Stories in management education: Relevance, insights, and perspectives

Histórias no ensino e aprendizagem em administração: Relevância, conhecimentos e perspectivas

Historias de enseñanza y aprendizaje en administración: Relevancia, conocimientos y perspectivas

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ABSTRACT
This study aims to integrate and consolidate academic knowledge about stories in management education. This research is based on a systematic review of national and international academic production. The analysis of identified research resulted in three central categories to explain the field: relevance (communication, engagement, creativity, politics, change, moral, and emotion), knowledge (typologies of stories, management practices, and teaching strategies and learning), and perspectives (storytelling and story writing). By elaborating a structured view of stories in management education, the results of this research contribute to structure, to stimulate, and to guide future research.
Keywords: management education; stories; narrative; teaching in management; story creation.

RESUMO
O objetivo deste artigo é integrar e consolidar o conhecimento acadêmico sobre histórias no ensino e aprendizagem em administração. A pesquisa se sustenta em uma revisão sistemática da produção acadêmica nacional e internacional. A análise das pesquisas identificadas gerou como resultado três categorias centrais para explicar o campo: relevâncias (comunicação, engajamento, criatividade, política, mudança, moral e emoção), conhecimentos (tipologias de histórias, de práticas de gestão e de estratégias de ensino e aprendizagem) e perspectivas (contação e criação de histórias). Ao elaborar uma visão estruturada das histórias no ensino e aprendizagem em administração, os resultados desta pesquisa contribuem para estruturar, estimular e orientar a realização de pesquisas futuras.
Palavras-chave: educação em administração; histórias; narrativa; ensino em administração; criação de histórias.

RESUMEN
El propósito de este artículo es integrar y consolidar el conocimiento académico sobre las historias en la enseñanza y el aprendizaje en la administración. La investigación se basa en una revisión sistemática de la producción académica nacional e internacional. El análisis de las encuestas identificadas resultó en tres categorías centrales para describir y explicar el campo: relevancia (comunicación, compromiso, creatividad, política, cambio, moral y emoción), conocimiento (tipos de historias, prácticas de gestión y estrategias de enseñanza y aprendizaje), y perspectivas (narrativa y creación). Al elaborar una visión estructurada de las historias en la enseñanza y el aprendizaje en la administración, los resultados de esta investigación contribuyen a estructurar, estimular y orientar futuras investigaciones.
Palabras clave: enseñanza de la administración; cuentos; narrativo; enseñanza en administración; creación de la historia.

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1 INTRODUCTION

Storytelling is the art of weaving together events in an articulated and sequential manner to build an intimate product of knowledge. In addition to enabling the creation and attribution of meaning to lived experiences, stories manifest multiple effects: they engage, inspire, provide a sense of security, morally educate, counsel, warn, justify, explain, and entertain (Gabriel, 2000). Research on stories in the field of management and their impacts for administrators, entrepreneurs, and leaders (Boje, 1991a, 2008; Boje, Rosile, Saylors, & Saylors, 2015; Clark & Kayes, 2019) highlights the centrality of narratives both to organizations (Boje, 1991a, 2008; Gabriel, 2004; Gabriel & Connel, 2010; Gavin, 2021; Kainan, 2002) and to professional practice and in their formation process.

For example, we find research that highlights the role of narratives in stability and change in organizations (Brown, Gabriel & Gherardi, 2009; Frost, Nord & Krefting, 2003; Reissner & Pagan, 2013; Vaara, Sonenshein & Boje, 2016). Research also focuses on the relations of stories to organizational learning (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), 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). Despite their importance, stories resist reduction to a form of resolution for all organizational problems nor should we position the storyteller as the great "hero" (Reissner & Pagan, 2013). Rather, reflecting on stories in organizational contexts must consider the dynamic relation among its creator, the plot, the performance, the audience, and the effects of that relation (Reissner & Pagan, 2013; Beigi et al., 2019; Rhodes & Brown 2005).

Telling and/or writing stories can be practiced in several ways in organizations: as a tool for organizational communication, as a route to individual micro-emancipation, as a tool for manipulation and control (Reissner & Pagan, 2013; Beigi et al., 2019; Rhodes & Brown 2005). Stories constitute political devices due to their persuasive and influential effects. Educating students as competent storytellers and creators means contributing to their politicized training as leaders, managers, and/or entrepreneurs.

Derived from the term "narrative," stories are often associated with it as synonyms, sharing numerous definitions (Boje, 1991b; Boje, 2008; Clifton, 2019; Gavin, 2021; Gubrium & Holstein, 2009; Reissner, 2004). Thus, this study understands narrative and story as synonymous and adopts an inclusive and broad conception of stories: the existence of a connection between events and ideas as non-random narrative patterns (Riessman, 2008). Moreover, outside fiction, stories not only have a plot but also tend to represent reality. To constitute themselves as stories, they no longer merely report facts, discovering meanings in the facts, thus giving rise to a plot. Thus, some consider that stories communicate facts as experience, rather than as information (Gabriel, 2004).

From the multiple definitions of story and narrative, we found no structured and grounded definition of storytelling (Reissner & Pagan, 2013). We indirectly understand that the practice of storytelling usually refers to as storytelling. This means that the oral communication of any and all stories and/or narratives configures storytelling. In an organizational context, the expression can be understood as the usual way organizational actors adopt to communicate (Reissner & Pagan, 2013), thus reinforcing the importance of stories in management education (ME) both for future leaders and/or managers who will use storytelling as a management device, and for any type of worker who will have the critical capacity to politically reflect on the told stories.

Scientific production highlights the relevance of writing and telling stories in ME from the moment they offer contributions by approaching organizational situations as contextualized narrative accounts (D'Abate & Alpert, 2017). Thus, as organizations demand, stories enable students to more effectively communicate (Boje, 1991a). Because they have no univocity of meaning, ME takes stories as tools to stimulate students' creativity, imagination, critical thinking, and contact with their emotions (Cohen, 1998; Antonacopoulou & Gabriel, 2001). Stories also elicit understanding and analysis of moral and/or social issues (Cohen, 1998). They stimulate reflections about several organizational practices, such as leadership (Schedlitzki, Jarvis & MacInnes, 2015) and entrepreneurship (Jones et al., 2012).

Despite the central and fundamental relevance of stories to management and its teaching, scholarly production still faces limitations. We found a proposition of story learning from literature (Coles, 1989; Cohen, 1998; Pinheiro, Vieira & Motta, 2010; Schedlitzki, Jarvis & MacInnes, 2015), learning in management by analyzing films (Huczynski & Buchanan, 2004; Pinheiro, Vieira & Motta, 2010; Schultz & Quinn, 2013), podcasts (Teckchandani & Obstfeld, 2017), and drama (Clark & Kayes, 2019; Pinheiro, Vieira & Motta, 2010). Nesteruk (2015) grounded 'storytelling' in ME in practice by adopting digital resources and Gherardi, Cozza & Poggio (2018) focused on story creation, pondering that writing stories within organizational contexts enables one to engage and deal with situations in a reflective manner. Indeed, we found that academic production lacks homogeneity and consistency the on the use of stories in ME. The academic production remains limited, dispersed, and fragmented. Studies often deal with many approaches superficially, sometimes in a disconnected way with other research. Moreover, we found systematic review of this production

that integrates and consolidates the use of stories in ME.

This study aims to integrate and consolidate academic knowledge about stories in the ME and stimulate the improvement of future research. Consequently, our findings seek to contribute to advance knowledge of ME by providing a set of categories that better explains and understands the rationale, subtleties, and shortcomings of using stories in ME. Moreover, by developing a structured view of stories in ME, our results provide a supportive framework to stimulate and enhance further research. Our findings also highlight the key relevance, insights, and perspectives of stories in ME. The knowledge we produced can assist management educators in their practice and students in their learning and training in management. Students can better understand and reflect on the importance of stories for their personal and professional development and educators can enrich the content and orientation of their teaching-learning practices.

2 RESEARCH METHOD

Our research method is based on a systematic and narrative review of scholarly production (Elsbach & Knippenberg, 2020; Gough et al., 2012; Hodgkinson & Ford, 2014; Patriotta, 2020) which focused on seeking transparency in its selection process, reflexively interpreting its results, generating integrative categories, and proposing perspectives that problematize and guide future research. Thus, our purpose is more focused on interpreting and categorizing our findings rather than statistically describing them.

This review took place within a three-stage structured process. The first stage (mapping) was based on our search for studies in several national and international databases (Sage Journals, Academy of Management, SPELL, Emerald Insight, JSTOR, SciELO, EBSCO, Routledge, Library of Congress, CAPES Journals, and Web of Science) via combinations of the following search terms: narratives, management, education, history, storytelling, and story writing. We defined our search period from 1980 to the present day.

As a result of our systematic review of the relevant academic production, 338 published studies in various formats and languages (Portuguese, English, and Spanish) were mapped: academic studies, books, book chapters, doctoral theses, and master's dissertations. Our review was conducted with a snowball dynamic in which the references of the found texts were searched. Thus, other materials such as books, book chapters, and studies accepted at conferences were mapped and analyzed. This process ended when we found no new or relevant references. By analyzing the collected material, duplicates were eliminated in a second stage (refinement and expansion), in which only those publications that directly or indirectly related to the use of stories either in management or in ME were selected.

Next, the chosen research was analyzed for consistency, relevance, and coherence. Our guiding question was: was the output based on consistent, relevant, and coherent research on the use of stories in management or in ME? Overall, 129 relevant, consistent, and coherent scholarly productions were chosen as result of this analysis. The vast majority of this material consisted of studies in management that investigated the role of stories in organizations, highlighting leadership and entrepreneurship practices. ME has studies that take narratives as an object and propose a theoretical reflection or a practical reflection.

The third stage of our review was dedicated to the thematic analysis of the selected studies. In a first analysis, we sought to identify central themes which could generate explanations, integrations, and problematizations to guide future research. The themes that emerged from this analysis were relevance, knowledge, and perspectives of stories in the ME process. The entire set of studies was analyzed again from these three thematic axes to further develop, detail, and refine their content to create explanatory sub-themes. Thus, the systematic analysis of the identified research enabled us to elaborate and support central categories to describe and explain the field: relevancies (communication, engagement, creativity, politics, change, moral, and emotion), knowledge (typologies of stories, management practices, and teaching and learning strategies) and perspectives (storytelling and story writing). Thus, results enabled us to reflect on and problematize the current state of research to generate paths for its possible renewal.

3 RELEVANCES

Considering that our experiences are shared via stories, their importance to the ME process stands out. Broadly speaking, stories enable people to connect with what is important and what helps them make sense of their current situations in society, business, organizations, and in their own careers (D'Abate & Alpert, 2017). Because we use narratives to describe the world, we employ metaphors to assist us in describing organizations and conveying meanings and interpretations (Drummond, 1998). Understanding the world happens in the form of stories. Storytelling enables individuals to look at and understand the situations in which they find themselves (D'Abate & Alpert, 2017). This occurs within an organization: storytelling and story writing skills prepare managers to look at situations from different perspectives and make their decisions and change their behaviors according to these new insights, inspirations, and identities (Boje, 1991a; D'Abate & Alpert, 2017).

From our analysis of the academic production, we categorized seven relevant aspects of stories for the field of management, especially regarding teaching and learning (Table 1).

Table 1

The Relevance of Stories in the ME

Relevance	Description	Main References
Communication	• The communicative power of stories is linked to subjects' ability to recognize themselves as active in their lived experiences; the possibility of this narrative enables the construction of meaning. • In the ME process, the communicative capacity provided by stories confers legitimacy to previous learning. • Given the importance of stories in the organizational environment, knowing how to communicate is knowing how to position oneself before situations.	Boje (1991a), Brill (2008), Gold, Holman and Thorpe (2002), Hansen and Kahnweiler (1993)
Engagement	• We highlight the engagement potential of stories as contextualized stories close to real situations and linked to practice, a mobilizing force of students' interest in ME.	Silva (2018), Silva, Bispo and Santos (2017), D'Abate and Alpert (2017), Brill (2008)
Creativity	• Stories inspire, an important subsidy to develop creativity.	D'Abate and Alpert (2017) Cohen (1998)
Politics	• Stories are influence, persuasion, convincing, and manipulation devices, including political aspects such as meaning-making, manipulation, change, power, and identity.	Auvinen et al. (2013), Beigi et al. (2019), Boyce (1996), Currie (2010), D'Abate and Alpert (2017), Franco (2015), Gray (2007), Palacios and Terenzzo (2016), Reissner and Pagan (2013), Rhodes (2005b), Rhodes (2005a), Rhodes and Brown (2005)
Change	• The imbrication of organizational change and stories is evident when one understands organizations from the perspective of organizational culture, based on multiple stories.	Drummond (1998), Brown et al. (2009), Reissner (2004)
Moral	• By conferring value to people and organizations, stories have moral relevance, building and/or maintaining reputation.	Whittle, Mueller and Mangan (2009), Cohen (1998)
Emotion	• Stories are made up of emotions and can provoke emotional responses.	Boje (1991a), Schedlitzki, Jarvis and MacInnes (2015), Antonacopoulou and Gabriel (2001)

Source: Elaborated by the authors.

The first relevance of stories refers to their communicational power. Stories configure a way to communicate complex organizational dynamics. Thus, their importance in training administrators becomes multifaceted. Knowing how to elaborate, write, and tell stories is an important managerial skill, necessary in face of the current challenging scenarios (Boje, 1991a). Stories both communicate and build identities and teach and help people make sense of their personal and professional lives. Storytelling is narrating and communicating everyday events and enabling the manifestation of personal beliefs and values. Thus, narratives arise from lived experiences. The stories we tell shape the perceptions we have of those lived experiences. In short, stories help explain, rationalize, clarify, and communicate our personal and professional experiences (Brill, 2008).

Creating, telling, or performing stories has its relevance to ME from the moment it helps students move beyond traditional oral and written forms, enabling them to communicate their ideas more efficiently and effectively (Boje, 1991a). Enabling students as 'storytellers' and writers on organizational topics guarantees that students have absorbed the most relevant concepts that have been communicated with the story and that they can now communicate them appropriately and persuasively. Therefore, stories enable empowering communicators and influencers.

Stories play an important communication role in organizations as narratives define the type of the organization, its positioning, its values, mission, and vision. Organizational narratives define how people adhere to a culture and set future goals and objectives. Stories tell of the past, locate the present, and guide organizations toward the future (Hansen & Kahnweiler, 1993). The information that circulates in organizations, regarding values, relationships with customers, suppliers, and among employees are, in essence, stories. Thus, storytelling is part of the routine of an organization, constituting its informational flow. The ability to tell or write a story shows how the professional faces problematic or challenging situations in an organization. Consequently, the best storytellers tend to become skilled managers (Boje, 1991a). Stories enable managers to consider other points of view, positively affecting professional relationships. In fact, stories enhance individuals' willingness to listen and understand others, asserting itself as an important communication channel in organizations (Gold, Holman & Thorpe, 2002).

The second relevance of stories refers to their power of engagement. Stories offer contributions by approaching organizational situations as contextualized narrative accounts (D'Abate & Alpert, 2017). Extremely relevant for ME (Silva, 2018; Silva, Bispo & Santos, 2017), stories engage students with practice by enabling them to understand and confront similar circumstances. Stories engage students because learning is a social activity, imbricated in and stemming from everyday life. Thus, they respond to the inherent need of individuals to assign meaning to their challenges. Moreover, we can consider the passion for stories as an essential part of human beings, persisting in the professional context. Learning, in this sense, consists of an innate desire to interact with others, naturally giving rise to the relevance of stories for engagement (Brill, 2008).

The third relevance of stories relates to creativity. Stories operate as a device in ME via narrated inspiring and teaching examples (D'Abate & Alpert, 2017). Managers, as mentors, by detailing their lived situations, inspire and teach their mentees by example. In other words, stories can be vivid and inspiring accounts. Beyond guidelines or solutions to certain problems, stories carry inspiration. This inspirational component even ensures that its audience will remember a story and apply it in their lives. We can consider, therefore, that stories offer a creative (D'Abate & Alpert, 2017) impact. Indeed, stories are taken, in ME, as vehicles to stimulate students' creativity, imagination, and critical thinking (Cohen, 1998).

The fourth relevance of stories involves issues of policy. The influential power of stories is directly linked to experience, the source of all stories, the reason they are considered inspirational and impactful. As excellent influence and persuasion devices, stories can create a sense of unity and common purpose (Boyce, 1996). Leaders produce a reference point from their stories. In effect, leadership maintain or create stories to organize contexts for followers' actions. Our analysis of academic production also highlights the persuasive importance of stories for marketing and the communication of products, ideas, services, and the brands themselves (Franco, 2015; Palacios & Terenzzo, 2016). Thus, all communication seeks to influence, persuade, and manipulate. The stories organizations choose to tell are biased and selective to shape employees and other stakeholders' interpretation of events and corporate culture (Beigi et al.,2019; Rhodes & Brown, 2005; Auvinen et al., 2013; Gray, 2007; Reissner & Pagan, 2013).

The political perspective includes at least five aspects (Beigi et. al, 2019). The first is connected to the construction of meaning from the story being told. When perceived via its critical bias, the negotiation of meaning in divergent stories makes room for the deconstruction of a dominant narrative in favor of a new shared narrative. The second aspect refers to the resistance to convention that opposes the dominant organizational narrative, conveyed by those in positions of power. The third aspect includes the possibility of incorporating pattern changes since stories that fit the dominant narrative are more likely to be considered credible and influential. However, leadership's exclusive receptivity to stories that fit the preferred narrative may limit the ability to change of an organization as it restricts openness to new narratives. Political and critical stories within the organization can emerge naturally and necessarily either to help people whose experiences diverge from the dominant narrative to deal with contradictions or to give voice to stories that belie official stories of change. As a fourth aspect, we highlight the issue of power and dissonance, both of which are potentiated by stories. If narrative, on the one hand, consolidates power, on the other, it configures a tool for dissonance. When these dissonances are identified, stories can help explain unresolved organizational tensions that can interrupt certain organizational practices. Finally,

the question of identity stands out in the critical view of organizational management. The political perspective of stories can constitute an important practice both to identify exclusionary narratives and to deconstruct and construct new narratives that exclude disconnected individual identities from the organizational narrative (e.g., gender and sexual orientation; as per Beigi et al., 2019). This political perspective, therefore, reinforces the importance of incorporating stories into ME, contributing to develop the competencies of those who will be, in the future, managers and/or leader creators as well as recipients of these stories.

The fifth relevance of stories is their role in change. We may consider organizations as a composite of multiple verbalized or implicit stories that form managerial routines, customs, and products and give rise to an organizational culture. Rather than being immutable, this narrative composite even operates in the sense of composing the whole, whether it be cohesive or divergent. This dynamic enables change: inconsistencies demand new stories to restructure the meanings of organizational culture (Drummond, 1998). Thus, stories play a central role in changing organizations. Actually, every change requires the alteration of stories. New stories emerge to supplant old ones. Change is essentially a process of recreating stories (Brown et al., 2009). One can even consider stories as a means to manage change insofar as they organize cultural transformation. Once change occurs, success can be measured by the stories that people will tell (Reissner, 2004).

The sixth relevance of stories is moral. Stories enable employees to defend their moral status and even give organizations the ability to maintain their institutional reputations. Telling a story is a way of being accountable for one's actions from a moral standpoint. To the extent that stories confer value to people by attributing them positive outlines such as virtue, availability, responsibility, and competence, they configure a form of moral accountability, i.e., they become a way to deal with the challenges of positioning oneself as an organization or within it as one of its members. Thus, stories can be invoked when employees face situations that threaten their sense of social value and/or organizational reputation (Whittle, Mueller & Mangan, 2009). In ME, the use of stories opens up space for discussions on moral and social issues about management and organizations. Stories provoke analysis and understanding of moral and/or social issues (Cohen, 1998).

The seventh relevance of stories refers to emotion. Stories can provoke a wide range of emotions in their audience (Boje, 1991a). Storytelling is in itself a form of sensitive engagement with the audience, who cognitively and emotionally engage with stories, creating and recreating meanings via this emotional experience (Schedlitzki, Jarvis & MacInnes, 2015). Stories are intrinsically connected with emotions. Their use in ME relies on emotions consisting of learned experiences — just as learning is an emotional experience (Antonacopoulou & Gabriel, 2001).

4 KNOWLEDGE

In our analysis, we found that scientific production on the use of stories in ME produces three specific forms of knowledge: typologies of stories, management practices, and teaching and learning strategies.

4.1 Typology of stories

We found six types of stories in ME (Table 2).

Table 2

Story Types in Management Education

Story types	Focus of stories	Main references
Comics	• Mobilizes concepts from practice.	Boje (1991a), Brill (2008), Gold, Holman and Thorpe (2002), Hansen and Kahnweiler (1993)
Literature	• Provides a realistic, non-reductionist portrait of organizations with multiple contexts.	Silva (2018), Silva, Bispo and Santos (2017), D'Abate and Alpert (2017), Brill (2008)
Movie	• Engages active learning strategies, mobilizing creativity and critical thinking.	D'Abate and Alpert (2017) Cohen (1998)
Theater	• Promotes storytelling in practice based on performance and dramaturgy.	D'Abate and Alpert (2017), Boyce (1996), Franco (2015), Palacios and Terenzzo (2016)
Digital	• Sustains organizational culture, composed of multiple narratives.	Drummond (1998), Brown et al. (2009), Reissner (2004)
Podcast	• Confers moral value to people and organizations, participating in the construction and/or maintenance of reputation.	Whittle, Mueller and Mangan (2009), Cohen (1998)

Source: Elaborated by the authors.

In ME, fiction configures a resource providing a non-reductionist portrayal of organizations. For example, drama, literature, and cinema provide stories that connect managerial content with situations experienced in the practice of an organization (Boje, 1991b; Cohen, 1998). As an aesthetic resource, literature provides narratives that, when inserted into management teaching, favor creativity and the development of capacities for feeling and knowing (Fischer et al., 2007). Specifically, literature has a rich source of stories (e.g., Don Quixote, War and Peace, Othello) to fuel teaching and learning about leadership (March & Weil, 2005).

Comics are an artistic resource intended to narrate events by recording images. Concatenating events, placing them in a proper space and time with characters and a plot guarantees an imagetic story from a universe of greater complexity (Guimarães, 2001). Comics actively work concepts in ME (Silva, Santos & Bispo, 2017).

Research has widely evaluated the use of films in ME, especially on management and organizational behavior (e.g., Champoux, 1999; 2000, 2001) and considering narrative analysis. Students may produce films, stimulating their creativity, as per Schultz and Quinn (2013). Thus, films become an active teaching and learning strategy, causing students to mobilize concepts to solve managerial and organizational problems (Schultz & Quinn, 2013).

An innovative type of storytelling refers to digital storytelling, which involves the use of digital technologies to combine multiple elements: voice, videos, images, music, interviews, graphics, etc. Digital stories find their support in technological apparatuses or digital media. They enable students to develop narrative awareness and skills via contemporary digital languages. Digital environments increasingly construct and enable the experience of sociability (Nesteruk, 2015). Starting from the digital reality, in which young people make commitments, relate, perceive, and construct values, enables them to reflexively explore meanings much more effectively, thus configuring another way for business students to develop the necessary insight into the logic of the stories they will need to understand and create as managers of a business. Indeed, the digital format sparks interest in ME as an effective resource to develop narratives of leadership, organizational change, and communication in organizations (Nesteruk, 2015).

It even highlights the special contribution of the digital format in education with multiple dimensions (auditory, visual, and verbal), demanding conscious and specific perceptions, as well as shaping experiences in distinctive ways. It departs from mostly textual learning, opening up new possibilities for varied analytical perceptions, arising, for example, from images, animations, and sounds. These experiences can also generate new and different perceptions (Nesteruk, 2015). Digital stories usually work with shorter formats (lasting from three to five minutes) combining, in their narratives, audiovisual resources such as images, videos, and audios (music or voices) with text to create compelling stories (Lambert, 2016). Generally, the introduction of digital stories in the context of teaching and learning aims to enable students to tell stories by narrating their own experiences from multiple platforms and resources.

The use of podcasts in ME engages students around practices such as entrepreneurship, leadership, human resources, and organizational culture. By the stories they tell in their episodes, students connect the concepts worked on in class with the presented contexts. They are invited to practice critical thinking and understand decision-making possibilities when faced with the various scenarios of an organization (Teckchandani & Obstfeld, 2017).

4.2 Typologies of organizational practices

As for organizational practices, our analysis of the scientific production shows the importance of stories for leadership and entrepreneurship. Organizational culture is a context of multiple narratives that symbolically and metaphorically support management practices. Thus, understanding the role of stories in these practices becomes indispensable to understanding current organizational narratives and proposing changes. For example, leaders operate in both terrains: sometimes they act on established narratives, sometimes they generate new narratives that impact and modify organizational behavior (Drummond, 1998).

Regarding leadership typology, we found a vast academic production on the importance of storytelling as a skill of leaders (Anthony & Schwartz, 2017; Schedlitzki, Jarvis & MacInnes, 2015). Leaders are linked to their ability to inspire and arouse in others the desire to follow them. Leaders can articulate the team around a common objective so they achieve the desired results. Thus, stories help leaders to articulate their personal brand, motivate their team, and convey their values, seeking to build trust and empathy (Clark & Kayes, 2019; Grisham, 2006).

Consequently, exploring stories in the organizational environment contributes to develop leadership. We must consider the relevant role stories, myths and, metaphors play in building meaning in organizations, which involves leadership contributing to creating unity and common purpose (Schedlitzki, Jarvis & MacInnes, 2015). Leadership, in a sense, exercises a role. Inquiring what that role is, whether assigned or chosen, comfortable or uncomfortable, assertive or not, can come about based on the universe of history. Indeed, leaders' narratives, when used in teaching and learning processes, give insight into managerial roles and into the concerns and challenges managers face and their underlying priorities and values (Brill, 2008).

Within the several ME typologies (novel, drama, film), stories enable leadership to improve in all organizational settings via an environment in which participants feel comfortable sharing the various situations they face in their day-to-day work. Thus, including stories in management curricula can facilitate critical reflections and empower leaders to use stories that make sense and are valuable sources of knowledge and information in organizations (Schedlitzki, Jarvis & MacInnes, 2015).

The entrepreneurship typology foregoes clear and defined formal structures. Entrepreneurs go about building their journey as they try to materialize their ideas. Systems, tools, and solutions emerge procedurally along a path which is stimulated by entrepreneurs' vision and influence. Thus, stories play an important role from the moment they spark creativity, influence, and persuasion (D'Abate & Alpert, 2017). Natural characteristics of this process includes risk, uncertainty, the entrepreneurs' passion for their idea, and their ability to convince others about the importance of their venture via stories. Moreover, numerous learning opportunities mark entrepreneurial trajectories, connected with what academic production values as an educational strategy: trial and error, learning from practice, learning from error, problem solving, and solving challenges (Jones et al., 2012).

4.3 Typologies of educational strategies

We must rethink traditional education models that place students as passive listeners. Active student agency, situated in complex and dynamic contexts that mediate knowledge construction, is fundamental to develop competencies (Myran & Sutherland, 2019). In meaningful learning, students generate new meanings, perspectives, and ways of thinking about their professional practice and organizations. It configures a situated, continuous, interactional activity, in which narratives are an inescapable pillar (Reissner, 2004).

In ME, Silva et al. (2017) propose five dimensions of the system of learning in action: learning environments, reflection in action, teachers and students' experiences, learning styles, and teaching strategies in action. For the latter, the authors propose four types: case methods, problem-based learning, simulations, and business games. Other active teaching strategies include explicitly using stories of various types (comics, literature, film, and theater).

Active teaching and learning strategies, whether by case methods, problem- and/or project-based learning, and film and/or story analysis and creation contribute to making students an active agent during their learning process. Such strategies provide the possibility for reflection and action when they propose learning that is linked to practice, stimulating practical reasoning, i.e., the ability of students to go beyond reflection, to deliberate and decide how they will act and what decisions they will make when faced with complex contexts and challenges (Nesteruk, 2015).

When thinking about stories in teaching and learning, the literature has highlighted its ability to enhance, in the face of traditional lessons, students' process of receiving and attributing meaning (Boje, 1991a). These theories can be associated with the development of a story plot, via their characters' characteristics, the situations and dilemmas they face, their ways of dealing with problems, among other aspects. Learning, in this way, departs from a specific theory, emerging, rather, from the connections between theory and practice since they privilege the situations within the process (Rocha & Motta, 2021).

For example, the teaching case methodology — an active ME strategy — is especially associate with other authors' storytelling (the experts on the subject) logic. In cases with a more analytical profile, students are mobilized to analyze situations from everyday life to solve the challenge posed in the case from there. We also find open cases in which students continue the story to solve their challenges. In the context of these open cases, students start from a story and are provoked, when asked to continue the existing tale, to create stories.

Art plays a relevant role in education (Davel, Vergara & Ghadiri, 2007) by providing a teaching and learning

process linked to practice and the development of competencies. We take as an example the interactive theater, an experience in a management course, which enable the exchange between students and actors (theater students) who perform, in the classroom, narratives centered on leadership. It proposes an experiential approach that leads students through the four phases of the learning cycle: experiencing, reflecting, deciding, and acting (Clark & Kayes, 2019).

The use of fiction also stands as an approach that involves stories in ME. Fiction gives students a deep sense of the plurality of organizations and demands critical sense for reading and interpretation. Thus, we can consider fiction as a way to offer a realistic and non-reductive perspective of organizations. Moreover, fiction fosters imagination, emotion, and rationality. Real situations without easy solutions raise the potential for engagement in the classroom (Coles, 1989).

Analyzing films in the classroom enables stakeholders to reveal and correlate underlying theories that are important to the learning process. Indeed, films are biased narratives. They tell stories with perspectives that invite viewers to examine their conceptions of the world by correlating them with their experiences. As a cultural artifact, film enables students to understand the social and organizational contexts in a more stimulating way than in traditional methods (Huczynski & Buchanan, 2004). The experience of watching films offers the possibility of suspending the closest situational context, raising students' imagination and involving and mobilizing them. Films also offer the possibility (valued in active teaching and learning strategies) of a more evident and concrete approach to real situations in organizations (Hassard & Holliday, 1998) because films, as they are narratives, carry theories encoded as processes, i.e., applied to situations. Moreover, films are loaded with theories, actions, and consequences, varied contexts, and specific circumstances.

In addition to analyzing films, their production is an active teaching and learning strategy (Schultz & Quinn, 2013). When encouraged to make their own films, by creating scripts, storyboarding, and editing, students mobilize the concepts learned in addition to dealing with problem solving via an active and collaborative learning experience that will be more remarkable.

5 PERSPECTIVES

By analyzing the selected academic production, we found two perspectives linked to stories in ME: storytelling (in which the story is created by experts) and story writing (in which students are equipped to create their own stories).

Storytelling perspective configures an important technology in the teaching-learning process (D'Abate & Alpert, 2017), which gives rise to the pedagogical potential of stories as vehicles for this process (Gabriel & Connel, 2010). It also emphasizes its importance as a tool in adult training and in organizations (Caminotti & Gray, 2012).

Organizations themselves are thought to be formed by stories, considered as "storytelling organizations" (Boje, 1991).

The storytelling perspective is the dominant one in research. Academic knowledge, therefore, focuses on storytelling as a mostly oral activity. We rarely find concern with storytelling as a written activity developed by members of organizations (Gherardi, Cozza & Poggio, 2018; Gherardi & Muggia, 2014; Gherardi & Poggia, 2009) or by students graduating as managers.

5.1 Tradition: storytelling

We can deem storytelling as the oldest form of teaching if we consider that human beings can communicate abstract concepts by stories (Kalogeras, 2014). Storytelling, considered as a folk art, introduces the aesthetic dimension into teaching and learning, enabling us to understand why and how stories are an important resource (Taylor, Fisher & Dufresne 2002). This is because storytelling enables us to make sense of our lived experiences. The stories we tell and share form and transform our personal and collective identities (Maslin-Ostrowski, et al., 2018). Stories also play an important role in organizations as they enable their members to position themselves and develop arguments either for or against a certain situation. The understanding coming from storytelling, in connection with lived experiences, strengthens individuals' critical perception of situations, gives them new insights, and enable them to develop their perceptions (Gold, Holman and Thorpe, 2002).

When the focus is on ME, the relevance of storytelling is brought out forcefully and widely via the massive use of teaching cases and other resources offering ready-made stories students can draw upon and learn from. An example involves a study that takes a digital format and emphasizes the importance of storytelling as an effective resource to develop topics such as leadership, organizational change, and communication in organizations. Digital storytelling enables students to develop other skills and reflections, such as their ability to deliberate and decide what their actions and decision-making would be if they faced complex contexts and challenges (Nesteruk, 2015). Another example deals with using storytelling based on Greek mythology with a focus on leadership development. Relatedness with the vices and virtues of the gods, narrated as archetypes loaded with symbolism, encouraged participants to reflect more openly about their personalities at work and outside it (Schedlitzki, Jarvis & MacInnes, 2015).

5.2 Perspective: creating stories

Creating a story is very different from producing scientific articles or reports. Not only is the text more fluid but every plot also requires the creation of scenarios (entailing notions of time and space) and characters (their characteristics, behaviors, emotions, trajectories, and dialogues) who will be inevitably involved in a complex plot. To write stories is to constantly investigate oneself and the

world in such a way as to configure an exercise that is never exact, never captured once and for all, but in a process of always becoming.

In the organizational context, creating stories enables one to engage and deal reflexively with organizational situations (Gherardi, Cozza & Poggio, 2018). Written or oral creation, a reflective activity, is considered a form of inquiry. Thus, in organizations, creation enables stakeholders to claim the authorship of their lived experiences. It also enables the creation of contexts so that more stories can be elaborated, providing a learning context. This is because, from the moment members of an organization develop stories about their organizational lives, they investigate the flow of events, giving them order and meaning (Gherardi, Cozza & Poggio, 2018).

Considering the interpenetration between storytellers, content, process, and the audience, the perspective of story creation in ME opens possibilities for rethinking management education, empowering students to engender their own narratives within organizational and managerial contexts. Thus, the creation of stories in the ME may configure a response to the difficulty students have to express and organize their ideas. It develops leading roles, emancipation, and criticality. As a secondary direction, stories can operate as ways for students to break out of academic formats, thinking and building from metaphors (Boje, 1991a). Moreover, story creation enables students to develop their ability to point out what the connection is between that "created" story and the theories worked on in class as it requires thinking about context (information about the company and the business), the story itself (narrative of a specific episode with a beginning, middle, and end), and its relevance.

As a manipulation and control mechanism, story writing becomes strategic to train managers, leaders, and/or entrepreneurs, favoring the development of critical analysis and political action competence. In other words, when we talk about creating one's own stories, we go beyond the issue of receiving and being influenced by others' stories to include reflections on the received stories and the ability to create one's own stories, inserting one's own positions, contesting truths, altering visions, and asserting one's own interests. Thus, creating stories also means critically and politically reflecting on the foundations, values, and principles in the received stories. This critical reception of others' stories enables a critical and politicized creation of future ones.

For example, entrepreneurs, as innovators, permanently create persuasive stories to spread and consolidate their businesses with consumers, investors, partners, etc. Managers and leaders are also empowered by their daily leading role in the organizational sphere facing the creation, negotiation, and constant recreation of meaning. Consequently, managers, leaders, and entrepreneurs create persuasive stories. Why, then, do they not learn to create stories during their formal training process?

Indeed, ME research or practice ignore learning and teaching students to create stories as a priority. In other words, story writing remains little explored (if at all), as our survey of academic production shows. We only found one initiative in this direction, in which participants had to create a comic book in a decision-making and management development class (Silva, Santos & Bispo, 2017). In short, education has failed to explicitly and directly enabled students to mobilize stories (storytelling and writing) in effective, creative, critical, refined, and influential ways as demanded by the complex context of organizations and management practice.

6 DISCUSSION AND IMPLICATIONS

This research aimed to integrate and consolidate academic knowledge about stories in ME and stimulate the development of future research. To this end, we conducted a systematic review of the academic production on stories in organizations and on their use in the ME process and categorized our results around relevance, knowledge, and perspectives. From the analysis of the mapped and selected material, we observed an evident gap regarding more in-depth academic research on stories in ME. We understand that the three axes we mapped by analyzing the relevant academic production — relevance, knowledge, and perspectives —, unfolding into categories, show the leading role of stories for the field and emphasize the need for the contribution intended by this article.

When we think about the ME process, the use of stories is a promising approach, since narratives are the primordial link of all human experiences. On the other hand, research on the use of stories in ME, be it storytelling or creation, still lacks a systematization that results in theoretical and practical contributions. Thus, we proposed a set of relevancies of stories, added to the knowledge about their typologies, the typologies of organizational practices and educational strategies, as well as their perspectives, to broaden the understanding about the importance of stories in organizations and, consequently, in the ME.

Our results enable us to discuss two types of implications. The first implication is both theoretical and conceptual. The relevance of stories is evidenced as living narrative accounts that promote communication, engagement, creativity, critical analysis, influence, change, moral, and emotion in organizations and, consequently, in the ME process. This means that stories, as contextualized narrative accounts, inspire, teach, and engage students during the teaching and learning process, enabling them to understand and position themselves in the face of challenges of organizational contexts and develop critical thinking and creativity. Moreover, stories bring and provoke emotions and are an important resource for persuasion and influence. Their dynamism and social bond also enable the management of changes and reputations which permeate the training of administrators. Thus, we should emphasize the importance of rethinking the traditional Brazilian content-

based and technicist teaching "traditional" model in favor of other more effective proposals adopted when thinking of training young managers.

This study also opens paths to further develop research in the field of ME based on our categorized knowledge. We encourage the possibility of new research that uses our story typologies in academic production (comics, literature, film, theater, digital media, and podcasts) to reflect on their various contributions to ME, as well as on the typologies of these teaching and learning strategies. Also regarding organizational practices, we encourage research that highlights the role of stories in leadership and entrepreneurship, corroborating theoretical and empirical reflections for the field.

This opens up space for new research that proposes to rethink the traditional AES model based on the contribution of stories (based on their relevance and knowledge). Some guiding questions: how are stories articulated in their various typologies? What are the contributions of these typologies to the field of ME? How does each highlighted relevance directly contribute to training administrators' in the competencies and skills required in their professional practice?

The most compelling gap that emerges from this research and that fuels future studies in ME is the near non-existence of research focused on story creation. This focus for future research invites the inclusion of interdisciplinarity and critique. To learn how to create stories, the field should include other disciplines, such as literature, communication, theater, film, and all others that have developed, over decades, principles and process of narrative creation. The critical dimension refers to how knowing how to create stories can function as a means of enabling and preparing students for the political life of organizations. The incorporation of story creation into ME under a critical bias will enable students to have the tools and practices to do this successfully. We conclude that storytelling can promote interdisciplinarity and micro-emancipation in organizations via ME training.

The second implication has a practical nature. We evince the relevance of stories to organizations and to the ME process. Although such importance is perceived and acclaimed, we still know very little about the relation of stories with practical experiences, especially for undergraduates. This research opens avenues to include the perspectives we categorized — story creation and storytelling —in management curricula to enhance the educational process. On one hand, by knowing about the power of stories, educators can enrich the content and orientation of their teaching-learning practices. On the other hand, students can better know and reflect on the importance of stories for their personal and professional development. However, their practical implication may also be political insofar as stories can serve as instruments of contestation, opposition, and oppression, feeding hegemonic discourses in favor of the status quo (Gabriel, 2004). Hence the importance of using stories in ME from this critical perspective, which would enable both the creation and interpretation of stories to broaden and further develop necessary reflections, rather than as a means of dissimulation, hatred, or lies.

7 CONCLUSIONS

This study aimed to integrate and consolidate academic knowledge about stories in ME. Our mapping and analysis elaborated and supported three central categories to describe the field: relevance (communication, engagement, creativity, influence, change, moral, and emotion), knowledge (typologies of stories, management practices, and teaching and learning strategies), and perspectives (storytelling and story creation). Regarding ME, we suggest further research (especially regarding the perspective of story creation) to develop our mapping of national and international academic production and locate both theoretical and practical reflections that contribute to innovative practices for the field.

By consolidating a structured view of stories in ME, this research contributes to stimulate and guide future research. Furthermore, it provides subsidies that enhance the ME process by highlighting the contribution of stories to management educators in their practice, as well as to students in their learning and training process in management. As limitations of this research, the focus of this study fell on the field of management, especially regarding ME. It was impossible to include rich and extensive reflection on the use of stories in other fields of knowledge.

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