Academic Storytelling Consultancy Supporting a Local Arts Scene: Integrating the Socio-Economic Approach to Management with Agential Realism

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Management consulting has grown, requiring business schools to fill a need for consultants who today provide service to complex global firms. Consultants, today, are not always temporary outside advisors; many organizations use their experienced managers as consultants to their peers in other departments and divisions, often serving with cross-functional teams (Adams and Zanzi, 2004). Business schools are responding to this growth, however, education and training needs for consultants extends beyond the core curriculum of business schools. Adams and Zanzi (2004) point out that what is missing in business schools are consultancy preparation processes for graduate and undergraduate business students, there is especially a high need for field projects so that students may understand the nuances of business consulting. This collection of texts presents many alternative and novel approaches that we can use to prepare today's consultants for their practices, including using the Socio-Economic Approach to Management (SEAM) model (Savall, 2003). We offer our storytelling approach to using the SEAM model in a mixed MBA-undergraduate small business consulting course and

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describe an on-going service-learning project where student consultants, integrating the SEAM model with storytelling theory, work with local artists and arts organizations to establish a vibrant regional arts scene.

STORYTELLING ORGANIZATIONS

Discourse

Discourse is "the structured collection of texts embodied in the practices of talking and writing . . . that bring organizationionally related objects into being as these texts are produced, disseminated and consumed" (Grant, Hardy, Oswick, & Putnam, 2004: 3). Members of organizations create and understand reality through discursive practices (Grant, Hardy, Oswick, & Putnam, 2004). One way discourse is practiced is through storytelling.

The Storytelling Organization

Every organization has a story—its story—a story unique to itself. An organization's story is unique because it is a complex collection of stories within it. As members and stakeholders cycle through an organization, they are exposed to its existing stories and they contribute to its continuing stories. Stories are shared experiences. However, stories are more than verbal exchanges, they are performances acted out by organizational members (Boje, 1991). Some individual members may be transient within an organization while others remain attached for years, but the stories they perform remain with the organization, becoming a part of the institutional memory (Boje, 1991). By experiencing these stories, people are able to make sense of the organization, and the sense they create influences their behavior (Boje, 1991). Using storytelling methodology, consultants may help organizations hear their own stories; stories that enhance or hinder their success. Storytelling consultants may then facilitate the process for organizations to restory themselves.

Organizations are not simply a mass collection of individuals within one room. People are generally organized into divisions, departments, sub-departments, and teams. Walls, buildings, campuses and, in the case of global organizations, continents may separate the members of an organization. It is impossible for people to occupy two places at once. Even with technology facilitating virtual conferences, each individual physically remains in their geographic place. Since no one person can occupy to places at once, the stories that individuals are only exposed to stories of the moment.

You likely have experienced a time when you were out of the office and missed an event that others talked about for days afterward. Although you were not a part of that story at the moment it occurred, you eventually become familiar with it through its retelling and sharing of experiences of those who were there. Yet, although you become familiar with the story, the meaning it has for you is different than for those who were there.

You have also likely heard the stories of others who were part of your organization but left before you joined. Although these people may be gone, their presence—their stories— remains. Their stories have become integrated within the institution's memory.

Because you were not present, either because you were out of or not a member of the office at the time when a significant event occurred, you must make sense of the institution's memory that you did not personally experience. How you make sense of the shared stories preserving long-term institutional memory affects your behavior differently than those who were present.

The storytelling organization is a "collective storytelling system in which the performance of stories is a key part of members sense-making and a means to allow them to supplement individual memories with institutional memory "(Boje, 1991:106). Members and

stakeholders participating in individual story fragments not only contribute to continuing a complex story process; they increase this complexity as they interpret and make sense of the stories and behave appropriately in response to them. They increase this complexity as they add their own experiences to the story, and their contributions are heard, interpreted, and acted upon by others. Stories, then, are never static; the shared individual living-stories coalesce into an organizational living story.

Story Defined

There are three story types. Living-story (Boje, 2001) is one of three story types especially relevant to management consulting; the others are narrative-story and antenarrative-story (or, simply, antenarrative).

Living Story

Living-story is what is created as we experience the moment. It is nonlinear and does not have a plot. Since individuals exist in the current moment, many living-stories are simultaneously created; and as individuals cross paths, their living stories intersect. As you're reading this passage, you're building upon your own living-story, while others elsewhere are building their living-story at this moment. If someone were to walk into where you are reading this at this moment and you two interact, you both experience shared living-story. You and the other whom you interacted with share context that helps you make sense of the living-story you both just experienced. Others elsewhere are sharing their living-stories together at this moment, and perhaps one or more of these others will meet you shortly and share that story with you. Although that storyteller may deliver an eloquent recollection of the experience shared outside your presence, that event has different meaning to you since you were not there to personally experience it. Living-story, is just that, a story we create as we live in and experience the

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moment. We experience reality through living-story, but alternative story types can present alternative realities.

Narrative-Story

In competitive business environments, organizations find it in their best interest to present desired images of themselves, externally and internally. By controlling these images, they are able to maintain power over their organization and control the behavior of its people.

One strategy for forming a desired image is collecting fragments of the many stories that exist within the organization and presenting them as narrative. Narrative-story (narrative) attempts to stand above living-story (Boje, 2001). Unlike the non-linear random experiences of story, narrative seeks linear organization, a distinct and tightly-coupled beginning, middle, and end; a linear relationship that collapses when its components disintegrate.

Narrative is not a complete story; it is only a fragment of a story. Members, stakeholders, and the general public may know an organization's narrative, but they are likely not familiar with all of an organizations individual story fragments; they know only those fragments to which they are exposed (Boje, 1995). By controlling story fragments, narrative is used to maintain power and control behavior (Boje, 1995).

Living-story is experienced reality; narrative is artificial. It is a collection of living-story fragments with the narrator selecting only desirable pieces. Narrative may also be completely fabricated. These selective fragments and fabrications create an illusion of reality. Narratives can entrap and sequester living stories. We see examples of narrative every day, in annual reports, press releases, memos, speeches, etc. What we don't see are the living-stories impounded behind these narratives.

Antenarrative

Antenarrative precedes narrative; it is a bet (Boje, 2001). It precedes narrative because it does not possess a distinct linear form; it is ephemeral. Antenarrative is negotiated discourse. Sometimes these negotiations are dialogue, such as when we barter a contract. Other times antenarrative is a show of force, such as when one attempts to suppress the voice of another. Antenarratives occur among individuals and across organization boundaries. These boundary spanning antenarratives are transorganization antenarratives.

Narrative and Storytelling Consulting

The task, then, of storytelling consulting is finding the living-stories within the narratives, and determining what this real and what is not. Storytelling consultants serve as guides who facilitate this search. They help organizations determine what are real living-stories and what are simply narratives. Using narrative analysis, storytelling consultants can help an organization focus on the topics, plots, and characters within stories, and determine what are true living story and simply narratives serving as façades.

The outcome of story analysis is an organization that is able to re-story itself. Narrative and antenarrative, by their nature suppress organization free will, re-storying restores it.

AGENTIAL REALISM

Agential realism applies to organization scale: local city, county, regional, state, national, and global. It is a container-space metaphor, the nesting of scale within scale, within scale. It is a geometrical reading without critical examination. These geographical/geometrical structures are produced in intra-action, enfolded in various material-discursive apparatuses of active socioeconomic connectedness. Intra-action is revealed through diffraction.

Mirrors and Diffraction

Agency is commonly defined as individual freedom that leads to independent action (Hatch and Cunliffe, 2006). Beside individual people, agency extends into organizations. But organization agency is not as simple as a collection of free-thinking individuals acting together. The nature of a collection of individuals each with their own agency creates challenges for an organization to act freely and independently.

Physicist-philosopher Karen Barad (2007) criticizes representationalism, a scientific paradigm that assumes that representations, the words that are used to describe things, actually mirror reality. The problem being that when we see a mirror image of something, we see the same image that we see without the mirror, albeit reversed. Mirrors are not able to separate the nuances of differences that exist within the item being reflected. Although it is possible to argue that mirrors allow us to see hidden blind spots, as do dental mirrors, or magnify distant objects, as do telescopes, these remain simply reflections sans variation.

When light waves strike a mirror, these waves return in the same pattern they were before prior to striking the mirror (Figure 1). Again, one may argue that light waves striking a parabolic mirror would return a distorted image. Such an idea would be even worse, since the reality being represented is distorted. It is much preferable to have a flat plane as a reflection tool so as to represent the item being observed.

Mirroring only reflects, it does not reveal the nuances of reality. Barad (2007) describes a different way to look at reality. Rather than viewing it via representationalism, which simply serves as a mirror of reality, we are better served by diffraction. Diffraction is a phenomenon where light waves, rather than being bounced back to us whole by mirrors, are separated as they pass around the edges of matter (Brush, 1913). Matter is the subject of observation. As light

waves pass around matter, they are diffracted. When diffracted waves cross paths, they intra-act. This intra-action influences their intensity. By diffracting light waves, it is possible to see their individual intra-playing influences contributing to lightness and darkness in hidden within the reality simply mirrored by representationalism (Barad, 2003). Figure 2 depicts intra-action. Two waves emanate from the left-side of the image, as they spread outward, they cross. When you look at this image from the edge of the page, you will see light and dark bands within the wave patterns. These bands are the diffraction pattern within the waves. In Baradian agential realism, the materiality and mattering of discourse exists within waves. By seeking diffraction patterns in discourse, it is possible cut through representationalist narratives to discover meaningful living stories.

[INSERT FIGURE 1 AND FIGURE 2 ABOUT HERE]

Materiality and Mattering

The *materiality* of discourse is the idea that discourse forms social and material reality, including the lived experience of work (Cloud, 1994) and organization. Cloud's description of materiality agrees with Karen Barad's (2007) description that, like light, discourse and materiality are intra-playing and not separated; unlike classical approaches to mechanistic physics or to classical narrative.

Barad's theory builds on complexity (quantum physics) and links it to Foucault's (1978) discourse and body, Butler's (1990) performative theory of body and materiality, and to Donna Haraway's approach to cyborg body (1991). Her work is also based on Neils Bohr's complexity and quantum physics theories. Barad brings together these multiple perspectives about discourse,

performative theory and the body and integrates into a quantum physics to create a new understanding about reality.

Intra-activity

Barad draws upon Bohr's insights about matter materiality and extends his concepts into discourse. For Barad, discourse bears the same properties as any material constructed from atoms. discursive "concepts are not ideational a rather actual physical arrangement's", that is, there is materiality in meaning making (2003: 820). Discourse is a process to create an understanding, to make meaning, of the world. For Barad, meaning is not created through individual inter-action, but rather *intra-action*. Intra-action is the performative materiality of discourse. Intra-actions are the causal practices of discourse. "Meaning is not a property of individual words or groups of words but an ongoing performance of the world…" (Barad, 2003: 821). By exploring multiple discursive practices of different agents, it is possible to cut through these multiple agencies that seek multiple organizational outcomes.

HOW STORYTELLING IS RELATED TO AGENTIAL REALISM

Storytelling affords exclusions in its intra-activity, producing this cutting of one system apart from another. Yet, there is also storytelling that violates such cuts. As we will describe later, the cuts violated are of artists, galleries, and art patrons, as they move from Las Cruces to Santa Fe, and vice versa. When you include web technologies, art passes through a state's topographic landscape that is geopolitically, economically, socially, and culturally expanding outside State lines to other states, nations, and globally with undiscriminating ease. This mobility between organization scales-to-scales disregards obstacles between these scales. "The relationship between the local, the regional, the natural, and the global is not a geometrical

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nesting" (Barad, 2007: 246). Agential realism describes the perception of realities. Seeking out how these realities affect organization performance may be accomplished through SEAM.

SOCIO-ECONOMIC APPROACH TO MANAGEMENT (SEAM)

The Socio-Economic Approach to Management is a transorganizational development process. Transorganizational development is a network of participants in an organization whom collectively create, shape, the meaning of a collective story (Boje and Rosile, 2003).The Socio-Economic Approach to Management, SEAM, fills in the limitations of the Resource-Based View (RBV) and the Strength, Weakness, Opportunity and Threat (SWOT) matrix methods used to evaluate the competitive strategies for organizations. Weaknesses with these models are assumptions that tightly coupled linear relationships exist within organizations. They also assume that analyzing and diagnosing organizational problems is the domain of CEO's and their executive staff. The SEAM model created by Savall (2003) and others better fits the agential-realist storytelling model by seeking dysfunctional behaviors contributing to organizational inefficiencies.

The Socio-Economic Approach to Management (SEAM) is a process used monitor and organizations transformation into a new competitive environment. SEAM assumes that employees within organizations use informal power to either hinder or accelerate change within the organization. SEAM reveals a difference between situations expected by actors (stakeholders) and situations that actually happen. These differences result from six organizational dysfunctions (Savall, Zardet, and Bonnet, 2008):

- Working conditions
- Work organization

- Communication-coordination-cooperation

- Time management

- Failure to integrate adequate training

- Failure to not clearly inform employees and other stakeholders about strategic implementation activities and tasks

These six dysfunctions result in five hidden costs:

- Absenteeism

- Occupational injuries and illnesses

- Staff turnover

- Poor quality products and services

- Productivity gaps between work teams and work shifts relating to a nonproductive domino effect

These hidden costs can be revealed, for example, through an examination of overtime expenses which are used to make up for absenteeism, or examining non-productive hours because of delays, or wasted resources because of quality defects. How these hidden costs are revealed will be described later in this chapter.

The SEAM Model

The SEAM model is an intervention comprised of three synchronized forces of change represented by three axes (Figure 3): along Axis A are transformation processes, Axis B are socio-economic management tools, and Axis C are political and strategic decisions (Savall, 2003).

The transformation process in Axis A is a diagnosis, seeking the causes and effects of organizational dysfunctions and their hidden costs. This diagnosis enables organizational members to become aware of impact of social factors on economic performance (Savall, 2003).

Axis B is a socio-economic project, involving both organizational members and consultants, to create "processes" (Savall, 2003: 39) that eliminate organizational dysfunctions. The intervention is economic in that it considers material and immaterial costs invested in the intervention against the intervention's expected performance.

Axis C represents political and strategic decisions used to implement the interventions processes developed in Axis B. Axis C is designed to influence consistency in organizational decision-making so as to inhibit future dysfunctions.

The SEAM process is cyclic; the dysfunctions diagnosed in Axis A describe the needed intervention planned in Action B; these plans are carried out via processes in Axis C. The outcomes of the interventions practiced in Axis C need to be re-diagnosed for newly discovered, or errant, dysfunctions, leading to a continuation of the SEAM process. However, this circular pattern is an outward spiral of growth, not a repetitive cycle of continuous intervention of repeating dysfunctions.

[INSERT FIGURE 3 ABOUT HERE]

STORYTELLING CONSULTING

The Las Cruces, New Mexico, Arts Scene

An example of scale-to-scale intra-play is the New Mexico Arts Scene. The City of Las Cruces is on New Mexico's southern Texas border, placing it far from the heavily promoted Santa Fe in the North. Thus Las Cruces is not represented on as an arts destination on the maps

of some state-level agency executives at the state capital in Santa Fe.[3] In the nested-scale, there is a presumption of an independent Arts Scene in Santa Fe, and arts scenes in Las Cruces, Las Vegas, Silver City, etc. Because these are topological matters of intra-actively produced storytelling mobilized between scale-to-scale. The intra-activity between Santa Fe and Las Cruces, on many connections, exacerbates unevenness, in that there are definite exclusions, for which Las Cruces artists *storytell*, that is practice living-story, quite regularly and coherently. These are topological dynamics of scale-to-scale.

At one time, in 2007 until mid 2008, the Dona Ana Arts Council (DAAC), the "official" voice of the Las Cruces arts community, the City of Las Cruces, and the (Las Cruces) Downtown Partnership agreed that the center of the local arts scene was going to be in Las Cruces' downtown as part of a revitalization project. The three organizations signed an application to make Downtown Main Street a state-recognized Arts and Culture District. However, Las Cruces was not selected for that recognition; instead two other New Mexico cities, Las Vegas and Silver City, were selected. In 2008, the plans had changed; the City of Las Cruces and the Downtown Partnership still wanted District designation. However, this time, the DAAC, refused to sign another application. Without all three in agreement the application for the state Arts and Culture District designation for Las Cruces' Downtown Main Street revitalization was blocked.

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[3] The Executive Director of the Museum of New Mexico Foundation presentation to the National Lieutenant Governor's Association displayed a map of New Mexico's "Creative Enterprise Corridor" and "Creative Urban Centers" (Aageson, 2008:34). Las Cruces was not on the map. It's story was not part of the state level arts economy narrative.

These events left local small independent artists with scarce resources to develop themselves as businesses so as to create a living through their work. The Arts Scene project was created to serve as a resource for these artists.

Small Business Consulting Students

Students in our undergraduate and graduate Small Business Consulting course were broken into teams and introduced to storytelling theory and its applicability for small business consulting and the SEAM model. The students actively participated in Arts Scene events and activities and worked with their clients throughout the semester.

Talking Stick Storytelling Circles, 2007

In October and November, 2007, three doctoral students[4] and David Boje invited artists and members of various arts organizations to participate in *Talking Stick Storytelling Circles*. In this process, participants sit in small groups arranged in circles. As they spoke, they held and passes a *Talking Stick*. The Talking Stick represents the speaker's privilege for attention while speaking. Within their circles, participants did storytelling about the past, present, and future of the local arts scene.

The small business consulting students facilitated the storytelling circles and used notebooks to record the storytellers' ideas, concerns, and dreams. Through their stories, these artists and arts-related stakeholders suggested that a key opportunity for the local arts scene was developing more harmonious interorganizational relations, a greater web presence for the Arts Scene including an integrated events calendar, and gallery tours.

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[4] David Tobey, Claudia Gomez, and Joe Gladstone

Field Projects

Following the Talking Stick sessions, students conducted field projects with nine local arts galleries and arts service organizations. The students worked with their clients to explore structures, social dysfunctions, behaviors, and hidden costs within the clients' organizations. As they discussed these elements of the SEAM, students took copious field notes which they later reviewed and coded for different narrative types. Referencing their notes, students looked for organizational themes relevant to each axis of the socio-economic intervention dynamics.

By using the storytelling approach, students were able to look through their clients' narratives and seek the living-stories underlying those narratives that contributed to organizational dysfunctions. This process required not only examining the narratives within the organization, but also the narratives influencing from outside the organization.

The students time working with their clients were limited to only a fifteen-week semester. This short period gave students sufficient time to complete the diagnostic planning processes in SEAM's axes A and B, but not enough time to implement Axis C. However the students sought ideas for Axis C. These ideas formed *proactive strategies* for their clients.

Transorganizational antenarrative

One key strategy was *transorganizational antenarrative*. In transorganizational antenarrative, the student consultant teams consulted with other teams to design solutions that not only benefited their client, but all of the clients served by all the teams. Transorganizational antenarrative facilitates the creation of partnerships among the clients served by the student consultants. Despite being weak, these partnerships continued the storytelling intervention process after the students had completed the semester long small business consulting course.

Continued Storytelling Consultation Work with the Las Cruces Arts Scene

David Boje's consultancy work on this project continued as he gave a presentation to the Las Cruces City Council[5] to explain the potential for transorganization leadership contribution to the Arts Scene economy, suggesting that a transorganization network of arts and culture leaders form a 'commission' to vitalize and accelerate the economic potential of the community's local 'Arts Scene.' Benchmark data was presented showing how other cities across the U.S. had developed transorganization arts networks by bringing together leaders of chamber of commerce, university, city government, and the arts to work on economic development. Drawing from the findings from the student projects, an Arts Scene website was suggested as one low cost way to proceed was to create an Arts Scene website that all arts-related organizations could use to promote their web pages. The Mayor was interested in starting a committee of local arts leaders.

Since the Las Cruces City Council presentation, the Chamber of Commerce stepped forward, and began promoting arts and culture in its annual report. The Doña Ana Arts Council had monthly luncheon meetings and invited other arts organization leaders, developing a more comprehensive calendar of events. However, this was not a transorganization, an organization of leaders of all the arts organizations, galleries, museums, and theatres of Las Cruces and Mesilla Valley. It was, however, the center organization of a hierarchical interorganization network. This means that there is a coalition of leaders at the head of the top tier of the arts scene, but the majority of the arts scene remained left at the margins.

These marginal artists worked together and organized themselves as the Planning Committee for the "What's Art?" Convention and Street Festival and set October, 2009, as the

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[5] Assisted by MBA student, Rafaela Moschali

date to hold this event. As the planning committee moved forward to plan their event, they utilized the services of our small business consulting class.

Talking Stick Storytelling Circles, 2008

In September 2008 we and our students organized three sessions of another Arts Convention. The small business consulting students that semester worked with clients, some new and some repeat from the previous year, and practiced the integrated storytelling and SEAM methods.

"What's Art?" Convention and Street Festival

The "What's Art?" Convention and Street Festival was held in October, 2009, the outcome of the work started in 2006. The convention included a series of events and "talking stick" conversations of the current art environment and economy in Southern New Mexico. What's Art? blossomed that year to include workshops for artists, arts consumers, and arts advocates to advance the movement for a vibrant arts producing community and arts market in Southern New Mexico and a Street Festival celebrating the excitement of art exhibits, demonstrations, entertainment, hands-on activities and storytelling sessions on the historical areas of the community.

The 2009 "What's Art?" Convention and Street Fair was the outcome of the 2007 storytelling focus groups that produced the initial purpose, and a list of needs. The 2008 Arts Convention generated 10 task forces working on goals and action plans that had many positive results. The stories learned through these previous events and activities helped local marginalized artists see dysfunctions within the local arts scene that acted as barriers to making Las Cruces a vibrant and attractive arts destination at par with the well-recognized communities in northern New Mexico.

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AGENTIAL REALISM AND STORYTELLING CONSULTING

The arts scene storytelling dynamics are of *timespacemattering* (see below), iteratively reworking artistic-material configurations in a politics of scale-to-scale identity and a politics of location and a politics of attracting the wealthy consumers. The What's Art Convention provided a storytelling of Las Cruces, Mesilla, and Southern New Mexico possibilities. The Talking Stick Circle meetings sorted out antenarrative potentialities that were all about scale-to-scale (Las Cruces to Santa Fe; New Mexico to Global) possibilities made possible by a critical examination of injustices of distances. We were able to facilitate an identification of the topology entanglement by listening to the storytelling. This is a transorganizational and a trans-scale system of macroscopic quantum states.

As consultants to local artists, we and our students looked at the range of possible change, the conditions needed to produce change, and the effect of change. This is an agential realist approach that is an altogether different explanation of change dynamics. This radically different theory of causality considers agency, space, time, and matter drawing from a quantum physics perspective to bring dynamism into change consultancy. The storytelling materiality focus was on "matter-in-the-process-of-becoming" (Barad, 2007: 179). More specifically, the arts and culture district of Las Cruces is *in-the-process-of-becoming*, materializing into a destination attracting wealthier consumers of art, allowing local artists to sell their work at higher prices. This process-of-becoming addresses the scale-to-scale socioeconomic differentiated materialization between Santa Fe and Las Cruces, Southern and Northern New Mexico.

Timespacemattering

This agential-realist storytelling looks at timespacemattering as a congealing of agency where material and storytelling are mutually implicated, complicit. Barad assumes "we are part

of the world in its differential becoming" (2007: 185). In short, storytelling is explicitly

ontological in nature, and not merely epistemological. Storytelling is about what we know, not

just seeking ways to know. The storytelling experiences of the artists are produced by an intra-

active becoming, their understanding of their mutual challenges proceeds from their shared

experience. This creation of shared understand makes storytelling a material practice.

Agential-Realist Storytelling Consulting

Storytelling consultants who explore this intra-play with materiality see the processes

marking time and space boundaries, and properties. It is then critical to analyze the inclusions

and exclusions that are agential significance in the clients' storytelling. Discovering the

exclusionary nature of storytelling practices reveals an inter-activity of the contested social,

economic, and political forces *enfolded* in the production of material-storytelling. That is, the

multiple narratives existing within the clients' environment fold back onto each other, and this

enfolding influences the stories shared by them.

Storytelling consultants, then, intervene into the iterative enfolding in the storytelling

phenomena. Storytelling is an intelligibility and materiality of becoming, or in the first author's

terms, an *antenarrative futurity*. This is a radical departure from the classical narrative

representationalism described earlier and a paradigm shift away from the reflexivity of social

constructionism.

THE CHALLENGES OF STORYTELLING CONSULTING

Despite these efforts, there still is not a transorganization network of leaders of the Arts

Scene. Such efforts have been steadily resisted and discouraged by the traditional power base,

which prefers hierarchical organization. By hierarchical organization, I mean, a few center

organization's leaders speak for the entire Arts Scene, without any collective representative governance. An exception is the museums sector, which has a coordinating committee of Las Cruces museum managers. Première Arts Scenes across the U.S. have cooperative transorganization leader networks that are out-competing hierarchical interorganizational strategies. Las Cruces and Mesilla Valley Arts Scene can increase its economic performance by engaging in transorganization leadership activities.

In May, 2008, David Boje, with local artists Virginia Maria Romero, Ruth Drayer, presented a plan to incoming presidents of two local arts service organizations to unify city, university, chambers of comers and the arts organizations in order to market Las Cruces as an Arts Scene. They also met that month with the executive directors and several board members of the Doña Ana Arts Council (DAAC) and Las Cruces museums. The outcome of this meeting was a recommendation to not pursue the idea of developing a transorganization ("Commission") of arts organization leaders. In addition, business students were discouraged from developing an Mayor's advisory committee of arts leaders and artists. The rationale for these advisements was that DAAC was the New Mexico State Commission for the Arts designated the DAAC as the representative for all arts in Doña Ana County and that the City of Las Cruces had an official memorandum of understanding to be the city's sole representative for the arts.

CONCLUSION AND CONTINUATION

We have presented a narrative account of the storytelling process as it applies to management consulting. The living story moments have long passed, as have the antenarratives described in the separate cases within the Arts Scene project. The storytelling process is

complex; simply because it explores organizational and transorganization complexities. This process is however, can be guided through the SEAM model.

This chapter discussed storytelling theory, integrated with agential-realist perspective, as it applies to the Socio-Economic Approach to Management model in small business consulting. We also discussed within this chapter a different way to understand the matter of words and things as they apply to understanding the nuances of organizational agency.

Our narrative account of the storytelling process as it applies to management consulting shares living story moments that have long passed, as have the antenarratives described in the separate cases within the Arts Scene project. The primary challenge that existed before the storytelling process for creating a transorganization network of artists remains at the time of writing this chapter. However, as with all stories featuring challenges, the Arts Scene project isn't temporally fixed (Gladstone, 2010; Verbos, Kennedy, and Gladstone, 2010); it is an on-going process and in its continued telling, it lives. The storytelling process is complex; simply because it explores organizational and transorganization complexities. This process is however, can be guided through the SEAM model.

The storytelling consultancy work with the Las Cruces arts scene continues, as there exist continuous enfolded narratives and antenarratives contributing to dysfunctions within the arts scene. The SEAM model, being a circular process, facilitates continuous exploration of these dysfunctions via a storytelling process.

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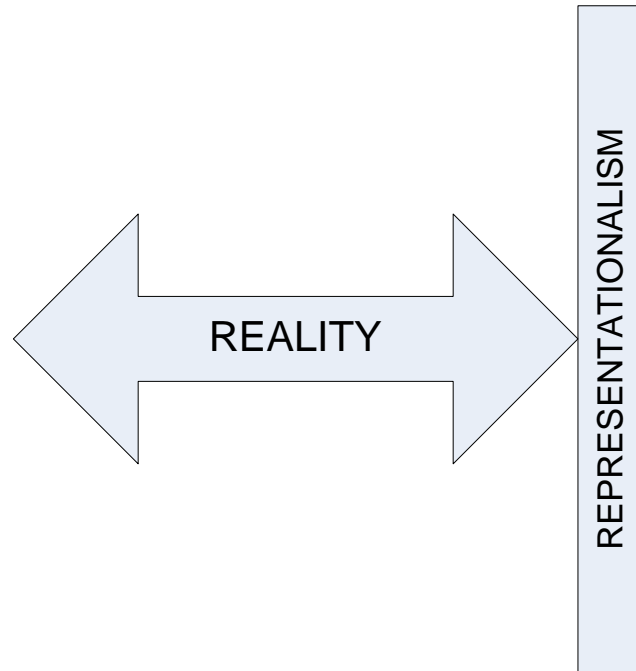
FIGURES

**Figure 1: Representationalism mirrors reality, nuances of reality enfolded
within the original image remain enfolded in the reflection
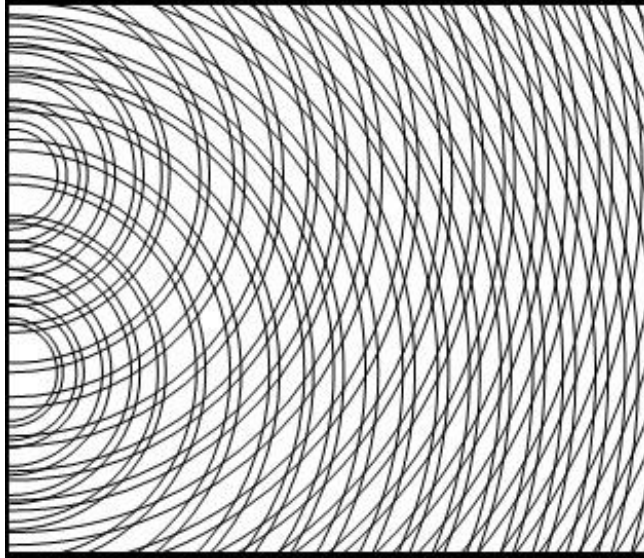(figure by Joe Gladstone).**

Figure 2: Interference effects occurring into inter-lapping waves. If you look at this image along the left edge of the page you can see the bright and dark regions of intra-actions. Nuances of reality are revealed in these diffraction patterns (adapted from Thomas Young's original drawing in Barad, 2007, p. 98).

Axis A
Transformation processes

Organizational dysfunctions and
hidden costs diagnose

Socio-economic project creating
organizational dysfunction
elimination "processes"

Political and strategic decisions
for implementing interventions
processes

Axis B:
Socio-economic
management tools
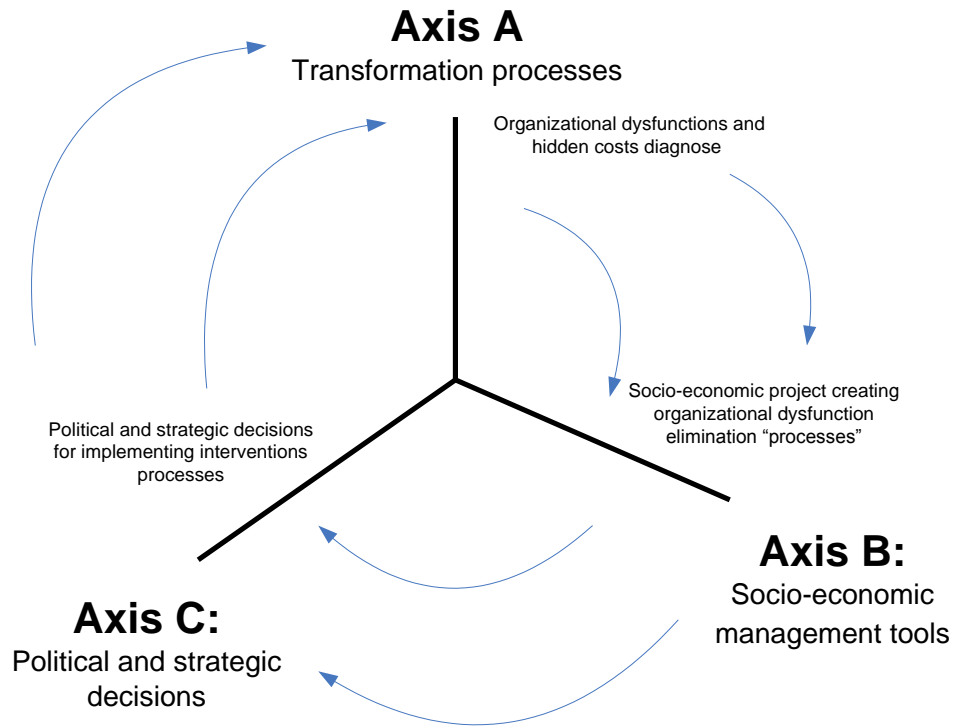
Axis C:
Political and strategic
decisions

Figure 3: The SEAM axes and circular process (Figure by Joe Gladstone)