

MGT448.01/548.01/BA 448 M01-- Small Business Consulting

4-6:30 PM BC 204

Fall 2009 - 1st class meeting Aug 24 2009

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OFFICE HOURS: Tues 12:30 PM to 1:30 PM - Frenger Food Court (by Dynasty, at a table);
or Tues 1:30-2:30 Tamara Journal Office Regents 422; or call 532-1693 for appointment

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SEAM is Socio Economic Approach to Management. SEAM is most advanced approach to Small Business consultation in the world. NMSU is one of the only US Universities to be authorized by Memorandum of Understanding with ISEOR France (University 3 of Lyon France) to train you in SEAM.

If you would like to go to France Summer I and get more advanced SEAM training (& credit for 2 NMSU courses), contact professor Boje for details.

Course details are at Small business Tool box at:

<http://business.nmsu.edu/~dboje/sbc/> & <http://business.nmsu.edu/~dboje/448/>

This Syllabus is at:

<http://business.nmsu.edu/~dboje/448/448template.htm>

WebCT has the required COURSE SEAM MANUAL for you to print out.

Start with SEAM overview:

<http://web.nmsu.edu/~dboje/TDseam.html> - required

There are slides online of topics we cover in class:

<http://business.nmsu.edu/~dboje/448/SEAM2.htm> - to give you overview

Small Business Consulting Service CLIENT APPLICATION

<http://business.nmsu.edu/~dboje/448/SBAAssistanceApplication.htm> and in WebCT Class Materials. (e.g., Artist business; arts service organization; galleries or museums) at

<http://talkingstick.info>

TEXT: Required Text is BEING PROVIDED FREE TO YOU (Distributed in class): Savall, Henri, Zardet, Veronique, & Bonnet, Marc 2008). Releasing the Untapped Potential of Enterprises Through Socio-Economic Management. ISBN 978-2-917078-12-9 2nd Revised edition, 2008 London: International Labor Organization and Socio Economic Institute of Firms and Organizations

Small Business Consulting, NMSU students and faculty works collaboratively with government, chamber of commerce, education, and grassroots organizations that support small business. NMSU has a Memorandum of Understanding with Lyon III to provide the Socio Economic Approach to Management (SEAM) method for small business consultation.

Service Learning/Civic Engagement Requirement: Each year there are free-to-the-public service learning projects with different sectors of the small business economy: restaurants, wellness, hotels, and so forth. An example is facilitating 1st Annual Arts Convention, organizing task forces with local public, private, and grassroots organizations to bring together leaders of city, town, university, and commerce to develop the arts economy. Results included actual interventions, such as museum scavenger hunt, Winterfest to vitalize downtown businesses, and other aggressive marketing of Arts and Culture of Las Cruces and Mesilla Valley. This is also civic engagement: doing intervention that bring about more socioeconomic justice and equality by working with government, economic, education, and small business communities. Service Learning/Civic Engagement applies course content to your volunteerism, and includes your reflexive processing of experience in your note booking and in your report and presentation assignments. The aim of your volunteerism is a collaboration with community members to effect interventions that add value to your education and to the socioeconomic situation of the community.

During the past three years, 60 student teams have done service learning/civic engagement intervention projects in the southern New Mexico Arts Scene. Their work has developed long term relationships, and repeat customers. When projects do not add value to the community, the customers do not return to work with future teams of students. Se seek to maintain strong connections with the metropolitan and rural communities of New Mexico doing outstanding socioeconomic projects that have value-added, not just an abstract report.

Looking Forward: Lights, camera, action in Las Cruces .We've got it, and now's the time to flaunt it. Aggressive marketing of southern New Mexico as an arts Mecca and a continuously burgeoning regional film industry are shaping up as the top trends to watch in..... ..

[Full Story: Las Cruces Sun-News](#)

1. [SMALL BUSINESS APPLICATION](#)
2. [Confidentiality Agreement](#)
3. [Client Rating/Grading Sheet for Student's Report](#)

10 TEAMS WORKING IN CLIENT ORG TYPES see <http://talkingstick.info> for contact info

Up until Arts convention, teams work with the support organizations and with individual artists. Key is getting the customers (artists and general public) to the workshops and to the What's Art? Street Festival. After WHAT'S ART? Convention, student teams work with individual clients to produce value-added project, and implement the entire SEAM package.

I. What's ART? Convention Sales & Event Planning - Work with all ten teams, to get sales of tickets to the workshops. Goal is 250 to 400 tickets sold by end of September 2009. Make sure all workshop leaders are oriented, and know where to go and when. [Print Workshop Agreement](#) - After convention, do event planning and documentation to make it easy to set up next year's convention. Help the visual arts group set up the WHAT'S ART? GALLERY

II. Economics & Government for Arts (Winterfest in Sept; can there be a Spring-fest?) - sell tickets to economics and government sector and work with the Oct 2nd VIP roundtable meeting in the afternoon and with the reception; and follow up projects with Cindi Fargo (downtown partnership) and rest of economic sector such as Chamber of Commerce, MEVEDA, City of Las Cruces, Town of Mesilla, state level arts organizations. Focus is to get Mesilla and Las Cruces recognized as Arts & Culture designation by state of NM; Silver City and Las Vegas, NM are already there.

III. Education in Arts (University, Community College, Public High School, Alma d'arte Charter School & Crafts Training) - Before Convention - For School Children throughout Southern New Mexico,-- sell tickets to education sector and please distribute this FIND WHAT'S ART Treasure Hunt. Identify the location of the 10 art in public places piece, and enter a drawing at Pioneer Women's Park, at 1PM on Oct 4th 2009. Must be present to win. [PRINT COPY OF WHAT'S ART Treasure Hunt](#) (revise as needed) and make it happen, including registering children with completed maps, giving them prizes (find some with City, department of Economic Development) on Oct 3rd -- After Arts Convention, please begin by working with alma d'arte, since they have been so helpful all year in getting this event into reality and hosting it.

IV. Galleries (public, private, & grassroot types) - sell tickets to galleries and Initiate Storytelling Tours to local galleries (downtown, Mesquite, & Mesilla) - will need transport arrangements - work to make galleries more known and successful rest of term - See Talkingstick.info site for galleries list (click on Arts Scene). - Help with WHAT'S ART GALLERY - at Convention - find out what art sells, how to sell it, what pitch to use for each piece of art.

V. Literary Arts Service Organizations - sell tickets to literary arts sector of poets, writers, authors, etc. In spring (Border Book Festival is Apr 16-19 2009; also Poetry, publishing, writers) - For the Oct 2009 Convention, begin by going to literary (story, history) workshops, Oral history society meetings, and develop historical scripts for Storytelling Tour guides for Oct 3rd, or be the guides [Print Storytelling Tours info](#)

VI. Media covering Arts (print, radio, Internet) - Work with radio, newspaper, and Internet to get the word out about ticket sales. Sell tickets to the media people. Work with Las Cruces 360 website people, and get our versions of press release before and develop new one for after conference, and work with the NMSU documentary film Develop Facebook video clips of What's Art convention key moments (2 to 4 minutes each), and get them on line, either at NMSU Facebook or on individual facebook sites.

VII. Museums (public, private, & grassroot types) - Work with Cal and Bob of Mesilla Museum Foundation - and other museums - Arrange historians to do Storytelling Tours to historic districts of the area with Cal, Bob, and with the Storytelling groups locally. [Print out Storytelling Tours](#) See Talkingstick.info site for database of museums. There are State, City, Town, University, and private museums. Tell tickets to all of them.

VIII. Music Arts (from Hip Hop to **Classic** Opera & Choir) - with Asher Underwood (Hip Hop) bands and art, as they entertain Oct 3rd, and afterwards promote music groups in southern New Mexico Sell tickets to entire spectrum of music, from opera, chorus, jazz, spiritual, hip hop, country, rock and hip hop.

IX. Performing Arts Organizations (includes Theatre, Street Theatre & PowWow) - Work on Oct 3rd with ACT (A Children's Theatre) to get the noon-2 PM events in Park Oct 3rd to be seamless and fun for all. Promote ACT to get them more known after the Oct Convention. Sell tickets to artists and organizations in this sector.

X. Visual Arts Service Organizations (oil & watercolor painting, wood & metal sculpture, pottery) - Work with Mandella artist, and Mural artists, and Ice Sculpting events in the Convention, in the Park on Oct 3rd - go to the support organizations formally affiliated with Convention, such as Water Color Society, City of Artist Promotion Association, and Art Forms - their Sept meetings - and get them signed up for tickets. Go to the non-support visual arts organizations and artists and get them signed up for Convention. Coordinate the WHAT'S ART GALLERY - Call for artists to submit up to 3 pieces of art that will be sold to Arts Patrons & Consumers. Artists set base price. Silent Auction. Half the amount above initial asking price goes to artist and half to the Convention (to fund costs and future events). No charge to Southern New Mexico artists for this option. When Oct 3rd - Saturday - in front of Alma d'arte on Court Street. After What's Art? Convention, please start by working with the visual artists who have made the convention a reality: Virginia Maria Romero, Pat Boneau-White, and others you will meet along the way. The purpose is to help them sell art, to make a great living at creating/producing art.

After the What's Art? Convention - pick a client organization or artist to work with to implement a value-added project that helps them.

SCHEDULE

Note: Students who miss class, for any reason (illness or sports or anything) are required to write make up assignments (no exceptions).

Aug 24 2009	<p>1st day of class;</p> <p>Beginning: In class showing - Documentary film on 448/548 projects in arts scene with interviews with Boje and Gladstone</p> <p>Middle: Artists Virginia Maria Romero, Irene-Oliver-Lewis, and Pat Boneau White will do storytelling of history and future of southern New Mexico Arts Scene, while students take verbatim notes (this will take practice).</p> <p>Joe Gladstone will introduce you Triadic Storytelling Model and the 3 Axes Socio-Economic Intervention Dynamics Model on p. 26 of your book (Savall Zardet, & Bonnet, 20-08). - Chapter 1 & 2 as homework</p> <p>Students will divide into ten teams (listed above). Teams would be equal in size. Each team will work this first part of the term just on getting the WHAT'S ART CONVENTION Oct 2nd & 3rd up and running.</p> <p>Free text books will be distributed to enrolled students only. If you dis-enroll, you are responsible for returning to the book or paying its sales price (\$45). The TA will take names and addresses of those picking up the books. There are only 30 books. We may want to collect them at end of term, since currently not on Amazon or available to our bookstore.</p>
	<p>Get Ready to Market. Small business brings producers and buyers together. WHAT'S ART? Convention is an intervention into the socioeconomics of southern New Mexico. Convention is our way to get into rapport with the socioeconomy we want to have for the future of the Arts Scene. Right now the metropolitan area of Las Cruces is not on the map. On page 34 of this presentation by Thomas Aageson (2008) to the National Lieutenant Governor's Association is a map of New Mexico's "Creative Enterprise Colorado" and "Creative Metropolitan Centers." Download report. You will notice something conspicuous by its absence.</p> <p>If you look at the small cities that are identified as "Favorite Art Destinations: you will also see an absence. See American Styles Magazine Smaller Cities Arts Destinations and you will notice an absence .</p> <p>Reading:</p> <ol style="list-style-type: none">1. Chap 1 and 2 of your book2. Convention Missions and Task Forces report 20083. 15 Sept 2008 slide show to City Council

	<p>4. On line photos of Arts convention Sept 2008</p> <p>5. for next class - Bring Mid term check list http://business.nmsu.edu/~dboje/448/448midtermchecklist.html - first part of term, you are working with the entire sector of the Arts Scene, not with any individual client. Picking your client happens after WHAT'S ART? Convention Oct 2nd & 3rd.</p> <p>6. for next class bring composition notebook (regulation size), and bring from book copy of 3 axes and the 4-leaf clover model.</p>
<p>Aug 31st</p>	<p>Field notes-</p> <p>Know your Standpoint - You are taking what Dorothy E. Smith (1990 calls a 'standpoint.' You are taking the standpoint of the artists in what is called the Creative Economy of southern New Mexico. Art is creative labor.</p> <p>Notice Gender - The creative economy is based, I believe, on an inequality of labor power of men and women. We are asking you to begin SEAM be becoming a participant observer, and noting 'living stories' of working conditions, work organization, 3C's (communication, coordination & conciliation), training, time management, and strategy development.</p> <p>Focus on Noticing and Noting Living Stories - The living stories situate already given ways of sensemaking in the practical activities of artists and arts and culture organizations. There are forms of thought embedded in the living stories, that is a sensemaking currency (Boje, 1991: 106). of the Arts Scene. Storytelling therefore is a sensemaking currency, where living stories, narratives, and antenarratives are the medium of exchange.</p> <p>There is also in the SEAM 4-leaf clover, Structures and Behaviors. This is what Harold Garfinkel calls "the background knowledge of social situation" (in Smith, p. 40). The 6 Dysfunction concepts and the Structures and Behaviors have concepts already situated into the social relationships of the Arts Scene.</p> <p>Living stories access the co-ordering of artists' practical activities as sensemaking subjects.</p> <p>Beware of Narrative Reduction! Narrative, in social science (according to Triadic Storytelling Model, above) cancels out living story's embedded concepts, and replaces them with abstract ones. Social science usually aligns with narrative since it is one the side of producing abstract concepts, and erasing the living stories of co-ordered activities that are situated in Structure and Behavior social relational substructure, as well as in working conditions, work organization, etc. Narratives are good at branding, being specific about a path taken. Their weakness is abstraction. Narratives tend to develop one logic (monologic) and one perspective. The narrative representations erase living stories, the life world of living people, in order to form characters, to switch agency from person to social beliefs, social norms, etc. Narrative is swapping out reality of grounded</p>

living story activities to make generalities. Narrative makes up concepts at the social level, to do away with people's sensemaking living story specificity.

Narrative abstraction is accomplished by erasure of living stories, giving people abstract-concept-natures, to express a principle, idea, norm, or belief at the social level. This makes for efficiency in communication, but its different sensemaking than living stories. Narratives abstract, and living stories are more dialogical, have a polyphony of points of view, as you enter the web of living stories, situated in human activity. Narrative aggregates, makes living story over, into erasure.

Antenarrative - Antenarratives are a kind of storytelling that shapes the future, making bets, moving and traversing before the more solid, petrified narrative, abstraction, and monologic sets in. There are four types of antenarratives: linear, cyclic, spiral, and rhizomatic networks. Linear are easy to spot, they have a beginning, middle, and end, such as in goal setting, strategic plans, action plans, etc. Cycles have stage by stage steps. Linear and cycle thinking allows time to be reversible. Look backwards, re-trace your steps, get to the beginning. Spirals veer way, and you cannot go backwards. Rhizomes network in all directions, and you cannot re-trace time or space moves.

When you are bringing change to an organization, or an entire economy, you are dealing with all four kinds of antenarrative-storytelling.

So What? In doing field notes, please sort out narratives, living stories, and antenarratives.

There is a good reason why we don't do surveys or formal interview schedules.

"Individuals are asked questions presumably in an interview" (Smith, 1990: 44).

1. Answer are detached from practical living stories in the interview situation so they can be ignored, resized, or fragmented into some minor quote, and coded into concepts, descriptions, evaluations, and prescriptions (This is what Smith calls Trick 1).
2. Statistical manipulations are made to living story fragments, as in-place metering devices, or becoming 'data' to craft "central tendencies" (p. 45) (This is Smith's Trick # 2).
3. The research re-narrates the social aggregate, in narrative, making central tendencies into character attributes of social norms, social beliefs, or social values within the bounds of abstract concept maps that have been substituted in steps 1 to 4 for the territory. Its an act of rhetoric (Trick #3).

In SEAM, you take verbatim Field notes, and these are fed back to the client, after a bit of sorting, in a consulting meeting, called "Mirror Effect." Tapping into the living story sensemaking keeps your SEAM categories on the ground. The danger is when you craft narratives (such as in your report, in root cause maps) because you are concept-

	<p>driven, and leave the grounded currency of sensemaking behind. Narratives compose a virtual reality.</p> <p>There are narratives in the field. People are always moving up the scale of abstraction in storytelling, erasing living stories in favor of narrative rigidity.</p> <p>Therefore, it is important in your inquiry procedures to not become obsessed with concept, and focus on the "socially organized practices of real people" (Smith, 1990: 46) in what I call the living stories of people's worlds.</p> <p>People in formal organizations are caught up in substituting narrative abstractions, like Creative Economy, creative worker, Creative City, etc for the actual living story ground, of embedding working conditions, work organization, etc. as well as the taken-for-granted Structures and Behaviors (see 4-leaf clover).</p> <p>I have a thesis: Arts Scene commodities (artists & artists) are courting the exchange of art for money in such a way that the commodity and money appears to become the agent, and the agent of the living artist in the Creative Economy gets displaced.</p> <p>The WHAT'S ART? Convention is about how artists can become agents, as they set about selling art. You will find something quite curious. Not only is the Arts Scene not on the official State map (see above), art does not sell too well around here.</p> <p>I think antenarrative path to the future of Arts Scene is to develop socially organized practices of artists and their organizations that results in art sales.</p> <p>If artists are not selling their art, then what are they actually doing for Creative Economy. This is where the gendered nature of Creative Economy comes in. Art is feminized work. Actual people (both men and women) are feminized in their working conditions, and working organizations. It is bait and switch. The creative Economy keeps our attention on a narrative of abstract forces operating without human will or intention of those artists active in the process of wealth generation (Smith, 1990: 47). Artist are creative capitalist entrepreneurs, who are not well compensated for stimulating the activity and money-exchanges in the wider Creative Economy.</p> <p>You get to finish this storytelling in your investigations and interventions. The trap is staying immersed in narrative, when you could be focused on the ground, on life in living story sensemaking.</p> <p>Your task is to antenarrate a future of the Arts Scene where artist make a fair living.</p>
<p>FIELD ASSIGNMENT</p>	<p>Please visit one of the weekend arts events: Arts Ramble is First Friday downtown mall (Main St);) or Las Cruces Farmers & Crafts Market & every Sunday/Thurs is Mesilla Arts, Crafts & Seasonal Produce Market (Thurs) 11 a.m.-4 p.m.; (Sun) 12-4 p.m. Or set up your own contact -databases at http://talkingstick.info Please get it done by next Monday class</p>

STUDENT ASSIGNMENT Due Aug 31st :	Chapter 3 & 4 for today and bring to class, a composition notebook (9 1/2 by 7 /12). & p. 26 (3 axis model)and p. 124 (clover) diagram copy .For this class - results client meeting, review VERBATIM notes in your BLACK COMPOSITION NOTEBOOKS & each team please do a census of WHO are the organizations in the Arts Scene in your sector and bring it to next class meeting. Within that group, choose one client to work with (if working in team each team member interviews one potential client
Sep 7	NMSU Small Business Classes (Mgt 448 & 548) - SEAM PROJECT TRAINING - Start with history, then move to Axis A, B, & C .
STUDENT ASSIGNMENT:	Chapter 5 & 6: Hidden Costs and Value Added - projects for today: Slide show on Antenarratives - Boje Antenarrative Handbook with more examples of antenarratives
Sep 14	NMSU Small Business Classes (Mgt 448 & 548) - SEAM 6 Tool Training ;
STUDENT ASSIGNMENT:	Chapter 7 - Axis B SEAM tools - Tonight help each team come up with 3 OBJECTIVES, and their own PAP (Priority Action Plan), plus outline an INTERVENTION PROJECT that students and client will co-design, co-implement, and co-evaluate for completion by Finals Day.
Sep 21	Chapter 7 SEAM Tools continued & Chapter 8 - Axis C; planning for the WHAT'S ART Oct 2nd VIP event, the reception, and the Oct 3rd, Convention workshops and Street Festival event
STUDENT ASSIGNMENT:	Teams develop PAP for their sector of arts economy, that will bring those clients to Convention events, and make a difference in the emergence of southern New Mexico's creative economy identity.
Sep 28	MID TERM EVALUATIONS OF TEAMS - Due by Mid-term is report on these items: Axis A - diagnostic of client-sector in arts scene, develop a project plan, Axis B: time management and strategic piloting logbook (measures of success), and on Axis C: main directions for Arts Scene, analysis of rhizomatic rule of the game. In class- written quiz on relation of storytelling and Seam Axes. Everyone plans for the big event: Please Set Aside in your calendar the Oct 2 & 3 2009 dates of WHAT'S ART? Convention of Southern new Mexico. More info at http://talkingstick.info
Oct 2 & 3 - required events; if you cannot attend something, or part of something, you will need to make makeup assignment	-WHAT'S ART CONVENTION October 2 & 3 2009 (Friday & Saturday) - see http://talkingstick.info for final schedule FRIDAYPRE-CONVENTION, & OPENNING BANQUET 1:30-3:30 --- Invited audience exploring Future of Creative Economy of Southern New Mexico and its Arts & Culture Industry & speaker Santa Fe Mayor Pro Tem Rebecca Wurzbarger INCLUDED in \$30 Price (when paid in advance of October 2nd; \$35 at

<p>arrangements BEFORE the events; Make up might be transcribing tapes, doing special interviews that you transcribe with participants, etc. In short, be there</p>	<p>the door price):</p> <p>6:30-9:00 -- Banquet in the Theatre - artful cuisine banquet by Chef Maurice Zeck, speaker (John Villani author of 100 Best Small Art Towns in America), followed by Q & A</p> <p>SATURDAY WORKSHOPS (included in \$60 pre-pay price, received before Oct 2nd; \$70 at the door)</p> <p>9:00-10:30 --- Workshop A (12 choices)</p> <p>10:30-10:45 -- Break</p> <p>10:45-12:00 -- Inquiry/Discussions/Talking Stick - roundtables exploring the Future of Creative Economy of Southern New Mexico and its Arts & Culture Industry</p> <p>12:00-2:00 -- Lunch in front of Alma d'arte from food vendors or stroll downtown to eat</p> <p>2:00-3:30 -- Workshop B (12 choices)</p> <p>3:30-4:30 -- Join in Street Festival events including the Grand Finale</p> <p>4:30-5:30 Park clean up, with recycling provided by Art Lucero, NMSU Recycling (volunteers appreciated)</p> <p>SATURDAY STREET FESTIVAL (Events free to the Public, for all ages; Green Arts happenings (facilitated by artist Virginia Maria Romero) that will take place on Court street just in front of Alma d'arte - Noon to 4:30 PM</p> <p>11:00-12:00 -- Vendors setup their own tables & displays for sales of food or art/crafts items (\$80 fee); Supporting Arts and Economic Organizations set up tables & displays without sales (Free to What's Art Support Organizations).</p> <p>12:00-2:00 Lunch in the park (bring your own or purchase from vendors); Entertainment - A Children's Theatre performances in the Street Festival</p> <p>2:00-3:30 - Mandella (sand painting led by Sudeshna Sengupta, MFA) and mural creating (led by a team of artists) in support of Environmental (Green) Arts, Talking Stick Circles, Hip Hop music for all ages (produced by Asher Underwood), and Storytelling Tours of historic Alameda, Mesquite, and Mesilla by expert historians (e.g. Storyteller Precilliana Sandova).</p> <p>3:30-4:30 Grand Finale Events - Lighting the Way to the Future of Creative Economy, recognizing the WHAT'S ART Convention Support Organizations, the Producers/Creators, the Advocates, and Consumers of the Arts & Culture Industry of Southern New Mexico.</p> <p>4:30-5:30 Green event - recycling the materials, tidying up after Street Festival</p>
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Oct 5	After Action Review of the Oct 2-4 events
STUDENT ASSIGNMENT:	<p>Celebrate our event and review it for next cycle</p> <p>Receive feedback on mid-term reports.</p> <p>Bring final checklist</p> <p>http://business.nmsu.edu/~dboje/448/448finalchecklist.html</p> <p>Please get Small Business Application completed -to get your client application and invite client to this class -- Review completed Client Applications (one per each team member is due today). See -- http://talkingstick.info databases to select your client.</p>
Oct 12	Team consultation meetings with instructors; team consultation meetings with instructors; milestone
STUDENT ASSIGNMENT:	Work on implementation of project Axis A, Chapter 6
Oct 19	Team consultation meetings with instructors
STUDENT ASSIGNMENT:	Work on implementation of Axis B, Chapter 7 - tools and Chapter 8 Axis C
Oct 26	Team consultation meetings with instructors - 4 Wings of Tetranormalization (final section of report is about the entire sector you are working in for the arts scene and its local, regional, and global aspects and potential future.
Nov 3	Team consultation meetings with instructors
STUDENT ASSIGNMENT:	
Nov 16	<p>Rehearsals for FINAL Presentations</p> <p>Get out your personal friend face to face invite to your clients for the Dec 7th final presentation; deduct points if they do not show.</p>
Nov 23-28	NO CLASS. Thanksgiving Break
Dec 7	<p>Final Report is due at beginning of class (do not be late)</p> <p>You will be asked two questions: 1. What is the value-added results of your project? 2> Tell us What you learned from this service experience, and why should we as teachers, students, & client follow your example?</p> <p>Final report table of contents (with page numbers) follows structure of</p>

	<p>the 3 axes, and ends with a section on four wings of tetranormalization.</p> <p>PROCESS: All client guests will be doing the judging of the final project & presentation. Please have copy of report (not the final version) for panel of judges, instructor, and TA. All teams will wait in hall once the presentations begin. Teams enter one at a time, and have 12 minutes to answer the two questions. After presentation, the team stays in the room (and may not leave until all teams have presented). At end of the session grades will be assigned by the Panel of Judges, which consists of all clients, TA, and Professor.</p> <p>Each team required to bring their client to this class (in person) to hear their team's 12 minute (max) presentation. Please limit any slides to no more than 3 (key recommendation, key value-added work done, photos of key aspects of projects). Attendance is REQUIRED by each and every student.</p> <p>Policy: Missing Final Exam or being Late, lowers grade of student by at least one letter grade. No Judge appearing, lowers grade. Please have clients invited well before the event (at least a week) and have them arrive at beginning of class, for the judges orientation.</p>
<p>STUDENT ASSIGNMENT:</p>	<p>Final report due at start of final class; please insure your client can attend the presentation and evaluation event - please include your mid-term check list.</p>



STORYTELLING TRIAD MODEL

THINGS TO LEARN BY 3rd Meeting [Print out this paper \(20 pages\) by Boje](#)

Narrative Places, don't move, and are rather stable retrospections on the past, and rather linear with beginning, middle, and end --- all sorted out.

Living Story Spaces, are torus, itineraries, and all about movement from here to there, and opening a space, where there is no place.

What is an antenarrative? Its a storytelling way to shape and predict the future.

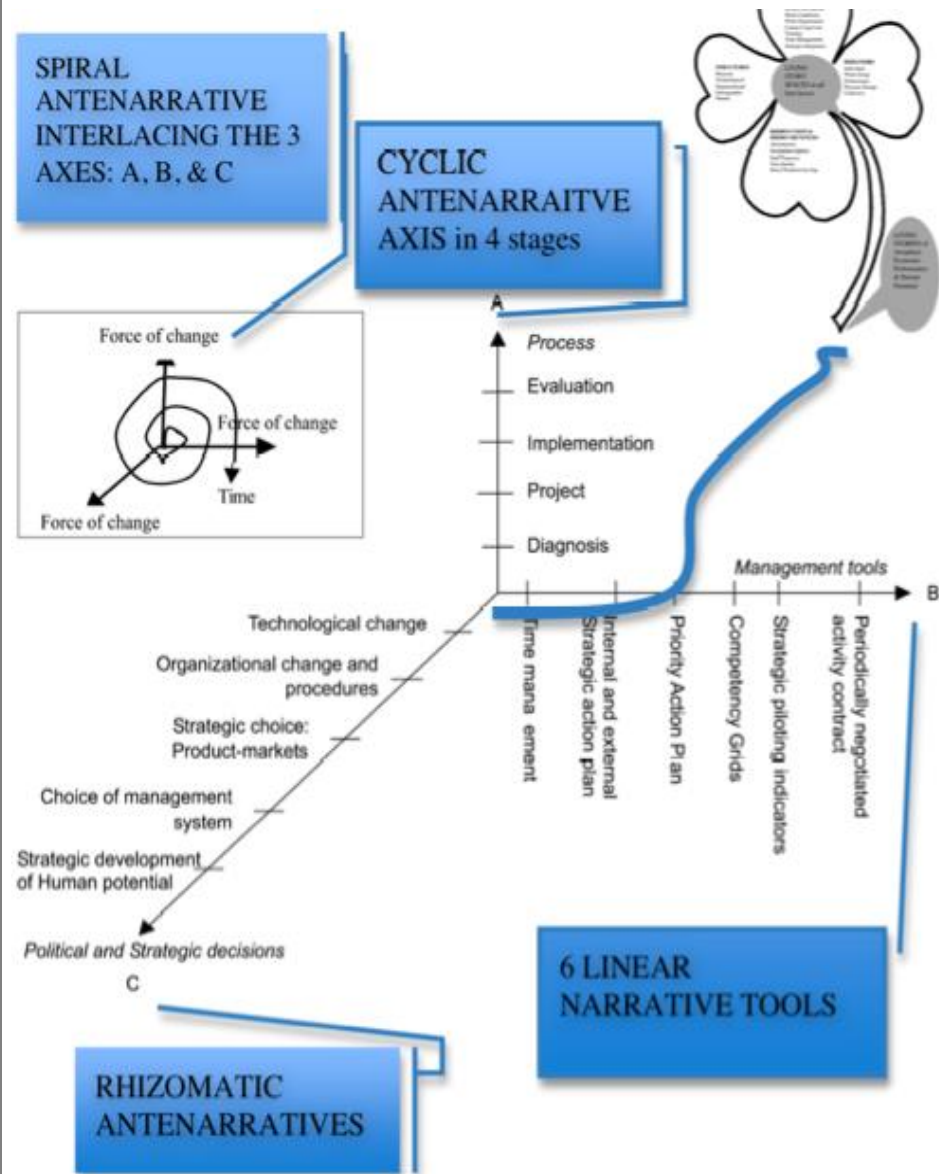
Antenarrative Frontiers are about shaping the future in one of four ways (or all the ways): linear antenarratives (when narrative lines try to say past will repeat in some goal, plan or strategy), cyclic (stage by stage models), where you can predict the future if you know what stage you are in (like life cycle, innovation cycle, economic boom or bust cycle, etc.), spiral antenarratives that curve about, but you cannot quite tell what's around the bend, and rhizomatic antenarratives the network every which way, and the same tubers just keep re-emerging no matter what you do about them (weeds, like crab grass, and what's a tuber - well a potato is one).

What is it good for?

In Axis A, we are interested in the future of the socioeconomy, what we call the "Creative Economy." We will have two sessions, one on Fri Oct 2nd, and other on Sat Oct 3rd, where we ask convention participants to shape the future of the Creative Economy of Southern New Mexico. We want you to take notes, do interviews, make tape recordings, transcribe them, and sort out antenarratives. This allows for an antenarrative diagnosis of the linear, cyclic, and rhizomatic ones, a and intervention to shape their futures, an implementation of that intervention, and an antenarrative assessment of results you achieve.

Your task is to get not only yourself use the STORYTELLING TRIADIC MODEL and the SEAM MODLE OF 3 AXES OF SOCIO-ECONOMIC INTERVENTION DYNAMICS (. 26 in your Savall, Zardet, & Bonnet, 2008 book), and mold that into a **great final report**

Please copy P. 26 of your Savall, Zardet & Bonnet (2008) textbook, **Figure 4.1: The three axes of the socio-economic intervention dynamics.**



This chart combines SEAM (see chart p. 26 in Savall, Zardet & Bonnet, 2008) with Boje's Triadic Storytelling Model [Print out this paper \(20 pages\) by Boje](#)

REPORT OUTLINE FOLLOWS THE 3 AXES. By Mid-term first aspects of each axis is due; rest is due by final day.

AXIS A - CYCLICAL IMPROVEMENT POROCCESS (Yes, its a Cyclic Antennarrative)

The stage by stage is Diagnostic, Project, Implementation, and Evaluation

of Results, then complete the cycle, by having more diagnostic, and beginning again. The best diagnostic is LISTENING to Living story, Making Spaces for them to get told to you.

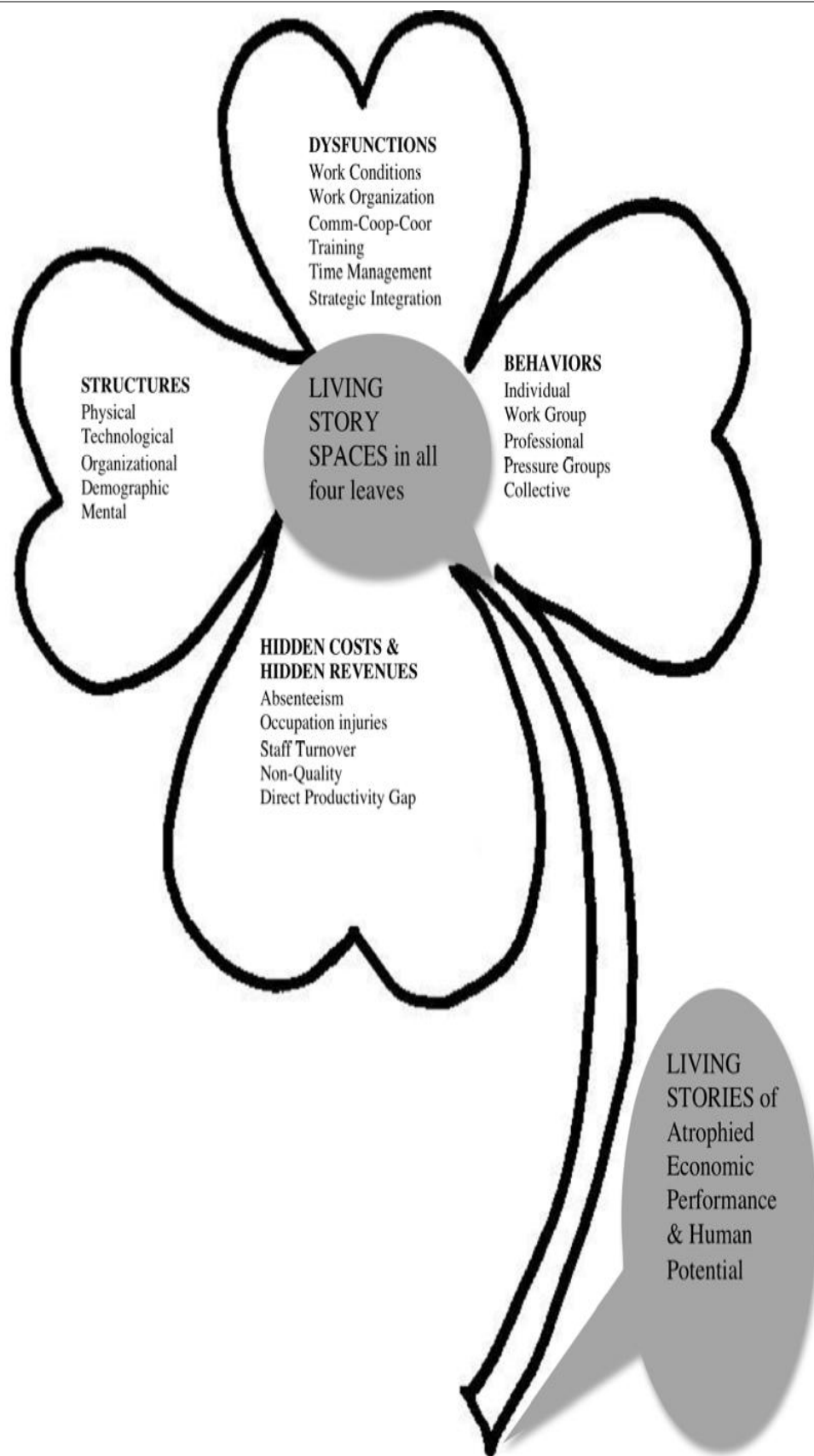
1. DIAGNOSIS of 6 Dysfunctions (WO, WC, 3Cs, TM, TNG, SI - see 4 leaf clover below) that includes root cause and story chart, Mirror Effect direct quotes from stakeholders (copied out of your Notebook interview & observation verbatim quotes) & hidden revenue/hidden cost (use p. 68 & p. 162 Fig 3.2 and p. 172 Fig 5.9) as templates (by Midterm)
2. PROJECT INTERVENTION: This is co-designed with your client and is over and done by the end of the semester. Please tell the story of the project intervention and how it was co-designed
3. PROJECT IMPLEMENTATION: Please tell the implementation story of your project implementation.
4. ASSESSMENT OF RESULTS: How are you measuring the results of the intervention and its implementation? Note: Client must agree to be present on Final Exam day to provide oral assessment of results.

AXIS B - PERMANENT MANAGEMENT TOOLS (Yes, its a set of linear antenarratives that attempts to shape and predict and control the future by plans, goals, and action plans)

1. IESAP Internal/External Strategic Action Plan - This is SAP for internal organization and external environment change. IESAP covers 5 years. It is a simple chart with 3 objectives and a 5-year implementation schedule. (pp. 112-113 in SEAM Manual) (By Midterm)
2. PAP Priority Action Plan -for one semester. This is a simple chart translating the IESAP goals to specific sub-objectives, with priority actions, and who is responsible, and when it gets done during the semester. (pp. 114-117) (by Midterm)
3. CG Competencies Grid (aka Scale of Skills) - What are /their strong, weak, and critical competencies to develop? (pp. 118-120 in SEAM Manual; also 96-99 & 56-59)
4. TM (Time Management) Self Analysis - this is a diary of time usage. (pp. 121-125), this is where the client learns to delegate) and eliminate tasks so a space can open up for strategic actions. In the words of Peter Drucker, "There is surely nothing quite as useless as doing with great efficiency what should not be done at all." (Drucker, Harvard Business Review, 1963).
5. SPILB (Strategic Piloting Indicators Log Book) - Your Black Composition Notebook serves as your SPILB - no other book will do. Develop 5 types of indicators for IESAP, PAP, etc. pp. 126-129 in SEAM MANUAL
6. PNAC (Periodically Negotiable Activity Contract) - PNACs, your contract for three objectives your team will complete with your client. PNAC is renegotiated several times during the term to keep your objectives in sync with client and instructor expectations. The PNAC builds on the SMALL BUSINESS APPLICATION and it goes further. Here your 3 intervention project OBJECTIVES get specific piloting indicators, you work out how the supplementary incentives (for you its grades) for workers (its bonus etc) work out. And you plan out the resources and means allocated by client to meet each objective (time from specific parsons, work space, copy machine, etc you need to get your intervention to happen. Note: PNAC change from the first agreements in early part of term, to the middle, and before the end. Plan on it.(pp. 130-134)

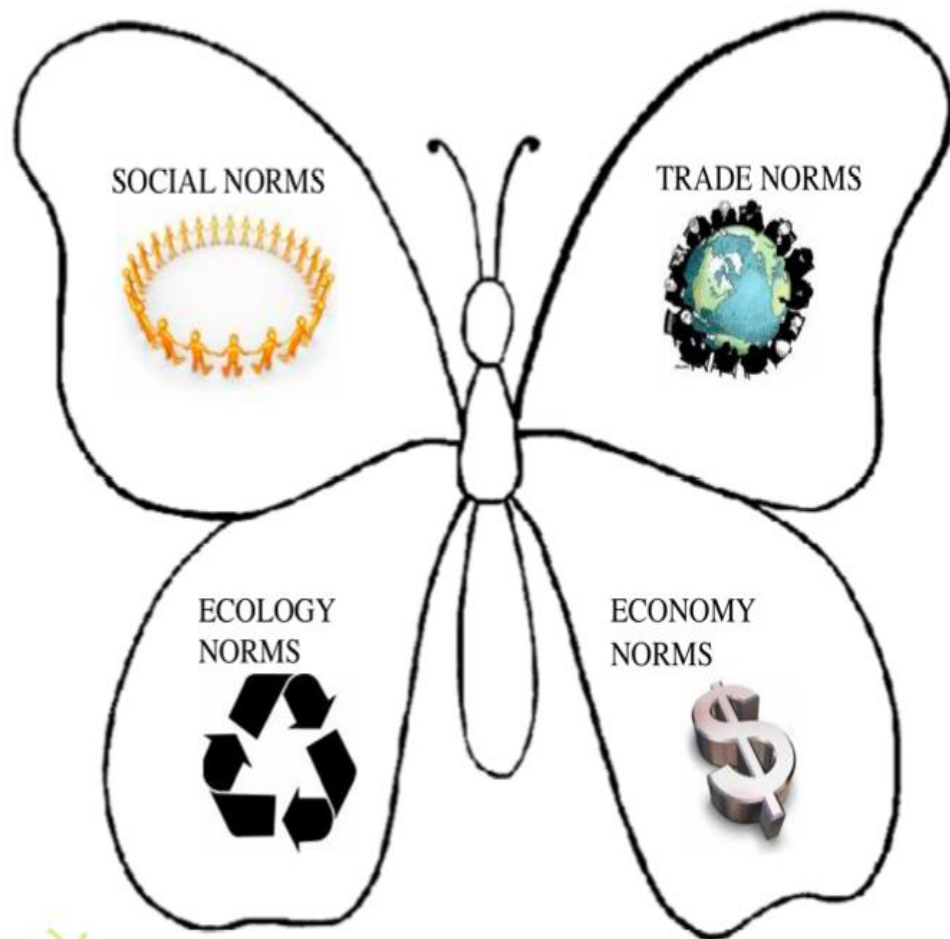
please print and use the online [6 TOOLS Examples - Boje](#) or the [PDF version](#).

	<p>AXIS C - PERIODICAL POLITICAL AND STRATEGIC DECISIONS (Yes, you guessed right again, this is where you find many a RHIZOMATIC ANTENARRATIVE, the worst tangled mess, you ever saw).</p> <ol style="list-style-type: none"> 1. Main Directions of Arts Scene (by midterm) 2. Rules of the game (norms & politics) [by midterm] 3. Resources Redeployment (most small businesses and non-profits are weak on capitalization, and finding resources... welcome to Rhizome 101). (by mid-term) 4. Technological, organizational and procedural changes (definite rhizome) 5. Strategic choice: Product Market (not so bad when you get to know it) 6. Choice of Management System (Most choose hierarchic, top-down, when the way to adapt to turbulent environment is more participatory, more bottom-up, more inclusion in choices) 7. Strategic Development of Human Resources (this is the Brass Ring, and what any consultant worth their salt is all about).
	<p>4-LEAF CLOVER - Diagnosis (Axis A) - Next we look at how Living Story Spaces are Related to your Work this Semester. You will listen to, record in field notebooks (or tape recorder & transcribe if cannot master verbatim note taking) the living stories of your client. It is from these that you assess dysfunctions, ethical behaviors, structures, hidden costs & hidden potentials. From these you devise antenarratives to change the situation (by midterm).</p>



Next we combine the living story spaces, at the center of the 3 Axes (Forces) of Change in the Socio-Economic Interventions Dynamics Model..

How to effect Change in the Environment, in the Global Socio-Economy?
 Small business operates in a local and global environment of contending, sometimes incommensurate norms: social ecology, trade & economy. It is the Butterfly of Tetranormalization. (by final)



Four Wings of Tetranormalization

From the local Las Cruces and Southern New Mexico Socio-Economy of Arts Scene, to the Global Creative & Green Economy, there are things you can do to get your client in touch with the Tetranormalization Challenge. There are four sorts of norms, and the ones on the left wing, don't get as much play as the ones on the right wing of this Tetranormalization Butterfly. The challenge is how to work with small arts and culture enterprises so that the creative economy of southern new Mexico can flourish as a creative economy.

There you have it, the entire course. You use Storytelling Triadic and the 4 Leaf Clover is where you start gathering living Stories (making space for them) and then you use your Linear Antenarrative Tool Kit to try to tame the other sorts of Antenarratives, and use the Cyclic Process of Improvement Project (a cyclic antenarrative) so as to effect changes in the big Rhizomes of political and strategic decisions locally, and the big problems in the Global socio-economy

Policy	<p>SEAM IS NOT ENFORCING CONSULTANT'S WAY OF DOING THINGS. CONSULTANTS AND CLIENT BUILD THE GOALS AND THE PROJECT FOR INTERVENTION COOPERATIVELY WITH OWNERS, MANAGERS, & EMPLOYEES. ALONG THE JOURNEY YOUR GOALS WILL CHANGE. PLEASE PLAN FOR THIS.</p> <p>- THANK YOU</p>
Policy	<p>NOTE: Students who missed the first class, please submit proof of your visit to ARTS SCENE and summary of one interview with potential client - thank you for continuing!</p> <p>Note: missing any class, you will be required to submit a written addition to the report, authored by you (such as a worksheet filled in from the Svall, Zardeat & Bonnet (2008) book - due the week following your return.</p>

Your team will work in cooperation with the leadership class during Spring term - see <http://business.nmsu.edu/~dboje/388/assignments.htm> - Good intro paper of the problem/opportunity saturated Arts Scene.

http://business.nmsu.edu/~dboje/388/2009_book/pdf/Arts%20Scene%20Theatre%20of%20Leadership%20thematics.pdf

How to coordinate - Small Business Consulting will focus on SEAM organization intervention; Leadership class will focus on leadership intervention.

COURSE FORMAT

The scheduled class meetings that are highlighted will be the only meetings involving the entire class. A schedule of meeting times with instructors will be set up for individuals &/or groups to report on the progress of their case. Approximately once every week, individuals or team members must meet with the instructor to discuss their progress.

ALL MEMBERS OF ANY TEAM MUST ATTEND EACH OF THE MEETINGS. THESE MEETINGS WILL MAKE UP A VERY IMPORTANT PART OF THE COURSE. MISSED MEETINGS WITHOUT MAKE UP WILL RESULT IN A GRADE PENALTY!

13 Possible Ideas for Intervention Projects or Create Your Own Imagine the Prosperity of our Arts Economy if there were festive events happening all year

a. Organize and lead a sculpture show on downtown Mall or local park - pattern it after Loveland - <http://www.lovelandsculpturegroup.org/> Please invite the [blacksmiths](#).

b. Las Cruces 360 needs a new owner/manager/tech support <http://lascruces360.com/> that maintains Arts Scene (& real estate) accounts, sells ads, and has Arts Scene calendar - get local artists and arts orgs to use it, to sign up for free account.

c. Develop a democratic governance structure among one of these domains: visual, literary, performing, museums, galleries, performance-theaters (where they elect their own governance chair, vice-chair, secretary-treasurer and make recommendations to Doña Ana Arts Council, or put on their own events).

d. Develop an member association of galleries (public, private, & grassroots) that develops a bus tour and Bed & Breakfast schedule of week end events - pattern it on Silver City Galleries Association model <http://www.silvercitygalleries.com/>

e. Implement an 'antenarrative' (a bet on the future potentiality) Arts Scene ARTS CONVENTION'S FUTURE <http://en.wikipedia.org/wiki/Antenarrative>

f. Build a collaboration between public, private, and grassroots organizations, recognizing their differences and ways to support one another - develop some common event that they undertake (e.g. museums are in public, private & grassroots, as are galleries, and theatres).

g. Develop a festival event this term, that brings people into the Arts Scene - Such as a Spring Fest (or see StoryFest or FilmFest below).

h. Make interlinks between University, Mesilla, and Las Cruces 'Arts Scene' sectors (their leaders), and do a co-generative event.

i. MusicFest. Develop a Music Scene - such as Hip Hop or Jazz or Rock -- etc that has a Music Festival - and make it sustainable so after you are done, someone else takes it over. [Colorado](#) has one. [Taos](#) has had one for 10 years.

j. Adopt an artist and increase their arts business over next several months by 50%.

k. Build a better relationship between the Crafts events happening twice weekly in Las Cruces & Mesilla with the overall Arts Scene. Every Wed/Sat mornings (8-noon) is [Crafts Market](#) & every Sunday/Thurs is [Mesilla outdoor market!](#) (Thurs) 11 a.m.-4 p.m.; (Sun) 12-4 p.m.

l. FilmFest. [DC](#) has one. So does [LA](#). And [Atlanta](#). Build a film industry that takes performing arts in a new direction. [Film New Mexico](#) encourages local communities to take the lead in starting a film industry. [Santa Fe](#) has one. So does [Taos](#). [Albuquerque has two](#), [Gallup one](#). FilmFest creates jobs, it means independents and big studios send crews to Mesilla Valley. Leaders from city of Las Cruces, town of Mesilla, and University [Creative Media Institute](#) would have to cooperate to make such thing happen.

m. StoryFest. There is no annual storytelling festival in Las Cruces. StoryFest is a day of Professional Storyteller Performances; Workshops for Storytelling in Organizations (communication, strategy, leadership, networking); Amateur Storytelling - Open Mic events; storytelling skill building, and a festive time for families, and for organizations. StoryFest could be [pilgrimage reenactment](#), or the [tall tale contest](#), and [Waitakere](#) has one, so does [Baltimore](#), and [Orlando](#), and [Greenwood](#) has one that lasts over a month. So why not one here for a day, say in Pioneer Park this spring.

n. Create a Las Cruces Arts & Technology Center - There is a [National Center for Arts & Technology \(NCAT\)](#) run by William Stickland Jr (in Pittsburgh). NCAT has replicated arts centers in Cincinnati, San Francisco, Grand Rapids and is seeking to create 200 such centers across the nation, then expand globally. See article on [Strikland's life story](#). The center could be located downtown in an empty building, and combine Arts with job-training for youth, welfare mothers, and displaced workers. In this economy melt-down there are many displaced workers. A faculty of master artisans. The Las Cruces Arts and Technology Center. Approach NCAT, and other foundations, and apply for funds. The first phase could focus on at-risk youth in our local high schools. It would need to affiliate with Court Youth Center, Alma D'Artes Charter High School, and Las Cruces Public Schools. There could be teachers in photography, digital imaging, ceramics, painting, metal-wood-stone sculpture, blacksmithing, music, film, etc. It could be a non-profit or a cooperative small business venture. The first step would be to find an entrepreneurial director, build a board of directors, recruit master artisans, a fund-raising strategy, and a curriculum.

PLEASE TAKE THIS PRE-TEST

QUESTIONS	DON'T KNOW --- KNOW ALL
1. WHAT IS MIRROR EFFECT IN CONSULTING?	0 1 2 3 4 5 6 7
2. WHAT IS ROOT CAUSE CHART?	0 1 2 3 4 5 6 7
3. WHAT IS TETRANORMALIZATION?	0 1 2 3 4 5 6 7
4. WHAT IS HIDDEN COST & UNTAPPED REVENUE AUDIT?	0 1 2 3 4 5 6 7
5. HOW TO DO STORY NOTICING?	0 1 2 3 4 5 6 7
6. WHAT DOES SEAM MEAN?	0 1 2 3 4 5 6 7
7. WHAT DOES IESAP MEAN?	0 1 2 3 4 5 6 7
8. WHAT IS PAP?	0 1 2 3 4 5 6 7
9. I KNOW HOW TO CONSULT TO A SMALL BUSINESS?	0 1 2 3 4 5 6 7
10. I CAN USE SEAM/STORYTELLING TO CREATE OR RUN A SMALL BUSINESS?	0 1 2 3 4 5 6 7

TAKE THE ABOVE TEST AS A POST-TEST WHEN YOU HAVE COMPLETED THE COURSE TO ASSESS YOUR LEARNING

GRADING

PERIOD PROGRESS ASSESSMENTS (based on mid-term check list)	30%
<ol style="list-style-type: none"> 1. Instructor evaluation including timeliness of work, preparedness for meeting with instructor, effort as reflected in the rough drafts, participation in class &/or group meetings & maintaining confidentiality throughout the project. Deduct 5% for each absence not made up. 2. Client's Final Exam day - evaluation of students' report, co-participation, timeliness of intervention & results achieved. 3. Peer evaluation of each team member (for teams only); note this can significantly lower individual scores. 4. SEAM notebooks --Notebook must have detailed verbatim notes of the interview sessions (outlines are not accepted); each team member takes their own notes and SPILB. Instructor may require tape recording and transcription if notes are not comprehensive and complete (do not outline). 	
CLIENT SHOWS UP AT EVENTS - Evidence of co-participation of students with client in implementing Project, 6 SEAM tools, and Policy/Strategic Decisions	10%
MIDTERM PRESENTATION of work done to date on the 3 AXES p 33 of Manual - see Project	10%
FINAL PRESENTATION of the value added things you did (not the report, but the project itself and how you measure its success) Project	20%
FINAL REPORT Project QUALITY & Attendance of Client to the Final presentation & includes final section on 4 wings of tetranormalization - its potentiality for local and global socioeconomics and the role of incompatible norms.	30%

1. **Instructor evaluation** including timeliness of work, preparedness for meeting with instructor, effort as reflected in the rough drafts, participation in class &/or group meetings & maintaining confidentiality throughout the project. Deduct 5% for each absence not made up.
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FINAL REPORT Project QUALITY & Attendance of Client to the Final presentation & includes final section on 4 wings of tetranormalization - its potentiality for local and global socioeconomics and the role of incompatible norms.	30%
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Each team member will be graded on his or her total effort. Peer evaluations, where appropriate, will be filled out at the end of the semester by all team members & will be reviewed & considered before assigning final individual grades. Team member inequity of contribution (slacker) will lower an individual's grade. Lack of professionalism affects final grade**

NOTE: An important aspect of all business decisions is their timeliness; therefore, rough drafts & final reports must be turned in at the agreed time to obtain full credit. Report tardiness will result in a grade penalty

** Professionalism: Professionalism will be determined by classroom and team behavior. Professionalism will include such variables as attendance, participation, teamwork, attitude, etc. Attendance is required and will be taken at every class meeting (more than 2 absences will be considered excessive). You are expected to participate in classroom discussion and group work activities. Excessive absences or tardiness, sleeping, reading newspapers, failing to participate, whispering in class, and doing assignments for other classes are just some examples of behaviors that would cause you to lose your professionalism points. Turning in false reports on attendance to class sign-in sheets, or claiming attendance falsely in client interviews or consulting events is defined here as academic misconduct. Cheating or plagiarism are also defined as academic misconduct

and will result in loss of all professionalism points and failure grade for the written work of the course.

Consult your Student Handbook

<http://www.nmsu.edu/~vpsa/handbook.htm>

POLICY: You must contact David Boje if you miss any **scheduled class or your Team's appointment with instructor for consultation, for any reason.** Individuals missing a **scheduled class** (for whatever reason: sick, sports, sleeping, wedding, etc.) owe a 2-page single spaced makeup assignment based on assigned book in schedule for day you missed. Deduct 10% of final grade for any outstanding makeups.

CELL PHONE POLICY: Cell phones. Use of cell phones, including text messaging is strictly outlawed in the classroom. Cell phones will be confiscated and can be retrieved from the Dean's office, the following class day. Use of computers for note-taking is permissible, but surfing or work on other classes during our class time is not allowable.

TEAM POLICY: Each team will do a 360 peer review. Those peer reviews will weight the final grade, and can lower individual team member's grades. The client also does a final assessment of your project, which weights the final grade. The instructor uses judgment in determining how it is weighted. if you have a problem team member, the team may elect to fire them. The fired team member can be picked up by another team, or do their own independent project. Please fire early, to leave individual sufficient time to move along in their growth and development.

INTRODUCTION: Consulting to small business using SEAM (Socio Economic Approach to Management) means getting into to the field, collecting observations, making verbatim notes from interviews, doing co-designed interventions with clients that add value to the small business. This all has to do with listening to the storytelling, Storytelling is defined as interplay of narrative-past, living story webs of now-relationships, and antenarratives that shape the future. Antenarratives can be linear such as strategic objectives and plans that have a phase by phase implementation, or cyclical with rigid stage by stage steps, or involve non-linear types such as spirals (where small steps lead to steps that are irreversible) or to those pesky assemblages called rhizomes. Rhizomes are networks that go every which way, and have lots of subterranean roots, that bud tubers where you don't need or expect them.

Small business consulting is all about understanding the past and present, in order to change the future of the enterprise. Linear and cydclic antenarratives assume a recurrent, reversible idea of team. Rhizomes and spirals are irreversible, nonlinear. All four kinds are noticeable in the small business community, and in the arts and culture scene that is Las Cruces and Southern New Mexico.

The main Leadership IN THE BOX/OUT OF THE BOX web site is at <http://business.nmsu.edu/~dboje/388> and SEPTET

<http://business.nmsu.edu/~dboje/septet/>

For application see Enron Metatheatre website at <http://business.nmsu.edu/~dboje/enron/>

COURSE OBJECTIVES

1. **General:** To provide a practical experience in SEAM analysis & decision-making with respect to the problems & opportunities associated with small business & entrepreneurship.
2. **Specific:** Develop & demonstrate this ability by these metrics:
 - a. Read, understand & analyze an actual experiential field case in small business consulting
 - b. Investigate & describe a business situation using socioeconomic tools such as priority action plans, time management, etc
 - c. Develop interpersonal skills in oral and written presentation, team participation, and cooperative behavior with consulting clients.
 - d. Design meaningful recommendations to problems and feedback to client using Mirror Effect
 - e. Design a useful implementation plan for integrating recommendations into an ongoing business & for controlling the integration & impact of those recommendations (The Implementation)
 - f. Perform research of current literature with regard to small business
 - g. Study the dynamics of the environment, its history, and develop antenarratives of the future as context to work with client organization.
 - h. Listen, analyze, question & recommend business objectives, strategies, policies & procedures

MBA GOALS (Mgt 548 students)

1. Demonstrate well-developed oral and written communication skills (measured in report & presentations)
2. Demonstrate well-developed critical thinking skills (measured in use of antenarrative, root cause, and intervention)
3. Demonstrate proficiency in quantitative analysis (measured in indicators logged into notebook field notes & report)
4. Demonstrate well-developed interpersonal skills (measured by behavior with clients and in team)
5. Demonstrate proficiency in dealing with ethical and legal issues in business (measured in Axis C - ethical behaviors analysis & in answerability for conduct in consultation)

PROJECT DETAILS

- The end of the second or third class meeting you will identify individuals or teams consisting of from two to four persons. No team larger than four persons is permitted.
- Students will work as assigned to aid specific local businesses. Each individual or team's job for the semester includes, but is not limited to, diagnosing the firm's current situation (all aspects), preparing an analysis of the industry to which the firm belongs, identifying the firm's problems, providing recommended solutions to each problem & integrating the solutions into a feasible plan for the entrepreneur to follow.
- The individual or team members will introduce themselves to the business owner & work with the owner, visiting the premises as often as required in order to produce the best report possible. AT LEAST 10 (TEN) VISITS ARE REQUIRED.

NOTE: Weekly "Progress Assessment" visits with your instructor are required (unless otherwise directed). These are usually 15-20 minutes - depending up sign up order (first come first serve).

- During the course of the semester & during meetings, rough drafts of different sections of the report will be reviewed, analyzed & edited by the instructor &/or the coordinator. This permits the students to receive regular feedback & guidance in order to produce a high quality & useful finished report.
- After completing the report on the assigned small business, individuals or team members deliver a final, finished, bound copy (after obtaining the instructor's approval) to the business owner. The students are to go over highlights of the report with the business owner & obtain feedback from the owner.

NOTE: there is a peer assessment of teams. This means that slackers will not get the same grade as their team.

End your report with your version of Figure 8.1: Four Main Kinds of Strategy. Tell story of the intervention moving the organization from one type of strategy to a more favorable one.

Course Policy on doing Your Own Work: Anyone who plagiarizes part of their reports or enters bogus data into the Web CT data archive will be given a "F" for the entire course. Please reference others' work, "put other people's work in quotation marks" and give full citation. An "F" will also be given for anyone who falsifies attendance sheets or for team members who fail to get by on others' work (including members who collaborate in the deception). Each student is responsible for understanding what is plagiarism. Please consult on line Student Policy on plagiarism.

<http://lib.nmsu.edu/instruction/plagiarismforstudents.htm>

Course Policy regarding Cell Phones. Turn off cell phones and pagers during class time (each violation lowers your grade by one unit). Do not accept or place calls or text message during class time (no exceptions). 1st offense implies that you are volunteering in Boje's improve theatre training; repeated offense will lower one grade.

Disabilities/Employee Relations: Call the Director of Institutional Equity at 575.646.3635 with any questions you may have about NMSU's Non-Discrimination Policy & complaints of discrimination, including sexual harassment. Call the Coordinator of Services for Students with Disabilities at 575.646.6840 regarding student issues related to the Americans with Disabilities Act (ADA) and/or Section 504 of the Rehabilitation Act of 1973. All medical information will be treated confidentially.

GOAL OF THE SMALL BUSINESS INSTITUTE (SBI): The goal of the SBI program is completion of a report intended to assist entrepreneurs. We will hold two no cost SBI's during the term. Their purpose is to help small businesses work on strategy that will enable them to become more economically viable. This helps to build the economic health of New Mexico.

CLIENTS: Clients of the SBI program should be owners or owner/managers of small business as defined by the Small Business Administration. Occasional exceptions are allowed with the approval of the SBA & the instructor.

FINAL REPORT & CLIENT RAPPORT: Three copies of the final report are required. The report should contain a plan for implementing the recommendations made to ease identified problems. It is neither the responsibility nor the intention of the student, the instructor, the university, SCORE or SBA to force the entrepreneur to take this advice. The advice must be "sold," like any other product/service, to the consumer client. This selling process will be ongoing during the semester as the students interact with the

entrepreneur. The rapport between consulting students & consumer clients will have a significant effect on whether or not the advice will be taken. IT IS THE STUDENT'S RESPONSIBILITY TO MAKE EVERY EFFORT AT DEVELOPING & MAINTAINING A GOOD RAPPORT WITH THE CONSUMER CLIENT.

SELECTION: Most clients are referred to the SBI program by the SBA, SCORE, NMSU's Small Business Assistance Program, the local banks & other institutions dealing with small business owners. All clients must sign an agreement to participate in the program & to hold the university & the SBA harmless for the report's recommendations. The instructor gives this form to the clients before students are assigned to the case.

CONFIDENTIALITY: The relationship between the client & the consultant requires complete confidentiality. Students will not discuss a case with anyone outside of the class. This confidentiality matter will be fully discussed in class.

RESPONSIBILITIES

- Clients
 - Clients do have responsibilities, among which are to fully & actively cooperate with the students in providing relevant information about the business & the owner/manager or key employees. Such relevant information includes financial statements, educational & experiential backgrounds, motivations for opening the business, goals & objectives of the business & known or suspected problems. If a cooperation problem with the client arises, it will be the students' responsibility to inform the instructor immediately. Waiting until the end of the semester will be too late to correct the problem
 - Finally, clients will be asked to evaluate the student team & the value of the report to the client & the business.
- Consulting Teams
 - Each member of any team is expected to carry his or her load & is expected to cooperate fully with the client & the other team members. If a cooperation problem with a team arises, it will be the student's responsibility to inform the instructor immediately. Waiting until the end of the semester will be too late to correct the problem.
 - Individual students & team members have several responsibilities during the course of the semester. Among these are
 - Interviewing the client & key employees of the business
 - Analyzing the industry of which the client's business is a part
 - Preparing each part of the report & the final report
 - Maintaining the confidentiality of information given to students during the course of interviews & research
 - Obtaining approval, according to procedures set by NMSU, before conducting any research on human beings
 - Making a final presentation to the client
 - Completing peer evaluation forms & submitting them to the instructor

Being on time for all meeting with the class, instructor & business owner & participating fully in these meetings