
Tamara Revisited: PERVIEW, SEAM, and the Storytelling Challenge of the Digital Multiverse

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Abstract

This article re-engages the foundational metaphor of *Tamara* – originally a play and now a methodological orientation toward the polyphonic, fragmented nature of storytelling in organizations – by integrating it with two complementary methodologies: PERVIEW (Processes of Embodied Restorying with the VIEW framework)² and SEAM (Socio-Economic Approach to Management). As digital technologies, AI, and hybrid workplaces reconfigure how people experience time, space, and communication, storytelling alone becomes insufficient. The article revisits the metaphor of “Tamara-Land” through the lens of Disney as a living fractal of control narratives and improvisational storywork. Drawing on recent work in fractal change management, mirror interventions, and embodied narrative coaching, the article proposes a convergence of PERVIEW and SEAM to access not just spoken narratives, but also the subterranean fields of organizational meaning-making – those shaped by trauma, emotion, energetic resonance, and hidden costs. This results in a transdisciplinary methodology for diagnosing and transforming organizations as multisensory, multiscripted, and multiversal entities.

Keywords

Tamara-Land; storytelling organizations; PERVIEW; SEAM; fractal change management; antenarrative; hidden costs; embodied restorying; energy-based coaching; mirror effect; Disney; organizational dramaturgy.

Tamara – also known as Tamara-Land – has taken on broader implications with the advent of AI and digital revolutions. People are in different rooms – some communicating on cell phones and smart watches with people worldwide. Nevertheless, the core principle still applies: the meaning derived from storytelling in each room by its inhibitors constitutes a function of each person’s respective pathways of arrival. Tamara is more than a metaphor. It reflects how

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² PerView is one of five Pillars of GrowthOD. See more at <https://GrowthOD.org>

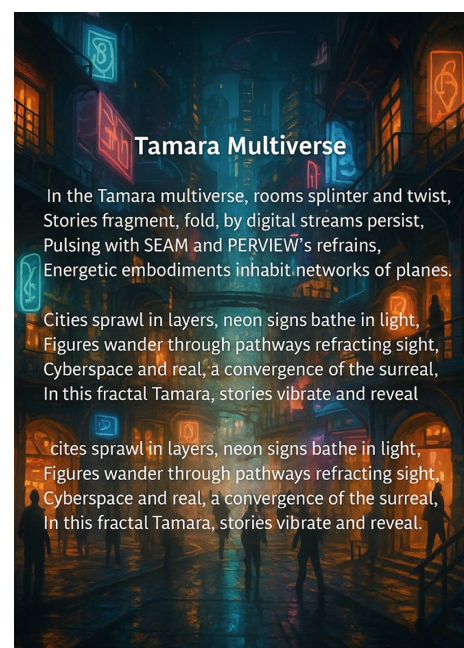
people navigate meaning because even with digital, you can only be in the room you are in, and much more is going on in so many other rooms, all at once. People scramble to keep up with the shifts and reframing of meanings across many simultaneous enactment stages. In a large organization, there is room in buildings across continents in different time zones.

One of the recent revelations shows that storytelling proves necessary but insufficient for sensemaking and sensegiving. Storytelling is more than sensemaking. We use our five senses to interpret 10% from words, tones, and body language. However, approximately 90% of storytelling’s meaning remains subconscious, intertextual, contextual, and intersubjective. This situation calls for deeper levels of analysis in our research. Simply sorting the words gathered or the body language filmed into categories cannot access the deeper, subterranean meaning in *Tamara*. “‘Storytelling’ is necessary but not sufficient to elaborate a relevant representation of the object under study” (Savall *et al.*, p. 2). Can we help people in organizations achieve an extra layer of storytelling in communication, coordination, and cooperation? *Tamara* researchers and consultants can support clients in restorying and releasing Trauma and Stuck Thoughts. This aims to reach the root cause that masks the authentic self. The seven steps are called PER (Processes of Embodied Restorying) and VIEW (Vibrations of embodiment; Internal stuck stories, emotions, and thoughts; Energy metric on a scale of 1 to 10; and Waves of collapsing choice). “The creation of a symphonic ‘storytelling’ is born, which will generate an increase in performance. This implies that managers fully assume their role as managers of activities and people, i.e., as conductors, trainers, coaches, and leaders” (Savall *et al.*, 2024, p. 28).

The *Tamara* metaphor – drawn initially from the play where multiple actors perform simultaneously in different rooms while the audience must choose whom to follow – has evolved from dramaturgy to organizational ontology. As I argue in “Stories of the Storytelling Organization,” Disneyland is a living example of Tamara-Land. In this multi-staged meaning-making place, different stakeholders, such as employees, visitors, characters, and executives, navigate parallel yet overlapping story worlds (Boje, 2019). Every room in Disneyland has a script, and guests participate in co-constructing that script while missing out on the dozens of others unfolding elsewhere.



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In the digital age, *Tamara* serves as a metaphor and a multiversal operating system.³ People now live and work simultaneously in hybrid realms – on Zoom, in Slack, through email, over Teams, and in physical rooms. Still, the principle remains: *you can only be in the room you are in*, and much more is going on elsewhere. Meaning becomes fragmented, contingent, and shaped by one’s pathway of arrival (Boje & Svane, 2015).

Next, application is made to methods of coaching and consulting changes in *Tamara*-like organizations.

PERVIEW: Restorying Across the Rooms

The PERVIEW framework (Boje & Rosile, 2025)⁴ brings a quantum-somatic approach to *Tamara* in a socioeconomic storytelling methodology. Its seven steps – *Characterize, Externalize, Sympathize, Revise, Strategize, Rehistoricize, and Publicize* – follow the VIEW protocol:

- Vibrations of embodiment;
- Internal thoughts and emotions;
- Energy metrics (1–10 scale);
- Wave collapses into choice.

This matters especially in *Tamara*-Land because storytelling does not occur in isolation. It happens within waves of affect, trauma residues, and symbolic environments. Meaning is not only encoded in words but also emerges through energetic resonance, silence, gesture, tone, and bodily memory.

For instance, in Disney’s cast-member training, stories are not simply narrated – they are choreographed. Scripting, costume, tone, and sequence layers shape what counts as a “good guest interaction.” However, beneath this surface, multiple unofficial stories about burnout, surveillance, or creative resistance are enacted in what I call underground *Tamara* rooms (Boje, 2019).

Turning to SEAM constitutes one way to accomplish a more socioeconomic analysis of *Tamara*-like organizations.

SEAM and the Mirror Stage

The Socio-Economic Approach to Management (SEAM), developed by Henri Savall and colleagues (2008), offers a complementary diagnostic and intervention methodology. One of its signature methods, the Mirror Effect, turns transcripts of organizational discourse into scripts. They are then performed back to leadership teams, surfacing contradictions, hidden costs, and the theater of organizational dysfunction.

In *Tamara*’s research and consulting, Lacan’s mirror stage concept provides a powerful psychoanalytic parallel to organizational identity formation within fragmented storytelling environments. Just as the infant misrecognizes a unified image of itself and forms the “Ideal-I,”

³ *Tamara* Multiverse, infographic generated by ChatGPT-4o, June 5, 2025.

⁴ More on the PERVIEW socioeconomic framework is available at <https://PerView.org>.

organizations in Tamara-Land – navigating multiple, simultaneous storytelling rooms – often construct an idealized, cohesive self-image through branding, mission statements, and strategic narratives. Nonetheless, this wholeness is a fiction, masking the underlying fragmentation of voices, agendas, and energies. The Mirror Effect in SEAM similarly reflects disparate scripts to organizational actors, inviting a recognition or misrecognition of coherence. PERVIEW consulting draws on this process by restorying from beneath the surface narrative, allowing leaders to confront the tension between their “Ideal-Organization” and employees’ lived, polyphonic experiences. In this way, the mirror stage functions not just as a metaphor, but as a method, revealing how organizations enter an Imaginary Order of self-concept while needing dialogic and embodied processes to reconcile the fractured realities within.

In *Theatre of SEAM*, Grace Ann Rosile and I propose that SEAM is not merely a systemic diagnosis – it is meta-theatre. The organization becomes a stage for staging, with scenes rewritten through co-authored restorying and intervention. Importantly, SEAM practitioners measure hidden costs in categories such as absenteeism, rework, and lost opportunities – many of which are narrative, shaped by silent scripts and fractured communication (Boje & Rosile, 2002).

Fractal *Tamara*: Between Managerialist Narrative and Living Stories

In “Tamara Land Fractal Change Management,” Boje and Svane (2015) introduce three narrative dynamics that flow through organizational change:

- Fractal Control Narratives: repetitive, top-down managerial scripts;
- Polyphonic Living Stories: spontaneous, context-specific enactments;
- Antenarratives: pre-narrative possibilities and warnings.

These elements resonate with PERVIEW’s seven steps, particularly in the move from *Characterize* (naming the fractal pattern) to *Publicize* (choosing which future version to perform). As we note, “Fractal patterns form and reform through social-material enactment, and change must emerge within those recursive loops” (Boje & Svane, 2015, p. 9).

Disney offers a perfect fractal case. At one level, it is the ultimate managerialist control narrative – a perfectly scripted brand experience. However, beneath the surface, cast members tell polyphonic living stories, improvise with guests, and form communities of resistance or creativity. These dynamics embody what we call fractal storytelling fields.

Conclusion: *Tamara* Is the Medium, PERVIEW-SEAM Is the Method

In this age of AI, hybrid work, trauma-informed leadership, and digital overwhelm, SEAM and PERVIEW prove essential. SEAM brings economic rigor and structural feedback; PERVIEW

introduces embodied inquiry and nonlinear transformation. Together, they offer consultants, leaders, and change agents a way to:

- see the hidden costs encoded in organizational scripts;
- decode the energies, emotions, and vibrations in each storytelling room;
- restory from the inside-out, embracing the polyphonic and the performative.

Tamara no longer serves solely as a play or a metaphor. It becomes a critical condition for understanding how meaning, power, trauma, politics, and transformation unfold across a multi-verse of stories, rooms, and bodies.

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