STORY CREATION IN MANAGEMENT EDUCATION: EXPERIENCES AND PEDAGOGIES

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Introduction

In the field of management, scientific research highlights the importance of stories for managers, entrepreneurs, leaders (Boje, 1991a, 2008; Boje, Rosile, Saylors & Saylors, 2015; Clark & Kayes, 2019) and for organizations (Boje, 1991a, 2008, 2019; Gabriel, 2004; Gabriel & Connell, 2010; Gavin, 2021; Kainan, 2002). Themes range from reflection on the role of stories in situations of organizational change (Brown, Gabriel & Gherardi, 2009; Frost, Nord & Krefting, 2003; Reissner & Pagan, 2013; Vaara, Sonenshein & Boje, 2016), through organizational learning issues (Brown, Gabriel & Gherardi, 2009; Taylor, Fisher & Dufresne, 2002), organizational strategy and culture (Etmanski, 2018; Gabriel, 2004; Gold, Holman & Thorpe, 2002; Hamilton, 2013; Hansen & Kahnweler, 1993; McCarthy, 2008), in addition to entrepreneurship (D'Abate & Alpert, 2017; Komulainen, Siivonen, Kasanen & Räty, 2020; Mars, 2021) and leadership (Boje, Rosile, Saylors & Saylors, 2015; Clark & Kayes, 2019; Clifton, 2019; González, Rodríguez & Segovia, 2021; Grisham, 2006; Jones, Sambrook, Henley & Norbury, 2012; MacLean, Harvey & Chia, 2011; Schedlitzki, Jarvis & MacInnes, 2015).

Stories are relevant in the process management education as they allow people to understand the processes and situations that surround them. Consequently, teaching and learning from stories prepares students to understand the complexity of the organizational settings, as well as the professional roles to be played in their future careers, whether as a manager, leader or entrepreneur (D'Abate & Alpert, 2017). Stories help in understanding the world around them, but this knowledge is not directly linked to students' ability to tell and create their own stories. The relevance of stories in the formation of managers, leaders and entrepreneurs are manifold:

- Communication: stories help to understand meaning and communicate ideas (Boje, 1991a; Brill, 2008; Gold, Holman & Thorpe, 2002; Hansen & Kahnweiler, 1993).
- Engagement: the stories engage both the audience and students at management educational process (Brill, 2008; D'Abate & Alpert, 2017; Silva, Santos & Bispo, 2017).
- Creativity: stories have the power to inspire and contribute to the development of creativity (Cohen, 1998; D'Abate & Alpert, 2017).
- Influence: stories are powerful tools of persuasion (D'Abate & Alpert, 2017; Franco, 2015; Palacios & Terenzzo, 2016).
- Morals: stories affect the construction and/or maintenance of reputation issues (Cohen 1998; Whittle, Mueller & Mangan, 2009).
- Emotion: stories are also made up of emotions and are capable of provoking emotions (Antonacopoulou & Gabriel, 2001; Boje, 1991a; Schedlitzki, Jarvis & MacInnes, 2015).

In research on management education, stories mostly appear from the perspective of storytelling (Caminotti & Gray, 2012; D'Abate & Alpert, 2017; Gabriel & Connell, 2010; Gold, Holman & Thorpe, 2002; Taylor, Fisher & Dufresne, 2002): teachers present students their stories or stories created by other authors. Teaching cases are situated in this context: stories created by researchers that are presented to students as a source for analysis and learning. Indeed, management education systematically focuses on storytelling from stories that are created by outside authors and presented to students. The predominance of teaching experiences on storytelling and, even without explaining methodologies that bring the development of skills to create and tell stories, makes it necessary to reflect on the question that, if storytelling is a

fundamental skill to be developed by managers, entrepreneurs and leaders – how will this happen if students are not confronted with pedagogical processes aimed at creation and at knowing how to tell and reflect on what they created and told?

Rarely, management research focuses on learning how to create stories. However, wouldn't creation be a rich and fruitful way to enhance the story-based management education process? Storytelling becomes a fundamental skill in the professional practice and training of managers, entrepreneurs and leaders. But wouldn't knowing how to create their own stories give managers, entrepreneurs and leaders a better role? In this sense, we lack research that puts storytelling at the heart of management education. We lack a better understanding of possibilities and pedagogical paths to make story creation a central activity. Thus, the goal of this research is to understand how the creation of stories enhances the advancement of the field of research and practices in the management education process.

The research methodology is qualitative, inductive, exploratory and descriptive. Two analytical actions structured the research process. First, we identify and discuss five story-making experiences in management and their pedagogical processes. Second, we map and organize pedagogical processes from other areas of knowledge on how to create stories to nourish future research and educational practice in management. Each analytical action generates specific results in the research process. At first, the results consist of the elaboration of four categories to organize the experiences of creating stories in management: organizational concepts, organizational practice challenges, organizational change and cultural entrepreneurship. These categories and experiences indicate shy and limited pedagogical processes. Then, in a second moment, the results consisted of the elaboration of paths to create stories that are developed and applied in other areas of knowledge. Based on this set of results, the main contribution is the foundation and systematization of a new research orientation in management education: creation-based storytelling pedagogies.

Research Methodology

To understand how learning to create stories can regenerate research and educational practices in management, we rely on qualitative research of an inductive nature (Patton, 2015; Saldana & Omasta, 2018). The research process was structured in two analytical actions. The analysis processes followed the tradition of thematic analysis (Guest, MacQueen & Namey, 2012).

The first action consisted of a process of mapping research and teaching experiences aimed at pedagogical strategies for creating stories. The mapping was carried out in the following databases: national (National Library of Theses and Dissertations, Repositories of Federal Universities, CAPES, SPELL, Scielo) and international (Google Scholar, SAGE, Academy of Management, Emerald, JSTOR, Taylor & Francis Online Journals, Oxford Journals). The search was guided by several terms: narratives, management, education, history, story creation, 'storywriting', 'story craft'. The references cited by the identified articles were analyzed to identify other references on the topic, whether in the form of scientific articles, book chapters, books, master's dissertations or doctoral theses. The set of these texts found were analyzed and selected based on the criteria: (a) dealing with education in management and (b) presenting clear and detailed information about story-making pedagogy. This selection process resulted in 58 texts.

Another source of information for the first research action consisted of interviews. Authors of the selected texts were interviewed on the following questions: (a) details of their educational process and experience and (b) indication of other educational experiences aimed at creating stories. Thus, the semi-structured interviews lasted around 70 minutes and allowed for a better understanding and detailing of the experiences reported in the published texts. These

interviews also indicated other experiences. Then, other teachers who did not publish about their experiences were interviewed. We identified 06 more experiences that were described in detail through 6 interviews.

The selected texts and the interviews were analyzed in order to organize the description of their pedagogical processes and the management theme linked to each of these processes. We then categorized the experiences around four themes: (a) management of organizational concepts; (b) management of organizational practice challenges; (c) organizational change management; and (d) cultural entrepreneurship. Each experience was then described in detail in its educational process. This descriptive analysis led to the perception that the pedagogical process was often presented in a tangential and superficial way. In other words, we found that the pedagogical processes were limited.

The second action was generated from the results of the analysis of the first action. So, we sought to map pedagogies to create stories in other fields of knowledge. A new search in the databases was performed using the following terms: history, 'storywriting', 'story craft', creation of stories. The references cited by the identified articles were analyzed to identify other references on the topic, whether in the form of scientific articles, book chapters, books, master's dissertations or doctoral theses. In parallel, interviews were conducted with educators specialized in creating stories in the areas of communication, theater, soap operas, literature, cinema, television. The analysis of these interviews allowed the identification of new published references on the topic. Texts that provided detailed story creation procedures and processes were selected. The analysis of these texts sought to compare processes to build a pedagogical process of creating stories that was as complete as possible. The results consisted of the elaboration of paths to create stories that are developed and applied in other areas of knowledge. However, this analysis did not seek to exhaust the elements of the process or its details. The focus was on organizing a process that could guide educators from a basic structure. The results serve, therefore, as points of orientation for future studies

Pedagogical Experiences and Paths to Create Stories in Management

Learning to create stories about organizational concepts

A first mapped practice involves the production of comics as a way of connecting theoretical learning with the professional context (Silva, Santos & Bispo, 2017). In this sense, the creation of comics supports students to represent professional situations, reflecting on them, based on previous theoretical learning in the discipline. Students are invited to build a story with narrative elements, dialogues and drawings. The purpose of using comics as a teaching strategy is to help students develop critical thinking.

The creation of comics was divided into five phases. In the first phase of recognition, the proposal is introduced, in which the objectives of the activity are established for the students, based on the theory of social learning (Silva, Santos & Bispo, 2017), emphasizing the importance that the context plays in the process by allowing the connection of theory with practice. In the second planning phase, instructions are given to prepare the comic strip, with a moment of individual reflection to conceive a scene that refers to past managerial learning. The teacher then instructs you to create a sequence of a simple action scene. Thus, students receive a step-by-step guide on what it is and how to create a comic book, going from the most basic elements such as having a beginning, middle and end. In this phase, five different comic structures are presented to students who, after reading and analyzing, are divided into small groups in order to choose one of the elaborated stories, which best connects action with theory. In the third action phase, the development of the comic book takes place, with reports about the learning experience and in the last two, fourth and fifth (observation and reflection), students

present the comics and related theories, to reflect on the learning. The creation of the comics was digitally encouraged, that is, it was carried out on the digital platform, Toondoo.

The practice report shows that the teacher must work to develop and encourage students' creativity, as well as ensure that the practice is reflective, permeated by relevant connections between theory and practice. It is also a teaching and learning process that values student autonomy as well as their ability to work as a team. The activity helped in the learning of concepts and theories by relating theory to practice. However, it is clear that the students were not developed here to create the stories. Instructions about the modality are basic, as well as limited contact with other references.

Learning to create stories about organizational challenges

In the second mapped practice, the issue of managing challenges in organizational practice emerges, intertwined with the creation and performance of stories. It is noteworthy, at the outset, that the importance of this perspective for management education lies in the fact that being able to execute a story is an important managerial skill (Boje, 1991a), whether as a salesperson, part of a team/team, as a and/or with clients, as a leader, manager, among others. It can be said that performing a story that involves organizational dynamism as a backdrop to the narrative allows the participant in the activity to record information, process changes and be able to interpret the nuances of organizational culture in increasingly complex times and with increasingly complex structures. increasingly decentralized. Thus, the relevance of stories in organizational day-to-day and in any teaching and learning process that aims to train managers is seen.

Teaching activities take place in a face-to-face workshop and the creation of stories takes place on a digital platform (Boje, 1991a). The storytelling pedagogy of this proposal goes through a few steps, among which is to find a mentor for whom the situation object of study in the course can be exposed. The objective is to get an example in practice, that is, of a situation that this mentor has experienced specifically on this topic. The example should be drawn into a sequence of events in which context information is separated from the main events in the story. The context brings general information about the company, brand, history and problems, with clues about the main character and the problem he will have to deal with. The story, on the other hand, is created around a character who faces something, going from the beginning, to the climax and end (Boje, 1991a). For the creation of characters, the guideline goes in the direction of imagination. Students are asked to imagine their characters and their worlds. Their lives, contexts and background. It is encouraged to tell the character's story aloud, and then write it down. Some points of attention lie in the fact that the beginning must be something that can draw attention, in addition to the story episodes must contain dialogue between the characters. Finally, the main character's steps must be very well defined, as well as the central theme. It is then the student's role to connect the story with relevant readings of texts and articles referring to the theories learned.

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Learning to create stories about organizational change

The third theme of the mapping of practices is the management of organizational change in which the creation of stories plays a relevant role (Gherardi, Cozza & Poggio, 2018). The importance of the arts, and specifically stories, in organizational research stands out as a consolidated methodological approach (Gherardi, Cozza & Poggio, 2018). Thinking about organizations as learning spaces, the confluence to the perception that reflection and time for reflection from the creation of stories should be encouraged is certain, however, as practices are organized for this, scientific production no longer leaves explicitly in evidence (Gherardi, Cozza & Poggio, 2018).

In this specific practice, the teaching activity has an organizational nature as it consists of the transition from an Italian research institute, previously public, to a private research foundation. In other words, it is not a classroom or a management course, but a corporate environment. Being a moment of change, with resulting tensions, the writing of stories arises with the intention of engaging employees to take ownership of the process, recognizing themselves as an active part of it.

A storywriting workshop was held, with a total of 31 employees divided into two groups in which they were invited to reflect, through short narratives, on the events of the weeks and/or on organizational life, in a total of six weeks. The two groups went through an initial workshop to get to know and familiarize themselves with the methodology and, after six weeks of building the stories, the groups got together to summarize the narratives and reflect, from the creation of the stories (and collectively) on the organizational change process.

Here the creation of stories is taken and implemented as a situated practice that enables reflexivity within organizations and, in this specific case, in this organization, the objective was to provide support for the ongoing transition process. Therefore, once again, it is evident that there is no support for creating stories, nor for developing this competence. The creation of stories contributes as a process that guarantees the perception of authorship in the organizational process, by employees, from the perception of themselves and the other they acquire, in the changing organizational environment. Finally, they also contribute to the construction of a repertoire of stories that generate learning about the organization itself and its learning process.

Learning to create stories about cultural entrepreneurship

In the fourth practice, the theme of cultural entrepreneurship emerges. The practice is carried out in a curricular component in the undergraduate management course. The objective was to learn about cultural entrepreneurship from the practice of promoting it in communities in the interior of Bahia focused on ceramic crafts. The students knew the difficult situation of the cultural artisans of ceramics in the city and should find a way to encourage entrepreneurship that finds solutions to this difficult situation. The solution consisted in identifying potential entrepreneurs to regenerate the ceramist activity through a theatrical play created by the students and a theater teacher based on the fundamentals of forum theater, one of the main techniques of the oppressed by Augusto Boal (Boal, 1995, 2004, 2006). The play was a story created collectively by the students, with the help of the theater teacher and based on field research carried out with residents of the community.

Pedagogy for storytelling was introduced to students and practiced in the classroom: (a) texts that were read and discussed on cultural entrepreneurship, forum theater and the foundations of storytelling; (b) Chi-kung (Oigong) practices to foster concentration and integration among students; (c) theatrical improvisation exercises based on forum theater techniques. In the classroom, several stories were created, before the creation of the story that would be represented in the community for community members was carried out. The results consisted of the participation of potential cultural entrepreneurs (community residents) who participated in the theater, taking the place of a character and acting to propose changes. This proposal for changes during the performance was the way to foster cultural entrepreneurship.

Although the students had access to texts on how to create stories (Comparato, 1988), the focus of the activities remained on theoretical texts on cultural entrepreneurship and on practices of improvisation and working with the community. To make the practice viable, it was necessary to organize the trip to the community, the accommodation, the venue for the presentation of the forum theater, the dissemination, etc. The pedagogy of how to build stories remained in the background and discreetly in the activities of the discipline, despite having been practiced centrally.

Interdisciplinary Pedagogies for Creating Stories at Management Education

From the practices analyzed above, it is observed that they all converge towards the same direction, which is: although the importance of creating stories for teaching and learning in management is recognized, this is fundamental in the training of managers, leaders, entrepreneurs, all of them they lack a pedagogical approach in which the development of skills needed to create stories is explicit. Whether in the classroom, workshop in management courses or in the corporate environment, there is a lack of a protocol that is able to guide students who will be future managers, leaders and/or entrepreneurs, in the construction of good stories.

The practices mapped converge in promoting the creation of stories in the practice of activities in the classroom. However, the pedagogies of how to create stories remain specific or limited activities. That is, the creation of stories is left to the students as something intuitive or implicit. It is observed, then, the absence for teachers and students of a more explicit, structured and systematized pedagogy of how to create stories. Based on this finding, we turned to other creative and artistic writing processes, seeking to consolidate fundamental practices. The analyzed materials are divided into books and articles about writing: (a) screenplay (Campos, 2007; Comparato, 1988; Field, 2001; Iglesias, 2011; McKee, 1997), (b) stories in general (Haven, 2007; Price, 2014a, 2014b; Smith, 2015; Vandermeer, 2013; Vogler, 2007); (c) digital stories (Lambert, 2013) and (d) advertising and marketing (Mathews & Wacker, 2008; Palacios & Terenzzo, 2016). We sought to locate recurrences that could guide the proposition of a story creation methodology (Table 1) to be applied in management education.

Table 1

Story Creation Process

Stage	Focus	Activities	References
Idea	Being able to start the story Enabling a conflict to exist Sustaining history	Searching for the source of the idea Write a *story line* Developing a premise Materializing the idea	Comparato (1988, chap. 3 and chap. 4) Price (2014, chap. 1)
Character	Having a *who* to lead the story	Creating characters with: dramatic need, point of view, attitude and change Developing the synopsis or argument Creating main character (hero/protagonist) with *desires versus* (villain/antagonist)	Field (1997, chap. 12 Comparato (1988, chap. 5) Price (2014a, chap. 2)
Context	Having a *space and a time* for the characters to live the story Having a *how* to guide the conflict of the characters Having a place for the characters to live the story	Creating scenes around the desires, actions, conflicts and changes of the characters Defining dramatic action Creating spaces that transmit physical sensations, social and psychological dimensions	Field (1997, cap. 12) Comparato (1988, chap. 5) Price (2014a, chap. 4)
Conflict	Conducting history Thinking about conflict in history Generating tension in readers	Creating the dramatic structure Creating the climax Creating moments of setback before the conflict Proposing setbacks, discoveries, complications, resolution	Comparato (1988, chap. 5) McKee (1997, chap 2) Price (2014a, chap. 5) Vandermeer (2013, chap. 4)
Process	Being clear about organizing the roadmap around the main elements of a story Defining the structure (classic or non-classical) of the story	Developing history, step by step Considering the specific elements of each structure Digital: developing history from the five stages	Price (2014a, chap. 6) Lambert (2013, chap. 5)
Diffusion	Sharing your created story	Digital: making sure about audience and attention to technical details for presentation	Lambert (2013, chap. 5)

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Stage #1: Idea

In the process of writing a script, which will bring any audiovisual product to life, whether for television, cinema, theater or radio, the idea is the beginning of everything. Having defined the theme of the story, the step that will make the creation of the story possible – and hence this being the first – is the structuring of the idea. The idea is one that appears as necessary to be told, reported and will be, in the audiovisual script, defined through what is called a "matrix conflict" and materialized in a phrase, known as a story line that presents the conflict, develops it and solves (Comparato, 1988).

For the creation of a screenplay, the idea needs to be imagined, in the sense of being seen in the screenwriter's mind, just like an image. The same for the creation of a poem that is born from the image that the writer, at the same time author and observer of the scenes of his daily life, conceives for that poem. Other possible sources for ideas to be transformed into scripts are their own experiences or the stories and contexts of others, that is, the experiences of others. You can also consider the entire repertoire formation as a starting point for ideas, from books, series, movies, that inspire other ideas. In addition to universal or particular themes, which generate commissioned scripts (Comparato, 1988).

Stories must be supported by good ideas. With that, authors, writers, storytellers need to bring, in the heart of their ideas, what, who, where and when, then what happens, why, how and so on. In the case of creating a story, in general, the premise for a "good" idea lies in the

fact that this idea has to be able to sustain the story, from beginning to end. In this case, it is not advisable to think of an idea that is already close to the climax because the development - which guarantees the support for the story - is limited. One must think about what happened before the climax: the creation of a story must refer to those events that triggered the conflict. With that, the writer gets a premise to be worked towards the conflict and its evolutions (Price, 2014).

The process of creating stories involves the question of the source of the idea, materialized in the question: where do good ideas come from? The suggestions are as varied as possible, among which the following stand out: (a) working on the construction of a repertoire with readings, films, plays, among others; (b) observe the everyday scenes, people and events around; (c) exploring dreams that leave fragments and sensations; (d) review and rewrite texts already written (Price, 2014). Materializing inspirations in ideas means giving structure to it, that is, guaranteeing at least one of the four elements that make up an idea that are, intrigue, turning point(s), complex characters who want to (win, overcome, among others) objects, and unique moments (Price, 2014).

Stage #2: Character

The creative process of a script proposes that the idea be the first element, followed by the conflict that culminates in the development of the character through the elaboration of the argument or synopsis. It is the moment when the screenwriter locates his story, giving at the same time and space, the two elements necessary for the characters to live the narrative. In the audiovisual script, the main character, or protagonist, is the one who will lead the plot, so it should be more worked and developed. The protagonist can be one person, more than one person, or anything that is capable of acting and expressing itself. At his side will be the supporting character that develops throughout the plot and, in addition to them, has what is called a dramatic component that "is an element of union, explanation or solution" (Comparato, 1988, p. 122).

Particularly in the script, which originates an audiovisual product in which the thoughts of the characters are not captured, emotions become important elements for their composition. Thus, the act of speaking expresses thinking, just as feeling expresses acting. We know what the characters think from what they say and their actions are a consequence of their emotions (Comparato, 1988). As it is an audiovisual product supported by images, the actions and reactions of the characters become fundamental; in this sense, the script is transformed into a film that is, in short, behavior (Field, 2001).

Still in the creative process of a script, we found four elements that are important in the construction of good characters: the dramatic need, the point of view, attitude and change (Field, 1997). Every character must be imbued with a strong need: they need to want to win, obtain, overcome something. That desire will guide her along the plot. The point of view, in turn, is the one that will be anchored in the character's system of beliefs and values, and will be the cause of conflicts. This element gives rise to the third element, which is attitude: how the character behaves, what are their opinions and their ways of acting. Finally, there is the element of character change that impacts the development of the story (Field, 1997). This happens through an argument or synopsis that is the story line developed in text form (Comparato, 1988).

It is known that all history is built around who did what, when, where, for whom and for what reason. The character, therefore, is the central pillar of the story that travels and transforms throughout the journey (Price, 2014). Thus, the creation of a character, in addition to materializing who will lead the story, must aim to expose conflicts, both external and internal, to be crossed by all the characters. It is important to create characters that experience contradictions, conflicts, a series of complex dynamics among them, which develop the story and hold the reader/spectator's attention (Price, 2014).

The stories will consist of one (sometimes more) central or main character, who can be called a hero or protagonist. All other characters will be thought of according to the centrality of the hero or protagonist, otherwise, they will lose their role in the story. In addition, the stories ask for villains or antagonists who will always be the biggest obstacles for the main character to get what she wants (Price, 2014).

Stage #3: Context

The context, for a script, is the story that takes place within a time and space much smaller than the whole plot and that impact on the composition of the character's trajectory. And since the search for winning, obtaining or overcoming something matters for the composition of the character, the entire context will be structured around their desires, actions, conflicts and changes (McKee, 1997). With this, the so-called "dramatic action" is defined, translated in the form of "how" the characters' conflict will be told (Comparato, 1988, p. 25).

Thus, the scenes and moments experienced by the characters, which make up the context of the script, are created to give an outline to their dramatic needs. In the process of its creation, it is important to ask yourself what is the purpose of the scene, that is, does that scene work for what the character wants to win, obtain or overcome? (Field, 2001). Specifically, in the creation of a script, it is therefore essential to connect every scene with the "matrix conflict" expressed in the story line, in order to avoid lost scenes that do not develop the story (Field, 2021).

Stories, as seen above, are built around someone wanting something, for some reason, and in a certain time and space. For stories to happen, therefore, the context must be determined. Story creators need to materialize, through writing, a complete and credible universe so that the characters can live their conflicts, considering each context as the only possible one for that moment. In addition, to create places compatible with the story, creators must immerse themselves in the moods of the characters themselves, giving the reader not only physical sensations about that space, but also being able to convey its social and psychological dimensions (Price, 2014).

Stage #4: Conflict

The steps described above show the relevance of conflict in the elaboration of a script, from its conception, with the story line to its development, moving the characters towards their dramatic needs. Conflict is, in fact, central to the composition of the story, thinking that "without conflict, without action, there is no drama". Characters can face human forces (others), non-human forces (natural obstacles outside of themselves), and internal conflicting forces (Comparato, 1988, p. 95).

The particularity of the screenplay is that its story is composed of images, dialogues and descriptions, and all situated within a "context of dramatic structure" in which the story will have a beginning, middle and end. The classical dramatic structure is divided into three movements: first, second and third act, with each of them having a beginning, middle and end. The conflict is built in the first act, so that in the second, with the complication of the problem, the crisis arises. In the third act then comes the climax, which modifies the expectations and then the resolution (Comparato, 1988, p. 188). Everything that is built in history it is towards the climax that culminates in an "absolute and irreversible change" (McKee, 1997, p. 42).

Conflicts are essential in any story and they all have the same goal: to generate tension in the readers. Even before the climax of the story, conflicts are being developed, with intensity, followed by softness, in successive occurrences to lead the reader to the maximum point of tension in the climax until the reversal/redemption/liberation. It is, in short, the protagonist fighting the antagonist who prevents him from achieving his desire (Price, 2014). In general, traditional plots involve some kind of setback experienced by the character, which stimulates the dramatic load on the reader, discoveries that prove to be essential for the plot, complications

from the initial conflict and a resolution that lives up to the reader's expectations (usually tied to the plot, without introducing new elements) (Vandermeer, 2013).

Stage #5: Process

The process of creating a script necessarily goes through all the steps explored above, in order to make the story emerge. Remembering that the structure of a script is organized around the main elements of a story: plot, incident, scene, character and action (Campos, 2007). In addition to these elements, it can be added that every story has: points of view, dialogues, description and style (Vandermeer, 2013).

The classic structure of a plot brings well-connected events that happen successively in a certain time and place, composing a story in which the protagonist must deal with the antagonist who, as a contrary force, makes it difficult to achieve his desires. At the end of the journey, the protagonist necessarily underwent some irreversible change or transformation. The variations of this structure range from open endings to non-linear time, various internal conflicts, multiple protagonists, among others (Price, 2014).

The process of creating digital stories goes through some steps similar to those of stories in general and others that are different. The proposal of a workshop exclusively focused on the creation of digital stories (Lambert, 2013) brings seven steps to be followed, the first of which is to make the story to be created, unique and powerful. For this, it is not enough to ask about what the story will be, but rather seek to explain its meaning before telling it. Then comes the question of the need for an emotional connection with the story, both of the creator himself, with his emotions, and with those he wants to arouse in listeners. Step three is to find the moment in history when irreversible change takes place. It is not just any moment, which accompanies the various changes that can happen, to a lesser extent, in the plot, but that decisive moment in which the change impacts and transforms. The fourth step consists of seeing the story that is being created, being able to project it into images and the fifth step is connected with listening: if the visual can bring a story to life, so can the sound framework. It is only after these five steps that the editing or structuring of the story begins, in text or storyboard. As it is digital, in addition to the narrative structure of the story, it is time to consider, in the composition of the narrative, the sound and the visual (Lambert, 2013).

Stage #6: Diffusion

Of the six steps seen above, the seventh and last, which is to share the story, is only referenced in the scientific production on the creation of digital stories (Lambert, 2013). The importance of surrounding oneself with all care with the digital history is evident, whether in digital presentation or in person. Another recommendation is to prepare the story for the moment of presentation, considering the characteristics of the audience, therefore, properly equipped with information about the context of creation and details about the narrative. Of all the steps explored above, it appears that diffusion is the least worked on in scientific production.

Discussion and Implications

The research results include five practices and themes of storytelling in management (management of organizational concepts, management of organizational practice challenges, organizational change management and cultural entrepreneurship) and their pedagogical processes. The results also systematize pedagogical processes from other areas of knowledge on how to create stories to nourish future research and educational practice in management. When we propose the creation of stories, we make room for the protagonism of both the teacher and the student, who change their postures.

We can predict and discuss four implications of the results of this research. The first implication concerns the role of teachers, concerned with supporting students in creating

stories. When the teacher assumes a posture of being concerned with creation, he goes beyond his concern with just choosing and transmitting knowledge through a story: he starts to want to provoke and support students so that they can build their stories well, in addition to enable him, as a teacher, to participate as a co-creator of the stories with the students. So, there is a gain in the role of the teacher that causes students to understand the importance of creating stories while adopting a posture of supporting them, with tools, logic, conceptual support, so that they can build their stories. The teacher arouses interest, mobilizes, and manages to be the source of the foundation and instrumentalization necessary for a good teaching and learning process. On another front, a second possibility is added to the teacher when it is in his/her interest to also be involved as a co-creator of the stories together with the students. Thus, the creation of stories brings possibilities for new teacher postures, both more proactive and more collaborative.

The second implication is related to the students themselves, oriented to create stories that are meaningful to their professional practice. In this proposal, students no longer have the attitude of listening to stories, but rather of trying to build and narrate well. Not necessarily their personal life stories, but students must develop the ability to narrate stories (which may even be their own) but contextualized within their professional practice. The importance here lies in the fact that the story is not linked to any random fact, but to professional practice, such as leadership, entrepreneurship, people management, among others. Thus, the student can learn to build stories that are in their particular professional universe, in their universe of interest such as entrepreneurship and with that they will look for stories in this sense, or in project management, cultural entrepreneurship, sustainability, among others. These are all specific interests that end up mobilizing the student to create stories. In addition, students can collaborate among themselves in the creation of stories, generating a collective learning of this construction. It can be seen, therefore, that this article opens two new avenues of research, one of which is to research from an individual point of view, regarding the posture of the teacher and/or student, and another to investigate from the point of view of the teacher and/or student. of co-creation, also referring to both the teacher and the student.

The third implication is linked to the challenges of excessive instrumentalization and excess theoretical abstraction. This is because the creation of stories brings a more instrumental nature to the support of the teacher and, in fact, this instrumental knowledge is relevant for without it the procedures are not carried out. However, care must be taken so that teaching practice and support are not restricted only to "how to do it", neglecting a broader understanding. Therefore, it is important to pay attention to the reverse challenge of the excess of theoretical abstraction that brings to the teaching practice the need for a careful, but not exclusive, instrumentation: students must be allowed to reach a broader understanding of history and the process of creating stories, without being in excess, under penalty of being just a theorization without anyone being able to practice.

The fourth implication refers to the challenges of the story-making practice itself. Many examples raised by this research have a proposal in which students not only debate and read texts on how to create stories, but they themselves are encouraged to create their own. The proposal, however, must go beyond the space of a discipline to be extended to the teaching and learning process as a whole, which is based not only on an abstract conceptual reflection, but on a pedagogy of practice: a pedagogy in which students build their stories to share, discuss, reconstruct, rethink and analyze the stories they created and, with that, create new stories. The focus, therefore, is on teaching and learning from practice and here, on the practice of creating stories.

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