetoric of equality controlled and constrained meaningful contentious dialogue and limited meaningful organisational change, thereby driving underground unresolved issues

underground that could lead to racial violence. She observed that a critical lens uncovered assimilation pressures to a white male norm (Kersten, 2000).

In Cobb, Wooten and Folger (1995) they illustrate another ideal speech situation by showing that participants in organisational change want to have a voice in decisions about distribution of resources and adversity. They also want to have a voice in the process of organisational reconstruction, how they are represented and how they can take action if they haven't been treated fairly (Cobb et al., 1995). Providing opportunities for employees to voice their opinion and influence their relationship to their work and organisation is linked to procedural justice perceptions of fairness (Stephens & Cobb, 1999). Facilitation of participants' voice is complemented by leaders sharing accounts of reasoning behind organisational change.

Subordinates want to hear explanations and justifications for why change is necessary, what could be achieved, where it has been done before and how it will impact on individuals and on the organisation (Cobb et al., 1995). Sharing social accounts of organisational change experience is the heart of mediation.

Habermas's ideal speech situation supports dialectical argument toward just and efficient change. Facilitation of voice supports justice in the work place. Personal transformation is at the heart of mediation as human agency practice. The contradictions, conflicts and crisis that catalyse organisational change trigger psychodynamic processes that lead to catharsis and action at work.

When reflecting on leadership and storytelling (Denning, 2005) notes that transformational, interactive leaders use storytelling to spark conversation with stakeholders who actively listen and share their perspectives on challenges and opportunities for innovation.

It becomes plausible for the audience not only to offer comments or questions within the given assumptions of the leader but also to offer their own stories, which may have different underlying assumptions from those of the leader, and so the discussion can broaden into areas that would otherwise be impossible to

broach. As a result, what begins as a simple talk by the leader to the subordinates can suddenly become an opportunity for new ideas, for new possibilities, for creativity and for innovation (Denning, 2005).

Denning (2005) believes that an interactive leader is the opposite of a command-and-control leader who is more interested in getting their story across. A public response of acceptance may turn to rebellion in private.

Brown, Gabriel and Gherardi (2009) argued that there had been a change from valuing the voice of the expert in modernity to today valuing the voice of experience. This has led to respecting small-scale plurivocal stories. The authors in the special edition of *Organization on Storytelling and Change* emphasise letting the stories speak for themselves rather than deconstructing and interpreting them for their audiences. This has supported previously marginalised voices to be heard (Brown et al., 2009).

3.3.5 Organisational storytelling and communicative action

Finlayson (2005) introduced Habermas's new social theory as a theory of communicative action toward social change. He argued that Habermas's Theory of Communicative Action recognised two spheres of society that overlapped and were interconnected; the lifeworld and the system. The lifeworld was where everyday life took place. It was focused on family life, the household, culture, the mass media and politics outside of organisations as well as voluntary organisations. Communication was the medium of the lifeworld and the cultural reproduction of society. The system referred to the economic and administrative systems such as the market and government. The system was responsible for the material reproduction of society through the production and circulation of goods and services. Finlayson (2005) described how Habermas's social theory addressed three philosophical questions. The first question: What was the practical meaning of action? The second question: Why do people not act in their own best interests? And the third question: How is social order maintained?

Finlayson (2005) argued that the practical meaning of action can be understood by both the actor and the interpreter of action based on shared understanding of the

good and valid reasons behind the action. People act in ways that are not in their true interest, not because of false beliefs, but because they fall into habitual patterns of behaviour based on instrumental reasoning that is focused on the means to an end they haven't agreed to. Social order is achieved and maintained through speech acts; a combination of communicative and instrumental or strategic action.

Finlayson (2005) described the lifeworld as the home of communicative action. He said communicative action was based on open and free communication toward shared understanding and agreement and consensus to the reasons underlying the action.

He argues that the system is the home of instrumental or strategic action and that instrumental action is focused on the means to achieving an end. He goes on to say that strategic action is getting others to act toward achieving your ends and that the steering media of the system are power and money. He concludes by saying that Habermas's social theory recognises that the lifeworld and system are in a fragile equilibrium; that the lifeworld is prior to and leads the system which is dependent on it, parasitic and can destroy it if it isn't contained in a healthy equilibrium.

Eriksen (2008) reflected that the best way to initiate change at an academic institution was not by participating in committee meetings but through the student voices as an administrators' job was to be student centred.

My research is focused on organisational change through communicative action in the form of digital storytelling. I developed the argument that the use of digital storytelling as a social platform for critical communication provided an accessible environment for participatory change. Participation in change leads to personal transformation and triggers psychodynamic processes.

3.3.6 Organisational storytelling informed skeletal theory

Applying a Habermasian critical theory perspective on the organisational communication literature informed my skeletal theory by highlighting theoretical

and political themes. These themes contribute to my skeletal theory of using organisational storytelling as communicative action in organisational change; approximating Habermas's ideal speech situation through the introduction of story sharing circles at work; and supporting engagement in organisational change through participation and the facilitation of voice and social accounts.

Contradictory stories of lived experience are shown as the first supporting concept of communication as mediation and the catalyst for change. Communicative distortion can be regarded as the thesis and an ideal speech situation as the anti-thesis in the second supporting concept of communication as mediation.

Communicative action is developed as the third supporting concept of communication as mediation. Communicative action is based on the synthesis of new knowledge that leads to consensus and action toward the common good.

The four change paths were illustrated as skeletal theories and amplified by the case studies in chapter 9.0 Critical Story Sharing (CSS) Skeletal Theory.

Applying a Habermasian critical theory perspective to the organisational storytelling literature highlighted key theoretical and political issues that informed my skeletal theory. Communication as mediation is developed as the second principle of digital storytelling as communicative action in organisational change skeletal theory. Contradictory stories of lived experience are the first supporting concept of communication as mediation and the catalyst for change.

Communicative distortion is the thesis and an ideal speech situation is the anti-thesis and in the second supporting concept of communication as mediation.

Communicative action is the third supporting concept of communication as mediation. Communicative action is based on the synthesis of new knowledge that leads to consensus and action toward the common good.

Digital storytelling can complement and extend the reach and flexibility of organisational storytelling.

3. 4 Critical perspectives on digital storytelling

Digital Storytelling can be broadly defined as “... the whole range of personal stories now being told in potentially public form using digital media resources” (Couldry, 2008, p. 42). Modes of Digital Storytelling include blogs, podcasts, vlogs, classic Digital Storytelling and even narrated digital slideshows. A key focus of this research is on what has become known as classic Digital Storytelling (Lundby, 2008) as it is multimodal and includes the strengths and weaknesses of the individual modes. Classic digital storytelling’s philosophical foundations of social activism also align with the radical humanist perspective of this research. Classic digital storytelling was based on the idea that everyone had a story to tell and a person’s lived experience gave them their unique perspective and insights that could make a difference to others. Hartley and McWilliam (2009) reflected on the global development of digital storytelling from North America, Europe, Australasia, Asia, Africa and South America mostly in partnership with the Center for Digital Storytelling. The Center for Digital Storytelling has collaborated with individuals and organisations to produce 12,000 stories internationally over 15 years and the BBC has collaborated to produce hundreds of stories over a 7 year project (Lundby, 2008).

Lundby (2008) argued that the digital nature of the stories allows the storyteller to manipulate all of the elements in a way that was not possible for one person to do previously with analogue technology. The multimodal nature of digital storytelling leads to transformation of signs, forms and structures through the manipulation and juxtaposition of text, still and moving image, narration and sound. Narrative transformation happens through the facilitated process and collaborative authorship. Institutional transformation happens through the creation of shared meaning (Lundby, 2008).

Taking a critical theory perspective on digital storytelling in the context of transformation highlighted theoretical and political issues including digital storytelling as mediation, creating a personal connection to the purpose and values of change to support individuals to transform the organisation, and to resolve organisational and alternative perspectives. The story circle is the heart of a classic digital storytelling workshop and becomes the heart of a community of

practice where one story leads to another in an interactive conversation that advances knowledge based on resolving diverse lived experience and reaching consensus on action that supports the common good of the community.

3.4.1 Digital storytelling as mediation

Lundby (2008) and Couldry (2008) present digital storytelling as mediation. Mediation can be seen as a continuum from a simple singular process through to a complex process of transformation. For digital storytelling to reach its potential of a platform for participation Couldry (2008) would argue that democracy needs to underpin work and social processes. He also recognised that mediation can be seen as a dialectical process of communication as in Silverstone's (Silverstone, 2005) definition but Couldry's (2008) definition is based on flows of production rather than communication. This definition reminds me of a focus on the system and the potential for negative colonisation of the lifeworld. Setting up an appropriate balance between the system and the lifeworld echoes Laughlin's reflection that it is a fragile relationship and critical to the success or failure of a critical intervention.

Lundby (2008) also talks about mediation and tension. Based on Thumin (2008, 2009), Lundby (2008) argued that self-representation could be mediated by institutional framing. Questions of authorship can create tension in a mediation process (Lundby, 2008).

3.4.2 Digital storytelling and a personal connection to change

Lambert (2006) argues that digital storytelling can add value to the message of organisational purpose through the medium of digital film.

Storytelling fits into engagement with purpose in meaning making, organizational renewal and everyday practice. We reflect on our core purpose so that our decisions and actions align with our underlying beliefs and spirit. Engaging with purpose supports meaning making. ... the style of personal narrative, in a piece that is produced with a minimal, but elegant design, stands out as a new way of communicating meaning and values ...the thrust of organizational stories revolves around the question of "What Does the Organization Mean to You? ...as a person whose work life revolves around

representing the organization, you should have a good answer to the question. ... if your answer does not stir emotions, does not connect with an aspect of your life's calling ... you are not likely to be that effective ... our approach to an organization's story always starts with a person connecting their life experience to the organization's mission (Lambert, 2006, p. 105).

A personal connection is critical to change because people transform organisations (Grant, 2005).

3.4.3 Digital storytelling and organisational perspective

Classic digital storytelling is focused on social change. However the practice, just like organisational storytelling, can be applied from a dominant organisational perspective or to support alternative perspectives.

While the majority of published digital storytelling case studies to date are focused on education, media studies and social change. Digital storytelling has been used to transform health care and organisations in the UK by supporting an organisational perspective whose intention is to put patients at the heart of healthcare (Hardy, 2007a).

Institutions, structures and the status quo are challenged when digital storytelling is introduced as an intervention to support participation (Lundby, 2008). This theme is further developed in the field through case studies.

3.4.4 Digital storytelling and alternative perspectives

The democratic potential of digital storytelling within an organisational setting is based on giving people a voice. Digital storytelling is a bottom-up, user-generated, amateur media practice (Lundby, 2008) that has democratic potential to give marginalised groups a voice and support social justice (Lambert, 2006; Lundby, 2008), it could meet the 'deficit of recognition in society' (Couldry, 2008; Lundby, 2008), it can give those that use it a voice (Lundby, 2008), it can give voice and agency to students in schools (Erstad & Silseth, 2008; Lundby, 2008).

Couldry (2008) argues that digital storytelling could address a 'deficit or recognition' by supporting voice and democratic participation in media communication. He said that digital storytelling is an alternative to mass media's power and control over the flows of production, circulation and recirculation of communication. Couldry said that digital storytelling supplies the resources: computer, scanner etc. and knowledge in the form of digital literacy to support participation.

Lundby (2008) introduced political and theoretical issues across digital storytelling forms that included issues of scalability (Hartley, 2008) and of being an isolated phenomenon Couldry (2008). Hartley (2008) shared an Australian perspective on digital storytelling issues of scalability and expertise that are associated with the ideal of providing a democratic practice. He highlighted two aspects of scalability issues, bundling of stories and propagation of the method. He asked how enough stories could be made and accessed by enough people to be of value to a community. He reflected on the ratio of one to two facilitators for eight participants as ideal in a typical three day face-to-face workshop and asked how that method could be scaled so that more people could participate. Distribution of the method was linked to the expertise of the facilitator and participant. He noted the asymmetrical relationship between the expert facilitator and the amateur participant with little or no computer, filmmaking or self-made media experience. He noted that the participant was expert in their own experience (Hartley, 2008).

Lundby (2008) described digital storytelling as a small-scale media practice based on a time-demanding workshop production process that was focused on the art of shaping, making and sharing a good story. He compared the small-scale media practice of digital storytelling to mass media's production and consumption practice. He also compared the digital storytelling workshop to new forms of user-generated content that included blogs, video blogs and social networking sites where the education process was person to person and did not require a workshop.

Couldry (2008) fears digital storytelling is an isolated phenomenon and does not achieve wider authority and respect from media institutions. He is concerned that

digital storytelling is an isolated phenomenon that individuals and even organisations go through but it does not have a wider social impact. He said that it doesn't support justice in politics, economy or culture and that it doesn't have the respect or authority of the media institutions which are dominant, have power and control of the flow of production, circulation and re-circulation.

The issue of voice in society, politics and at work needs to be addressed for digital storytelling to reach its democratic potential to support voice (Couldry, 2008). An innovation network could address the scalability issues and support digital storytelling to reach its democratic potential to support voice (Erstad & Silseth, 2008; Hartley, 2008).

Couldry (2008) suggests that for digital storytelling to achieve its potential of supporting voice and democracy that larger issues of the interconnected crisis of voice that is affecting politics, economics and culture need to be resolved. He argues that if this happens then digital storytelling has the conditions to achieve its potential. The widespread increase in citizen journalism through mobile phone video stories created in real time is a form of digital storytelling that is being democratised through social media.

3.4.5 Digital storytelling and communities of practice

The story circle is at the heart of the classic digital storytelling process (Lambert, 2006) and is also being facilitated within social media. The story circle can be seen as a community of practice (Wenger, 1999) where facilitators and participants co-create stories through active listening, questioning, feedback and story sharing. The story circle is traditionally held in face-to-face workshops but could also be in the form of an online community of practice. The purpose of the community could be focused on communicative action leading to critically mediated organisational change.

Hartley (2008) recommended moving from a closed expert system to an active and 'open innovation network'. He described the collaboration between an expert documentary film maker, Rubbo, and his subject Olive and their collaboration in creating a blog as an illustration of a miniature 'open innovation network'. He

described how Rubbo recorded their conversations, transcribed them and typed them into a blog. Rubbo described himself as the helper and replied in his own voice to feedback on the blog. As Olive was 107 he did not try and transfer the technical skills of blogging. Rubbo was 70 at the time and taught himself how to blog. Hartley (2008) described a new hybrid form of digital storytelling, part blog, part digital storytelling transcript and part multiplatform publishing, as potentially assisting with the issues of scalability and expertise. He suggested that participants could develop and share expertise through informal discussion by collaborating and helping others as appropriate to their circumstances, needs and wants. He also noted the need to move from sharing personal stories to sharing knowledge to support the democratic potential of digital storytelling. He suggested that digital storytelling workshops engaged participants and supported digital literacy and that the practice could be scaled in 'open innovation networks' (Hartley, 2008).

A critical perspective on the digital storytelling literature highlights the theoretical and political issues of mediation, a personal connection to change purpose and values, an organisational perspective, alternative perspectives and digital storytelling communities of practice.

3.4.6 Digital storytelling informed skeletal theory

Applying a Habermasian critical theory perspective on the digital storytelling literature informed my skeletal theory. Digital Storytelling as Mediation is the first principle of digital storytelling as communicative action in organisational change skeletal theory. Lambert's (2006) personal connection to organisational purpose and Eriksen's (2008) personal connection to change come together as a personal connection to the change purpose and critical values in my skeletal theory. Personal connection is the catalyst for change in digital storytelling interventions. An organisational perspective is the thesis and alternative perspectives are the antithesis in the second supporting concept of digital storytelling as mediation. A digital storytelling community of practice is the third supporting digital storytelling as mediation. A critical community of practice synthesises new knowledge that supports change toward the common good.

More specifically applying a middle range thinking perspective to the digital storytelling, organisational storytelling and organisational change literature was done with the intension of inducting a skeletal theory to take into the field. This theory is described in the next chapter.

4 Digital Storytelling Intervention (DSI) skeletal theory

Digital Storytelling Intervention (DSI) skeletal theory was fleshed out with detail from empirical research (Laughlin, 1995). This theory was inducted in order to address the research question ‘How can digital storytelling support organisational change?’

4.1 Initial Digital Storytelling Intervention (DSI) skeletal theory

My initial DSI skeletal theory was inducted before entering the field and was based on the aim of implementing participatory management as an approach to organisational change, using organisational storytelling and stories to support tacit knowledge sharing in a community of practice and using digital storytelling as an intervention to support personal and organisational transformation based on the power of the story circle. The Harvard Business Review defines participatory management as the sharing of traditional managerial prerogatives with all members of an organisation (Harvard Business Review, 1991). Organisational storytelling as tacit knowledge sharing in a community of practice is illustrated by how copiers actually get repaired at Xerox (Brown et al., 2005). At Xerox individual repair men can get stuck in the field with difficult problems. To resolve these difficult problems they call their friends. Together they create a story about the machine, how it works, what is wrong, what has been tried to fix the problem and what their past experience tells them about similar situations. Stories are shared with others during coffee breaks, they become refined over time and turn into insights and shared wisdom. This is also how apprenticeship works in a trusted community of practice through conversational storytelling (Brown et al., 2005). Classic digital storytelling is based on a facilitative workshop process that brings professional storytellers and amateurs who are experts in their lived experience together in a story circle that supports inspiration and transformation (Lambert, 2006).

Table 3 highlights the three principles of participatory management, storytelling as tacit knowledge sharing and digital storytelling as facilitation. The principles are supported by nine concepts that are focused on a participatory process and a

product that supports learning and knowledge creation in a reflective community of practice.

Table 3: Initial Digital Storytelling Intervention (DSI) skeletal theory

| Initial Digital Storytelling Intervention (DSI) skeletal theory | | | | |
|---|---|---|---|---|
| Habermasian Critical Theory Perspective | | | | |
| Literature | Principles | Concepts supporting each principle | | |
| | | Process | Product | Knowledge |
| Digital Storytelling | Digital Storytelling as Facilitation | Participatory | Digital Story as Learning Object | Community of Practice supported by Story Circle |
| Organisational Storytelling | Storytelling as Tacit Knowledge Sharing | Share Positive and Negative Stories of Lived Experience | Stories as Illustrations of Theoretical Principles & Concepts | Community of Practice supported by Story Bank |
| Organisational Change | Participatory Management | Participatory Action Research & Learning | Iterative Cycles of Change | Reflective Community of Practice: Theory & Practice Refine Each Other |
| Critical Theory Foundational Values | | | | |

My skeletal theory developed iteratively throughout my research journey. My developing DSI skeletal theory was based on the aim of implementing a just and effective approach to organisational change, using dialectical conversation to make alternative plans and decisions at work and using digital storytelling, a rich media practice, as an intervention to support transformation of symbol, story, self and organisation.

4.2 Developing DSI skeletal theory

My developing DSI skeletal theory is supported by three principles and nine concepts and is graphically displayed in Table 4. The three principles recognise that mediation is core to management, organisational communication, organisational storytelling and digital storytelling. Principle 1: Management as mediation embraces contradiction, conflict and crisis; it resolves the conflict between organisational embeddedness and individual agency and creates critically mediated organisational change. Principle 2: Communication and storytelling as mediation embraces contradictory stories of lived experience and resolves communicative distortion introduced by hierarchy by moving toward an ideal speech situation supported by symmetrical communication and the creation of communicative action. Principle 3: Digital storytelling as mediation embraces a personal connection to the shared story of change; resolves the difference between an organisational perspective and alternative perspectives and synthesises new knowledge in a digital storytelling community of practice.

The principles of mediation can become core to the process of the story circle as the stories people share allow them to change their perspective as they step into the shoes of others' lived experience. My skeletal theory holds that the story circle can be used to transform the process and outcome of organisational change. The three principles are illustrated in the developing DSI skeletal theory as presented in Table 4.

Table 4: Digital Storytelling Intervention (DSI) skeletal theory

| Digital Storytelling Intervention (DSI) skeletal theory | | | | |
|---|-----------------------------------|---|---|--|
| Habermasian Critical Theory Perspective | | | | |
| Literature | Principles | Concepts supporting each principle | | |
| | | Catalyst | Thesis & Antithesis | Synthesis of New Knowledge |
| Digital Storytelling | Digital Storytelling as Mediation | Personal Connection to Shared Story of Change | Organisational Perspective & Alternative Perspectives | Digital Storytelling Community of Practice |
| Organisational Communication & Storytelling | Storytelling as Mediation | Contradictory Stories of Lived Experience | Communicative Distortion & Ideal Speech Situation | Communicative Action |
| Organisational Change | Management as Mediation | Contradiction, Conflict, Crisis | Organisational Embeddedness & Individual Agency | Critically Mediated Organisational Change |
| Critical Theory Foundational Values | | | | |

The change path the intervention takes depends on the underlying beliefs and values of the organisation that it is used with. The success of the intervention is dependent on the organisation's sympathy or openness to the values of a Habermasian critical theory approach to social change. An organisation that sees communication and storytelling as the domain of one department or group who own and lead communication on behalf of the organisation may not be open to the values that underlie the intentions of this approach. An organisation that sees value in developing the communication skills of all the members of the organisation so that they can share their diverse knowledge and listen deeply to others to resolve difference is more likely to be open to such an intervention. Developing the communication skills of all members of an organisation can support individuals to lead in their area of responsibility and to contribute to other

areas where their diverse knowledge can assist the organisation to make more widely informed decisions.

4.3 Management as mediation

The principle of management as mediation was inducted from the organisational change literature and is supported by three concepts: contradiction, conflict and crisis as catalysts for change; organisational embeddedness and individual agency as representing the thesis and antithesis of the organisational change continuum and the synthesis of new knowledge that leads to critically mediated organisational change.

Management as mediation embraces contradiction, conflict and crisis as catalysts and opportunities for change. Diverse knowledge is valued and required to make decisions on action that will improve the process and outcome of organisational change.

Stanley Deetz, Professor of Communication and a critical theorist at the University of Colorado at Boulder, gave a public lecture in 2006 about democracy in the age of corporate colonisation of the life world. Toward the end of the talk he told a story about Shell Oil and Greenpeace going from sitting across the table and fighting over the decommissioning of oil rigs in the North Sea to sitting together around the table when commissioning oil rigs to make upfront and better decisions together about the common good and what to do with potentially polluting by-products like mercury and arsenic. He used this story as an example of enlightened decision making (Deetz, 2006).

I see this story as an example of management as mediation, resolving difference to make better decisions for the common good. The story can also be seen from a postmodern perspective of holding difference in tension, which led to better participative decision making.

Management as mediation resolves the difference between organisational embeddedness in the values and structures of control and individual agency and the ability to make a difference. The organisation is embedded in its operations,

policies and practices to maintain control. The organisation's policies and practices may not make sense over time as the environment changes and may get in the way of necessary change. Individuals have power in the form of knowledge and motivation. Individuals can make a difference to the way the organisation operates based on their unique point of view. Management as mediation embraces and resolves difference in order to synthesis new knowledge that leads to critically mediated organisational change.

4.4 Organisational storytelling as mediation

The principle of communication and storytelling as mediation was inducted from the organisational communication and organisational storytelling literature and is supported by three concepts: sharing contradictory stories of lived experience as catalysts for change; communicative distortion as the thesis and an ideal speech situation as the antithesis that illustrates the communication change continuum, and communicative action through the synthesis of new knowledge.

Communication and storytelling as mediation embraces contradictory stories of lived experience. People naturally communicate by sharing stories of lived experience. Learning the skills of deep listening leads to deeper sharing and openness to finding a common solution is essential for successful organisational change.

An example of communication and storytelling as mediation is illustrated through a story of being involved in the conservation movement and learning to overcome the ideology of Maslow's hierarchy of needs in order to engage others. Peter Forbes, is a writer, photographer, farmer, conservationist and co-founder of Center for Whole Communities, he told a story about his own experience working in the conservation industry for nearly 20 years.

...environmentalists talk about working with a diverse force and yet so often difference is something that is very, very difficult for the environmental movement to grapple ... and yet the strength of our movement is that difference. This is the fundamental understanding of my adult life is that our strength comes directly from that difference but the difference is never overcome. The difference is celebrated and

seen and then worked with and the way to do that ... is through story
... (Forbes & Margolis, 2010).

Forbes said he uncritically accepted the dominant story that Maslow's hierarchy of needs explained why the conservation movement was not engaging communities of people of colour or poor whites. It was suggested that until people had reached a certain level of financial success they didn't share the same values as the conservation movement. He said it took years of him sitting in story circles with people very different to himself and hearing their stories of connection to land, place and each other to realise that Maslow's truth was historically and socially located. He hadn't heard the alternate story that people of colour and poor whites had been moved off their land to create national parks. People of colour and poor whites knew the story of being moved off their land because it was part of their history. This illustrates the problem of one dominant story that divides a community. One story does not support engagement, reconciliation and moving forward together. "... story is ... the way that ... we will heal our movements for change and make them more viable to create real change and not just helping one segment of our population" (Forbes & Margolis, 2010 minute: 34:30 – 35:40 out of 50:3).

Communicative distortion occurs when communication is one way and closed, this is generally top-down and linked to organisational embeddedness. An ideal speech situation is where consensus on action is reached without coercion. Communication and storytelling as mediation resolves the theoretical extremes of communicative distortion and an ideal speech situation.

Communication and storytelling as mediation embraces and resolves contradictory stories of lived experience in order to synthesise new knowledge that leads to communicative action. Communicative action is action that is based on open and interactive conversations where differences can be resolved and common ground can be uncovered and action can be agreed on so that people work together toward an improved process and outcome of organisational change.

If communicative action is introduced and individuals feel agency this needs to be recognised by the organisation and there needs to be support for change or individuals could feel frustrated and behave accordingly.

4.5 Digital storytelling as mediation

Digital storytelling as mediation is the third principle of this skeletal theory and was inducted from the digital storytelling literature. It has three supporting concepts: a personal connection to the shared story of change as the catalyst; an organisational perspective as the thesis and alternative perspectives as the antitheses of change and a digital story sharing community of practice to synthesise new knowledge.

Digital storytelling as mediation embraces the affordances of technology. The use of technology supports multimodal (text, image and sound) reflection on lived experience. Technology can also extend the reach and flexibility of the practice of sharing a personal connection to the shared story of change.

Mediation is the core of the dialectical process of transformation. Mediation resolves diverse perspectives and shares decision making power. Mediation involves participation through the use of voice to reveal diverse points of view that exist in organisations.

Digital storytelling as mediation resolves the conflict between an organisational perspective and alternative perspectives. Digital storytelling as mediation is focused on the synthesis of new knowledge within a community of practice. Communities of practice are based on a social theory of learning by doing (Wenger, 1999). Digital stories are used, as illustrations of lived experience, within the context of a larger conversation, which is focused on transformation toward the common good.

Communication as mediation can be extended to create a critical and reflective storytelling community of practice. A critical storytelling community of practice is a group of practitioners who share critical values of emancipation and justice in the workplace. These values can be used to compare underlying assumptions to

stories of lived experience to help resolve difference and embrace alternative stories and experience. Such an environment can be a powerful support for change of both theory and practice.

The use of social media has the potential to expand the community of practice (Wenger, 1999). The use of technology means that any individuals who have access to a computer and the internet can create a blog (web log) and share their stories of lived experience with their community of practice.

Digital storytelling as an intervention to mediate just and efficient organisational change is supported by the principle of a democratic approach to organisational change and the supporting concepts of mediation through the practice of human agency based on knowledge, motivation and personal transformation; approximating Habermas's ideal speech situation through the introduction of storytelling circles at work; and supporting engagement in organisational change through participation and the facilitation of voice and social accounts.

Digital storytelling as mediation is illustrated in nine women's stories of receiving care for their premature babies. Both positive and negative stories were shared to put patients at the heart of health care. Pilgrim Projects worked with Women's neonatal services to illustrate their report: *Caring for vulnerable babies: the reorganisation of neonatal services in England* (Blackburn et al., 2007).

A Habermasian focus on the creative power of language and discourse has led to the use of the story circle as the environment to transform the process and result of organisational change. The story circle is a participative environment where lived stories of experience are valued, shared and resolved.

If digital storytelling is used as an intervention and individuals feel agency this needs to be supported and nourished by the organisation or individuals could feel frustrated and leave.

4.6 Critical theory foundation values

Critical theory foundational values underlie the skeletal theory. Critical theory foundational values are based on democratic principles of equality, freedom of speech and justice in the work place. They are specifically based on liberal democracy where everybody's voice is important because you don't know whose voice will make a difference. In 'Horton Hears A Who' it was the smallest Who that made a difference, '... They've proved they ARE persons, no matter how small. And their whole world was saved by the Smallest of All! ...' (Seuss, 1954, p. 58). In Team New Zealand's 1995 challenge and 2000 defence of the Americas Cup, all team members were encouraged to think creatively, including the receptionist who contributed to and selected the best idea for increasing boat speed at a team brainstorming session (Maani & Benton, 1999, p. 55). The ability to make a difference is not dependent on title, area of responsibility or story form.

All story forms and platforms have their time and place. Story forms and platforms can be seen as complementary not as one replacing the other. They can also be seen as channels. Different channels target and are preferred by different customers. An organisation should use multiple channels as appropriate to reach their audience. A six word story on Twitter could lead a customer to a 250 – 350 word story on Facebook which could lead them to attend a seminar or conference on the subject.

Table 5 illustrates a range of story forms that can be used to support participation in organisational change through the guidance of DSI theory and practice.

Table 5: Story forms and platforms

| Analogue Story Form | Digital Story Form | Digital Platform Examples |
|--|--|---|
| 6 word stories: Baby shoes for sale never worn Hemingway | Tweeting | Twitter |
| Diary | Blog | Word Press |
| Radio | Podcast | StoryCorps |
| Photographs in film Visual stories | Digital Photography Desert Island Pics in Making Space Heledd Jones | Flickr with notes and tags |
| Postcard Analogue Video | Classic Digital Stories Patient Voices | The internet In Social Media Platforms You Tube |
| Play Movies are no longer analogue | Digital Play: Next Exit Digital Movie: The Inconvenient Truth | The Internet Movie Theatres show digital movies |
| Face-to-face CoP and CoI | Social Media CoP and CoI DS Working Group: Purpose: Questions for our organisational retreat / advance | LinkedIn Facebook The larger context and conversation |
| Role Play | Online Immersive Environments | Second Life |

One story form is not better than another. Each form, both analogue and digital, has affordances and challenges. Different forms suit different storytellers and audiences. Technology is ubiquitous and all forms of storytelling are relevant to a specific context of use. Individuals and organisations need different versions of a story that captures the essence of their natural authority for different forms; for example they need a version that works in 140 characters for tweeting; a version

that works in one hundred words; a version that works in one page and a traditional CV for audiences that want more detailed information. It is possible to facilitate a story circle in an ICT-enabled environment when people are motivated to contribute and have shared experiences. What is interesting is not the forms of the story or artefact, be they cave paintings or tweets, -- old media or new media, as they all have their place and time. What is key is the process of mediation used to create it.

4.7 Summary

Mediation is the core principle of my DSI skeletal theory. Mediation becomes the core of management, communication, storytelling and digital storytelling.

Mediation is focused on resolving difference. Management requires diverse knowledge and the ability to resolve difference in order to make better decisions on action. The communication and storytelling skills of listening deeply and sharing deeper are necessary for all organisational participants to contribute their unique point of view and to resolve difference. Communication and storytelling takes place in a critical community of practice. The heart of the critical community of practice is the story circle. Digital storytelling creates a new environment where diverse knowledge is valued and difference is resolved based on working together to improve the process and outcome of organisational change.

In my DSI skeletal theory I intentionally choose to use storytelling to embrace and resolve difference in order to synthesise new knowledge that leads to communicative action and a contribution toward the larger story of critically mediated organisational change. My DSI chooses not to use storytelling to control meaning, make sense of the status quo or hold difference in tension. In the following four case studies, I supported the participants to speak for themselves and left the reader to interpret the meaning of each digital storytelling intervention. I provide my critical discursive analysis in 9.5 Cross case comparison to highlight the difference.

5 Women's Wellness Digital Storytelling Pilot

This chapter reflects on a digital storytelling research pilot undertaken in partnership with WISE Management Services and Women's Wellness in Hamilton, New Zealand. The digital storytelling pilot was undertaken to enrich theoretical understanding and contextualise the digital storytelling practice.

This chapter reviews my digital storytelling pilot journey and summarises the organisation's objectives for the pilot. This is followed by an introduction to WISE Management Services and Women's Wellness. WISE Management Services provides organisational structure and business services to Women's Wellness. They are connected by their shared purpose 'to improve the lives of people who experience mental illness in New Zealand' (Wise Management Services Ltd., 2008). Women's Wellness provides services through The Monastery, a private retreat and Iris, a mobile service based in Hamilton, New Zealand. The interview with the sponsor of the pilot took place a little over one year after the digital storytelling intervention to allow a reasonable amount of time for Julie Nelson, Chief Executive, WISE Management Services, to reflect on the effect of the pilot on the organisation. Julie was given a draft of the pilot case study on 15 August 2011 to review and comment on. The draft case study reminded her of where they started and of their positive developments since the pilot. She asked for an opportunity to update me on their developments on 29 August 2011. She also arranged a follow up meeting on 23 September 2011 that included the current leader of The Monastery and two storytellers who had participated in the pilot to confirm their consent for their stories to be included in the case study and to look at what has happened as a result of introducing digital storytelling into the organisation. The chapter concludes with a summary of the researcher's learning from the pilot.

5.1 Sharing Stories of Lived Experience

Our life experience leads us to the organisations that we choose for employment. The stories of our lived experience and our ability to listen deeply and bear witness to others, gives us the power to participate in the transformation of the

organisations we chose to work for guided by our shared values for the common good.

My life's experience led me to introduce digital storytelling into a local women's wellness charitable company. The women, who worked for the organisation and volunteered to participate in the pilot, shared their journeys and were given the opportunity to listen deeply and share deeper. Digital storytelling theory and practice were explored in a research pilot undertaken over one year.

The pilot investigated how digital storytelling could be used in organisations. The pilot was undertaken with WISE Management Services and Women's Wellness to reflect on the opportunity for a skeletal theory to address the gap in the digital storytelling literature.

The objectives of the Women's Wellness pilot from the organisation's perspective included:

- Analysing the opportunity for digital storytelling to add value to The Monastery and Iris;
- Drafting a customised digital storytelling strategy and programme for The Monastery and Iris;
- Gathering digital storytelling learning resources;
- Designing an online community of practice and interest for The Monastery and Iris;
- Delivering customised digital storytelling workshop/s for The Monastery and Iris;
- Implementing digital stories for The Monastery and Iris;
- Completing an initial analysis, design, development, implementation, evaluation and redesign.

As discussed in the method chapter, six people from WISE Management Services, The Monastery and Iris participated in a three-day digital storytelling workshop and two people, one from The Monastery and one from Iris, participated in a seven-day digital storytelling train the trainers' workshop facilitated by me, as a

participant observer. Eleven Women's Wellness digital stories were completed over one year. A little over a year after the completion of the pilot, an interview was conducted with the sponsor to reflect on the impact of the pilot on the organisation.

WISE Management Services (2008) provide information services, finance, communication, human resources, quality, legal and strategic management services to WISE Group which is a large non-government mental health service provider in New Zealand. The WISE Group promote their beliefs as valuing people and touching lives through their inspirational dream 'Creating fresh possibilities and services for people, organisations and communities'; their focus 'Inspire. Develop. Deliver.' and their spirit 'We are one, everything is possible' (M. Pratt, personal communication, 2007). They are guided toward economic health and effectiveness through the implementation of Peak Performing Organisations theory and practice (PPO). PPO theory was derived from 10 case studies of elite international sporting organisations. The PPO methods have been applied to a number of businesses looking to achieve sustainable success. The elements of the theory are detailed below as three principles supported by nine concepts executed and balanced by inspirational players (Gilson et al., 2000).

- Peak Purpose: inspirational dream, greatest imaginable challenge, focus
- Peak Practices: sharing the dream, creating the future, fostering community
- Peak Flow: exceeding personal best, catching the last detail, imagining game breaking ideas

The WISE Group also embraces Sustainable Peak Performance theory and practice. Sustainable Peak Performance theory was inducted from an appreciative enquiry approach.

Appreciative Inquiry is a form of action research that attempts to create new theories/ideas/images that aide in the developmental change of a system (Cooperrider & Srivastva, 1987.) The key data collection innovation of appreciative inquiry is the collection of people's stories of something at its best.... These stories are collectively discussed in

order to create new, generative ideas or images that aid in the developmental change of the collectivity discussing them (Bushe, 2005).

Appreciative enquiry can be described as learning from success (Pratt & Pratt, 2010). The WISE Group believes everyone in their organisation has a part to play in fulfilling their dream of creating fresh possibilities and their purpose of social sustainability (Pratt & Pratt, 2010).

Julie Nelson, CEO, WISE Management Services sponsored a digital storytelling pilot with Women's Wellness. Their dream is 'To create transformational wellness services and experiences for women'; their focus is 'Nurture RICH relationships'; and their spirit is 'Connections for living well' (M. Pratt, personal communication, 2007). They deliver their services through The Monastery and Iris.

The Monastery (Wise Management Services Ltd., 2006) is a wellness retreat which reflects what women have said they need at the time they are in crisis (Nelson, 2005). The Monastery is housed in a gracious 1900s character villa situated in a beautiful and peaceful landscape on the banks of the Waikato River. The Monastery's team is composed of women who have extensive experience in providing a nurturing and holistic approach to supporting health and wellbeing. Their approach includes providing time to reflect and connect to inner wisdom, restful sleep, healthy eating, and access to beautiful gardens, stress relieving therapies and education. The Monastery provides retreats of up to five days for women experiencing stress, trauma or depression (Wise Management Services Ltd., 2006).

Iris (Wise Management Services Ltd., 2005) is a mobile service for women who experience trauma or depression. The Iris team has a breadth and depth of mental health knowledge and experience that allows them to act as advocates for their clients in securing the most appropriate mental health support in their community. The Iris team's approach is holistic and their greatest gift is their time which they provide where and when it is needed to women in Hamilton as a free, flexible,

mobile service. The Iris team partners with women to find meaningful solutions to their problems by working with GPs, other health professionals and community agencies (Wise Management Services Ltd., 2005).

The pilot, from a research perspective, was to explore how digital storytelling could be used in organisations.

I suspect that ... we didn't know ... what the 'digital storying' would mean for us as an organisation and I don't know that you could have actually explained that any better ... this is a pilot, this is an opportunity to see whether something like 'digital storying' could actually be applicable to the WISE group... (J. Nelson, personal communication, April 1, 2009).

The context of the pilot, which included the organisation's values and purpose for introducing digital storytelling as well as the individuals who volunteered to participate, shaped the outcome of the skeletal theory in practice.

5.2 Journeys toward Women's Wellness

Julie Nelson, Chief Executive of WISE Management Services, chose Women's Wellness to pilot Digital Storytelling for the WISE Group because there was a sense that the organisation was new and evolving. Julie reflected on the purpose of introducing Digital Storytelling into an organisation, whether it was to support organisational development or promote services.

...we went into Women's Wellness because ... it had some ... articulate people who indicated that they would be willing to participate in a very ... organic process ... and... what are you looking to achieve with 'digital storying'. How long has the organisation been going? Where's it at in its development ... what are ... the key messages that you are trying to ... get across and is it actually about ... promoting ... the depth and ... richness of the organisation or is it promoting what the organisation does in terms of changing lives or inspiring wellness ... (J. Nelson, personal communication, April 1, 2009).

Julie chose to pilot digital storytelling in Women's Wellness which was a new and emerging organisation. The pilot promoted the depth and richness of experience held by the women who shared the common purpose of the organisation. The digital storytelling pilot supported the incorporation of diverse voices and perspectives on their shared purpose.

Lambert (2006) states that, The Center for Digital Storytelling's approach to organisational storytelling, always starts with a personal connection to the organisation's purpose. If an employee can't say what the organisation means to them in a way that stirs emotions and connects to their life's purpose, then they are not in the best position to represent the organisation. It may not be the story that makes the organisation's website but until they create it they are not in the best position to represent the organisation (2006, p. 105).

Shirley Nesdale participated in a three-day digital storytelling workshop and reflected on her personal life experience and how it led her to provide mobile women's wellness services through Iris. In Figure 4, Shirley Nesdale shares "A Message of hope". Figure 4 includes three screen shots from Shirley Nesdale's digital video. The three screen shots represent Shirley as a young girl going to visit her mother in an institution; followed by Shirley as a grown woman visiting the women she supports in the community and a photograph of her mother who inspires her work. Her story script captures the essence of her journey to Iris and her reflections on her work in the community.

A message of hope by Shirley Nesdale



One of my earliest memories is as a little girl straining to see over the dashboard of the car. I have especially chosen what I will wear this day, as I'm on another visit with my daddy and two elder brothers to say hello to my beautiful mummy. She is staying once again in that big strange house in the country.

Over the years I felt her aloneness and saw her isolation. I knew her beauty. But others stayed away. The knocks on the door even by her friends become fewer. Depression can grip and strangle the very things we need the most.

Today my job brings me to the doors of women who can be trapped within themselves by depression's web. I hear them as they speak of their aloneness. Of not being understood and of their loss of hope. I hear the bitter, I see the sweet, I sit with a belief in their own knowing as each of these women find their own truth. I think of the profound richness and meanings that can come from our experiences. The circles in life and the connecting.

My life has been blessed with my mum Gentle and strong. A mum that has believed in me and caused me to take up a batten that fights for others inner spirit.

Credits

'The inspiration from my mum'

'The women that I am privileged to meet and am constantly enriched by through my work at Iris'

'Van Morrison Carrying A Torch Hymns to the Silence'

Figure 4: A message of hope by Shirley Nesdale.

Copyright 2007 by Shirley Nesdale. Used with permission.

Julie echoed the importance of having employees who can communicate what the organisation means to them from their point of view as demonstrated by Shirley's digital story.

... for WISE ... what we believe is an effective ... digital story is around the people that work in the organisation and understanding why they work in the organisation and yes that can be quite ... a personal ... reason why I work here is ... (J. Nelson, personal communication, April 1, 2009).

Owning your insights (Lambert, 2010, p. 14) is the first step in the digital storytelling process. The women who participated in the pilot were given an opportunity to exercise their voice and make a difference to themselves, their colleagues and their organisation.

Hayley Soffe participated in a three-day digital storytelling workshop as a representative of WISE strategic communications group. She represented the organisation's point of view. In Figure 5, Hayley Soffe shares "Discovering WISE". Figure 5 includes three representative screen shots from Hayley Soffe's digital video. The three screen shots are photographs of The Monastery with sayings from their marketing brochures overlaid across the screen. Her story script captures the essence of her journey to WISE Management Services, her reflections on her place of work, the marketing collateral she designed for Women's Wellness and her relationship with the women who work there.

Discovering WISE by Hayley Soffe



While working for a printing company, I was preparing the most beautiful suite of collateral to be printed, the imagery was luxurious and rich, the location tranquil and gorgeous. *'In a world of its own...'*

The place was called The Monastery. *'More than a building. More than wood and walls. A haven with a soul, a life, a heart'...*

From this moment, I was intrigued by The Monastery. What do they do there? Who do they help? This was the beginning of my curiosity... *'The core, the start of the journey, the place where rejuvenation begins...'*

Unfortunately, it would be two years before my questions were answered... I've now been with WISE for 5 months, the creators of this life changing place, and have enjoyed every minute of it. I love that my personal beliefs of spirituality, holistic healing, living organically, striving for sustainability and of beautiful things are all shared here. What's more, I was presented the opportunity to design some beautiful collateral of my own ... for Women's Wellness. During the development of the brand, I was finally introduced to The Monastery. It was as beautiful as the images I had seen over two years ago. The women who work there and at IRIS are extraordinary and the impact they are having on women's lives is wonderful. They are an inspiration to us all. I feel privileged to be part of this wonderful organisation. For me, WISE is more than just a job; WISE is a way of life.

'With special thanks to: WISE Management Services, Mari Ann Moss, Tania Rossiter, Shirley Nesdale, Karen Lund, Heather Leong'

Figure 5: Discovering WISE by Hayley Soffe

Copyright 2007 by Hayley Soffe. Used with permission.

Julie believed the most effective use of digital storytelling was for recruitment and promotion of services. Julie highlighted the need to be clear about the purpose, audience, pitch and process that supported the organisation's intentions for story.

... for us it was ... about ... starting with a connection to the organisation and for people talking about what that connection was ... whether it was the advertisement they read in the paper or whether it was someone that they knew who worked for the organisation ... we'd like to ... continue to support that as a really good recruitment ... where people actually get online and they can see staff ... at all levels ... saying look what it means for me to work at this organisation is this so we ... are looking at how we can use the digital storying ... for recruitment, for ... promotion of the organisation or ... promotion of services ... in terms of digital storying you need to be really clear about what it is that you are trying to achieve. What audience you are trying to ... pitch for and ... what process you ... use for that. ... some of the processes won't change ... people will be freed up and spend ... time thinking about ... how they want to ... come across and what they want to say. But ... being really clear about what is the organisation looking for in terms of ... a story coming through (J. Nelson, personal communication, April 1, 2009).

Julie questioned the most effective use of digital storytelling for each organisation in the WISE Group. She said that 'digital storying' could be used to support recruitment, organisational development in the form of Peak Performance, as well as promotion of the organisation, products and services. She believed that the best way to promote The Monastery and Iris services would be through customer stories. "... I think part of what we are saying is that in order to promote ... services ... like for example The Monastery ... I think the ... most powerful kind of story is people who have used The Monastery" (J. Nelson, personal communication, April 1, 2009).

She felt services such as The Monastery could be better represented from their clients' point of view. "... with The Monastery ... which is about a service ... one of the things that I think is really important is actually understanding how that service has actually ... touched people's lives. ... that have actually gone there..." (J. Nelson, personal communication, April 1, 2009).

She confirmed that once people had gone through their customised digital storytelling process and shared their experience, other people found it was not

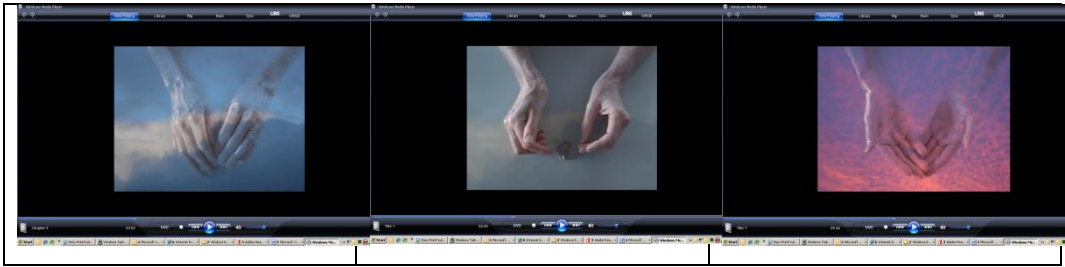
daunting and followed. She felt it was safe for people to talk about what it meant for them to work for the organisation.

...the process of making a digital story then they talk to others and it becomes not so daunting and ... given that its safe around this is what it means for me to work at WISE ... I think the process where people are ... out for a day and ... able to think about what they are going to talk about is ... really important and ... something that we continue to support (J. Nelson, personal communication, April 1, 2009).

Karen Lund participated in a three-day digital storytelling workshop and a seven-day train the trainers' workshop to support the sustainability of the practice within The Monastery. She reflected on what it meant to her to be part of the foundation team at The Monastery.

In Figure 6, Karen Lund shares "Travelling light". Figure 6 includes three representative screen shots from Karen Lund's first digital video. The three screen shots are a series of images of Karen removing her wedding band. Her story script captures the essence of her journey to The Monastery and her reflections on organisational purpose after working there for one year.

Travelling light by Karen Lund



After 30 years with the man I had always thought of as my partner for life, the universe intervened. An excruciatingly painful, but necessary, series of events unfolded. The removal of my wedding band obliterated vast chunks of my former life. Nothing would ever be the same again. Slowly emerging from the detritus, this child of Africa began to remember, to learn, about travelling light, about healing.

I found myself in New Zealand, reading a newspaper advertisement for a position in the foundation team at The Monastery, a wellness retreat for women experiencing depression or trauma. I marvelled at the synchronicities which had brought me to this time and place. I had to explore this opportunity to work in an organisation embracing a vision of a programme for healing which I wanted to contribute to. After my first year at The Monastery, I wrote a poem entitled:
One Year On

One Year On

One year on there is deep gratitude for the learning, for the shared wisdom of souls who touch this life. Easing this soul along its path to recognition of serenity, The gift in every perfect moment. I look to the year ahead taking each day as it unfolds. Relishing the opportunities for living, loving and learning. It is my privilege to be of service to the souls who serve me daily abundantly.

K. L. Dec 2006

I continue to learn and I now know there is nothing quite like travelling light.

‘Travelling Light written and produced by Karen Lund July 2007
Credits: Photography and assistance with compilation Mari Ann Moss’

Figure 6: Travelling light by Karen Lund

Copyright 2007 by Karen Lund. Used with permission.

Karen's story captured her perspective on organisational purpose. She reflected on what it meant to her to be part of the foundation team at The Monastery. Personal and organisational stories for Karen were intertwined and deeply connected. Her unique perspective on organisational purpose could be a valuable addition to a community of practice. Alternative perspectives on organisational purpose could be resolved in a digital storytelling community of practice.

5.3 Digital Storytelling Community of Practice

A community of practice (Wenger, 1999; Wenger, McDermott, & Snyder, 2002) maintains the knowledge of a discipline through an informal network based on the participation of volunteers. In the pilot, the discipline of knowledge was digital storytelling. In a digital storytelling community of practice, a story circle could create a safe place for people to share their lived experience. They could also creatively reflect on their digital storytelling practice to create new knowledge.

In Figure 7, Hayley Soffe, Shirley Nesdale, Tania Rossiter and Karen Lund illustrate a face-to-face digital storytelling community of practice. A digital storytelling community of practice has the ability to resolve diverse perspectives and synthesis new knowledge which can improve both theory and practice. Figure 4 includes three representative screen shots from "In this place". The first photograph is an image of Karen Lund facilitating the story circle within the face-to-face meeting of the digital storytelling community of practice. The second photograph is of Hayley Soffe creating her digital story on her place of work, WISE Management Services. Their story scripts capture the essence of their reflections on their places of work as well as Karen's final reflection on what an organisation means to her. She states that, "An organisation is its people. Each person comes with their own stories and these stories all contribute in some way to the value of the organisation and how it impacts on the broader community".

In this place by Hayley Soffe, Shirley Nesdale, Tania Rossiter & Karen Lund



“Women’s Wellness Digital Storytelling”

In August five women came together to explore Digital Storytelling’s application to Women’s Wellness. The following compilation is their reflection on their place of work.

I am Hayley. Daughter of Julie and Steve. In this place I feel heard, innovative, challenged, proud and creative. In this place I see talented, caring, real people, great things happen here every day. In this place I am happy, inspired and part of a good cause. In this place I have come to know that I am meant to be there. I call this place my home away from home, my purpose.

Hi I am Shirley. Daughter of Bill and Rona. In this place I feel reflective, a holding of women’s stories. In this place I see struggles, meaning, tears and laughter, their journey. In this place I am enriched and privileged. In this place I have come to know greater truths about the process of life. I call this place my Mandela.

I am Tania. Daughter of Shirley and Trevor. In this place I feel privileged and honoured to walk alongside women on this part of their journey. In this place I see the healing power of connection. In this place I am interested, hopeful, reflective and respectful. In this place I have come to know the stories, dreams, hopes and fears of the women I am with; and of their strength, beauty and wisdom. I call this place the heart of my work.

I am Karen Lund. Daughter of Kate and Tony Kristafor. In this place I feel at peace. In this place I see a fast flowing river, reminding me that change is a constant in all our lives. In this place I am connected to nature bringing me balance. In this place I am content to share my energy in quiet ways. In this place I have come to know acceptance of all experience as having positive aspects, positive learning. I call this place a safe haven. An organisation is its people. Each person comes with their own stories and these stories all contribute in some way to the value of the organisation and how it impacts on the broader community.

‘Place stories: Hayley Soffe, Shirley Nesdale, Tania Rossiter, Karen Lund. Music: George Provost. Storytelling Prompt: Joe Lambert. Production: Mari Ann Moss’

Figure 7: In this place by Hayley Soffe, Shirley Nesdale, Tania Rossiter and Karen Lund
Copyright 2007 by Hayley Soffe, Shirley Nesdale, Tania Rossiter and Karen Lund. Used with permission.

Figure 7 illustrates a face-to-face digital storytelling community of practice, working in a story circle, to capture the essence of their reflections on their places of work. A digital storytelling community of practice can meet face-to-face but there is also an opportunity to create an online community of practice.

Two people participated in the online community of practice to share their reflections on participating in the pilot workshop. They shared their reflections on sharing their stories with friends, family and other colleagues. They also discussed potential digital storytelling applications for Women’s Wellness and WISE which included using digital storytelling to explore sustainability challenges and promotion of products and services. The same two participants were not available to attend a face-to-face meeting to share their digital stories with their fellow workshop participants, internal pilot champion and pilot sponsor. Their postings were read during the face-to-face meeting and their input was taken into account as if they were at the meeting.

In Figure 8, Karen Lund posted a reflection on her experience of participating in the digital storytelling workshops and sharing her digital stories with colleagues, family and friends.

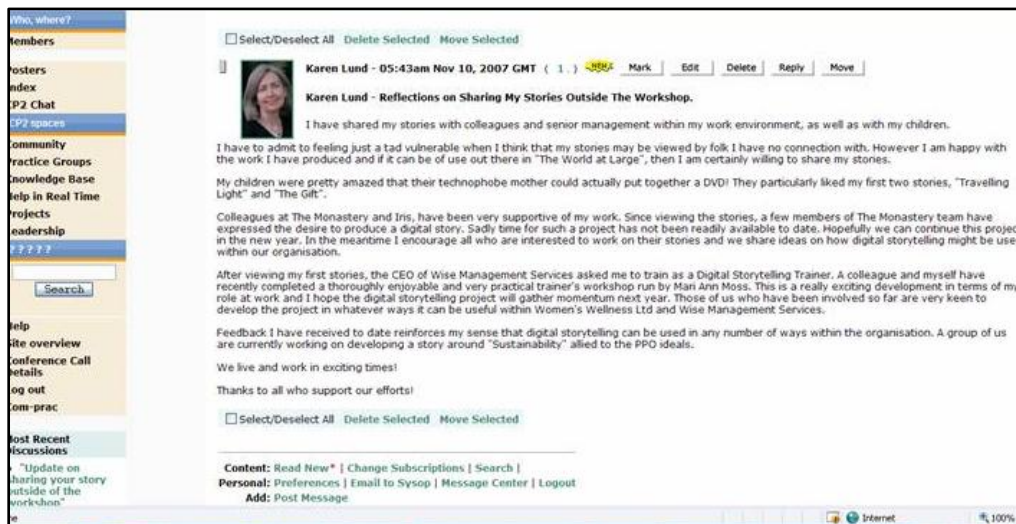


Figure 8: Online digital storytelling community of practice

Copyright 2007 by Karen Lund. Used with permission.

Figure 8 shows Karen Lund's posted reflection on sharing her stories outside of the workshop in the online community of practice. The text of the screen shot is detailed below:

I have shared my stories with colleagues and senior management within my work environment, as well as with my children.

I have to admit to feeling just a tad vulnerable when I think that my stories may be viewed by folk I have no connection with. However I am happy with the work I have produced and if it can be of use out there in "The World at Large", then I am certainly willing to share my stories.

My children were pretty amazed that their technophobe mother could actually put together a DVD! They particularly liked my first two stories, "Travelling Light" and "The Gift".

Colleagues at The Monastery and Iris, have been very supportive of my work. Since viewing the stories, a few members of The Monastery team have expressed the desire to produce a digital story. Sadly time for such a project has not been readily available to date. Hopefully we can continue this project in the new year. In the meantime I encourage all who are interested to work on their stories and we share ideas on how digital storytelling might be used within our organisation.

After viewing my first stories, the CEO of Wise Management Services asked me to train as a Digital Storytelling Trainer. A colleague and myself have recently completed a thoroughly enjoyable and very practical trainer's workshop run by Mari Ann Moss. This is a really exciting development in terms of my role at work and I hope the

digital storytelling project will gather momentum next year. Those of us who have been involved so far are very keen to develop the project in whatever ways it can be useful within Women's Wellness Ltd and Wise Management Services.

Feedback I have received to date reinforces my sense that digital storytelling can be used in any number of ways within the organisation. A group of us are currently working on developing a story around "Sustainability" allied to the PPO ideals.

We live and work in exciting times!

Thanks to all who support our efforts!

Moving the digital storytelling community of practice from a temporary site to being hosted as part of the organisation's intranet was discussed. Using the organisation's intranet could allow the storytellers to move forward using a familiar interface.

During the pilot two key challenges emerged as barriers to using an online community of practice to support digital storytelling practice within the organisation. There was a licensing issue with giving me access because I was not an employee. This meant I could not continue to mentor the storytellers using the organisation's intranet. The other challenge at the time was that women from The Monastery had limited access to the Women's Wellness intranet.

The digital storytelling community of practice web platform had the ability to add weblog functionality. Weblogs or Blogs are individual publishing platforms for social comment. Blogs are also known as social media and described as relationship technology (Kay & Margolis, 2011). Social media is another place where digital stories can be shared and become part of a larger conversation.

Julie reflected on the pilot, the focus on employee's stories and the value of exploring digital storytelling. She also speculated on the difference between storytelling with men and women specifically their inclination to share personal stories. Last she highlighted the opportunity to customise the process for different environments and uses.

...we('ve) got one new enterprise at the moment ... and we think that will go really quickly. ... the majority of people are men ... Now their involvement in 'digital storying' would actually be really quite different to ... the women who participated who are quite comfortable talking on a very personal level about how they feel and about their ... backgrounds and about their health and about ... their ... journey of which some of that was incredibly painful and difficult. Where as the men I would be surprised if they spoke on such a personal level.. So it is ... about making sure that you ... utilise ... the process for the different environments ... to ... maximise what you get out of it (J. Nelson, personal communication, April 1, 2009).

She thought she saw the value in digital storytelling and WISE started to roll out their customised version of the process through the organisation. She also saw a connection to the work they were doing with Peak Performing Organisations theory and practice.

...from my position ... I see the value of it ... I think we need to be clear about what ... type of ... digital stories we want for the different ... organisations and depending on ... if we're wanting to ... capture people who have used the service... then we need to put some ... further thought into how that would actually be captured in a way that works for people ... because that's a bit more personal but it also talks about the type of service... 'digital storying' will be something that ... we pick up that has a lovely connection to Peak Performance ... which is ... something that is quite dear to our heart ... and for us to actually capture in stories ... the history, ... where you have people who are the founders ... or who have worked for the organisation for a long time in various positions and to be able to capture that and have that as a living ... memory and a living story for the organisation is going to be really critical... it's been a good, good journey (J. Nelson, personal communication, April 1, 2009).

Her perspective on the use of customer stories to promote the organisation's products and services; and her use of Strategic Communication to provide consulting and production services could be seen as emotional branding. Emotional branding is conversational storytelling that is honest, emotionally resonant and builds a relationship with the audience through the storyteller's point of view (top executives, employees and customers) and personal stories produced in a more traditional manner using professional media consultants to communicate their brand message (Lambert & Atchley, 2006b).

The digital storytelling pilot started with a personal connection to the organisation's purpose as illustrated in *Beyond beginnings and ends* by Maree Maddock; *Traveling light, The gift and Polishing silver* by Karen Lund; *Post card to myself* by Tania Rossiter; *A story of hope* by Shirley Nesdale; *Discovering WISE* by Hayley Soffe and *In this place* by Hayley Soffe, Shirley Nesdale, Tania Rossiter and Karen Lund.

Reflecting on lived experience leads to personal insight. Personal insight can be a valuable perspective to contribute to a digital storytelling community of practice. A face-to-face digital storytelling community of practice was illustrated by Hayley Soffe, Shirley Nesdale, Tania Rossiter and Karen Lund. They created the digital story "In this place". The online digital storytelling community of practice was illustrated by Karen Lund who posted her reflections on sharing her digital stories outside of the workshop. Resolving difference in a digital storytelling community of practice can lead to synthesis of new knowledge that improves both theory and practice.

Tania Rossiter also participated in both the three-day digital storytelling workshop and the seven-day train the trainers' workshop to support the sustainability of the practice within Iris. Tania chose to respond to the story prompt, 'Tell me a story I can't forget about your journey and what happened when you came to a fork in the road'.

In Figure 9, Tania Rossiter shares "Postcard to myself". Figure 9 includes three representative screen shots from Tania's first digital video. The three screen shots are a series of images of Tania crossing the railroad tracks, in the rain, shortly before a train comes down the track. Her story script captures the essence of coming to a crossroads in your life and the infinite possibilities it could represent.

Postcard to myself by Tania Rossiter



Dear Tania

Thought you might like this as you've talked about being at a crossroads in your life; when I took this image it was to capture the sense of considering what direction to head in and if I'm on the right track. Now I see that the railway line could be a barrier to get across rather than travel along. What is that barrier I wonder? Does the house signify safety and security? If I come from there across the track I will be on the open road. From safety on to a main highway and what if there's a train coming? They say nothing happens by coincidence. Good luck on your journey.

Love Tania

'When you live your life with an appreciation of coincidences and their meanings you connect with the underlying field of infinite possibilities. This is when magic begins ...' Deepak Chopra

'by tania rossiter with gratitude to: karen lund, maree maddock and wise management services special thanks to mari ann moss

Figure 9: Postcard to myself by Tania Rossiter

Copyright 2007 by Tania Rossiter. Used with permission.

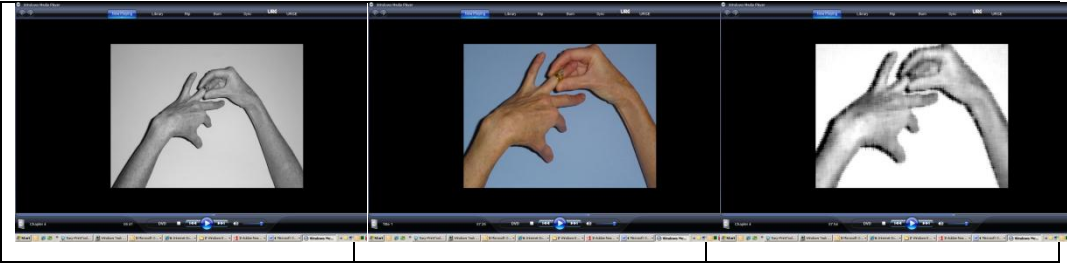
Tania also captured Wise Trust's purpose, inspirational dream, spirit and beliefs around the essence of possibilities. This was also reflected in the Deepak Chopra quote that Tania used at the end of her story (M. Pratt, personal communication, 9 July 2007). Tania reflected on her personal experience of being at a crossroads in her life.

Julie recognised the need to connect with the organisation’s employees.

...what’s been really good about the pilot.... the organisation has ... been ... looking at how ... we connect with people at work in the organisation.... and one of the ways to do that is through ‘digital storytelling’ so ... we will continue to use it (J. Nelson, personal communication, April 1, 2009).

In Figure 10, Karen Lund shares “The Gift”. Figure 10 includes three screen shots from Karen’s second digital video. The three screen shots depict Karen removing her wedding band. Her story script captures the essence of the gift of learning that comes from reflecting on challenging experiences.

The gift by Karen Lund



These are my hands removing the rings my beloved had placed on my finger. The diamond, when I was 22 years old ... The gold wedding band, ... 1 year later. For near on 30 years I was held in my marriage. In my early 50’s ... I found myself ... no longer held. The close connection, symbolised by the rings, was broken yet the link remains ... The purity of the gold and the eternal nature of the diamond speaks to me ... of alchemy ... of the interconnectedness of everything: ... of the memory of his gift to me this is my poem

The Soul’s Desire

Grand schemes and elaborate structures are of little consequence when no cognisance is taken of the soul’s desire for integrity. Respect for one’s truth. The energetic force unleashed by this remembered desire, is the omnipotent power of unconditional love. The universal truth. When the treasure within the problem, the gift within the lesson is recognized and accepted with gratitude, bitterness and fear evaporate. The soul expands in the light of truth. Dis-ease dissolves, serenity returns as the mind and heart concede the call of the soul’s desire to live with integrity.

‘Written and produced by Karen Lund July 2007
Credits: Photography and assistance with compilation Mari Ann
Moss’

Figure 10: The gift by Karen Lund

Copyright 2007 by Karen Lund. Used with permission.

Julie recognised that there is a place for staff stories but questioned how you manage that as they are only one part of digital storytelling and she did not feel that they were representative of the genre and instead thought that in this pilot they were very personal.

...yes there is a place for staff (stories) ... and... how do you manage that ... because it is just one part of ‘digital storying’. ...that is the part that we looked at. And if people thought that’s what ‘digital storying’ is about ... then we probably wouldn’t have implemented it in the organisation. But because it’s not about ... personal stories ... they were personal to the people they weren’t personal to the organisation. And ... I think if we wanted to promote the work of the organisation then we have to actually ... find that balance. And I know that organisations are made up of people but we have to actually be mindful around ... how we promote ... those services and how we ... promote the people that use those services and also that work for those services so I guess it’s ... an and, and (J. Nelson, personal communication, April 1, 2009).

Maree Maddock participated in a three-day digital storytelling workshop and reflected on her personal life experience that led her to participate in the development of The Monastery.

Digital storytelling can lead to personal and group transformation.

I came to understand that the mix of digital photography and non-linear editing are a tremendous play space for people. They can experiment and realize transformations of these familiar objects, the photos, the movies, the artifacts, in a way that enlivens their relationship to the objects. Because this creative play is grounded in important stories the workshop participants want to tell, it can become a transcendent experience.

Those of us who work with story know that in conversational storytelling, around tables and public gatherings, stories lead to stories lead to stories. We can watch the patterns unfold as each story

transforms the conversations, the meaning, the exchange, into deeper and more intimate communication. There is so much invisible power in this simple activity that people walk away from some gatherings feeling transformed, but having little or no sense of the process that brought them there (Lambert, 2006, pp. 10-11).

In Figure 11, Maree Maddock shares “Beyond beginnings and ends”. She reflected on her life experience that led her to be involved in the development of The Monastery. Figure 11 includes three representative screen shots from Maree Maddock’s digital video. The first screen shot is a photograph of her mother. The second screen shot is a photograph of The Monastery. The third screenshot is a photograph of the bath at The Monastery. The last two photographs are overlaid with an image of roses from The Monastery’s garden. Maree’s story script captures the essence of transformation, the ability to use personal experience to make a difference to others by leading organisational change. Maree captured the essence of her journey when she participated in the three day digital storytelling pilot.

Beyond beginnings and ends by Maree Maddock



I often wonder to myself, what was it that I noticed within the silence and secrets of my mother and her experienced of depression. I remember the secret of withholding from me the harshness of the treatments for depression at that time, notably electro convulsive therapy and the early antipsychotic medications and their side effects.

I also noticed within her silent and sad world her connection to nature, mostly the garden, tending the roses and other plants and the elements of joy that brought to her and for me a real connection, meaningful connection to her.

A transformational journey emerged for me and the opportunity to contribute to The Monastery development and the holistic reshaping of mental health services in Aotearoa. At The Monastery there is a beautiful big luxurious bath, a vessel where all that nature has to offer is transformed into healing oils with powerful scent memories, where the body and soul has the opportunity to rejuvenate. The secrets are transformed into a healing space, remembering the importance of our human desire to connect and respect nature. Inviting the natural world in to nourish our body, mind and spirit and remaining connected to nature beyond for holistic health and wellbeing.

‘Just as, when you look into the eyes of another human being you get a glimpse of their soul ... so also when you look deeply into the heart of a flower you get a glimpse into the soul of the earth’. Rudolf Steiner

story by Maree Maddock Wise Management Services Ltd.2007

Figure 11: Beyond beginnings and ends by Maree Maddock

Copyright 2007 by Maree Maddock. Used with permission.

Although Maree’s story clearly links to the organisation, Julie again highlighted the need to link the stories back to the organisation and questioned if the personal stories of employees could be used to promote the organisation’s services.

... I just think organisations ... need to be really clear around how it links back to the organisation. ... some of the stories that I think were very personal and very powerful stories that those who participated in the pilot shared would not necessarily be something you could actually use beyond a very closed forum. I mean it wouldn't be something that you would necessarily ... use for the promotion of The Monastery for instance (J. Nelson, personal communication, April 1, 2009).

Maree's story is another example of a personal connection to the organisation's purpose. Julie reflects on sharing Maree's story with the trustees of WISE Trust.

... I think ... the more that you ... participate in processes like this the more you refine them ... and the more that they actually can be more ... specific to the organisation needs. ... and I think that ... some of the ... digital story ... were ... stunning stories that belonged very much to the women who ...were participating in them ... but it was a story for them ... Maree probably talked a little about The Monastery ... because she talked about that from the point of view of her mother ... but ... where you use the really personal stories ... with what audience. ... because I remember ... playing one of the digital stories for ... our board meetings, ... and ... it was Maree's story and ... (her story) ... left people not knowing what to say. And I thought that was really interesting. ...left ... the board ... thinking what do we say here because it is such a personal story. And such a powerful story and people weren't able to respond. Now... that may be ... one of the things that we want ... to get out of 'digital storytelling' (J. Nelson, personal communication, April 1, 2009).

Silently bearing witness to an emotionally engaging story of lived experience can lead to behavioural change.

... During the very first presentation of IPTR in Los Angeles, California, in front of an audience of about 1000 high tech business leaders, interested mainly in "what could be done", I was convinced that we would not encounter a particularly receptive audience, however, one could hear a pin drop during the projection onto two very large screens. At the end of the screening there was about a minute of total silence, which seemed like an hour. No one moved, or said anything, I was sure that my worst fears about the audience had been confirmed. When all of a sudden, one man in the audience stood up and applauded and said, this had been for him, a "love story", the rest of the audience also stood up and welcomed the piece. Others, in a strange move, tore towards the telephone booths (cellular phones were not as ubiquitous as they are today). It turned out that a

good number of those calling, inspired by I Photograph to Remember, had decided to cancel all their upcoming appointments and instead go to visit their parents, others just simply wanted to phone them (Meyer, 2001).

A minute of silence presents an opportunity for reflection and a critical moment for social transformation.

5.4 Sponsor's Reflection on the Digital Storytelling Pilot

In the context of the digital storytelling research pilot, the Chief Executive of WISE Management Services, Julie Nelson, sponsored the pilot and the National Manager of Women's Wellness was the internal champion of the pilot. In a small meeting room at Kakariki House, which is promoted as the Waikato region's first green building, Julie reflected on her experience of sponsoring the pilot project and acknowledged that some of the management team was on board and supported the pilot and some were not and that created issues.

Julie and the National Manager of Women's Wellness did not have time to participate in the digital storytelling workshop. Julie acknowledged that challenges included the time and resources needed to successfully support a pilot. "...pilots take a considerable amount of time. And I think at times we probably didn't put as much time aside as what we could have done in terms of being able to actually support a pilot like this happening" (J. Nelson, personal communication, April 1, 2009).

Julie also reflected on personal and organisational learning from the pilot and concluded that investing three days in a digital storytelling workshop was a challenge for the organisation and was conflicted about the time needed and about where personal story ends and organisational story begins.

... three days in preparation was a significant amount of time. I don't know whether that time can be afforded. ...but I think if people are doing very personal stories then you ... need to give a reasonable amount of time. So I think ... that would be a challenge. ...to be able to modify the length of time... (J. Nelson, personal communication, April 1, 2009).

Julie recognised the need to make sure the process is safe for people who have experienced mental illness.

... I think ... that for some of the ... other organisations where we are talking about people who live with a mental illness ... who have been long term unemployed and they've got a job and being able to talk about what that means for them to have a job. I think we need to invest some time in making sure that the process that we put in place for people telling their stories ... is supportive enough. That ... people don't feel ... that once they've told their stories... what happens to it from here? So I think we need to be a little sensitive around when it becomes a very personal ... story where people are saying I have a mental illness ... so people need to be a bit mindful of that (J. Nelson, personal communication, April 1, 2009).

Julie acknowledged that the organisation had a role to play in supporting meaningful conversations about an individual's ability to contribute outside of their job description.

The housekeeper was the first volunteer to participate in the digital storytelling pilot from The Monastery. She participated in both the three-day workshop where she completed two stories and then went on to participate in the seven-day train the trainers workshop where she extended her skills and co-facilitated a three-day workshop for her colleagues.

Julie believed the result of the pilot was that digital storytelling led in some cases to personal development rather than organisational promotion of services.

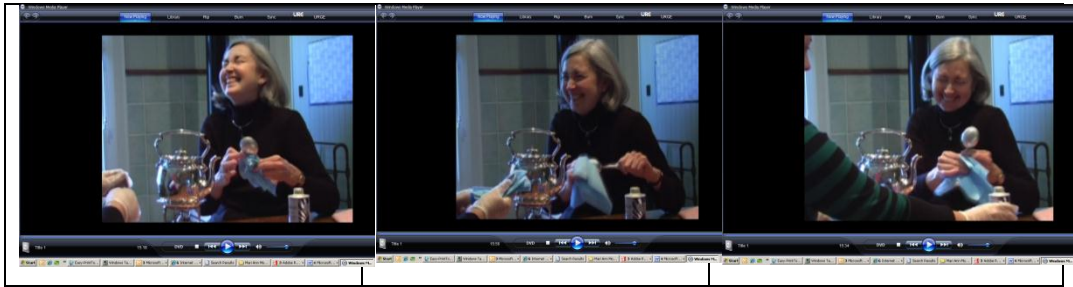
...one of the ... lessons for us was ... that ... people ... got more out of it personally ... than ... the organisation. ... people talked ... about a very personal story to them, ... but it wasn't necessarily talking about the organisation and what the organisation could do in terms of changing lives (J. Nelson, personal communication, April 1, 2009).

Although Julie saw a distinction between the personal and the organisational story, pilot workshop participants had a different perspective. When asked 'What led you to your organisation?' or 'How did your organisation change the direction of your life?' the participants responded with their personal connection to the shared story of Women's Wellness in New Zealand. As discussed earlier, Karen

Lund participated in both the three-day digital storytelling workshop and the seven-day train the trainers' workshop with the intention of supporting the sustainability of digital storytelling within The Monastery.

In Figure 12, Karen Lund shares "Polishing silver". Figure 12 includes three representative screen shots from Karen Lund's third digital video. The three screen shots are a series of images of Karen polishing silver. Her story script captures the essence of her position and the responsibility she felt for the care of the women who stay at The Monastery.

Polishing silver by Karen Lund



As house manager at The Monastery, I trust my intuition when catering for the individual needs of our guests. Maintaining a high standard of comfort in our house requires that I constantly pay attention to all the fine details. Little things can make a big difference to a person's sense of wellbeing.

When we care enough to make the effort to help others feel truly cared for, those folks start to recognise that they're worthy of care. They begin to reconnect with their sense of self-worth, healing happens.

As I go about my work the healing power of laughter and joy in our daily interactions is very much in my mind. A smile or a good chuckle transforms all who experience it. Even a simple task, like polishing silver can have an element of fun.

Polishing silver, how little the effort to shine a tarnished spoon. How lustrous the sparkle in eyes lit by a loving smile. How glows the heart which shares its warmth. How simple the pleasure of polishing silver.

'Written and narrated by Karen Lund August 2007
Music Morning from 'Peer Gynt' By Grieg

Special thanks to: WISE Management Services, Women's Wellness Ltd, The Monastery Team, Mari Ann Moss'

Figure 12: Polishing silver by Karen Lund

Copyright 2007 by Karen Lund. Used with permission.

Julie recognised the change that some people experienced as a result of participating in the digital storytelling pilot and the challenge that caused for the individual's relationship with the organisation and the need for meaningful conversation.

...with The Monastery, there (were) ... some interesting ... dynamics ... for some people who participated ... in the 'digital storytelling'. Some people ... who participated ... went on to do some things that had quite a personal connection for them ... and ... motivated them to ... look to ... re-train ... I think that some people decided they didn't want to keep doing what they were doing. ... and ... the need to have a ... conversation ... with the organisation around ... there are some things that have changed for me. ... when you ... open up and start asking people about ... their personal stories ... I don't think people were left in anyway ... not in a safe place but I think some people as a result of doing some of the 'digital storytelling' ...made some changes (J. Nelson, personal communication, April 1, 2009).

Julie acknowledged that the organisation had a role to play in supporting meaningful conversations about an individual's ability to contribute outside of their job description.

... and maybe ... the organisation needs to think a little bit about ... what was its role in that as well ... how much did the organisation ... engage in that dialogue. ... one example ... the house keeper ... decided that she wanted a change of title, ... decided that she actually didn't really want to be a house keeper any more that she wanted to go on and be ... a wellness consultant ... and ... she didn't want to do this anymore because she feels that she had a lot to contribute and ... this is where she wanted to go. ... I think that's fine but the organisation still needs a house keeper. ... so it's actually about ... the need for the organisation to have good supports in and for ... management to be ... clear around ... that's absolutely fine for people to explore in their journey where they might want to go. ... but let's engage in the process that allows people to ... do that but also looking at both the organisational and ... the person's ... need (J. Nelson, personal communication, April 1, 2009).

The women who participated in the digital storytelling pilot were given an opportunity to exercise their voice and make a difference to themselves, their colleagues and their organisation.

'Digital storytelling' became the responsibility of strategic communications who produced and edited the stories in a more traditional manner where they produced and edited the stories. 'Digital storytelling' was customised to fit the existing culture of the organisation. 'Digital storytelling' for WISE Management Services is not personal, it comes from an organisational perspective and transforms traditional corporate communications into a digital form.

Digital Storytelling became a key project of the Strategic Communication Manager, who did not have time to participate in a three-day digital storytelling workshop. She had the responsibility for internal communication and organisational culture.

... We've normally had someone from comms ... facilitating it. ... And looking at ... linking in some of the digital stories around ... recruitment and ... Peak Performance as well and ... what it means to actually work in the organisation. So ... comms have actually been doing it. I think that's been ... one of the great outcomes of ... looking at 'digital storying'. ... I think the organisation wants to actually embrace 'digital storying' (J. Nelson, personal communication, April 1, 2009).

Julie focused on anchoring digital storytelling to the organisation.

... I think that one of the things that we ... looked at was ... if we are going to (implement) 'digital storying' doing that ... very much from a work point of view. You know in working for WISE what are the things that you enjoy about working for WISE. ... so, being a bit clearer around when we are doing the 'digital storying' about anchoring it back to the organisation. So I think that was really a significant learning for us (J. Nelson, personal communication, April 1, 2009).

Julie also came from an organisational perspective focused on promoting brand stories through strategic communications who produced and edited 'digital storying'. Going forward from the pilot, Julie supported people to have one day away from work to contribute to 'digital storying' that was managed by strategic communications.

5.5 Epilogue

As part of the agreement with interviewees, participants were given a copy of my interpretation of their story and an opportunity to review the quotes that were attributed to them. When Julie was given a copy of the Women's Wellness Digital Storytelling Pilot to review, it reminded her of where they started and the changes they had made since the pilot. She asked for an opportunity to update me on 29 August 2011. She also arranged a follow up meeting on 23 September 2011 with the person currently leading the team at The Monastery; Tania Rossiter and

Maree Maddock, two of the digital storytelling pilot participants, to confirm their consent for their stories to be included in the case study and to update me on developments since digital storytelling was introduced into the organisation. At the meeting, Maree reflected on her experience of participating in the digital storytelling workshop. She highlighted the reciprocal gift, of the visual story circle, where she gave and received feedback on one image that captured the essence of individuals' stories. She stated that she participated in the digital storytelling pilot to explore whether this approach could be used with women who stayed at The Monastery. She saw the potential for digital storytelling to be introduced as an innovative service akin to narrative or art therapy or as a benchmarking tool to capture women's lived experience of The Monastery or as a critical tool for developing innovative new services. These potential uses have yet to be explored.

In 2011, after further reflection, the time required to participate in a digital storytelling workshop was recognised as an important part of the process and appropriate within the larger organisational story. Silence as a response to bearing witness to others was now recognised as a powerful and respectful way to participate and engage. 'Digital storying' was being used from an organisational perspective for emotional branding to support their new Social Angels initiative. Personal connection and Lovemarks 'brands that are irresistible' (Workshops – Inspiros, 2008) were being embraced by the organisation (J. Nelson, personal communication, August 29, 2011). Even though a number of the women who participated in the pilot have moved on to the next stage of their personal journeys outside of the organisation, their contribution to the organisation's learning and to the field of digital storytelling and organisational change is appreciated and acknowledged through this case study.

The longer term consequences of the exploratory pilot included the organisation which always understood there was a connection between people's story and the organisation, but struggled to "find the balance" between the two, has figured out how to honour both.

...the big potential learning from this story is how personal stories can relate to the organisation and with what consequences. ... personal digital stories are akin to a personal purpose journey. Wise has committed as part of its wellbeing policy to enabling all staff to develop a personal purpose. ... The connection between personal and organisation purpose is I think a rich field of enquiry (M. Pratt, personal communication, September 2, 2011).

The digital storytelling pilot was the first step in a shared journey to bridge the gap between personal and organisational purpose and transformation to support Women's Wellness in New Zealand.

5.6 Reflections

Six people from WISE Management Services, The Monastery and Iris and participated in a three day digital storytelling workshop; two of the six people also participated in the seven day digital storytelling train-the-trainers workshop; and two people contributed their reflections on participating in the pilot and the potential use of digital storytelling within the organisation through the online community of practice. Eleven Women's Wellness digital stories were completed.

Julie highlighted a number of things that she learned from sponsoring the digital storytelling pilot. 'Digital storying' was valuable to the Wise Group for promoting the organisation's services, people and recruitment. She felt that promoting services from the point of view of the people who had experienced them could be powerful. People who had accessed and used the services might need more time, independence and support through the 'digital storying' process than staff. Three days was a significant amount of time to invest and Julie didn't know if organisations could afford that time. She also recognised that it was a challenge to modify the length of time. Julie decided to continue to support one day for people to think about how they wanted to present themselves and what they had to say. In 2011, further reflection led Julie to believe that the time required to participate in a digital storytelling workshop was appropriate within the larger context of personal and organisational engagement. She reflected that 'digital storying' connects to Peak Performance and could capture founder and instigator stories as living memory. She saw this anchoring of 'digital storying' back to the organisation as key.

The pilot focused on the personal experience of the women who worked for the organisation and this had helped Julie connect to and talk to their employees. But if Julie had just looked at ‘digital storying’ for staff she would not have implemented it as she felt participants got more out of digital storytelling than the organisation. She was looking for a balance that represented all stakeholders. Some people changed as a result of participating and felt motivated to re-train and the organisation needed to engage in the conversation looking at both the organisation’s and the person’s needs. Finally, Julie reflected that pilots require a considerable amount of time to support and it was important to get the entire management team on board and to agree on the purpose for introducing digital storytelling. After the pilot Julie assigned ‘digital storying’ to strategic communications to link to Peak Performance, promotion, recruitment and to anchor it back to the organisation.

I developed a number of key understandings from the pilot. The first major theme that emerged from the Women’s Wellness stories was their ability to reframe their past challenging experiences in order to learn how to change the present for themselves and the women they are supporting who are going through similar situations. The women were able to connect their wisdom and experience to the organisation’s purpose and to learn more about their colleagues and other parts of the organisation. Associated with this insight was that if people could see how their own life’s journey connected them to the purpose of the organisation this motivated them to support the organisation’s purpose from their heart.

It became apparent that a leader has the opportunity to create a space for their team members to connect their experience to the organisation’s purpose and that the benefit of digital storytelling is that the use of multimedia leads to a multidimensional (story, image, movement and sound) process of reflection, meaning making and produces an artefact that takes advantage of the power of information communications technology to support learning organisations (Senge, 2006).

I saw that the voluntary nature of a community of practice (Wenger et al., 2002) could support an organisation to engage in ongoing reflection on professional

practice. Communities of practice can support the social creativity required to address challenging issues. The technology platform commonly referred to as Web 2.0 was demonstrated to provide a social media platform that effectively supported the digital storytelling pilot community of practice.

The purpose of the digital storytelling pilot was exploratory; to explore how digital storytelling could be used in organisations. Having a clear purpose for introducing digital storytelling into an organisation was one of the key learnings from the pilot. Julie highlighted her learnings from the pilot which included that she saw an opportunity to focus the stories on their services and for recruitment. In 2011, she recognised an opportunity to create a story bank that represented multiple perspectives and the connection between organisational and individual purpose.

There also needs to be a clear process whereby insights and emotions that emerge through a personal digital storytelling project are channelled not only into personal transformation, which the digital storytelling circle process does; but given it is being sponsored by an organisation also into organisation transformation. This requires active listening and the ability of all parties to engage in a dialectical conversation. Such a conversation leads to the synthesis of new knowledge, which changes both individuals and the organisation and this new knowledge can lead to innovation. Open ended digital storytelling within an organisation without clear objectives known to all can be difficult for both participants and the organisation.

Importantly the pilot identified a gap in the theory and practice of digital storytelling between personal and organisational insight and transformation and provided a springboard to develop a skeletal theory and process to support digital storytelling as an intervention for organisational change. This is introduced in the following chapter.

6 *Capture Wales, Telling Lives and Cardiff Online*

The case illustrates communicative action as supporting a public voice where the BBC facilitated public expression of personal storytelling using new media tools to support citizen media and user generated content creation (Fyfe, Wilson, Pratt, Rose, & Lewis, 2008). It did this by providing the opportunity for individuals to reflect deeply and creatively on their own lived experience and share it with others (Fyfe, 2007). The case focuses on three participatory media endeavours; the move to online journalism at Cardiff University, *Capture Wales* and *Telling Lives*. This participatory media case is developed from interviews, journal articles, book chapters, research reports and websites.

The case begins with Daniel Meadows journey as he “became the change he led” at Cardiff University’s School of Journalism, Media and Cultural Studies and as creative director of *Capture Wales* (Meadows, 2003; Meadows & Kidd, 2009). Barrie Stephenson’s story is described next. He was the executive producer of *Telling Lives* and introduced a story circle at work to support productive working relationships (Stephenson, 2008a). Lisa Heledd’s and Carwyn Evans’ stories follow as they were the next generation of research-based digital storytelling practitioners to come out of *Capture Wales*. Susie Pratt’s story was included as part of the collaborative team from the University of Glamorgan who worked with BBC Wales partners ‘to enhance understanding of the methodology and social impact of digital storytelling’ practice in Wales (Fyfe et al., 2008). This case study offers the personal opinions of Daniel Meadows, Barrie Stephenson, Lisa Heledd, Carwyn Evans, Susie Pratt and Mari Ann Moss. Please note these voices do not necessarily reflect the position of the BBC or Cardiff University’s School of Journalism, Media and Cultural Studies. This case is an illustration of how participatory media celebrates the voice of ‘real’ people.

The BBC’s participatory media projects started in the 1930s, broadcasting the voices of ordinary people on the radio, carried on in the 1950s with The Radio Ballads, recommenced in the 1990s with Video Nation and continued in 2000 with the *Capture Wales* digital storytelling project (Kidd, 2010).

In 2001, BBC Wales undertook a one-year digital storytelling pilot. The purpose of the pilot was “to connect the British Broadcasting Corporation (BBC) more closely with communities, increase media literacy, and create content for an archive of the ‘real’ Wales” (Kidd, 2010, p. 293). Broadcasting had been traditionally based on one way mass communication from the broadcaster to a passive audience. Since the 1930s, the BBC had been experimenting with the idea of an active audience first through radio, then TV, and in 2001, through digital storytelling. In 2002, the one year digital storytelling pilot turned into a three-year commission and in 2005 it extended to a seven-year project.

Daniel Meadows was seconded from Cardiff University to be the creative director of BBC *Capture Wales*. *BBC Capture Wales* won a BAFTA Cymru award in 2002 and a Cardiff University Innovation Network Prize in 2006 (Meadows, n.d.). Daniel’s intention from the start was that digital storytelling in Wales would be self-sustaining and to achieve this he and his team worked in partnership with seventy community groups (Meadows, 2008).

In 2008, the BBC was winding down its involvement with *Capture Wales* and partnered with the University of Glamorgan to research the impact of the digital storytelling project. The research focused on creative and social literacies as well as new forms of digital storytelling.

6.1 Personal connection to the shared story of change

Daniel Meadows has been described as a digital storytelling pioneer, an icon (Hartley & McWilliam, 2009) and a guru (Stephenson, 2008). “As a photographer he is recognized as a prime mover in the new documentary movement of 1970s Britain” (Hartley & McWilliam, 2008, p. xv).

Daniel described his journey as moving from one who does media to others, to one who facilitates others to create media.

The staging posts on this journey were 'interventions'. Every time I tested something in public and made a difference, that was an intervention. For example, the first Digital Story I made which was published (Polyfoto); or the radio programme I did for the BBC in

which I discovered the nature of the active engagement many of my 1974 subjects still had with the photograph I had taken of them back then. ... In the end there were 42 of these interventions (D. Meadows, personal communication, October 23, 2007).

Daniel was inspired by William Stott and the ideal of representing the perspective of the common man. He first came across his book in the bookshop at Impressions Gallery in York in the early 1970s.

Documentary is a radically democratic genre. It dignifies the usual and levels the extraordinary. Most often its subject is the common man, and when it is not, the subject, however exalted he be, is looked at from the common man's point of view (Stott, 1973, p. 49).

When he was a student, Daniel had a shop on Graeme Street in Moss Side where he would give away photographs of people he had taken that he perceived as being without a voice.

When I was a student I had a little shop that I rented for £4 a week and I gave pictures away. People turned up off the street and I photographed them for nothing, this is in a district Moss Side in Manchester which is now the big bad drug and knife area of Manchester. Then it was massively to be redeveloped, an area full of West Indians and new migrants arriving in the UK were living in this mad melting pot, sort of Manchester's Harlem. Those are the places that I was photographing, I was trying to see what it was like, trying to reflect what it was like to be somebody who doesn't have a voice, and to see how the media could work with that (D. Meadows, personal communications, June 4, 2008).

Daniel's focus on voice and individual agency led him to take his documentary sensibilities on the road in the Free Photographic Omnibus after graduating.

... Well, when I lived in my bus ... I was 21, in 1973 ... what I wanted to do was try to look at ordinary life as led by ordinary people ... and I've always really, really liked that idea, the great ordinary show, that life, ... is lived by ordinary people. ... I've always had a deep loathing of celebrity culture, and ... I love William Stott's book on documentary.

... in the process of doing all that I began to see that media and the way we use it is changing because of the digital age, and that many of the things that I was doing with people ... involved, a kind of binary,

you either were doing media to people or you were collaborating with them (D. Meadows, personal communication, June 4, 2008).

In Figure 13, Daniel's connection to the shared story of change hits the road in the Free Photographic Omnibus.



Figure 13: Photobus

Copyright n.d. by Daniel Meadows. Used with permission.

In 1983, Daniel moved to Wales to teach photography at Newport's School of Art and Design with David Hurn. Later, in 1994, Daniel moved to Cardiff University's School of Journalism, Media and Cultural Studies where he researched and taught online journalism and digital storytelling. His perspective was inspired by Ivan Illich's, 1973, *Tools for Conviviality*.

Tools are intrinsic to social relationships. An individual relates himself in action to his society through the use of tools that he actively masters, or by which he is passively acted upon. To the degree that he masters his tools, he can invest the world with his meaning; to the degree that he is mastered by his tools, the shape of the tool determines his own self-image. Convivial tools are those which give each person who uses them the greatest opportunity to enrich the environment with the fruits of his or her vision (Illich, 1973, p. 21).

Daniel was also inspired by Pedro Meyer's work, *I Photograph to Remember*, which captured his intensely personal reflection of his parents' demise.

...he [Pedro Meyer] made an interactive CD-ROM which now won't play in any machine at all cos technology has moved on. About three years ago he published it ... (on) zonezero.com and ... you could now

download it as a podcast. I carry it around in my iPod these days; show it to people from time to time, it is one of the things I make all my students watch (D. Meadows, personal communication, June 4, 2008).

New Media tools can be used to help individuals represent themselves or constrain them within the dominant story. The digital storytelling movement used new media ‘convivial’ tools (the personal computer, scanners, digital photography, digital audio, digital music, Web 2.0 and social media) to facilitate others to shape their vision. Any communication tool can be used to encourage free expression of individual voice or can be constrained within an existing framework.

In 1996, twenty years after Daniel’s road trip on the Free Photographic Omnibus, he revisited some of the people he photographed to explore their relationships with the images he had taken. His retrospective journey was captured in a 1996 documentary called *Living like This*. This retrospective journey inspired his PhD research from 1998 to 2005 which investigated the active engagement people have with their photographs and the stories they contain.

...Tracing some of the people that I had photographed then. ... my PhD began with that project trying to understand about this very active engagement that we have with our own pictures. Talking to people, and I realised that pictures were an incredible trigger for storytelling ... (D. Meadows, personal communication, June 4, 2008).

At this time Daniel’s head of department warned Daniel not to play in the digital sandpit.

...you have to remember that at that time there was a terrible lot of opposition to all this stuff, even within the institution. A previous head of school had said he didn’t want us playing in the digital sandpit. So, after he’d left and we were able to set up a digilab, we called it the Digital Sandpit and wrote it on the door in Welsh (D. Meadows, personal communication, June 4, 2008).

In 2000, a new head of department, Ian Hargreaves, explored the opportunity to teach ‘online journalism’ with the department.

...my HOD who was Ian Hargreaves former editor of the Independent Newspaper, former head of News at BBC and big cheese in journalism in Britain ... decided to have a number of meetings in the department to discuss how we would introduce online journalism. The first one he called I think only two people came ... (at) that stage we were the longest established journalism school in Europe, and ... most of the staff ..., (were) very conservative with their approach to what journalism was or is (D. Meadows, personal communication, June 4, 2008).

Daniel's work was also inspired by Dana Atchley's solo performance, *Next Exit*. *Next Exit* defined the essence of the digital storytelling form later described by Daniel as multimedia sonnets from the people. On Daniel's website he introduced eleven people and how their insights and excellent design examples inspired his work.

Inspirations: #2 of 10

Dana Atchley. Two astonishing Digital Stories. Late 1990s.

Home Movies (aka *The Turn Film*) celebrates Atchley's grandfather's annual ritual of marching his ... sons out of the house, walking them up the garden path and then telling them to do a 360 degree turn for the camera. By editing several of these "turn" clips together Atchley gives us a beautiful yet funny sequence of a family growing up, something he reflects upon in voice-over. Time is telescoped.

Red heads is narrated, both to camera and in voice-over, by Atchley's mother Martha who tells of her childhood growing up on a farm in western New York State.

I paid my first visit to Atchley's *Next Exit* site in the spring of 2000 and we immediately began an email exchange. He invited me to attend a Centre for Digital Storytelling workshop in Berkley, California, later that year ... which I did (Photobus, n.d.).

In 2000, Dana Atchley invited Daniel to present his work, the *Free Photographic Omnibus*, at the U.S. digital storytelling festival in exchange for attending a digital storytelling boot camp. Daniel's new head of Department, Ian Hargreaves, funded a research trip to the States to research online journalism and digital storytelling. While in the United States, Daniel was introduced to an international digital storytelling community of practice through his relationships with Pedro Meyer and Dana Atchley.

... What I liked about Dana's work was that you could in effect make a (story) inside a computer and that these computers were now suddenly much more affordable. ... But of course what Dana hadn't told me was that he was dying and I had no idea how ill he was. ... and so the festival didn't actually take place ... they did have a kind of gathering of storytellers in ... the mountains above Santa Cruz.

So we went down there for a long weekend and I met lots of the people who then subsequently informed my practice ... Santa Cruz isn't Silicon Valley but there were a lot of people from Silicon Valley, people from the Institute for the Future... and all these people were really interested in personal storytelling. This was 2000; I really felt that I was at the heart of where a lot of interesting things were happening, way ahead of everything that was going on in the UK (D. Meadows, personal communication, June 4, 2008).

The boot camp was cancelled because of Dana's ill health and instead Daniel attended a digital storytelling workshop led by Joe Lambert.

On his return from his U.S. research journey, Daniel's head of Department, Ian Hargreaves introduced him to BBC Wales. Later, Daniel invited Jo Lambert and Nina Mullen, founders of the Center for Digital Storytelling, to go to Wales to train a team from the BBC and representatives from the wider community, artists, community workers, a development officer and IT tutors (Meadows & Kidd, 2009). A three month pilot extended to one year and then became a seven year project.

From the beginning Daniel's intention was for digital storytelling practice to be sustainable in Wales so the *Capture Wales* team worked collaboratively with community arts and education organisations to make digital storytelling practice sustainable.

We were always trying to get the local voluntary organisations to buy into digital storytelling. We realised that through them that would be the way that we could make the project sustainable in the community. Voluntary organisations already had people that ... were good at making bids for money, and they had some network strategy to enable them to maybe embrace digital storytelling so yes, the medium was the message. We were trying very, very hard to work in a way that could make the thing sustainable (D. Meadows, personal communication, June 4, 2008).

This community expanded to seventy groups in Wales (Meadows, 2008) and was supported by an annual Digital Storytelling Festival.

Daniel believed the future of digital storytelling lay with individuals who had passion, experience and pushed the boundaries of new forms. Lisa Heledd was one of Daniel's former students who became a key member of the *Capture Wales* team along with Carwyn Evans, who had previously been a BBC trainee (Meadows & Kidd, 2009). Daniel, referring to Lisa Heledd said,

...she's probably the best facilitator I know bar none. she's been with the project longest and she has the best ideas for leading forward. Her masters, which I've been mentoring ... the last two years, paid for by the BBC, she is the most imaginative ... she is entrenched in a piece of work which is specifically about developing ... the DST form... she's done a lot of practical work ... testing these forms out with people and they're really interesting to see and she's also come up with a set of three rules for the engagement of participatory media which I love very much, which I've published on my website already (D. Meadows, personal communication, June 4, 2008).

In 2002, Daniel collaborated with Barrie Stephenson to bring digital storytelling to BBC English Regions.

When, in 2002, the BBC gave us the go-ahead to roll-out *Capture Wales*, one of the conditions was that the Welsh team would train up two teams in England. Barrie was appointed the executive producer of that English project which, later, was called *Telling Lives* (D. Meadows, personal communication, September 18, 2011).

Barrie Stephenson was the executive producer of *Telling Lives* from 2002 to 2005 (Stephenson, 2008b). *Telling Lives* was the English equivalent of *Capture Wales*. Barrie's story illustrates the importance of relationships that click (Brafman and Brafman, 2010). Relationships that click are based on instant personal connection. Instant rapport becomes the basis for resolving difference at work and establishes the place of the story circle at the heart of productive working relationships and transformation.

Barrie was managing editor of BBC Radio York when he saw BBC Wales' digital stories as a way of providing meaningful content on their website to complement local radio.

I was working for the BBC as a journalist, and at the time I started getting involved in digital storytelling I was actually a Managing Editor so it was more management than journalism really.

Then I saw digital storytelling demonstrated by the BBC Wales team as a way of providing some different meaningful content (to) websites which we were just beginning to create to compliment what we were doing in local radio. So I thought it was a good idea but I didn't have the budget to do it and then they decided to introduce digital storytelling into BBC in this region which my radio station was a part (B. Stephenson, personal communication, June 5, 2008).

Barrie didn't have the budget to incorporate digital storytelling into his radio station but saw an advertisement and applied for and got the job of executive producer. Barrie's first experience of seeing a digital story was from the first *Capture Wales* workshop. He recruited two teams of four people and took them to Wales for digital storytelling training by Daniel Meadows. His first experience as a participant was in a workshop facilitated by Daniel. Barrie instantly clicked with Daniel when they met, and this turned into a long term friendship that also allowed them to passionately address and resolve difference at work head on.

Daniel and I clicked straight away which he was very pleased about, because I think Daniel's quite protective of the whole, was, I mean he isn't now, but at the beginning he was because he wanted to make sure that the form that developed was true to what he felt.... I suppose he might have been a bit of a control freak trying to make sure that it all happened the way he wanted it to, but in the nicest possible way, and he was concerned that someone had been appointed and he hadn't been involved in that appointment, somebody else at the BBC was involved in that appointment. So he was quite pleased that we clicked and we were able to work together and we did some interviewing together at the beginning...

My relationship with Daniel started in 2002 and we've been good friends ever since really, we've had a few scraps, yea, I could tell you some stories of fiery disagreements (B. Stephenson, personal communication, June 5, 2008).

Barrie and his team were mentored and supported by Daniel who went to London to run train the trainer workshops. These were done using the same format as those run in Wales. “My teams were trained in Wales – so we went to Daniel rather than him coming to us” (B. Stephenson, personal communication, June 5, 2008).

Barrie introduced a story circle at work and experienced that sharing stories of lived experience supported productive work relationships (Stephenson, 2008, p. 33-34).

The business benefits, I think are (that) people become more collaborative, I think people learn to listen to each other... I did a whole series of story circles ... when I was in the BBC I said to a lot of my colleagues who were local radio editors, let me come along to your office for half a day and run a half day story circle with your staff, I said it will do two things, as journalists it will help them to realise that there are many more stories out there... ... and hopefully will give them the motivation to go and sit ordinary people down for half a day ... I guarantee you will find some original stories that you are not finding at the moment through the normal process of story gathering and journalism. I said and the other thing is they will work together better at the end of it. And so I did this, at a lot of different radio stations, at the end of it the response was always the same, that's the best training day we've ever done, and they were sitting there and they were saying to each other, I never knew that about you, really, did you do that, and I didn't know you could do that, when I need that doing I'll come and talk to you (B. Stephenson, personal communication, June 5, 2008).

Barrie described the BBC's approach to the story circle as starting with games that included lists, random words, and a magic bag,

... And another guy told an incredible story about sausages, and I can't remember what he pulled out of the bag but it reminded him of sausages

... his father was a teacher at the school he went to, and he went to school one day and his father said to him, I want you to tell your mum when you go home tonight that I'm not coming home, ever again.

... But he said that on the night that my dad told me to go home and tell his mum that he wasn't coming home, so I went home, I didn't know what to say, didn't know how to tell her, until she came and said I'm doing sausages for tea, what time do you think your dad will be

home. ... and he said I had to tell her then he wasn't coming home. And you could have heard a pin drop in that room, and everybody likes this guy ... and they were just devastated that at fourteen he'd had to be his father's errand boy to tell his mum that he was leaving and his father never told him that he had a half sister and the reason he was leaving at that point was because this other teacher was pregnant and he said and to this day I've never met my half sister. And that came out of the magic story bag, and the level of empathy in that room was incredible ...

... But in the end you have built up a level of trust ... between people very quickly, because as a combination of laughter, of honesty, of revelation, and people do trust other people with their stories very quickly ... (B. Stephenson, personal communication, June 5, 2008).

The BBC's approach to the story circle which used games as ice breakers to sharing stories of lived experience was described in the Lapidus journal special issue on digital storytelling (Heledd Jones & Pratt, 2008; Pratt, 2008c).

... Gilly Adams devised most of this ... it's not just about the games we play it's the way we play them ... you have got to ... build up a rapport with people, when you are playing games it has got to (be) fun ... Because ... you're building up the confidence of these people so I think ... it doesn't matter what game you play if at the end of it you can say people you did really well.

.... Everybody is surprised that other people are interested in their story, always happens, so that's what the games are designed to do.

... I always join in by the way, I always participate so they get the idea that I'm willing to be as vulnerable as them and I think that's an important part about it as well.

... Then the next one I do is the magic story bag which is just a bag of ... everyday things and I pass it round And so they start putting their hands in and pulling out all these ordinary things, so I say now this is the magic story bag because every story is different from the last time somebody took something out and told the story, and everyone is different and that's the magic of digital storytelling is that you never get two stories that are the same. ... people have similar experiences but they're never the same. ... Some of the objects bring out more poignant stories than others and that's quite interesting (B. Stephenson, personal communication, June 5, 2008).

Once Barrie and his team started running digital storytelling workshops and working in their community to facilitate others to create media, a problem emerged, "... when we tried to offer those films to be broadcast, the broadcasters

were saying, who said we wanted these, what are we supposed to do with them, they don't fit our programmes” (B. Stephenson, personal communication, June 5, 2008).

Part of the organisational purpose for the sponsors of the project was that the stories would be broadcast using television but this aim was not communicated down the organisation to the people responsible for programming.

The initial project was both an online project and a broadcasting project, and the method of creating the digital stories had been clearly mapped out by BBC Wales, but in England the process of what we did with those digital stories afterwards was not clearly defined and I think it's an age old problem that somebody discovers a good story and they know how to gather that story but they don't actually talk to the people ... to find out what they want when it goes on air (B. Stephenson, personal communication, June 5, 2008).

As a result there was a hiatus with the project until Barrie started to publish the stories on the web and find innovative ways get the stories to air on TV; first as news, later as special features, and then as two and a half minutes stand alone slot at the end of the regional news.

...there was a big gap between us and the people who commissioned us. The people who commissioned us and put the money in was the Director of Nations and Regions, with the backing of the Director General who wanted to see more digital stories. The controller of BBC in this region is the next layer down... also in agreement with it. But below him was the head of regional local programmes and below them were the editors of the TV programmes in the regions, which were news programmes. Right, they hadn't control over anything else apart from news programmes. So that narrowed down the options and the people at the top hadn't told the people in the middle what they were expecting ... So I went back to the people at the top and I said I think we have a problem here... (B. Stephenson, personal communication, June 5, 2008).

Digital Storytelling as a phenomenon is news once and this approach to the organisational place of the project contrasts with the Welsh project where it was not about news but about building a relationship with the community.

So ultimately by the time we finished the project 350 people had made a story in a BBC England workshop and eighty of them had been shown on ... BBC 1 or BBC 2 and 80 of them went out that way.

Some of them went in unlikely places, like the Taking Care week, one of the films went on the Breakfast News programme on BBC television so that was shown across the UK and the girl who made the film (was) brought in to talk about why she'd made it and talk about her life living in care. ... so we did break through some barriers with digital stories and we got them to huge audiences. One week I was looking at the back of Broadcast and they'd list the top ten factual programmes and number 10 was a digital story that was told as part of the Taking Care series and made by a girl of 16 ... and she had 2.75 million people watching her story.

And I just thought that's what we wanted (B. Stephenson, personal communication, June 5, 2008).

As a result of a lack of communication, the organisation did not see the project delivering financial returns and closed it down after two and a half years.

... at the end of the project the BBC said, and quite wise I think, ... you ... have explored this process for two and a half years we know what it can and can't do up to this point and we feel we can't keep funding a project that's producing films for which nobody has a defined slot. So if it's going to live from this point on, other parts of the BBC will need to commission the digital storytelling team to make stories for them and, but they said we can't see ... that's a sustainable model for the number of people and the investment that we've put into what we've done to pioneer it. So we are going to close down the digital storytelling project in England and if people want the knowledge ... it's there, and ... I did a document that closed off the project ... and we combined it with what BBC Wales had done and it became a resource for the BBC (B. Stephenson, personal communication, June 5, 2008).

Barrie used part of the money he received from his BBC redundancy to start his own business, Digistories (Stephenson, 2008a). In his own business, Barrie also had the experience of using story circle games to support scientists with their technical writing. "The scientists were supported to tell their own stories to inspire young people to consider a career in science – I didn't help them with their technical writing" (B. Stephenson, personal communication, June 5, 2008).

Barrie believes the future of digital storytelling could lie with individuals who can add it to their existing tool belt in the process of democratising media for the general public.

I think the future of the workshop process is limited, expensive, cumbersome, I think this will fit into the fast moving world that has more and more tools at its disposal. And I think two things are going to happen, I think that the general level of the disciplines necessary to tell your story have got to reach a ... critical point, where they're naturally passed on from generation to generation, like the people who pick up digital storytelling and say, oh I can fit this into the portfolio stuff I already do. ... and when you are an artistic facilitator it's one of the things you do ...

But the other thing is that with tools for making digital stories will be as natural as using a pen or a pencil and a camera. And people ... instead of sitting at a desk in a fixed place with a computer with a set of software ..., they will be doing ... it while they're on holiday and then they say oh I was going to put these pictures up on flicker and make my story and the making of that story will become that simple. Because unless it does this is all going to come to a grinding halt. We can't teach everybody how to do this through this process and so at some point it's going to come down to that popular level or it is still going to be for an elite. And we are trying to get away from that, we're trying to take the storytelling process away from the elite and the broadcasting and publishing sectors and give it to the population in general democratise the whole thing (B. Stephenson, personal communication, June 5, 2008).

The final phase of the *Capture Wales* project explored new forms of digital storytelling.

Lisa Heledd, Carwyn Evans and Susie Pratt had experienced individual journeys toward facilitating others to create new media. Later their paths crossed and they joined together to share a collaborative research journey to explore new forms of digital storytelling practice.

Lisa Heledd had been a student of Daniel Meadows' digital storytelling module at Cardiff in 2001.

... It wasn't as it is now ... we made websites on behalf of someone else and ... it was ... a revelatory moment when ... Daniel said ... you can go out and speak to a stranger and find out their stories ... and ...

help them produce it ... it was the first module that I ever finished before the deadline. ... and I went from ... not ever having done anything technical before ... and I really loved learning ... through the storytelling and ... I wanted the person who I was doing the story about to be proud of it and I wanted ... his family to be really proud of this ... few pages of his life. And ... Daniel ... was just starting at the BBC and for twelve months ... I harassed him for work experience on the project. ... and I was really into this form ... because it was a way that wasn't manipulative of people, it was respectful and ... creative and it ... just really shouted at me and ... I learned the whole process from recruitment to post production and completely loved it (L. Heledd, personal communication, June 6, 2008).

Lisa started with *Capture Wales* in 2003 as a researcher and facilitator in both English and Welsh. By 2006 she was assistant producer on BBC assignment to the George Ewart Centre for Storytelling at the University of Glamorgan where she started a master's entitled 'Digital Storytelling: Developing new forms of participatory media for the BBC'. Lisa's digital storytelling journey led her to the following insights; at the heart of digital storytelling is a strong story, transfer of skills, ownership and sharing (Heledd Jones, 2008).

When Daniel Meadows reflected on the *Capture Wales* team, he described the individuals and their contributions,

There were two researchers, Lisa Heledd and Carwyn Evans, both of them Welsh speakers. Their principal job was to recruit participants and set up the workshop venues but, of course, they were also workshop trainers – and very good ones too, in fact, the best (Meadows & Kidd, 2009, p. 101).

Carwyn Evans is a sculptor; he uses mixed media, photography and installation to express his experience of place, social, cultural and political issues in Wales. He has won a number of awards for his art in preserving the Welsh language, culture and involvement in political activism including the Ivor Davies Award at the Eisteddfod in 2003 and 2007 and a Fine Art Award at the National Eisteddfod in 2009 (Evans, n.d.). He described his journey toward facilitating others to share their experience of Wales.

It's by chance that I came to work with digital storytelling. I've got a fine arts background as well, I studied sculpture at Cardiff Art School

and after that I found it difficult finding work and ... went on to ... a six month intense new media course so I did that and at the end of it an apprenticeship came up with the BBC so I was just going in to assist on the website there but I was lucky that, I was working on the digital storytelling website ... I got offered to assist on a workshop and I made a digital story myself and then ... did research and now ... I'm on assignment with the University of Glamorgan for a year with Lisa (C. Evans, personal communication, June 6, 2008).

By the close of the project, Carwyn was also assistant producer at *Capture Wales* on assignment at the University of Glamorgan exploring new forms of digital storytelling as an up and coming research-based practitioner (Evans, 2008).

Susie Pratt was a Research Fellow with the University of Glamorgan starting in the last quarter of 2007 through the first three quarters of 2008. She was part of a collaborative team from the University of Glamorgan and BBC Wales supported by the Arts & Humanities Research Council/ BBC Pilot Knowledge Exchange Programme. She had previously completed a Master of Fine Arts from Elam School of Fine Arts, University of Auckland, New Zealand in 2006.

I interviewed Susie, Carwyn and Lisa over a lunch break at DS3 Digital Storytelling Festival in Aberystwyth Arts Centre in Wales. The series of quotes highlighted below and in the following sections reflected their collaborative research and the synthesis of new knowledge that they co-created. In their replies to my questions they expand on and complete each other's thoughts and sentences. Their conversation also illustrates the power of a story circle as an environment that supports relationships that click and establish instant rapport; like Daniel and Barrie before them.

... I was interested in ... new media and the potential of telling stories within new media environments ... specifically looking at ... installations ... and I heard about the digital storytelling work that Joe Lambert had done in California and so went and did a digital story with Joe and I thought there ... was some really interesting potential with digital storytelling ... I had also at the beginning of 2007 ... gone to ... Glamorgan University and spoken to Mike Wilson ... and ... they were interested in incorporating digital storytelling into their work and ... then a job came up at the George Ewart Evans Centre to work with the BBC and the AHRC on a digital storytelling research project which I applied for and that's how I'm here today. So I did a

workshop with Carwyn in ... November 2007 ... what I really enjoyed about the BBC workshop was the emphasis on story and that there was a real sense of play with how story could be developed with Gilly Adams ... and she ran the story circle and ... it was really about (S. Pratt, personal communication, June 6, 2008).

“...people finding their stories ...” (C. Evans, personal communication, June 6, 2008). “And I think it is really important as well that the story circle to set relationships between the participants and the group and kind of create a supportive environment for people to feel comfortable with sharing their stories” (S. Pratt, personal communication, June 6, 2008). “That’s what I like about story circles as well ... that you’ve got an audience with you to ... try out your thoughts ... and you have an audience there that can potentially activate their part in helping you” (C. Evans, personal communication, June 6, 2008). “... like you finding your voice, you have help to highlight what is really important to you” (S. Pratt, personal communication, June 6, 2008).

Lisa, Carwyn and Susie focused on the use of new tools to address previous issues raised by the three to five day workshop model. The intention was to complement face-to-face workshops with on-going support in order to continue to engage digital storytelling participants and support facilitators in the wider community. Their research focused on incorporating features now commonly referred to as Web 2.0 in a pilot project MakingSpace.

I think ... the Making Space stuff and the social software stuff is that there are always amazing tools out there and acknowledging that these things already exist, they are fantastic but how can we as people who have all the experience with digital storytelling ... intervene in some way in those tools and allow people to be creative in a way that we have allowed people to be creative with digital storytelling in the past but using these new tools and methods and it’s our job to find the form within those, to find forms within Flickr, to help with applications on mobile phones, on Facebook, ... whatever the new things are ... but its actually helping people benefit through those things (L. Heledd, personal communication, June 6, 2008).

These features included discussion, user generated content and distribution, archiving, tagging and social networking through the availability of free online software. They trialled a one day workshop, based on insights from Lisa’s Masters

research, called Desert Island Pics using Flickr a photo sharing and social network site to address issues raised in response to the classic three to five day digital storytelling workshop experience. Issues included the one off nature of the experience, scalability, on-going facilitation and cost. The trial included five participants who had previously participated in a five day digital storytelling workshop. The findings of the research were that attendees continued to participate after the workshop but that participation in general quickly diminished and that the quality of the stories also diminished outside of the face-to-face workshop. The conclusions were that strong, on-going facilitation could support continued engagement and maintain the level of quality. Suggestions for future research included further research into social networks and what community facilitators wanted in the way of support.

In 2008, Daniel's personal journey came full circle when he returned to his documentary photography practice, dismantled his dark room and digitised his archive. In 2009, Susie went on to be a Commerce Research Fellow at The University of Wollongong, Australia exploring the potential use of digital storytelling in their 'socially innovative commerce' degree (Pratt & Leitch, 2009). In 2010 she enrolled in a PhD at The University of New South Wales, Sydney, Australia with a project entitled Would you like water at the table or just desert?: Connecting people's perceptions on sustainable fresh water use in Australia through interactive digital storytelling (University of New South Wales, n.d.). In 2009, Carwyn went on to be a postgraduate student at the Royal College of Art (Evans, n.d.) and a StoryWorks associate at the University of Glamorgan. In 2009, Lisa went on to be a digital storytelling producer at the University of Glamorgan's StoryWorks project focused on health and social care (University of Glamorgan: Welsh Institute for Health and Social Care, n.d.).

6.2 Digital storytelling as mediation

Daniel, Barrie, Lisa and Carwyn's journeys toward becoming someone who facilitated others to create media illustrated the first principle of DSI skeletal theory, digital storytelling as mediation. Digital storytelling as mediation resolved the difference between the thesis, 'The Media' imposing identity and culture; and the antithesis, others representing themselves; with the synthesis, 'The Media'

collaborating with others to represent themselves. Their journeys represented the move toward a democratic public sphere (Kidd & Rodriguez, 2010).

Daniel changed from educating journalists who went to work for 'The Media' and represented a dominant perspective on issues of identity and culture to educating journalists who represented the voice of the people. Daniel's students, inspired by his documentary sensibilities, collaborated with members of the public to co-create stories of lived experience using new media technologies that included the internet.

Digital storytelling as mediation, also resolved the difference between who participated and who was excluded from the democratic promise of new media technologies in Wales.

Whether by accident or by design, workshop participants are, on the whole, representative of the population of Wales. More so than in any other archive produced within the mainstream media, real 'Welsh' people of all ages are getting their opportunity to speak.⁵ They are, however, only 'Welsh' insofar as they are united by their geographic location and the banner '*Capture Wales*.' They are not solely Welsh and English-speaking Welsh people (stories can be made in both languages). Non-U.K. and English-born residents are also well represented, with ethnic minorities making up a disproportionately high percentage of participants. This is good news in a media system where legitimacy is too often equated with official 'white', and often male, voices (Kidd, 2010, pp. 300-301).

Digital storytelling as mediation was also illustrated by Lisa, Carwyn and Susie's collaborative research-based practice focused on resolving the difference between old and new forms of digital storytelling as a way to ensure the sustainability of the practice.

I think sustaining the practice is something that we were looking at in terms of how you use what's already existing out there like social applications and online platforms that are already available so that you are building on the energy and the groups that are there rather than creating new things that might not be as exercised by people, so utilising the networks and the tools that are already out there I think is really important to sustaining it (S. Pratt, personal communication, June 6, 2008).

I think it's an interesting thing that's come up today and it's something to discuss, definitions of digital storytelling and sustaining or not sustaining them and I thought a lot about it I still think that we should be using digital storytelling because I think it's the lessons that we've learnt from it that should be retained and ... people say its old fashioned or old hat well why don't we come up with something that's not old hat and it's the way that you use it and the way that you talk about it helps ... and it's about shouting that it's not just ... this one way, it is an overarching term that has lots of different elements to it. I think that's the important part of sustaining it (L. Heledd, personal communication, June 6, 2008).

“I also think the element in sustainability is to not be too rigid with the form...” (C. Evans, personal communication, June 6, 2008). Old and new forms complement each other. Lisa, Carwyn and Susie were not looking to replace the three to five day workshop; they were looking at new forms to complement it; to continue to engage participants in creating digital stories after the workshop. They followed up the three to five day workshop with a one day workshop that introduced a new form of digital storytelling based on one image, a story written in the caption of the photograph, using key words and themes from the story as tags with the use of online tools and social networks provided in Flickr, a photo sharing and social network site. They wanted to keep what works in classic digital storytelling which is facilitating others to create media (Meadows & Kidd, 2009) and share important stories in their lives (Lambert, 2006; Meadows & Kidd, 2009). To help others find their voice instead of silencing them by imposing a single, dominant perspective on identity and culture. The sustainability of the practice is dependent on being open to new forms and new tools as appropriate. Lisa, Carwyn and Susie suggested using existing social networks and tools rather than creating something new. Their research into new digital storytelling forms and my commercial experience in social media helped my skeletal theory to develop from a focus on digital storytelling to a broader focus on mixed mode story sharing as mediation to take advantage of the affordances of old and new media as mass communications technology continues to develop.

The first supporting concept, of the first principle, of DSI skeletal theory; personal connections to the shared story of change; was illustrated by the individuals who came together to form the group of people who shared a common purpose, facilitating others to create media.

6.2.1 Personal connection to the shared story of change

Individuals need to change for organisations to change, as organisations are groups of people with a shared purpose. To lead change people need to become the change they are leading. Both Daniel and Barrie became the change they were leading within the BBC and created the environment for the next generation of change leaders within the BBC and the wider community of practice. Emerging researchers and practitioners such as Lisa, Carwyn and Susie took digital storytelling forward as they explored new forms such as the use of social media.

A personal connection to the shared story of change was illustrated by the history of digital storytelling as shared by the BBC Wales team.

... we go back to ... Dana Atchley, we go back to his journey with digital storytelling ... and then how Daniel got excited about the form, and how it progressed in Wales and you always incorporate an aspect of that in a gathering because people like to know where it's come from and they want to be part of the story as well (C. Evans, personal communication, June 6, 2008).

The history of digital storytelling united the community of practice.

Personal connection to the shared story of change was illustrated by Daniel and Barrie as they became the change they led at *Capture Wales* and *Telling Lives*. It was also illustrated by Lisa, Susie and Carwyn's individual stories as they transitioned from student, to participant, to researcher, to facilitators who investigated their own digital storytelling practice.

Their collaborative research journey addressed issues raised concerning the three to five day digital storytelling workshop model with the use of new interactive technologies. They looked at the affordances of new technology. They looked at, "...*Capture Wales* through the lens of subsequent technological developments known as Web 2.0 and offers some practice-based insights into the ways that social networks might play a role in facilitating content creation" (Rose, 2008, p. 5).

The second supporting concept organisational perspective and alternative perspectives can also be illustrated from the BBC participatory media projects.

6.2.2 Organisational perspective and alternative perspectives

The BBC Wales' organisational perspective was strategic and was illustrated by Mandy Rose, Creative Director Multi-Platform.

Building Public Value clearly stated the BBC's commitment to act as a creative collaborator with the audience in the 21st century. Yet the rise of *You Tube* and *Current TV* have raised questions about what exactly the BBC's role is in the area, beyond gathering user generated contributions for News (Rose, 2008, p. 5).

Alternative perspectives are illustrated by Daniel and Barrie who took organisational strategy and put it into practice through *Capture Wales* and *Telling Lives*.

This case study is primarily about the BBC and *Capture Wales* but there is also a sub-story which is about the University of Cardiff and the School of Journalism, Media and Cultural Studies. This sub-story is about the change from traditional journalism to online journalism education and digital storytelling. In both examples, the organisational perspective is a strategic one and it is up to people like Daniel and Barrie to take the strategy forward into practice. In both cases the implementation of strategy is an alternative one and within the context of individual interpretation. It is this approach of supporting people to lead in their areas of passion that allows the organisation to develop a new story.

Alternative perspectives are also illustrated by Lisa, Carwyn and Susie and their collaborative research-based practice that focused on insights gained in Lisa's Master's research into new digital storytelling forms. She facilitated a workshop using Flickr, a social network and photosharing site, to teach others how to use Web 2.0 tools to support their continued engagement in digital storytelling. Their collaborative research-based practice focused on three activities: Desert Island Pics, Picture Post and Digital Dresser (Pratt, 2008b). Susie used survey, case

study and focus groups to interpret the social impact of Lisa's Web 2.0 interventions.

The third supporting concept, a digital storytelling community of practice, was well illustrated by *Capture Wales*.

6.2.3 Digital storytelling community of practice and interest

The *Capture Wales* community of practice was initially based on Daniel's vision of digital storytelling within the context of Wales and supported by his design guidelines.

At the beginning we locked off a way of working that everybody had to learn because we knew that if we did it that way it would work in the time. As the team got better and the technology changes all the time, we wanted to embrace a. (that) the team was up-skilling itself and b. ... that there were new technologies that enabled us to do things differently (D. Meadows, personal communication, June 4, 2008).

As the team grew in experience and confidence they developed their practice which was captured in *A Guide to Digital Storytelling* by members of the BBC *Capture Wales* Team in March 2008.

The digital storytelling community of practice grew from the *Capture Wales* team and extended to the broader community of people who were interested in implementing the practice in their organisations. Knowledge was maintained, developed and shared through the community of practice.

The annual Digital Storytelling Festival illustrates the importance of face-to-face events to support a thriving community of practice.

The sixth anniversary of the Digital Storytelling Festival promises to inspire, encourage and show the exciting possibilities of digital storytelling.

Whether you work in education, the community or as an artist, this is your opportunity to share experiences, explore new creative ideas, see the latest technological developments, look at examples of best

practise in the UK and worldwide and celebrate the growing significance of digital storytelling.

DS6 presents a jam packed day of inspirational speakers and practical sessions on every topic you can think of within the field of digital storytelling and some you hadn't considered! All this plus a wide range of trade stands from the main funding organisations, community development schemes and many more and a unique opportunity to network with the digital storytelling community in Wales, the UK and beyond (Aberystwyth Arts Centre, 2011).

A digital storytelling community of interest was illustrated by the screenings that were held at the end of a five day digital storytelling workshop, where family and friends helped to celebrate the storytellers' finished work.

... on the last day we try to finish about lunchtime so they could go home and put on a clean shirt and have a shower ... they could go round their friends and gather them all up and bring them. You would have a screening that might have fifty, sixty people in it at the end of the workshop, and those fifty or sixty had an experience. It was magical, and they were always the best experiences ... and I see that all over Wales now with people when they've finished their workshops having screenings and showing their stuff. Some of the screenings I've been to are just fantastic (D. Meadows, personal communication, June 4, 2008).

A community of practice is maintained by the goodwill and voluntary participation of its members.

The digital storytelling workshop model can be seen to be based on a social model of learning within a community of practice. The digital storytelling workshop relies on skilled facilitators that understand the importance of ice breakers (Pratt, 2008c), story seeds and lessons learned from experience (Heledd Jones & Pratt, 2008) and that the key to success is group dynamics (Pratt, 2008a). "I like the analogy of the library, that in education you don't just get shoved into a library and told oh well all the knowledge that you need is in here, you get guidance through that" (C. Evans, personal communication, June 6, 2008).

A social network site could be used to extend access and flexibility to support a digital storytelling community of practice.

6.2.4 Summary of digital storytelling as mediation

Digital storytelling as mediation resolves the difference between ‘The Media’ imposing identity and culture; and self-representation; with ‘The Media’ facilitating others to represent themselves. It also resolves who was included or excluded from the promise of new media. Personal connections to the shared story of change were illustrated by Daniel, Barrie, Lisa, Carwyn and Susie. The benefits of digital storytelling included: “...it’s such a powerful tool because it’s allowing you the time to reflect on something that’s important to you in your life” (L. Heledd, personal communication, June 6, 2008). “And then through that reflection being able to build ... identity and confidence and social experiences” (S. Pratt, personal communication, June 6, 2008). “It’s the same with the benefits of any creative engagement” (C. Evans, personal communication, June 6, 2008). “It’s that personal element as well isn’t it, it’s being allowed the time and space to be creative but also to reinforce that you have something valid to say. I think is very, very powerful...” (L. Heledd, personal communication, June 6, 2008).

Lisa, Susie and Carwyn had a working relationship that clicked. Their relationship is illustrated through their conversation where they complete each other’s sentences and thoughts.

The BBC’s organisational perspective was focused on public service which led them to engage with their community. Alternative perspectives of key individuals put community engagement into practice by focusing on the voice of the people with the use of new technologies of the time. A digital storytelling community of practice grew organically. First Daniel connected with other innovators who inspired his practice. Then he participated in a Center for Digital Storytelling workshop and further collaborated with them to bring an American model of digital storytelling to The BBC. The community of practice grew with his own team where they worked to customise digital storytelling practice as a form of scrapbook television and to the Welsh context of use. And finally it extended to voluntary community arts and education organisations to ensure the sustainability of digital storytelling practice in Wales.

6.3 Storytelling as mediation

The second principle of DSI skeletal theory is storytelling as mediation.

Storytelling as mediation is focused on communication versus a focus on the use of digital technologies. The key catalyst was contradictory stories of Welsh identity and culture. Welsh identity and culture imposed by the English versus Welsh self-representation. And contradictory stories of lived experience at place. The resolution of communicative distortion and an ideal speech situation leads to communicative action. Communicative action supported individuals on the wrong side of the digital divide to gain social and creative literacies to enable participation in 21st century society.

The benefits are that ... we always ran ... university would call it a mixed ability class, but it wasn't just about ability, it was often about backgrounds and age, I loved it when there were sixteen year olds sitting next to seventy year olds, or homeless people sitting next to businessmen. And we had all sorts in there, eye surgeons, and university professors, but we also had unemployed people, drug takers, kids off youth projects, all sorts. I like that mix (D. Meadows, personal communication, June 4, 2008).

Barrie Stephenson illustrated communication and storytelling as mediation when he introduced a story circle at work. Communication action led to an environment of trust, vulnerability and productive working relationships. People found out information about each other they previously had not known including who could support them in future due to a previously unknown area of expertise.

6.3.1 Contradictory stories of lived experience

Contradictory stories of lived experience were published on the web, broadcast on radio and TV.

They are telling stories of their lives, they're telling stories about the one picture they had pinned on their cellar walls for four years when they were doing time, or they're telling the story about their dementing mother, or they're telling the story about their relationship with their child or whatever. If you pool these stories together you have this babbling jigsaw puzzle which paints a completely different picture of contemporary Wales (D. Meadows, personal communication, June 4, 2008).

The contradictory stories of lived experience are the catalysts for moving from communicative distortion as illustrated by an external depiction of identity and culture versus an ideal speech situation where individuals represent their own perspective. Communicative distortion was also illustrated in the *Telling Lives* endeavour when the purpose of the digital storytelling project was not communicated or supported by the news programmers. It was also illustrated by the previous head of department at Cardiff University's Centre for Journalism Studies when he told Daniel not to play in the digital sandpit. This leads us to the second supporting concept.

6.3.2 Communicative distortion and an ideal speech situation

Communicative distortion can be imposed by 'The Media' or occur within a traditional top-down organisation where hierarchy can get in the way of communications. Such communicative distortion was illustrated at BBC London where there was miscommunication between the management sponsors of the digital storytelling project and the individuals who were responsible for news programming. The purpose and support for the digital storytelling project was not agreed to at BBC English Regions.

In Figure 14, an ideal speech situation was illustrated by the use of a story circle which created an environment of trust, productive relationships and passionate conversation.

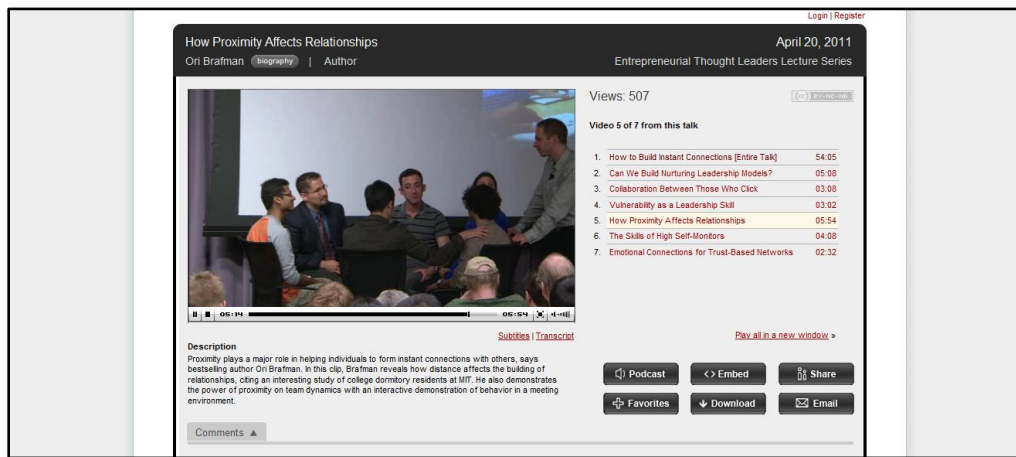


Figure 14: How proximity affects relationships

From *Stanford's Entrepreneurship Corner*, by O. Braffman, 2011. Copyright 2011 by Ori Braffman available under a Creative Commons Attribution -Non Commercial - No Derivatives license.

Braffman (2011) demonstrated the power of the story circle through the use of physical proximity and the sharing of vulnerability to build trust and instant relationships that click and support productive work relationships at the Stanford University Entrepreneurial Thought Leaders Lecture Series on April 20, 2011 (Braffman, 2011). This example shows how it is possible to use a story circle to create an ideal speech situation where people can embrace, resolve and transcend difference to synthesise new knowledge. Braffman's findings challenge current professional practice that discourages personal relationships and emotional connections at work. An opportunity exists to extend the reach and flexibility of the story circle using social media and asynchronous communication. An ideal speech situation is at the heart of a successful community of practice where a group of people from a shared discipline meet voluntarily to share knowledge to improve their professional practice.

The communicative distortion of one way broadcast communication was resolved with an ideal speech situation in digital storytelling workshops where professionals worked with amateurs to learn the skills of media creation. *Capture Wales* and *Telling Lives* digital storytelling projects illustrated the third supporting concept of communicative action.

6.3.3 Communicative action

Communicative action was illustrated as supporting a public voice through the participatory new media projects *Capture Wales* and *Telling Lives*. The BBC supported citizens to create new media. This included knowledge transfer from teams of media professionals to the general public. The media professionals mentored the public in storytelling, production and editing skills. Communicative action transferred social and creative literacy skills to the general public to support engagement in 21st century society. “I loved it when I was at the BBC. The computer that we eventually settled on using is called the PowerBook, because my work is political, it’s about empowering people, and there is no denying that” (D. Meadows, personal communication, June 4, 2008).

Communicative action is the synthesis of facilitating others to create media. “One thing to embrace ... it wasn’t either me doing media to you, or me assisting you in some kind of self-glamorising tale of your life, but trying to find something of a genuinely collaboration” (D. Meadows, personal communication, June 4, 2008).

Capture Wales and *Telling Lives* digital storytelling projects were based on democratic principles.

...the whole thing was an experiment test out how digital storytelling could work in different contexts. So part of our remit was to find out whether it would work in schools, ... we had this remit to reach the difficult to reach, voices you don't normally hear. Well you don't often hear children's voices on television, you don't hear a lot of ethnic minority groups unless they're in trouble for some reason, you don't hear deaf people very often. You don't hear blind people, you don't hear autistic people, you don't hear dementia sufferers, so ... every now and again we have got to go and see if we can, whether this will work with that group or another group (D. Meadows, personal communication, June 4, 2008).

Capture Wales and *Telling Lives* created opportunities for deep reflection and creative engagement with important stories of lived experience and the opportunity to share them with others as communicative action. Workshop participants believed their involvement would have an on-going positive effect on them (Kidd, 2010). The transfer of knowledge, skills and new literacies could support digital inclusion. Unfortunately it did not necessarily led to an on-going

relationship with participatory media technology outside of the workshop environment.

When looking at the uses made of *Capture Wales* stories and on-going use of the technology, there is evidence of reluctance, or inability, of participants to go on and reproduce the experience in the 'real' world (that is, outside of the workshop environment). This is in part due to lack of access to the tools of production, and for some, is attributable to a feeling that they are privileged, a lucky few (as indeed they might be) who have received a one-time opportunity to tell a story that fulfils some kind of therapeutic or cathartic function:⁶ (Kidd, 2010, p. 302).

Digital storytelling as communicative action made a difference to workshop participants and others.

Kidd (2010) reflected that individuals from the BBC and the public who participated in *Capture Wales* found it of personal significance (p. 299). They found that it increased their confidence and supported their involvement with other new technologies and other activities.

The project did not turn Wales into a nation of digital storytellers.

The research shows that those members of the public chosen to take part in the project *are* furthering their skills in a number of ways. However, by and large their long-term ability to make and distribute media is hampered by the perennial problem of access. Making one digital story as part of *Capture Wales* does not make a person a media producer and distributor in his / her own right until he / she has the means and the desire to go forth and make media independently. (Kidd, 2010, p. 305)

In the context of the BBC participatory media projects, communicative action was illustrated as supporting a public voice (Fyfe et al., 2008).

... the one big lesson that came out of the experience (and the four PhD studies which were made) of *Capture Wales* ... If, in the digital age, we want *everyone* to be able to join in the "conversation" that Big Media promises to be, then we must intervene to help *everyone* -- and not just those who are computer savvy -- to speak the language of media (Meadows, n.d.).

“*Capture Wales*, a project which has been described as "the most ambitious of all the BBC's user generated content offerings" (Meadows, n.d.). The BBC supported their audience's and community's voice through a collaborative partnership with their media teams to create user generated content.

Communicative action supports individuals with the skills to participate in the larger conversation toward the common good. Being given the opportunity for deep, creative reflection can lead to individual transformation and shared experience. Since organisations are groups of people with a common purpose the same goals and conclusions can be reached.

6.3.4 Summary of storytelling as mediation

Storytelling as mediation resolved the difference between an English and Welsh perspective on Welsh identity, culture and language. Contradictory stories of lived experience were the catalyst for change. The traditional perspective was based on one dominant story of Welsh identity and culture. The Welsh perspective was a jigsaw of lived experience by English, Welsh and minority voices grounded in a shared geographic place. Communicative distortion was illustrated by a traditional broadcast model where resources and symbols were controlled by the organisation. An ideal speech situation was illustrated by *Capture Wales* and *Telling Lives* where a professional team of that included an executive producer, project producer, creative director, script facilitator, bilingual web producer, workshop leader, post-production expert, researchers, project coordinator, liaison officer and musician / audio technician (Meadows & Kidd, 2009) had interactive conversations and worked collaboratively with storytellers to co-create their lived experience as digital stories. Communicative action was based on helping storytellers develop the skills, knowledge and new literacies to create media and participate in Welsh society. *Capture Wales* supported storytellers to believe that their voice made a difference and raised their self-confidence.

6.4 Management as mediation

The BBC further illustrated the third principle of DSI skeletal theory, management as mediation which resolves the difference between a traditional relationship with the audience and an evolving, interactive and collaborative

relationship with the audience. There is a contradiction between a traditional passive audience and an interactive audience that collaborates on content creation. Organisational embeddedness in the form of a traditional one way broadcast model of communication with a passive audience was resolved with the individual agency of an active audience through critically mediated organisational change and a move toward participatory media projects. Critically mediated organisational change happened on the periphery but did not become core to operations.

To achieve management as mediation the key catalyst, and my first supporting concept, is contradiction, conflict and crisis. This imperative for culture change existed at the BBC. The BBC was committed to ‘sharing media innovation’ and “act as a creative collaborator with the audience of the 21st century” (Rose, 2008, p. 5). Kidd (2010, p. 307) reflected that the ‘risk-taking’ culture at BBC Wales led to a different level of commitment to the digital storytelling form than BBC English Regions. This impacted on the longevity of *Capture Wales* versus *Telling Lives*.

6.4.1 Contradiction, conflict and crisis

My second supporting concept for the principle of management as mediation was illustrated by the productive working relationship between the leaders of BBC’s participatory media projects, *Capture Wales* and *Telling Lives*. Daniel and Barrie clicked when they met. This allowed them to work together to see contradiction, conflict and crisis as an opportunity for change at work. Their trust based relationship allowed them to negotiate difference in a passionate and supportive way that led to critically mediated interpersonal and organisational change within *Capture Wales* and *Telling Lives*. They were able to transcend difference in order to synthesis new knowledge that led to the improvement of their professional practice. *Capture Wales* and *Telling Lives* were on the periphery of the BBC’s operation and the change that happened on the periphery did not move to the core of the organisation. In the end Barrie left the BBC to continue his journey outside of the organisation and Daniel returned from secondment to his full-time job as a lecturer at Cardiff University.

6.4.2 Organisational embeddedness and individual agency

Organisational embeddedness and individual agency describe opposite ways of being in relationship with an organisation. Organisational embeddedness traditionally described a relationship based on power and control. Individual agency was illustrated by the key individuals who led participatory media projects at the BBC. Kidd (2010) reflected that explorations in participatory media at the BBC were a reflection of key individuals rather than the overall culture of the organisation at the time for example Olive Shapley in the 1930s when she recorded the peoples voices in her mobile radio studio van, Ewan MacColl, Charles Parker and Peggy Seeger in the 1950s in *The Radio Ballads* (p. 297), Mandy Rose and Chris Mohr in the 1990s in *Video Nation* and Daniel Meadows in the 2000s in *Capture Wales* digital storytelling project (p. 298–300).

“...individual empowerment is, according to the research, more common than empowerment of whole groups or institutions working for social or political change” (Kidd, 2010, p. 303).

Organisational embeddedness used to make it difficult to get published.

... I wasted years ... trying to persuade people to back a project so that they could be published. Every time you try and do a book or you try an exhibition or you try and make a television programme or a radio programme, you know it starts with you doing a lot of research at your own expense, writing it down. ... trying to get through the door of some great big broadcast organisation and trying to get to see the right person, trying to persuade them and then talking money. Most projects never get going, ...you have to be a professional in order to be able to navigate the media ... (D. Meadows, personal communication, June 4, 2008).

Digital technologies can enable agency as illustrated by Daniel,

... Whereas the lovely thing about the digital world is that you can build a website, publish stuff on it, and people contact you as a result, so you have this lovely interactive thing going on, you contacted me by my website. ... (D. Meadows, personal communication, June 4, 2008).

Organisational embeddedness was also illustrated by Daniel's previous head of the school in his negative response to new digital technologies. Daniel illustrated individual agency in response to his previous head of department as his research led his teaching and use of new digital technologies.

Well he hadn't inspired me, if I had been a bit of goody two shoes and ten years younger I would have been terrified of him, and I wouldn't have done it. But the fact was that was where my work was leading me, if your research is leading your teaching you have to follow ... you needed to embrace all these digital technologies (D. Meadows, personal communication, June 4, 2008).

The third and final supporting concept of management as mediation, critically mediated organisational change, was illustrated over the life of the BBC projects.

6.4.3 Critically Mediated Organisational Change

At The BBC, critically mediated organisational change was illustrated by the move toward participatory media projects, *Capture Wales* and *Telling Lives*. The *Capture Wales* website incorporated Web 2.0 features that supported the audience to leave comments in response to the stories they listened to.

Capture Wales

Everyone has a story to tell. All over Wales, people are making Digital Stories about real-life experiences and each story is as individual as the person who made it. Each Digital Story is made by the storyteller themselves, using his or her own photos, words and voice.

About *Capture Wales*

Capture Wales is the BBC's award-winning Digital Storytelling project which came out of a partnership formed in 2001 between BBC Wales and Cardiff University.

BBC *Capture Wales* ran monthly workshops from 2001 - February 2008, facilitating people in the making of their digital stories. In this section you can watch the wealth of stories that were created on workshops during that period (BBC, 2011).

Telling Lives was the English Regions equivalent of *Capture Wales*. *Telling Lives* digital storytelling project lasted two and a half years. It ended due to the lack of commissions from programmers.

Kidd (2010) reflected that the quantitative impact of participatory media remained low in the overall output of the BBC (p. 299). She reflected on the challenge of delivering on the promise of critically mediated organisational change,

Digital Storytelling will continue to have to fight its corner within the BBC. *Capture Wales* exemplifies the mainstream media acknowledging the possibilities for agency that the new media open up at the same time as they stifle that very agency by allowing its results limited air time and putting stories in a 'user-generated content' catch all (Kidd, 2010, p. 306).

Participatory media in the form of digital storytelling remained on the periphery of the organisation, it did not become core to the operations. Digital storytelling as an intervention toward critically mediated organisational change was further reflected on by Kidd (2010).

...individual empowerment is, according to the research, more common than empowerment of whole groups or institutions working for social or political change. The ways in which stories are catalogued on the project website tend to reflect this and remain fairly neutral: challenge, community, family, memory, and passion. There is no specific area collating stories relating to the more contentious topics of nation, myth, or language, for example, even though there are certainly stories that would fall under those headings (Kidd, 2010, p. 303).

Kidd (2010) highlighted that digital storytelling as an intervention toward personal change is more common than toward organisational change. Meadows (2008) stated that their remit did not include organisations although they partnered with community organisations to make digital storytelling sustainable in Wales. The focus was community outreach not internal organisational change. Sites of change can include identities, organisational processes, interorganisational fields and societal processes (Morgan & Spicer, 2009). This case was an example of interorganisational fields instigated by institutional entrepreneurs (Morgan &

Spicer, 2009) who embraced participatory media. Participatory media remains on the periphery of the BBC.

6.4.4 Summary of management as mediation

Management as mediation at the BBC *Capture Wales* digital storytelling project resolved the difference between a traditional relationship as content provider to a passive audience and a new and evolving relationship where provider and audience collaborated to co-create content. Organisational embeddedness was illustrated by the majority of content produced and published by The BBC in a traditional manner to a passive audience. Individual agency was demonstrated by individuals who lead participatory media projects. Critically mediated organisational change at The BBC happened on the periphery with isolated participatory media projects that did not become core to operations.

6.5 Critical theory foundation values

Critical theory foundational values came from the Enlightenment and were based on the democratic principles of freedom, equality and justice. In the BBC case, freedom of speech, digital equality, and justice in self-representation were the ethos of *Capture Wales* and *Telling Lives* digital storytelling projects. The critical theory foundational values of participatory democracy were complimented by a participatory media approach. Kidd (2010) argued that participatory media was not the culture of the BBC, it was the ethos of key individuals that included Olive Shapley in the 1930s; Ewan MacColl, Charles Parker and Peggy Seeger in the 1950s; Mandy Rose and Chris Mohr in the 1990s and Daniel Meadows in the 2000s. *Capture Wales* was highlighted as an example of global initiatives toward a democratic public sphere (Kidd & Rodriguez, 2010).

6.6 Reflections

This participatory media case focused on three endeavours; the change to online journalism at Cardiff University's School of Journalism, Media and Cultural Studies; *Capture Wales* and *Telling Lives*. The case shared the pioneering journeys of a number of practitioners. Digital storytelling in Wales was developed as a research-based practice supported by a collaborative community of practice

that experimented with new forms. The community of practice extended to arts and education organisations to support the sustainability of the practice in Wales.

The participatory media case fleshed out the principles and concepts of DSI skeletal theory. Digital storytelling was introduced to Cardiff University's School of Journalism, Media and Cultural Studies to support research led practice and the BBC to support an interactive and collaborative relationship with their audience through participatory media projects. The participatory media case's implementation can be seen to illustrate the concept of communicative action in the form of public voice and digital inclusion.

Digital storytelling as mediation resolved the difference between who was included or excluded from the promise of new media. The BBC's organisational perspective was focused on public service that led them to engage with their community. Alternative perspectives of key individuals put community engagement into practice by focusing on the voice of the people with the use of the new technologies of the time. First in the form of radio, then with storytellers shooting their own video and having the final say on decisions and lastly to Daniel Meadows' vision for digital storytelling that shaped *Capture Wales* where the tools of production and editing were put into the hands of the storytellers. A digital storytelling community of practice grew organically. First Daniel connected with other innovators who inspired his practice. Then he participated in a Center for Digital Storytelling workshop and further collaborated with them to bring an American model of digital storytelling to The BBC. The community of practice grew with his own team where they worked to customise digital storytelling practice as a form of scrapbook television and to the Welsh context of use. Finally the community extended to voluntary community arts and education organisations to ensure the sustainability of digital storytelling practice in Wales.

Communication and storytelling as mediation resolved the difference between a British and Welsh perspective on Welsh identity, culture and language.

Contradictory stories of lived experience were the catalyst for change. The traditional British perspective was based on one dominant story of Welsh identity and culture. The Welsh perspective was a jigsaw of lived experience by English,

Welsh and minority voices grounded in a shared geographic place.

Communicative distortion was illustrated by a traditional broadcast model where resources and symbols were controlled by the organisation. An ideal speech situation was illustrated by *Capture Wales* and *Telling Lives* where media professionals worked collaboratively with storytellers to co-create their lived experience as digital stories. Communicative action was based on helping storytellers develop the skills, knowledge and new literacies to create media and participate and be included in 21st century society.

Management as mediation at the BBC *Capture Wales* digital storytelling project resolved the difference between a traditional relationship with an audience and an active relationship with an audience. The catalyst was contradiction, conflict and crisis. Organisational embeddedness was illustrated by the majority of content produced and published by The BBC in a traditional manner to a passive audience. Individual agency was demonstrated by individuals who pursued participatory media projects. Critically mediated organisational change at The BBC remained on the periphery as it was focused on the field in which it operated (Morgan & Spicer, 2009, p. 257-258), its relationship with its audience and community.

Critical theory foundational values were illustrated by the BBC's participatory media projects as democratised media and digital inclusion. These projects extended access to media resources in an interactive and collaborative partnership. They supported the storytellers to use and control the tools of production and editing to create their stories of everyday lived experience; reflecting their identity, culture and language. They took the resources to the people in their communities and customised the digital storytelling practice to a five day workshop that was delivered over a month to better meet the needs of the Welsh community. They experimented with voices not normally heard on broadcast television and also explored new forms of digital storytelling including the use of social media.

The next chapter will further illustrate communicative action in a digital storytelling community of practice that puts patients at the heart of health care.

7 Accenture's Digital Storytelling Pilot Case Study

Following on from the *Capture Wales, Telling Lives* and Cardiff Online Journalism case study, this chapter further fleshes out the principles and concepts of DSI skeletal theory with a case study of Accenture's digital storytelling pilot. Accenture provides business integration, outsourcing and technology consulting services. Accenture was previously known as Andersen Consulting and their history reflects the history of global business consulting and information technology services. Its technology foundations started in 1953 with the installation of the first commercial computer payroll system at General Electric (McMurray, 2005). "Throughout the decades, our people became masters of change—embracing technology and transforming our business model to stay relevant to our clients and to respond to dramatic shifts in the marketplace" (McMurray, 2005, p. iv). Accenture's business is based on successful management of change through the on-going commitment of their people.

Accenture was founded on January 1, 2001 as a result of the actions of disenfranchised partners. The technology consulting business had outgrown the direction of Andersen Worldwide accounting, auditing and tax partners (McMurray, 2005). It went from a private global partnership to a public company that continues to grow, surpassing 181,000 global employees in one hundred and twenty countries (Accenture, 1996-2008).

Accenture introduced digital storytelling to celebrate, maintain and extend a diverse and inclusive workforce. I was particularly interested in Accenture as it was raised as a red flag (J. Lambert and D. Weinshenker, personal communication, June 6, 2006); an example of why the Center for Digital Storytelling has done less digital storytelling with organisations since Dana Atchley passed away (J. Lambert, personal communication, July 30, 2011). The directors of The Center for Digital Storytelling, who taught me their classic digital storytelling practice, were aware of the public criticism received by Accenture in *The Financial Times* in response to their use of digital storytelling and personal stories at work.

The case study was written using books, articles, conference papers, websites and interviews with Peter Murphy, who was previously the Communications Manager of Accenture, who reflected on introducing digital storytelling into Accenture to support diversity and inclusion; Barrie Stephenson, who was previously the Executive Producer of BBC *Telling Lives*, who reflected on his team's facilitation of digital storytelling at Accenture UK; Daniel Weinshenker, Rocky Mountain/Midwest Region Director, Center for Digital Storytelling, who reflected on facilitating the Accenture New York digital storytelling workshop; Daniel Meadows, who was previously the Creative Director of *Capture Wales*, whose work and personal connection with Peter Murphy was the catalyst for introducing digital storytelling into Accenture and his reflection on the use of participatory media in international public relations education; and Joe Lambert, Executive Director of the Center for Digital Storytelling, who reflected on the ethical process of story mining in large organisations. This case study offers the personal opinions of Peter Murphy, Barrie Stephenson, Daniel Weinshenker, Daniel Meadows, Joe Lambert and myself. Please note our comments do not necessarily reflect the position of Accenture or the BBC on Accenture's digital storytelling pilot. Aspects of the Accenture case study are used to illustrate critically mediated organisational change.

The Accenture case study given below is an example of the institutionalisation of critical theory foundational values, conversational storytelling and digital technology. The case highlights critical voices as a catalyst to ensure that the values of diversity and inclusion were practiced as communicative action in Accenture's organisational change.

7.1 Digital storytelling as mediation

Accenture illustrates the first principle of my DSI skeletal theory, digital storytelling as mediation, which is the resolution of diverse perspectives to synthesise new knowledge across its global organisation. Accenture's purpose for introducing digital storytelling was clear; to build, maintain and expand an inclusive culture due to the organisation's extraordinary diversity (Accenture, 2009).

In 2004, Accenture undertook a ‘classic’ digital storytelling project to celebrate their focus on diversity and inclusion (Accenture Digital Stories, 2008). Accenture produced ten digital stories, which they first made available on a limited edition DVD and later made publically available on their website. The digital stories both received a critical review by *The Financial Times* and won multiple public awards.

Peter Murphy reflected on sponsoring Accenture’s first Digital Storytelling experience from his new position in the communications department at the International Olympic Committee (IOC). Over lunch at Chateau de Vidy (IOC HQ), which is just along the lake in Lausanne, he reflected on his journey to use digital storytelling to support organisational change toward diversity and inclusion. Peter’s digital storytelling journey started with his relationship with Daniel Meadows who had taught him documentary photography in Wales. Later Peter became aware of Daniel’s digital storytelling work. Peter said,

... I discovered digital storytelling in... I think it was 2004, basically through a chance web encounter with Daniel Meadows, in studying the work that he did. And then ... I stored it in my ... thoughts that I might use it one day if I had a reason to.

And then that opportunity came when Accenture was doing its first inclusion and diversity week, which is now an annual event for the company (P. Murphy, personal communication, June 9, 2008).

Peter Murphy, Communications Manager of Accenture, partnered with the BBC’s *Telling Lives* to introduced digital storytelling into the organisation.

... And so ... we approached Daniel Meadows. And Daniel said ... you’re in London so you’re better off talking to the BBC [English team] ... So we spoke to Barrie Stephenson and ... we did it in a way that the BBC was completely anonymous. ... We essentially hired Barrie Stephenson and the BBC for a week (P. Murphy, personal communication, June 9, 2008).

Barrie Stephenson reflected on his involvement with Peter and Accenture.

I wasn’t actually personally involved in the workshop, because ... I was executive producer so theoretically I didn’t run the workshops ...

We were involved in the selection process, ... they were looking at getting a range of participants, getting a range of story ideas ... part of the form always says at the bottom 'what's the idea of your story' briefly outline it here' and there is all the usual stuff that's on any application forms so that we could select people on the basis, you know gender ... and have a diverse group and ... so that we can make those decisions, and ... so my team made their choice of who the participants should be, sent that choice back to Accenture, and as far as I know Accenture accepted it and those people were advised to participate in the workshop... I have to say that my involvement with the actual workshop was not great, I was involved in negotiating for it, I spent a lot of time negotiating their legal agreement between the BBC and Accenture and that seemed to take forever... (B. Stephenson, personal communication, June 5, 2008).

Accenture held a competition for employees who wanted to participate in a Digital Storytelling workshop. Ten participants were chosen out of hundreds who applied based on their one hundred word stories that they entered. Peter said,

...we ran ... an employee competition ... at arm's length. We ... said ... if you want to work on a digital storytelling workshop with professionals then ... all you have to do is tell us a story in a hundred words. ...given that it was inclusion and diversity week ... we wanted a mix of stories. ...we simply paid Barrie and his team ... and they ran it for us. We had ... a few hundred entries. ...one in a hundred people or so entered the competition. And we told employees ... they could take a couple of days off as holiday and three days on us, ok. So they had to put skin in the game ... (P. Murphy, personal communication, June 9, 2008)

After the award-winning digital storytelling project on diversity, Accenture followed up with another classic Digital Storytelling project to help address the issue of supporting over 55,000 new employees which equated to over one-third of their total workforce and the equivalent of hiring 150 people a day across 46 countries. Digital "First Year Stories" highlighted how the organisation's core values were being lived through the experiences of their employees (Ruddock, 2007).

Peter reflected on the challenge of this number of people,

It's an enormous company so people don't realise how big the company is. I mean it recruits 900 people a week. And ... at the moment I think its 176,000 people. Last year [2007] it recruited

50,000 people. So it's very, very, large fast growing company and one of those issues around that is maintaining culture, ... and maintaining a sense of cohesion within the corporate body when you literally don't know that many people (P. Murphy, personal communication, June 9, 2008).

Peter goes on to explain the risk:

... You have to work ... hard to ... maintain a common set of values ... And if you get that wrong, ... the consequences can be really bad. ... For a company that produces professional services, we've seen examples of other ... companies which ... reach a certain size and then if their values become purely money driven or purely profit ... you can end up with ... the corporate disasters that we heard about ... (P. Murphy, personal communication, June 9, 2008).

Accenture's use of digital storytelling was based on Daniel Meadows philosophy that 'Instead of having media done to us, we can do it ourselves' (Meadows in Robinson, 2009). Peter also believed in the use of classic digital storytelling to recognise the power of personal voice. Peter described:

Digital storytelling continues to ... bounce around the company. ... I'd use it again. I think it's really powerful. ... I'd rather do it than do a corporate video, you know, if I was discussing a subject. I'd rather empower people (P. Murphy, personal communication, June 9, 2008).

To achieve digital storytelling as mediation the key catalyst at Accenture was recognizing the power of diverse personal voices. It was also important that these diverse personal voices were connected to organisational values and continued to be supported in a digital storytelling community of practice.

7.1.1 Personal Connection to Shared Story of Change

The catalyst for digital storytelling as mediation at Accenture was a personal connection to the shared story of change focused on the values of a diverse and inclusive workforce. A personal connection was created by sharing and listening to others' stories of lived experience. A personal connection engages an emotional response. The relationship to the shared values changed from an abstract concept to a concrete meaningful experience. The change in response, led to a change in thinking and behaviour. Diversity awareness was the challenge and the

opportunity Peter was looking for to try out digital storytelling as a new communication technique.

Peter explains digital storytelling:

...you've got two elements to ... Digital Storytelling. You've got the people who make the stories themselves and the effect that it has upon them. And then you've got the viewers who watch it later and the effect that it has upon them. ... I think all of the ten people who made those digital stories ... found it enormously enriching, involving experience. I think a lot of them found that it made them much better at listening and talking respectively with groups of others. That it gave them increased confidence. The fact that the company was paying this much attention to them (P. Murphy, personal communication, June 9, 2008).

A personal connection to organisational values of a diverse and inclusive workforce was illustrated through classic digital storytelling at Accenture.

In the summer of 2004, ten Accenture UK employees were selected to participate in a week-long 'digital storytelling' workshop. The 10 short-listed candidates were drawn from across the organisation, from many different walks of life, from all over the UK. They were given access to a studio and asked to share a unique slice of life about themselves using their own photos and voice-over. The short films they created form a collection of intensely personal histories and experiences of family life, culture, religion, parenting, disability, values and identity, which can be viewed as a reflection of the extraordinary diversity of Accenture's people.

The project was one of many initiatives which illustrate Accenture's commitment to building, maintaining and expanding an inclusive culture (Accenture, 1996-2008).

After the internal success of the UK digital storytelling workshop, Daniel Meadows introduced Peter Murphy to Daniel Weinshenker at the Center for Digital Storytelling in the US. Accenture hired the Center for Digital Storytelling to facilitate the next workshop in New York. Daniel Weinshenker, Rocky Mountain/Midwest Region Director for the Center for Digital Storytelling, facilitated the workshop.

So ... I was under the main contract ... with five people from Accenture in New York. ... and the pieces were great ... the stories,

they're crazy good, I think one woman did one about having breast cancer and losing her hair if I remember correctly and ... one about growing up in a really tough neighbourhood and basically how he succeeded and one of his friends didn't, out of the same ghetto neighbourhood and he ended up at Accenture and ... the different path they had taken ... and I had done my workshop and they were going to do more workshops and ... they were going to add these pieces onto the website because they didn't just want people from the UK doing stories they wanted people from all over (D. Weinshenker, personal communication, May 17, 2008).

While Accenture encouraged the use and sharing of personal stories they were aware of the longevity of information that is made digitally available. Once digital information is copied and distributed, no one person can remove it from circulation. Organisations using digital storytelling need to make their employees aware of the risks of sharing personal information.

Peter pointed out:

... If you're an organisation and you're facilitating the production of personal stories then I think there are a number of things you have to bear in mind about ... your duty of care toward that employee ... I think one of those is this issue of ... personal information being out there for a very long time and you have to be conscious of ... your own responsibilities in that regard. ... I think its part of the wider movement of technology now we're all going to have to get used to it. We're all going to have to get used to the fact that our entire ... life libraries are now somewhere out there (P. Murphy, personal communication, June 9, 2008).

Personal stories at work can lead to greater understanding. People who share personal stories at work that involve others need to be aware of future consequences of their actions. Peter said:

... Samantha Crompton made a story called *My Baby is Beautiful* which is about her baby having a birth mark ... It's one of the stories that everybody loved. ... One of the things that have always been in the back of my mind is well that's great but if I was that baby would I really want that story out there on the Internet in fifteen years ... you get the same issue with all electronic formats and to some extent it's a governance issue to another extent it's just the way the internet works (P. Murphy, personal communication, June 9, 2008).

Maintaining culture requires a personal connection to organisational purpose and values. This needs to be respectfully embedded in an organisational environment where people are committed to working together to resolve alternative perspectives.

7.1.2 Organisational perspective and alternative perspectives

Digital storytelling as mediation resolved the difference between an organisational perspective and alternative perspectives. In the case of Accenture, the organisational perspective embraced diverse alternative perspectives. Peter described the diverse perspectives:

... The people we selected were a real mix. We had Randeep Singh Bindra who talked about his experiences of growing up Sikh in the UK. We had Sarah Cheung who talked about growing up British born Chinese (BBC) and her experience of that. We had Natasha Locarnini who did a little film about gains work in Vietnam with Accenture Development Partnerships, our NGO arm of the company that provides consulting services to non-profits. We had a chap called ... Chandra Roy ... who made a film called My Dilemma, he was approaching retirement and it was about whether or not he was going to Bangladesh to look after his aging parents or whether he stayed in the UK with his children and their families. We had a film from Samantha Crompton about her child with a facial disfigurement. We had films about managing anxiety in the workplace. We had films about ... childcare in the workplace ... So they covered a pretty wide range of subjects. Nearly all of them ... were placed up on Accenture.co.uk/Careers (P. Murphy, personal communication, June 9, 2008).

From Accenture's perspective the stories provided a model of what the company should change to look like. Peter said, "... at Accenture what ... digital stories did was ... they very clearly explained, this is the kind of company that we expect to look like" (P. Murphy, personal communication, June 9, 2008).

Barrie reflected on Accenture's use of digital storytelling and what it said about the company:

So they told these stories and I was surprised at how honest they'd been and I felt well ... that must say something about the sort of company Accenture is, that must be fine, Accenture is a company that

appreciates that people do have difficulties in their life, and values their staff to the point that it allows them to come back ... I thought well if that's the message Accenture wants to get out, they're going to get [it] out quite effectively really and these people haven't been told that they have got to tell that story. So those stories were told and we had a film show in a private cinema in London, Accenture put this event on, I don't know how many people were there, my guess is that there were one hundred fifty, two hundred people, and some of the partners at Accenture ... and afterwards I was talking to some of them and one of them said to me, she said this is the most positive thing we've ever done. No, tonight it had the most positive response of anything we have ever done for staff, as a sort of event and she said we are really pleased with this, and it was ... buzzing. These people had brought their families along, their colleagues would come along, and Accenture had invited other people they wanted to see it, the HR department was there and so on, this was all before they launched them onto their internet and put them on the screens in their public areas... (B. Stephenson, personal communication, June 5, 2008).

Peter described other benefits of using digital storytelling:

So one of the ... other benefits of digital storytelling is ... we could design a one day workshop for people to tell them about maternity, paternity benefits, employment law, blah de blah de blah, but truthfully it's not what generation Y want. What they want is training and information in ... little bit size snippets, in a really fast and accessible format (P. Murphy, personal communication, June 9, 2008).

Accenture uses social media storytelling, for example employee blogs and podcasts, to share alternative perspectives on what it is like to work at Accenture.

The Accenture Recruiters Blog offers the personal opinions, experiences and thoughts of Accenture recruiters. Follow this blog for insight into careers at Accenture and our recruiting process. Please note the comments posted by the writers do not necessarily reflect the position of Accenture on this subject (Accenture, 1996-2011).

The acceptance of diverse perspectives was illustrated in both classic digital storytelling and social media storytelling at Accenture. Accenture resolved their organisational perspective and alternative perspectives through creating a digital storytelling community of practice. At Accenture this supportive organisational environment was extended globally by using a digital storytelling community of practice.

7.1.3 Digital storytelling community of practice

Accenture's Digital Stories won an Award of excellence at the CiB (Communicators in Business) Awards, a Silver Medal at the New York Film Festival (Accenture, Inclusion and Diversity, 2009) and contributed to Vernon Ellis, International Chairman, winning a 2006 International Visual Communications Association (IVCA) Clarion Award (International Visual Communications Association, 2006). After the award recognition, digital storytelling grew organically in the organisation supported by social networking. "...social networking sites facilitate introduction and communication by providing a space for people to connect around a topic of common interest. These sites are fundamentally about community—communities of practice as well as social communities" (Woolsey et al, 2007, p. 12).

Peter described how the growth of digital storytelling within the organisation changed with widespread adoption:

Basically you go to an internal web site; you see examples, dead easy. You'll find some tips about how to make one yourself. Other than that it's up to you. Our attitude to it is we employ smart, tech savvy people and we shouldn't have to hold their hands. And we don't want to. You know when it comes to technology we want people to discover things for themselves. So we don't actively hold their hands in any way. We just provide them with a few pointers toward the information so they can get on with it. ...lots of people make digital stories but you know a lot of them wouldn't even call them digital stories they don't know what they are. It's just the way they work now ... and ... they just talk to each other, yeah how did you do that, oh you just used PowerPoint and click on this icon and you just talk and do a voice over ... And ... they just figure it out (P. Murphy, personal communication, June 9, 2008).

A transition is seen here from classic digital storytelling that was based on a facilitated workshop process to mediatisation of the report writing process. Such a widespread adoption of a new information communication technology has merit but can lose the opportunity to support complex change through the resolution of difference. Peter went on to describe the mediatised process:

And so increasingly inside the company ... people are using digital storytelling ... techniques. They don't use it in the same way that

anybody in ... digital storytelling ... would recognise.... They do it very fast ... If they've learned something on a project. They'll simply use PowerPoint. They'll take pictures with a compact camera. They'll speak straight into the microphone into the laptop. And instead of ... writing a twenty page report, they'll do a two minute movie of ... what they've learned. And now those things are posted all over the place. I mean this has become a sort of new format of sending information. Often you know it's not personal, its project based, its information ... about work. The people are much more open to the idea of using this ... film technique now to do that instead of ... techniques they might have used in the past. So that's the positive side of it (P. Murphy, personal communication, June 9, 2008).

The purpose for using digital storytelling changed from supporting a diverse and inclusive culture to create new knowledge and critically mediated organisational change to simple information capture and reporting. This was a transformation in process from mediation, the resolution of difference, to mediatisation, the conversion from analogue to digital media creation. Peter again reflected on the importance of the workshop process in creating understanding and leadership development:

I think other people now who use digital stories without that digital workshop format; I don't think they would have the same effect. But I hope ... they would find that ... it's an interesting and exciting way to communicate information and communicate what they've learned. ... So I hope it makes people more effective and enjoy their jobs more. But I think without the workshop format, I'm not sure that I would consider it a leadership development tool (P. Murphy, personal communication, June 9, 2008).

Mediatisation of a process can lead to efficiency and effectiveness, but without a dialectic process the opportunity for mediated change is lost. Like the adoption of any new tool, the widespread adoption of social networking media driven processes can support the operation of the status quo or if well "managed" can lead to effective change. This illustrates the difference between an intervention going down a negative colonisation change path versus a positive colonisation change path or an evolutionary change path (Laughlin, 1991).

The key to Accenture's social networking success was an internal, traceable and voluntary practice (Dana in Crawford, 2010). Accenture used social networking to support communities of practice and interest within the organisation.

Social networking is making easier than ever to stay in touch with friends and family—and build a network of new contacts relating to your interests.

But what role does social networking play within a company like Accenture, and how should the company approach social networking among its employees?

Kevin Dana heads social networking at Accenture, and in this podcast he describes how Accenture has created a new way for Accenture colleagues to interact using blogging, microblogging, wikis and Facebook-like pages. Find out how social networking is helping some 180,000 Accenture people around the world build new networks that help them deliver the solutions that enable clients to achieve high performance (Accenture, 2011).

The keys to a dialectic approach to the adoption of social media for digital storytelling are an intention to use it for the purpose of resolving diverse perspectives in order to synthesise new knowledge and a mediator steeped in the practice.

7.1.4 Summary of digital storytelling as mediation

The purpose of introducing digital storytelling into Accenture was clearly to build, maintain and expand an inclusive culture. The purpose was strongly aligned to their communication strategy, management practice and organisational values. This was supported by their organic use of digital technologies to support their community of practice and global communication. They embraced sharing personal and professional experience to build understanding, working relationships and mediate difference to support complex problem solving.

While Accenture is a single, large organisation; such an approach is equally applicable in smaller networked organisations working together on specific projects.

7.2 Storytelling as mediation

The second principle of the DSI skeletal theory, storytelling as mediation, is the resolution of communicative distortion and an ideal speech situation, resulting in communicative action. This can be illustrated by contradictory reactions to

Accenture's use of personal stories at work and the way they resolved this by talking with their clients.

Organisational storytelling and meaningful conversations, where business talk is mixed with the art of personal conversation, were previously used to support effective communication, leadership development and learning at Accenture. Hearing and telling stories supported individual and organisational learning through a deeper understanding, change of mindsets, and altering of perceptions. Stories were passed down from senior leaders to engage the next generation of leaders in the culture, knowledge systems and change initiatives. A diversity of perspectives was required to understand the organisation's story (Anonymous, 2003).

Communication and story sharing as mediation was illustrated by Accenture. The contradiction between communicative distortion and an ideal speech situation where people speak for themselves was described by Peter Murphy.

Peter argued:

... I think when it comes to running organisations and managing communication in organisations, most organisations no matter what they say have a very top down approach. The leader speaks ... and with the speed at which the world changes now, organisations need to ... enable people to communicate, allowing leaders to listen. Digital storytelling is a good listening tool. ... Now I think the big issue you've got, in any organisation, is whether leaders really want to listen or whether they just want to talk. And I think, you know, that depends on the organisation and the leaders (P. Murphy, personal communication, June 9, 2008).

To achieve communication and story sharing as mediation the key catalyst was contradictory stories of lived experience of the work place.

7.2.1 Contradictory stories of lived experience

Contradictory stories of lived experience of the workplace and the appropriateness of the use of personal stories at work were the catalyst for communication as mediation at Accenture.

Lucy Kellaway in an article in the *Financial Times* criticised Accenture's use of personal stories at work, she said:

... I don't see how understanding the people in your company makes you do your job better. There may be some personal details that are relevant to people who work closely together, but not many. ... Not only do warm, fuzzy feelings leave me cold, they are also bad business. It becomes much more difficult to discipline someone when they have shared their anguish over their baby's birthmark or their panic attacks with the entire company (Kellaway, 2004).

Peter criticised Lucy Kellaway's Malthusian view of the workplace, he said:

Lucy Kellaway's got a very straight forward view of the work place, which is, it's a place you go and you leave your personality behind, you just go there to work ... then you go home again. I ... think it's a pretty unpleasant view of business and the work place. And one that's pretty much out of tune to what would make a business successful in the twenty-first century. ...

Lucy's entitled to her opinion of what workplace culture should be like. It's the sort of culture that seems to have prevailed at Lehman Brothers, RBS, UBS and several other companies recently, so the viability of it as an approach seems to me rather suspect. Most leading business thinkers, certainly the ones I read, would agree with Accenture I think. I reject the notion that there is anything 'warm and fuzzy' about Accenture's use of DST (P. Murphy, personal communication, June 9, 2008).

Barrie reflected on the fact that Lucy was a satirical columnist and that there was an internal discussion about whether to respond.

... Lucy Kellaway ... writes a satirical column on ... Monday about the latest fads and practices in business. ... it pushed a button at Accenture ... I wrote a response ... for Peter because he was feeling bad, for my team because they were feeling bad, and for my boss, that was all. ... and it helped me cope with it... it was a satirical column and so there was no need to respond. ... But Accenture took a different view ... all I can say is that they decided on the basis of that not to run anymore digital storytelling workshops for staff in that context (B. Stephenson, personal communication, June 5, 2008).

Lucy Kellaway, as a journalist, could be seen as illustrating communicative distortion, where 'The Media' are imposing their single perspective on the world

of work. Peter's use of digital storytelling at work could be seen as supporting an ideal speech situation, where individuals represent themselves and create their own reality.

7.2.2 Communicative distortion and an ideal speech situation

Communicative distortion can occur within an organisation or be externally imposed by 'The Media' through their portrayal of an organisation's practice. Internal communicative distortion could be illustrated by an environment where employees are talked at. Peter made the case that:

...people have very, very different relationships with their employers. I think people have a much more fluid relationship and now expect to be much more in control and empowered by it and most people won't work for an employer who just talks at them. That would just seem really strange, ... nobody today in the West would expect ... to ... go to university, get an education and then leave university and go work in a factory and be shouted at by a foreman through a megaphone. And the idea, that ... you would join a company and be shouted at ... I think would go the same way. ... (P. Murphy, personal communication, June 9, 2008).

External communicative distortion was illustrated by Lucy Kellaway's critical review of the place of personal stories at work in *The Financial Times*. Daniel had a strong opinion about Lucy's job.

Basically her job as a business writer was to... write... about business trends, so any kind of ... trend that's going on in a team building sorts of thing and she totally just rips them to shreds and that's ... her job (D. Weinshenker, personal communication, May 17, 2008).

She described Accenture employees as exhibitionists and attention seekers. Daniel felt the impact of Lucy's critique on the storytellers and emailed her with his response to her article which was disagreement on almost every point. "...look at Accenture, I mean people were asked to sign up for this workshop and they probably poured their hearts out and this woman on the front of the *Financial Times* just slammed individual people in that" (D. Weinshenker, personal communication, May 17, 2008).

Lucy responded to Daniel's e-mail, thanked him for his time, his point of view and suggested that they agreed to disagree. Daniel Meadows had a different perspective on Lucy.

Lucy Kellaway, who is ... very bright Oxbridge educated, I think she has just written a novel now. Anyway, her big thing is that she writes for the *Financial Times* and she ... writes about ... the ... rubbish that management chuck at its workers. And, she's quite a funny writer, for me she's not somebody I would read,... [the] DST community was particularly upset, Daniel Weinshenker wrote an all points email to her ... Accenture clammed up then, they didn't reply to the *Financial Times*, which was cruel. . I thought ... if they had been explained to her properly before she just looked at the DVD, because the column is about sending things up. But I know someone who knows Lucy ... and they said it is a pity you didn't get a chance to talk to her before she wrote that piece, because if she'd known what she was messing with she probably wouldn't have. But it did mean that that was the end of ... it ... from Barrie who was hoping that I think if he did a couple of those a year he'd be able to keep his English team running. Accenture didn't actually stop making DST they continued to make DST in workshops in other countries but not in Britain they still run them I think in, certainly in India I know for sure (D. Meadows, personal communication, June 4, 2008).

In her article Lucy mentioned that when asked, the managing director of Accenture's UK office said the purpose of the stories was to support employee understanding and diversity. Daniel thought the *Financial Times* article spelled the end of digital storytelling at Accenture.

... she wrote an article ... about digital storytelling and how it had no place in businesses and ... totally blasted the practice and the next morning it was on the front page of the *Financial Times* I guess and CEO of Accenture Euro picked up the paper in his hotel having morning cup of coffee, read it, spit out his coffee and called Peter Murphy who was the head of this project and said pull the plug right now. And that was the end of digital storytelling with Accenture. ... I thought they had totally pulled the plug on everything (D. Weinshenker, personal communication, May 17, 2008).

Lucy said that she did not see how a deeper level of understanding led to more effective working relationships, but could see how the stories may support diversity, but then she went on to specifically criticise four Asian stories for being fairly bland. She also noted that all of the stories had happy endings and

questioned where the negative stories were (Kellaway, 2004). Daniel reflected that once stories are published the storyteller loses control of the context in which they are shared and how they are received.

...But once you put them out into the public then you had better be prepared to hear honesty and what people feel. I think we have to, and that's an interesting thing about the whole kind [of] You Tube, or ability to broadcast, you had better be ready to hear praise, but criticism too (D. Weinshenker, personal communication, May 17, 2008).

Daniel Meadows worked with Peter Murphy to share Accenture's experience with digital storytelling with Masters students in International Public Relations.

But it is more to do with the kind of public and media relations that's related to advocacy for me than promoting for selling things. I don't think it sits terribly well with commercial enterprise, DST although Dana actually never had any problems, but I don't know, I am not wired that way (D. Meadows, personal communication, June 4, 2008).

An ideal speech situation was recognised despite the criticism; Accenture Digital Stories won multiple awards.

The difference between communicative distortion and an ideal speech situation is mirrored in the difference between traditional media and the potential of new media.

The traditional media are characterised by centralised control, which decides what is to be presented and whose voices are to be heard. In the new media, by contrast, there is little control and much more open access. People whose voices are scarcely heard in the traditional media can express themselves freely in the new media (Meadows in Robinson, 2009).

Accenture resolved communicative distortion and an ideal speech situation by talking with their clients to understand their perspective. Their client's perception of Accenture rose and the organisation continued to promote their humanised place of work.

7.2.3 Communicative action

Communicative action was illustrated by Peter talking with clients about Lucy Kellaway's critical review of Accenture's digital storytelling in the *Financial Times*. Peter reflected on the impact of the article at work,

...inside Accenture it caused about twenty-four hours' worth of furor but ... we then did some market research. Ironically when we tested it with ... clients at one hundred companies around the world who were chief financial officer, chief HR officer or had chief in the job title. The ironic thing is we ... found out as a result of it; capability rates in Accenture rose rather than declined. It's not entirely clear why this was so except most people's comments were that they actually couldn't understand the article. It assumed there was more to it than Lucy Kellaway was explaining because why would a company like Accenture do something silly? We don't have a reputation for being silly (P. Murphy, personal communication, June 9, 2008).

Peter's conversations led him to see that Accenture's clients saw the organisation as politically correct. Peter shared:

And as one participant put it in the free form opinions, he just said well if you are criticising a company for being 'politically correct', well companies are politically correct. ...it's rather like ... criticising a dog for being hairy, ... it's just one of those things. So ... that was interesting ... And ... made us reflect on our marketing and advertising. Which as a result partly by the impetus provided by this article our focus is much more on our employees. And also focuses on inclusion and diversity as a differentiator for Accenture in the ... advertising world (P. Murphy, personal communication, June 9, 2008).

Accenture's competitive advantage was highlighted in their next advertising and marketing campaigns which focused on humanising the workplace. As Peter described,

So about a year later we won an award for being ... the top American workplace for working mothers. There was a brilliant advert we ran the next day in the *New York Times* that showed a business women walking down a New York street with a brief case in one hand holding the hand of a child in the other and it said on it ...we are proud to be voted number one company for working mothers. And then it had the strap line working mothers may be the only people who know more about high performance than we do. Which I thought was pretty good. And I know because I was involved in the creation of the advert. That essentially it was the marketing results that were put in place as a

result of the focus groups from testing the result of the Lucy Kellaway article that made us lead in inclusion and diversity as a differentiator for our ad campaigns (P. Murphy, personal communication, June 9, 2008).

Accenture's communication approach of mediating difference was built on and reflected their approach to management.

7.2.4 Summary of storytelling as mediation

Accenture's communication strategy was to mediate the difference between their philosophy of using personal stories at work to build an inclusive culture and external criticism of their practice. They resolved contradictory perspectives on their communications practice by using focus groups to explore the response of their clients to a negative article criticising the use of personal stories at work and how the article affected their perception of Accenture. The client perception of Accenture as an effective work place actually rose after the article. Peter's communicative action led to Accenture further highlighting their diverse employees and humanised work place using this in marketing campaigns to gain further competitive advantage. This humanised workplace was also reflected in the management practice seen at Accenture.

7.3 Management as Mediation

Accenture further illustrated the third principle of DSI skeletal theory, management as mediation, which supports conflict resolution and leads to critically mediated organisational change toward a diverse and inclusive work force. Because of their size and their global presence Accenture had an imperative to build global project teams that worked across time zones, languages and cultures.

At Accenture management as mediation meant embracing the contradiction between staff and client profiles and using these as a catalyst for change toward a diverse and inclusive workforce. At Accenture political correctness was organisationally embedded and individual agency was required for complex problem solving. Critically mediated organisational change led to a diverse

workforce that formed and dismantled project teams that worked across time zones, languages and cultures as required. Peter's perspective was:

...if you're going to change an organisation ... you need to communicate a sense of urgency and you need to create a burning platform. ... because change is hard ... And then you have to provide them with some insights. ... You have to say well ok now you understand that we have to change here's how we're going to do it. ... and then you have to ... paint a picture for them of what it's going to look like at the other end. ... what's the benefit ... at Accenture what ... our digital stories did was I think they very clearly explained this is the kind of company that we expect to look like ... (P. Murphy, personal communication, June 9, 2008).

To achieve management as mediation the key catalyst was contradiction, conflict and crisis. The imperative for an inclusive culture existed at Accenture.

7.3.1 Contradiction, conflict and crisis

In 2003, Accenture created the position of Chief Diversity Officer to recognise the need to represent their clients and the public in gender and ethnicity and their need to change the status quo (McMurray, 2005). Peter Murphy reflected on the issue of diversity and inclusion being recognised within Accenture as a burning platform that required change.

Accenture introduced digital storytelling to focus on their values of diversity and inclusion. To resolve alternative perspectives leaders need to learn to listen attentively to others and share their own perspective effectively. Accenture recognised the value of the digital storytelling workshop to support leadership development through respectful sharing of experience and attentive listening (Bolton, 1979). Peter said:

...from my perspective it's very difficult for companies to communicate ... [inclusion and diversity] issues from the top down. It's much more powerful for people to talk about their experiences themselves. And I thought digital storytelling was a good ... tool. ... In a consulting environment, we can teach hard skills ... we can teach ... people consulting skills and we can teach people IT. But the thing we can't teach people is ... emotional intelligence and articulacy and maturity and an awareness of others. That's pretty much the main key to surviving and thriving in the workplace in the twenty first century.

...we need ... people who are ... able to bring a sense of self to work and able to do so in a ... respectful and ... adult and mature way (P. Murphy, personal communication, June 9, 2008).

At Accenture, management as mediation resolved organisational embeddedness and individual agency by creating a diverse and inclusive culture.

7.3.2 Organisational embeddedness and individual agency

Organisational embeddedness and individual agency describe opposite ways of being in relationship with an organisation. Organisational embeddedness traditionally described a relationship based on power and control. At Accenture diversity and inclusion was organisationally embedded to support global project teams.

...we expect people to ... perform in teams which are formed, assembled and then disassembled very rapidly over a period of days, sometimes weeks, sometimes months. ... a project team might start the day in Dallas then hand over work to ... Bangalore to Barcelona, Barcelona to Europe, Europe back to Dallas, ... and basically the work flow is continuous ... multicultural environments suiting people who are very self-possessed, self-assured able to argue their case convincingly and most importantly being able to bring a sense of self to work and able to do so in a ... respectful and ... adult and mature way. And even though that sounds like ... what you would expect from most people ... it's not always obvious and it's not the culture of other companies (P. Murphy, personal communication, June 9, 2008).

Individual agency is necessary to survive and thrive in the 21st century.

Accenture's embeddedness in diversity and inclusion supported individual agency and this led to critically mediated organisational change.

7.3.3 Critically mediated organisational change

At Accenture, critically mediated organisational change was toward a diverse and inclusive work force. Peter reflected on the organisation's commitment,

... a very genuine commitment by the organisation to focus on ... promoting women in the workplace, removing the glass ceiling, ensuring that real or perceived or imaginary barriers to success for people who were members of any particular ethnic group or religious

faith community or economic or social class background ... we ... removed; there was an equality of opportunity there within the company. (P. Murphy, personal communication, June 9, 2008).

Accenture's use of digital storytelling to support critically mediated organisational change reflected the organisation's values. Peter shared:

... I think ... digital storytelling ... It's a very powerful way of providing people with stories of how ... you can change. And for providing people with role models in terms of what change will result in (P. Murphy, personal communication, June 9, 2008).

At Accenture critically mediated organisational change was toward a diverse, inclusive and humanised workplace.

7.3.4 Summary of management as mediation

Accenture managed highly skilled and extraordinarily diverse people to deliver global consulting and technology services. Their managers had an imperative to build positive working relationships across time zones, languages and cultures. Management as mediation recognised that people have power in their knowledge and motivation (Graetz, 2006) to make a positive difference for themselves, their colleagues, their organisation and their clients. Individuals worked together to resolve difference. Accenture was congruent in its management practice and organisational values. This was essential for critically mediated organisational change.

7.4 Critical theory foundation values

Accenture's culture was built on their commitment to their core values which included stewardship, best people, client value creation, one global network, respect for the individual and integrity (McMurray, 2005). "... at Accenture the idea of ... maintaining values is very important. One of the ways we did that was through inclusion and diversity..." (P. Murphy, personal communication, June 9, 2008).

Their need to master change in order to stay relevant to their clients was supported by their passion to be the best. Stewardship of the company was based on their

employees' intent to leave the company a better place than when they joined it and the development of their next generation of leaders. They had a managing partner with the responsibility for people journey management (McMurray, 2005).

Accenture valued being politically correct and valued a diverse work force. Peter said, "Accenture is a very politically correct company, ok. It's very cerebral kind of company and it's surprisingly creative and willing to try new things in my experience" (P. Murphy, personal communication, June 9, 2008).

Accenture used digital storytelling to build, maintain and celebrate a diverse and inclusive culture and to show commitment to their client's culture. Peter said,

If ... we were going to work with a Chinese company we'd show them films and then we'd also show them Sarah Cheung's film. Stuff like that really goes down well. You know if you can show genuine commitment to other companies' cultures, their national cultures... (P. Murphy, personal communication, June 9, 2008).

Peter Murphy talked about how he was proud that Accenture embraced the values of digital storytelling. Peter said:

... One of the things I was always quite proud of with it is ... Accenture's digital storytelling is absolutely pure digital storytelling. I mean it's completely down to the last second, I mean there's absolutely, people will look at it in vain for a corporate message. I mean it's just not there. And that's the strength of it. Yeah, I was always quite pleased with it. ... (P. Murphy, personal communication, June 9, 2008).

Barrie reflected on the challenge of using digital storytelling within organisations to support internal communication.

There are people who understand internal communication and will do it well, it's not an expertise of mine, I'm a broadcaster, so I will help people to enter into that world using digital storytelling, to me that's fine, and to know that what they are going to do is public. If I have got to start helping people to tow various editorial lines to suit certain internal political stances. ... but I think it would happen with other organisations, and I was recently asked to get involved with another organisation and I thought about how the story would have to be used to improve internal communication, it is not where my heart is. So I

follow my heart. ... So I would start the project off by saying we're making stories that other people are going to hear, whomever that audience is you have got to think about them when you are making that story. Whereas when you make them inside a company people are thinking about their bosses when they make their story. And that's what I am concerned about, I want them to be able to tell the story they want to tell, not the story they think other people want to hear (B. Stephenson, personal communication, June 5, 2008).

Daniel reflected on the pressure he felt when working with companies. Daniel said:

In having a conversation with Peter about how some of the stories were developing and their relative arcs, I did feel some pressure – as I'd feel with any client, be it a for-profit company or a non-profit organisation – as to how to incorporate or regard their feedback. We try to just be facilitators of the stories, not producers...and at the same time, I think we all know that everything we do – from how we arrange the chairs, to what stories we show as examples, to what kinds of feedback we or the client may give, we almost always have an impact on the stories that are eventually told. The ideal for some in this work, "leave no fingerprints", is a good one to keep in mind, but often storytellers are asking for our fingers to help guide them. This workshop was no exception (D. Weinschenker, personal communication, May 17, 2008).

Joe Lambert, Executive Director of the Center for Digital Storytelling, reflected on the ethical process of story mining in large organisations.

... the way I thought, there was a kind of ethical process in a large organisation, ... the idea that you create a kind of mining capacity where you get ... many, many, many individual stories ... and then you realise that only a few will serve the great purpose and that there is a kind of negotiation from that point and I guess in some ways I felt that wasn't particularly unethical, like the Accenture project, where they had hundreds of people sharing stories and a few people made stories and a few of those stories got used. That's not terrible. Because it's still their individual stories, they still get a chance to express them and while certain ones will kind of serve the organisational purpose as PR ... experts would do the same boiling down process because they would want to control the process at the inception, and write the stories they imagined their employees would tell, and find the people best suited to perform those stories. In contrast, the coming up from the bottom approach of the Accenture project, gave a mechanism for authentic participation, and I feel that this is an ethically appropriate model of story gathering (J. Lambert, personal communication, May 22, 2008).

Barrie, Daniel and Joe highlighted the challenges of using digital storytelling within organisations. These challenges included employees having the freedom to share stories they feel need to be told that challenge their bosses and raise innovative tension instead of following their boss's lead (Kellerman, 2007) and telling them stories they think they want to hear. They also included the balance between producing a story artefact and the process of contributing an individual's perspective and insight into the larger story of personal and organisational transformation. And finally there was the ethical challenge of mining stories that may or may not appear to serve the organisation's purpose and the decision whether to share those stories publically or mediate issues privately. In the DSI skeletal theory, organisational story mining would be used for the purpose of mediating difference and supporting innovative decision-making.

The purpose for introducing digital storytelling into Accenture was to build, maintain and expand a diverse and inclusive culture. A diverse and inclusive culture is required to support a dialectical approach to thinking, argument and critically mediated organisational change. A dialectical approach to change is based on critical theory foundational values. A reflection on the collective insights of the sponsor and the digital storytelling practitioners who were involved in the Accenture case study are shared next.

7.5 Reflections

Digital storytelling was introduced at Accenture to celebrate and raise awareness of a diverse and inclusive workforce. This initial project was followed by other digital storytelling projects including one to support the induction of new staff. Accenture's implementation can be seen to illustrate Digital Storytelling Intervention (DSI) skeletal theory.

Synthesising diverse perspectives using digital storytelling at Accenture further illustrated digital storytelling as mediation. A personal connection to the organisation's values was created at Accenture by asking staff to share a one hundred word story of their choice. Accenture's organisational perspective was described as politically correct. Their perspective embraced the alternative and

diverse perspectives of its employees. A digital storytelling community of practice grew organically using the company's intranet where resources were shared and individuals shared their approach to digital storytelling. Their digital storytelling approach reflected their communication's approach, which focused on storytelling conversations to build client relationships. The catalyst for communication as mediation at Accenture was contradictory stories of the place of personal stories at work.

The resolution of communicative distortion and an ideal speech situation leading to communicative action can be illustrated in Accenture's practice. Accenture saw digital storytelling as an ideal listening tool. Such a tool can support an ideal speech situation based on interactive conversations at work. Top down communication where leaders speak and do not listen is a common organisational issue. Such communicative distortion can often be seen in organisations practicing a traditional management approach; it can also be seen in the dominant perspective of the media. Accenture resolved communicative distortion and an ideal speech situation by exploring client responses to the critical review of digital storytelling in the *Financial Times*. Communicative action was achieved through building on their clients' perceptions and using these in advertising and marketing campaigns as a competitive advantage. Their communication approach reflected their management approach, which mediated difference across time zones, languages and cultures.

Management as mediation was necessary at Accenture because of their imperative to manage a diverse and inclusive global team. Diversity and inclusion were organisationally embedded at Accenture. Individual agency was required by highly skilled and emotionally articulate consultants to solve complex problems. Critically mediated organisational change toward a humanised workplace was achieved by creating greater understanding and effective relationships across time zones, languages and cultures.

The purpose for introducing digital storytelling into Accenture was to build, maintain and expand a diverse and inclusive culture. A diverse and inclusive culture is required to support a dialectical approach to thinking, argument and

critically mediated organisational change. A dialectical approach to change resolves diverse perspectives to synthesise new knowledge that supports the common good.

Accenture's 'values driven leadership' (McMurray, 2005) was complementary to the values of classic digital storytelling practice and critical theory foundational values. Accenture illustrated the context in which DSI skeletal theory can be successfully implemented due to the complementary values and perspectives for synthesising new knowledge and critically mediated organisational change.

It is unclear whether the organic growth of digital storytelling without professional facilitation grounded in the values of the practice will support leadership development. Even with the right context at Accenture where technology and storytelling were part of the culture, organic growth led to mediatisation, where an analogue media, for example report writing, was replaced with digital video.

The ethical challenges of using digital storytelling within organisations includes the freedom to challenge authority by telling stories that need to be told; valuing the process of transformation as well as the storytelling artefact that is produced and the art of active listening in order to mediate issues and resolve problems.

The next chapter will further illustrate the skeletal theory by focusing on the synthesis of new knowledge in the form of communicative action.

8 Patient Voices' Digital Storytelling Programme

“We believe that the Patient Voices programme now offers the largest resource of freely accessible digital stories about health and social care anywhere in the world” (Hardy, 2007b, p. 1). The *Patient Voices* case study is developed from interviews, journal articles, book chapters, master’s research and websites. It is an example of communicative action where the voices of patients form the heart of health and social care. The programme highlights the experiences of all stakeholders in the health and social care system and has made an award-winning and significant contribution to healthcare education and quality assurance programmes. “The stories are now used in schools of medicine and healthcare in the UK, US and Canada, in Eastern Europe and as far away as Japan” (Hardy & Sumner, 2007, p. 1). “The largest single user of the stories is the UK NHS, but interest continues to grow, especially in universities, and from further afield” (Hardy & Sumner, 2008a, p. 2). The words ‘patient’ and ‘voices’ reflect the expression of calm endurance and perseverance (Hardy, 2007a, p. 38).

The case begins with Pip Hardy and Tony Sumner’s journeys as they move toward facilitating others to share their lived experience of health and social care as founders and directors of Pilgrim Projects Limited. Pilgrim Projects operates as a social enterprise and is home of the *Patient Voices Programme* (Hardy & Sumner, 2008b, p. 25). The case goes on to look at their partnerships with others to create change in the UK health system.

Pilgrim Projects is an education consultancy specialising in the development of high quality educational and learning resources for adults. We are experts in work-based learning, problem-based learning, open and distance learning and always seek to ensure the development of thoughtful, resourceful and creative reflective practitioners whatever their field of practice may be (Hardy in LinkedIn, 2010).

Pilgrim Projects has won numerous awards including the BMJ (British Medical Journal) Group award for Excellence in Healthcare Education (2010); BMJ (British Medical Journal) Group award finalist for Health communicator of the Year (2010); Medical Journalist Association finalist for Health champion of the

year (2010); Creating an Interprofessional Workforce award for Innovation runners-up (2007); Dartmouth Clinical Microsystems Film Festival Paul Batalden People's Choice award (2004) and Dartmouth Clinical Microsystems Film Festival Minimising unnecessary handoffs (2004) (Patient Voices on Facebook, 2010). Pip and Tony have personally won significant recognition being made Fellows of the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) (Hardy & Sumner, 2008b, p. 25). Pip is also an honorary teaching fellow at Manchester Metropolitan University's Faculty of Health, Psychology and Social Care and at the University of Salford's Centre for Nursing, Midwifery and Collaborative Research. This case is an illustration of how a participatory approach to healthcare that values the voice of all stakeholders can change and humanise the healthcare system (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009a, p. 143). My DSI skeletal theory, which forms the frame in which this case study is presented, was inducted from a critical theory perspective, which is grounded in the radical humanist social research paradigm. With this perspective, valuing humanistic change toward the common good lies at the core.

8.1 Digital Storytelling as Mediation

As we all experience the health system we all have an interest in mediating the difference between the reality and rhetoric of the patient at the heart of healthcare.

... one of the things that ... I cited is a huge gap between the rhetoric and the reality in the UK there is an enormous lot of talk about involving patients but it really doesn't happen so when people are genuinely interested in involving patients and they come across the *Patient Voices* digital storytelling program it is kind of like a bright light shining a beacon and they say 'oh we can do this' (P. Hardy, personal communication, May 22, 2008).

Pip and Tony's personal connection to the shared story of change came from seeing family, friends and colleagues have difficult and challenging experiences in the health care system. They set up the *Patient Voices* digital storytelling programme to address the difference between the rhetoric and the reality of putting patients at the heart of the health and social care system.

Pilgrim Projects operates as a social enterprise through their *Patient Voices Programme* whose two main aims were:

- To give voice to people who are not heard, while helping them to tell their stories in a way that might affect clinicians, managers and decision-makers and thus help them to realise the effects of their actions and decisions;
- To provide a free, and highly accessible, resource to anyone and everyone who wishes to improve the quality of health and social care (Hardy, 2007, p.1).

Pilgrim Projects worked in partnership with the National Health Service, The Royal College of Nursing, The National Audit Office, The White Rose Health Innovation Partnership, Arthritis Care, University of Leeds and other organisations that shared their aims and sponsored the digital storytelling workshops. Alternative perspectives used to achieve their shared goal included clinicians, carers and patients. The synthesis of new knowledge was achieved in a learning community of practice and interest where digital stories were the catalysts for structured conversations that led to individual changes in practice, organisational change and service improvement and transformation (Hardy, 2007, p. 39). Digital storytelling was introduced as an intervention to capture the essence of lived experience. This practice mediated the difference between the rhetoric and reality of putting patients at the centre of health and social care.

The first supporting concept of my DSI skeletal theory, that is, personal connections to the shared story of change, was illustrated by Pip and Tony's personal journeys toward creating the *Patient Voices* programme.

8.1.1 Personal Connections to the Shared Story of Change

I met Pip at the Healthcare Perspectives on Digital Storytelling Retreat facilitated by Joe Lambert, director of the Center for Digital Storytelling with his Canadian associate, Michelle Spencer, in May 2008 at Bowen Island, Canada. Pip was a guest speaker at the retreat and she was there to share her experience of creating and implementing the *Patient Voices Programme*. When I set up my interviews in

advance of the retreat, Joe suggested that I interview him and Pip together. Pip's personal connection to storytelling started early,

As a child I always liked stories and I ended up doing a degree in English literature ... and without being too analytical about it, I do remember a point when I was doing my degree that I thought 'oh you can learn just as much about human nature and humanity from stories, from literature, as you can from science or from anthropology ... and ... although stories aren't always strictly true ... they actually reveal important truths about human nature and relationships... (P. Hardy, personal communication, May 22, 2008).

In 2011, Pip was registered for a PhD investigating the impact of digital storytelling in health and social care at the University of Cardiff. She has an MSc in Lifelong Learning from the University of Ulster (Hardy, 2011b) and a degree in English from the University of Durham (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 144), trained as a Montessori teacher and psychodynamic counsellor; earned her living in adult education and open learning design (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 147-148).

I spent most of my adult professional life in education and because stories are such a great way of actually illuminating points ... I always used stories as a ... teaching method. ... So I used stories while involved in teaching and the thing that led me to digital storytelling was I was involved in developing e-learning and online materials and I didn't just want to tell more text stories or provide PDFs so ... it was really a way of just transferring from one medium to another, from the written medium, text medium, printed medium to an electronic, virtual medium and digital storytelling provided the perfect answer (P. Hardy, personal communication, May 22, 2008).

Pip's work takes a holistic approach to education and healing that is inspired by Carl Rogers and Buddhism (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 148).

All of the time that I spent writing and developing open learning material ... I always thought that there was something else that I should be doing. Something else usually involved healing in some way, ... I was ... drawn to the notion of ... holistic healing ... so I actually trained to be a counselor and, of course, what you do as a counselor is ... you just sit quietly and receptively and listen to their

stories and you watch people get better. So while I didn't know it at the time ... all of those things that I've done that I thought didn't make any sense, like writing for the local paper and working with homeless people and writing open learning materials and being involved in education and running listening workshops ... led me somehow to where there was this alchemy ... and digital storytelling ... is the one thing that I found that ... I'm now making a kind of fine contribution to the world ... It is an enormous privilege and I owe it all thanks to Joe [Lambert] (P. Hardy, personal communication, May 22, 2008).

Pip highlighted that listening deeply and sharing deeper sits at the heart of her digital storytelling practice. In the larger conversation of critically mediated change, listening deeply requires openness to both positive and negative experiences and the ability to learn from both. Pip's digital storytelling practice has a spiritual quality that supports her to live as a Buddhist in the world.

I'm ... very mindful of the Five Buddhist Precepts ... around not killing, not stealing, not lying, not taking intoxicating substances ... and not speaking ill of people so I'm ... very conscious of those as we do our work and ... people come freely to the workshops and they give their stories but neither do we take images or music that somebody else has copyright so ... in a sense for me ... it is very akin to ... a way of putting those precepts into practice in the world ... to ... live as a Buddhist in the world and inculcate those things that are important and this allows me to do that (P. Hardy, personal communication, May 22, 2008).

After I got to know Pip, and she found out that I was going to the UK to do more interviews and attend the digital storytelling festival in Wales, she invited me to stay with her in Cambridge and interview her husband and business partner Tony. His skills are complementary to Pip's skills.

...we feel our particularly odd blend of skills, Tony's technical skills and technical training and ... my particular blend of education and counselling ... that's been developed over twenty-five or thirty years ... have ... come together in ... a coalescence... (P. Hardy, personal communication, May 22, 2008).

Tony's personal connection to storytelling also started early,

...I was led to storytelling by my family. My father could talk the hind leg off a field of donkeys and ... I grew up in a very big extended

family, I've got thirty something cousins, all living within ... a few miles of each other in Hampshire and so weekends were meeting up with the family and uncles and aunts and cousins and talking and telling stories... Well that probably died out because then I went off to do physics ... at university...(T. Sumner, personal communication, June 2, 2008).

Tony has a degree in physics and has been involved in the software industry since 1981. He finds technology an interesting challenge and puzzle.

...I did a physics degree and astronomy as a masters and then I worked in aerospace writing software in guided missile systems and then I worked in ... software ... and then when my partner and I got together she was developing distance learning materials and at one point I was in a career break ... and I started doing a bit of research for her to help her out ... and educational materials so then ... we set up the company together, we did lots of e-learning materials and open and distance learning materials and ... one of the best ways to inform and to teach is ... is to tell a story (T. Sumner, personal communication, June 2, 2008).

Tony's first digital story was created in 2007 at a masterclass that Pilgrim Projects hosted in Cambridge England. The masterclass was co-facilitated by Joe Lambert and Emily Paulos from the Center for Digital Storytelling. In Tony's story, he shared his personal experience of the medical language used to create an inhumane distance in relation to his mother's cancer treatment. He shared his story *Knitting* within the *Patient Voices Programme*.

For a relative or a carer, the language of healthcare can be harsh, frightening, guttural and unfeeling - even when interpersonal relationships are strong and care is effective. This story uses a written style that attempts to highlight that contrast (Sumner, 2011).

Pip and Tony described their journey from developing text-based and online education programs and learning materials in beginning in 1988 to bringing the patient's voice into e-learning materials focused on healthcare quality improvement using a home-grown approach and very open questions in 2003. Pip discovered the Centre for Digital Storytelling as part of her master's research in 2006; this led her to attend both a three day workshop and facilitator training in California (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 145).

They described the first step in their journey as a ‘call to meaning ... about ... experience within different healthcare settings’ (Hardy & Sumner in Lambert, 2009. p. 143). They shared that storytellers are changed through the process of reflection, getting to the essence of their experience, being listened to and heard (Hardy & Sumner in Lambert, 2009. p. 146-147). They also shared that they have regular supervision to keep themselves balanced and to support the safety of the storytellers who participate in their workshops (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009. p. 146).

Individuals need to change for organisations to change, as organisations are only groups of individuals with a shared purpose. To lead change, people need to become the change they are leading. Both Pip and Tony have tried to become the change they were leading through creating and implementing *Patient Voices*.

[I went to] CDS ... [to] see how they were doing it because we had been recording stories one at a time or possibly two at a time and the notion of the group process, the facilitative group process was really interesting to me, not least because it was part of the counseling work I had done in group facilitation. So I took myself off to CDS and then we began to transform the way that we were doing it ... and ... what we do now is pretty much a CDS process although sometimes we do it over two days and sometimes we do it over four days but it is in a group these days (P. Hardy, personal communication, May 22, 2008).

A personal connection to the shared story of change happens through on-going relationships with like-minded people.

... the people that we’ve chosen to continue to have relationships with ... understand that you get the stories you get and we are not going to constrain people to tell a particular kind of story ... we attempt to ... expend our energy with people who have been through the process, who’ve made a story, who understand how powerful it can be and, like all powerful tools, they recognise that it needs to be used with care (P. Hardy, personal communication, May 22, 2008).

Pip and Tony believe it is important for individuals who are leading digital storytelling interventions within their organisations to have the experience of participating in a digital storytelling workshop and live the values.

...we try and make sure that if an organisation wishes to ... use a digital storytelling workshop with service users or staff ...that whoever is responsible for commissioning that process within the organisation comes along and does it themselves ... it's only respectful to have done that because ... we work in healthcare ... you have people with long-term and debilitating diseases who may have low energy levels... so that they understand a) that it's not simply sitting people down in front of a video camera and recording them; b) that it is quite an intense experience and, I suppose, that actually this story is what is important (T. Sumner, personal communication, June, 2, 2008).

Pip was able to merge her avocation and vocation through *Patient Voices*. In 2010, Pip registered for a PhD at the University of Cardiff to investigate the impact of digital storytelling in health and social care.

Pip highlighted how stories that are based on clinicians' lived experiences and are relevant to the services provided by their organisation can strengthen their understanding, compassion, empathy and relationships with their patients and service users.

...we are increasingly really encouraging clinicians and managers to come and tell the stories of their experiences of either delivering or receiving health care and ... really good stories come from managers and clinicians who found themselves on the other side of the bed, as recipients of health care and it does kind of transform their view (P. Hardy, personal communication, May 22, 2008).

A clinician who shares a personal story that links to their client's own story can quickly build rapport. Walking the talk, Pip shared her personal experience of living with pain within *Patient Voices in A patient meditation*. "A frozen shoulder can generate agonising pain at all times of the day or night. When painkillers and steroids fail to provide relief, a particularly long night provides an opportunity to meditate on the nature of suffering" (Hardy, 2011a).

Tony explained how being a digital storytelling facilitator made him feel.

The real story is perhaps more personal. ... It's not a narrative, its how you feel ... It's a really powerful and humbling and privileged

experience to help people tell stories that are really important to them and facilitate them improving them and making them sharper and more effective. Particularly the people we're working with almost always are making a story because they want their story to be told, to survive beyond them to affect healthcare to make things better so they're usually stories whose purpose is beyond the making of the story for the storyteller as well as us (T. Sumner, personal communication, June 2, 2008).

Pip and Tony continue their successful partnership and work with like-minded individuals and organisations that share their philosophy, values and critical approach to change. The second supporting concept of my DSI first principle, organisational perspective and alternative perspectives can also be fleshed out by Pilgrim Projects and these relationships. In this case study the organisational perspective actively embraces alternative perspectives as a catalyst for change toward a humanised health care system in order to meet the needs of the people who use it. Contradiction, conflict and even crisis are seen as opportunities for innovation rather than needing management through control of conflict.

8.1.2 Organisational Perspective and Alternative Perspectives

Pilgrim Projects choose to work in partnership with other organisations that share their goal, to put patients at the heart of healthcare, to humanise health care. The NHS' organisational perspective was to make healthcare patient-centered and this can happen through listening. "...we talk about the importance of cultivating compassion and the importance of how people can only deliver the kind of health care that patients want if they listen to what patients tell them they need" (P. Hardy, personal communication, May 22, 2008).

To put patients at the centre of healthcare required that their voices and lived experiences were heard, listened to and transcended to resolve difference and synthesise new knowledge relating to their care. *Patient Voices* included the lived experience of "patients, services users, care-providers ... clinicians and educators" (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 147).

...essentially most mission statements are a fairy tale about how the organisation should be ... and ... digital stories can ... provide a reality check ... the mission statement will often have a commentary

about caring for ... staff or making it a safe place for staff ... and ... digital stories can be a really useful balance in organisations by providing the other side of the story; a really useful mirror for people to hold up to their mission statements. ... stories of ... customers, staff, colleagues, suppliers ... and ... if this is *The Picture of Dorian Gray*, you know there is something going wrong. ... If the reflection is not what they want then ... What did you learn from the other images? (T. Sumner, personal communication, June 2, 2008).

Pilgrim Projects also had an experience of working with a hospital that did not have a safe environment for sharing negative stories. They would not hear the stories employees and clients felt needed to be heard and listened to. The hospital did not see negative stories of lived experience as an opportunity for learning and improving future service provision. Pilgrim Projects does not continue to work with organisations that are *only* looking for good news stories.

The third supporting concept, a digital storytelling community of practice, was well illustrated by *Patient Voices*.

8.1.3 Digital Storytelling Community of Practice and Interest

The *Patient Voices* community of practice is composed of digital storytelling facilitators, educators, health and social care professionals, and storytellers. Pip feels that it is essential for facilitators who work in health and social care to develop their skills and understanding of the complex and multi-faceted digital storytelling process by participating in at least one three-day workshop, followed by a six-day Train the Trainers workshop and supported by continued professional development within an apprenticeship model.

... the other aspect with which we are really concerned is ... whether people are ready to do facilitation ... from one introductory workshop and then the facilitation training. Our view is that generally they're not probably capable of facilitating a workshop so we're ... in the process of figuring out how best to facilitate the facilitators ... so we've invited people to come and help us out at workshops and that seems to work quite well a kind of an apprenticeship model and they help out and then our intention really is to work really very closely with them ... at least during the first couple of years that they're doing work with their constituencies (P. Hardy, personal communication, May 22, 2008).

The *Patient Voices* community of interest is composed of patients, services users, care-providers ‘... clinicians and educators and their practice is a combination of their original open and facilitative approach to education and ... the very best elements of CDS’ approach ...’. The core of their digital storytelling practice was facilitating the story circle (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 148). Their focus was always on producing an educational resource based on the knowledge ‘that healing and learning are closely connected’ (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 147). They ‘keep in touch with people after the workshop ends ... let them know that they are now part of the growing Patient Voices community of storytellers ... this also links people up with one another, which most groups want’ A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 151).

Figure 15, illustrates the Patient Voices discussion group created in Yahoo Groups in October 2006 as part of Pip’s research, members 37.

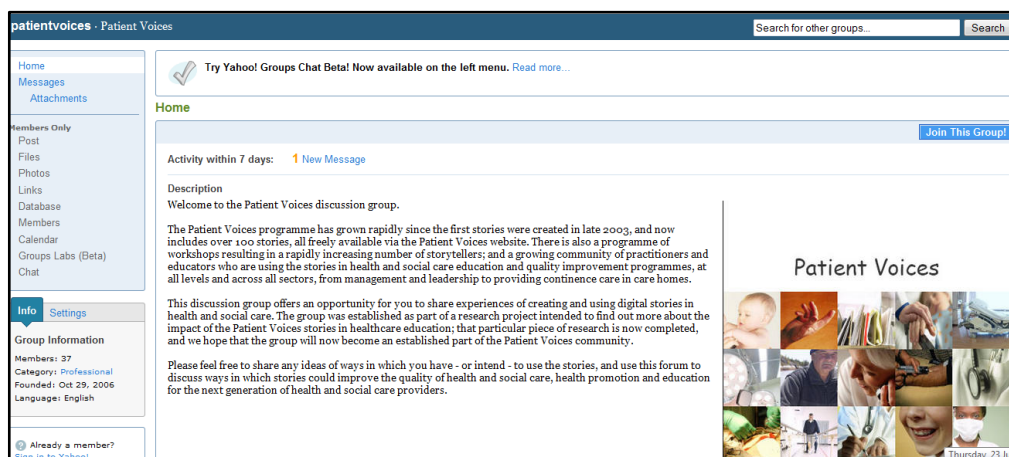


Figure 15: Patient Voices Community of Practice/discussion group in Yahoo

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In Figure 16, the Patient Voices Website in 2011 made around 350 digital stories freely available for use in conferences, lectures, presentations, and on-going research.



Figure 16: Patient Voices in Facebook

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Pip and Tony recognised the potential of social media to support the larger conversation with their links to Facebook, Twitter and LinkedIn. But they did not allow the stories to be re-mixed. There was an opportunity for them to continue to develop Patient Voices' social media presence.

In the Web 2.0 age, every story is ultimately part of social media. Stories engage with social media ... via platforms supporting linking, commenting, editing, sharing, and other audience co-creation activities. ... It echoes the ancient oral practice of transmitting tales from person to person, reflecting on stories ... Current social media operations also recall print and electrical media practices of commentary ... What's different, simply put, is that these preexisting practices are now democratically accessible and capable of persisting far beyond the evanescence of verbal communication (Alexander, 2011, pp. 41-42).

Social networking was used to grow *Patient Voices*' digital storytelling communities of practice and interest. Social networking can be used to extend the power of the story circle outside of the face-to-face workshop model. The story circle is the heart of a critical story sharing community of practice and interest.

8.1.4 Summary of Digital Storytelling as Mediation

The principle of digital storytelling as mediation can help explain and be used to resolve the difference between the rhetoric and reality of putting the patient at the centre of health and social care. Pip's personal journey to unite her avocation for healing, and her vocation for lifelong learning, led her to the practice of digital

storytelling and through her relationships with like-minded others, including her partner Tony, in the shared story of change.

Digital storytelling creates an artefact which becomes a learning object in a larger conversation about what needs to change to humanise healthcare. Personal connections to the shared story of change were illustrated by Pip and Tony's journeys toward facilitating others to capture their lived experience of healthcare. The organisational perspectives of Pilgrim Projects, the NHS, the Royal College of Nursing and other organisations Pilgrim Projects continue to partner with are focused on putting lived experience at the heart of healthcare. Alternative perspectives included the experience of service providers, clinicians, caregivers and patients. A learning community of practice and interest supports people to work together to resolve difference in order to synthesis new knowledge so that others can have a better healthcare experience.

Digital storytelling was applied to solve problems in healthcare education and service provision. Patients became part of a high performance team (Denning, 2010) that transcended individual experience to work collaboratively to solve the problems they experienced with the system. The approach was focused on redesigning the system to meet peoples' needs. This addresses Habermas's concern with the balance between the system and the life world. In an ideal society the system is meant to support the life world and its humanistic values.

8.2 Communication and Storytelling as Mediation

Communication and storytelling as mediation could be seen to be illustrated by Pilgrim Projects working collaboratively with the National Audit Office to record illustrative examples of what really matters to patients as a supplement to their report *Caring for Vulnerable Babies: The reorganisation of neonatal services in England* (Comptroller and Auditor General, 2007). The stories were available as a DVD supplement and on the *Patient Voices* website. They also worked with the National Audit Office on stories to support End of Life Care. Storytelling as mediation embraced and resolved the contradictory stories of mothers' lived experience of neonatal services and patient's experience of end of life care. Mediation led to new knowledge that improved the health and social care systems.

8.2.1 Contradictory Stories of Lived Experience

Nine stories were produced highlighting both positive and negative experiences from the mother's perspective so that contradictory experiences could be understood from the mother's perspective and transcended to improve service provision. The contradictory stories of lived experience were the catalyst for resolving the difference between the communicative distortion seen in the hospital that rejected the use of negative stories as an opportunity for change and an ideal speech situation where high performance teams learn from both success and failure. This leads us to the second supporting concept.

8.2.2 Communicative Distortion and an Ideal Speech Situation

Communicative distortion can be caused by the use of rhetoric and can also be seen in a didactic model of teaching. "...a didactic model saying this is what you need to learn, let me tell you what you need to know, all right come back and write an exam paper" (P. Hardy, personal communication, May 22, 2008).

Communicative distortion can also be illustrated when management refuses to hear negative stories of experience as part of talking about what needs to be changed.

...we worked on one project ... a hospital in England was undergoing, ... lean theory of change, and we were asked to come in and ... hear the stories of the people who were working in the organisation at the beginning of this process and then at the end of the process. So we ... went in at the beginning of the process ... and ... got some extremely politically dangerous stories ... about terrible things that had happened in the hospital and we went away and we did the postproduction work and sent them back and they said we can't have these stories be shown anywhere. So ... they've never been shown (P. Hardy, personal communication, May 22, 2008).

An ideal speech situation requires a safe space or *temenos*, a Greek word meaning sacred space, which Pip and Tony use to describe the environment they work to create in *Patient Voices* digital storytelling workshops; the heart of these is the story circle (Hardy and Sumner, 2008). This allows people to share their lived experience of health and social care. "...one of the other important lessons is about setting clear boundaries so that people feel safe and in that safe space where

there is a quality of listening that they aren't accustomed to they can actually tell their stories" (P. Hardy, personal communication, May 22, 2008).

An ideal speech situation was illustrated by the use of *Patient Voices* stories as catalysts for in depth educational conversations.

And other stories are mostly being, being shown to other health professionals and particularly used in schools of health care and schools of education to stimulate students to think about important stuff like, what's this story? What are the issues? What are the issues for the career? What are the issues for the staff who have looked after this person? And encouraging them to think in much ... broader ways ... I think the stories seem to offer a completely new transformative way for people who are actually teaching the next generation of health professionals to engage with their students (P. Hardy, personal communication, May 22, 2008).

Communicative distortion was avoided, as negative stories were published along with positive stories of experience in order to learn from both. An ideal speech situation was supported by Pilgrim Projects running the focus groups that created a safe and supportive environment for mothers to share their challenging experiences. Communicative action in the form of digital stories supported mothers to share their experiences so that others would not have to go through the same thing and neonatal services could identify and fix service problems quickly. The *Patient Voices* digital storytelling project illustrated the third supporting concept of communicative action.

8.2.3 Communicative Action

Participants in a *Patient Voices* digital storytelling workshop experience communicative action through the act of writing and co-creating digital stories.

...more people would recognise that ... they can write a story about their lives and that it is powerful and moves people and ... they can ... make a video that they can show other people ... they can enjoy that process and they can risk making themselves vulnerable and revealing things about themselves with other people and discover that actually what they share with all of those other people is a really common humanity and we see that workshop after workshop. Oh my goodness I'm not the only person who is suffering here. Other people suffer too (P. Hardy, personal communication, May 22, 2008).

Communicative action was illustrated as humanising healthcare by supporting *Patient Voices*.

In our experience, storytellers have almost always been very enthusiastic about their stories being given a wider audience. ...the desire to be heard is very strong, and in the end, ‘our hearts rebel against the heartlessness’ of the researchers and the statisticians who would anonymise the stories of those who wish to tell them. Repeatedly, people choose voice over silence and the heartfulness of a personal story over the heartlessness of a randomised control trial (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 149).

Patient Voices created opportunities for deep reflection and creative engagement with important stories of lived experience and the opportunity to share them with others as communicative action. Workshop participants believed their involvement could make a difference to themselves and others.

...the creation of an artefact, something that you can sit in the back of the theatre and watch and be affected on the screen is wonderful for people particularly people who have never been heard and ... people say ... I feel like I could do anything now. And I would die happily in my bed and people say ... maybe my story can actually help someone else. Maybe my story [could] prevent somebody else from going through what I’ve had to go through. ... If my story could just help one other person I would be really happy. That is part of the changing and the transformation (P. Hardy, personal communication, May 22, 2008).

Digital storytelling as communicative action was also illustrated by the use of stories to inform design decisions.

...several stories ... were intended to inform the design of assisted devices for people with arthritis ... And what’s happened as a result of these stories being created is ... they’re thinking ... they should get these ... in a design school at Leeds ... and ... Say here is a story about somebody who doesn’t have enough strength in their hands to hold down the button on a disabled lift, a disabled elevator, think about ... [what] would actually would work for somebody who has that kind of strength in their hand. So I thought that was a really creative use of some of the stories (P. Hardy, personal communication, May 22, 2008).

The Arthur and Co. digital stories about living with arthritis (O'Neill & Hardy, n.d.) can be seen specifically as communicative action through the creation of user stories that led to the redesign of disabled lifts and support technology innovation for people living with arthritis in general. The *Patient Voices* programme can be seen generally as communicative action through the creation of user stories to redesign the health and social care system.

Digital storytelling, in general, could also be seen as communicative action through the creation of rich learning objects.

...digital stories ... carry enough ... context to make the story valid and generate veracity ... because ... their boundaries and limits are delimited by the storyteller I think they retain their integrity better than the standard for a learning object defined by a committee.... They are sort of a rich learning object ... it's almost the smallest single story around a patient ... a story about an instant or ... a small element of care ... but still big enough to learn from (T. Sumner, personal communication, June 2, 2008).

Communicative action supported individuals to gain the skills to participate in the larger conversation toward the common good. Being given the opportunity for deep, creative reflection can lead to individual transformation and shared experience. Since organisations are groups of people with a common purpose the same goals and conclusions can be reached.

8.2.4 Summary of Communication as Mediation

When digital storytelling was applied to capture the lived experience of people with arthritis their stories were used to help redesign support technology. This had the effect of allowing arthritis volunteers to become part of the solution and help meet their needs.

Communication and storytelling as mediation resolved the difference between politically correct language or rhetoric and actuality. Contradictory stories of lived experience were the catalyst for change. Communicative distortion was illustrated by a hospital which I think only wanted to disclose positive stories and an ideal speech situation where you learn from both good and bad experiences was

illustrated by Patient Voices where a professional team worked collaboratively with storytellers to co-create their lived experience as digital stories.

Communicative action was based on helping storytellers develop the skills, knowledge and new literacies to create media and participate in changes to the system. *Patient Voices* supported storytellers to believe that their voice made a difference and raised their self-confidence.

In Patient Voices I observed that communicative action came from service users having a voice in solving system problems. They were motivated to contribute their unique perspective and insights to change the health and social care system to meet their needs and the needs of others. I take this forward in my developed theory.

8.3 Management as Mediation

In the twenty-first century, organisational change is fundamentally a change in purpose from producing things, products and services, to delighting clients (Denning, 2010). The National Health Service policy to put patients at the heart of healthcare illustrated that change in purpose. That change required an equal partnership between expert health professionals and expert patients and carers. Management as mediation supports this change. Tony reflected on their first digital stories for the Royal College of Nursing on clinical governance.

...around about 2002-2003, we started doing online learning materials for the Royal College of Nursing and ... one module ... was about ... clinical governance which ... means total quality in health care. And we were looking at ... ways of making it engaging online to students and we came across a digital story from one of the community history or oral history projects and my partner thought oh that would be a great way to ... put something online embed it and people could actually see the person who's story it is. They can hear them and so we developed fifteen to twenty stories initially for that and we used three or four on the project (T. Sumner, personal communication, June 2, 2008).

Patient Voices first storytellers were by Ian Kramer and Monica Clarke who captured the essence of their expert patient and carer experience.

...we wanted to merge the stories of expert patients in a thing called *The Expert Patient Programme* into this, so their experiences, and these expert patients who are elderly or have HIV or had other debilitating diseases were mainly travelling round the country telling people their stories at conferences and things but they were getting exhausted by all this and they weren't always available ... so the way we started off was to try and find some way of putting their stories into this case of materials we were developing at the time (T. Sumner, personal communication, June 2, 2008).

Ian Kramer and Monica Clarke had an ongoing relationship with, and input into, the Patient Voices Programme. They each produced four stories. Ian's mother also created a story after his death to thank the hospice that supported him to die with dignity. "Ian's stories cover topics including concordance with treatment, working as a team, and developing systems that benefit patients" (I. Kramer, 2011). "Monica's stories illuminate the relationships between carer, patient and healthcare provider, focusing on risk and joined-up thinking and working" (Clarke, 2011). "Marilyn Kramer pays tribute to the hospice where her son Ian died peacefully and with dignity" (M. Kramer, 2011).

Tony described their on-going partnership with the National Audit Office.

...we have worked with ... the National Audit Office in the UK which is an organisation that operates essentially outside Parliamentary control and assesses whether a government spending programme has given value for money and we've done ... traditional qualitative research for them, focus groups, but we've also done a couple of projects where we have run digital storytelling workshops to collect digital stories of service users ... and those stories have then been used as an appendix or adjunct to a more traditional piece of quantitative and qualitative research to for example show what it's like for mothers of premature babies to experience changes in the system which means that care is perhaps further away... (T. Sumner, personal communication, June 2, 2008).

Pilgrim Projects' work with the NHS and the National Audit Office further illustrated the third principle of DSI skeletal theory, management as mediation. There is a contradiction between an instrumental approach where statistics lie at the heart of health care and one where patient experience is the core. The organisational embeddedness of a traditional evidence based system was in conflict with supporting the individual agency of patients and resulted in critically

mediated organisational change with a move toward participatory media projects allowing a move from theory to practice.

To achieve management as mediation the key catalyst, and my first supporting concept, is contradiction, conflict and crisis. This imperative for culture change existed at the NHS.

8.3.1 Contradiction, Conflict and Crisis

My first supporting concept for the third principle of management as mediation was illustrated by the use of digital stories to address contradiction, conflict and crisis with the benefit of constructive distance.

...professionals and clinicians ... often ... find it easier to engage with a patient's digital story than they do with a patient ... who has a complaint or a difficult story ... traditional coping reactions set in as they do in managerial situations ... and the defenses come down and the shield goes up and they don't engage. Often we hear that people can engage with digital stories because they're not having to deal with the emotion...the patient ... so it's not such a direct threat. And I think that applies to organisational change as well. ... It's easier to hear the stories of what's happening within the organisation... indirectly through this other medium than it is to hear it face-to-face (T. Sumner, personal communication, June 2, 2008).

The digital storytelling artefact supported professionals and clinicians to hear the challenges patients faced without becoming defensive. When professionals and clinicians are not confronted by the physical presence of the person who lived the experience they do not feel as threatened. The distance created between the listener and the storyteller lowers their defences and allows them to step into the storytellers shoes. This supports the listener to make meaning of the storyteller's experience and improve their own practice. It also allowed them to work together to see contradiction, conflict and crisis as an opportunity for change at work. It allowed them to negotiate difference in a supportive way that led to critically mediated individual and organisational change.

8.3.2 Organisational Embeddedness and Individual Agency

Organisational embeddedness in quantitative, evidence based research was complemented by individual agency in sharing stories of lived experience in the form of qualitative evidence.

I generally start off by talking about the importance of stories and why we tell stories is that stories distinguish us from other species and I talk also about how the stories of health care have very traditionally been presented through statistics and graphs and charts ... but there is another story to all of that and that's the very human, very individual stories that people tell us (P. Hardy, personal communication, May 22, 2008).

The third and final supporting concept of management as mediation, critically mediated organisational change, was illustrated over the life of *Patient Voices*.

8.3.3 Critically Mediated Organisational Change

Pilgrim Projects underwent critically mediated organisational change toward becoming a social enterprise as they implemented their *Patient Voices* Programme. They continue to partner with like-minded individuals and organisations to work together to humanise health and social care.

...in the UK there is very often an interest in how can we involve patients in actually making health care better ... So when we first started to develop the Patient Voices work our idea was very quietly and gently and none the less subversively to bring the voices of ordinary patients and people who cared for them to the attention of the people who were not only caring for them but also making the decisions of how care would be delivered ... and we thought if they could just hear how their decisions affected ordinary people maybe it would have some impact maybe it would touch their hearts (P. Hardy, personal communication, May 22, 2008).

In Figure 17, The Patient Voices Mandala can be seen to illustrate all stakeholder stories as communicative action in critically mediated organisational change and service transformation. A mandala is 'a circular design symbolizing the universe in Hinduism and Buddhism.' It is the Sanskrit word for disc (Soanes, 2001, p. 543).

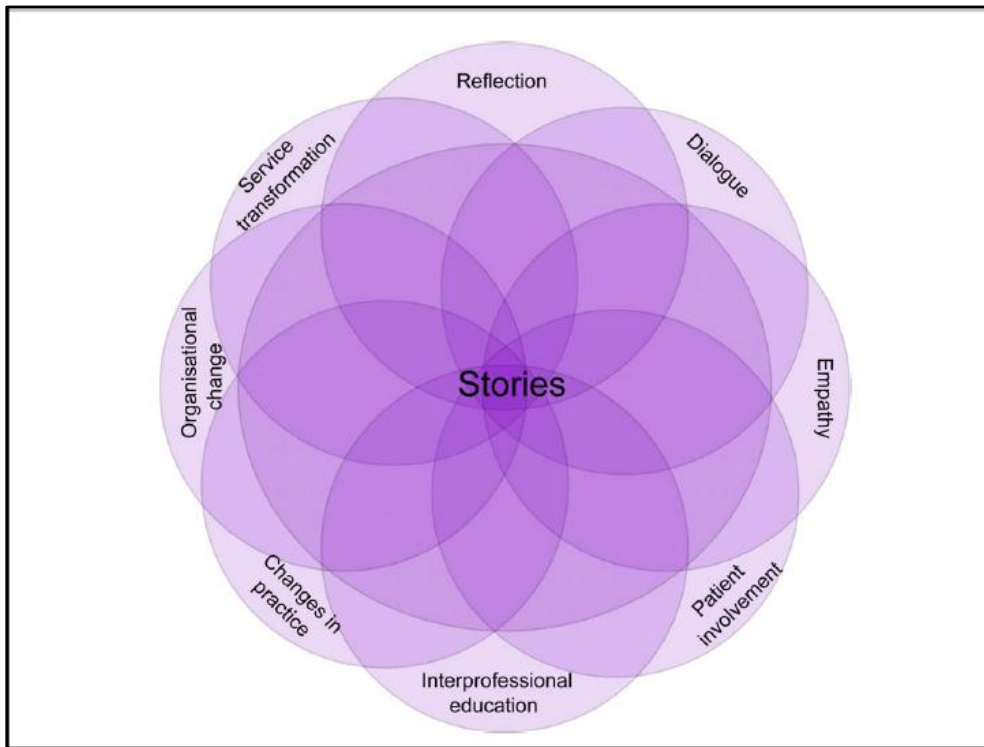


Figure 17: The Patient Voices Mandala

From *An investigation into the application of the Patient Voices digital stories in healthcare education: Quality of learning, policy impact and practice-based value*, (p. 46) by P. Hardy, 2007, University of Ulster, Jordanstown. Copyright 2007 P. Hardy. Reprinted with permission.

The text of the screen shot highlights stories at the center of reflection, dialogue, empathy, patient involvement, inter-professional education, changes in practice, organisational change and service transformation (Hardy, 2007, p. 46).

The journey from story to service transformation is supported through the Patient Voices Mandala and a structured conversation as described by Pip.

Empowering patients to tell their stories offers viewers an opportunity to reflect and engage in dialogue and discussion (both internal and external).

Discussion reinforces the reflection and leads to empathy and understanding, which leads to the inevitable realization that patients are central to the delivery of healthcare.

As an integral part of the team, they should be involved in the education of health professionals as well as participating as individuals, rather than as aggregated numbers in research.

Inter-professional education that not only crosses professional boundaries but also situates patients firmly at the centre of care stands a good chance of promoting individual changes in practice.

These individual changes lead to collective changes that contribute to transformation in organizations, which are all seeking the Holy Grail of safe, high quality care with patients at the centre (Hardy, 2007, p. 39).

Critically mediated organisational change comes from people who contribute their insights and listen to others to resolve difference in order to co-create a shared purpose that supports the common good.

...organisations as I understand it are made up of individuals and all of those individuals have stories and if there is an opportunity to hear the stories of the individuals and maybe to give individuals in those organisations an opportunity to find ways of connecting their own stories with the values of the organisation that would be kind of a wonderful thing for people to do (P. Hardy, personal communication, May 22, 2008).

People have the power to change organisations based on their lived experience and motivation to make a difference.

8.3.4 Summary of Management as Mediation

Management as mediation at Pilgrim Projects and the organisations they continue to work with resolved the difference between theory and practice of patients at the heart of health and social care. The contradiction between positive and negative experiences were embraced and resolved to improve service delivery.

Organisational embeddedness in evidence based research and evaluation was complemented by qualitative customer experiences. An individual's ability to make a difference by sharing their challenging experience was recognised. In Patient Voices I observed that critically mediated organisational change came from changes in individual practice and shared learning that led to service transformation. In my developed theory I move from seeing the use of digital storytelling as illustration to seeing an intentional use for critically mediated organisational change. I expand on this in my developed theory.

8.4 Critical Theory Foundation Values

Pip and Tony's success comes in part from choosing to work with organisations that value personal experience and contradictory voices to improve service provision. This highlights the importance of critical theory foundational values in a storytelling environment that is focused on achieving social and organisational change.

The values that underlie the *Patient Voices* programme are complementary to critical theory foundational values of freedom, equality and justice. Pip's approach was inspired by Buddhism which also seeks to attain enlightenment.

...freedom ..., digital ... equality ... were the ethos of *Patient Voices* digital storytelling project.

The critical theory foundational values of participatory democracy were complimented by a participatory approach to healthcare. ...

Patient Voices 'have a three-stage consent and release process, which gives people plenty of time to think about whether they want to take part in a workshop, whether to release their story and whether to participate in the Patient Voices program' (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 149).

... for us particularly working in the healthcare field the whole ethical arena is kind of fraught with potential problems so we developed very early on what we believe to be a pretty robust consent and release procedure and ... at any point they can say actually my story is so personal I only want to share it to my family and that's fine. ... all of the stories that we release have at the end of them our contact details and the creative commons license under which they are released which says they must not be changed; they must not be sold and they must be appropriately attributed. And we think that is a really good way to protect the storytellers and protecting us and protecting anyone's whose music or images that we're using. ... we retain the copyright but we only do that so that we can give them away. So as far as we are concerned they are the digital storytellers so if at any point they say I don't want my story on your website any more we will take it off (P. Hardy, personal communication, May 22, 2008).

There is a strong ethical and therapeutic underpinning to their work (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009). "When I dehumanize you, I inexorably dehumanize myself. The solitary human being is a contradiction in terms and therefore you seek to work for the common good

because your humanity comes into its own in belonging. --Bishop Desmond Tutu”
(A conversation with Pip Hardy and Tony Sumner in Lambert, 2009, p. 150).

They ensure their participants safety by working with small groups of six to eight storytellers and having two facilitators; a trained counsellor and a technology expert (A conversation with Pip Hardy and Tony Sumner in Lambert, 2009).

These foundational values need to be shared by sponsors of digital storytelling projects to achieve critically mediated organisational change.

We try to ensure that the integrity of the story and therefore the integrity of the storyteller ... we leave control completely with the storyteller not with the sponsoring organisation not with us ... one of the things we explain very clearly up front is ... we will not script a story for them to talk about ... and we set ground rules within the workshop that make sure that the story circle is confidential ... After the story has been created they have control over the tidy up and final changes remains with the storyteller so they ... and have to approve those (T. Sumner, personal communication, June 2, 2008).

Organisations that choose to focus only on good news stories miss the opportunity to learn from both success and failure. Their stories may be seen as public relations or propaganda. Critical theory foundation values focus the application of digital storytelling on the stories that need to be told and heard to support change. The values support ethical practice and the freedom to participate in re-designing a just and equitable health system that meets peoples’ needs.

8.5 Summary

The *Patient Voices* case study illustrated communicative action achieved by placing patient voices at the heart of healthcare service provision and education in the United Kingdom. It resolved the difference between healthcare providers and the receivers of their services. The program’s purpose was to humanise the health care system. In this case, digital storytelling as mediation resolved the space between providers and patients as well as teachers and learners. The difference between teaching and learning was resolved by allowing education based on theory and that based on experience to refine each other. At some point everyone is on the receiving end of the healthcare system and so the catalyst for change is a

personal connection to a shared story and a common desire for a humanised healthcare system.

Tony shared his personal experience of technical language being used to create an inhumane distance during his mother's cancer treatment. Pip and Tony created a safe place for storytellers to share their lived experience and participate in a learning community of practice. They shared their story of creating a social enterprise, *Patient Voices*, within their company Pilgrim Projects which freely made stories available to improve health education and improve the quality of healthcare programmes. Pilgrim Projects partnered with the National Health Service to resolve an organisational perspective that was traditionally based on statistics and graphs to analyse and evaluate services with alternative perspectives of stakeholder stories of lived experience. The synthesis of new knowledge was supported in a digital storytelling learning community of practice where stories were implemented as learning resources to support groups of people make meaning of experiences within a structured framework.

Communication and storytelling as mediation resolved the difference between the providers and receivers of healthcare as part of a larger dialectical conversation. When managers and clinicians shared their experiences of being on the other side of the bed and receiving care it was a transformational experience that could be shared with others. Contradictory stories of lived experience, both of success and failure in the healthcare system, could be transcended and become the catalyst for change that put the patient at the heart of healthcare. In this case, communicative distortion was illustrated by silent voices, the voice of people that were not normally heard or discounted examples included Alzheimer's patients, deaf patients and patients whose first language was not English. These voices had not been taken into account. An ideal speech situation was created in a safe environment, supported by a facilitator who was a trained counselor and another facilitator who had technical experience. A 'sacred' space (or *temenos*) was created where all stakeholder voices were valued and supported a learning experience.

Communicative action was achieved when all stakeholders could share what they needed from the healthcare system and be heard. Communicative action included active listening by changing perspectives and bearing witness to other's experience with compassion. It included lessening the space between those providing care and those receiving care and between teaching and learning. It included changing language and changing behaviour to treat others with the dignity and respect that they deserved.

Management as mediation resolved the difference between managers, clinicians, careers and patients experience of the healthcare system. The intention was to work together to embrace both positive and negative experiences to transcend difference in order to improve the quality of service provision through education. Mediation focused on resolving the difference between quantitative and qualitative analysis and evaluation. Mediation made meaning of numbers with illustrations of stories of lived experience. In the United Kingdom the catalyst was a contradiction between the rhetoric of putting patients at the heart of healthcare and the desire and reality of how to do it. Organisational embeddedness was illustrated by the traditional use of statistics, graphs and instrumental management to measure and control the healthcare system Individual agency was illustrated by the use of stories to illustrate experience. Peoples' voices were amplified though the *Patient Voices* digital storytelling platform and were able to make a difference to others. Critically mediated organisational change for Pilgrim Projects was to set up the *Patient Voices* digital storytelling programme as a social enterprise and to make stories freely available for education and quality improvement programmes. Their approach was inspired by Robin Hood. When they worked with organisations who could afford to pay a bit more they charged them a bit more so that they could also work in partnership with organisations who could only work with them at cost to support voices that were not normally heard. They partnered with the National Health Service to transcend rhetoric and achieve communicative action and critically mediated organisational change.

The critical theory foundational values of freedom, equality and justice were illustrated by *Patient Voices*. The digital storytelling programme highlighted voices not normally heard in health care and supported these in a learning

community of practice that valued lived experience. Lived experience was shared and actively listened to in an environment of dignity, respect and compassion. Enlightenment was supported by a holistic approach to healing and learning. It is this approach of supporting people to lead in their areas of passion that allows the organisation to develop a new story.

The *Patient Voices* case study fleshed out DSI skeletal theory by highlighting the critical use of story sharing in a larger dialectical conversation and transformation process. The key principle of mediation transforms storytelling to story sharing to highlight the importance of active listening. A digital storytelling community of practice is extended to a community of interest (Fischer & Ostwald, 2003) to support social creativity (Fischer, 2005) across the disciplines of education, medicine, social work and management by using digital stories as boundary objects (Fischer & Ostwald, 2003). Patient Voices also fleshed out Laughlin's (1991) evolutionary change model as digital storytelling is used as a catalyst for a larger dialectical conversation to transform education, professional practice and the health and social system. The Patient Voices case study introduced the lived experience of customers in helping organisations to change towards delivering a better service.

The next chapter will present further reflections from experienced practitioners and highlight my interpretation of the digital storytelling interventions and how they illuminate and refine my skeletal theory.

9 Critical Story Sharing (CSS) Skeletal Theory

This chapter analyses the lessons learnt from the four case studies: Women's Wellness Digital Storytelling Pilot; *Capture Wales*, Telling Lives and Cardiff Online Journalism; Accenture Digital Storytelling Pilot and Patient Voices Programme. I use these lessons to refine and develop my DSI skeletal theory into my Critical Story Sharing (CSS) skeletal theory and highlights similarities and unique characteristics between the case studies. I argue that the process of mediation in a diverse community of interest is at the core of successful change. CSS skeletal theory is not a cause/effect predictive model or theory but it a guide to the process of thinking, communication and change. This view is consistent with Carr's (2000a) view of critical theory. He expects managers with the mediating capacity of human consciousness to see the dialectical relationship between structures and actors and recognise that they are both part of the transformation process and being acted upon (Carr, 2000a). I argue this is management as mediation, which is a key principle of my skeletal theory and the synthesis of new knowledge. Consistent with a middle range thinking (Broadbent & Laughlin, 2008; Laughlin, 1995) approach to organisational change, my CSS theory is also skeletal.

Middle range thinking ... is of the view that 'skeletal' general empirical patterns exist [*inductive analysis; pragmatism; process research*]. Prior theories that have discovered these skeletal patterns therefore provide a language to enable a discussion and analysis of empirical situations but not to the exclusion of the richness and diversity of any specific situation (Broadbent & Laughlin, 2008, p. 131).

I also develop a cross case comparison to highlight the differences between the case studies by placing them in a framework and mapping them to: sociological paradigms (Burrell & Morgan, 1979, pp. 21-37), communication approaches (Deetz & McClellan, 2009, pp. 433-453) and organisational change models (Laughlin, 1991, pp. 209-232). I choose those three lenses because I believe the change path of an intervention is influenced by the leader's perspective. A leader's perspective is grounded in their underlying values, beliefs and openness to change. The chapter concludes with my reflections and further learning.

How DSI Skeletal Theory changed into CSS Skeletal Theory?

Reflection on the Center for Digital Storytelling's practice and customisation of their practice by myself and others, was the initial catalyst for my deepening theoretical understanding. Critical story sharing starts with one story; that story prompts the next story and they contribute to the larger conversation where people can work together to resolve difference and co-create a shared story of change. To achieve critically mediated organisational change, storytelling needs to become critical story sharing. My CSS skeletal theory guides individuals and organisations to move from functional management to innovative management, from sales mode to partnership mode of operation, from emotional manipulation to critically reflective practice, from strategic communication and cultural management to participatory and liberal democracy, and from rebuttal to evolutionary change. Evolutionary change happens by people engaging in diverse decision-making through sharing stories of lived experience and bearing witness to others. Evolutionary change is based on embracing and resolving difference in order to co-create new knowledge that leads to innovative practice in support of the common good.

To encourage social creativity and innovation across disciplines, individual stories need to be seen as part of a larger dialectical conversation in a community of interest and we need our community of practice to become a community of interest. Fischer and Ostwald (2005, p. 23) see boundary objects as a bridge between disciplines; helping to create understanding between different communities of practice. I see stories as boundary objects that can support people with diverse perspectives to participate in decision-making.

Digital storytelling needs to become mixed mode story sharing to support the larger dialectical conversation we want within our organisations. Story sharing can take place in many modes including face-to-face, online or a mixed mode depending on circumstance and technology extends access and flexibility.

Rather than stories being seen as illustrations of theory, stories are used to critically mediate organisational change. An organisation's belief system and

purpose for introducing critical story sharing, needs to be based on valuing participation in diverse decision-making that leads toward the common good.

Table 6 presents the principles and concepts of my Critical Story Sharing (CSS) skeletal theory. The table highlights the key principle of mediation through the critical use of story sharing in a larger dialectical conversation and decision-making process.

Table 6: Critical Story Sharing (CSS) skeletal theory

| Critical Story Sharing as Communicative Action in Organisational Change | | | | |
|---|--|---|---|---|
| Habermasian Critical Theory Perspective | | | | |
| Literature | Principles | Concepts supporting each principle | | |
| | | Catalyst | Thesis & Antithesis | Synthesis of New Knowledge |
| Digital Storytelling | Mixed Mode Story Sharing as Mediation | Personal Connection to Shared Story of Change | Organisational Perspective & Alternative Perspectives | Critical Story Sharing Community of Interest |
| Organisational Storytelling | Critical Story Sharing as Mediation | Contradictory Stories of Lived Experience | Communicative Distortion & Ideal Speech Situation | Communicative Action |
| Organisational Change | Management as Mediation | Contradiction, Conflict & Crisis | Organisational Embeddedness & Individual Agency | Critically Mediated Organisational Change |
| Innovative process of Diverse Decision-Making based on Critical Theory Foundational Values | | | | |

Note: Principles and concepts that changed from my DSI to CSS skeletal theory are highlighted in red text in the preceding table.

My CSS skeletal theory developed from a number of changes in my understanding. These changes in my understanding reflect my deepening knowledge of classic digital storytelling practice and take a step forward from understanding individual transformation to understanding group and organisational transformation. The differences between DSI and CSS skeletal theories are as follows and are illuminated by the Patient Voices' case study as a guide to thinking, communication and change:

- Digital storytelling as mediation became mixed mode story sharing as mediation to highlight the importance of active listening. Story sharing can take place face-to-face, online or in a mixed mode. Technology is used as a tool to extend reach, flexibility and access.
- A digital storytelling community of practice (Snowden, 2002, 2006) became a critical story sharing community of interest (Fischer & Ostwald, 2003) to support social creativity across disciplines and to use stories as boundary objects (Kimble, Grenier, & Goglio-Primard, 2010; Leigh Star & Griesemer, 1989; Wenger, 1999) to bridge communication across disciplines.
- Organisational storytelling as mediation became critical story sharing as mediation to recognise that stories are part of a larger dialectical conversation rather than a focus on individual stories.
- Clearly articulating the purpose of the intervention is critical to its success.
- Critically mediated organisational change uses story sharing to support diverse decision-making.

The heart of my CSS theory and practice is mediation, the transformation process where thesis and antithesis are actively embraced and transcended to achieve new knowledge and innovation toward the common good. In the following three sections, 9.1–9.3, I review CSS principles and concepts and highlight the similarities and unique characteristics of the four case studies.

9.1 Mixed mode story sharing as mediation

The first principle of CSS, mixed mode story sharing as mediation, recognises the use of digital technology is now just one of the ways that we share stories. We do not talk about analogue storytelling. Every form and mode has its place and time. The digital storytelling facilitators, who were highlighted in the case studies, were trained and mentored by the Center for Digital Storytelling or by others who had been, and were grounded in the use of a face-to-face story circle as the heart of a digital storytelling workshop.

The first principle, mixed mode story sharing as mediation, is supported by three concepts: a personal connection to the shared story of change; an organisational perspective and alternative perspectives; and a critical story sharing community of interest. These supporting concepts will be amplified by a summary of learning's from the case studies.

9.1.1 Personal connection to shared story of change

A personal connection becomes the basis for an individual's engagement, and it motivates them to share their knowledge, unique perspective and insights that are required to make a difference. A personal connection to an issue or challenge is what an individual needs to transform them to become the change they are leading. A personal connection is felt by others as authentic and can inspire them to share their stories in response. This sharing of individual stories becomes part of a larger dialectical conversation.

The women who participated in the Women's Wellness digital storytelling pilot shared their personal journeys to their organisation or how their organisation had changed the direction of their lives. The people who participated in *Capture Wales* shared their personal stories which captured the essence of their unique identity as part of the rich tapestry that is Welsh culture. The people who participated in the Accenture digital storytelling pilot captured the personal stories that they felt compelled to share and illustrated the emotional articulacy of the consultants at Accenture and their diverse and inclusive culture. And the people who participated in *Patient Voices* shared their personal experience of the UK

health and social care system with the intention to make a difference so that others didn't have to go through the same experience.

A personal connection to the shared story of change is the catalyst to resolve the difference between an organisational perspective and alternative perspectives.

9.1.2 Organisational perspective and alternative perspectives

Traditionally an organisational perspective was focused on control to achieve the most efficient ends to a single bottom line of profit. Alternative perspectives can support creative tension and be embraced and transcended in order to support innovative practices that support the common good. This approach can be institutionalised as a critical practice.

Wise Management Services' perspective on the Women's Wellness digital storytelling pilot was that it was exploratory; to see what value the practice could add to the organisation. Maree Maddock said that she participated in the pilot to see how it could be implemented at The Monastery. She said that she saw value in the practice as a service and as a participatory evaluation and innovation process and Julie Nelson came to share the same view (J. Nelson, personal communication, October 2, 2011). The BBC's perspective on *Capture Wales* was that it enhanced their relationship with their community and audience. Daniel Meadows recognised the need to partner with community organisations to make the practice sustainable in Wales. Accenture introduced the digital storytelling pilot to illustrate and extend its diverse and inclusive culture. Joe Lambert saw the pilot as an illustration of an ethical approach to organisational story mining. Pilgrim Projects created *Patient Voices* as a social enterprise. I see *Patient Voices* as a model of excellence in evolutionary change.

The resolution of difference between an organisational perspective and alternative perspectives is supported in a critical story sharing community of interest.

9.1.3 Critical story sharing community of interest

A critical story sharing community of interest brings together different disciplines that share a common cause or concern. Stories become boundary objects that easily cross disciplinary boundaries to aid communication and support the creative tension needed to address challenging problems in the twenty-first century.

The Women's Wellness digital storytelling pilot included the creation of an online community of practice. Access could be extended to include women who visit The Monastery to support their story sharing in a community of interest. *Capture Wales* published their digital stories on the internet with a written transcript, an interview with the author and listener's comments. Accenture digital stories were published on the internet with an introduction to the digital storytelling workshop and the stories. Accenture's social media blogs and social networking podcasts are available to their community of interest. *Patient Voices* focus on representing the multiple stakeholders in the UK health and social care system was grounded in a community of interest and is extended through their use of social media.

9.2 Critical story sharing as mediation

The second principle of CSS, critical story sharing as mediation, is when story sharing is used to embrace and resolve difference. Contradictory stories of lived experience are shared as part of a larger dialectical conversation. The conversation is interactive and leads to new knowledge that supports the common good. This represents a move from a sales mode of operation and the use of storyselling to a partnership mode of operation and the use of story sharing to build productive working relationships based on trust and vulnerability. The heart of CDS's digital storytelling practice is a story circle where story sharing and listening built relationships based on respect, trust and vulnerability.

The second principle, critical story sharing as mediation, is supported by three concepts: contradictory stories of lived experience; communicative distortion and an ideal speech situation; and communicative action. These supporting concepts will be amplified by a summary of learning from the case studies next.

9.2.1 Contradictory stories of lived experience

Contradictory stories of lived experience are shared to support individuals and groups to gain new perspectives. These larger dialectical conversations support creative tension that lead to the synthesis of new knowledge and innovative theory and practice that supports the common good.

Some of the women who participated in the Women's Wellness digital storytelling pilot shared the difference between the care their mothers received in the past and the care they now provide through Women's Wellness. *Capture Wales* participants shared contradictory stories of lived experience that is Welsh identity and culture. Accenture participants shared contradictory stories of lived experience that captured the essence of the diversity of Accenture employees. *Patient Voices* participants shared positive and negative stories of lived experience of the UK health and social care system.

9.2.2 Communicative distortion and an ideal speech situation

In a traditionally managed organisation, communicative distortion is the result of one way communication. One way communication is based on a command and control approach to management. On the other hand, an ideal speech situation is based on an interactive conversation where all interested parties can contribute their unique perspective and insights. Active listening, supports people, to step into someone else's shoes.

Communicative distortion has been experienced by most digital storytelling facilitators when organisations that sponsor their workshops are not open to hear the stories the participants feel need to be told. All the workshops were based on CDS's approach to digital storytelling which approximated an ideal speech situation where each participant was recognised as the authority on their story of lived experience and the facilitator was recognised as a storytelling midwife. Each participant was encouraged to give and receive feedback on how they interpreted others' stories, images and sounds.

9.2.3 Communicative action

Communicative action is the result of a participatory approach to the use of critical story sharing as a reflective practice to transform behaviour based on a dialectical conversation. Communicative action can lead to the redesign of systems to meet the needs of the people who use them. This includes the redesign of social, education and business systems.

The Women's Wellness digital storytelling pilot has the potential to lead to communicative action at The Monastery if critical story sharing is implemented as a service and participatory evaluation and innovation process. *Capture Wales* led to communicative action in the support of digital literacy. The Accenture digital storytelling pilot led to communicative action in the support of leadership development and the extension of a diverse and inclusive culture. *Patient Voices* is redesigning the UK health and social service system through supporting lifelong learning.

9.3 Management as mediation

The third principle of CSS, management as mediation, relies on the diverse perspectives and insights of the individuals and groups that make up the organisation. An organisation is commonly defined as a group of people who share a common purpose. Management as mediation is an innovative approach that recognises the need for social creativity to address the challenges individuals and organisations face in the twenty-first century. Management as mediation relies on tempered radicals, everyday leaders who challenge professional identity and culture based on their personal beliefs and values. Each of the organisations' leaders had the opportunity to hear the voices of their employees, clients and stake-holders and recognise their natural authority to participate in organisational change based on their lived experience. What they did in response to bearing witness to other's lived experience was based on their personal values and beliefs which drove their behaviour and on the organisation's world view.

The third principle, management as mediation, is supported by three concepts: contradiction, conflict and crisis; organisational embeddedness and individual

agency; and critically mediated organisational change. These supporting concepts will be amplified by a summary of learning from the case studies next.

9.3.1 Contradiction, conflict and crisis

Contradiction, conflict and crisis can be embraced as an opportunity for change. It can be seen as the creative tension needed to move an organisation forward.

Contradiction and conflict happens in working relationships and partnerships that are based on trust can use that energy to synthesis new knowledge that moves the team forward.

The Women's Wellness digital storytelling pilot supported everyday leaders to capture a turning point in their lives and share it with their colleagues. *Capture Wales* supported every day heroes to share their wisdom based on overcoming contradiction, conflict and crisis in their lives. The Accenture digital storytelling pilot helped every day leaders to share their insights based on overcoming challenges in their personal lives with their colleagues and clients. *Patient Voices* supported everyday leaders to make a difference to others who could be facing similar challenges using the UK health and social care system.

Contradiction, conflict and crisis is the catalyst to resolve the difference between organisational embeddedness and individual agency.

9.3.2 Organisational embeddedness and individual agency

Organisations are embedded in their structures and their hierarchy. Individuals have agency based on owning their stories, unique point of view and insights. They can use their knowledge and motivation to make a difference to themselves and others.

The leaders of the organisations that sponsored the digital storytelling workshops made a decision to either maintain the status quo or critically mediate organisational change based on the insights of their employees, clients and stakeholders. The people who participated in the Women's Wellness, *Capture*

Wales, Accenture and Patient Voices digital storytelling workshops captured the essence of their natural authority to make a difference to themselves and others.

9.3.3 Critically mediated organisational change

Critically mediated organisational change is introduced by tempered radicals, everyday leaders who challenge and humanise the system. Critically mediated organisational change is supported by communities of interest that engage in communicative action.

The sponsors of the digital storytelling projects took the first step toward critically mediated organisational change. The change path the intervention took was dependent on the beliefs, values and behaviour of the sponsor and culture.

9.4 Innovative process of diverse decision-making is core to CSS

An innovative process of diverse decision-making is core to critical story sharing as communicative action in critically mediated organisational change. Schank (2010) presented a storytelling approach to negotiating across cultures. He introduced the Reminding Machine which gave users access to the wisdom of mentors when they needed it. Schank described the need to ask the right questions, match the lessons in the stories to the users' goals and tell stories that work for the listener, "...so the interviewer, if you want to collect stories, which is what I want to do, had better be smart enough to figure out how to ask the right questions" (Schank, 2010). Schank introduced twelve cognitive functions: prediction, modelling, experimentation, evaluation, diagnosis, planning, causation, judgement, influence, teamwork, negotiation and describing; which also act as evaluation criteria for effective storytelling. He described the need for mentors to tell listeners the right story at the right time; to help them make better decisions through better diagnosis, planning and describing. Schank also suggested the use of proverbs to index and retrieve stories that work for the listener. Schank's storytelling approach to negotiating across cultures supports CSS skeletal theory through the recognition of diverse decision-making as core to critically mediated organisational change.

Diverse decision-making is based on the critical theory foundation values of equality of voice, freedom to participate and justice in the work place. Critical theory foundational values guide the theory and practice of critical story sharing. The case studies amplified my understanding of the need to highlight the innovative process of diverse decision-making to all those involved in the intervention.

9.5 Cross case comparison to highlight difference

In theory, implementing CSS would lead to critically mediated organisational change. In practice, implementing CSS could lead to any one of Laughlin's (1991) models of organisational change; from rebuttal, to reorientation, to colonisation and finally to the goal of evolution. My thesis is that the sponsor's philosophical paradigm and communication approach influences the change path the intervention takes. I believe that the *Women's Wellness Digital Storytelling Pilot* case study can be seen to illustrate rebuttal, the *Capture Wales, Telling Lives and Cardiff Online Journalism* case study can be seen to illustrate reorientation, the *Accenture* case study can be seen to illustrate both positive and negative colonisation and *Patient Voices Digital Storytelling* case study can be seen to illustrate evolution; this is illustrated in Table 6.

In CSS skeletal theory and practice; mixed mode story sharing represents Habermas's good reasons for action (Finlayson, 2005, pp. 35-38) and can also be seen as Fischer and Ostwald's (2003, p. 10-11) boundary objects for communicating across disciplines. Critical story sharing is a transformation process where the thesis and antitheses of contradictory lived experiences are shared and transcended in order to achieve synthesis and innovative change toward the common good.

9.5.1 Digital storytelling facilitation guides and intervention sponsors

Daniel Meadows, Barrie Stephenson, Daniel Weinshenker, Pip Hardy and Tony Sumner, who have a wealth of experience with digital storytelling interventions, were generous in sharing their lived experience and reflections on practice. Julie Nelson, the sponsor of my work with Women's Wellness, gave me the opportunity to explore and contextualise digital storytelling theory and practice.

And Peter Murphy, the sponsor of the Accenture digital storytelling pilot, was generous in sharing his perspective on the impact of their digital storytelling pilot on supporting an inclusive and diverse culture as well as leadership development. Their insights further influenced the development of my CSS skeletal theory and how it maps to Laughlin's (1991) organisational models of change.

Table 7, presents the digital storytelling case studies and their sponsors and facilitators and how they relate to sociological paradigms (Burrell & Morgan, 1979) and change models (Laughlin, 1991).

Table 7: Digital storytelling sponsors, facilitators and change models

| Case study | Paradigm: Burrell and Morgan (1979) Change model: Laughlin (1991) | | | |
|--|--|--|--|---|
| | Functionalist Rebuttal | Interpretive Reorientation Sensemaking | Radical Structuralist Colonisation | Radical Humanist Evolution |
| Women's Wellness | Julie Nelson sponsor | | | Mari Ann Moss facilitated pilot |
| <i>Capture Wales Telling Lives Cardiff</i> | | | | Daniel Meadows Barrie Stephenson facilitators Convivial tools (Illich, 1973) |
| Accenture | | | Organic growth without continued facilitation | Barrie Stephenson Daniel Weinshenker Digital literacy facilitators Peter Murphy sponsor |
| Patient Voices | | | | Pip Hardy Tony Sumner facilitators |

Daniel Meadows, Pip Hardy and Tony Sumner studied with the Center of Digital Storytelling (CDS) and customised their approach to their specific contexts of use. CDS trained facilitators embrace the face-to-face story circle at the heart of their practice. Active listening and acting as a midwife to the storyteller is illustrated by example. Capturing the storyteller's point of view and insight is the first step of

CDS's digital storytelling practice. The gift of your voice is highlighted in step four on the journey to capturing the essence of your story.

9.5.2 Functional paradigm and rebuttal model of change

The Women's Wellness Digital Storytelling Pilot case study can be seen to illustrate Laughlin's (1991) rebuttal change model. The sponsoring organisation can be seen to be based in the functionalist philosophical paradigm and the site of change was focused on organisational storytelling processes (Morgan & Spicer, 2009). The question of who tells organisational stories and who creates media was highlighted. The exploratory pilot was focused on the personal stories of staff and their journeys toward working for Women's Wellness. Their CEO said that if digital storytelling was about personal staff stories they would not have implemented it. Staff voices were heard, but the decision was made that personal stories was not what 'digital storying' was about. They saw value in the promotion of products, services and recruitment. Digital storytelling became 'digital storying' a technical solution controlled by Strategic Communications. They had previously implemented digital solutions for promotion and recruitment including their website and *A Walk In The Park* CD-ROM. Digital storytelling was implemented as 'digital storying' where people's stories were selected, produced and edited by Strategic Communications to serve the system. 'Digital storying' became a technical solution that supported their existing strategic communication approach. Digital storytelling was introduced as a pilot to explore its value to the organisation. It was not introduced with the purpose of changing the decision-making process.

The Women's Wellness Digital Storytelling case study can be seen through a dialectic lens that illustrates the relationship between structures and actors. The thesis or organisational perspective was represented in the quotes of Julie Nelson, Chief Executive of WISE Management Services, who provided a traditional management perspective that was focused on promotion and recruitment; the anti-thesis or alternative perspectives were represented in the digital stories of the women who worked for Women's Wellness and were based on their personal experience and natural authority to provide those services. The synthesis was gained through a series of critical conversations and can be well represented in the

quote from Mike Pratt where he saw the relationship between personal and organisational purpose and stories.

The Women's Wellness Digital Storytelling Pilot case study presented good reasons for using digital storytelling versus 'digital storying' in the organisation. The case was followed up by three face-to-face meetings where the researcher and sponsor reflected on our shared experience. The second meeting also included two digital storytelling pilot participants who reflected on their experience and how digital storytelling could add value to The Monastery and Women's Wellness. The new leader of The Monastery also participated in the meeting to add a fresh perspective to the review of the case study. Importantly this process starts to explain how an organisation can move from what appears to be an initial response of rebuttal toward evolutionary change.

9.5.3 Interpretive paradigm and reorientation model of change

The *Capture Wales, Telling Lives and Cardiff Online Journalism* case study can be seen to illustrate Laughlin's (1991) reorientation change model. The sponsoring organisations can be seen to be based in the interpretive philosophical paradigm and the site of change was interorganisational fields (Morgan & Spicer, 2009). The purpose of the intervention could be described as making meaning of identity and culture through the voices of the people who live there versus through 'The Media'. The journey was from doing media to people to facilitating people to create their own media. Their focus on community relationships included a reorientation from staff to community content providers for broadcast and providing digital literacy skills from education to public service broadcaster. Their research into new forms of digital storytelling included the use of social media as a platform for finding new story content (Pratt, 2008d). The organisations decision-making process was not changed.

The *Capture Wales* case study can be seen through a dialectic lens that highlights the thesis, media organisations doing media to people; the anti-thesis, individuals creating their own media and the synthesis, professionals facilitating groups of people to create media resources that recognise the expertise of individuals in their lived experience.

9.5.4 Radical structuralist paradigm and colonisation model of change

The Accenture *Digital Storytelling Pilot* case study can be seen to illustrate Laughlin's (1991) colonisation change model. The organisation can be seen to be based in a radical structuralist paradigm with their focus on business system technology solutions and the site of change was identities (Morgan and Spicer, 2009, p. 254–255). They introduced digital storytelling to celebrate, maintain and grow their diverse work force culture. The change toward a diverse work force was a management decision to reflect their international customer base. The change was socialised it was not imposed through the use of authority or remuneration (Denning, 2010, p. 208).

Accenture's pilot case study can be seen through a dialectic lens that highlights the thesis, personal stories support a diverse work environment; the anti-thesis, personal stories do not belong at work (Kellaway, 2004); and the synthesis, personal stories of diverse lived experience can support productive working relationships through developing rapport and knowledge sharing.

Accenture also had a storytelling culture that was focused on developing the next generation of leaders and leaving the organisation a better place than they found it. When digital storytelling grew organically in the company some of the stories could be recognised as part of the genre and others could not. For example the stories that came out of Australia about the majority of the members of one department going on paternity leave at the same time was an example of a personal connection to the shared story of change. This could be seen as positive colonisation. Others wouldn't have been recognised as digital stories from anyone in the digital storytelling movement. Instead of writing reports people made videos. This could be seen as negative colonisation or a technical storytelling solution. Holding both in tension makes sense from a radical structuralist perspective. Accenture had both a focus on technical solutions and a storytelling culture. The storytelling system colonised the life world culture of the organisation. This can be positive where communication is based on equal social relationships or negative where it gets implemented as a technical solution.

9.5.5 Radical humanist paradigm and evolution model of change

The *Patient Voices* case study can be seen to illustrate Laughlin's (1991) evolution model of organisational change. *Patient Voices*' sponsoring organisations can be seen to be based in the radical humanist sociological paradigm and the site of change was social dynamics (Morgan & Spicer, 2009, p. 258-259). The purpose of the stories was to humanise the health and social care system leading to evolutionary change. Stories of lived experience became part of the decision-making process for individual changes in practice, organisational change in service provision and health and social care system transformation. Stories were also used to re-design technology to meet the needs of the people who used it. Structured conversation and open-ended questions were built around the patient's stories versus pre-determined learning objectives. *Patient Voices* stories are freely available under a creative commons license to contribute to the public good. The stories were used as an educational resource to support lifelong learning of health professionals. Individual changes in practice led to changes in how teams collaborate in service transformation and organisational change. Stories of lived experience were used to re-design the system to meet patient needs.

In the *Patient Voices*' Digital Storytelling Programme case study the thesis or organisational perspective was represented by the quotes of Pip Hardy and Tony Sumner who are the directors of Pilgrim Projects and the creators of the *Patient Voices*' Digital Storytelling Programme. They believe that the personal experience of patient and other stakeholders can make a difference to the healthcare system; the anti-thesis or alternative perspective was represented by the story of the hospital who hired Pip and Tony to facilitate a digital storytelling workshop and then were not open to hearing any negative stories of experience and the synthesis was that mediating the difference between positive and negative stories in a community of practice and interest can change the system to meet the needs of the people who work in it and use it.

Two of the digital storytelling case studies were pilots and two of the digital storytelling case studies were based on seven years of development. The use of digital storytelling in the health sector was illustrated by the Women's Wellness

pilot and the seven year development of *Patient Voices*. The use of digital storytelling in business consulting was illustrated by the Accenture case and a seven year development in the media industry was illustrated by *Capture Wales*, *Telling Lives* and the Cardiff Online Journalism case.

Burrell and Morgan (1979) talk about the broad nature of organisational change along a continuum which includes maintenance of the status quo at one extreme and radical change at the other. Women's Wellness can be seen to fall into the functionalist paradigm, *Capture Wales*, *Telling Lives and Cardiff Online Journalism* the interpretive, Accenture the radical structuralist and *Patient Voices* the radical humanist paradigm.

Laughlin (1995) argues for a middle-range thinking approach to change as expressed in critical theory. Laughlin (1995) and Broadbent and Laughlin (2008) argue for middle range thinking and skeletal theories that require context to make sense of them.

It relies on what we call 'skeletal' theories, which can never get to the point where all the key elements are captured in the theoretical terms. Middle range thinking, to us, requires specific empirical 'flesh' to develop a complete understanding of any situation (Broadbent and Laughlin, 2008, p. 131).

I also believe that skeletal theories leave space for new contexts, knowledge and innovation.

Laughlin (1991) is also interested in the nature of change from a critical theory perspective. His models capture effective and ineffective change and the steps in-between. His change models include: rebuttal which supports the status quo, reorientation which includes surface level change, colonisation which can be a positive or negative shift in balance when the system invades the lifeworld, and evolution which supports optimal change toward the common good. I see my case studies illustrating each of Laughlin's (1991) change models.

Kellerman's (2007) reflected on what leaders needed to know about followers. She developed an engagement (follower) typology includes: isolates who are

disengaged, bystanders who are somewhat detached, participants who invest some time and money to make an impact, activists who are very much engaged and heavily invested in people and process, while actively support or opposing calls to action and diehards who are willing to go down with the ship or throw the captain overboard. Some of her typologies can also be seen within my cases.

Myerson (2001, 2004 and 2005) sees critical change being implemented by tempered radicals. Tempered radicals quietly change organisations from the inside out based on their personal versus professional values. They use the organisation's explicit values to transform the use of rhetoric into behavioural change.

Another linguistic strategy involves using the vocabulary that is familiar to insiders to your own advantage. This is the linguistic equivalent of the martial art jujitsu, where the defender uses the energy and strength of the adversary to gain power (Myerson, 2001, p. 117).

In Table 8, I map the four case studies against Burrell and Morgan (1979) sociological paradigms; Deetz and McClellan (2009) communication approaches, Laughlin's (1991) change models; Kellerman's (2007) engagement typology and Myerson's (2001, 2004) (2001, 2004, 2005) tempered radicals; and my CSS Skeletal Theory. I discuss this further below.

Table 8: Cross case comparison

| Case Study | Sociological Paradigms Burrell and Morgan 1979 Point of View & Insight Lambert 2006 2010 | Communication Approaches Deetz and McClellan 2009 Making Sense Weick 2001 2009 | Change Models Laughlin 1991 | Engagement Typology Kellerman 2007 Tempered Radicals “everyday leaders” Myerson 2001 2004 2005 | CSS Skeletal Theory Moss 2011 Mediation Carr, 200; Silverstone, 2005; Lundby, 2008 Hegel’s Dialectic Mautner 1999 |
|---|--|--|---|---|--|
| Women’s Wellness | Functional Personal Connection Lovemarks: Irresistible Brands | Strategic Communication Cultural Management | Rebuttal Initial response Followed by good reasons and dialectical conversation | Participants | Organisational Perspective Communicative Distortion Organisational Embeddedness |
| <i>Capture Wales / Telling Lives / Cardiff Online Journalism</i> | Interpretive Relationship with Audience & Community | Making Sense | Reorientation | Participants | Alternative Perspectives Ideal Speech Situation Individual Agency |
| Accenture | Radical Structuralist | Participatory Democracy | Colonisation | Activists | |
| Patient Voices | Radical Humanist | Liberal Democracy | Evolution | Tempered Radicals | Community of Interest Communicative Action Critically Mediated Organisational Change |

9.6 Reflections

DSI was used to structure and present each case study. The details of each case study fleshed out the principles and concepts of DSI and led to the development of my CSS skeletal theory. CSS skeletal theory sees the case studies as part of a larger dialectical conversation that embraces and transcends thesis and antitheses in order to synthesis new knowledge. The Women's Wellness case study can be seen as the thesis; implementing 'digital storying' from a traditional management perspective. The *Capture Wales, Telling Lives, Cardiff Online Journalism* case study focused on understanding identity and culture through stories of lived experience and the Accenture case study can be seen as the anti-thesis; implementing a storytelling system that could lead to positive or negative colonisation. The *Patient Voices* case study can be seen as the synthesis; the ideal of evolutionary change. I see these case studies as stories on a continuum of organisational change from maintenance of the status quo through reorientation and colonisation to evolution. I see an opportunity for CSS skeletal theory to guide diverse decision-making in critically mediated organisational change. Difference can be embraced as a catalyst to support creative tension and innovative practice to humanise systems in support of the common good.

My CSS skeletal theory highlights the importance of active listening in order to work together to understand lived experience and to transcend individual difference. Critical story sharing takes place in a community of interest to support the social creativity needed to solve challenging problems. Individual stories are part of a larger dialectical conversation that can take place face-to-face, online or in a mixed mode. Information communication technology is ubiquitous and making barriers between individuals and organisations malleable (Bimber, Flanagan and Stohl, 2005 and Flanagan, Stohl and Bimber, 2006). Stories are used intentionally to critically mediate individual practice, highly productive teams and organisational change.

Mapping organisational story and storytelling to philosophical perspectives and models of change highlights that the sponsor's beliefs, values and purpose for the intervention strongly influences the model of change the intervention takes.

Figure 18 maps Boyce's (1996) critical review of organisational story and storytelling to Burrell and Morgan's (1979) sociological paradigms and organisational analysis to Laughlin's (1991) models of organisational change to the case studies. The diagram illustrates how the sponsor organisation's philosophical paradigm and purpose influence the model of change the digital storytelling intervention takes. A functionalist perspective can lead to rebuttal, an interpretive perspective can lead to reorientation, a radical humanist perspective can lead to evolution and a radical structuralist perspective can lead to either positive or negative colonisation.

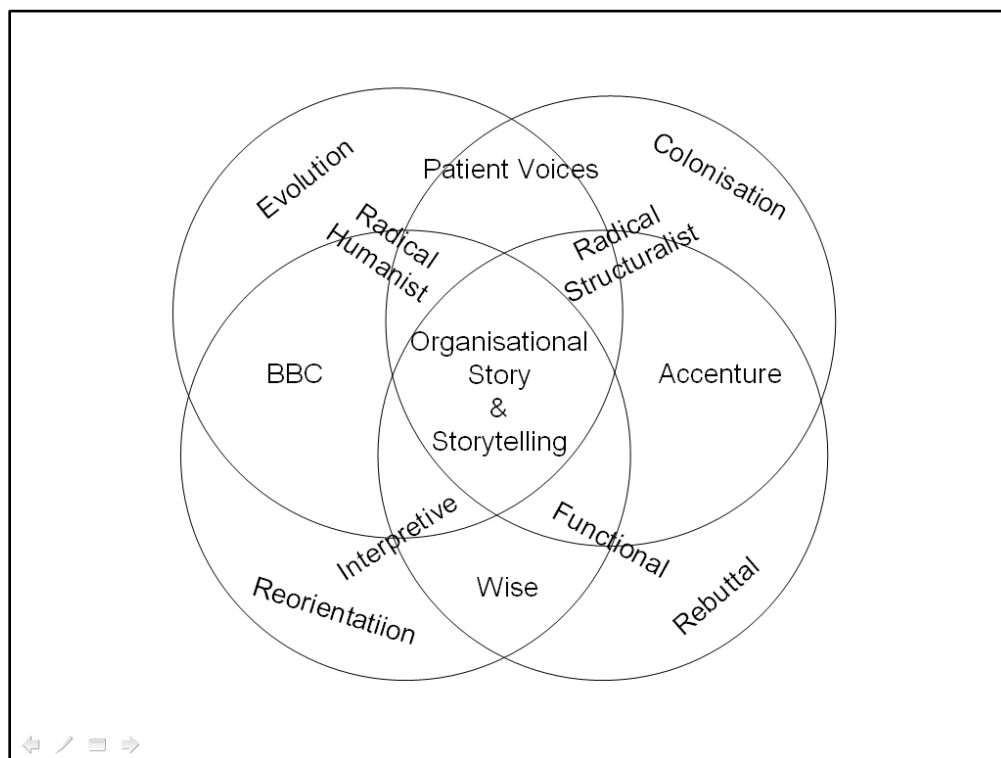


Figure 18: Cross case comparison

CSS skeletal theory recognises that functional, interpretive and critical perspectives contribute to organisational change. Functional perspectives can be seen to provide the thesis, interpretive perspectives can be seen to support understanding of lived experience and critical perspectives can be seen to contribute the antithesis. A Habermasian critical theory approach works to synthesise new knowledge by transcending diverse theoretical perspectives.

Storytelling is the way we naturally learn to communicate (Denning, 2010, p.212). Organisational storytelling has been used by organisations coming from different philosophical perspectives and paradigms (Boyce, 1996). The underlying values, beliefs and behaviours can be seen to drive the model of change a CSS takes. CSS is a philosophical approach that focuses on people making a difference to the system to meet their needs and support the common good.

In my next chapter I use CSS skeletal theory as a frame to present diverse anecdotes from the field. This cycle of further reflection deepens my understanding and explores new forms of digital storytelling that includes the use of social media and trans-media storytelling.

10 Making Meaning of CSS Skeletal Theory

This chapter adds colour and texture to CSS skeletal theory with nine anecdotes from the field. The anecdotes were chosen to explore both classic and new forms of digital storytelling. They differ from the case studies in that they reflect a very wide range of views from practitioners of organisational and digital storytelling in a wide variety of channels. They complement the in-depth case studies with this broader range of organisational and digital storytelling practitioner experience. They were used to refine the skeletal theory; reflecting on which principles and supporting concepts were generalizable and which were context specific.

Three of the anecdotes link to the previous case studies through their focus on classic digital storytelling interventions; two of the anecdotes focus on new forms of digital storytelling and four anecdotes focus on organisational storytelling from a knowledge management perspective. The anecdotes come to life through the reflections of four digital storytelling and organisational storytelling practitioners: Joe Lambert, Executive Director, Center for Digital Storytelling, author, podcaster and speaker; Ginger Grant, Professor of Marketing at Sheridan Institute of Technology and Advanced Learning, Adjunct Professor at Pacifica Graduate Institute, Managing Partner at Creativity in Business Canada Inc. and author; Stephen Denning, well known author in the field of organisational storytelling with a new focus on radical management and Denise Lee, Director, PricewaterhouseCoopers, author speaker and adjunct faculty member at Kent State University.

The first principle of CSS, mixed mode story sharing, is made meaning of through three anecdotes where emotional branding was used to support change. The first anecdote focuses on *Green my Apple* (Greenpeace, n.d.-a) as an example of the use of an interactive website and a virtual story circle to campaign for change at Apple. The *Green my Apple* anecdote amplifies a rebuttal model of change (Laughlin, 1991). The second anecdote focuses on Al Gore's *An Inconvenient Truth*, which is a documentary film with classic digital storytelling scenes embedded within it that highlight the power of digital storytelling to capture the essence of a personal connection to the environment. The documentary film was

used as a springboard for broader environmental change (Denning, 2007). *An Inconvenient Truth* amplifies a reorientation model of change (Laughlin, 1991). The third anecdote focuses on the use of classic digital storytelling as emotional branding at PricewaterhouseCoopers (Lambert & Atchley, 2006a). In this anecdote the answer to the question, “What does the organisation mean to you?” was used to highlight alternative perspectives on organisational identity and values. Emotional branding at PricewaterhouseCoopers (Lambert & Atchley, 2006b) amplifies a positive colonisation model of change (Laughlin, 1991). The second principle of CSS, critical story sharing as mediation, is made meaning of through a further three anecdotes. In these organisational story and storytelling was used to support collaborative teamwork. The fourth anecdote focuses on the use of digital storytelling to capture an international consulting meeting at Hewlett Packard as described by Joe Lambert. The Hewlett Packard anecdote amplifies a rebuttal model of change (Laughlin, 1991). The fifth anecdote focuses on the use of story and storytelling to bridge the generation gap at Goddard Space Flight Center as described by Denise Lee and amplifies a positive colonisation model of change (Laughlin, 1991). The sixth anecdote focuses on the use of story and storytelling to support the design of a collaboration tool for an international non-profit organisation also described by Denise Lee. The international non-profit anecdote amplifies an evolution model of change (Laughlin, 1991).

The third principle of CSS, management as mediation, is made meaning of through another three anecdotes. The seventh anecdote focuses on Joe Lambert’s reflection on why story and storytelling is controlled at publicly listed organisations like Procter & Gamble which amplifies a rebuttal model of change (Laughlin, 1991). The eighth and ninth anecdotes focus on the use of story and storytelling to support knowledge sharing at NASA (Lee, 2006) and performance management at an international consulting firm as described by Denise Lee. Both these anecdotes amplify a positive colonisation model of change (Laughlin, 1991). The chapter concludes with reflections on my learning.

Personal connection to shared story of change

The digital storytelling and organisational storytelling practitioners that I met and interviewed became influential guides on my research journey. I interviewed these

practitioners because they were leaders in their fields. Joe Lambert is recognised as one of the founders of the digital storytelling movement (Hartley & McWilliam, 2009). He explores new forms of digital storytelling including communities of practice through the use of social media including the *DS Working Group* on Facebook. Ginger Grant combines business analysis and Jungian psychology with storytelling to support individuation and business creativity and uses social media to connect with others. Steven Denning has a wealth of experience in knowledge management and is a well-known author in organisational storytelling. Denise Lee's story and storytelling practice is grounded in knowledge management and organisational learning. She was hired by PricewaterhouseCoopers to develop a human capital service offering within the Department of Homeland Security.

Joe Lambert taught me the Center for Digital Storytelling (CDS)'s approach and shared the challenges they faced within an organisational context. Ginger Grant's experience crossed the boundaries of business, academia and creativity in both traditional and digital storytelling forms. Stephen Denning's focus on storytelling to support leaders at every level and his exploration of radical management practices resonated with my own experience of managing creative teams. Denise Lee's wealth of consulting experience supporting learning organisations through the use of a narrative approach to knowledge management resonated with my experience supporting e-Education at The University of Waikato. I see their values and insights as critical to the future use of this practice in organisational change. Their diverse insights contributed to my Critical Story Sharing (CSS) skeletal theory.

In Table 9, I map the digital storytelling and organisational storytelling consultants to Burrell and Morgan's (1979) sociological paradigms and Laughlin's (1991) models of change and highlight that critical management studies embraces the similarities between radical structuralist and radical humanist approaches.

Table 9: Digital storytelling and organisational storytelling consultants and change models

| Consultants | Paradigm (Burrell & Morgan, 1979) | | | |
|------------------------|-----------------------------------|-------------------------------|---|---|
| | Functionalist Rebuttal | Interpretive Reorientation | Radical Structuralist Colonisation | Radical Humanist Evolution |
| | | | Critical Management Studies | |
| Joe Lambert | | | | Storycatching (Lambert, 2006) (Baldwin, 2005) |
| Ginger Grant | | | Jung: individuation Campbell: hero's journey (Grant, 2005) | |
| Stephen Denning | | | Storytelling approach to knowledge management Radical management (Denning, 2010) | |
| Denise Lee | | | Storytelling approach to knowledge sharing learning organisations (Lee, 2006) | |

Their insights all started with their personal connection to the shared story of change.

Joe Lambert's storytelling journey started with his parents.

I grew up in a story culture in the left labour movement of the south in Texas and the stories that surrounded that culture as a kind of survival mechanism included a lot of humour and a lot of ... validation of lived experience. ... I learned about oral history from my parents being interviewed by oral historians... My other entry is through theatre in a sense. I was at The University California Berkley where I studied ... the theory of theatre ... I got practice by running my own theatre ... I was really interested in the work that was based on documentation... Those were kind of the major touchstones of my interest in ... the story of common people... (J. Lambert, personal communication, May 22, 2008).

Joe's digital storytelling journey started out as collaboration with Dana Atchley and his partner Nina Mullen.

Dana came to the opening night of Spalding Grey's *Swimming in Cambodia* which opened *Life on the Water Theatre* in 1986. ... He showed me an idea that he had in a thin binder that had two pages in it. That was storyboards, drawings about the kind of way he would stage it and then the idea of what kind of pieces that he would put into it some of them he had already edited which were short, little what he called video postcards. ... These little pieces he was going to integrate into the theatre piece. That theatre piece became *Next Exit ... Next Exit* was a play and the play led us on the road a bit and then finally to *The American Film Institute* in 1993. ... We did a workshop along with a presentation of this play, in this medium, and this medium was now digital, and it was the first digital video production workshop in the new Apple lab at the American Film Institute. As such, it was one of the first digital video workshops for ordinary people to explore these new professional tools (J. Lambert, personal communication, May 22, 2008).

Joe reflected on Christina Baldwin's (2005) argument for the use of story circles in decision-making. He said that he had seen the use of story for negotiating difference and in conflict resolution in CDS's own practice when he reflected that:

The problem is that in order to change the big story, we need to get outside our normal frames of reference and engage others who do not share our view. ...

Our colleague, Christina Baldwin, has proposed a grand civic project she calls storycatching. She envisions a movement to instigate Story Circles at various levels of decision making, from the grassroots to the policy arena. The goal is to engage us in listening to each other's lives with respect, and then perhaps we can sort out new solutions.

... By listening really well, we can open ourselves up to new perspectives, new solutions –not by one side winning the debate, but by re-framing our diverse connections to the big story in a way that creates consensus. ... As we envision it, storycatching will become central to planning and decision making, the foundation upon which the best choices are made (Lambert, 2006, pp. xx-xxi).

Ginger Grant's professional journey covers more than two decades of management experience and includes due diligence reporting to support mergers and acquisitions. She recommends adding cultural analysis to due diligence reporting on financial and legal matters. Her academic journey focuses on

archetypal branding and creativity in business. Ginger has participated in a Center for Digital Storytelling workshop and has added their approach to her organisational storytelling tool belt when teaching and consulting.

Ginger Grant shared her experience of using storytelling in business over breakfast at The Sylvia Hotel on English Bay. Ginger said:

What really drove the point home for me ... was in conducting competitive intelligence and due diligence reviews for the stock exchanges ... But nobody ever looked at culture. So you look at finance, you look at law, and ask - should these two companies merge? But nobody ever looked at whether they would actually get along or not as far as people and culture are concerned. So the one that really drove it home to me was Mercedes-Benz and Chrysler ... Mercedes-Benz is German perfection - the way it cornered and processed, it's like their beer, ... German beer has been around for three million years, its perfect (according to the Germans) so you don't touch it ... if you look at engineering perfection for Chrysler, the American ... ideology around perfection is - it's perfect - let's play with it. And you ...put those two groups of engineers in the same room and they start to fight within thirty seconds. It's got nothing to do with their competency, or proficiency or any of that ... its their culture. You're destroying your intellectual capital because they don't have the same belief system that is core to their being ... so that drove me into (thinking) what would happen if you looked at the corporate culture of an organisation as part of a due diligence review? ... I ...was doing reviews of IPOs and ... competitive intelligence for the stock exchanges. I was reading thousands and thousands and thousands of pages of information and data. How do you present that? I told stories about what I found. And so that's what really made the link. ... And you would think that [with the] amount of money that's spent on mergers and acquisitions, it's a thirty or forty trillion dollar business and growing. Less than thirty percent of them make it. Isn't anybody noticing? ...the whole emphasis here is on short term profitability. And it's dead wrong. And yet they don't know how to move. To me the only way they are going to move is by storytelling. ... but we have to call it case studies or narrative analysis or something that makes it sound boring and stuffy - yes - so that it doesn't sound like it could be fun or enjoyable (G. Grant, personal communication, May 25, 2008).

Early in my PhD journey I had the opportunity to meet with Stephen Denning at Auckland Airport in New Zealand and learn more about his organisational storytelling journey. "I think back on my involvement in storytelling which really

began in 1996. ...Back then I felt I was really a beginner and learning and about fifteen seconds ahead of other people...” (S. Denning, personal communication, November 20, 2007).

Stephen was operating in a just in time, lifelong learning mode of operation.

... It’s true that around 2006 I began to feel that maybe I knew something about the subject. ... I began to feel at least comfortable that I had something to share. ...So it did strike me ... that when you begin to put templates and tool kits in the hands of people, to imply to these people that you just pick up the tool kit and you’re a master well that doesn’t seem to fit with ten years and five thousand hours [Jim Kouzes’ *The Leadership Challenge*]. ... If it’s true that one does need ... quite a lot of background and practice (S. Denning, personal communication, November 20, 2007).

Stephen’s reflection on mastering the art of organisational story and storytelling mirrors Pip Hardy’s reflection on mastering the art of digital storytelling in the *Patient Voices* Case Study. She recommended an apprenticeship model, on-going mentoring and working together in partnership. Critical story sharing theory and practice is also an art and an avocation.

... Some people already have that background and all they need are a few little adjustments. ... Ideally they’ve already had ... ten years and five thousand hours but if they don’t how much time needs to be involved? So you can find people who know a lot about storytelling and don’t know much about business and then you find a lot of people who know a lot about business but don’t know much about storytelling (S. Denning, personal communication, November 20, 2007).

A multidisciplinary approach is required for mastering the art of organisational story and storytelling. Eight narrative patterns can help everyday leaders to: spark action, communicate who they are, communicate who the company is – branding, transmit values, foster collaboration, tame the grapevine, share knowledge and lead people into the future (Denning, 2005). Springboard stories can be used to spark action toward the common good. “... These [springboard stories] are minimalist stories; it’s a different tradition, the European folk tale, the Biblical parables. There is a huge tradition” (S. Denning, personal communication,

November 20, 2007). Springboard stories, as minimalist stories, naturally share the Center for Digital Storytelling's classic form of 250 to 350 words.

In 1996 when Stephen was starting to use storytelling to support knowledge management at the World Bank, I started managing a creative team in Information Technology Services at The University of Waikato in New Zealand. It was the first team I managed and I intuitively used what Steven now refers to as radical management (Denning, 2010) to engage people in the work we were doing.

Another practitioner of knowledge management; Denise Lee, and I met over lunch at the annual Golden Fleece International Conference on the use of story in organisations in May 2008. She has over ten years of experience in organisational learning, knowledge management and the use of narrative methodologies as the Federal Knowledge Officer of PricewaterhouseCoopers' Knowledge Management Program in the Washington Federal Practice.

Denise is a founding member of the Golden Fleece, an organisational storytelling community of practice, and generously arranged a follow-up meeting to share her organisational and digital storytelling experience with me.

When I started looking for a position after finishing my degree in 2001, one of the jobs that I found was, ironically, in the local paper, The Washington Post, which you would never assume, to find a knowledge management position, but there one was, so I applied for it on the Friday afternoon and I got a call on Monday and hired on Tuesday and what it was, was a pilot programme at NASA under the leadership of Dr. Edward Hoffman that was focused on using story to transfer knowledge between NASA project managers and it was in response to the Columbia Accident Investigation Board's (CAIB) findings that project management was weak across the agency and they were looking for innovative ways to transfer best practices across the agency and to strengthen the calibre of project management community. The innovative story-based approach was developed in the PhD dissertation of Dr. Alexander Laufer was the basis for the program. (D. Lee, personal communication, May 29, 2008).

The insights I gained from the guides I met on my research journey amplified the principles and supporting concepts of my CSS skeletal theory. The next section focuses on the first principle of critical story sharing.

10.1 Mixed mode story sharing as mediation

The first principle of my CSS skeletal theory, mixed mode story sharing as mediation, is further fleshed out by three anecdotes from the field. The first anecdote focuses on the *Green my Apple* campaign and the use of new forms of digital storytelling in a community of interest. The second anecdote focuses on An Inconvenient Truth as an example of a trans-media storytelling campaign that takes place over film, the Internet and television. The third anecdote focuses on the use of digital storytelling as emotional branding (Lambert & Atchley, 2006a) at PricewaterhouseCoopers.

10.1.1 The *Green my Apple* campaign amplified a rebuttal model of change

The *Green my Apple* campaign (Greenpeace, n.d.-a) is an example of where digital storytelling in a community of interest led to a response from Steve Jobs at Apple. This illustration demonstrates the potential for new forms of digital storytelling to be used to support critical story sharing theory and practice.

Figure 19 and 20 present an internet campaign was designed by Salvatore Barbera, a graphic designer from Latte Creative (2010). Salvatore had a personal connection to the shared story of change as both a creative professional and a Greenpeace activist. The digital campaign invited Apple customers to tell Steve Jobs that they love their Apple; they just wanted it green. Apple customers shared their personal connection to the shared story of change by writing to Steve, signing up and hugging their Mac (Greenpeace, n.d.).

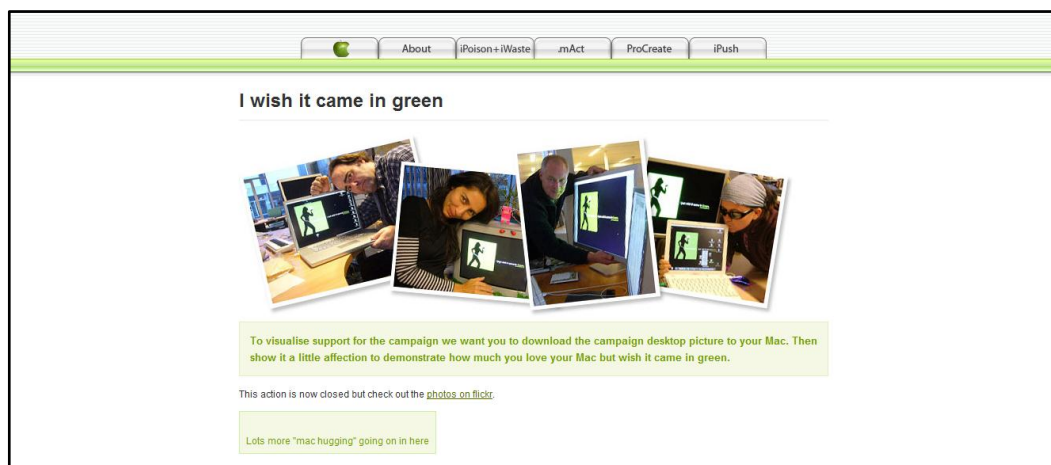


Figure 19: I wish it came in green.

From *I wish it came in green*, by Greenpeace, n.d. Copyright by Greenpeace.

The digital campaign also demonstrates the power of a virtual story circle where Apple customers were invited to spread the word and get creative.



Figure 20: .mAct.

From *.mAct*, by Greenpeace, n.d. Copyright by Greenpeace.

The iPush section of the web site invited Apple customers to get others talking about the campaign by sending a video e-card, linking to and blogging about the site, through the use of social bookmarking and many other ideas including inviting Apple customers to submit their own ideas (Greenpeace | iPush, n.d) to create change.

The digital campaign provided resources for Apple customers to add their voice to the request for change. Their voices, images and designs became part of the campaign for the greening of Apple.

Steve Jobs made the following statement in response to criticism about their environmental policy in *A Greener Apple*:

Apple has been criticized by some environmental organizations for not being a leader in removing toxic chemicals from its new products, and for not aggressively or properly recycling its old products. ...we have failed to communicate the things we are doing well. ... Unfortunately this policy has left our customers, shareholders, employees and the industry in the dark about Apple's desires and plans to become greener.

Now I'd like to tell you what we are doing... (Jobs, 2007, p. 1).

Alternative Perspectives in this anecdote included a call to action to challenge the computer industry to go further (Challenge the computer industry to market a greener computer | Greenpeace International, 2009) and criticism about Apple's communication and corporate social responsibility concerning its supply chain in China (Wong, 2011).

The campaign created a virtual story circle and shows the power of storytelling to promote client driven change. *Green my Apple* won the Webby award for best activist website in 2007 (Webby Nominees, 2007 and Greenpeace – Making Waves: Bittersweet: Green my Apple wins the Webby Award, 2007). The campaign's call to action was to support the message "Make my Mac green!" The call to action was political and reflected human and organisational dynamics. Joe Lambert also illustrates these dynamics:

So the use of these stories ... in organisational practice I always thought that you hit the right note with a given narrative, you can, as Denning suggests with the spring board story, change many things very rapidly. This is the concept that propaganda and contemporary public relations is built upon. Find that story that produces the biggest change in attitude in your intended audience.... Any story can be used in a good or bad way ... If you are making stories about homelessness ... one story can be used to motivate people to assist, while another can be made to isolate ... In my twenties and thirties I accepted the use of story as propaganda ... I saw how careful selection of stories could change minds That was what I wanted. And I of course privileged only the stories that assisted me in communicating my perspective. In the end, I felt that the only way to make a contribution to a healthier, more democratic society, was to create a platform that encouraged a diversity of voices, of stories, both those that exemplified my point of view, but also those that questioned it (J. Lambert, personal communication, May 22, 2008).

Greenpeace's campaign message was "Make my Mac green!" The campaign message can be seen as a four word springboard story supported by a community of interest. Springboard stories can be used as managerialist tools (Boje, 2008) to promote a single message or to prompt diverse responses and support interactive conversations (Denning, 2010). Greenpeace's campaign was not focused on inviting participation in a dialectic conversation. A virtual story circle could be

used to support dialectic conversation and support critical story sharing theory and practice. This is highlighted in my skeletal theory as a critical story sharing community of interest where interactive conversations support diverse decision-making.

In summary, the *Green my Apple* anecdote made meaning of the first principle and supporting concepts of CSS skeletal theory, mixed mode story sharing as mediation in a community of interest. Mixed mode story sharing took the form of an interactive website that mirrored Apple's emotional branding and invited Apple customers to participate in Greenpeace's campaign. The campaign was created by someone who personally identified with both the product and the cause. The campaign focused on engaging Apple's customers in putting pressure on the company to create a greener computer. Apple was based in the functionalist paradigm (Burrell & Morgan, 1979) that supported strategic communication and cultural management (Deetz & McClellan, 2009). Steve Jobs did not reply to Greenpeace, he replied to Apple's stakeholders in an open letter on their website to communicate what they were doing to become greener. In 2011 Apple was still being criticised for its lack of communication and social responsibility concerning its supply chain in China (Wong, 2011). The campaign did not lead to a working relationship that made a difference. The anecdote amplified a rebuttal model of change (Laughlin, 1991). The site of change that Greenpeace targeted was Apple's interorganisational fields (Morgan & Spicer, 2009), the relationship between Apple and their product consumers.

The next anecdote which also makes meaning of the first principle of CSS skeletal theory, mixed mode story sharing as mediation in a community of interest, is *An Inconvenient Truth*. In this example mixed mode story sharing takes the form of trans-media storytelling across film, the Internet and TV, used as emotional branding for climate change activism.

10.1.2 An Inconvenient Truth amplified a reorientation model of change

When I interviewed him, Stephen Denning reflected on the documentary, *An Inconvenient Truth* (Guggenheim, 2006), as a digital video that changed people's minds and actions.

... Al Gore's movie the *Inconvenient Truth* is one of the few examples that I've seen that have actually made a difference and actually got the world to think differently and to start acting in a different kind of way. But I don't really know of any other example of ... it must exist but I don't know of any other example of where a digital video is doing it... (S. Denning, personal communication, November 20, 2007).

In *An Inconvenient Truth*, Al Gore shares stories of his personal experience that change his perspective on what is important in life. It is these personal stories that establish his natural authority in the larger story of change. My thesis is focused on organisational change. I believe that the same process of a personal connection to the larger story can also lead to organisational transformation.

...you connect with Al Gore ... because one of the critical things that happens in effective storytelling is you get a sense of who the person is ... and that's what didn't happen in Al Gore's presidential campaign, we didn't get a sense of who he was, because in fact he was highly personally conflicted during that period so he himself wasn't quite sure who he was and was listening to his handlers and advisors and saying what they told him to say rather than what he himself felt. ...and it's all woven together in this tapestry of tiny stories ... very masterfully and skilfully done and ... you get a sense of who ... Al Gore was but it's basically a PowerPoint presentation interwoven with those stories about who he is (S. Denning, personal communication, November 20, 2007).

Al Gore shared three personal stories that led him on his quest for a sustainable future. These stories were presented as classic digital stories embedded within the larger documentary narrative. The classic digital stories included: Scene 10: Albert's Accident; Scene 15: The Gore Farm and Scene 25: Working Tobacco. It is the power of these personal stories that gives Al Gore his natural authority to question the status quo. The documentary film was part of a larger trans-media storytelling experience which also included a website and TV interviews.

Al Gore's personal stories can be seen as springboard stories for change. Springboard stories are minimalist stories of where a change has already happened. The minimalist springboard story is a prompt that gives the story listener the time and space to create their own story in response (Denning, 2005). Springboard stories can be seen as both a managerialist tool (Boje, 2008) and as a

contribution to interactive communication supported by radical management (Denning, 2010).

What's interesting is he does follow in a sense the triad I recommend to people namely get the people's attention and then stimulate desire with positive stories and then give reasons about how and why it's going to work. He spends most of the time on the first step, getting people's attention because he has this huge barrier, huge resistance and so when you have a hugely resistant audience then you have to spend all of your time just getting their attention with negative story, after negative story and this ... whole thing is a planetary catastrophe, it could destroy the human race and story after story, bang, bang, bang, negative, negative (S. Denning, personal communication, November 20, 2007).

I believe that the purpose for introducing springboard stories and the values that underlie their use determines the change model they support. Springboard stories can be used by a diverse range of people in a critical story sharing community of interest based on a dialectical conversation that springs from sharing lived experience. A critical story sharing community of interest can use dialectic conversation and diverse decision-making to innovate and solve challenging problems.

It's only after about seven eighths of the movie that he gets into well actually we've dealt with global challenges before. We fixed the hole in the ozone layer, we overcame small pox, we won the Second World War. When we work together we have been able to solve the global challenges and if we do it there are reasons to think that it will actually work. If we do this, we do that, we do the other thing. It's very brief. The main part of the movie is getting people's attention. But he does have the stories; we have done this before. He does have the springboard stories and he does have the reinforcement and the reasons but it does show that when you have an extremely resistant audience, you may need to spend an awful lot of time just getting their attention (S. Denning, personal communication, November 20, 2007).

At the end of the documentary, Al Gore shared springboard stories of how people have worked together in the past to solve global challenges for example fixing the hole in the ozone layer, curing small pox and winning the Second World War. He says that we can do it again by working together to solve the environmental crisis. He makes a call to action, to join a community of interest and make twelve personal changes to help stop global warming (ClimateCrisis, n.d.).

In summary, An Inconvenient Truth also made meaning of the first principle and supporting concepts of CSS skeletal theory, mixed mode story sharing as mediation. In this anecdote, mixed mode story sharing was in the form of trans-media storytelling which focused on Al Gore's campaign against global climate change through the use of film, the Internet and television interviews. The site of change was focused on social dynamics (Morgan & Spicer, 2009). Society is made up of individuals who are based in all four paradigms (Burrell & Morgan, 1979) and amplify all models of change (Laughlin, 1991).

The last anecdote I use to make meaning of the first principle of CSS skeletal theory, mixed mode story sharing as mediation, is emotional branding at PricewaterhouseCoopers. In this anecdote, mixed mode story sharing takes the form of a classic digital storytelling intervention.

10.1.3 Emotional branding at PWC amplified a colonisation model of change

In 1998, Dana Atchley was doing work in corporate consulting and using storytelling in the context of professional presentations. This included work with Bill Dauphinais, a vice president at PricewaterhouseCoopers (Lambert & Atchley, 2006b).

Corporations generally hire multimedia production companies and agencies to create their brand-message stories. Many of these stories address the audience with a "voice of god" narrator that provides a high overview, integrated with fancy music and graphics. These presentations often don't resonate with the audience (Lambert & Atchley, 2006b, p. 165).

Digital storytelling as emotional branding was used at PricewaterhouseCoopers to understand the meaning of their brand through the perspectives and lived experience of their employees.

When interviewed by Joe Lambert in 1998, Dana Atchley explained how personal and organisational stories can be linked. Having a personal connection to an organisation's story supports an individual to make meaning of their work, helps others to understand what motivates a person to do their job and shares lived experience that others can learn from.

I have recently been working on a project with PricewaterhouseCoopers who see digital storytelling as both a means to help top executives more effectively communicate as well as a way for all employees to communicate their brand message. In consulting with a vice president I suggested, “You are a storyteller. You are not a presenter.” Recognizing this difference, he began to reframe his message as stories.

...I suggested these are the kinds of stories you tell people at dinner, at lunch, at business meetings, cocktails. You tell a lot of wonderful anecdotal stories all around what you are doing, why you are interested in it, and why you are involved. But those stories rarely are shared with your employees (Lambert & Atchley, 2006b, p. 165).

Anecdotal stories are rarely shared with employees because work is traditionally based on one way communication, known as command and control, which leads to strategic action.

What we are trying to do with PricewaterhouseCoopers ... is to take a mixture of these well-produced little modules-which I call story segments-that can be produced in a somewhat more traditional manner, and intersperse those with these live segments where our presenters, our storytellers, ground them in their own point of view and their own personal stories. Every time you come out of one of these higher-level pieces you come right back to why this person is doing what he is doing and why she is standing there (Lambert & Atchley, 2006b, p. 165).

A personal connection to the brand’s story helps to highlight the individual’s natural authority to be doing their job and it presents an alternative to a traditional organisational perspective.

Bill Dauphinais, a vice president at PricewaterhouseCoopers, reflected on the importance of a narrative approach to business communication shortly after the organisations’ merger.

We hope to elevate the level of communications within the firm by communicating the brand message via a new approach—“digital storytelling”.

Like our merger, digital storytelling combines the best of two worlds: the “new world” of digitized video, photography and art, and the “old

world” of telling stories. This means the “old world” of PowerPoint slides filled with bullet point statements will be replaced by a “new world” of examples via stories, accompanied by evocative images and sounds.”

William Dauphinais, Senior Partner, Worldwide Marketing (Dana Atchley Productions, n.d.).

Alternative perspectives from scholars, practitioners and students are critical of the use of digital storytelling as emotional branding by organisations. Rosenberg, an early blogger, described the dangers of the over use of personal storytelling for emotional branding in the *Salon online Arts and Culture* magazine

The other, more complex question is how to handle an incipient wave of interest from the corporate world -- which is beginning to see narrative and storytelling as additional powerful tools in the marketing arsenal. In a business environment where “branding” has become a mantra of power, many companies are beginning to think of advertising as an opportunity to tell their corporate story to the world. And marketers are looking for ways to capture stories from customers about how they feel about a company’s products and services. Storytelling isn’t just for kids any more – it’s for CEOs, too.

There’s nothing innately wrong with this. Companies have a right to tell stories, too. The danger is that an onslaught of grass-roots-style personal storytelling adapted for the corporate arena – “Here’s my tale of why I love my new VW bug/iMac/Nike sneakers!” – will swamp and perhaps contaminate the sense of honesty and authenticity that makes personal storytelling valuable in the first place (Rosenberg, 1998).

Rosenberg (1998) warns of the danger of storyselling. Ginger Grant reflected on another danger of storyselling (Grant, 2005):

There’s one aspect (in) my book of an organisation I was brought into where they did a beautiful job, a magnificent job of going around the organisation, a couple of thousand people and getting very personal stories of interaction between ... employee and client ... and then another organisation that didn’t understand how to work with the psychological aspects of story ... was brought in and they dropped everything into one giant pot and made this story stew and put it out publicly ... (as) the organisation’s story. And I was asked to come in because they couldn’t understand why their employees were now really pissed off. I was asked “can you fix this?” And I said no, you basically just raped every employee you have of something highly personal, you ripped it out of them and then destroyed it. So you

might want to start by saying I'm really sorry we did that. And acknowledging the damage you've done, which of course the CEO wouldn't do. So they continued to lose employees. And they're still floundering. And they're going to continue to flounder until every single person who experienced that story-theft has gone. you can't fix that now by making nice. Story sounds like it is only for kids, trivial; but it's the most powerful form of communication we have and it's not a toy. So the story can be just as powerful in a negative sense and destroy an organisation if not handled respectfully. You can either use it to transform an organisation or you can destroy it (G. Grant, personal communication, May 25, 2008).

The storytelling system that was introduced into the organisation destroyed the fragile values of a narrative approach and alienated staff. Organisations should not underestimate the power of story to transform or destroy an individual, group or organisation.

Embracing and transcending an organisational perspective and alternative perspectives on the use of emotional branding can lead to new knowledge through the critical use of the approach as a listening tool to make meaning of the organisation's identity through the perspective of all stakeholders.

The storytelling community of practice at PricewaterhouseCoopers embraced organisational story and storytelling as a basic capability.

As a service company, PricewaterhouseCoopers ... define their brand as "Peoples, Worlds, and Knowledge." Well "worlds" is a kind of slippery one and "knowledge" I am beginning to get a handle on through people like Bob Johansen [of the Institute for the Future] and Lin Knapp [chief information officer for PricewaterhouseCoopers]. "Peoples" was a much more intriguing one. I don't know if I showed you this gorgeous book by a company called Interbrand out of Amsterdam. They really got the people issue. You look at these images and stories, and you say, "Wow, look at these people. These are amazing people." And then you look and notice they also happen to be somebody's personal assistant or a director of this or that at PricewaterhouseCooper (Lambert & Atchley, 2006b, p. 167).

When Price Waterhouse and Coopers & Lybrand merged they engaged their employees in the new organisation by recognising that their success depended on their employees as unique individuals (Interbrand, 2011). In a service organisation, the people who work there embody the brand. Their peoples' lived

experience, their unique perspective and their insights give them their natural authority to deliver business consulting services.

I think the important point is that the concept of brand cannot always develop from the top down. People, either as employees or consumers, may invest in brand identity values that you never intended, and allowing their stories to trickle up to the top is what expands and truly defines the brand (Lambert & Atchley, 2006b, p. 167).

Everyone has a story to tell. What they need is encouragement to realise that their story does make a difference and they need an excellent design example and guidance on what makes an effective digital story.

This is, in fact what people like Mr. Dauphinais at PricewaterhouseCoopers have to do: give an excellent design example, and then without saying so overtly, give people the sense that they have a story as well. Make them think, "I have [a] good one, and maybe you would like to hear it." Well, obviously, if you have 2,000 people at a meeting you can't hear every one, but if you use the Intranet you can do that (Lambert & Atchley, 2006b, p. 168).

Joe Lambert also shared his experience of working with the firm, which can be seen to highlight the challenge of the truth telling aspects of digital storytelling within the larger context of organisational conversations.

But I also think in big organisations ... that's a complicated dialogue and ... if you're in a hierarchy and you're responsible for the top of the organisation, who's story that counts is yours ... So are you taking responsibility for your own story?... unless your story is ... put out there at the same time that all these other stories, the stories of the employees, ... unless all the stories are the same and they're equal then it can't work (J. Lambert, personal communication, May 22, 2008).

Joe's reflection fleshes out the concept of an organisational perspective which is supported by hierarchy and alternative perspectives which are supported by owning your own story and participating in democracy at work.

Dana Atchley and Joe Lambert's practice of introducing digital storytelling as emotional branding at PricewaterhouseCoopers is complemented by Stephen Denning's proposal that storytelling should become a basic capability for both individuals and organisations.

...what's happened more recently is that you have ... major organisations saying look do we need people who can engage? Do we need people who can connect? Do we need people who can inspire enthusiasm? Oh well actually the future of the organisation depends on that and who do we need to have that capability? Well basically everybody in the organisation. ... It's not something that's peripheral anymore. ... It's ... entering the mainstream of organisational thinking and business schools are starting to teach it and ... it's a different world out there then it was five years ago (S. Denning, personal communication, November 20, 2007).

In summary, emotional branding at PricewaterhouseCooper (Lambert & Atchley, 2006b) also makes meaning of the first principle and supporting concepts of CSS skeletal theory, mixed mode story sharing as mediation. In this anecdote mixed mode story sharing was in the form of a classic digital storytelling intervention. The organisation was based in a radical structuralist paradigm that supported a participatory democracy model of communication (Deetz & McClellan, 2009). Emotional branding became part of their organisational storytelling system and this supported a positive colonisation model of change (Laughlin, 1991) where individuals were celebrated as a competitive advantage for the company. At PricewaterhouseCoopers emotional branding was focused on identities as the site of change (Morgan & Spicer, 2009).

10.1.4 Summary of mixed mode story sharing as mediation

Three anecdotes helped make meaning of the first principle of CSS skeletal theory, mixed mode story sharing as mediation, these were *Green my Apple*, *An Inconvenient Truth* and emotional branding at PricewaterhouseCoopers. The anecdotes were all focused on the use of mixed mode story sharing as emotional branding. The different modes of story sharing included an interactive website, a documentary film and a classic digital storytelling intervention. The use of mixed mode story sharing as emotional branding led to three different models of change based on the paradigm the organisation and its leader came from. Apple led by Steve Jobs was based in the functionalist paradigm (Burrell & Morgan, 1979) that supported strategic communication and cultural management (Deetz & McClellan, 2009) which led to a rebuttal model of change (Laughlin, 1991). *An Inconvenient Truth* was focused on social change. Society is made up of

individuals who are based in all four paradigms (Burrell & Morgan, 1979) and amplify all models of change (Laughlin, 1991). The site of change was focused on social dynamics (Morgan & Spicer, 2009). PricewaterhouseCoopers was led by a partnership that included William Dauphinais was based in the radical structuralist paradigm (Burrell & Morgan, 1979) that supported a participatory democracy communication model (Deetz & McClellan, 2009) and this led to a positive colonisation model of change (Laughlin, 1991). The perspective of the organisation and their leader influenced the change path the intervention took.

10.2 Critical story sharing as mediation

The second principle of my CSS skeletal theory, critical story sharing as mediation, is further fleshed out by three anecdotes focused on the use of organisational story and storytelling to support collaborative team work at: Hewlett Packard to support an international consulting meeting; Goddard Space Flight Center to bridge the generation gap and an international non-profit organisation to support the design of a collaboration tool.

10.2.1 Storytelling at Hewlett Packard consulting meeting amplified rebuttal

Joe Lambert shared his experience of working with Hewlett Packard which can be seen to flesh out Laughlin's (1991) rebuttal model of change.

... I went into a large consulting meeting, five thousand consultants flown in from all ends of the planet, big meeting in Amsterdam and we shot the whole thing and ... we were in charge of both the interviews and the edits ... had a good sense of how to turn our interviews into stories that highlighted the positive and more critical feedback of the participants and there were just small gradations of criticism ... in my mind very limited critique ... but as we began to discuss the material we had collected with the middle managers that had hired us, they let us know quickly that there was enough of a problem of people being pissed off at the inadequacy of HP Consulting management, that they really did not need any stories that spins the perspective toward the negative ... And ... the truth was ... Hewlett Packard was projecting an image of being a really healthy, great place to work. We know what we're doing and using story in their advertising, in their creation myth; you know the Bill (Hewlett) and David (Packard)... and these stories were part of the entire culture of the organisation. ...Which meant, employees should see what a great place it was to do innovative work. And we were left in a situation, like earnest church people coming to town encouraging a

revelation about honesty and truth telling, and sharing your hearts and souls, only to find quickly that the people in the decision making roles, the local aldermen, did not see our religious convictions were servicing the organisation... (J. Lambert, personal communication, May 22, 2008).

Trying to control organisational story and storytelling through strategic communication and cultural management can also be seen as storyselling as described earlier by Rosenberg (1998) and Grant (2005) when reflecting on the non-critical use of emotional branding. The organisation's management chose not to listen to any criticism from staff as an opportunity for critical reflection and change. In this anecdote strategic action was supported instead of communicative action. The stories were never used and the organisational relationship was ended.

In summary the Hewlett Packard anecdote makes meaning of the second principle and supporting concepts of CSS skeletal theory, critical story sharing as mediation. Hewlett Packard was based in the functionalist paradigm (Burrell & Morgan, 1979) that supported strategic communication and cultural management (Deetz & McClellan, 2009). The digital storytelling intervention did not lead to a working relationship that made a difference. The anecdote amplifies a rebuttal model of change (Laughlin, 1991). The site of change that was targeted was Hewlett Packard's organisational processes (Morgan & Spicer, 2009), specifically their communication processes. The next anecdote which also makes meaning of the second principle and supporting concepts of CSS skeletal theory, critical story sharing as mediation, is organisational story and storytelling at the *Goddard Space flight Center*. In this anecdote story is used as a boundary object to cross the generation gap.

10.2.2 Storytelling at Goddard Space Flight Center amplified colonisation

Organisational story and storytelling was introduced to bridge the generation gap at Goddard Space Flight Center.

There was an interesting initiative at Goddard Space Flight Center. We were hired to look at the generations of women in the work place. There was basically a group of women scientists and engineers that were hired in the 60's, 70's, and then there was a period in the 80's when there was a government hiring freeze. And then they started hiring again ... in the mid 90's and as a result created this generation

gap or camel hump ... where there was more senior women and then there were much younger women. And most of them had social networks mainly within their own age groups there was very few relationships across the generations. And there was a women's organization within NASA that basically set as one of their initiatives to try and bridge that gap between generations. And one of the things we put in as a proposal was the idea of using story to bridge that gap. So they agreed and what we did was we selected women storytellers both of the senior generation and the younger generation. We coached them extensively on the use of story. We actually helped them select their stories through a series of conversations and reflection periods. We coached them on how to tell their stories and then we designed interactive workshops around them with opportunities to interpret the lessons learned told in the stories (D. Lee, personal communication, May 29, 2008).

An ideal speech situation was created by senior women and new recruits sharing contradictory stories of lived experience. Story is how people naturally communicate. It uncovers the values, reasons and motivation behind their actions and can bridge a gap in understanding between different generations. Using stories as boundary objects led to communicative action and supported more productive working relationships. Younger women learned to appreciate the opportunities that their more experienced colleagues had made possible for them and they found they had a lot in common based in their science and engineering disciplines. Different generations of women found that they faced similar challenges in the work place.

...the idea ... was to try and find ways to make an emotional connection between people that ... didn't feel they had anything in common beyond their disciplines ... an example would be ... "Why did you become a scientist? ... Why did you become an engineer?" ... the younger women became engineers and scientists because it interested them. The older women became ... engineers and scientists because they fought to become them. There was lots of road blocks put in front of them. Their counsellors in schools told them not to take those kinds of classes that they weren't good classes for women to take. And they were ... pioneers. ...the younger women ... were engaged in the stories of how difficult it was ... And a lot of cross generational issues started to come up. For instance when you are a NASA scientist and a women, in a male dominated environment, when do you decide to have children? When do you decide to get married? ...and how do you make those decisions? And they had very similar types of struggles. And so they started ... making all of these connections (D. Lee, personal communication, May 29, 2008).

The contradictory stories of lived experience that they shared captured the essence of their journeys to the Goddard Space Flight Center and helped them to overcome communication challenges that they had faced in the past. Ginger Grant also illustrates these dynamics.

...the experience of ...being held in a safe position by the rest of their colleagues, to me, that is also a way of breaking down the barriers that prevent ...communication ... I'm not talking to you because I don't trust you. And I don't trust you because I don't know you. Deep and sustainable connections ...that's what I find using image and story ...it's pure magic. You can have an authentic experience with someone else that can eliminate thousands of interactions. That you can maybe never get to that same place, if you remain on this completely non emotive, logical, rational, reasonable, non-engaged, non-connected, what we call "professional" - which is just totally wrong and has been proven time and time again not to work (G. Grant, personal communication, May 25, 2008).

The heart of critical story sharing is a story circle. The power of the story circle is that it creates an environment of respect, trust and shared vulnerability. This environment can be based on physical proximity and sharing authentic lived experience to support productive working relationships. Ginger Grant reflects that there is a relationship between employees feeling safe and their ability to be creative – to innovate. Creativity is not going to happen unless people feel safe.

...storytelling enables people to be emotional about what they've always wanted to be emotional about ... in business and they were never given permission. So you're giving people a tool to tell why they're a plumber or why they love being an engineer, or why they love accounting ... why ... it's a passion for them. ... I've had maybe one instance where someone's gone too deep and I've pulled them out. Usually I work with ... two facilitators ... so if somebody does begin to ... get into kind of a dangerous area, then you can have one person pull them out. A great example would be around family because most organisations ... say they have family values, which is wonderful except if you come from a home where you were sexually abused or abused in any sense and if somebody's trying to drive family down your throat as a value you can have an extreme negative reaction. If I see that happening it's usually around a trigger word like that ... and ... that's when I would make an intervention and say, you know, sometimes this doesn't have the same meaning for everyone so you might want to leave this one alone and pick a different word. Words are loaded with meaning coloured by our experiences (G. Grant, personal communication, May 25, 2008).

Opening up and becoming vulnerable can lead to the need for support. A supportive group environment allows individuals to disagree and have productive working relationships (Brafman & Brafman, 2010).

In summary, bridging the generation gap at Goddard Space Flight Center also makes meaning of the second principle and supporting concepts of CSS skeletal theory, critical story sharing as mediation. Critical story sharing was in the form of an organisational storytelling intervention based on a narrative approach to knowledge management and learning organisations. Goddard Space Flight Center was based in a radical structuralist paradigm (Burrell & Morgan, 1979) that supported a participatory democracy model of communication (Deetz & McClellan, 2009). Stories as boundary objects (Fischer & Ostwald, 2003) became part of their organisational storytelling system that amplified a positive colonisation model of change (Laughlin, 1991). At Goddard Space Flight Center organisational storytelling was focused on identities and organisational processes (Morgan & Spicer, 2009), specifically their communication processes as the site of change.

The next anecdote which also makes meaning of the second principle and supporting concepts of CSS skeletal theory, critical story sharing as mediation, is storytelling as a design approach at an international non-profit. In the next anecdote story is also used as a boundary object (Fischer & Ostwald, 2003) to cross disciplines.

10.2.3 Storytelling as a design approach for a non-profit amplified evolution

Organisational story and storytelling was introduced into an international non-profit to help their team participate in the re-design of their collaboration system to meet their developing needs as they moved from a central to de-centralised mode of operation.

...recently I was working for a non-profit international organisation where we were trying to get at collaboration. What ... were their needs or their requirements in order to design a collaboration tool? So what were they currently doing? And so there were several consultants that were working on the project and they were coming more from a

process point of view ... (D. Lee, personal communication, May 29, 2008).

Embracing and overcoming contradictory approaches to system re-design was challenging. As described by Denise, contradictory perspectives on consulting were grounded in either a process point of view or a narrative point of view. Process consultants tried to engage their clients based on the process consultant's model of seeing the world. "...they would ask them, well what do you do to collaborate for phase one of the project. What do you do to collaborate at phase two of the project" (D. Lee, personal communication, May 29, 2008). Denise, taking a narrative approach to consulting engages clients in the way people naturally learn to communicate, by sharing stories of lived experience.

...a lot of the participants would be from different countries and different cultures. ...And I was saying that we really shouldn't create this elaborate questionnaire based on phase one, phase two, etc. etc. That we should just ask them the simple question of can you tell me a story about how you successfully collaborated? And that concept was too plain, too ordinary, too simple and there was quite a bit of push back. We compromised we agreed that we would start with ...tell me a story about when you collaborated and move to the model, walk them through the model with the questions (D. Lee, personal communication, May 29, 2008).

Starting with a narrative approach approximated an ideal speech situation.

So the session began, the first session of four or five sessions in which the narrative question was asked. The conversation even though it was on the phone internationally, some people in early morning some people in the late evening immediately began sharing stories which fed another story which fed another story and we were recording it and furiously taking notes. And there was a lot of rich dialogue... trying to get at how are people collaborating in this decentralised model and how can we build an infrastructure around that decentralised model in order to keep people connected to not only the home base but to each other in order to share lessons, etc. (D. Lee, personal communication, May 29, 2008).

Following the narrative approach with the process approach was appreciated by the systems consultants but left the clients cold. The process approach approximated communicative distortion from the client's point of view.

...and then the facilitator moved the session to the process based questions and began saying in phase one what is a collaboration need you have to do your job and the call went quiet and the session began to flounder to the point where by the end of it there were long periods of silence except for hang ups with people disconnecting from the call (D. Lee, personal communication, May 29, 2008).

Communicative distortion led to communication breakdown. Communicative action was achieved by moving from a process model of consulting to a story based model of consulting to support participatory design. This supported consultants to engage their clients in re-designing their collaboration system from a centralised system based in Washington D.C. headquarters to a de-centralised system with staff based in foreign countries.

So the debrief of the session was around the process, the system consultants really having to come to the realisation that the power of story was something they never really recognised or understood before. And the redesign eliminated the process based model and focused on the story and ... the coaching from me to the system consultants was around the power of the telling of stories ... that the role of the facilitator was around ask open ended questions and let someone tell a story ... then just open it up to the entire call and by saying did that resonate with anyone? The facilitator was a very experienced consultant originally from New York City and the first time I heard him say did that resonate with anyone ... was a very special moment (D. Lee, personal communication, May 29, 2008).

Communicative action in design communities is based on embracing and transcending difference in order to reach consensus and encouraging the sharing of stories that resonate with others.

In summary, storytelling as a design approach also helps make meaning of the second principle and supporting concepts of CSS skeletal theory, critical story sharing as mediation. Critical story sharing was in the form of an organisational storytelling intervention based on a narrative approach to knowledge management and learning organisations. An international non-profit was based in a radical humanist paradigm (Burrell & Morgan, 1979) that supported a liberal democracy model of communication (Deetz & McClellan, 2009). Stories as boundary objects (Fischer & Ostwald, 2003) became part of their organisational storytelling

approach that amplified an evolution model of change (Laughlin, 1991). The site of change was organisational processes (Morgan & Spicer, 2009).

10.2.4 Summary of critical story sharing as mediation

The second principle of CSS skeletal theory, critical story sharing as mediation, was made meaning of through three anecdotes that focused on the use of story and storytelling to support collaborative team work. The three anecdotes were storytelling at a Hewlett Packard consulting meeting, storytelling at Goddard Space Flight Center and storytelling as a design approach for a non-profit organisation. A classic digital storytelling intervention led to rebuttal (Laughlin, 1991) at Hewlett Packard who were based in the functionalist paradigm (Burrell & Morgan, 1979) that supported strategic communication and cultural management (Deetz & McClellan, 2009). An organisational storytelling intervention led to positive colonisation (Laughlin, 1991) at Goddard Space Flight Center who were based in the radical structuralist paradigm (Burrell & Morgan, 1979) that supported participatory democracy (Deetz & McClellan, 2009). Another organisational storytelling intervention led to evolution (Laughlin, 1991) at an international non-profit who were based in the radical humanist paradigm (Burrell & Morgan, 1979) that supported liberal democracy (Deetz & McClellan, 2009). The perspective of the organisations and their leaders influenced the change path the intervention took.

10.3 Management as mediation

The third principle of my CSS skeletal theory, management as mediation, was amplified by the last three anecdotes: story management at Procter & Gamble, knowledge sharing at NASA and performance management at an international consulting firm.

10.3.1 Story management at Procter & Gamble amplified rebuttal

Joe Lambert shared his experience of working with Procter & Gamble and highlights the reasons why a traditional approach to strategic communication and cultural management has focused on controlling stories.

And what we found by doing implementation ... in these executive environments was at the level of vice president and above... certainly one's that trade publicly, executives can't say certain things. It was clear, that despite the desire for authentic leadership, and authentic stories from our executives, that at this leadership level, stories make such a huge difference you realise why they're totally controlled. Saying the wrong thing is simply too costly...At some point I decided I want no part of organisational storytelling because it can never scale up, it's ... it is simply impossible for democracy, to scale up in hierarchy. ...so all democracy can do ... is kind of chip away at the bottom back toward the top so that there is a little more informed decision. Because ... the leader's story and the worker's story will never be equal. Not because the inherent power issues, or the ethical intent of the organisation is negative. But because the leader knows they have the burden that if they say the wrong thing it can't only cost their own job but also cost that worker's job. ... Which is why "spin" dominates and truth suffers in all organisations. I think there's an inherent complication in the truth telling, and aspects of our work in story within organisational format. (J. Lambert, personal communication, May 22, 2008).

There are a large number of traditionally managed organisations where executives and corporate communications have authority and responsibility for storytelling. Executives can control what they say but they cannot control others who want to be heard. Individuals no longer require organisational infrastructure or 'The Media' to broadcast their concerns. So as Ginger Grant argued, organisations cannot control story they can only control the experience they provide and their response to problems.

...people have always talked; it's just now that you can talk on a global stage. So they can blog about you anyway. There is absolutely no way of stopping people from saying I worked for this organisation and had this experience. And ... the only thing you have control over is the experience you provide. You can't control their interpretation of their experience. ...the onus is now in the employees' hands not the employers' hands. And you can't keep secrets anymore on a global scale. You just can't (G. Grant, personal communication, May 25, 2008).

It is in an organisation's interest to have engaged employees who highlight problems and participate in solving the challenges they face. Organisational embeddedness and individual agency are opposite sides of the same coin; the resolution leads to critically mediated organisational change. Management as

mediation is focused on telling and hearing the truth to support diverse decision-making that addresses current challenges.

In summary, story management at Procter & Gamble made meaning of the third principle and supporting concepts of CSS skeletal theory, management as mediation. Management as mediation took the form of a classic digital storytelling intervention. Procter & Gamble was based in the functionalist paradigm (Burrell & Morgan, 1979) that supported strategic communication (Deetz & McClellan, 2009) and cultural management (Deetz & McClellan, 2009). The digital storytelling intervention did not lead to a working relationship that made a difference. The anecdote amplified a rebuttal model of change (Laughlin, 1991). The site of change was organisational processes (Morgan & Spicer, 2009), specifically their communication processes.

The next anecdote which also makes meaning of the third principle and supporting concepts of CSS skeletal theory, management as mediation, is knowledge management at NASA.

10.3.2 Knowledge sharing at NASA amplified colonisation

Management as mediation can be used to resolve the difference between an industrial model of knowledge management and a storytelling approach to knowledge management. This anecdote focuses on NASA's use of digital storytelling for knowledge creation and transfer in a critical story sharing community. Denise's first task was in a knowledge sharing pilot programme at NASA.

The digital storytelling component of that project managed by the NASA Academy for Program and Project Leadership (AP PL) that were ... knowledge sharing conferences called Masters Forums that were held twice a year that were referral based only. That held around sixty participants and they were a series of facilitated storytelling sessions in which a pre-identified project manager would tell a story about a specific NASA project that they led ... with clear lessons learned. The project manager would tell their story and [there would] be structured small and large group discussions that would be videoed and ... audio taped. ...this was ... early 2001 and the output of these stories would be a magazine called Academy Sharing

Knowledge (ASK) Magazine. and ASK Magazine was both on the web as well as in four color hard copy. ... And ... digital storytelling was embedded in the website ... as part of the magazine. ...we used to distribute hard copies not only throughout NASA but throughout the US federal government, the private sector in the US and even globally. The conferences would also have a guest author such as Larry Prusak that would support the importance of the use of story to share knowledge (D. Lee, personal communication, May 29, 2008).

There is power and danger in the use of story and storytelling. Stories of failure can be highly valuable and therapeutic for individual growth and development and organisational problem solving and personally dangerous.

...when you are trying to get people that have experienced failure to share their lessons learned, because of course there's far more value in a lot of ways in anybody's life in understanding their failures than understanding their successes. But the emotion surrounding failure is profound especially in organisations that have very performance driven cultures. And so, definitely detrimental to your career. ...and therefore a lot of the people that we were able to get to share failures in the NASA project were close to retirement or were extremely powerful, strong project managers that really couldn't be negatively impacted by something like sharing their failures. But there were other ones who in mid career actually did share them orally, had them written up for the magazine's publication and there were others that actually held the stories in the review process and they never were published in the magazine because when it came to actually putting them in print did not want to take that final step. Even though they could tell them orally. ...there is a therapeutic component to sharing a failure amongst comrades in which they can relate and appreciate and comfort (D. Lee, personal communication, May 29, 2008).

Skilful facilitation is required to support individuals and groups to share stories of failure as part of therapeutic conversations and knowledge management in learning organisations. The therapeutic nature of a critical theory approach is highlighted by a number of authors who have led me to see the therapeutic value of critical story sharing (Carr, 2000b) (Habermas, 1974) (Laughlin, 1987) and to understand that this therapeutic aspect is integral and valuable. Joe Lambert also shared a story which can be seen to illuminate these dynamics.

... I have a dear friend Ron Lewet who is an organisational therapist, part of the Will Schutz group, the group that had gone into ... Martin Marietta after they blew up the shuttle and got everybody together and said let's start telling the truth ... And that means someone's going to lose their job and it was ... all on the table. We've got to get some

truth because otherwise we're blowing up the company and we're killing people and this is a bad thing and we need to fix it. But that had to be lock down secrecy everything that comes out of it is locked down maybe destroyed. ... But it was like we do have to have truthful processes but they can't become artefacts that are somehow shareable in a larger world. We do have to have therapy; we do have to have organisational truth telling and story work but it's very different than artefactual story work and that to me is ... the difference between what the role of the golf course and the women's room and ... the places where stories are in fact shared quite a lot ... they're intimate and secure and they're important, they are critical, ... it's the glue of every organisation is stories, good and bad, ... but that doesn't mean artefacts (J. Lambert, personal communication, May 22, 2008).

If organisations do not create truthful storytelling artefacts then others will. The news media starts by filling in the silence. A period of time after the space shuttle disasters NASA and Lockheed Martin Space Systems Company learned the benefits of learning from storytelling artefacts to share project management experience (Lee, 2006) and create a new story through storytelling, story-listening and trust building (Margolis, 2006).

Organisational embeddedness is based in an industrial model of knowledge management which Denise describes below.

Regardless how much we keep saying we're moving forward into the knowledge economy. We're moving forward out of the industrial model, we are still entrenched, especially in the public sector. ...
...there is a lot of focus on knowledge capture but the real purpose of sharing knowledge is to transfer that knowledge. So the capturing of that knowledge set within an industrial model setting resonates with people. ...a person holds a certain piece of knowledge that you can then capture into a story context which you can then produce a product. That product can be a digital story, it can be a written story, it can be presenting at a conference and then ... you then can look for knowledge channels. ...through training programs ...through web sites ...through CDs ...digital storytelling comes in as one of those products but the difference is there is a strong opportunity to introduce the transfer of the knowledge because people love to read and hear stories. The value of a story is that it has the power to ...capture a variety of different aspects of people's knowledge. So it's the tacit knowledge made explicit where all these individual stories make up a representation of the organisational knowledge (D. Lee, personal communication, May 29, 2008).

Digital storytelling can be seen as a continuum from informal, to supported, to structured, as described by Denise.

And ... I'm working on ... developing and maturing a knowledge retention model and the model basically has four quadrants and the four quadrants represent the mapping of the individual's knowledge. ... Then I think you start to get some traction if you infuse story into that. Then in the quadrant where you are trying to capture decision making in the individual's job the products you're creating actually have meaning, value... the use of story enables the capture of context, purpose and sense making about strategic decisions the individual has made in the job that has led to for instance certain policies. Organisations aren't really looking to hire consultants to basically do informal, random, digital storytelling. The opportunity lies in when you are working on a knowledge retention engagement you look for opportunities to formalize a story into a product that captures a significant occurrence within the organization's history. I mean the informal is what's going to feed the understanding and sense making of people who follow that individual into the next leadership position. That will then lead to innovation and new knowledge based on understanding the history of what has occurred in the past to enable better decision making and innovation in the future. (D. Lee, personal communication, May 29, 2008).

The knowledge sharing community of practice of project managers at NASA participating in the Masters Forums were open to embracing outside expertise and sharing their knowledge with others.

We encouraged at least a ten to twenty percent participation ... [in the] conference of external experts. So we brought in people from the department of defence, we brought in people from Proctor & Gamble we brought in people from America On Line. A series of corporate and other federal agencies as well as international participation to try and infuse new knowledge into the project management community. As well as ... authors of different cutting edge innovative books. And all of that was video and audio taped and infused into the magazine which was on the NASA website (D. Lee, personal communication, May 29, 2008).

Knowledge was captured, productised and transferred through different knowledge channels. Ginger Grant illustrates a similar dynamic with a critical approach to organisational problem solving. A critical approach to organisational problem solving creates an environment that allows people to uncover problems

and passionately discuss them. Perspectives are shared in a way that others can relate to and people are listened to with respect.

Even if the story is I have responsibility but no authority. You've now isolated the problem that you can easily fix. The story will always show you where the cracks are. So if an organisation is serious, really serious, so no bullshit ... stories eliminate bullshit. That's the benefit and people get reconnected with why they're doing something in the first place. So as far as personal growth and development, storytelling opens that up ...for them. And it feeds the soul of the organisation ...it allows people to step into their own skin and be comfortable. What's that worth? ...an organisation becomes authentic. What's that worth? Priceless. ... (G. Grant, personal communication, May 25, 2008).

A critical approach to organisational problem solving and knowledge management supports a team of people to work together to come up with new solutions to the challenges they face.

In summary, knowledge sharing at NASA also makes meaning of the third principle and supporting concepts of CSS skeletal theory, management as mediation. NASA was based in a radical structuralist paradigm (Burrell & Morgan, 1979) that supported a participatory democracy model of communication (Deetz & McClellan, 2009). Stories as tacit knowledge amplified a positive colonisation model of change (Laughlin, 1991). At NASA the site of change was organisational processes (Morgan & Spicer, 2009).

The next anecdote outlining Denise Lee's experience with performance management at an international consulting firm also makes meaning of the third principle and supporting concepts of CSS skeletal theory, management as mediation.

10.3.3 Performance management at a consulting firm amplified colonisation

The third principle of DSI skeletal theory, management as mediation, is fleshed out by Denise Lee's experience. The first introduction Denise had to the instinctive use of story to help run the business was when she was waiting to be interviewed and picked up their coffee table book.

I ... fundamentally believe that the firm is using story instinctively as part of the way it's running its business. And an example would be the very first day I was there, when I was interviewing there was a large

coffee table book ... and it was a series of stories from their employees ...why people had joined the firm and why they loved working there (D. Lee, personal communication, May 29, 2008).

Individual agency can be seen to be linked to individuation as the key to organisational success.

There is a crucial link between employee commitment and emotional engagement and successful implementation of corporate strategy. As corporate assets now consist primarily of intellectual capital, retention of that capital is a necessary goal of management and critical to the long-term success of the organisation (Grant, 2005, p. 152).

Grant (2005) also argues that the key to sustained success in the knowledge economy is a focus on the individual and their natural talent, defining the right outcomes, individual strengths and helping to find the right fit. It is important to be consciously aware of organisational myths and the values that individuals and collectives are living and that drive behaviour.

... And when you look at our performance management system... it's all based on ...sharing knowledge, putting yourself in other people's shoes, building relationships ... And ... you write your performance review in the framework of knowledge sharing. You write it in a qualitative, open ended, story based way. ... You get ... reviewed numerous times during the year. ...and then at the end you write... your self-assessment summary, which is... a ...five thousand character story of what you accomplished. Then at the beginning of the following year you write ... what you want to accomplish over the next year and you set goals in an open ended, qualitative way. ..The very end of the process is everything you've created ... for the year gets given to your arc reviewer ... And ... the arc committee meeting ... is two days. ... ten to twelve hours maybe even fourteen hours a day. ... And so you tell their story. And then the committee questions you about this person and you're not allowed to say anything that's not in the file. ...and then the team votes as to whether that person should get promoted and what level of performance rating that person should get. ...and we had eighty to do last year. ... So you go back through all of them and you reposition everybody to make sure it's fair and then the entire committee signs off ... And then it moves forward to the partners who are review and approval (D. Lee, personal communication, May 29, 2008).

Denise is a human capital consultant working in the People and Change group at PricewaterhouseCoopers. Performance management is infused with a storytelling

component. Individuals need to own their story and capture the essence of their goals, actual performance and assessment. They need to be able to communicate their story successfully to others to have their performance appraised and be promoted. The firm's performance based culture provides individuals with a support system to address contradiction, conflict and crisis as part of an innovative approach to doing business.

A performance based culture provides you with a relationship partner, a coach, a representative in HR, a supervisor and peers so you're surrounded by this network of people who would all be interfacing with you throughout your career. ... of course there is always failure with every person's career but there is a really strong desire within the culture to be the best firm in the world and the best place to work. There is an initiative that Fortune Magazine has, the top one hundred places to work and... We've been within the top one hundred ... consistently for the last five years. And ... we use these awards ... to perpetuate the values within our culture and by hiring the best people and the only reason the best people stay with you is because you are a phenomenal place to work (D. Lee, personal communication, May 29, 2008).

At the international consulting firm individuals are supported by a network of people to manage their careers that can include conflict and crisis. This network of support is embedded within the organisational structure. Organisational embeddedness is supported by hierarchy and individual agency is supported by embracing an individual's point of view, insight, knowledge and motivation to make a difference.

Organisational embeddedness is seen in hierarchy and ownership of intellectual property which is vested in the partners of the firm. At the firm individual agency is based on owning your own story.

...story is used throughout the culture.... there is an emphasis on make sure you tell your story. Make sure your story is heard which is tied to your reputation in the firm. During the performance management process to make sure the reviewer doesn't have a hard time figuring out your story and that it is clear with your achievements and differentiators (D. Lee, personal communication, May 29, 2008).

Individual agency is based on the knowledge and motivation to make a difference.

“...everything that I'm saying is my personal opinion about our firm's

performance management process...” (D. Lee, personal communication, May 29, 2008).

Critically mediated organisational change at the international consulting firm comes from everyday leaders. Their power is based in their critical story sharing capability as well as their knowledge and motivation to make a difference.

The future I think has a lot to do with the space provided in which to innovate. ... risk-takers ... the people who want to work on the fringe ...the example would be within my firm what I’m supposed to do to get promoted is to ... build the relationships within ... [an] account, to bring in more business and to move up the corporate ladder to partner within that vertical account. That model doesn’t motivate me. ... I want to work at the cutting edge of organizational learning and knowledge management that involves multiple clients and developing methodologies and models and innovating in ways of working. ... So to a certain extent I am a pioneer working within a set career structure that as long as I meet the requirements of the standard model then the Firm enables me to innovate beyond the basics to feed my needs for learning, creativity and innovation (D. Lee, personal communication, May 29, 2008).

In summary, performance management at the international consulting firm also made meaning of the third principle and supporting concepts of CSS skeletal theory, management as mediation. The consulting firm was based in a radical structuralist paradigm (Burrell & Morgan, 1979) that supported a participatory democracy model of communication (Deetz & McClellan, 2009). Stories as tacit knowledge amplified a positive colonisation model of change (Laughlin, 1991). At the firm performance management was focused on identities (Morgan & Spicer, 2009) and organisational processes (Morgan & Spicer, 2009), specifically performance management as the site of change.

10.3.4 Summary of management as mediation

The third principle of CSS skeletal theory, management as mediation, was again illustrated through three anecdotes. The three anecdotes were story management at Procter & Gamble, knowledge sharing at NASA and performance management at an international consulting firm. The three anecdotes were focused on the use of organisational story and storytelling for management. A classic digital storytelling

intervention led to rebuttal (Laughlin, 1991) at Procter & Gamble who was based in the functionalist paradigm (Burrell & Morgan, 1979) that supported strategic communication and cultural management (Deetz & McClellan, 2009).

Organisational storytelling interventions that were based on a narrative approach to knowledge sharing led to positive colonisation models (Laughlin, 1991) of change at NASA and an international consulting firm who were both based in the radical structuralist paradigm (Burrell & Morgan, 1979) that supported a participatory democracy communication model (Deetz & McClellan, 2009). The perspective of the organisations and their leaders influenced the change path the intervention took.

Management as mediation is based on diverse decision-making to support innovative change. Critical story sharing principles, practices and values are supported by radical management (Denning, 2010).

10.4 Reflections

I used my CSS skeletal theory as a framework to make meaning of the anecdotes and I also used the anecdotes to amplify the meaning of my CSS skeletal theory.

In Table 10, I map the nine anecdotes to Burrell and Morgan's (1979) sociological paradigms, Deetz and McClellan's (2009) communication models, Laughlin's (1991) change models, Morgan and Spicer's (2009) sites of change and my own CSS skeletal theory. The diagram illustrates how the sponsoring organisation's philosophical paradigm determines their communication model and influences the model of change the storytelling intervention takes. I discuss this further below.

Table 10: Cross anecdote comparison

| Anecdote | Paradigm | Communication model | Change model | Site of change | CSS skeletal theory |
|--|--|---|--|--|--|
| | Burrell and Morgan (1979) | Deetz and McClellan (2009) | Laughlin (1991) | Morgan and Spicer (2009) | Moss (2011) |
| <i>Green my Apple</i> | Functionalist | Strategic communication Cultural management | Rebuttal | Fields | Mixed mode story sharing as mediation in a community of interest |
| <i>An Inconvenient Truth</i> | Functionalist Interpretive Radical humanist Radical structuralist | Strategic communication Cultural management Liberal and Participatory democracy | Rebuttal Reorientation Colonisation Evolution | Social dynamics | |
| Emotional branding at PWC | Radical structuralist | Participatory democracy | Positive colonisation | Identities | |
| Consulting meeting at Hewlett Packard | Functional | Strategic communication Cultural management | Rebuttal | Processes | Critical story sharing as mediation leading to communicative action |
| Storytelling at Goddard Space Flight Center | Radical structuralist | Participatory democracy | Positive colonisation | Identities Processes | |
| Storytelling as design approach for international non-profit | Radical humanist | Liberal democracy | Evolution | Processes | |
| Story management at Procter & Gamble | Functional | Strategic communication Cultural management | Rebuttal | Processes | |
| Knowledge management at NASA | Radical structuralist | Participatory democracy | Positive colonisation | Processes | Management as mediation leading to critically mediated organisational change |
| Performance management at a firm | Radical structuralist | Participatory democracy | Positive colonisation | Identities Processes | |
| Focus on innovative core process | Radical structuralist Radical humanist | Participatory democracy Liberal democracy | Positive colonisation Evolution | Identities Processes Fields Social dynamics | Diverse decision-making |

Note: Principles and concepts that changed from my DSI to CSS skeletal theory are highlighted in red text in the preceding table.

A functional perspective can lead to rebuttal, an interpretive perspective can lead to reorientation, a radical humanist perspective can lead to evolution and a radical structuralist perspective can lead to either positive or negative colonisation. The site of change is independent of other relationships. This was consistent with my findings from the case studies. The four organisational storytelling interventions, which came from a knowledge sharing and organisational learning perspective, led to three instances of positive colonisation and one instance of an evolution change model.

I realised that CSS skeletal theory and practice ultimately guides social enterprises and social entrepreneurs to contribute to the common good by participating in an evolution model of change. Private partnerships and public companies can also use CSS skeletal theory to guide innovation based on diverse decision-making by participating in a positive colonisation model of change.

Digital storytelling as emotional branding teaches people multi-media storytelling skills related to their identity and sense of purpose and this is a good place to start an intervention. This basic capability can be developed to support people to participate in critical story sharing that leads to communicative action, a specific form of diverse decision-making, that is core to critically mediated organisational change. The potential for critically mediated organisational change starts with an individual's decision to personally engage and make a difference to the larger story of change.

In my final chapter I share my conclusions and suggest opportunities for future research.

11 Conclusion and Future Research

The aim of my research was to answer the research question ‘How can digital storytelling support organisational change?’ I took a narrative approach to organisational change theory and practice in order to investigate how individuals could participate in innovative decision-making processes and make a difference to their organisations. Throughout my research journey I applied a Habermasian critical theory perspective to the organisational change, organisational storytelling and digital storytelling literature in order to induct and develop my Critical Story Sharing (CSS) skeletal theory. At the core of Habermas’s critical theory is the resolution of difference to create new knowledge that leads to consensus based on communicative action.

My CSS skeletal theory has mediation, the ability to resolve difference, at the heart of management, communication and digital storytelling in order to lead to organisational change that is based on our shared values for the common good. My research approach was based on Laughlin’s (1995) and Broadbent and Laughlin’s (2008) middle range thinking as they translated critical theory into organisational research and practice. I also used his organisational change models (1991) as part of a framework to support cross case comparisons along with sociological paradigms (Burrell & Morgan, 1979), communication approaches (Deetz & McClellan, 2009), change models (Laughlin, 1991), engagement typology (Kellerman, 2007), and my CSS skeletal theory.

My research started with a review of the organisational change, organisational storytelling and digital storytelling literature with the intention of inducting a skeletal theory. My skeletal theory developed iteratively throughout my research journey; after entering the field. The next steps of my journey were as a participant in a digital storytelling workshop with Joe Lambert and Daniel Weinshenker in 2006 and a train the trainers’ workshop with Joe Lambert and Emily Paulos from the Center for Digital Storytelling in 2007. Next I introduced digital storytelling into a local Women’s Wellness charitable company to contextualise the practice, identify and understand issues when implementing digital storytelling in an organisational context. I used this knowledge as a

springboard to develop my skeletal theory and followed this field work up in 2007 – 2008 through conversations with organisational storytelling and digital storytelling practitioners to learn from their experience. I embraced traditional and critical perspectives of management, organisational storytelling and digital storytelling in order to resolve difference and synthesise new knowledge to contribute back to my community of practice and interest. In order to embrace traditional and critical perspectives I stepped into the shoes of my academic and practitioner guides that supported me on my journey to make sense of their perspectives.

The insights that I gained from the case studies and conversations with diverse practitioners led me to develop and refine DSI into Critical Story Sharing (CSS) skeletal theory. CSS guides the critical use of storytelling and story listening in an interactive conversation to support diverse decision-making in order to reach agreement on change. CSS is represented by Table 6 on page 231. CSS supports critically mediated organisational change based on the values of equality, freedom and justice at work. The transformational process of mediation is at the heart of CSS skeletal theory and practice. Skeletal theories are not independent of context and require empirical detail to be complete.

CSS theory and practice uses communicative action within a diverse community of interest. CSS can be used to guide evolutionary organisational change which is the goal from a critical theory perspective. CSS is congruent with radical management (Denning, 2010) and tempered radicals (Meyerson and Scully, 1995; Meyerson, 2001; Meyerson, 2004; Durant, 2004; Sparks, 2005) and importantly recognises that change starts with one person. CSS was mapped to a number of critical models of communication and change.

This chapter starts with a reflection on the development of Critical Story Sharing (CSS) theory from DSI skeletal theory; then restates the principles and concepts of CSS and how the detailed context seen in the field fleshed out the skeletal theory. I reflect on new forms of digital storytelling including a social media and trans-media case and reflect on my thesis's contribution to: critical theory and practice; organisational change theory and practice; organisational storytelling

theory and practice; digital storytelling theory and practice; and look at future research opportunities for implementing CSS skeletal theory in practice through critical-emancipatory action research. I conclude with reflections on learning and reflect that future research could focus on how CSS theory and practice can support an organisation to move from their current model of change toward an evolutionary model of organisational change.

11.1 From DSI skeletal theory to CSS skeletal theory

CSS skeletal theory, which was inducted from a middle range thinking approach, explores the question of whether change is called for within a specific context.

Broadbent and Laughlin (2008) argue that the consideration of change is key to a middle range thinking approach; it is not change itself that is necessary. The paradox of change is that you need contradiction, conflict or crisis to see the opportunity for transformation. Often this means that you need to learn from both your own and others' success and failure.

Those who do not have power over the story that dominates their lives, the power to retell it, rethink it, deconstruct it, joke about it, and change it as times change, truly are powerless, because they cannot think new thoughts (Rushdie in MacDonogh, 1993, p. 17).

Diverse perspectives are required to support the creative tension necessary for innovative thinking, communication and behaviour. Diverse perspectives that are required to support critically mediated organisational change include: traditional, interpretive and critical management perspectives.

11.2 Critical Story Sharing (CSS) skeletal theory restatement

The main principle of CSS is that mediation, the resolution of difference, should lie at the core of story sharing, communication and organisational change. The difference between storytelling and story sharing is that the story sharing process should be dialectical and embrace a thesis, a positive experience, and an antithesis, a negative experience, in order to promote the synthesis of new knowledge and action. It is based on the values of equity, freedom and justice encouraging a move toward the common good. The focus on contributing to the

common good may not be the current goal of the organisation and this potential for a change in the organisation's goals needs to be anticipated. In this process technology is just a tool used to extend the access, reach and flexibility of an analogue art form focused on the power of the story circle and social relationships.

Iterative cycles of critical story sharing research and practice focus on delivering individual and organisational value at each cycle of development. Multiple forms of critical story sharing could be explored including face-to-face, with the use of analogue and digital artefacts and within the larger context and conversation that happens in communities of practice and interest, both face-to-face and online.

CSS supports the use of multiple story forms for diverse decision-making and to supports reflective practice. One story form is not better than another. Each form, both analogue and digital, has affordances and challenges. Different forms suit different storytellers and audiences. Technology is ubiquitous and all forms of storytelling are relevant to a specific context of use. Individuals and organisations need different versions of a story that captures the essence of their natural authority for different forms; for example they need a version that works in 140 characters for tweeting; a version that works in one hundred words; a version that works in one page and a traditional CV for audiences that want that more detailed information.

A positive colonisation change path, where the values of equality, freedom and justice are embedded in the CSS system, can be used where the dominant organisational culture is based on traditional management. Traditional management can be defined (or described) as being based on structures of command and control where radical management is based on the belief that the team has the knowledge and motivation to manage their own work. Organisational change is social change. Critical story sharing principles, practices and values are echoed by radical management where "Radical management is thus part of a larger story, an emerging process of societal change, in which the structures that we build are adjusted to enhance rather than strangle the living part of our lives" (Denning, 2010, p. 268).

Critical story sharing principles, practices and values are implemented by tempered radicals. These champions who invite like-minded volunteers to participate can initiate change. Such tempered radicals model alternative professional behaviour based on personal values at work and work for change from the periphery of an organisation (Durant, 2004; Meyerson, 2001, 2004; Meyerson & Scully, 1995; Sparks, 2005). At some point, the support of senior management will be necessary to grow initiatives prompted by such tempered radicals who interrupt dominant stories and present alternative stories and opportunities for change, or they will become frustrated and leave, losing the opportunities they have created for the organisation (Beech et al., 2009).

People are the heart of radical humanism. The goal of radical humanism is to co-create more humane, compassionate and innovative organisations, through diverse decision making that meets the needs of the people who work for and use them. The goal needs to be to co-create organisations that provide solutions for twenty-first century challenges and contribute to the common good. These radical humanist values are supported by the story circle whether it is face-to-face or virtual as it creates the environment through proximity and sharing of values to build trust and vulnerability in an environment of change.

11.3 Making meaning of CSS by reflecting back on case studies

The Women's Wellness digital storytelling pilot was sponsored as an exploration of how digital storytelling could add value to the organisation and to contextualise theory in practice. Radical organisational change and maintenance of the status quo can be seen as opposite ends of the same continuum (Burrell & Morgan, 1979). I argue that critical story sharing can be used to support multiple models of change, from maintenance of the status quo in rebuttal, through reorientation and colonisation, to evolution.

On reflection, I see the organisation's initial response to the Women's Wellness pilot as an illustration of Laughlin's (Laughlin, 1991) rebuttal model of change due to their initial decision to implement 'digital storying' from a traditional strategic communication and cultural management perspective. This rebuttal

occurred in spite of having a well-placed tempered radical, the National Manager of Women's Wellness, who was my internal project champion. Rebuttal also occurred in spite of the participants establishing their natural authority to deliver Women's Wellness services, through the stories they shared of their lived experience.

I also see the Women's Wellness exploratory pilot as vividly illustrating the participant's personal connection to the shared story of Women's Wellness and its contribution to the transformation of mental health in New Zealand and the women they support in the community. I also see contradiction in the sponsor's thinking. She both recognised that the time required to participate in a digital storytelling workshop was appropriate in the larger context of the organisation supporting the personal development of its employees and found it challenging to commit the time for that purpose. Such contradiction is to be anticipated in a CSS intervention and in CSS, contradiction is one of the catalysts for change. Without contradiction or some other good reason to change, there is no need to change and the status quo is reasserted. Continued dialectical conversation could provide an opportunity to explore the use of digital storytelling to support women who visit The Monastery and use Iris services.

The Women's Wellness digital storytelling pilot demonstrates the potential for critical stories to flesh out skeletal theories as an alternative to interviews as a form of qualitative data. Critical stories capture the essence of creative and deep reflection on lived experience. I expected that the Women's Wellness pilot would be a model of excellence in digital storytelling intervention because it was sponsored by the CEO of Wise Management Services and championed by the National Manager of Women's Wellness. In fact I learned the most from the exploratory pilot because it did not go as I expected. The key learning's from the Women's Wellness digital storytelling pilot included the need to be clear on the purpose of an intervention; that stories of lived experience give people their natural authority; that stories are catalysts for a larger dialectical conversation; that a dialectic conversation is supported in a community of practice and interest; and there was a gap in the theory and practice between personal and organisational insight and transformation.

I see the *Capture Wales*, *Telling Lives* and Digital Journalism case study as both an illustration of Laughlin's reorientation model of organisational change from employees creating content to employees facilitating others to create content. The BBC has a long history of looking to its audience to participate in content creation from radio in the fifties, to video in the nineties, to digital storytelling in two thousand. The organisation focused its digital storytelling intervention on its relationship with its community. It did not focus the intervention on engaging employees in decision-making and organisational change based on their diverse perspectives and insights. However, the director of Living Lives took a step toward introducing digital storytelling as an intervention for organisational change when he introduced the story circle to enhance teamwork. The story circle created an environment of proximity, trust and vulnerability that assisted storytellers to capture the essence of their natural authority and contribute to productive relationships and teamwork.

The organic growth of digital storytelling in the Accenture Digital Storytelling Pilot case study illustrated both the potential of positive and negative colonisation. Management decided that a "burning platform" existed in the need for a diverse workforce and the manager of communications introduced digital storytelling to illustrate staff diversity. Individuals who were natural storytellers used the organic growth of digital storytelling, without the benefit of the workshop, to share lived experience with their colleagues. Others, without the benefit of the workshop, used digital storytelling as a new form of report writing; a mediated or 'storying' solution. There was not a specific intention to use the intervention to support diverse decision-making. There is an opportunity to include mediation and dialectical conversations in the organic growth of digital storytelling within a community of practice and interest.

The Patient Voices Case Study mediated the difference between the rhetoric and the reality of putting the patient at the heart of health care system. For example, Ian Kramer initially shared his experience of the UK health care system at face-to-face at conferences around the country as part of the *Expert Patient* programme. Later he participated in the Patient Voices programme to make his experience

more accessible to others. He shared stories about receiving and working in partnership with his care providers (I. Kramer, 2011). Ian's stories captured the essence of communicative action. His stories captured the difference between the theory and practice of diverse participation in decision-making to improve the system. The system was humanised through the act of listening deeply and sharing deeper and improved through critical story sharing within a framework of lifelong learning to change personal and organisational practice.

The participants in the Patient Voices programme shared both positive and negative stories of lived experience and the stories were used as the catalyst for a larger dialectical conversation that led to change in individual practice, service provision and the health and social care system. This conversation was extended as life-long learning communities of interest which used the stories as boundary objects to cross disciplines and allow challenging problems to be seen from new perspectives that created new knowledge and innovative solutions in technology and service design. Communicative action was seen when the participants' stories prompted system change so that others did not have to go through the same difficult experiences. This case study highlighted how the lived experience of customers can aid organisations to transform toward a more humane and compassionate approach to service delivery. Patient Voices illustrates Laughlin's (1991) evolutionary change model through life-long learning in partnership with like-minded sponsor organisations. It did not specifically focus on organisational change and participatory decision-making.

In the case studies, the first step in the journey toward evolutionary change was seen when volunteers captured the essence of their lived experience to share their natural authority and build productive relationships with team members based on proximity, trust and vulnerability. There is an opportunity to move from that first step to diverse decision-making through iterative development.

Table 11 illustrates how the case studies map to the site of change; the relationship between the organisational system and organisational lifeworld / culture; the change model and current perspective on the value of digital storytelling for the organisation. The circles represent Habermas's lifeworld and

system; and the relationship between them. The lifeworld is the sphere of human relationships and the home of communicative action where people reach agreement on action based on interactive conversations. The system is the sphere of administration and markets and the home of strategic action based on one-way communication to achieve the most efficient means to an end. The system is parasitic on the lifeworld for human resources. The key is for the relationship to be symbiotic; in service of the lifeworld and sustaining of both (Edgar, 2006).

Table 11: Mapping: Case study, site of change, system, lifeworld and change model

| Case Study | Site of Change | System | Lifeworld | Change Model |
|--|---------------------------|---|---|--------------------------|
| | Morgan and Spicer 2009 | Habermas | Habermas | Laughlin 1991 Initial |
| Women's Wellness | Organisational Process |  |  | Rebuttal |
| <i>Capture Wales, Telling Lives, Cardiff Online Journalism</i> | Interorganisational Field |  | | Reorientation |
| Accenture | Identities |  | | Colonisation |
| Patient Voices | Social Dynamics |  | | Evolution |

In 2011, the CEO of WISE, in a follow-up interview, expressed that she was looking for balance between personal stories to support organisational development and professional development. This was a shift from her position during the pilot in 2007.

Results from my research highlight the direct link between individual and organisational transformation. As discussed earlier, Daniel Meadows became the change he led at *Capture Wales*; Barrie Stephenson became the change he led at *Telling Lives*; and Pip Hardy and Tony Sumner embody the change they lead through Patient Voices.

Results from the research also clearly showed that there is a direct link between professional development, which is personal to the individual receiving it, and organisational development; because people have the knowledge, motivation and agency through their unique perspectives, insights and voice to change organisations. This was illustrated in the Accenture case study where the emotional articulacy of their consultants was integral to the success of the organisation and their cultural beliefs included that individuals would leave the organisation a better place than they found it. Digital storytelling supports individuals to listen deeply and share deeper. The practice is based on the principles of equality of voice, freedom to participate and justice. Critical story sharing theory and practice highlights that all forms and modes of story sharing are valuable and have their time and place. It also highlights the process of mediation at the heart of the larger dialectical conversation. This conversation embraces and resolves difference in order to support innovative decision-making and behaviour. Tempered radicals are everyday leaders who act as quiet change advocates. Their strength comes from their emotional connection to their personal values and beliefs.

11.4 Making further meaning of CSS by reflecting on anecdotes

Denise Lee was the source of four of the nine anecdotes based on her consulting experience. Three anecdotes were contributed from Steven Denning, also based on his consulting experience. Both Denise and Steven are deeply embedded in organisation story and storytelling from a business perspective. I also shared anecdotes from Joe Lambert who reflected on his introduction of digital storytelling into organisations and Ginger Grant who was both an academic and a practitioner. These broadened my understanding of CSS and looked at its applicability to new forms of digital storytelling.

Digital storytelling was initially introduced into PricewaterhouseCoopers as emotional branding by Dana Atchley, working with Joe Lambert. PricewaterhouseCoopers is an international consulting organisation that values their people who form relationships based on trust with their clients. Their partnership mode of operation was based on interactive conversations. Digital storytelling was used as a critically reflective practice that was supported in a design community of interest where for example clients participated in the re-design of collaboration tools. An international consulting firm used organisational story and storytelling to support performance management. They invested in the professional development of their people and their employees are advocates for the organisation. They used digital storytelling to demonstrate emotional intelligence in a way that was congruent with and extends the Accenture digital storytelling pilot case study from the use of digital storytelling to support and extend a diverse culture to support performance management and diverse decision-making.

Evolving new forms of digital storytelling makes sense as technology continues to change and tools like cell phones and online conferencing become more widely available. Evolving new forms of digital storytelling support the democratic intention and nature of the movement toward social sustainability. New channels for digital storytelling such as social media and can be seen as just another place for organisational story and storytelling.

The first three anecdotes: emotional branding at PWC, the *Green my Apple* campaign and *An Inconvenient Truth* were focused on the use of mixed mode story sharing to resolve difference in perspectives on the meaning of identity or on a critical issue. These anecdotes flesh out the first principle of CSS which is mixed mode story sharing as mediation. The first anecdote was focused on the use of classic digital storytelling to resolve the difference between how PWC communicated its identity and how its employees saw the organisation. In the knowledge economy and in the service industries, an organisation is its people and they can be advocates for the organisation if they are engaged and their values are congruent.

The second anecdote was focused on the use of social media storytelling to engage Apple fans in a Greenpeace campaign. It could be seen as resolving the difference between how Apple chose to communicate about its environmental policy and what environmentally concerned customers wanted to know from the organisation. Apple has continued to receive criticism about its environmental impact and communication.

The third anecdote, *An Inconvenient Truth*, was focused on the use of trans-media storytelling (documentary film with classic digital storytelling scenes, face-to-face PowerPoint road show, TV coverage and a website that supported a call to action) to support an environmental campaign. The impact of the campaign depended on the individual philosophical perspectives of the people who watched the documentary film and decided whether to respond to its call to action.

The next three anecdotes (a consulting meeting at Hewlett Packard, Storytelling at Goddard Space Flight Center and Storytelling as a design approach at an international non-profit organisation) were focused on the use of organisational story and storytelling as a basic capability to mediate difference at work. These anecdotes fleshed out the second principle of CSS which is critical story sharing as mediation. Organisational story and storytelling was used to bridge the gap between employees at an international consulting meeting at Hewlett Packard. Next it was used to bridge the gap between generations of women at Goddard Space Flight Center. It was also used to bridge the gap between disciplines in a design team to meet the needs of an international non-profit that was moving from a central model of operation to a de-centralised model of operation.

Organisational stories were used as boundary objects to cross generations and disciplines in order to support productive working relationships. Creative tension is required to solve challenging problems and build systems that meet the needs of the people who use them.

The last three anecdotes (story management at Procter & Gamble, knowledge management at NASA and performance management at an international consulting firm) were focused on resolving difference to support critically mediated organisational change. These anecdotes flesh out the third principle of

CSS which is management as mediation. Performance management at an international consulting firm was focused on owning, sharing and having your story heard. I recognise Denise as an example of a tempered radical who understood the partnership track of promotion but chose to work across clients to develop a narrative model of knowledge management. She was personally engaged in developing her organisation and their clients' as learning organisations. Finally Steve Denning's anecdote about the US Finance Industry highlighted the need to resolve the difference between operating in a sales mode and a partnership mode. A sales mode used one-way communication to sell financial services and a partnership mode used interactive communication to build long term partnerships built on trust, compassion and respect.

All nine anecdotes were strengthened by alternative perspectives of organisational storytelling and digital storytelling practitioners who have experience implementing a narrative approach in business.

11.5 Contribution to critical theory and organisational change

My thesis contributes to critical theory and guides critical practice to address challenges we face in the twenty-first century. The case studies flesh out all four of Laughlin's (1991) organisational change models. The Women's Wellness digital storytelling pilot added context to the rebuttal model of change. *Capture Wales*, *Telling Lives* and Cardiff Online Journalism case added context to the reorientation model of change. The Accenture digital storytelling pilot added context to aspects of both positive and negative colonisation model of change. Positive colonisation was supported through participation in the digital storytelling workshop where the story circle was the heart of the transformation process and supported individual stories to be shared within a larger conversation about the value of a diverse and inclusive culture. Organic growth of digital storytelling practice into Accenture Australia supported a team to share their experience of becoming fathers at the same time and needing to take paternity leave. Negative colonisation was supported when the practice grew organically and became a technical solution to report writing. And the Patient Voices case study fleshes out the evolutionary model of change because stakeholder stories

were used to re-design the health and social care system through facilitated conversations in professional education.

My thesis contributes to the third generation of critical theorists who focus on ‘the role of conflictual interaction among competing social groups as the driving force for human development’ and ‘that the ultimate point of reference for social critique resides in the deep structures of subjective experience, i.e., lived experience of disrespect, exclusion, and denigration’ (Scherer, 2009, p. 46). Critical story sharing captures the essence of lived experience and can be used as a catalyst in a dialectical conversation to transform such thinking, improve communication and prompt action.

A critical theory approach to organisational change is most appropriate for multidisciplinary and emerging practice, companies focused on innovation who embrace failure as part of the journey on the road to success and safe fail experiments, problem solving and decision-making in complex systems (Snowden, 2011).

11.6 Contribution to all forms of storytelling

When I reviewed the organisational story and storytelling literature, I uncovered a gap in the application of a critical theory perspective. In Boyce’s (1996) review of the organisational story and storytelling literature, she mentioned one major study from a critical theory perspective. In Boje’s review of the literature in (2008), he only referenced one study from a critical theory perspective. In 2008, there was a special issue of *Journal of Organizational Change Management* that provided a critical discussion of storytelling. It included seven articles none of which referenced Habermas. In 2009, there was a special issue of *Organization* that focused on storytelling and change. It included seven articles with one reference to critical theory but again there were no references to Habermas. My thesis contributes a Habermasian critical theory perspective to the organisational storytelling literature and guides the use of organisational storytelling to support the innovative process of diverse decision-making that ends in consensus on change. I believe that achieving consensus on change within an organisation is

important so that individuals are moving in the same direction and not undermining each other's work.

My theoretical contribution includes providing cases that flesh out all four of Laughlin's (1991) models of organisational transitions and transformations and seeing his models as part of Burrell and Morgan's (1979) change continuum. Table 12 maps CSS skeletal theory to Laughlin (1991)'s models of change and types of change agents (Meyerson, 2001) (Kellerman, 2007). Table 12 links to Table 11 through Laughlin's (1991) change models.

Table 12: Mapping: CSS skeletal theory, change continuum, change models and agents

| | | | | |
|--|---|--|--|---|
| <p>CSS Moss, 2011</p> <p>Mediation Carr, 2000 Silverstone, 2005 Lundby, 2008</p> <p>Hegel’s Dialectic Process of Transformation Mautner 1999</p> | <p>Change Continuum Burrell and Morgan 1979</p> | <p>Change Models Laughlin 1991</p> | <p>Tempered Radicals “everyday leaders” Myerson 2001 2004 2005</p> | <p>Engagement Typology Kellerman 2007</p> |
| | <p>Radical Change</p> | | | <p>Diehards</p> |
| <p>Synthesis:</p> <p>Community of Interest</p> <p>Communicative Action</p> <p>Critically Mediated Organisational Change</p> | <p>Middle Range Thinking</p> | <p>Evolution</p> | <p>Quiet Change Advocate</p> | <p>Activists</p> |
| <p>Antitheses:</p> <p>Diverse Perspectives</p> <p>Ideal Speech</p> <p>Individual Agency</p> | | <p>Colonisation Or Reorientation</p> | | <p>Participants Or Bystanders</p> |
| <p>Thesis:</p> <p>Organisational Perspective</p> <p>Communicative Distortion</p> <p>Organisational Embeddedness</p> | <p>Maintenance Of Status Quo</p> | <p>Rebuttal</p> | <p>Maintain & Challenge Status Quo</p> | <p>Isolates</p> |

CSS theory and practice can support tempered radicals (Myerson, 2001, 2004), as everyday leaders and quiet change advocates to participate in organisation change by both challenging and maintaining the status quo as appropriate and move from rebuttal through reorientation and colonisation to evolutionary change. CSS theory and practice can be explored in future research.

11.7 Future research

CSS skeletal theory goes from seeing Laughlin's organisational change models as separate, to seeing them as part of a continuum. It moves from rebuttal through reorientation and colonisation to evolution. I see the potential for further research into how an organisation moves from the current change model to the next model on the journey toward evolutionary change.

CSS theory could become the new thesis in the next round of dialectical conversation. Future research could refine CSS theory in practice. Critical-emancipatory action research (Duberley & Johnson, 2009) could be used to implement and iteratively refine both CSS theory and practice. The research could be guided by the question: "How can CSS theory mediate transformations from rebuttal through reorientation and colonisation to an evolutionary model of organisational change?" Future research could support an organisation to move from their current model of change toward an evolutionary model of organisational change. One starting point for such research would be to explore the use of digital storytelling in partnership with research and education providers based on the success of Patient Voices in the UK. This research could explore how an organisation can move from what appeared to be rebuttal to the next steps toward evolutionary change.

Further longitudinal research on the overall difference and transformation (Grant, personal communication, 2008) of a critical story sharing intervention could be beneficial. Laughlin's (1991) organisational change models can be seen as a continuum and a journey from rebuttal and maintenance of the status quo to evolutionary change. Future research could investigate how you could move from whatever change model you currently inhabit to the next model of change in your journey toward evolutionary change.

The research could be inspired by radical management and its focus on client-driven iterations, value and user stories (Denning, 2010) and the use of analogue and digital forms of critical story sharing to support diverse decision-making to support innovation. As mentioned earlier, Schank's (2010) storytelling approach to negotiating across cultures supports CSS skeletal theory through the recognition of diverse decision-making as core to critically mediated organisational change. An encyclopaedia of world proverbs could be used to index and retrieve stories that support negotiation across cultures. Access to "just in time" knowledge held in a storybank that is accessible across cultures could support critical story sharing. Critical story sharing could make use of the Reminding Machine to supporting innovative decision-making and critically mediated organisational change. Schank's storytelling approach to negotiating across cultures, including his evaluation criteria for effective storytelling, may offer some guidance for moving from rebuttal to an evolution change model.

The relationship between CSS skeletal theory and Snowden's (2011) Cynefin Framework is potentially a rich field for future enquiry. CSS could support decision-making in complex systems that require the creation of new, emergent knowledge to solve problems.

11.8 Reflections

My research can be read as a journey and a dialectical conversation where I embraced a traditional management perspective as my thesis and critical perspectives as my antitheses. I used this contradiction as a catalyst and opportunity to mediate difference in order to synthesis new knowledge in the creation of CSS theory.

Critical story sharing supports people to participate and make a difference to organisational decision making and action. The approach supports team members to own their insights and share their perspectives (Lambert, 2010). It supports them to capture the essence of their natural authority and ability to contribute.

...as a general principle is ... you want to give people a sense of not only your point of view and back story but think about it this way ... what's the journey you've been on, what have you had to figure out the

hard way and now you don't want others to have to struggle and experience the same pain you did. That's why you ... provide the products and services and programs that ... you do.

(Schubert, 2011)

Critical story sharing is about knowing who you are, understanding the story you are living and actively listening to others to change your perspective. Critical story sharing is being able to capture the essence of both success and failure in order to embrace and transcend both to achieve innovation. Stories of success and failure are necessary to support a dialectical conversation. Actively listening to others' experience is a respectful process that builds trust and productive relationships at work. It allows people to create the organisation they want to work for and do business with.

People are at the heart of change. Take the time to engage them, and give them exciting ways to be part of the action (Denning, 2010). Critical story sharing can lead to communicative action in organisational change. Communicative action is based on using plain language to support understanding. The principle of mediation guides the transcendence of difference. The belief in diverse voices and the right to participate in decision making can lead to evolutionary change toward the common good.

My lived experience led me to my research. At the beginning of my PhD, my mother who lives in the United States, was diagnosed with Alzheimer's and is now in hospice care. In choosing an organisation for her health and social care I wanted to know that the individuals and organisation I selected had relevant personal experience, could communicate in a compassionate manner and had the skills to make a difference to the end of her life. My research journey started in a story circle trying to make meaning of my relationship with my brother and my need to develop my voice in order to engage with difference as part of personal and organisational transformation. A therapeutic theme runs through a critical theory approach from the use of a psychic prison metaphor (Morgan, 2006), the therapeutic nature of a dialectical conversation (Laughlin, 1987) and organisations as therapeutic settings (Carr, 2000). A critical, humane and compassionate approach can lead to innovative, diverse decision making that moves an

organisation from a traditional bottom line focused on profit as a measure of success to socially sustainable theory and practice that leads toward the common good.

Appendix I Digital Storytelling Ethical Guideline

Digital Storytelling Ethical Guidelines created in partnership with Associate Professor Carolyn L. Costley on August 2, 2007.

Preamble

Digital storytelling is the 21st century equivalent of the ancient art of sharing stories around a camp fire. A digital story is a 2 – 5 minute narrated anecdote that is enhanced with image and sound. The power of digital storytelling is in the process of empowering an individual's voice and the product of capturing the essence of experience. Digital storytelling can make a difference to achieving personal and organisational purpose. These digital storytelling ethical guidelines were written to support facilitators, researchers and organisations.

General Principles

Respect

Respect incorporates concepts of responsibility, care and acceptance. Facilitators, researchers and organisations should respect that participants will be doing the best that they can to prepare and participate in the workshop given their time and resources. Resource preparation guidelines could include both a minimum (a one sentence story idea supported by one image that captures the essence of their story) and maximum (a rough draft of your script that captures the essence of their experience in 1 ½ pages typed in a reasonable font and double spaced, around 20 images, instrumental (or non-lyrical) soundtrack music on CD).

Safety

A digital storytelling workshop is not appropriate for individuals who are currently in crisis. The Request for Information sheet should include self-assessment questions that ask about the participant's experience in sharing their story, their support system and their experience with the hardware and software

being used. Participants in the 3 day workshop will be creating digital stories that capture the essence of their experience. For some people that might be more sensitive or more in depth than others. The expectation is that they will only share what they believe is appropriate and that they feel comfortable sharing and that they will take responsibility for their own well-being. The workshop should be limited to four to five people per facilitator.

Sensitivity

Sensitivity to individuals and their cultural expectations, positions, requirements, assumptions and norms will be modelled and supported at all times. Attentive listening with all senses will help to ensure social awareness and a culturally appropriate environment in order to promote positive working relationships.

Full disclosure

The potential participants should read the Information Sheet for Participants; have the details of the study explained; have questions about the study answered to their satisfaction; understand that they can ask further questions at any time; understand that they are free to withdraw from the study before data analysis; or decline to answer any particular questions; and that they agree to provide information under the specified conditions of confidentiality.

Consent before storytelling activities

The participants should receive an overview of the research, who's responsible, activities and time commitment, research goals, expected outputs of the research and people who are likely to see or hear reports or presentations on this research and a declaration of participants rights.

Consent before storytelling activities should highlight that digital storytelling workshop participant will be invited at the end of the workshop to share their stories further.

A decision to decline the invitation should be supported and respected.

Permission after storytelling activities

On completion of the digital story; permission should include a Participant Release Form; granting the researcher permission to use all or part of the final digital storytelling project for the following specified educational purposes which can include consent to screening the digital story, distributing the written script, or displaying images from the story in the following specified ways.

The participants' right to keep their story confidential should be respected and supported if they choose not to give permission for use.

Facilitating a story circle: written, oral, visual and/or kinaesthetic

Facilitating a story circle through the creation of agreed ground rules should help to create a supportive and safe environment for participants.

Facilitation includes supporting the storyteller to own their story, personal voice and how the story will be used.

Feedback should be provided in a way that helps to ground the storyteller in the scene where the action took place. Feedback can be in the form, "If it were my story ...".

The facilitator should be aware that the story circle has the potential to unlock deeper stories through the act of attentive listening, supportive questioning and group learning.

Facilitating visual story circles involves each participant choosing one image that represents them or their story.

Subjects who do not want to be recognised could use powerful images of their shadow, feet, hands or a still life that represents them.

Music and movement can be used to unlock stories for people who may struggle with writing and are more comfortable with audio or kinesthetic modalities.

Reflection within a supportive group environment and the potential for creating an alternative story for the participant should be as important as the finished piece in the digital storytelling process.

Participants should be thanked for sharing their stories and be given time and space to compose themselves and feedback should be focused on the 7 Elements of digital story design and structure that include: Point of View, Dramatic Question, Emotional Content, Power of Voice, Soundtrack, Economy and Pacing.

Personal Voice: Writing in the first or third person

There are benefits to telling a story from either the first or third person perspective or either choice should be respected.

The first person narrative empowers the listener to step into the storyteller's shoes.

The third person narrative empowers the storyteller to gain some perspective on their experience and provides space for reflection.

Confidentiality

The confidentiality of all that is shared during the workshop process should stay in the room and be protected by the participants both during and after the workshop sessions.

Peer-based approach

A peer-based approach should recognise the value of collaboration between individuals with complementary skills.

A peer-based approach to listening deeply and sharing stories should be part of an on-going journey.

Teaching as a facilitative process

The workshop leader should create the learning environment and coach the participants to learn from and value each other's perspective and experience. The learning process should be social and undertaken as part of a learning community.

Use of digital stories

The final use of the digital story should be determined by the author. People can feel very differently about the use of their stories once they are completed. People are not always aware of the implications and potential drama of sharing their stories publicly. The outcome of sharing stories can be a very positive and transformative experience.

Ownership of digital stories

The author should own their digital story and obtain copyright permission as appropriate for any media that is included if the intention is to publish the story.

Appendix II Research Questions

1. What led you to storytelling / digital storytelling?
2. How do you use storytelling / digital storytelling to support change?
3. How do you introduce storytelling / digital storytelling into an organization?
4. How do you implement storytelling / digital storytelling into an organization?
5. How are the stories used, in what circumstances, who uses them?
6. How is storytelling / digital storytelling sustained and governed?
7. What are the issues with introducing, maintaining and governing digital storytelling?
8. What insights have you gained from introducing, maintaining and governing digital storytelling?
9. What do you see in the future for storytelling / digital storytelling and its ability to support change?

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