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Cinemenology: An Initial Exploration of a Participatory Artistic Method

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Abstract

In this paper we share a participatory artistic method—Cinemenology—which has emerged and crystallized over a three-year period of co-inquiry into phenomenology of work, and not-knowing. We believe this method offers organizations the opportunity to gain fresh insights into workplace issues in a non-judgemental, original way. We discuss three specific ways in which we have used the method to inquire, make sense, and show. This paper will take you on a journey of our discovery and illuminate how the method can be used and further expanded.

Keywords: Action Research, Participatory Research, Arts-Based Research Methods, Phenomenology, Organizational Aesthetics

Cinemenology: An Initial Exploration of a Participatory Artistic Method

Is it possible to experience a phenomenon in all its rawness? How does one capture and convey such raw intensity? And how can one do so with others, in organizations? In this paper we are bringing forward a methodological reflection on organisational studies and organisational aesthetics through phenomenological inquiry into the experience of work through use of image.

Positioning ourselves

All five of us authors met at a doctoral programme we enrolled in 2020. Since the doctorate is in the action research tradition, we quickly developed a shared interest in experiential as well as artful ways of knowing. We come from different cultural, academic, and professional backgrounds, and you will see our individual voices reflected in the paper. We have chosen to do this to show how artful methods can support collective sense and meaning making regardless of context and diversity of experience. In alphabetical order:

Bruno Pešec is an independent expert specialised in innovation and strategy. He works with ambitious leaders across the globe, helping them bring innovative ideas to life as well as create an organization in which innovation thrives. "How can I/we help organizations innovate better?" is his primary inquiry question.

Daliborka Topic is a senior aid worker specialized in leading the response teams in international emergency operations and in post-conflict capacity building projects. Her research inquiry is about transformational learning and personal growth through experience.

Jose Luis Bermúdez works as a consultant specialising in people and organizational development. He collaborates with executive teams focusing on leading change processes, where conflict management represents a relevant factor in promoting people's wellbeing. "How can I cultivate my reflexivity when conflict emerges?" is his current research question.

Kate Quane is an Executive Coach with Praesta Ireland specialising in developing leadership awareness and impact. She works with C-Suite leaders in Ireland, primarily, helping them make their organizations places where people thrive. "How can women feel more fulfilled at work?" is her primary research question.

Mihaela Andronic is an international human resources leader working in global organizations and contributing to business transformation by enabling people

and organizational potential. Her research interests are around authenticity and empowerment in organizations, particularly when undergoing change.

Positioning the method

We entitled our participatory artistic method—Cinemenology—inspired by a combination of cinematography and phenomenology. The method emerged and crystallized over a two-year period of co-inquiry into phenomenology of work, and not-knowing. The research shared in this paper begun in May 2021 and concluded in April 2023. Due to COVID-19 measures, a good portion of research was conducted whilst observing respective national lock-down measures and the paper expresses our lived experience of work in general during this period.

We believe this method offers organizations the opportunity to gain fresh insights into workplace issues in a non-judgemental, original manner, as it did for us. This paper will take you on a journey of our discovery and illuminate how the method can be used and expanded. Our claim is that we partially discovered and partially designed the method, since it was shaped and refined throughout the inquiry process, and was influenced by our understanding of the contribution of other arts-based methods including photovoice and photo elicitation (Gubrium & Harper, 2013) or visual ethnography (Pink, 2021). Cinemenology differs from other image-based methods in its phenomenological focus on the experiencing behind the image rather than its interpretation, as we will discuss in greater detail later in the paper.

We explored three different facets of Cinemenology: (1) as an inquiry method, (2) as a sensemaking method, and (3) as a showing method. Diving deeper, we highlight the topics of framing and meaning making, narrative editorial process and power, mutuality of data production and interpretation, ethical considerations, and flow of experience and reflexivity.

Having positioned Cinemenology as artistic method on aesthetic content and within the action research paradigm, we paid special attention to the following

quality criteria: (1) practical outcomes, (2) participation, (3) plurality of knowing, and (4) critical reflexivity.

Cinemenology offers a framework for engaging with a phenomenon by using camera phones and for enabling mutuality and collective sense and meaning making through sharing of images. This paper will take you through the theoretical underpinnings and cycles of action research which ground the method in practical applications.

Theoretical background

The theoretical ground from which the method has emerged is shaped by Action Research and Organizational Aesthetics, while the method itself can be positioned within the ecosystem of post-positivist, qualitative arts-based methods and performative social science. Building on phenomenological inspiration for the method, cultural theory concepts position it at the intersection between social science, art and humanities.

Ways of Knowing

Rooted in Kurt Lewin's mid-20th century social psychology and change management theory, action research (AR) has developed into "a family of practices of living inquiry that... link practice and ideas in the service of human flourishing." (Reason & Bradbury, 2008, p. 1). Paolo Freire's (2000) liberatory philosophy having at its core the concept of praxis - as action and reflection combined in the service of transforming the world - is also part of AR's lineage. From "philosophy of practical knowing" (Coghlan, 2011), to inquiry as a way of living life (Marshall, 2016), the diverse field of action research offers countless possibilities for creatively combining action and reflection, inquiry and impact, theory and practice, in many domains. Additional epistemological roots in post-positivist, constructivist and constructionist theories (K. J. Gergen, 1999) shift the focus of inquiry in action research from pursuit of a single truth to practical outcomes and the production of knowledge in action, for the benefit of individuals and communities.

As such, action research allows for and encourages non-linear, emergent forms, such as heuristic inquiry (Gray, 2014), research as wayfaring (Cunliffe, 2018) or Dionysian inquiry (Heron, 1996). Moreover, the participatory inquiry paradigm posited by Heron & Reason (1997) relies on a subjective-objective ontology and offers critical subjectivity as epistemological stance.

Heron and Reason (1997) also propose an extended epistemology, composed of four ways of knowing - experiential, presentational, propositional, and

practical - that build upon each other and shape the interaction between knower and known through which we articulate the world.

"In collaborative forms of action inquiry...people collaborate to define the questions they wish to explore and the methodology for that exploration (propositional knowing). Together or separately, they apply this methodology in the world of their practice (practical knowing), which leads to new forms of encounter with their world (experiential knowing), and they find ways to present this experience in significant patterns (presentational knowing), which feeds into a revised propositional understanding of the original questions." (Heron & Reason, 1997, p. 283)

While *presentational knowing* is mostly viewed as transition between experiential and propositional knowing, Seeley & Reason (2008) argue for the stand-alone value of presentational forms of knowing. Seeley testifies that her own "foray into presentational forms is in response to increasing complexity in my working life and a sense of "hitting the buffers" of what my intellect can "work out". (2008, p. 29)

Bridging between presentational knowing and *organizational aesthetics*, Taylor & Hansen (2005) bring to the forefront aesthetic considerations of organizational life, complementing the instrumental ones that dominate research and practice in the field. Highlighting the importance of aesthetics as epistemology, they argue for the relevance of sensory experience in creating knowledge within and about organizations.

Strati (1999) offers additional *aesthetic categories* – the sublime, the comic, the ugly and the grotesque – and argues their relevance in organizational life alongside beauty. He describes the heuristic process of evocation based on intuition and imagination as a vehicle to gather knowledge about organizational phenomena within aesthetic research paradigms (1999, p. 11).

Taylor and Hansen (2005), further frame the territory of *organizational aesthetic research* by differentiating between intellectual and artistic methods,

and instrumental and aesthetic content, which they combine into four categories:

- Intellectual method on instrumental content: Metaphors, parallels between art and organizational topics; using art to understand organizations.
- Intellectual method on aesthetic content: Industries, products, issues that are aesthetic or sensory in nature.
- Artistic method on instrumental content: Using artistic forms in working with organizational issues.
- Artistic method on aesthetic content: Artistic forms that reflect sensory experience in organizations.

Steven Taylor's aspiration "of living one's life... as a work of art... based in a way of being that is fundamentally, consciously, informed by aesthetic sensibilities and a deep sense of craft practices" (2013, p. 30) hints at the potential of art to connect life and work. Imagining a stronger relationship between the arts and action research, Chris Seeley (2011), proposes a taxonomy of presentational knowing and finds that when used in inquiry, visual material can contribute to articulating, juxtaposing, illustrating, evoking, sense-making, enriching, and provoking (2011, p. 87).

Ways of Doing

The subjective-objective ontological framework underpinning the field of action research also influences the forms of research practice that differentiate AR from traditional forms of research, particularly by integrating multiple perspectives and voices: *first-person* – on one's own experience, *second-person* – inquiring with others on issues of mutual concern, and *third-person* – articulating actionable knowledge beyond the immediate actors involved (Coghlan, 2011).

Action research and art have common epistemic roots in embodied, experiential knowing, also shared by *phenomenological research methods* that validate researcher subjectivity and the intersubjective dynamics between researcher and researched (Finlay, 2009; Ladkin, 2005). Ladkin identifies three specific links between action research and phenomenology: 1. Lived experience or 'life-world' as ground for research; 2. Knowledge creation from active engagement with, rather than remote observation of phenomena; 3. 'objectivity-for-subjectivity' as particular relationship between 'meaning' and 'truth' whereby "the only way of knowing things 'objectively' is through our 'subjective' knowing" (2005, p. 122). Adopting a continuum rather than fixed position between descriptive (Husserl) and hermeneutic (Heidegger) phenomenology, Finlay supports Van Mannen's argument that "when

description is mediated by expression, including nonverbal aspects, action, artwork, or a text, a stronger element of interpretation is involved" (Finlay, 2009, p. 11).

Amongst the many *art-based research* (ABR) methods used in action research and social science, photography and film are visual mediums that become increasingly relevant with the accessibility of phone cameras and video-editing software. From photovoice (Leavy, 2020) to ethnocinema (Harris, 2018), digital storytelling or participatory movie making (Wilson & Flicker, 2014) and short film production to disseminate results of qualitative research (Hearing & Jones, 2018), this territory offers room for creative and innovative ways of using image for research purposes. While the validity of ABR methods is difficult to assess, Patricia Leavy proposes a long list of potential evaluation criteria that could be adopted yet concludes that this could be a "messy terrain" and encourage researchers to embrace that messiness (Leavy, 2020, p. 279).

Coining the term "performative social science", Norman Denzin notes the role of film in framing reality in the post-modern society and seeks "an interpretive social science that is simultaneously autoethnographic, vulnerable, performative and critical" (2001, p. 43). Positioning his research within the same field, Kip Jones builds on Nicolas Bourriaud's Relational Aesthetics concept to inform his own practice using film and image (Jones, 2004, 2006; Jones & Leavy, 2014). Ken & Mary Gergen (2012) further argue the importance of performative consciousness in expanding audiences of and enhancing engagement with social science, enriching dialogue between science and society and fostering social change. They position performative work in a liminal space "not quite science, not exactly art" that "prevents death by convention" (2012, p. 54).

Ways of Seeing

John Berger posits that seeing "establishes our place in the surrounding world" (1972, p. 7) and highlights that all images, even photographs, reflect subjective ways of seeing. Delving into the relationship between perception

and representation, he notes how *perspective* puts a single eye “in the center of the visible world” (p. 16) and illustrates the impact of the moving camera through a 1927 quote from Soviet director Dziga Vertov:

“I’m an eye. A mechanical eye. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility. I’m in constant movement. I approach and pull away from objects. I creep under them. I move alongside a running horse’s mouth. I fall and rise with the falling and raising bodies. This is I, the machine, manoeuvring in the chaotic movements, recording one movement after another in the most complex combinations.

Freed from the boundaries of time and space, I co-ordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the word unknown to you” (1972, p. 17).

Shifting from image production to image reception, cultural theorist Brian Massumi (2002) brings up the role of intensity beyond the semantic and semiotic frameworks that govern language. Using the term *affect* to differentiate this unqualified intensity from semantically and semiotically qualified ‘emotion’, he describes the embodied experience triggered by the strength and duration of an image’s effect beyond the sociolinguistic qualification of its content:

Intensity is outside expectation and adaptation... It is narratively delocalized, spreading over the generalized body surface like a lateral backwash from the function–meaning interloops that travel the vertical path between head and heart.... [It] would seem to be associated with nonlinear processes: resonance and feedback that momentarily suspend the linear progress of the narrative present from past to future (Massumi, 2002, pp. 25–26).

Also focusing on non-linear, holistic modes of consciousness, Henri Bortoft (2012) describes a *phenomenological way of seeing* as a “‘step back’ from what is seen into the seeing of what is seen” (p. 17). Using Goethe’s method of studying colours through a prism - through active looking or reversed seeing, followed by exact sensorial imagination - he concludes that we are going into the phenomenon “by bringing it to ourselves” (p. 54). Bortoft’s concept of *dynamics of appearance* differentiates between primary ‘presencing’ through the right brain hemisphere and secondary ‘representation’ through the verbal-intellectual processes mediated by the left hemisphere. Phenomenological research in general and particularly using visual methods, provide access to what McGilchrist calls the *process of*

responsive evocation - “the world ‘calling forth’ something in me that in turn ‘calls forth’ something in the world” (2019, p. 133). Such methods could contribute to expanding epistemic ranges and support integrated, holistic ways of knowing.

Action research cycles

Our research method is inspired by cinema, and the point-of-view shot that shows a scene from a character’s viewpoint, and it has also to do with a specific way of seeing, in which we are both immersed in the reality we are exploring and outside of it, a quality that comes close to what Bortoft calls “the phenomenological way of seeing ... to ‘step back’ from what is seen into the seeing of what is seen” (2012, p. 17). Here rather than describing the method, we will show you how it evolved through three action research cycles, each cycle leading to the next and the evolution of the method. Each of the three distinct action research cycles, each with incorporated three steps as described by Lewin (1946): plan action, take action, and reflect on the results of action. Table 1 provides an overview of each cycle, including the inquiry questions we have held, actions we have undertaken, and reflection protocols we have used.

Three action research cycles we engaged in were: (1) Cinemenology @Work, (2) Cinemenology @Play, and (3) Cinemenology @Viva. Brief elements of each are presented below. The first cycle tested the applicability of the method to co-operative inquiry; the second cycle aimed to increase participation and mutuality, and the third cycle tested the evolved method as a collective meaning making experience.

Cycle	Inquiry	Action	Reflection
1 Cinemenology @Work May–July 2021	What is your sensory experience at / of work?	Capture experience of work from “point-of-view” with smartphone (photo, video, or audio), share it with caption in the inquiry group. Create a video montage and share it with the group.	Individual: watch the video montage and comment. Group: peer discussion via video call.
2 Cinemenology @Play August 2021–August 2022	How do we continue to explore the potential of the method? How do we make it more mutual? How do we come to shared question?	Capture photos, videos, or audio that reflect one’s inquiry question, share it with the group. Co-inquirers offer a question they “see” based on the shared content.	Individual: make sense of the data using art-based methods (collaging, drawing, montaging) Group: peer discussion via video call, including sharing screens to see the visual artifacts. Group: metalogue.
3 Cinemenology @Viva September 2022–March 2023	How do we prepare ourselves for the viva experience? How do we process the viva experience?	Capture photos, videos, or audio (maximum 20–30 seconds) that reflect one’s experience of the viva process. Share in the inquiry group, without written words. Select ten that resonate with your experience the most, and use them to create a new artifact to make sense of and create representation of the viva experience.	Individual: reflect on the created artifact. Group: peer discussion in-person, at the viva venue. Group: peer discussion via video call, several weeks after the experience.

Table 1: Overview of action research cycles

First cycle: Cinemenology @Work

The first cycle was initiated by one of the authors of this paper. They sent an open invitation to join them in exploring the sensory experience at and of work, with particular emphasis on sight and sound. Proposed research was grounded in Taylor & Hansen’s definition of organizational aesthetics as “focus on experience over objects” (2005, p. 1224).

Individual action was to capture an experience at or of work from a "point-of-view" perspective with a smartphone (photo, video, or audio) and share it with a caption in the inquiry group. The sharing was done in a group chat application which supported multimedia files. The collection period was limited to several weeks. Once that was done, the initiator collected all the contributions and edited them into a film.

The film was uploaded on a video sharing platform with capabilities to leave time-stamp specific comments. Each one of us watched the video and shared reflections, thoughts, and questions, as they came to us. Then we gathered as a group and engaged in equitable peer discussion.

Second cycle: Cinemenology @Play

The second cycle organically arose from the curiosity and desire to explore the method further. Hence, the questions we held were: "How do we make sense of first experience? How do we make it more mutual and participative? How do we come to shared question?"

Based on that, we decided to modify our method, and use it to answer the above questions. Each individual captured photos, videos, or audio that reflected their inquiry question. They then shared these with the inquiry group via group chat. This served as a trigger for others to offer a question they "see" based on the shared.

In this cycle we spent more time reflecting. First, everyone had their individual approach to making sense of the data using an art-based method. Then we shared the created artifacts with each other, followed by a peer discussion via video call. Finally, after our discussion, we established a metalogue—a "conversation about some problematic subject" where participants could discuss both the problem and the "structure of the conversation as a whole" Bateson (Bateson, 1972/1978, p. 1)—which continued for four months.

Third cycle: Cinemenology @Viva

The third, and final, cycle discussed in this paper was initiated in response to the upcoming viva for the inquirers since all participants were members of the same doctoral cohort. The inquiry we loosely held was focused on preparing ourselves for the viva experience, as well as allowing us to experience it with more depth and breadth.

This cycle, in fact, consisted of two smaller action-reflection cycles. First, everyone individually captured photos, videos, or audio that reflected their experience of the viva process. We limited videos and audio to 30 seconds maximum, knowing that to be a manageable duration following our experience from the previous two cycles. The files were again shared in a group chat, but this time without any written comments or replies. Following the viva, whilst still at the venue, we had all the files printed (videos were printed as stills). We gathered in a circle and reflected on our intentions, interpretations, and inquiries. Each selected ten prints that resonated the most with them. This marked the end of the first nested cycles.

The second nested cycle's action was to use the selected prints to create a new artifact, with the following intentions: (1) to make sense of the viva experience, and (2) to represent the viva experience. These artifacts were shared ahead of our group video call, where we once again engaged in peer conversations, reflecting on our experiences.

Table 1, as well as the paragraphs above, have been presented in a linear and structured fashion to make it easier to understand what transpired in each cycle. In practice, acting and reflecting have been intertwined throughout the whole inquiry process. First- and second-person inquiry have been interwoven as well, since each cycle included elements of personal and shared inquiry. We discuss that in the findings shared below.

The first cycle validated the method as a useful way of sharing individual sensemaking without judgement, and it enabled collaboration and reflective dialogue, but also highlighted the limits of the participation as one person selected the music and edited the film. The second cycle increased the mutuality of the method by increasing collaboration and creating more space for reflexivity and shared sense making. The third cycle tested the evolved model and showed how it can be used for shared meaning making as well as sense making. This gave us confidence in the value of the method to clarify points of view individually and collectively in a non-judgemental way, and also as a playful way of creating joint (as well as individual) sense and meaning making of a given phenomenon.

Findings

Reflecting on the method, we discuss Cinemenology from three distinct angles: (1) as method of inquiry, (2) as method of sensemaking, and (3) as method of showing.

Cinemenology as method of inquiry

Cinemenology as a method of inquiry into lived experience has shown how phenomenology embodied in images can be used to generate shared understanding of a problem. At an individual level It helped us to delve into our everyday experiences and reflections through a phenomenological lens enabling a point of view to emerge that we may otherwise not have perceived. It brought the explicit into focus in order for the implicit to be determined. It has contributed similarly at a collective level and it also helped us work as a group in a non-judgemental way, it increased mutuality, and brought a sense of playfulness to our inquiry.

When we started the Cinemenology @Work on May 27 2021, the Covid-19 pandemic moved into full swing. We were one year and five months into our action research doctoral programme and trying to find meaning in our everyday lives. This context had a huge influence on our entire work process.

We worked from several different countries and time zones. Being confined at home, we looked forward to our collaborative work. In some way, it was the window to both our outside and inside. We lived in juxtaposition, experiencing contrasts, both in our everyday lives and in our engagement with Cinemenology. Our colleague's invitation to join her explorations of phenomenology through video, photo and sound was very new to all of us. Some may have enjoyed occasional and sporadic experiences with video, photo and sound, while others hadn't actively engaged with these mediums since early school days. One of the agreements within the group was to set the parameters of our engagement lightly, so that we did not start to tick boxes instead of paying attention to our experiences. We agreed with MA's invitation to "capture each entry with at least one word and no more than a

sentence". We wanted to see what sat beyond words and how we could express through other ways of knowing. Our entries were made up of photos, videos and sounds. It was, in a way, our personal archive of the experiences that captured our attention within and with regards to our working environments.

This was a smoothening process in which we explored and tried to learn about the other ways of knowing, while also learning about phenomenology and aesthetics. Looking back, the Cinemenology @Work cycle served us as a warming up exercise and initiation into the world of phenomenology. In the second cycle, and through the group dialogues, we noticed how our images are part of the storytelling process. The pictures hid the stories and helped us to articulate our embodied experiences. The process of engagement was a sort of a 'diary technique' (Shortt & Warren, 2020, p. 242) through which we shared our reflections. Words or short sentences that we used in the first, second and third cycle had a different objective.

By engaging in the cycles of Cinemenology we were practicing action research and we were developing our method by trying to capture the experience over the object. We also shared our life-work identities (Shortt & Warren, 2020, p. 242), as well as our constructs.

Vulnerability and Hope, 28.05.2021, journal entry from DT.

The very first photo that I have taken showed my sensory experience of 'vulnerability and hope.' As I learned only a year later, when being introduced to Taylor and Hanson (2005) and to Strati (1999), I started to engage with the aesthetics. Through working with the method of 'photo and a sentence' I started to develop 'the knowledge that is created from my sensory experiences' (Taylor & Hansen, 2005, p. 1212). I came to know how this very first photo, the assigned sentence and my inner experience of pandemic and working-from-home have created the triangle. I was in a process of learning beyond 'logico/deductive thinking' (Taylor & Hansen, 2005, p. 1213). Also, thanks to Hanna (2020, p. 13), I could connect with the 'visual, ethnographic, participating and arts-based method'. Through our follow up discussions and meetings, I started also to hear my own voice and often I could be surprised what may have emerged. It was not only that I used new and different method to explain my daily experiences. I started to learn new language thanks to the authors such as Hanna (2020) who have worked with photography, audio and video. I learned of work of Collier and Collier (1986) and Harper (2002) who named our cinemenological method as the 'photo-elicitation' (in Hanna, 2020, p. 14). This technique I learned after we completed our first cycle, where the photos were in fact followed by our words. I also learned of terms such as 'pre-generated and generated photos' (Hanna, 2020, p. 26), as we did all our

own photos and as we have shared experiences of the images done by the other members of the group.

We worked in a participative way, holding the process lightly, paying attention to how what we captured in our environment was reflected in our inner self. We realised how, through this process, we started to challenge our 'current or common representation' (Hanna, 2020, p. 23). At the same time, the work was refreshing. We worked together smoothly and developed trust over time. Trust, we agreed was one of the pillars of our work and contained two specific elements: trust in the commitment we had made individually to this work as a group, and trust in each other. With time and development, we noticed that we awaited the next meeting with great interest and excitement.

During the second cycle we observed an increased feeling of curiosity and wonder. Whenever we would hear the messenger application notification sound, a slight disappointment would follow if it wasn't the inquiry group chat. Later, when thinking about the work invested in this project over the past three years, we also became aware of how there was no need for control, and the process of holding it lightly felt so liberating. This was possible due to the fact that there was no right or wrong, something that is so often impossible in our everyday social environments.

When quoting Strati (1999, 2000), Taylor and Hansen (2005, p. 1213) write: "Aesthetic knowledge, like tacit knowledge is routinely in use in organizations but has lacked adequate attention." This sentence identified how in our own individual and collective work we recognised our tacit meaning-making processes and the interest to experiment.

By learning from and reflecting on our own experiences that Cinemenology @Work triggered, our group dialogue changed and deepened. It is true that we did not belong to one organization, however our experiences of the pandemic lockdown and work from home reflected our environments. We got connected with each other's images and sounds and reflected on their verbal and visual expressions that connected the images with our present moment of being. The images, words, sentences, and sounds helped in developing new

ways of engaging with our living and working environments and to hear other people's stories. The images and sounds may also be a way of telling the story of organizational life. The metaphors became alive and embodied.

Eventually, by discovering Taylor and Hansen (2005), Strati (2010), Heron and Reason (2008), and Bateson (1972/1978), we have started to develop our own understanding of Cinemenology as a method which is 'artistic and aesthetic' (Strati, 2010, p. 888; Taylor & Hansen, 2005, p. 1217).

Cinemenology as method of sensemaking

A spiral in Figure 1 is a fitting representation of how our sensemaking grew and evolved with each cycle of Cinemenology, creating a feeling or radiating out and drawing in as we viewed and discussed our images. The spiral progression is symbolic of the layers of sensemaking that emerged through the selection of, reflection on, presentation of, reflection on, which emerged into a dynamic and ongoing process of sensemaking. The first re-evolution of sensemaking was individual: *Why did I choose this image? What does it mean to me?* As each research participant commented on the image, our individual sensemaking expanded and again, with collective dialogue, the sensemaking spiral grew. Our individual images, our collective images, the music accompanying the images in the first cycle, the expression of our sensemaking using language in all cycles, and our presentational forms all contributed to the growing spiral. In our experience the sensemaking continues; every time we revisit our images, collectively and individually, we have the potential to see new possibilities and gain further insights.

As a research group, our approach to sensemaking evolved from a largely cognitive process to a more constructionist process, thereby permeating the boundaries as defined by Sandberg and Tsoukas. They describe cognitive sensemaking as a "process of interpreting stimuli and constructing cognitive frames and mental schemata", and constructionist sensemaking as "language-mediated process of interpreting others' accounts and negotiating shared understandings ... the boundaries between cognitivist and constructionist approaches are permeable" (Sandberg & Tsoukas, 2020, p. 2). But beyond that, we found ourselves in a more integrated sensemaking space as images and language enabled a cognitive, physical, emotional and constructionist engagement which we discuss in the following paragraphs. This section of the paper is not intended to platform a theoretical perspective on sensemaking processes, rather it attempts to outline how our sensemaking emerged. Having said that, there is a possibility that further research using Cinemenology as method could indeed offer fresh insights into sensemaking theory as it enables a degree of integration that is less spoken about in sensemaking research.

Appreciating the endless possibilities of our sensemaking spiral, we have chosen in this paper to concentrate on three key sensemaking experiences:

- Cinemenology as an individual sensemaking experience.
- Cinemenology as a collective sensemaking experience.
- Cinemenology as a resourceful method for sensemaking in a space of not-knowing.



Figure 1: Sensemaking spiral

Cinemenology as an individual sensemaking experience. Our first cycle of Cinemenology research involved capturing images, still or moving, with our phones to reflect our experience of work. Individual sense-making was supported by the following reflective questions:

- How has the use of image helped or not helped?
- Was it phenomenological?
- Where was the primacy – in the question or in the image: did the inquiry question lead you to capture an image of what is seen in the moment, or did encountering the image resonate with the inquiry?
- What are you accessing differently than through verbal methods?
- Seeing everyone else's images and captions on WhatsApp group:
 - Did you notice any resonance or contagion from other people's data?
 - How did the text help or not help?
- Would it have worked differently should the data collection have been anonymous?

We didn't carry these questions formally into the other two cycles of Cinemenology @Play and Cinemenology @Viva, as we had established a credibility about the value of the phenomenological experience amongst the group, and we wanted to enhance that by focusing only on the impact of the experience. 'What emerged in me?' was our only sensemaking guide. Using both reflective approaches, we all benefited from an enriching individual sensemaking experience as outlined below.

As a phenomenological experience Cinemenology opened a new window into individual thinking patterns:

"I recognise my biases; it is a clear mirror."

"I am more aware of my feelings and my instincts."

"I am more aware of our cultural signifiers."

The addition of words to our images captured our first individual layer of sensemaking and this was later added to as others commented on aspects of our images that raised their curiosity; another layer of sensemaking was then enabled:

"Being invited to put a caption on my image helped me reflect on why I was drawn to take a particular picture."

"For me it was all about the walking, making progress, I didn't pay attention to the noise in the background at all; I wonder what else I block out? This is incredible."

"Actually, they aren't birds they are butterflies, at first I also thought they were birds, it was only on slowing down I saw. It makes me think about the assumptions we carry."

The creation of an artifact, our films, collages, tables, offered another opportunity for individual sensemaking. Each of us found it so interesting to see what emerged when our images were presented collectively as an artifact. It was the part of the experiment that some of us thought would have had the least impact as we had each attained valuable insights from the images already, and from our sensemaking conversations. It felt like the creation of the artifact would just be a record of this. In fact, it added yet another layer of sensemaking.

"I could see my whole career playing out in front of me, and it brought a sort of closure for me on that chapter of my work life. I realised watching it that I had never fully reconciled myself to how I left that workplace, and now I feel at peace with it all. It was like it all made sense, and it feels good."

"It was like a jigsaw – a reflection of the emergent chaos of my life and a connection with emotions and thoughts that I was experiencing since we began this exercise with the group."

"I am seeing my individual pattern of how I come to understand, how I react to the whole and to the detail."

Cinemenology as a collective sensemaking experience. We used a hosting platform to support our first Cinemenology cycle collective sensemaking process which enabled us to watch the film independently whilst at the same time capturing comments beside the images. It was a fascinating experience to see where there were common sensemaking threads and where very different perspectives were highlighted. There was no attempt made to reach a consensus on our collective sensemaking during the shared viewing event, this happened in a subsequent dialogue aimed at making sense of the overall experience. In this first cycle, collective sensemaking was largely about

validity of the method as a phenomenological co-inquiry process. There was full agreement on the generation of images and collective sensemaking dialogue as a co-inquiry process, but differing views on the degree of co-inquiry in the creation of the artifact of film:

"I think this session is co-inquiry – the generative outcome – the gift that keeps giving after the art forms have been created, that is where co-inquiry and participation possibly sits."

"The film is an artifact, but it is a collection of our images, therefore the artifact is a collaboration, a collective production."

"Some elements of co-inquiry were there: Heron and Reason discuss Participatory Inquiry as data generation and production, and we did this although the final artifact is MA's."

In our second and third cycles, we decided to try to achieve a full participatory inquiry experience, embracing Heron and Reason's extended epistemology of experiential, presentational, propositional, and practical ways of knowing (Heron & Reason, 1997). So, rather than creating one artifact with the collective images, we each created an artifact, the only criteria being it had to be in presentational form. Each of us chose different processes of sensemaking to create the artifact, and then upon its creation gained yet another re-evolution in our spiral of sensemaking.

Whilst each of our sensemaking processes were different, when shared into the group additional layers of individual sensemaking emerged.

To create a layer of collective cognitive sensemaking we created a shared metalogue, capturing all thoughts, reflections and questions that were emerging as part of our individual sensemaking. This kept our inquiry alive and added a new dimension as we found ourselves debating the ontology of language, what each of us meant by the words we chose, and how the metalogue moved us from a place of action to reflection. We questioned what impact language with and without image had on our sensemaking. For some members of the group, the use of language stifled sensemaking. This led us to question why we were attempting to achieve collective sensemaking:

"Is it okay for something not to make sense to everyone, does everything have to make sense?"

Reflecting on this question through the lens of Torbert's four territories of experience (Torbert et al., 2004), we saw that we were working collectively from the later stages of Action Logic (Strategist, Alchemist), with our

sensemaking supported by single, double and triple loop learning. However, we too found that the process of thinking about trying to reach a collective sensemaking outcome (more aligned to the fourth territory of experience) automatically pushed us back in the third territory of experience, into the territory of thoughts, emotions and action logics rather than integration into a common vision. We didn't resolve this dilemma about whether it is possible to reach a collective sensemaking outcome but concluded that this may emerge by leaving it open to that possibility.

"Maybe we can't easily engage in the fourth territory because language keeps us stuck in the third, and that might be the territory where Cinemenology contributes to our individual inquiries, though it cannot (yet?) materialise in collective form."

Cinemenology as a resourceful method for sensemaking in a space of not-knowing.

"Now we have an egg we can hatch a chicken with."

One of our group used this metaphor to describe the outcome from our first cycle of inquiry: the egg representing the reality that Cinemenology was a useful and viable method to add to our body of knowledge, the chicken becoming the question. What type of chicken did we want to hatch (the chicken representing the outcome we wanted to achieve or area of mutual interest we wanted to explore). On the first cycle our common ground (chicken) was our experience of work, we questioned where our combined energies were directing us for this next cycle. Finding a question that was 'our' question rather than a group members' question that we all bought into became a dilemma. We knew that the egg was fertilised as we had achieved a degree of mutuality in the group that enabled us to show vulnerability, to be open with each other and go to the edges of our curiosity. Whilst we found ourselves with a methodology that we were confident in, we were also in a space of not-knowing how to proceed. How to start this next cycle when there is no first step? As described earlier, this led us to just taking images, without direction, to see what would emerge, and what question it would inspire.

Whilst there was no common thread this time tying us together, all of us found inspiration and insight in our own images and in the curiosity raised in others about our images. It stretched our own self-awareness in new ways:

"The concept of point of view enabled me to listen differently... it invites me to take no judgements but to listen to try and see how it makes sense to me and in this process of making sense it helps me to connect with myself and the two dialogues that are going on, the one I witness and the one in my head."

"The energy that is transformed by every intervention will be reflected through new emergent manifestations."

The value of Cinemenology in enabling sensemaking without setting out a specific reflective question was an additional revelation; being able to hold the method lightly and allow ourselves play with images created this opportunity to reflect more deeply on our lives, beliefs and attitudes. Whilst each of our own research questions benefited from the method, so too did we as individuals and as a collective group. This is very much in line with Heidegger's description of how sense is found within disruption, as we are 'frequently lost amid the habits, assumptions and generalities of established frames ... sense arises from experiencing life projects as inherently open, without specific direction or form and from such openness transformative meaning might arise'. (Heidegger, in Sandberg & Tsoukas, 2011). After this cycle, we realised that the outcome wasn't a common question, the outcome was a realisation of the value of Cinemenology to intuitively guide us in a space of not-knowing. Each of us got something of value despite and maybe because there was no set intention. The cognitive was subordinated to the creative and awareness, insight and some micro personal transformations followed.

Cinemenology as method of showing

In this section we first explore Cinemenology as a way to present knowledge to ourselves and each other while respecting action research cycles. From there, we go into using Cinemenology as a means of accessing our own creativity.

Cinemenology as a means of presenting knowledge in different action research cycles. When we observe the different ways of "showing" our tacit knowledge during the Cinemenology experience, we ask ourselves what "showing" as a method of inquiry is. Answering this question in relation to our participatory inquiry, we notice that we represent our tacit knowledge through art forms associated with our individual and collective experience. Furthermore, we represent this knowledge through our shared narratives in

our speeches inquiring on our artifacts. In this way, each member of the group shows what the signifiers are and the meaning that we have found in each step of our experience. Nevertheless, we can also affirm that the ways in which we present our knowledge are part of an indivisible “whole” of our collective experience. This ‘whole’ is beyond the possible meanings that each one has given to the pieces of the aesthetic artifact that we have built to narrate from our own paradigms what we were aware of. This narrative is also manifested in the very process of creating this paper. Showing the process that we are building and shaping step by step shows both “the whole” and its parts at the same time. Even though we use the parts in different ways and orders, they continue to represent the same totality and constitute other forms of presentations with purposes biased by the intention of each participant (Taylor & Hansen, 2005, p. 1214).

As a phenomenological experience, “Cinemenology” allows us to play with new individual and collective presentational forms (see Figure 2).

"My method has been to take photographs and short videos with my phone, not necessarily in a work environment, but that capture experience. These can be taken anywhere (outdoors, indoors) and can include short scenes of film which I also record with my phone as I am watching them on TV. I then combine these and add some music to make short films that usually bring useful data for my inquiry."

Observing what we can show as evidence in our different action research cycles, we can state that the different forms that emerge when expressing ourselves are part of our presentational knowing. Each participant has created artifacts from their known paradigms, context and resources. In “Cinemenology” as a method, the creative actions of each evoke and shape new ways of displaying our presentational knowledge, bringing new perspectives and meanings to our experiences. To the extent that we have been sharing our presentations of the parts and “the whole”, we model new forms at an individual and group level that we had not initially considered. In this way, we explore new initially unknown territories with presentational forms that feed our curiosity and that we can represent in our intersubjective

dialogue. That presentational dialogue from our curiosity keeps fuelling our commitment to continue with our practice. The enthusiasm associated with our play through the presentations was evident in our contributions and conversations in the group.

Table 2 shows some examples of this presentational dialogue and live meaning making that unfolded during Cinemenology @Play.

Cinemenology as means of accessing our creativity through aesthetics. Based on our experience of showing, we can affirm that curiosity and respect have been fundamental ingredients in our process. Several times we were tempted and derailed trying to intellectualise the emerging phenomenon. However, when that happened, we were encouraged to suspend our intellectual habits by focusing on presentational forms to stay in the experience where imagination fuelled our creativity. We notice that when our imagination connects with our senses, thoughts of familiar experiences emerge. We have been repeatedly tempted to find quick answers instead of staying in our inquiry looking at “the whole”, the parts and their relationships of appearance, observing from a meta-position (Liamputtong & Rumbold, 2008, p. 11; Seeley & Reason, 2008, p. 35). Table 3 shows two examples of observing from a meta-position. We recognise that our exploration in territories already known individually invites us to rush into statements trying to provide answers to calm our anxiety associated with not knowing, in the face of complex contexts to which we can tacitly access. It was difficult for us to narrate the “whole” dimension of our experience. Thus, as we have advanced in our inquiry applying Cinemenology, we have become aware of some patterns reflected in the structures that have emerged from the order and the forms that we have built. Playing with the different “points of view”, distance and temporality have provided more perspectives in our research of the emerging phenomenon in our experience.

Considering our exercise of showing, when we apply the different visual and auditory forms, we constitute a real and adequate inquiry for our purpose. We were taking it seriously (Guillemin & Westall, 2008), playing through our interventions in the process and enjoying the emergent flow. It is from this intersubjective play that the combinations of multiple forms of representation of tacit knowledge emerge.

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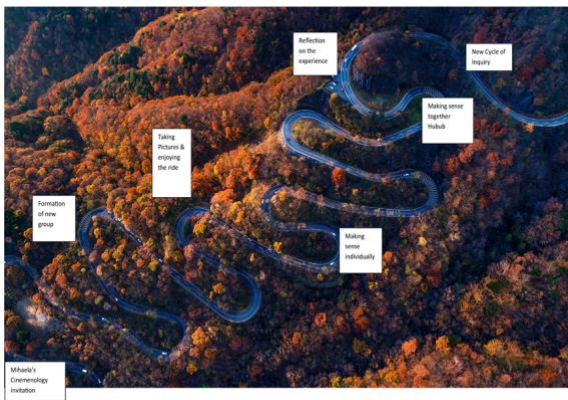


Figure 2a: "Cinemenology journey" collage by KQ



Figure 2b: "Eyes & Hands" video by MA

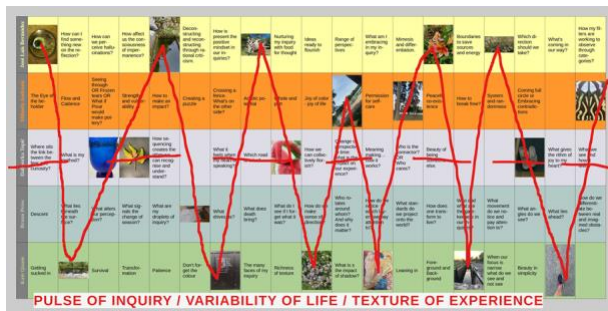


Figure 2c: "Making sense of data & experience" mega table by BP



Figure 2d: "Making sense of data & experience" collage by JLB



Figure 2e: *"Hello Friends, our work has inspired my thinking of juxtaposition. Being emerged in the thinking of storytelling, I am also exploring the possibilities of presentation through linocut. What is the story and who is the storyteller? Whose story is told?"* linocut and note by DT

Figure 2: Sample of artifacts

Artifact	Participants' comments
	<i>Cinemenology @Play 13.08.2021</i> "The Eye of the beholder" "Where sits the link between the fear and curiosity?" "Descent" "Getting sucked in"
	<i>Cinemenology @Play 15.08.2021</i> "How can I find something new on the reflection?" "What lies beneath the surface?" "Flow and Cadence" "What is my method?"

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Organizational Aesthetics Issue 1, Volume 14: p.27-p.32.

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Artifact



Participants' comments

Cinemenology @Play 18.08.2021

"How affect us the consciousness of impermanence?"

"Transformation"

"Strength and vulnerability"

"What signals the change of season?"



Cinemenology @Play 23.08.2021

"Meaning making...how it works?"

"How do we notice which layers we pay attention to?"

"Permission for self-care"



Cinemenology @Play 24.08.2021

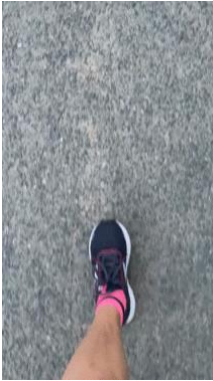
"Foreground and Background"

"Peaceful co-existence"

"How to break free?"

"Boundaries to save sources and energy."

"Who and what are the gatekeepers in our inquiries?"

Artifact**Participants' comments**

Cinemenology @Play 27.08.2021

"What's coming in our way?"

"What lies ahead?"

"What gives the rhythm of joy to my heart?"



Cinemenology @Play 27.08.2021

"How do we differentiate between real and imagined obstacles?"

"What we see and how it feels?"

"How are my filters working to observe through categories?"



Cinemenological metalogue 17.02.2022

"I can hear the rushing water, smell its freshness, and imagine the taste. As I pay closer attention to it, I notice how exactly none of my imagined sensations might be true. Is it really a running stream? Could be a temporary pond. Does it really smell like I'm expecting it to? And let's not talk about taste..."

Table 2: Examples of this presentational dialogue and live meaning making

Artifact	Participant's comment
	"Although there is physical distance, I am part of the experience, and my influence is manifested in my observation."
	"I took our pictures and our questions and made a collage of inspiration with the sea as background to depict fluidity and movement ... so many considerations, inspirations and opportunities for our research"

Table 3: Examples of observing from a meta-position

Cinemenology to play with ways of showing. We distinguish the different presentational forms emerging from our individual and collective experience: the connections, relationships and contrasts that we created through the process based on known structures using symbols, shapes, spirals, sinusoids, matrices, contrasts, combinations of colours, sounds and distances.

We wonder how to use this methodology of showing to facilitate the process of bringing different perspectives unconsciously present in us as individuals and groups to light, keeping in mind that all interpretations of the images presented can be true from one point of view. The complexity that manifests itself when showing the diversity of forms allows us to explore our assumptions and contradictions without trying to resolve them (Taylor, 2004, p. 85). We share our dilemmas so as not to predetermine our inquiry through guidelines that could condition presentational forms, leaving each member to

choose their way of showing, using certain degrees of freedom in relation to the technology that we proposed.

Three quotes below, Table 4, and “Beyond the frame” video (Figure 3) show how through enduring engagement with presentational forms we slowly shifted from sense-making to meaning-making.

“I am thinking and trying to apply the “point of view” in everyday situations. I almost turn myself into the camera, “a metal eye” that MA called it and I simple observe what is going on.”

“What I notice—and perhaps I am projecting—is the discrepancy between the amount of thoughts and text shared so far and the amount of energy there seemed to be for the idea itself. Now that I’ve written that, I realise that I might apply the same feeling to the whole experience of our “cinemenological” inquiry: always a lot of energy when we meet, but not much outside of that. How can we capture those moments? Well, I guess this is one of the attempts!”

“I have perceived that we go from an experience focused on presentational knowledge through images to integrate it with propositional knowledge through words, as part of the language and meanings that we are creating in the group.”

Through Cinemenology as a method of showing, we cultivate different forms of the phenomenon of creation, enabling new dialogues and territories of inquiry that invite us to adopt different points of view and ways of showing our knowledge.

Artifact	Participant’s comment
	“She did know though that ultimately her task was to grow a tree that could stand tall and provide seedlings for other trees to grow but showing that her seeds could produce a flowering plant was the first step” “But as the day progressed, she saw that the Gardeners had many tools, and many asked for the flowers to be displayed differently.” “She wondered about her reaction from her, she

	felt proud but also knew that the help she had received in finding the right fertilizer was what helped her flower to grow so beautiful and there was no way of reflecting that.”
	“I continue with my reflective criticism on my assumptions and my reactions to what emerges.” “However, I recognise that by taking a few steps each day to deepen my inquiry, brings me closer to something unknown but that my intuition tells me is worth it.”

Table 4: Presentational forms highlighting a shift from sense-making to meaning-making



Figure 3: Beyond the frame still. Watch the video at https://youtu.be/1NGHzr9Z1_M

Quality considerations

In this section we evaluate how well the Cinemenology method lived up to our chosen quality criteria. We do so by asking four critical questions: (1) to what extent were outcomes practical, (2) to what extent were outcomes participatory, (3) to what extent was plurality of knowing congruent, and (4) to what extent was critical reflexivity exercised.

To what extent were outcomes practical

Each group member felt their own doctoral research benefited in unique ways from the experience, even though that was not the specific intention. The insights the method revealed for each of us have shaped our way of seeing the world and the congruence is in the value that each of us got individually and collectively from these multi-layered insights.

The practical outcomes of the action research cycles which we have discussed in this paper was the evolution of the method and our confidence in its ability to clarify individual points of view, to enable collaborative dialogue and exploration and to explore contradictions and underlying assumptions without

judgement. The outcomes range from creating awareness of what we were paying attention to, the foreground and background; alerting us to blind spots; seeing the whole and the detail; the role cultural signifiers play in our ontology, to our use of language and its limitations. These are all explicitly referenced and explained earlier in the paper. The less tangible practical outcome of the Cinemenology method is the trust it enabled between the co-operative inquiry group members. This is less easy to pin down. Whilst all members of the group are doctoral student colleagues, there were no strong bonds established between team members prior to creating and working with the Cinemenology method. Paradoxically, Cinemenology enabled vulnerability in a safe way through the deliberate attention to inquiry and curiosity which eliminated any sense of judgement.

To what extent were outcomes participatory?

Creating a participatory experience was an important quality consideration for the group. The Cinemenology method was designed by one of the group members to support their own reflective practice and this experiment was borne from their interest in exploring the potential of Cinemenology as a co-operative inquiry process. Earlier in this paper you will have seen that we continuously tried to refine the method to ensure the participatory element was enhanced with each cycle of inquiry. We endeavoured to hold the process lightly and tried not to put restraints on the creativity of the participants. One point however that was non-negotiable was the process of sequential reflection and action carried out by each participant and the collective group. Each cycle of activity was supported by an immediate response to images on the chat group (these looked like the form of diary entries) and a subsequent dialogue to reflect, make sense and make meaning. Our second and third cycles of research were highly participatory, commencing with a collective dialogue to agree on the topic and, whilst the physical act of gathering images and creating artifacts was individual, the collective engagement with sensemaking and meaning making was participatory. The method supports both individual and participatory insights which the group found to be particularly powerful and useful.

To what extent was plurality of knowing congruent?

Raw experience of a phenomenon is at the core of Cinemenology. At least that was one of our intentions as we set out to try out this method and see where it would take us. By looking back and reflecting on extended epistemology—experiential, presentational, propositional, and practical knowing—we can gauge how we measured up to our expectations of experiencing (and enacting!) these different ways of knowing.

All three cycles were rooted in a very specific experience. The first cycle was all about experience of work, the second of not knowing and coping with uncertainty, and the third of the examination process we went through together. By design our actions were to do with capturing images and sounds. We used them to understand and communicate, to present and represent, to hear and be heard. Exploring and arguing various theories and propositions felt natural and flew seamlessly during our reflection meetings. We like to think that this is partly due to our willingness to postpone such discussions until after we've had first-hand as well as shared experience of the phenomenon to be scrutinised. Finally, practical knowing came to life—as described earlier in the paper—using the insight to reveal blind spots and create new understandings in our individual, as well as shared inquiries. Table 5 highlights different ways of knowing during each action research cycle. We believe that we upheld our criterion for upholding plurality of knowing.

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Cycle	Experiential knowing	Presentational knowing	Propositional knowing	Practical knowing
1 Cinemenology @Work	First-hand experience of work environment.	Expressing through and understanding of shared audio-visual recordings, as well as edited video montage.	Most prominent during various reflection meetings; we would theorise what has transpired and how it connects to various academic bodies of knowledge.	Practicing artful inquiry methods as well as increased understating of own inquiry.
2 Cinemenology @Play	Immersed in experience of not knowing.	Use of photos, videos, and audio recordings to capture and communicate inquiry question; sensemaking and representation using arts-based methods (collaging, drawing, montaging).	Theories, propositions, and statements were discussed prior to the cycle and then, similar to above, during reflection meetings at the end of the cycle.	Practicing artful inquiry methods; practicing how to navigate uncertainty together and alone.
3 Cinemenology @Viva	Shared and individual experience of examination process.	Use of photos, videos, and audio recordings to capture and communicate the exam experience; creation of visual artifact made from select individual contributions to deepen the understanding.	Like previous two cycles, the bulk of theorising happened during reflection meetings; at this stage we were especially interested in “so what” validity questions.	Practicing artful inquiry methods; practicing critical reflexivity.

Table 5: Assessment of different ways of knowing during each Cinemenology cycle

To what extent was critical reflexivity exercised?

Critical Reflexivity is an essential part of the Cinemenology method; we have shown in our findings section of this paper how the Cinemenology method enabled a multi-layered reflexive experience. In Cinemenology @Work, as we have described in our section on Individual Sensemaking, we were essentially testing the 2nd person potential of the Cinemenology method as a way of capturing experience of a phenomenon (work) using artistic means (photos and short videos). Our reflexive questions included: whether image helped to bring insight into our experience of work, how the language we shared impacted the interpretation of our images by ourselves and others, how our choice of images might have been influenced by those already shared by our co-inquirers, and how co-operative and participative it felt in practice. Through this reflexive dialogue, we reshaped Cinemenology @Play and @Viva, each time building on our second-person experience through expanding the co-operative elements. Beyond this, however, the insights each of us gained and the blind spots we revealed have been beneficial not only for how we live our daily lives, but also for our individual doctoral inquiries.

Our experience from Cinemenology @Work confirmed reflexivity as a critical part of the Cinemenology method, therefore we decided in Cinemenology @Play and @Viva to be less prescriptive with our reflexive questions and to focus our attention on 'what emerged in me', knowing that to do this reflexivity was essential. We then used our group dialogue sessions to reveal how each of us demonstrated critical reflexivity at an individual level and this, in turn, fuelled our collective reflexivity. We have synthesised this output by creating a set of reflexive questions, which were common to each of us, and which can be used to support the application of the method for others:

- Your image:
 - What is it about the image you chose that made it a suitable representation?
 - Why are these the words you chose to share with the image?
 - What do the comments of others on your images raise for you?
- Images others shared:
 - What feelings/emotions did the images others shared evoke in you?
 - Why are these the words you shared to express your reaction?
- Engagement in Group Dialogue
 - What are you noticing about your engagement with and contribution to the group dialogue?
 - What are you noticing about the engagement of others and how is that impacting on you?
- Application of Insights
 - How are the insights gained shaping how you live your life now?

It is by engaging with all these questions at an individual and collective level that we were able to see the potential of the method as a way of showing tacit knowledge through art forms which then enabled the sense and meaning making, which we have already shared in this paper.

Discussion

In this section we consider how Cinemenology as method contributes to: (1) framing and meaning making from sensory experience, (2) negotiating collective sense making through a mutual process, and (3) enhanced reflexivity from the flow of experience.

Framing and meaning-making from sensory experience

The Cinemenology method allows the inquirer(s) or practitioner(s) to deepen their understanding of experience through the identification of a point of view using image and audio which is not mediated or complicated by language. It enables the inquirer to reflect on the image and / or sound chosen, to explore how that frame contributes insight into the phenomenon being studied and it adds an element of fun as well as richness to the inquiry, because it removes the need to 'get it right'. It challenges existing frames of references by seeing another point of view, and when the individual images are shared in a group, other points of view emerge, thereby broadening perspectives and views. It enables individuals and groups to identify assumptions, and because images can be interpreted in many ways, it brings safety to the exploration of new horizons and inspires new ways of learning.

Negotiating collective sense making through a mutual process

The Cinemenology method enables mutuality through its implicit non-judgemental stance. The method starts collectively through the shared identification of the phenomena to be inquired into, or by identifying an editor who initiates the inquiry (as in authors' first cycle) this can be done by use of image (as the authors did in their second action research cycle) or through

dialogue (third cycle). The next step in the method is individual application capturing images and sounds, then collective sharing, then collective sensemaking. The outcome is not predetermined, as the method is used to explore points of view, widen horizons, create new learnings and insights. Because it is devoid of judgment and has a playful element, mutuality is both central by design and emergent through experience.

Questions to support the collective sensemaking, access tacit knowledge, and explore where the chaos lies in the mix of perspectives and categories can include:

- Why did you choose these images, films and sounds, in this order?
- How are your intentions reflected in our artifacts?
- What blind spots and/or patterns have become visible?
- How has the method contributed to a sense of mutuality in the group and how has this stimulated respect, collaboration and commitment?

Enhanced reflexivity from the flow of experience

The big question we asked of the method was whether it showed the quality of our reflective experience clearly enough. In terms of film and visual arts connected to narrative inquiry, did the method add new insights? Rather than describe our findings, here are some of our responses:

"There is so much to be said about the method, about rational and empathic data processing, the images that drew us in, the words that drew us in, our comments on the images, our artifacts, our raising questions around bias, presentational and propositional knowing, ontological considerations etc."

"Looking at my experience with Cinemenology as a method, I'm becoming aware of my assumption that every artifact I'll be looking at is a moving one, even if image is still. Does that mean that I came to associate Cinemenology with dynamicity?"

The method enables the integration of what is perceived through experience of action and reflection into presentational form. It makes visible each of the parts that make up the "whole" as well as the various steps in the process. The way inquirers present their experiences generates a dialogue that transcends the initial paradigms and intentions within the group. This implies that each one of the pieces, in addition to being the product of creation at each moment, comes from the influence generated by the preceding piece. Each artifact, as a representation, can be considered either mobile or fixed by the person who created it and by the person who perceives it, based on the

duration of their experience. Consequently, these effects within the different loops show changes in the form of presentation, from the first loop based on the first-person experience and re-representation based on the second-person experience (Guillemin & Westall, 2008, p. 124; Seeley & Reason, 2008, p. 43).

Conclusion

Findings and discussions shared in this paper represent the potential of Cinemenology as an accessible, participatory artistic method to inquire into aesthetic content suitable for first- and second-person research. We explored and shared its merits as an inquiry method, a sensemaking method, and a presentational method, focusing on quality criteria we find important for a method rooted in action research paradigm: practicality, mutuality, plurality, and reflexivity.

We found that Cinemenology creates fertile ground for:

- creatively engaging in inquiry in a way that integrates cognition, creativity, and full spectrum of knowing,
- engaging in multi-layered sensemaking,
- finding new meaning through reflection and dialogue on images and artifacts created from images,
- trust building between participants which starts with psychological safety enabled by the openness and non-judgemental nature of the method, and
- "*presence of all participants in full voice*" (Zandee & Cooperrider, 2008, p. 191), a crucial element of participatory action research.

It does so by providing a relatively simple and accessible way of gathering insights and knowledge to inquire into various phenomena of interest by using a mobile phone. The combination of the physical (act of recording), the emotional (feelings which arise as you process the experience), the cognitive (sense and meaning making), and the creative (ways of representing the images) provides multi-layered outcomes. Taking an image or video or audio

to represent a given scenario can reveal so much, as this paper has highlighted.

The Cinemenology method offers a way to access knowledge that goes beyond the use of language, incorporating aesthetics that allow one to inquire on new layers that may be out of awareness. Indeed, in this paper we have shared how we used Cinemenology as method for inquiring, sensemaking, and showing. Despite the organizational contexts in which the five researchers operate being very different, using Cinemenology has enabled us to capture sensory experience in ways that support inquiry and sense-making individually and collectively. Images do not need to be captured inside an organization to resonate with or stimulate insights into the lived experience within an organization. Operating across the artificial divide between work and life, Cinemenology method generates aesthetic content that reflects lived experience in non-linear, multi-layered forms and allows individual and collective narratives of that experience to come to life unconstrained by limitations of language. The artifacts created are artistic forms that represent the phenomenological experience, as well as generate new insights or inquiry pathways. As such, we position Cinemenology within organizational aesthetics as artistic method on aesthetic content, to borrow terminology from Taylor & Hansen (2005).

This is an exploration that offers many more venues for critical research as indicated through the paper. Areas which offer the opportunity for further research include, for example, comparing and contrasting Cinemenology with a large body of arts-based research methods, exploring artistic merits of the method, and investigating relationship with visual ethnography.

We are convinced that Cinemenology makes a solid contribution as an artistic method on aesthetic content, but beyond this method is a powerful way of engaging with the unknown, a way of showing with or without a specific purpose which is enabled by adopting a playful, messy and non-linear mindset. This can be challenging, as we said earlier in the paper, as our busy and more conventional work lives demand structure, order and rational thinking. However, by taking the time to slow down and play with the method, to hold it lightly, it enabled new ways of knowing to emerge. Paradoxically, it provided a safe space to be vulnerable and whole, where trust and appreciation of difference flourished. This is an outcome that was present for us, which is an unexpected benefit. Whether it was influenced by our connection as doctoral students and our shared curiosity and interest in pushing the boundaries of our ways of knowing is untested, Cinemenology as a method of supporting teams or groups to develop trust and mutuality is definitely a consideration for future research.

One of our ambitions for this paper is to share the method in a sufficiently clear manner so that other action researchers can use it on their own in order to experience whatever phenomena it is they are trying to co-inquire into and we hope that our readers can do so and reap the insights we believe are possible.

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Organizational Aesthetics Issue 1, Volume 14: p.27-p.32.

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