Advocates, 65  
American Productivity and Quality Center (APQC), 15  
Argument, 39, 86  
Art, 5–6  
Assessments, 81–82  
   ethnographic competencies and skills assessment, 90–91  
   and knowledge management, 82–83  
   performative competencies and skill assessment, 88–90  
   rhetorical competencies and skill assessment, 86–88  
   storytelling assessment, 84–86  
   types, 81–82  
Asynchronous delivery of story, 21  
Audience, 43, 52–53  
   analyses, 41–47  
   using storytelling to persuade, 38, 40  
   types of audience analysis, 43  
Audit, 95–97  
Autoethnography, 75  
Capture knowledge, 16  
Cautionary stories, 20–21  
Character development, 35–36  
Characterization, 35–36  
Cinematic storytelling, 6–7  
Co-production, 89  
Cognitive basis of storytelling, 7–10  
Collaboration, 19  
Commitment to values, 45  
Communication audit, 96  
Competency matrix, 36, 38, 40–41, 46–47, 56–57, 76, 78  
Competency-based education (CBE), 84  
Competency/competencies, 26–27  
   analysis, 36, 40, 46–47, 55, 57, 76, 78  
   assessing, 83  
Connection, 89–90  
Content  
   analysis, 73  
   audit, 95–96  
Craft, 11–12  
Create knowledge, 16  
Dastangoi, 18  
Data storytelling, 6–7  
Delivery of story, 20  
Demographic analysis, 44–45  
Diagnostic assessments, 81  
Direct assessments, 82  
Effectiveness of storytelling  
   challenges in storytelling assessment, 103–104  
   impact assessment, 93–94  
Kirkpatrick model, 101–103  
   pre-assessment, 94–97  
   storytelling audit, 97–100  
   storytelling outcomes, 100–101  
Emotion, 7–8  
Ethnographic competencies and skills assessment, 90–91  
Ethnography, 59–60  
   analyze story, 73–75  
   interview, 64–66  
   methods, 60
narrative analysis, 70–73
participation observation, 60–62
storytelling interview, 66
and tacit knowledge, 75–78
Evaluate knowledge, 16–17
Evaluation, 39
Explicit knowledge, 15–16
Finding story, 19
Formative assessments, 81
Framework, 8
Globalize knowledge, 17
Griot, 10
Holistic storytelling strategy, 108–109
Identity, 6–7
Impact
assessment, 93–94
evaluations, 94
questions, 40
Imprecision, 54
Indigenous communities, 11
Indirect assessments, 82
Informants, 65
Information audits, 96–97
Information consumption
preferences, 46
Information systems audits, 96
Information values, 46
Institutional challenges, 104
Integrate knowledge, 16
Integrity, 87
International Organization for
Standardization (ISO), 95–97
Interpretation, 54–55
Interviewees, 64–65
Intonational autonomy, 54
Inventory, 95–96
Judgmental assessments, 82
Kirkpatrick model, 101–103
behavior, 102–103
learning, 102
reaction, 101–102
results, 103
Knowledge
assets, 97
audits, 97
capabilities, 97
keepers, 18
life cycle models, 17
maturity, 17
organizations, 19
sharing, 46, 54, 57
transfer, 21
type, 75
Knowledge management (KM), 1–2, 15, 17
analysis, 45–46
assessments and, 82–83
audience analysis,
45–46
finding story, 19
maturity, 46
methodology, 19–21
plot type, 20–21
as practice, 16–17
storytelling and, 18–19
tacit vs. explicit knowledge,
15–16
Language, 12–13
Learner/actors, 65
Lessons learned, 107–109
Listening, 12–13
Literacy, 23–24
Matrix analysis, 36
of audience analysis,
46–47
of ethnography, 76–78
of performance, 56–57
of persuasion, 40–41
of plot and character
development, 36–38
Meaning of storytelling, 5–6
Memory, 8–9
Mirroring, 18–19
Models, 17
Narration, 51
Narratives, 1, 10
  analysis, 70–73
  context, 73
  engagement, 39
  inventory chart, 70
  type and function, 74
National Storytelling Festival in
  Jonesborough, TN, 53
Nonjudgmental assessments, 82
Objective assessments, 82
Observer, 60–61
On-site assessments, 82
Oral cultures, 18
Oral tradition, 52–54
Organizational storytelling voice,
  28–29
Organizational values, 45
Outcomes, 94
Participant, 6–7
Participation observation, 60–62
  challenges to conducting, 64
  prepare for, 61–62
  for storytelling initiatives, 62–64
Performance, 49–50
  as act of narration, 51
  as art, 53–54
  as collaboration, 52–53
  as discourse, 50–51
  and knowledge sharing, 54–57
  as reenactment, 51–52
  type to deliver story, 50–54
Performative competencies and
  skill assessment, 88–90
Performative quality, 2
Performer, 50
Personal stories, 71
Persuasion, 33–34
Persuasive arguments, 39
Plot, 34–35
Practical applications, 36–38
Practice, 10–13
Practitioners, 13
Pre-assessment, 94–97
Pre-interview guide for storytelling
  interview, 68–69
Prior knowledge, 46
Producers, 94
Production, 17
Productive, expandable, social
  concept of skill (PES concept
  of skill), 25
Psychographic analysis, 45
Qualitative assessments, 82
Quantitative assessments, 82
Re-enactment, 89
Refining, 13
Repetition, 54
Reporters, 65
Research, 1–2
  collaborators, 65
Resonance, 87
Retrospective assessments, 82
Rhetoric, 33
Rhetorical and discursive
  foundations of storytelling,
  33–34
Rhetorical competencies and skill
  assessment, 86–88
Rhetorical situation, 33–34
Rubrics, 84
Sensegiving, 87–88
Sensemaking, 9–10, 39, 87
Share knowledge, 16
Situational knowledge, 43–44
Skills, 24–26
  assessing, 83
Socially constructed skills, 25–26
Speaker, 2
Spontaneous side comments and
  response units, 54
Standards, 39
Store knowledge, 17
Story, 1
  analyze, 73–75
  structure, 34–36
Story-making, 11–12
Storyteller, 27–28
Storytelling, 1–2, 5, 7
cognitive basis, 7–10
identity, 28
and knowledge management, 18–19
in knowledge management, 107–109
in other domains, 6–7
outcomes, 100–101
perceptions, 45
to persuade audiences, 38–40
as practice, 10–13
rhetorical and discursive foundations of, 33–34
strategist, 28
voice, 28–29
Storytelling assessment, 84–86
assessing people, 85
assessing product, 85–86
assessing storytelling competencies and skills, 86
challenges in, 103–104
practical considerations for, 84–86
Storytelling audit (S-Audit), 94–97
basic framework for, 98
conduct, 97–100
Storytelling competencies case for, 27–29
characteristics of individuals, 27–28
characteristics of organizations, 28–29
standards for development of storytelling competencies and skills, 110–111
Storytelling festivals, 11–13
Storytelling interview, 66
challenges to, 69–70
conduct, 67–70
Storytelling listening, 67
Storyworld, 39, 86–87
Strategist, 28
Structure of story, 34–36
Subjective assessments, 82
Summative assessments, 81
Synchronous delivery of story, 20–21
Syntactic autonomy, 54
Tacit knowledge, 15–16, 75, 78
Telling of story, 12
Time-stamped assessments, 81–82
Training of story, 21
Transfer, 90
knowledge, 16
Transferability, 87
Transportability, 87
Transportation, 39
Vocabulary, 88–89
Voice, 28–29
Workforce, 100